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SEND YOUR UNDER
WEAR TO MIKE
CRANE, DEPT. OF ART, 214
C.S.U., SACRAMENTO, CALIF.
95819, 6000 J STREET,
BARTON BENES: "I DON'T
WEAR UNDERWEAR."

A THROWAWAY GESTURE

A FRIEND OF BARTON BENES
WAS THROWING OUT A ZEBRA RUG
BECAUSE IT HAD A HOLE IN IT.



TOBY SPIELMAN'S UNDERWEAR

| | | |
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 SHELLEY DUYALL FAN CLUB
 ODILON REDON FAN CLUB
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 EDIE BEALE FAN CLUB
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 BARBARA ROSE FAN CLUB
 MATT COLLINS FAN CLUB

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have fifteen cents.

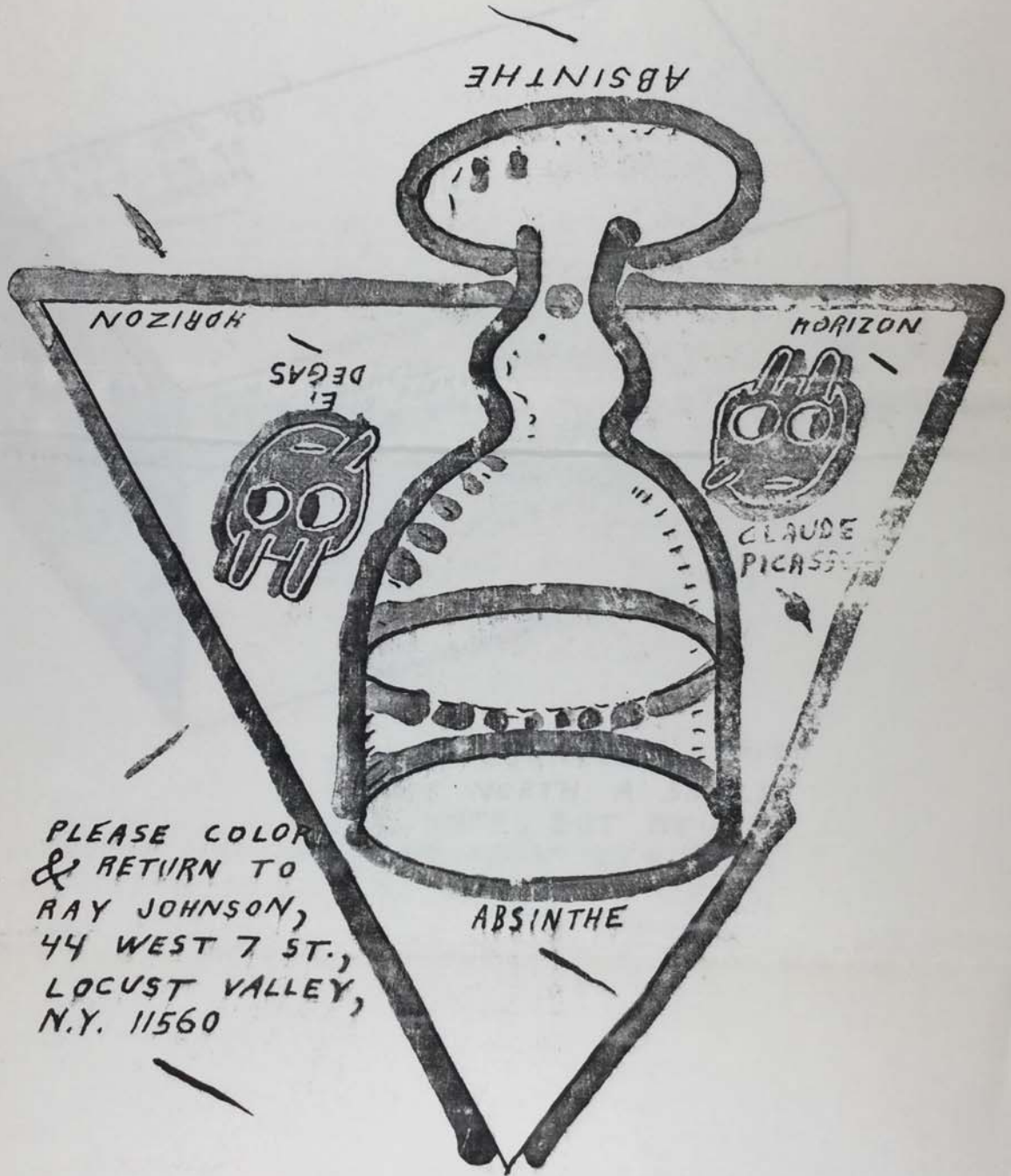
ED. PLUNKETT FAN CLUB

GUISEPPE ARCIMBOLDO FAN CLUB

THE DETROIT
 INSTITUTE OF
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 JOHNSON.S

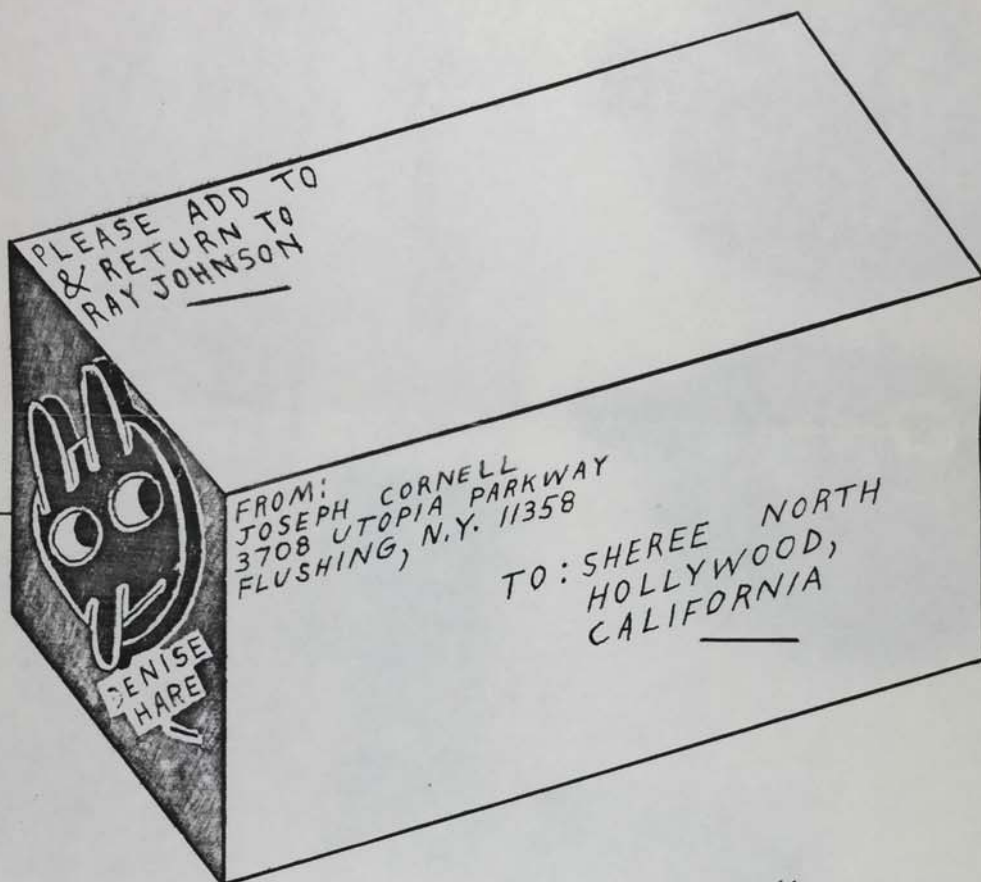
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& RETURN TO
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N.Y. 11560

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JOSEPH CORNELL "SENT
SHEREE NORTH A SMALL
BOX ONCE, BUT NEVER
HEARD FROM HER."

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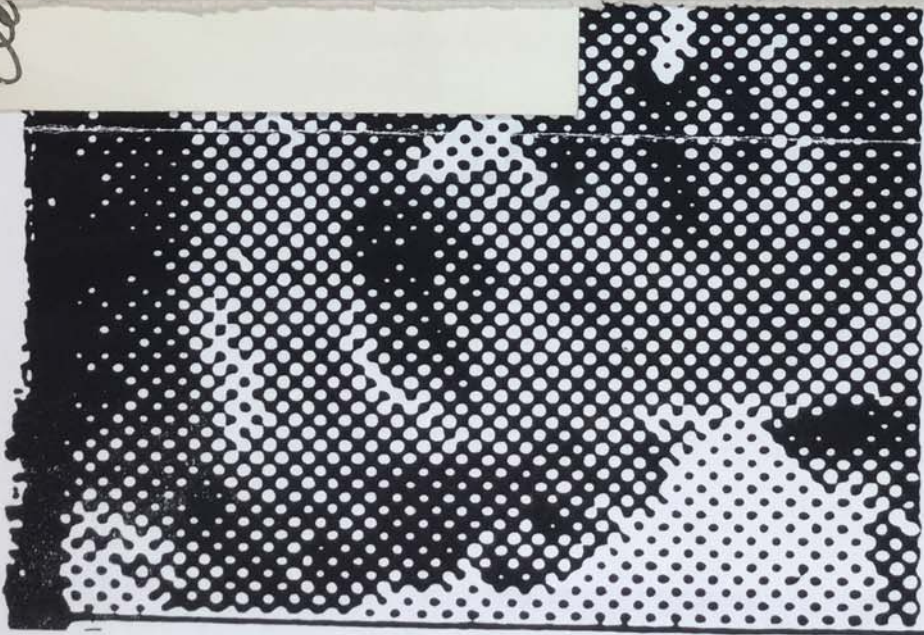
HENRI BENDEL

RAY JOHNS
 144 WEST 7 ST
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Veripen, inc.
 37 East 28th Street New York, NY 10016



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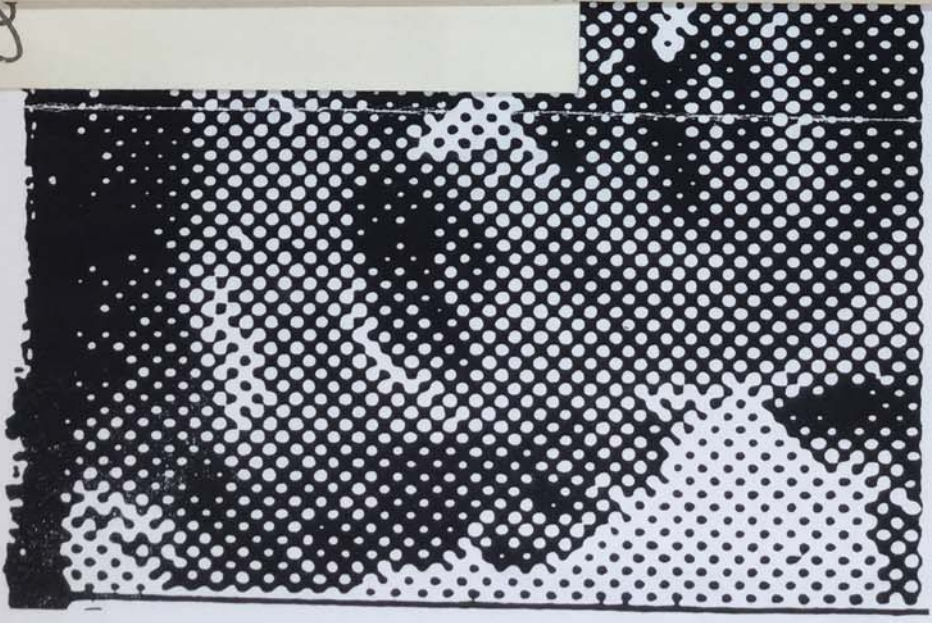


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Cletus Johnson



To: Mr. David Bourdon # 6-J

~~Mr. Donald V. Seibert, Co. Chairman
Catalyst Annual Awards Dinner
1 East 60th Street
10th floor
New York, New York 10022~~

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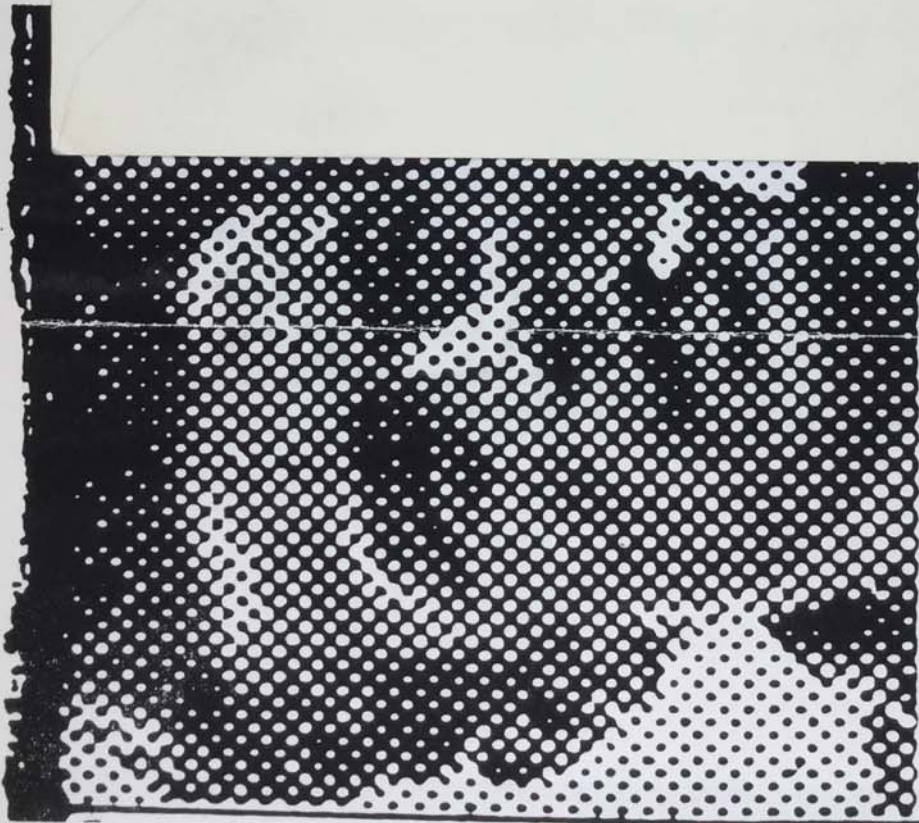
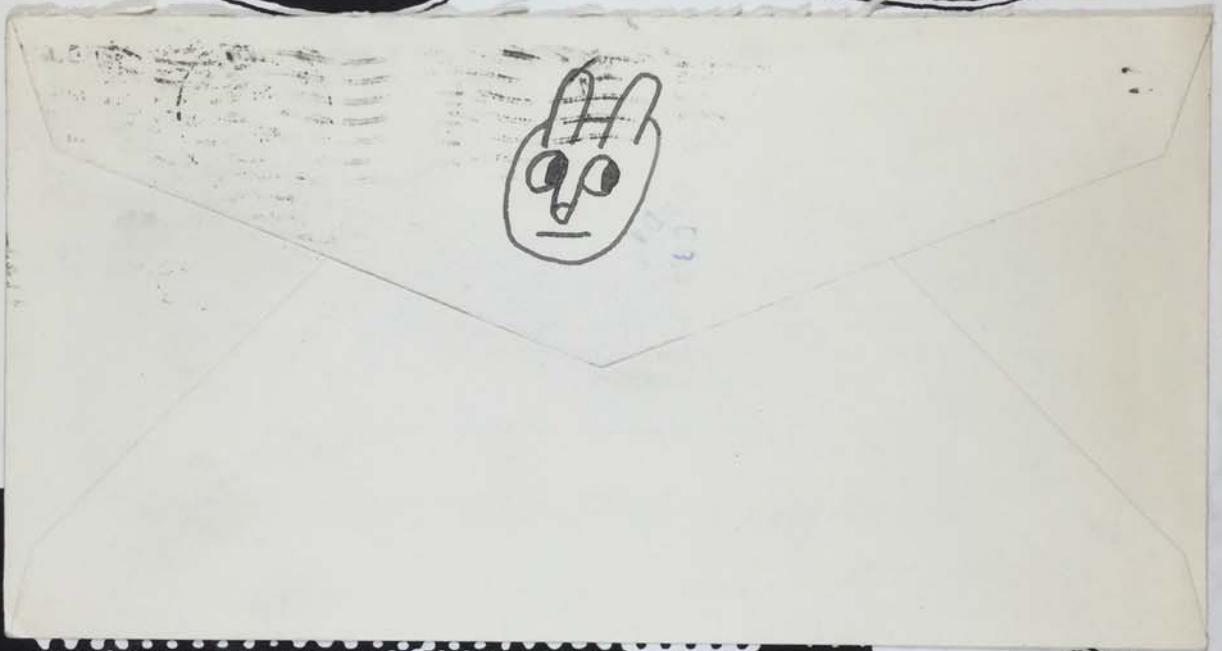


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12.3.89
 SAMAKAS SCHNABEL USERRA
 STEINBERG

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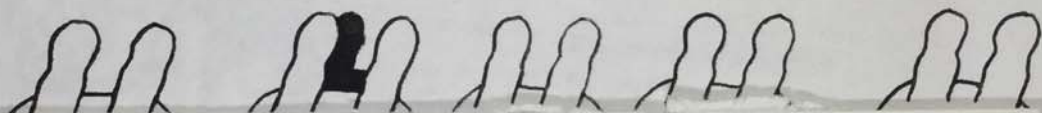


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DAVID BOURDON
3-C

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AGNES
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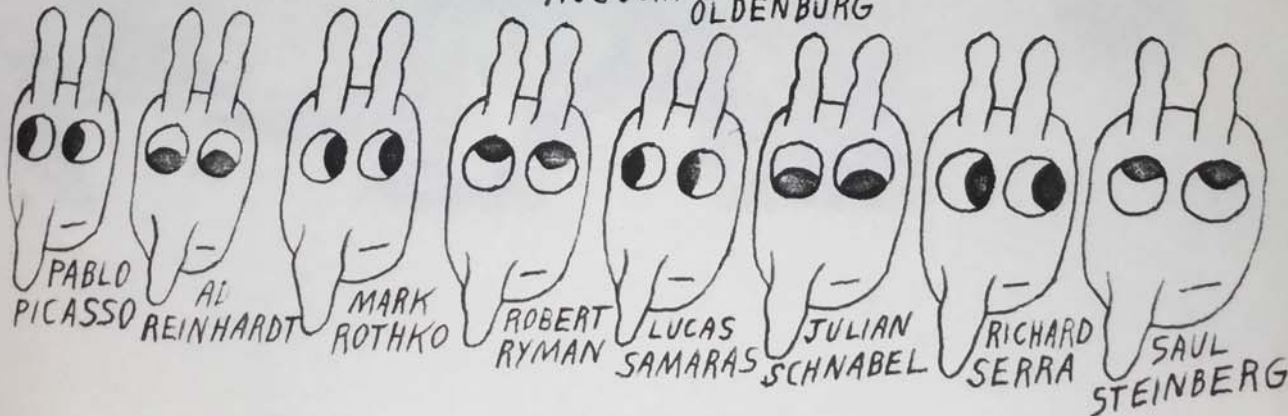
MALCOLM
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LOUISE
NEVELSON

ISAMU
NOGUCHI

CLAES
OLDENBURG

COOSJE
VAN BRUGGEN



PABLO
PICASSO

AL
REINHARDT

MARK
ROTHKO

ROBERT
RYMAN

LUCAS
SAMARAS

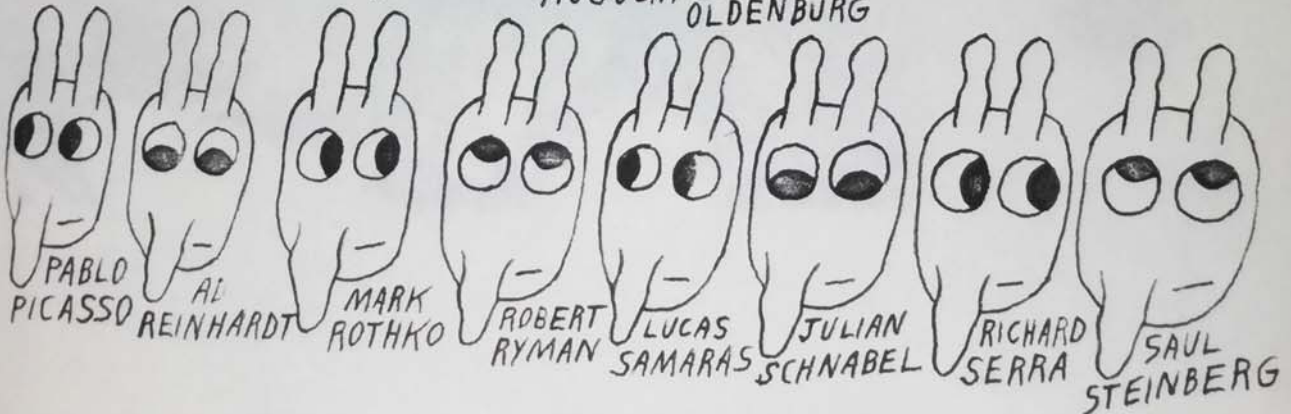
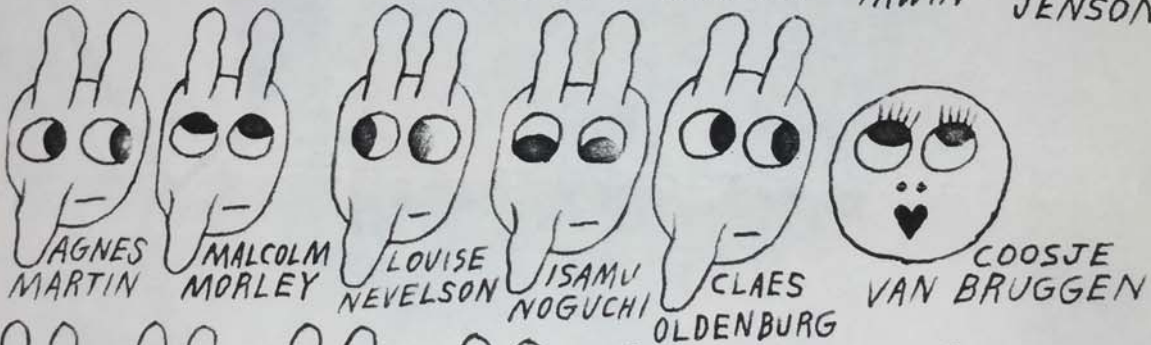
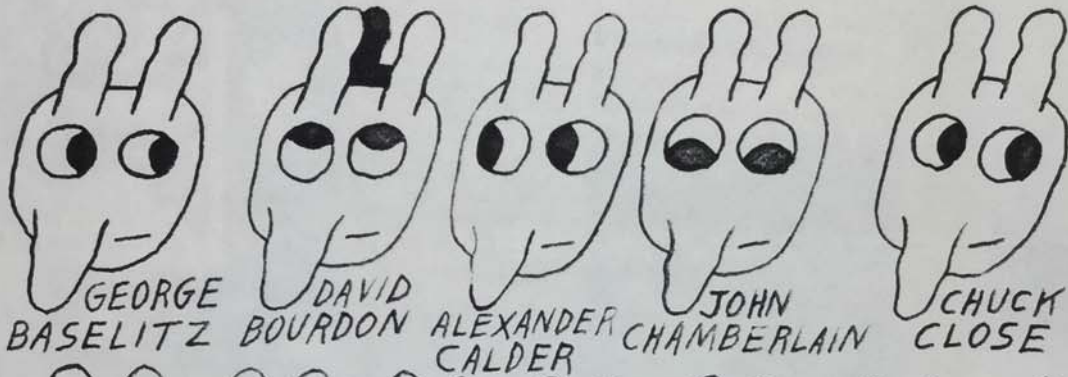
JULIAN
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THE LOCUST VALLEYER



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BOOKS OF THE TIMES

Munro's Stories Changes of the Heart

KO KAKUTANI

Friend of My Youth

By Alice Munro

273 pages. Alfred A. Knopf. \$18.95.



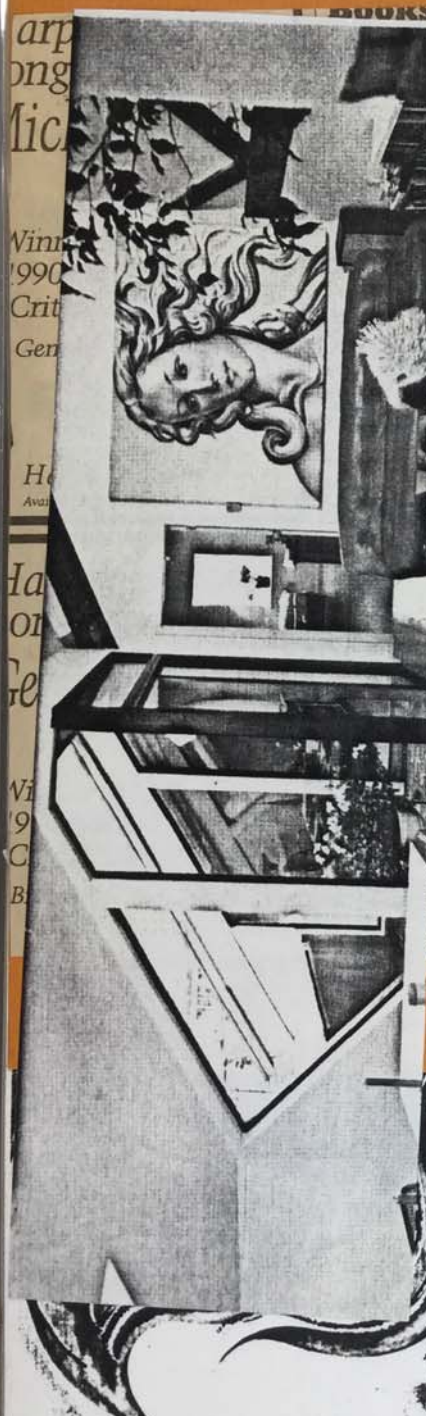
Jerry Bauer

In this impressive new collection of Alice Munro's earlier tales, with their "progress of days in which love and passion and affection enpermutate through time. A collection that attests, once again, to Munro's complete fluency in the short-story form, her status as one of the most eloquent writers of contemporary

the stories in "Friend of My Youth." Ms. Munro takes a relationship between spouses, lovers, neighbors or friends — and unravels its history through flashbacks and flash-forwards, almost musically, to reveal the emotional layers of emotion. The results are portraits so rich in experience, so rich in psychological detail, that the reader is left with the sort of understanding of an individual character usually only by a full-scale novel. These people's strengths, their intelligence, their capacity to forgive, one also comes to know their self-deceptions, their courage and good will. Ms. Munro judges her characters, never allows her clarity to diminish her compassion; she inspires to show the reader

"Let Me Pass," the heroine observes that a man she has just met has given both the rival women in his life a form of happiness by giving them "something to concentrate on."

In "Differently," a housewife named Georgia begins an incongruous affair with a young deep-sea diver, and suddenly feels "favored by the universe." She discovers that "the map of the city that she held in her mind up till now, with its routes to shops and work and friends' houses, was overlaid with another map, of circuitous routes followed in fear (not



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Geoffrey C. Ward

Winner of the
1990 National Book
Critics Circle Award
Biography

BOOKS OF THE TIMES

Alice Munro's *Stories* *Of Changes of the Heart*

By MICHIKO KAKUTANI

The stories in this impressive new collection by Alice Munro are concerned, like her earlier tales, with what she once called "the progress of love": the ways in which love and friendship, passion and affection endure, shift and permute through time. It is a collection that attests, once again, to Ms. Munro's complete fluency in the short-story form, her emergence as one of the most eloquent and gifted writers of contemporary fiction.

In each of the stories in "Friend of My Youth," Ms. Munro takes a relationship — between spouses, lovers, family members or friends — and traces its convoluted history through a series of flashbacks and flash-forwards that work, almost musically, to reveal the onionlike layers of emotions that define her characters' lives. The results are portraits so dense in experience, so rich in psychological detail, that the reader comes away with the sort of understanding of individual character usually granted only by a full-scale novel.

One sees these people's strengths, their intelligence, their capacity to dream; and one also comes to know their lies, their self-deceptions, their lapses of courage and good will. Ms. Munro never judges her characters, however, never allows her clarity of vision to diminish her compassion; she only aspires to show the reader how they live.

Friend of My Youth

By Alice Munro
273 pages. Alfred A. Knopf. \$18.95.



Jerry Bauer

"Let Me Pass," the heroine observes that a man she has just met has given both the rival women in his life a form of happiness by giving them "something to concentrate on."

In "Differently," a housewife named Georgia begins an incongruous affair with a young deep-sea diver, and suddenly feels "favored by the universe." She discovers that "the map of the city that she held in her mind up till now, with its routes to shops and work and friends' houses, was overlaid with another map, of circuitous routes followed in fear (not

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Crossword

Edited by Eugene T. Maleska

ACROSS

- 1 Viral disease, for short
- 4 Prow of a ship
- 8 White water
- 14 Author Yutang
- 15 "Rosamond" composer
- 16 Indulged in cabotinage
- 17 Jennings and Koppel work here
- 18 Indian weight unit
- 19 Venomous reptiles
- 20 Site of famed Copacabana Beach
- 23 Lou Grant's wife
- 24 Accented syllable in poetry
- 25 Prehistoric implement
- 29 Danish community near Santa Ynez, Calif.
- 31 Finery
- 33 ——— dixit
- 34 Bulldog, e.g.
- 35 Organic compounds
- 38 Inclines
- 39 Tenants
- 42 Lobster's sensory appendage
- 44 Singer Manchester
- 45 Entomologists' subjects
- 49 Hit-show signs
- 50 Fidelity, old style
- 52 Faithful
- 53 Philadelphia locale of a U.S. Navy Yard
- 56 Warhol's forte
- 59 Ruined
- 60 New Zealand parrot
- 61 Hue at Syracuse U.
- 62 Titanic
- 63 White-tailed sea eagle
- 64 Some apartments, for short
- 65 Tyrant of yore
- 66 Mil. induction agency

DOWN

- 1 Emergency signals
- 2 Psychic energy
- 3 Release, as a certain spring
- 4 "Pig out"
- 5 Hector and Paris
- 6 Elaborate, with "upon"
- 7 Wherewithal
- 8 Amended
- 9 Arabic commander
- 10 Famed Mexican hot spot?
- 11 Adherent: Suffix
- 12 German article
- 13 Student org. active in the 1960's
- 21 Where Dreyfus was imprisoned
- 22 Irish Free State
- 26 Lamb of "Pork" fame
- 27 Columbia's mascot
- 28 Absorbs solar emissions
- 30 Projections on a cathedral
- 32 Liquid measures
- 35 End of an O'Neil title
- 36 ——— -do-well
- 37 Nobel Institute locale
- 40 Sights at Beverly Hills
- 41 Noted puppeteer
- 42 Arousing compassion
- 43 Snakebird
- 46 Long-legged rails
- 47 Radio dials
- 48 Portable chairs
- 51 ——— to (should)
- 54 Therefore
- 55 Oracle
- 56 A cruise stop: Abbr.
- 57 Coronado's quest
- 58 Criticize severely

| | | | | | | | | | | | | |
|----|----|----|----|----|----|---|----|----|----|----|----|----|
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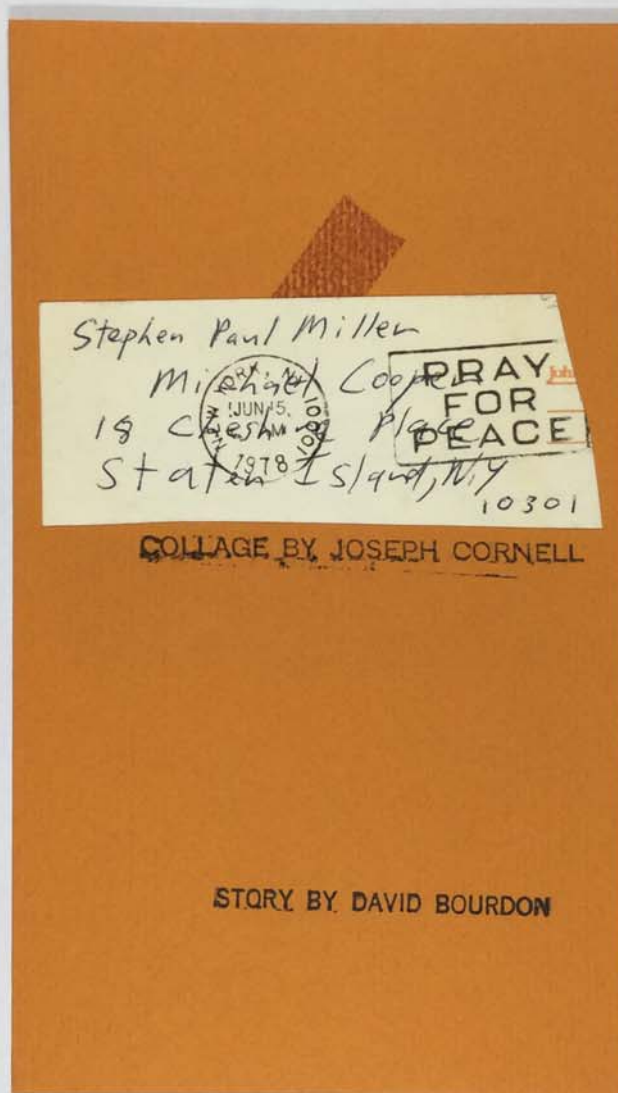
ANSWER TO PREVIOUS PUZZLE

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| L | I | M | A | E | D | I | T | A | M | I | G | O | | |
| E | V | I | L | C | U | T | E | N | O | N | E | T | | |
| C | A | N | A | M | A | L | I | N | G | E | R | E | R | S |
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| C | R | I | E | S | B | E | L | I | S | T | E | D | A | S |
| E | O | N | U | S | E | D | H | U | L | L | S | | | |
| D | R | E | W | R | O | T | H | E | R | E | S | Y | | |
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| T | E | R | S | E | A | P | E | D | N | O | N | E | | |

Answers to any three clues in this puzzle are available by touch-tone phone: 1-900-884-CLUE (75¢ first minute, 50¢ each extra minute).

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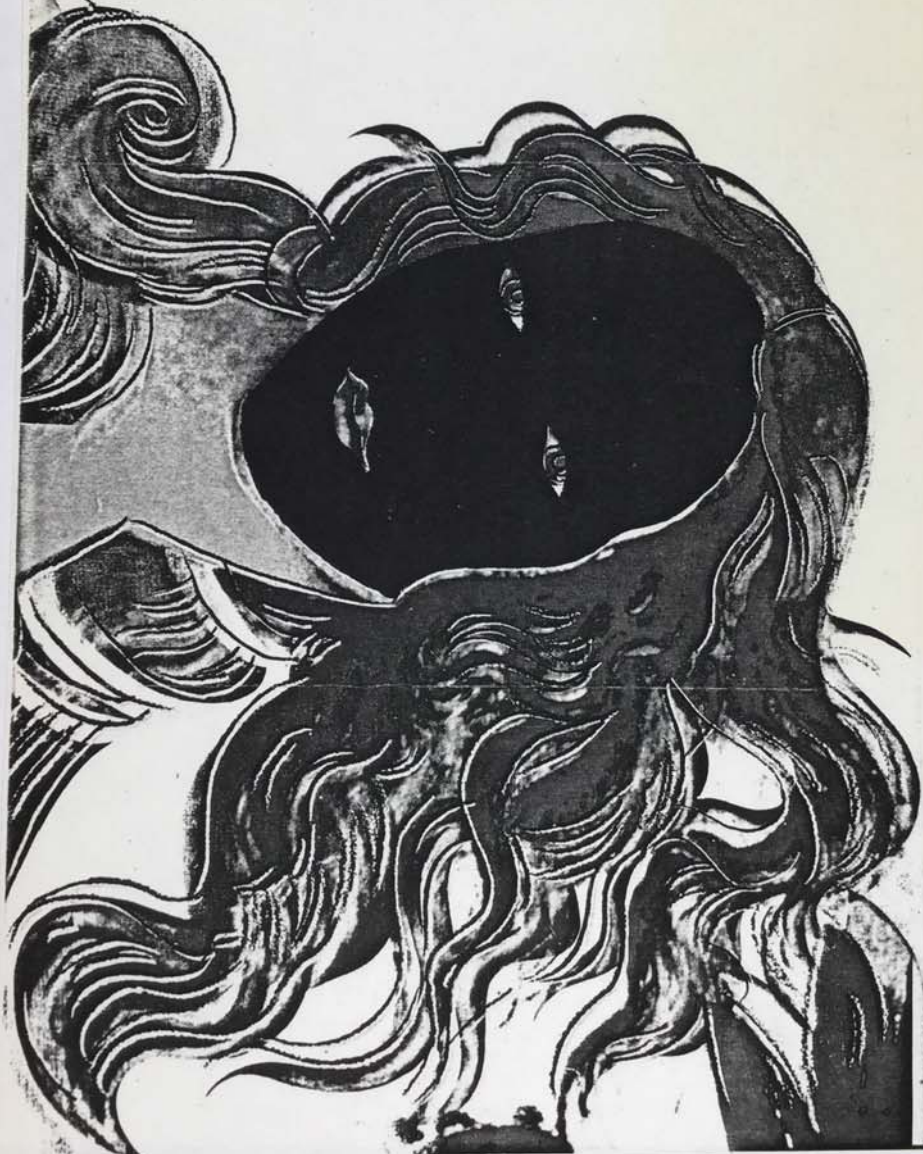
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"Joseph Hugo, the grandfather
of Victor, was a master carpenter
... .. had the right to claim
driftwood floating down the river
to Nancy, where he lived.



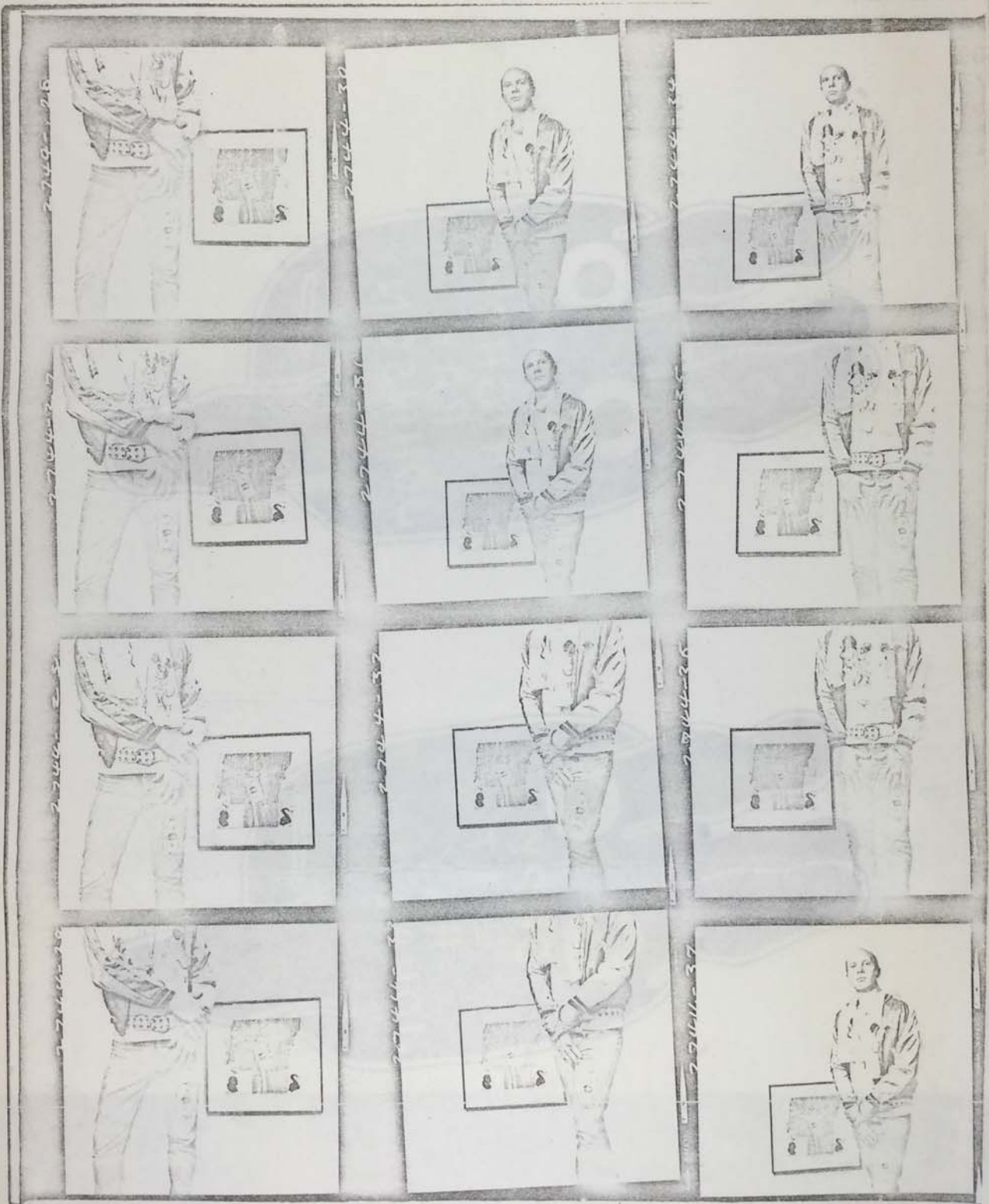
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NEW YORK 11560



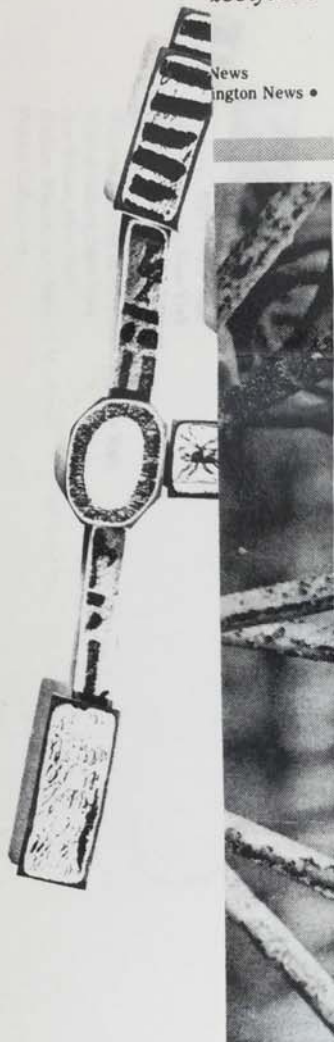
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3-C
315 West 23 St.
nyc,ny 10011

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8.84 art/□□

IN SHORT

From the founder of 'mail art'

Visual puns, word-image associations and references to famous artistic, literary and film personalities are all part of the humor and wit that pervade the art of Locust Valley's Ray Johnson.

The first substantial survey of work from throughout Johnson's career will open on Sunday, Feb. 7, and remain on view through April 8, at the Nassau County Museum of Fine Art in Roslyn Harbor.

The one-man show, simply called "Works by Ray Johnson," will include his collages, drawings, assemblages, paintings and a selection of his unique correspondence or "mail art."

The originator of "mail art," which is completed by individuals who add to unfinished works they receive in the mail, Johnson also presents a range of style and content from balanced composition of color and shape to a tight, condensed jumble of images and words. He particularly likes to poke fun at the ideas of artistic genius and glamorous celebrity.

The show will consist of approximately 100 pieces, spanning Johnson's career since the 1950's, and will include works from his Dollar Bill Series, The History of the Betty Parsons Gallery and Famous People's Fingernails, as well as an assortment of miscellaneous mailed items.

Works are on loan from private collections as well as the Hirshorn Museum and Sculpture Garden, the Corcoran Gallery, the Philadelphia Museum of Art, the Walker Art Center and the Neuberger Museum.

Johnson is also the creator of "performance art," works especially created for the audience which sees it. His "New York Correspondence School David Letterman Fan Club Meeting" was staged at Post's Hillwood Art Gallery last spring.

Since 1949, Johnson's work has been presented at the Whitney Museum of Art; the Museum of Modern Art; the Museum of Contemporary Art in Chicago; the Kunstmarkt in Cologne; as well as in galleries in London, Milan, Naples, Washington, Baltimore and Dallas.

The exhibition, with Phyllis Stigliano and Janice Parente as curators, will offer an illustrated catalogue featuring an essay by art critic and author, David Bourdon.

The museum has also scheduled lectures, tours and other educational programming in conjunction with the show. More information is available at 484-9337.

The Nassau County Museum of Fine Art is located off Northern Blvd. (25A), two traffic lights west of the Glen Cove Rd. intersection. Admission is free of charge.

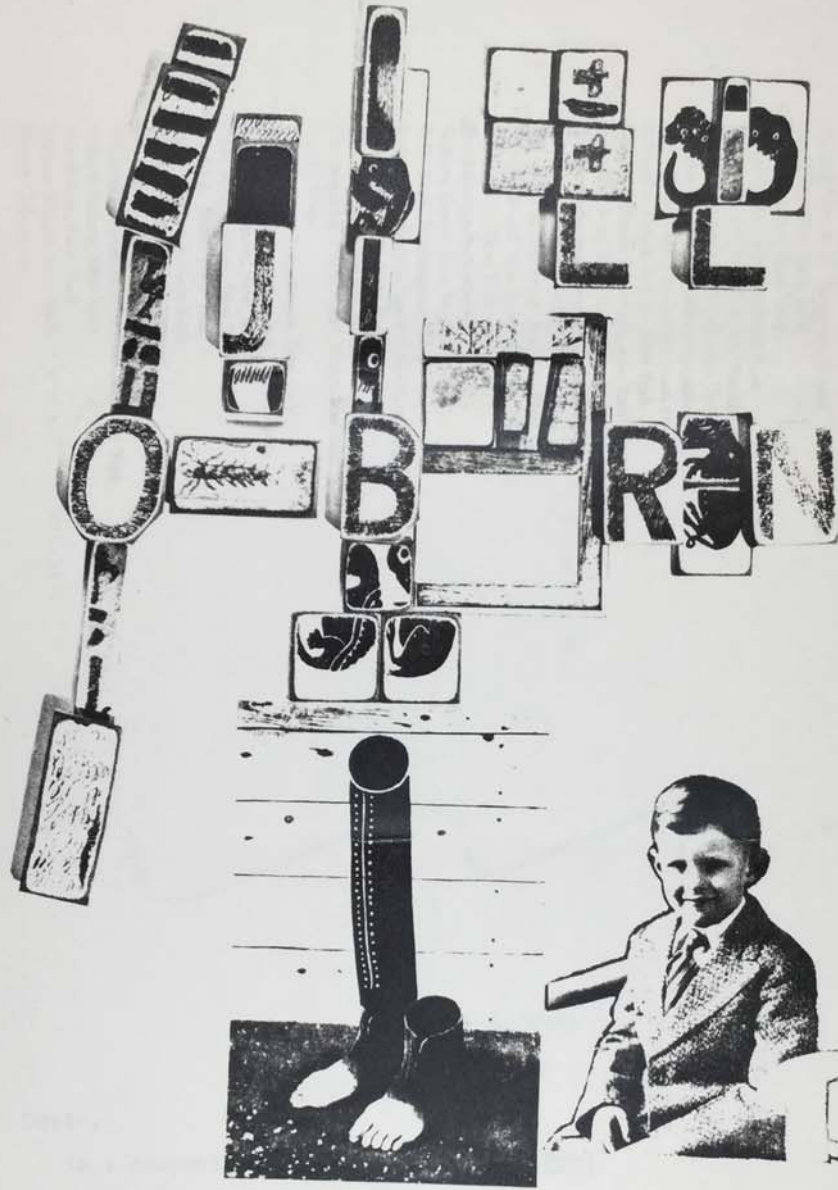


26 Wall St., is open 11 AM to 3 PM Monday through Friday; call (212) 431-1621.

Manuscript poems in exhibit

CLUB

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*attention
Barbara
Rose*

BARBARA ROSE FAN CLUB

8.84 art /

IN SHORT

Showing an artist's sense of humor
No one ever accused artist Ray Johnson of lacking a sense of humor. About 100 pieces will be assembled for "Works by Ray Johnson," a show at the Nassau County Museum of Fine Art in Roslyn Harbor from Feb. 7 to April 8. The museum is calling it the first "substantial survey of work from throughout Johnson's career and, as such, [it] will apply convey the sense of humor and wit that pervades his art." Included will be mixed-media works — collage, drawing, assemblage and painting — as well as samples of the correspondence or mail art for which Johnson, who enjoys poking fun at the ideas of artistic genius and glamorous celebrity, is noted.

Urban design in Metamamhattan
A redevelopment plan for the West Side of Manhattan would transform four piers into entertainment space using old car bodies for seating and a giant mirror to reflect the scene over the Hudson River. The plan, devised by Jeremie Frank and called "The Do-Not Drive-In," will be among 50 illustrated urban-design schemes in "Metamamhattan," an upcoming exhibit at the Whitney Museum of American Art's Downtown Branch. More than 30 architects and artists will be represented, including Roger Ferri. His 1976 design, "Corporate Skyscraper at Madison Square," would introduce a cascading landscape of rocks, soil and trees in which animals wander freely. "Metamamhattan" opens Thursday and runs until March 15. The Downtown Branch, located in the Federal Hall National Memorial, 26 Wall St., is open 11 AM to 3 PM Monday through Friday; call (212) 431-1621.

Manuscript poems in exhibit

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LENDERS TO THE EXHIBITION

Abrams Family Collection, New York
 Arman, New York
 Mr. and Mrs. E. A. Bergman, Illinois
 David Bourdon, New York
 Robert Buecker, New York
 Jeanne-Claude Christo, New York
 The Corcoran Gallery of Art, Washington, D.C.
 Lois and Georges de Menil, New York
 Charles and Noelle Fahlen, Pennsylvania
 Performance Arts Production Fund, New York
 Richard L. Feigen & Co., New York
 Ronald Feldman Fine Arts, New York
 Jacqueline Fowler, Connecticut
 Hirschhorn Museum and Sculpture Garden,
 Smithsonian Institution, Washington, D.C.
 Mr. and Mrs. Morton L. Janklow, New York
 Honorable and Mrs. Jacob K. Javits, New York
 Jasper Johns, New York
~~Barry Johnson, New York~~
 William Kistler, New York
 Polly Kraft, Washington, D.C.
 Sydney and Frances Lewis Collection, Virginia
 Richard Lippold, New York
 McCrory Corporation, New York
 Neuberger Museum, State University of New York
 at Purchase
 Betty Parsons Foundation, New York
 Philadelphia Museum of Art, Pennsylvania
 James Rosenquist, New York
 Toby R. Spiselman, New York
 Jerome L. Stern, New York
 Harry Torczyner, New York
 Walker Art Center, Minnesota
 Mr. and Mrs. Allen Wardwell, New York
 Whitney Museum of American Art, New York
 Willard Gallery, New York
 Ara Wilson, New York
 William Wilson, New York - *William S. Wilson*
 Private Collections

January 6, 1984

David,

As a companion image for your "Jill Born"
 "high-button boot", I submit a matching (left)
 leg model fleshry worn by Ruth Kligman.

-- or is it Ruth's correct
 twin sister Iris?

Corsetier

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

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

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

EF Hutton



DAVID BOURDON
315 West 23 ST
apt. NYC, ny
3-C
10011

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



David Bourdon
33 Greenwich Ave.
nyc.ny

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Photo & text by G. R. Swenson

THE PERSONALITY OF THE ARTIST

An understanding of the works of Angus Sinclair, the late Scottish philosopher, might be helpful in understanding the paintings and boxes of Andy Warhol, although the artist might deny it. As for Warhol's images, we ought to be wary of reading any articulated philosophy into them. If anything, these objects on canvas and store boxes speak the "language in which inanimate things speak" (the language Hofmannsthal's Lord Chandos wanted to learn). "I want to be a machine," the painter has

said, misleading many; his work does suppress those symptoms of modern art — personality and creativity — which have been sanctified to the point of blasphemy.

Art criticism has been as resistant to allowing the object to *make* feelings as most psychiatrists have been to allowing, for example, the head of government as a source for personal neurosis (except psychoanalytically through identification, a childhood fear of sexual authority, etc.). The

paintings and boxes of Warhol *are* feelings, as much as paint in Abstract-Expressionist painting is paint; the artist's works have almost nothing to do with his white streaked hair or his pale skin.

Sinclair, in the "Sensations, Perceptions, Feelings, Emotions and Things" chapter of *Conditions of Knowing*, states that "experiencing things and objects as things and objects is the outcome of holding certain attitudes, and to hold and apply these requires a constant effort." That suggests an

attitude to which few of us have come. Sinclair, in a footnote, suggests that we could probably develop a sensitivity to radar if it became necessary. To try to understand works of art which are not the result of personality may make us aware of an analogous need.

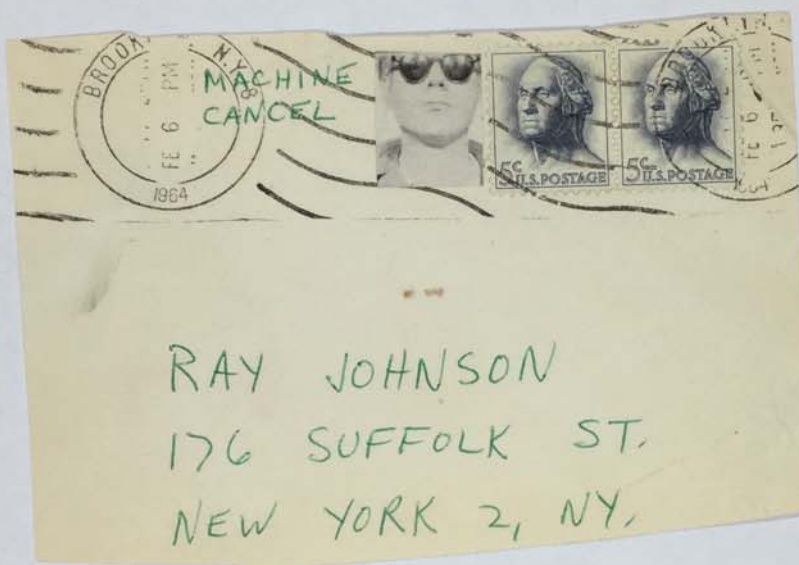
With a touch of prescience, Warhol's specific art has provided us with a means of seeing and feeling a place (things) which we have not seen and possibly have not sensed before.

APRIL 21 - MAY 9 OPENING 5-7, APRIL 21

STABLE GALLERY 33 EAST 74TH STREET, NEW YORK

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LOOK FOR THE RED-AND-WHITE LABEL



We blend the best with careful pains
In skillful combination,
And every single can contains
Our business reputation.

Lamarckism, theory of the inheritance of characteristics acquired during the lifetime of an individual, called after Lamarck. La-

Walden
6:17 & 5:17 pm
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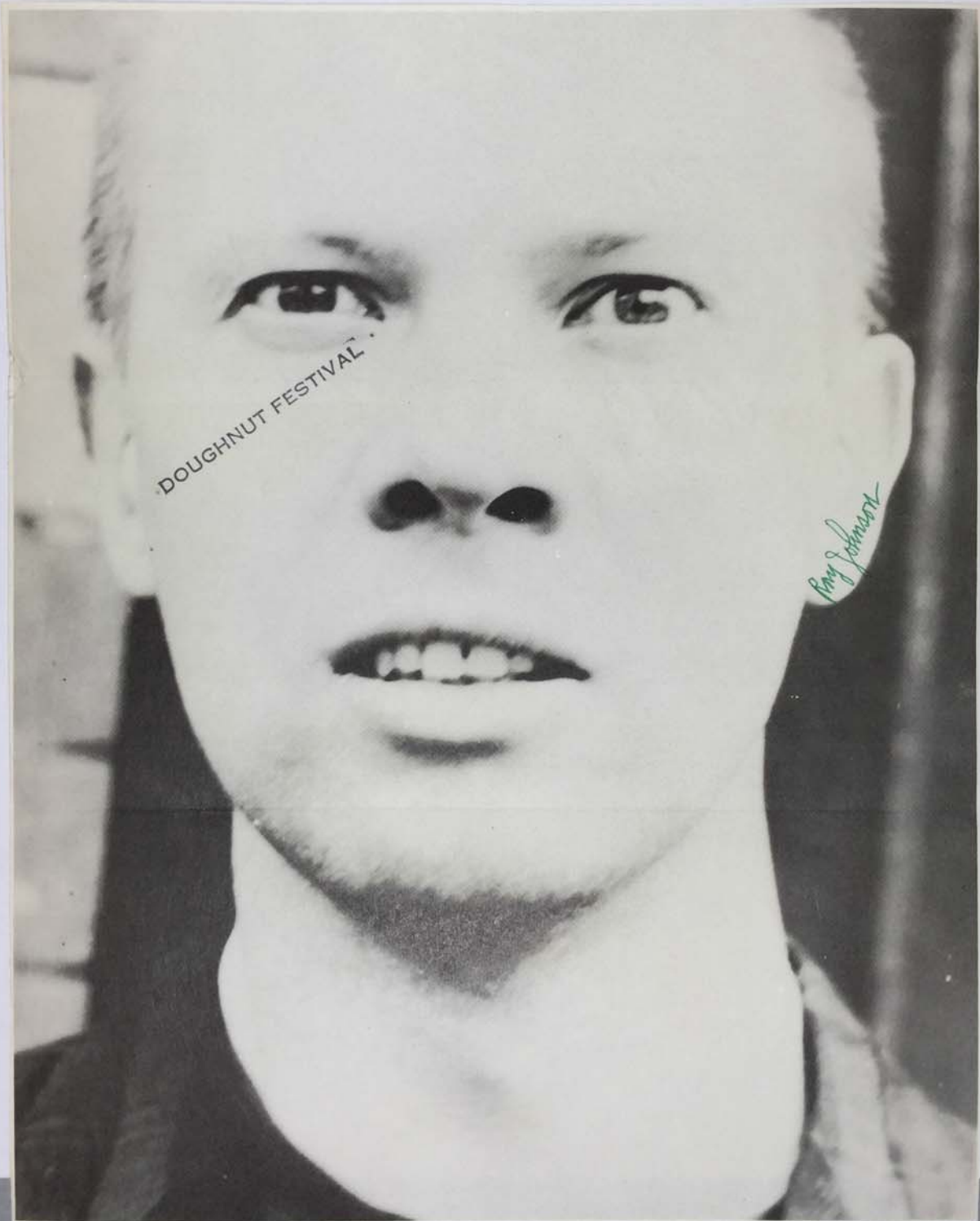
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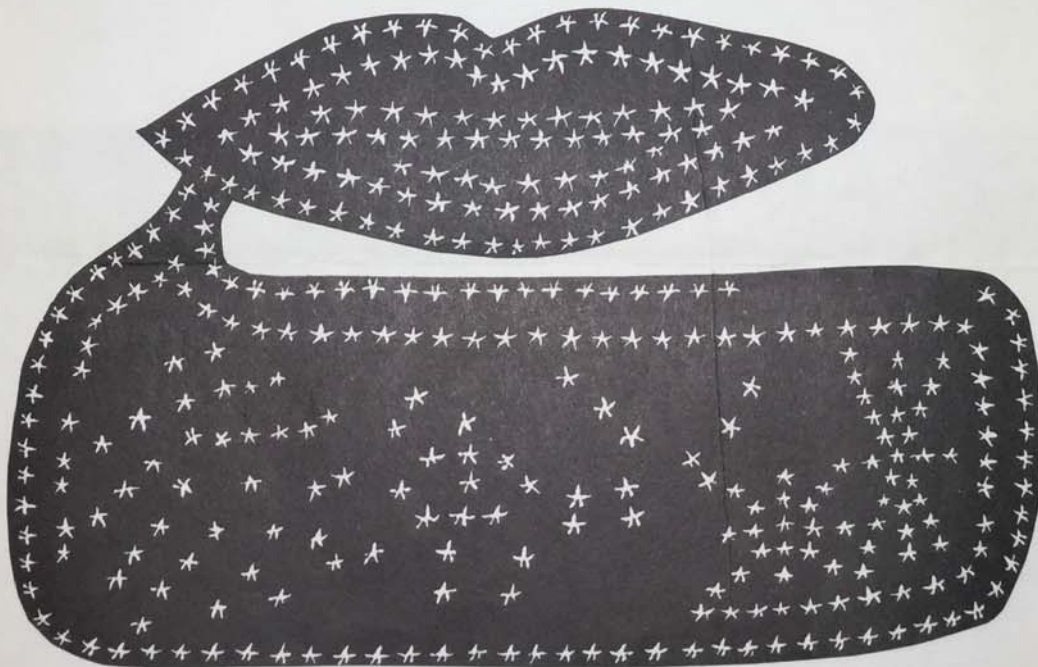


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Ray Johnson

∞ MAN SHOW
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Sponsored by David Bourdon,
Michael Malco; Dorothy Podber,
Larry Poons and Studio 3 of San Francisco.

Karl Wilson

8 MAN SHOW

GEORGE BRECHT

GEORGE HERMS

RAY JOHNSTON

ROBIN GALLERY

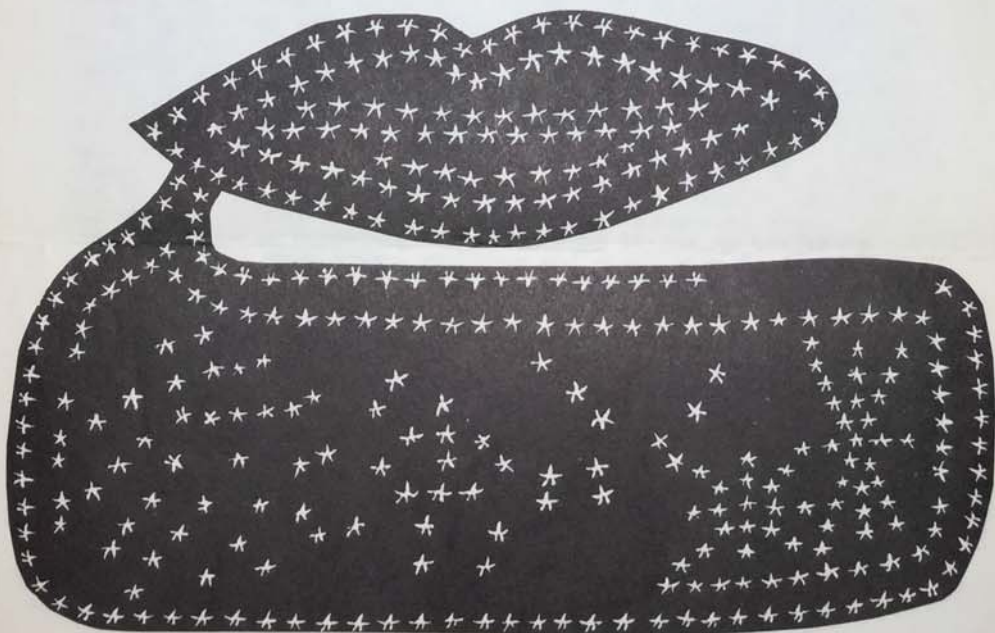
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BRICK SNAKE

FOR ANNE WILSON



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UNTITLED LITHOGRAPH BY RAY JOHNSON

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"Three smirking Negroes in derby hats strut their stuff to the Mills Brothers's "Pennies from Heaven," the lyrics ringing so false that you shudder.

May Wilson, Dance Mill Road, Phoenix, Maryland. LYric 2-7629.

Mary Baker Eddy - "Please seat my serpent at the June 3rd N.Y.C.S. Meeting. Ara Wilson, to be 6 years old June 6th was lost in the woods in the dark for three hours at Haverstraw, N.Y. on May 25th. When found, she was barefoot in wet clothes and had made a pillow of leaves.

Marcia Herscovitz - "I don't think I can make it".

THANKS, THANKS for your good letter and the loveable missile. I shall frame it and love it ever after. Fond love, Lotte

After June 1 - Black Thumb Press, 331 West 20 St., NYC 10011.

A beautiful doll's head in Suffolk St. gutter didn't have time to get it for you.

Piri Halacz -

N. Strutz - Photostat in reverse reading FAMOUS ELECTRIC HEADS.

Lil Picard - "Also a psychological search to understand myself in relation to my time and to the future times...remembering the past." Hilton Kramer - "a quarter of the artist's pastels", N.Y. Times, May 26, 1968. December 1935 Shirley Temple's resolution: to ask my mother for \$5 allowance instead of \$4.

"Yes, David, I'll be at Ultra Violet's at 6:30. Shall I tell her I am the cartoon editor from Liberty Magazine?"

"Did Hemingway's bathtub have a smell? Now about those rabbit's ears..... robin green

Mark Polinsky, a 14-month-old Norfolk boy, died in Litchfield county hospital here last night after swallowing a large-headed screw. TALK, by Linda Rosenkrantz. Hello! Your invited to a series of concerts at Bert Stern's studio 342 E. 63rd St. 1.25.68 In discussing over the telephone the Jill Kornblee tape, Toby Spiselman said "he wanted to prick my brains".

May Wilson - For one thing I haven't thrown away any shoes. Ultra Violet at the Obie Awards 1 P.M. Saturday May 25th was wearing the necklace she forgot to wear to the elegant Frank Lilly dinner May 18th. The same evening Robin Richman forgot her handbag containing her keys. Michael Findlay - I have to work that afternoon but maybe can pop in for a few minutes.

"Miss Shinoda - very beautiful show - Ray Johnson ~~.....~~" (telegram) From Amsterdam through Jean-Claude wish you best show Christo David Tanner - By a fortunate chance Nan Grey's blonde hair and blue eyes can be seen on the screen. Alvin - Hello, sugar. Betsy Baker - Ray Johnson will get us all to Finch and sit us down for a dull slide lecture and meanwhile he'll be throwing a terrific party for other people somewhere else.

During dinner at Longchamp's - "I'm going to tie up everybody with rope when they enter, gag them and stack them in the corner."

John Weber w.h. - I'll be in Rome. Sam Weiner - I'm designing a telephone booth with stained glass. John Willenbecher - Blood & white liquitex 30.XI.67 Richard Lippold - postcard from San Rafael, Calif. May 23 shows San Quentin prison.

Helen Iranyi - "that weekend I'll be in Montreal (if the plane doesn't fall apart). Tearfully," R.D. Brown - Yes, get Vivki Dougan. Dear Marta Minujin, Thank you for having us to your Minucode cocktail Party May 22nd. Ray & Toby

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The Good Old Days

RAY JOHNSON PAINTINGS WILLARD GALLERY April 25 - May 27

1. Stele
2. Comb White
3. Gray Comb
4. Purple Comb
5. Comb with Yellow Green Stripe
6. Comb Knife
7. (Sandy Leonard's) Hair Bow Comb
8. Shark with Comb
9. Figure with Yellows
10. May Boot
11. Lice
12. Tip
13. Fireplace Hat
14. Black Hat with Figures
15. Frogs
16. Heart
17. The Snake has a Heart
18. Enclosure
19. One Third
20. Three Thirds
21. It
22. Do Not Jill
23. Birds
24. Alain Delon Match
25. Virginia Woolf
26. Picasso
27. Queen Anne Chair
(Collection Alvin Friedman-Kien)
28. For Toby
(Collection Toby Spiselman)
29. Small White Hand
30. Glove Tied
31. Glove
32. Massage Ball
33. Buddha Urinating
(Collection Dieter Rosenkrantz)
34. Buddha Urinating No. 2
(Collection Coburn Britton)
35. Wanda Gag
36. Marilyn Monroe 1926 - 1962
37. Joe Raffaele 1933 -
38. Figure with Blue
39. Figure with Yin Yang
40. Figure with Heart
41. Reaching to

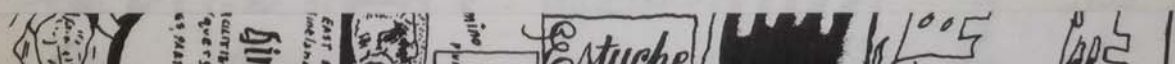
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A New York Correspondance School Meeting for Diane Fisher Sept. 7th

The Meeting in Sheridan Square began with Ara Ignatius and his dog Pucci. A square egg carton construction by Tody Cezar who works at Act I was presented by Stuart Horn of the Northwest Mounted Valise also a wallpaper collage inscribed to Diane Fisher the girl who answered the phone said she left the night before for Mexico City to cover the Olympic Games. Mary Ellen Tytell of 69 Perry Street asked to try on the ring Andy Warhol gave me at Sacha Kolin's dinner. She wanted to trade rings and asked to be invited to any parties I might ever give. May Wilson, George Ashl taxi I went over an wearing her eight f last seen at the Mi offered her cake. watches one had a b microphone asking a box containing a pe Welsh artist George ring we thought was impressed with Ara Robyn Stroughton w Ursule Molinaro in Mel Shultz made a purple velvet. Fl Jonathan Coffino, was just back from Monica pier with t Connecticut. I to photo in front of suit from a medica with John Margolie his cowboy outfit. said she was nobo arrived with Fred Jones of 58 West ating Diane Fisher an improvident pe fortunes. Bill W drank a can of beer wrapped in a brown paper bag. Alexandra Findlay and I discussed sun tan. What was Leslie Johnson drinking? Steven Phillips and Freddie Lawrence and her dog Puck drank some water off the sidewalk. Hamburgers four of them were in Anita Steckel's handbag. Kay Susmann conversed warmly and then went off to the A. & P. Albert Chasen walked by with his dog Tony. James Moss wrote in purple ink on a lamp post. George Ashley gave me a plastic egg with a rabbit on it. May Wilson reported they have an excellent toilet at the Riviera. H. Pietkjewicz and her daughter Veronika did an Indian dance. John Dowd and Nancy Dowd and baby Noel Dowd was wearing on his bottom a Sgt. Pepper's Lonely Hearts Band. Helen Iranyi finally attended one of our Meetings. Bob Heide sandy haired tan and friendly. David the bartender from Minimal freshly shaved. Toby Spiselman and I were at John Margolies apartment we shared a Fresca watched black & white television and color television The Return of the Humannoids listened to music & John Giorno discussed the next Meeting at the Architectural League should it be for Slant Step does Phil Weidman want that kind of publicity? Richard Lippold drove us in his MG to Greenwich Avenue & 12th Street wearing a black & white stripe cotton shirt & beige trousers. Mary Bauermeister, 119 Ridgewood Avenue, Madison, Connecticut.

DRUGSTORE DRUGSTORE
149 St Germain - Paris
Rue, Touraine St - Paris 14

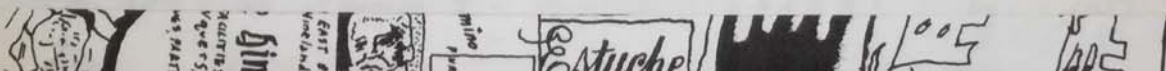



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CE

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.



Bed bug after the Bonina party

found under the bathtub

IBM

590 Madison Avenue

12.17.66

Cafe Gindenburg

220 East 49th St. N.Y.C.

March 2, 1967 bed bug

Poem for Norman toehsr

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12.4.66

NEW YORK CORRESPONDANCE SCHOOL MEETING
 JUNE 24TH 8:30 PM
 AT THE GOTHAM ART THEATRE
 455 W. 43 ST.
 INVITATIONAL
 CALL CAMEL 82271

bed bug
 note time 10.15 P.M.
 Sept 28 1967

baby bed bug



Sept 16th 1967

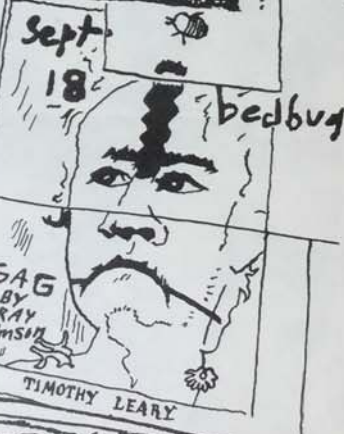
PARCEL CORPORATION
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 NON NEGOTIABLE COPY
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 Sept 18th

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023 000000 2422 5 SIGNED *L. Turner*

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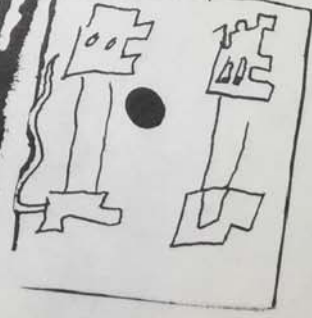
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12.17.66
 Cafe Gindenburg
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Poem for Norman Coehser others

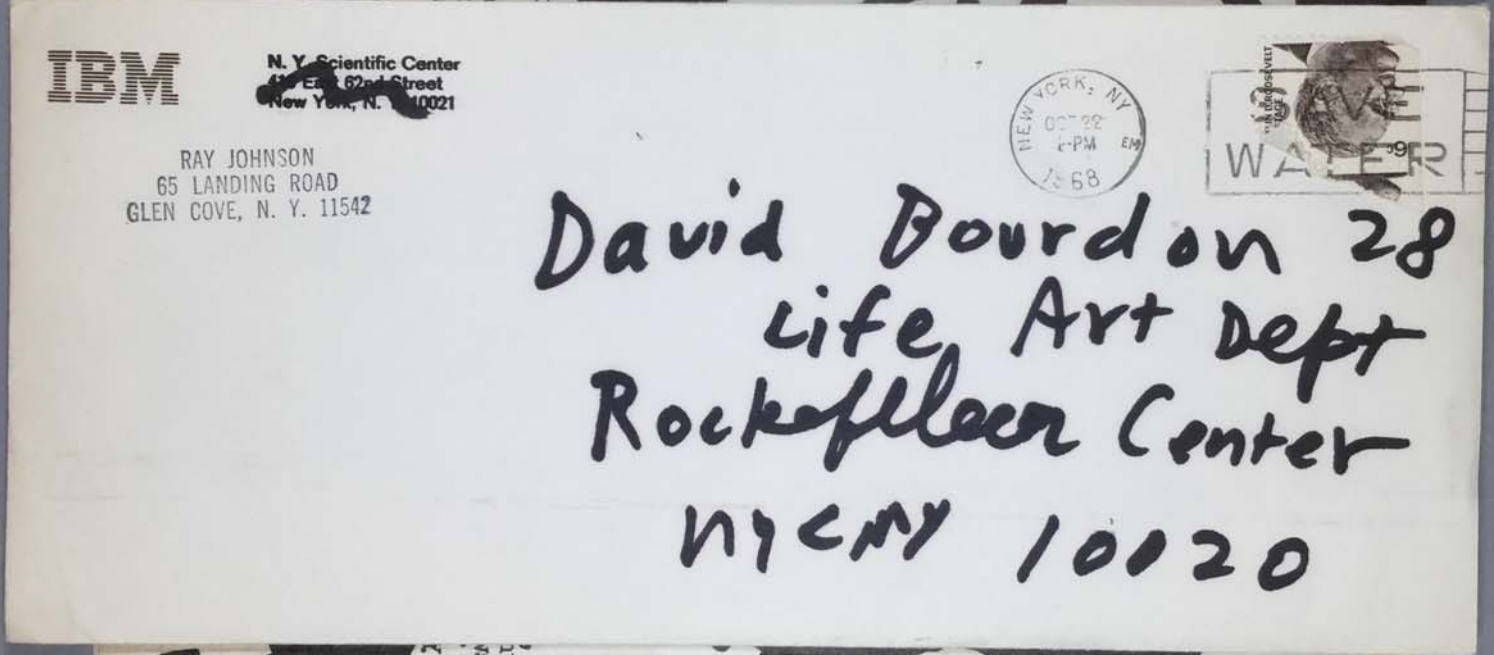


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50% is illness.
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IBM

N. Y. Scientific Center
 41 East 62nd Street
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RAY JOHNSON
 65 LANDING ROAD
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NEW YORK, NY
 OCT 22
 4-PM
 1968



David Bourdon 28
Life, Art Dept
Rockefeller Center
NYCNY 10020



UNDAY, 2 PM

Life is illusion.
 of vanity--
 want to be free
 REALITY

AUGUST
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AUGUST
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1967

E R E
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ROBERT F. KENNEDY
NEW YORK

110 EAST 45TH STREET
NEW YORK 10017

1967

PODKI-FEST
KUSAMA

50% is illusion and 50% is reality, live with illusion, life is illusion. Love and man is fantasy. Love yourself beyond the point of vanity--vanity is the weeds of the mind. My mind is open. I want to be free with polka dots--
POLKA DOT REALITY. POLKA DOT REALITY. POLKA DOT REALITY. REALITY.

WASHINGTON SQUARE SUNDAY 2 P.M.

AUGUST 13

AUGUST 13

COLLAGE BY RAY JOHNSON

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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | <i>Bourdon</i> | <i>III.9</i> |

ROBERT F. KENNEDY
NEW YORK

110 EAST 45TH STREET
NEW YORK 10017

United States Senate

July 15, 1966

Mr. Ray Johnson
176 Suffolk Street
New York, New York 10002

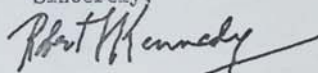
Dear Mr. Johnson:

It has come to my attention that you were presented an art award at the joint annual ceremonies of the National Institute of Arts and Letters and the American Academy of Arts and Letters held recently at the Academy auditorium.

I wish to join with your family and friends in congratulating you on this honor.

With kindest regards,

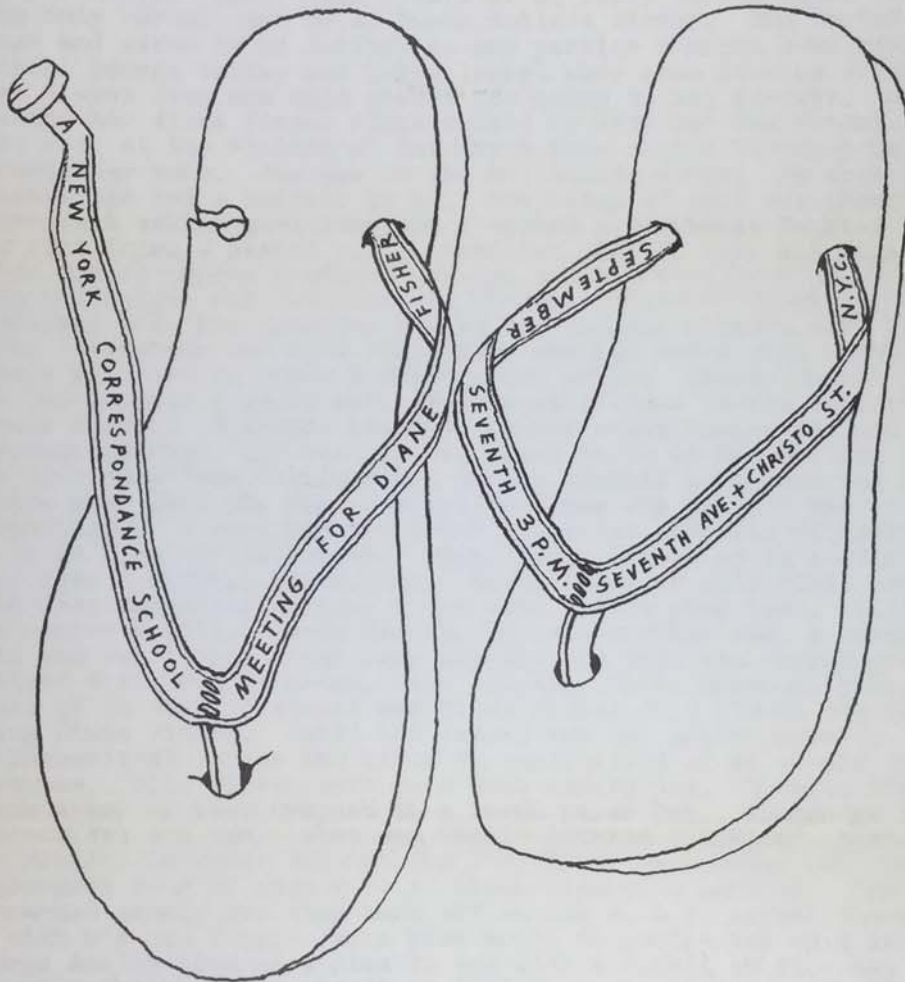
Sincerely,



Robert F. Kennedy

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A New York Correspondance School Meeting for Diane Fisher Sept. 7th

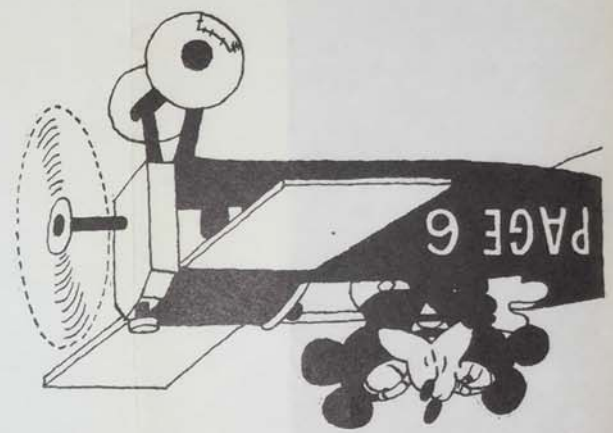
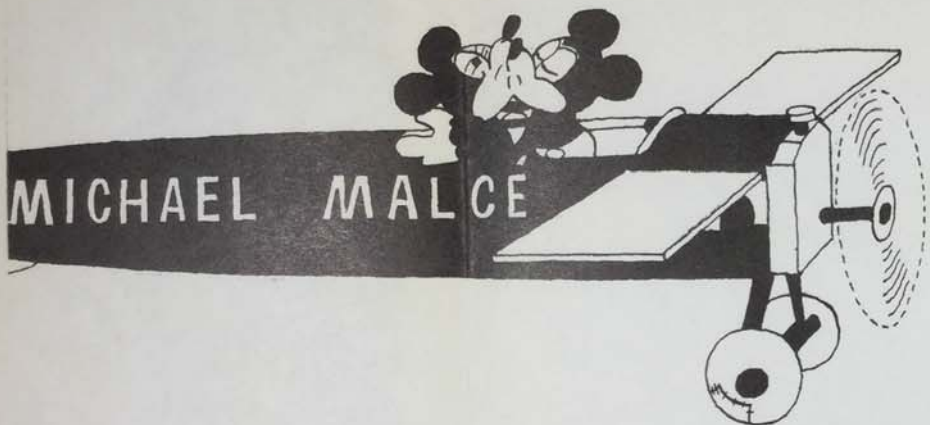
The Meeting in Sheridan Square began with Ara Ignatius and his dog Pucci. A square egg carton construction by Tody Cezar who works at Act I was presented by Stuart Horn of the Northwest Mounted Valise also a wallpaper collage inscribed to Diane Fisher the girl who answered the phone said she left the night before for Mexico City to cover the Olympic Games. Mary Ellen Tytell of 69 Perry Street asked to try on the ring Andy Warhol gave me at Sacha Kolin's dinner. She wanted to trade rings and asked to be invited to any parties I might ever give. May Wilson, George Ashley and Helen Iranyi were seen leaving trying to get a taxi I went over and said aren't you going to say goodbye. Sandy Scott wearing her eight finger rings walked by with her dog Friday. She was last seen at the Minimal at the Ara & Kate Wilson birthday party and I offered her cake. She was in the Mel Shultz movie. He wore two wrist-watches one had a buffalo in it. Bob Bisom of WBAI was there with a microphone asking questions and I opened a Northwest Mounted Valise shoe box containing a peanut butter sandwich plastic cups and mouse traps. Welsh artist George Loughner wearing a gold arrow head and a green stone ring we thought was from the New Yorker. Gretchen MacLaine was very impressed with Ara Ignatius recipe for Chinese chicken with firecrackers. Robyn Stroughton was with John Evans wearing polka dots talking to Ursule Molinaro in black & white print dress. Harvey Spivak in shades. Mel Shultz made a movie with glamorous actress Marcia Herscovitz in purple velvet. Florence Kennedy, famous woman lawyer was not there. Jonathan Coffino, 247 West 11 St. asked to be on the mailing list. He was just back from California. So was Michael Long from the Santa Monica pier with the Mary Goround who knew Jim Elliott who is now in Connecticut. I told him how I was presented with Jim Elliott's baby photo in front of Salvation. Frank Lilly showed up in a silk Hong Kong suit from a medical convention. Karin Bacon of City Parks conversed with John Margolies wearing a hat with a thin pink band. Bill Baker in his cowboy outfit. David Sarlan, Jay his brother Jed, a lovely girl who said she was nobody & her name was Kim was with the Warhol group who arrived with Fred McDarrah, John Wilcock, David Bourdon, Mitsou, Jerry Jones of 58 West 25 Street and Ultra Violet in a blonde wig impersonating Diane Fisher. David Liu passed out hot green peppers. Micawber: an improvident person who lives in expectation of an upturn in one's fortunes. Bill Wilson gave me a duck safety pin. Michael Findlay drank a can of beer wrapped in a brown paper bag. Alexandra Findlay and I discussed sun tan. What was Leslie Johnson drinking? Steven Phillips and Freddie Lawrence and her dog Puck drank some water off the sidewalk. Hamburgers four of them were in Anita Steckel's handbag. Kay Susmann conversed warmly and then went off to the A. & P. Albert Chasen walked by with his dog Tony. James Moss wrote in purple ink on a lamp post. George Ashley gave me a plastic egg with a rabbit on it. May Wilson reported they have an excellent toilet at the Riviera. H. Pietkiewicz and her daughter Veronika did an Indian dance. John Dowd and Nancy Dowd and baby Noel Dowd was wearing on his bottom a Sgt. Pepper's Lonely Hearts Band. Helen Iranyi finally attended one of our Meetings. Bob Heide sandy haired tan and friendly. David the bartender from Minimal freshly shaved. Toby Spiselman and I were at John Margolies apartment we shared a Fresca watched black & white television and color television The Return of the Humannoids listened to music & John Giorno discussed the next Meeting at the Architectural League should it be for Slant Step does Phil Weidman want that kind of publicity? Richard Lippold drove us in his MG to Greenwich Avenue & 12th Street wearing a black & white stripe cotton shirt & beige trousers. Mary Bauermeister, 119 Ridgewood Avenue, Madison, Connecticut.

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P O R T U G A L A N E S
I A P I N T O 2 Y E A R S
O L D W A S C U T E R E
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10.21.95

David:

After much too long waiting, the West Coast magazine deliveries for this month seem to have arrived. Gone are the September Art in Americas, on the racks thru yesterday. The October is here. Your letter. Very nice.

A in A. \$4.95. tax, 41%. total: \$5.36.

I sold some books while I was there, so, everything came out all right.

Ad Reinhardt. I am glad that you wrote about him. He was v. important to Ray. and to me. and to others. You knew that. Did you know that he was called "the Monk" by some of the (important) AE's? Some of them considered him aloof, hermetic, and soi-disant-saintly. So.

Ray was influenced by Ad. Do you know, you must, AR's work for PM? (The 1940's New York MarshallField-published newspaper.) He did these full-sheets of artworld inquiry and satire. Words and toons, juxtaposed.

Here's a copy of a picture I made at Dover Street. Ad is photographing, or at least trying to, Ray's tall stripes painting. You know it, yes?

David: in addition to the 307 (at last count of what appears in the contact sheets) ~~there~~ photographic images I made of Ray, I have about 500 bits and pieces of work that Ray made for me. Paintings, clippings, collages, objects, things, the complete 1955-1995 correspondence. I think that I'd like to give it all up.

I don't like the idea of selling any of it, and certainly not piecemeal. It is a collection. It is, in fact, the Norman Solomon Collection, as it was all made for me. Much of it is very personal. I don't like the idea of exchanging it for money. It is, you know, against my religion.

What I'd like to do is to see it as an established collection, held intact, by some creditable art institution. Do you think that the Modern or the Whitney might care for it? and take care of it? or anyplace else?

What would be your idea?

The collection contains such as objects made of rust. (I collect^e rust, then.) and birthday cards. (One could not sell one's birthday cards, ne?) and the Norman/Buddha book.

What to do?

I would appreciate hearing from you about this. and soon. Health, and other considerations have made time essential.

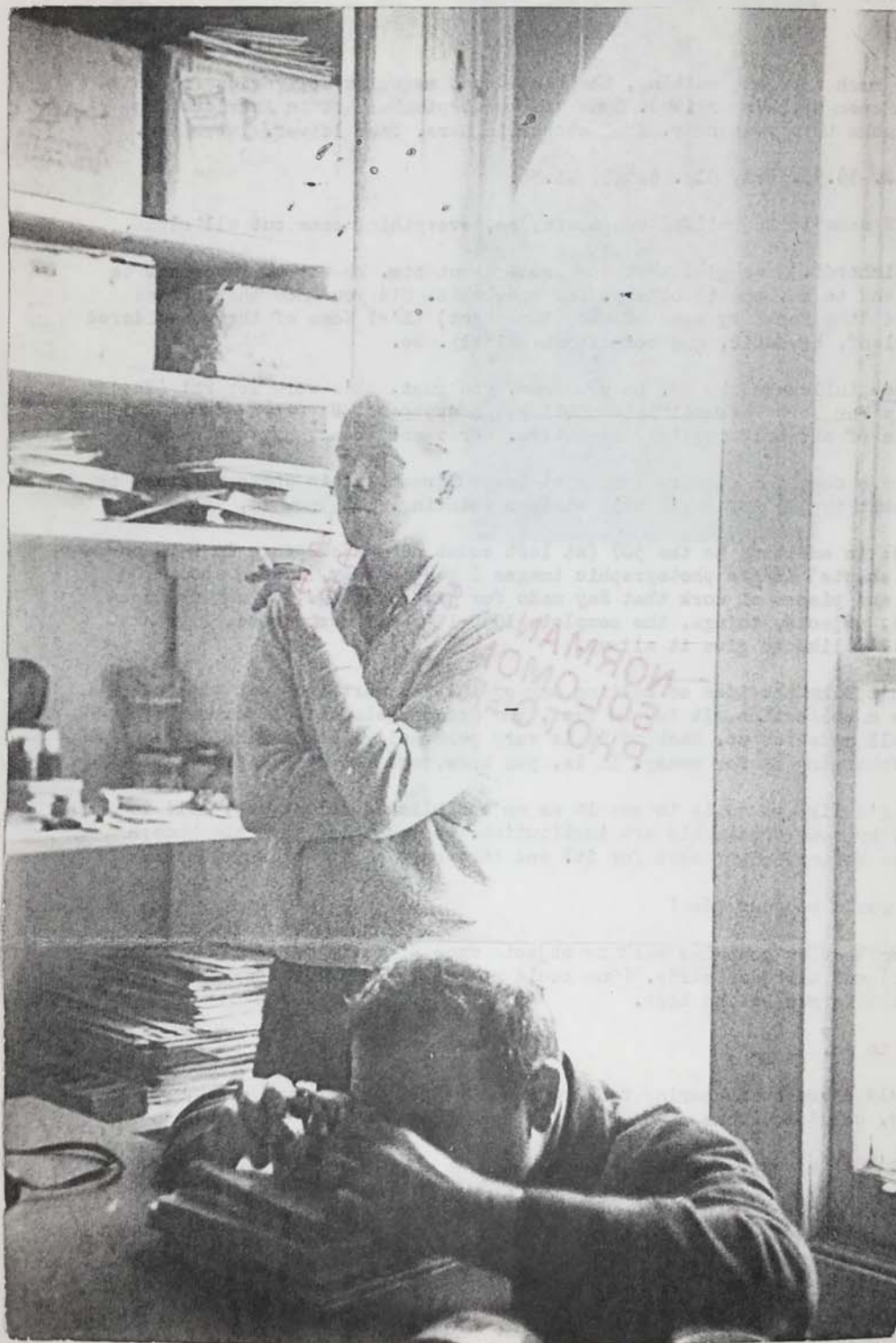
(Wasn't it always. How little we knew.)

Yours,

Norman Mailer
Norman Main
Norman Me

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STATEMENT TO THE ART WORLD

We think it's wonderful that C.G. made Brian O'D. talk about Aesthetic Realism in public — and it's in BIG print (New York, Herald-Tribune, Sun., July 26) and now everyone knows he KNOWS about the SIEGEL THEORY OF OPPOSITES!
Chaim and Dorothy Koppelman

What next? Find out what Aesthetic Realism really is. Hear: THE AMERICAN FAMILY VERSUS AMERICAN ART. A Taped Recording of a Basic Talk by ELI SIEGEL. THURSDAY, JULY 30, 9 PM, TERRAIN GALLERY, 39 GROVE

MAN SHOW
HERMES

Norman Solomon
1805 Delaware Street
Berkeley CA 94703



PHOTODUPLICATIONS
1995
BRKLY CA

David Bourdon
315 West 23 Str., Suite 3-0
New York NY 10011

10011-2250 22



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∞ MAN SHOW
HERMS JOHNSON
∞ RECHT
ROMIN GALLERY












Sponsored by David Bourdon; Michael Malco; Dorothy Padber; Karl Wirsum; Larry Poons and Studio 3 of San Francisco.

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Ray Johnson Fan Club

Insert the enclosed disk in your Mac. Double click on the Bunny Head Icon and have fun exploring. Clicking once on most icons, text blocks and pictures will bring up more information. Enjoy!

Icon Key

| | |
|---|--|
|  |  |
| DEDICATION | FORWARD |
|  |  |
| CONTENTS | BACK |
|  |  |
| TO THE STORY | SAMPLER |
|  | |
| ABOUT | |
|  |  |
| EXIT | |

Send comments, Ray stories and copies of Ray pieces to:
Joan Harrison c/o Art Dept.
C.W. Post Campus, L.I.U.
Brookville, N.Y. 11548

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99 McLaughlin St
 Glen Cove, NY 11542
 2/9/96

Dear Don Bourdon,

I thought you might enjoy having a copy of this mail art piece I created in memory of Ray. In sending it to friends and to people whose addresses I found looking through my correspondence with him. Your copy is one with a hidden button. If you click in the correct area on the opening "page" you will access an erotic Ray piece. Enjoy.

Best,

Joe Hamill

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LONG ISLAND
UNIVERSITY

HARRISON / ART
BROOKVILLE, LONG ISLAND, NEW YORK 11548



Mr. David Bourdon
315 W. 23rd St
NYC



RAY JOHNSON
THE MUSEUM OF MODERN ART
TOKYO

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RAY JOHNSON
EASTHAMPTON
AUGUST 20-

ELAINE
de Kooning

LAWRENCE
ALLOUAY



RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



To -

MR. DAVID BOURDON

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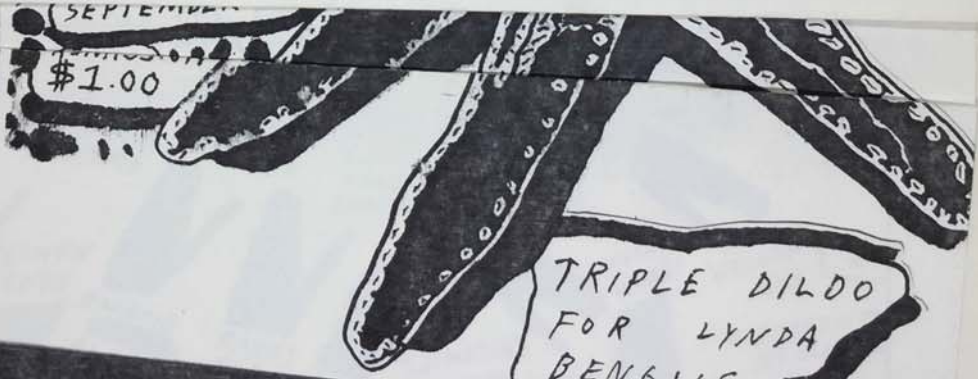
315 West 23 St.
NYC 10011

BUFFIE
JOHNSON ALFONSO
OSSORIO

RICHARD
AVEDON

PERLE
FINE

JOE
MILES
DALLAS
AND
ELEANOR
WARD

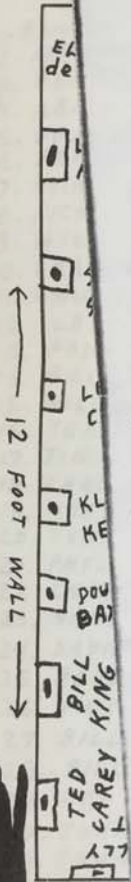


TRIPLE DILDO
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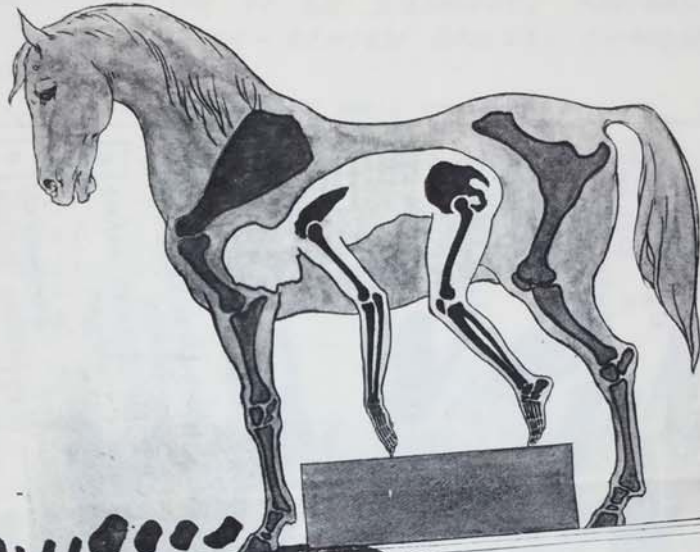
BUFFIE
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RICHARD
AVEDON

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MILES
JOE
SYLVIA

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OF
ON,

SPIDER

COWBOY
BART

RAY JOHNSON

ARTISTS READINGS

FRANKLIN FURNACE

112 FRANKLIN ST.

N.Y. CITY 10013

212 925-4671

SEPTEMBER 20

\$1.00



TRIPLE DILDO
FOR LYNDIA
BENGLIS

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12 FOOT WALL

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SILHOUETTE UNIVERSITY DECEMBER 16, 1976

I HAVE DRAWN SILHOUETTES OF THE FOLLOWING PEOPLE, WHO HAVE KINDLY POSED FOR ME:

- MONDAY
OCT 4, 1976
- SAUL JUST CALLED TO TELL ME THAT SUZY TELEPHONED TO INFORM US THAT DEAR LEONID DIED FRIDAY EVENING. THERE WAS NOTHING IN THE PAPERS. THE FUNERAL IS TOMORROW AT 11:30 A.M. I AM GOING INTO THE CITY FOR THE FUNERAL. HE WAS MORE THAN EIGHTY YEARS OLD.
39. AMEI WALLACH
1. EDWARD ALBEE
 2. MARIO AMAYA
 3. ARAKAWA
 4. ARMAN
 5. DOUGLAS BAXTER
 6. PETER BEARD
 7. MIKE BELT
 8. RICHARD BERNSTEIN
 9. WILLIAM BURROUGHS
 10. CRAIG CLAIBORNE
 11. CHUCK CLOSE
 12. LESLIE CLOSE
 13. PAULA COOPER
 14. BILL COPLEY
 15. WILLEM de Kooning
 16. JEANNIE DIAO
 17. JIMMY ERNST
 18. CHARLES FAHLEN
 19. NOELLE FAHLEN
 20. YVES FERNANDEZ
 21. PHYLLIS FLOYD
 22. CHARLES HENRI FORD
 23. NANCY GROSSMAN
 24. DAVID HARTMAN
 25. ROBERT HUGHES
 26. VICTOR HUGO
 27. BILL KING
 28. BILL KING
 29. ERO LIPPOLD
 30. JOHN LOMBARDI
 31. JOHN LORING
 32. GERARD MURRELL
 33. LOUISE NEVELSON
 34. ALFONSO OSSORIO
 35. HUGH ROBERTS
 36. TOBY SPIELMAN
 37. SAUL STEINBERG
 38. JEFF TURTLETAUB
 40. ANDY WARHOL
 41. MAY WILSON
 42. WILLIAM WOLGIN
 43. TOM ARMSTRONG
 44. ATIRNOMIS
 45. LYNDA BENGLIS
 46. MICHAEL BENNETT
 47. HOWARD KANOVITZ
 48. KLAUS KERTESS
 49. POLLY KRAFT
 50. DOROTHY LICHTENSTEIN
 51. ROY LICHTENSTEIN
 52. CAROLE SPEARIN McCAULEY
 53. PALOMA PICASSO
 54. SALLY QUINN
 55. LARRY RIVERS
 56. JACK YOUNGERMAN
 57. LAWRENCE ALLOWAY
 58. TIMOTHY BARRY
 59. DAVID BOURDON
 60. DAVID BOYCE
 61. JOE BRAINARD
 62. BUSTER CLEVELAND
 63. WILLY EISENHART
 64. JOHN EVANS
 65. HENRY GELDZAHLER
 66. MARILYNN GELFMAN-PEREIRA
 67. SUSAN HALL
 68. DAVID HOCKNEY
 69. PETER HUJAR
 70. JANE KAPLOWITZ
 71. IVAN KARP
 72. BETTY KATZ
 73. BILL KATZ
 74. KATHARINE KUH
 75. DOROTHY MILLER
 76. BRIAN O'DOHERTY
 77. NAM JUNE PAIK
 78. CYNTHIA PATTISON
 79. HARRY REEMS
 80. ZANDRA RHODES
 81. JIM ROSENQUIST
 82. ROBERT ROSENBLUM
 83. ARTURO SCHWARZ
 84. CHRISTOPHER SCOTT
 85. SYLVIA SLEIGH
 86. HOLLY SOLOMON
 87. HORACE SOLOMON
 88. MARC STEVENS
 89. JOHN WILLENBECHER
 90. ED HIGGINS
 106. CAROLINE KAPLOWITZ
 107. GARY LAJESKI
 108. JOHN MACWHINNIE
 109. DAN RATTINER
 110. HAROLD ROSENBERG
 111. HALINA ROSENTHAL
 112. TONY ROSENTHAL
 113. JOHN RUSSELL
 114. TITO SPIGA
 115. HEDDA STERNE
 116. SUSAN SUTTLE
 117. JOHANNA VANDERBEEK
 118. JANE WENNER
 119. JANN WENNER
- AUGUST 4, 1977
91. ELAINE BENSON
 92. BETTY BENTON
 93. JOHN BELUSHI
 94. ROSAMUND BERNIER
 95. TED CAREY
 96. ROBINLEECRUTCHFIELD
 97. ROBERT DASH
 98. WILL FARRINGTON
 99. NORMAN FISHER
 100. DAN FLAVIN
 101. SUZI GABLIK
 102. GINGER GETTLING
 103. CRAIG GHOLSON
 104. MADELINE GINS
 105. JDEL GREY
- rand of your

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RAY JOHNSON
100 SWANS
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

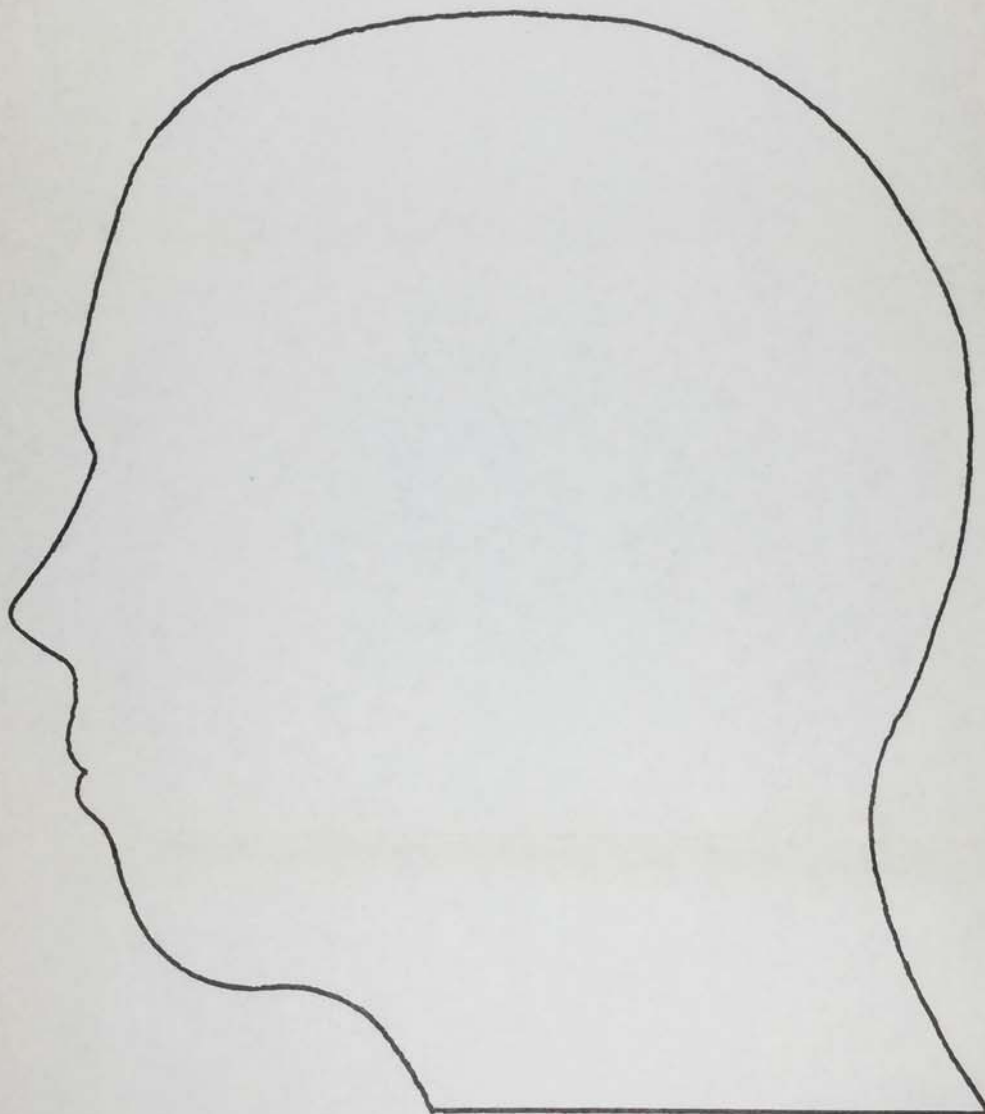


DAVID BOURDON
Apt 6-5
30 Fifth Ave.
NYC, NY
10011

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44 WEST 7 ST., LOCUST VALLEY, N.Y. 11560

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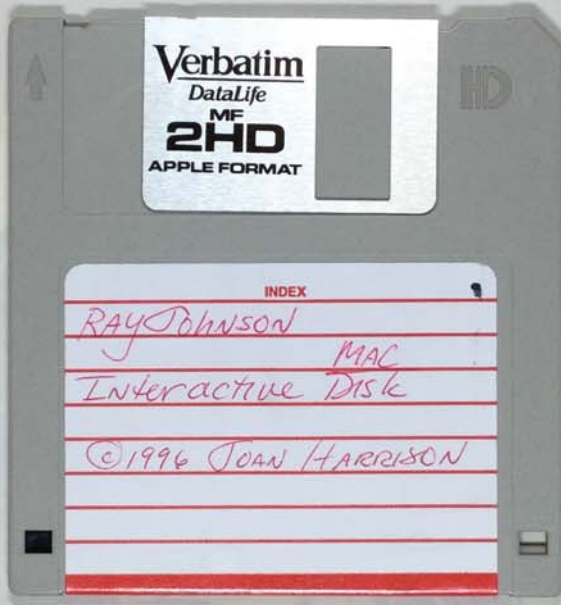
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Van Gogh Painting Slashed

Vincent Van Gogh's "Self-Portrait With Grey Hat" was slashed by a recently discharged Dutch mental patient who was grabbed by a guard at the Vincent Van Gogh Museum in Amsterdam yesterday. The painting, which measured 14 by 17 inches, was valued at \$1.5 million. It was slashed twice from corner to corner. The incident was the second attack on a Van Gogh painting in Amsterdam in three weeks.

DAMAGED MASTERWORK: Self-portrait of Vincent van Gogh that was slashed earlier this week in the Van Gogh Museum in Amsterdam. The rents in the masterpiece run from corner to corner. Van Gogh painted it in 1887. Yesterday, a Dutch artist arrested for the slashing was ordered to undergo psychiatric tests. The man was recently released from a mental hospital.

A KRAV
MOSCOW, P
M. Raitani, ar
commentator
newspaper Pr
attack at the
reported today.
Mr. Raitani,
international
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from 1953, fir



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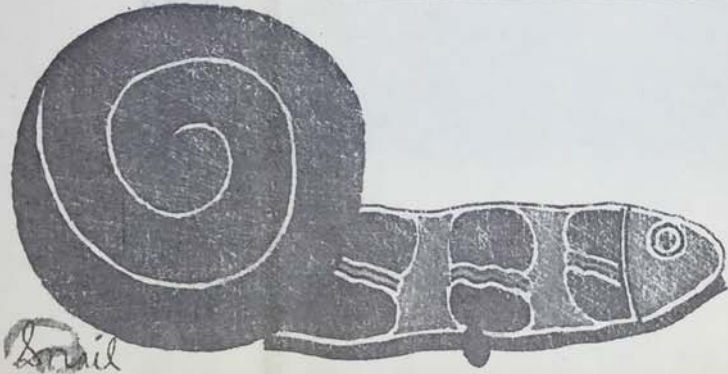
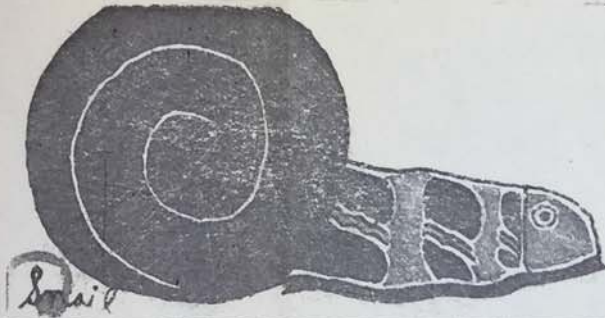
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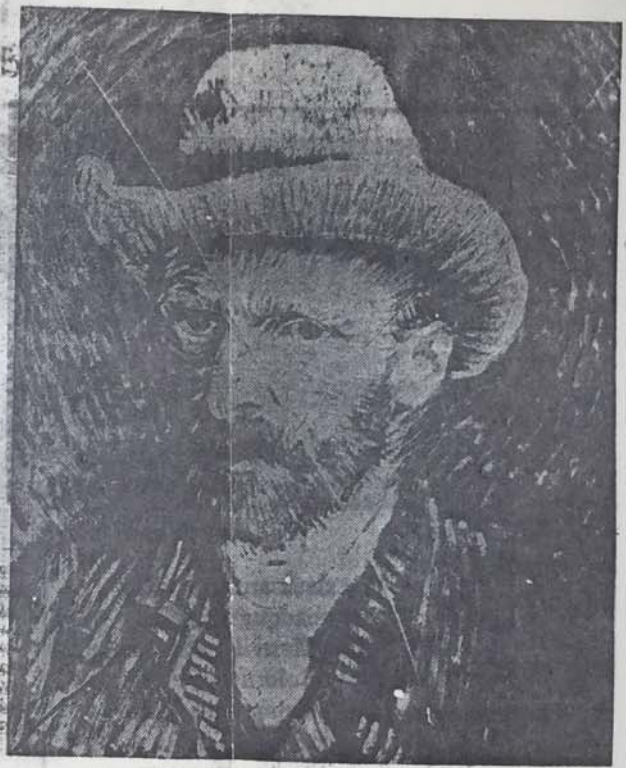
232 x 2537 cm
Gulls, Minnesota

COLLAGE BY RAY JOHNSON

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Van Gogh Painting Slashed

Vincent Van Gogh's "Self-Portrait With Grey Hat" was slashed by a recently discharged Dutch mental patient who was grabbed by guards at the Vincent Van Gogh Museum in Amsterdam yesterday. The painting, which measured 14 by 17 inches, was valued at \$1.5 million. It was slashed twice from corner to corner. The incident was the second attack on a Van Gogh painting in Amsterdam in three weeks.

UPI Photo

IVAN NESTINGEN AS H.E.W.

WASHINGTON (AP)—Ivan Nestingen, a Wisconsin politician and lobbyist, died Monday in Washington, D.C.

Mr. Nestingen, Secretary of the Wisconsin State Fair from 1966 to 1970, entered politics as "Joe Must Go" in 1970. He was elected U.S. Senator Joseph P. Kamp's influence in the Wisconsin legislature.

In 1954, Mr. Nestingen signed his seat after being elected As Mayor, he conducted a civic audit of the city of Lloyd Wright, never built.

Mr. Nestingen's President organization was one of the first to office by President Geraldine, and a mass in the Washington area be returned to the city.

GEORGI M. RATIANI A PRAVDA

MOSCOW, (AP)—M. Ratianni, an international commentator newspaper Pravda, was attacked at the reported today.

Mr. Ratianni, international Kremlin think from 1953, first

DAMAGED MASTERWORK: Self-portrait of Vincent van Gogh that was slashed earlier this week in the Van Gogh Museum in Amsterdam. The rents in the masterpiece run from corner to corner. Van Gogh painted it in 1887. Yesterday, a Dutch artist arrested for the slashing was ordered to undergo psychiatric tests. The man was recently released from a mental hospital.

Associated Press

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2537 cm
Minneapolis

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NEW YORK, NEW YORK 10010



DAVID BOURDON
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30 Fifth ave.
nyc,ny

10011



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Before & After III, 1962. 80 x 100" (203.2 x 253.7 cm)
Collection Dayton's Gallery 12, Minneapolis, Minnesota

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PROGRAMMING METHODS, INC.
51 MADISON AVENUE
NEW YORK, NEW YORK 10010

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



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

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

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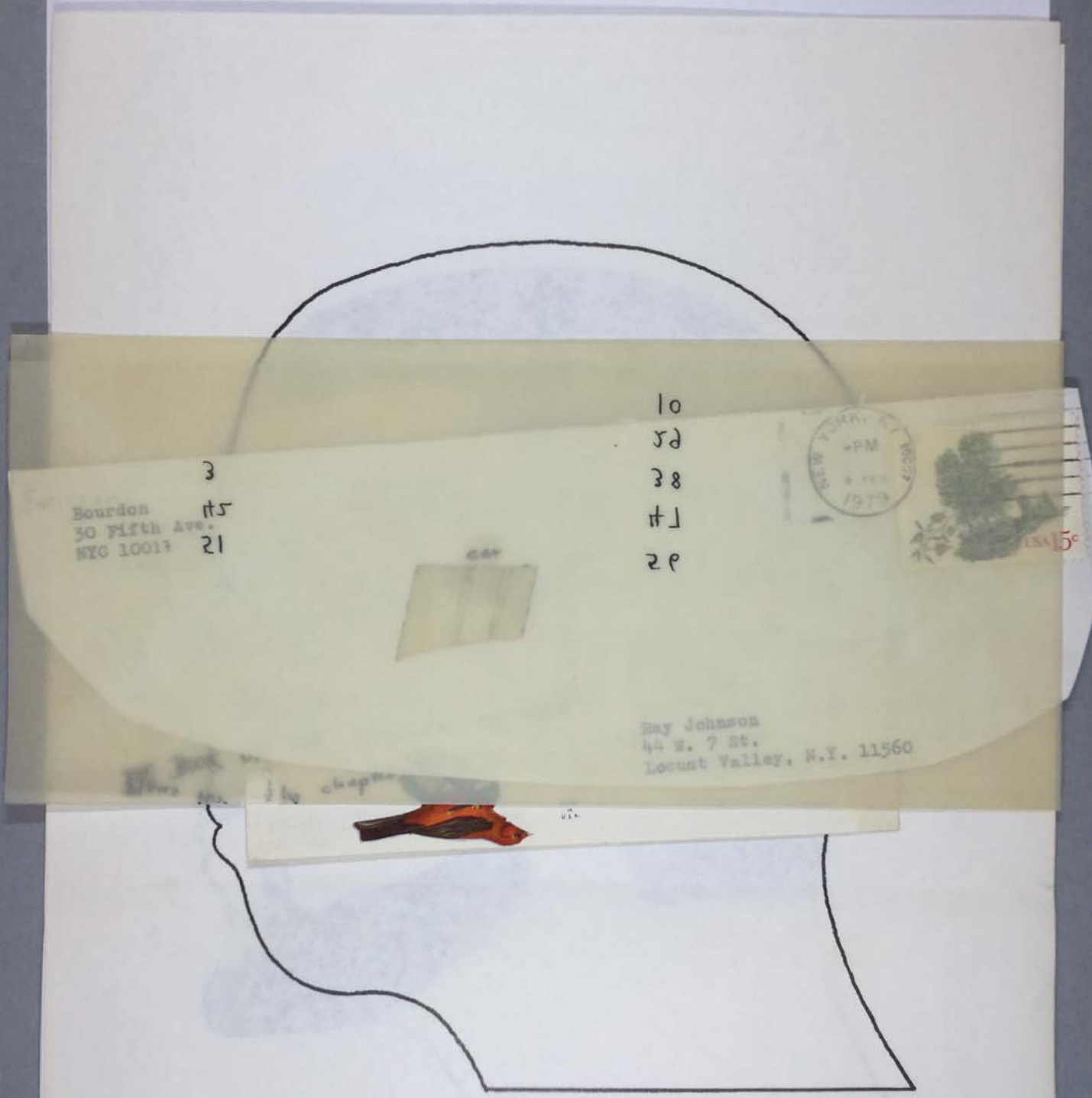
PLEASE NOT
IN CRABPOT?
THE BOOK OF THE LOWBERG ON EISE



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THE BOOK OF THE TUMBLER ON FIRE
Plans for  by chapters.

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Bourdon
30 Fifth Ave.
NYC 10011

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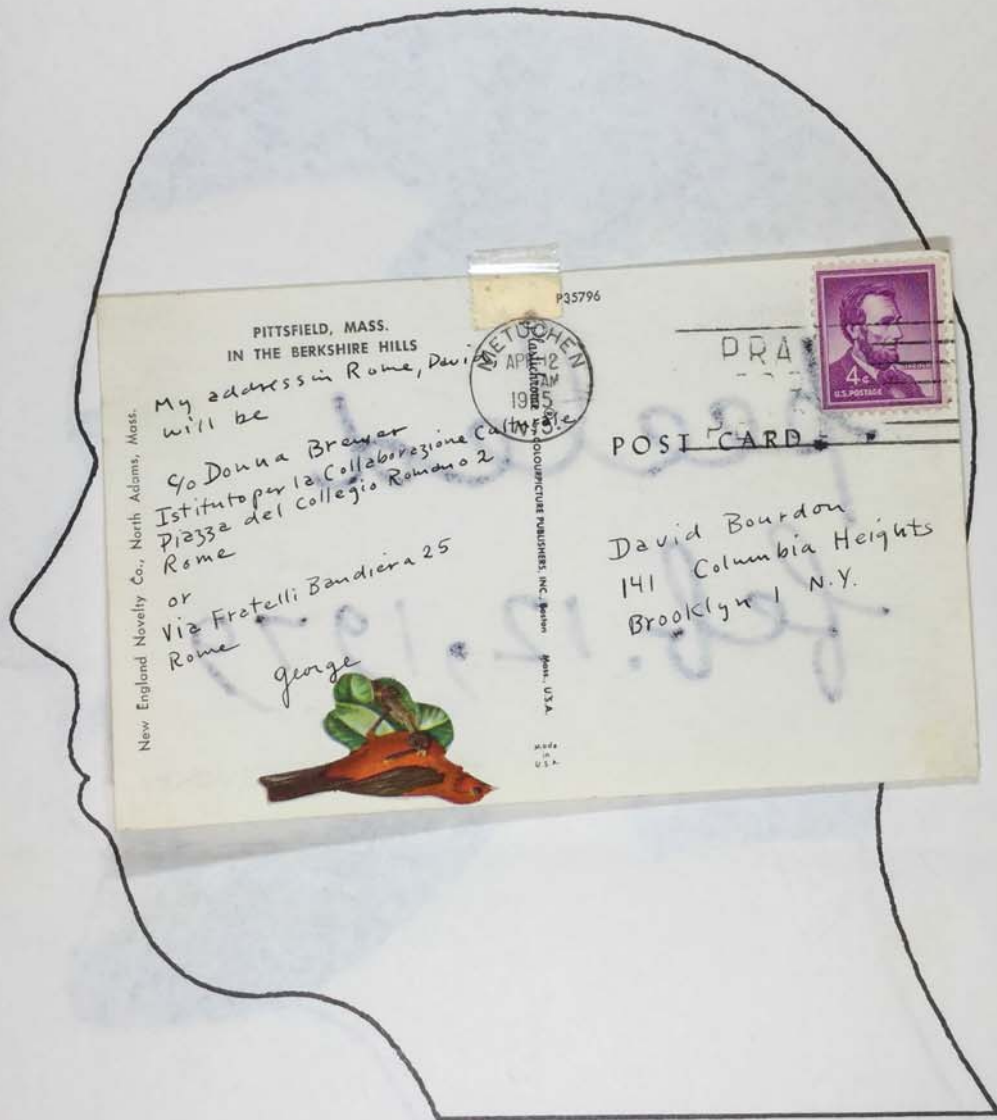


Ray Johnson
44 W. 7 St.
Locust Valley, N.Y. 11360

*the book in
1/5/72 to chapter*

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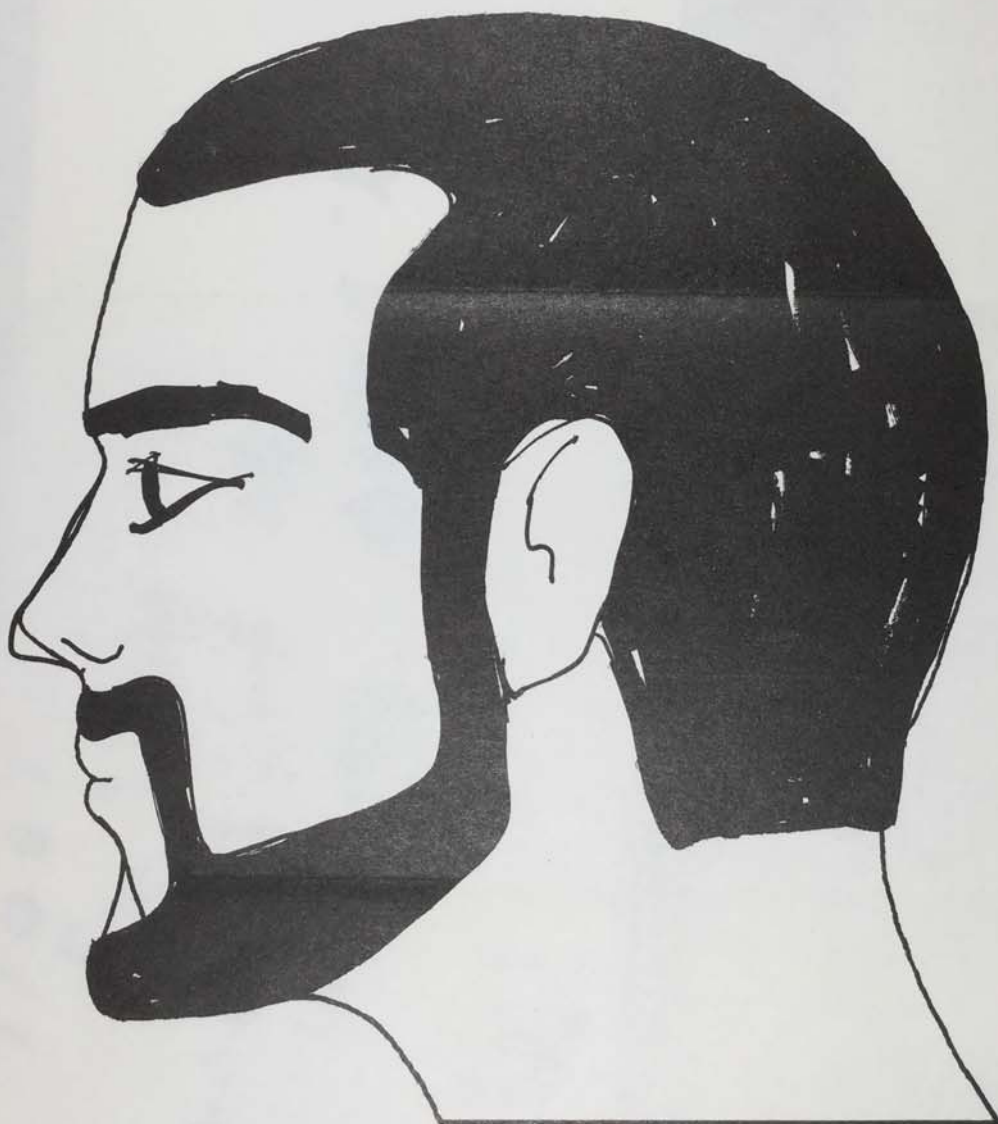
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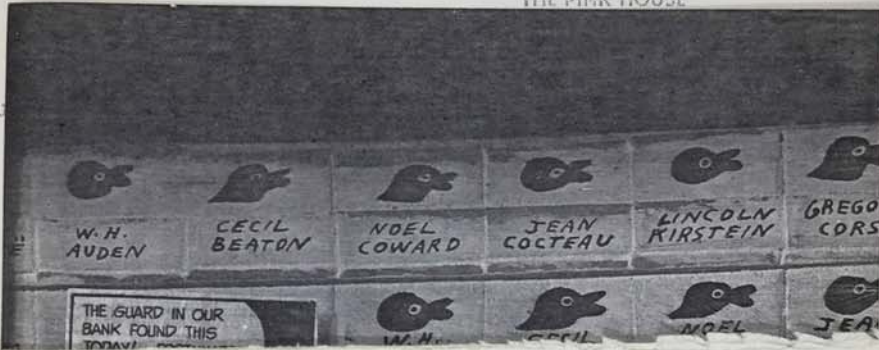


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RAY JOHNSON
THE PINK HOUSE



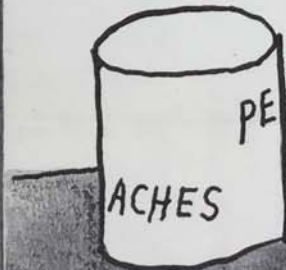
RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11560



Mr. David Bourdon
30 Fifth Ave,
NYC, NY
10011

51 Madison Avenue New York, NY 10017

RAY JOHNSON
7.9.77



COLLAGE BY RAY JOHNSON

I wish for the summer,
I very much for your effort, and apologies
inconvenience you've been caused.
The reasons for this, I think, are his own.
be included in his article, "A Critic's
ed that your portrait of David Bourdon
ate in production of the July Issue, it
be so late in informing you that at the
Johnson:

1977
Johnson:

RS

| | | |
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RAY JOHNSON
THE PINK HOUSE



DO NOT SPEAK

DEAR BARBARA HASKELL, PLEASE
GIVE THIS DRAWING
OF A CAN OF
PEACHES TO TOM
ARMSTRONG, WHO
SHOULD GIVE IT
TO PAUL CUMMINGS.

THANKS,
RAY JOHNSON
7.9.77



COLLAGE BY RAY JOHNSON

Paul Maddalena

Thank you very much for your effort, and apologies for the inconvenience you've been caused.

With good wishes for the summer,
Sincerely,
Paul Maddalena

July 7, 1977
Dear Mr. Johnson:

rs

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

44 West 7th Street
 Locust Valley **Ray Johnson** New York 11560
 516-676-3150

March 14, 1970

 **Silhouette Custom-Fit Patterns™**
 Sewing Notions Division, Scovill Manufacturing Co.
 540 Madison Ave., New York, N.Y. 10022

RAY JOHNSON
 100 SWANS
 44 WEST 7 STREET
 LOCUST VALLEY
 NEW YORK 11560

MS



DAVID Bourdon
30 Fifth ave.
Manh.
10011

Scovill

paid artists (they are Stella & Lichtenstein) and
 I had to telephone the man who wants me to illustrate
 a sport. After doing so, I bumped into Ultra Violey
 hair a mess in gray \$30 sufferegette coat buttons
 holding Perrault letter it was just the other day my
 muse Miss Spiselman, who always anagrams everything
 discovered Perrault was pre ultra there were hugs
 kisses I was so glad to see her I'm so fond of her
 she was sweet & cool as ever and lost in front of
 the Glarner mural trying to find a shop and almost
 forgot her plastic money bag in the telephone booth.

Ray Johnson

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RAY JOHNSON
THE PINK HOUSE
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560
44 West 7th Street
Locust Valley **Ray Johnson** New York 11560
516-676-3150

March 14, 1970

Dear Joseph Cornell,

A bit of magic happened the other day

DO NOT SPEAK

I had visited David Bourdon at Life in the Time-Life Bldg I had not been speaking to him. He gave me a generous 45 minutes of his time and a free cup of coffee. I was holding in my hand a letter to John Perrault, who is not speaking about me. I walked to the lobby with David, who had to taxi to Leo Castelli to find out who were the highest paid artists (they are Stella & Lichtenstein) and I had to telephone the man who wants me to illustrate a sport. After doing so, I bumped into Ultra Violey hair a mess in gray \$30 sufferegette coat buttons holding Perrault letter it was just the other day my muse Miss Spiselman, who always anagrams everything discovered Perrault was pre ultra there were hugs kisses I was so glad to see her I'm so fond of her she was sweet & cool as ever and lost in front of the Glarner mural trying to find a shop and almost forgot her plastic money bag in the telephone booth.

Ray Johns

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



I was awakened this morning by a special
 delivery letter from Clive Barker in London
 and the ground was covered with white snow.

Patricia Johanson girl Bennington schooldent
 asked to be reminded of to you. She is a
 clever girl.

The day I tremble got Suzi Gablik coffee cup
 in Richard Feigen's office I noticed a Cornell
 small quickly I never got to look close at
 as though I passed it quickly on a train.

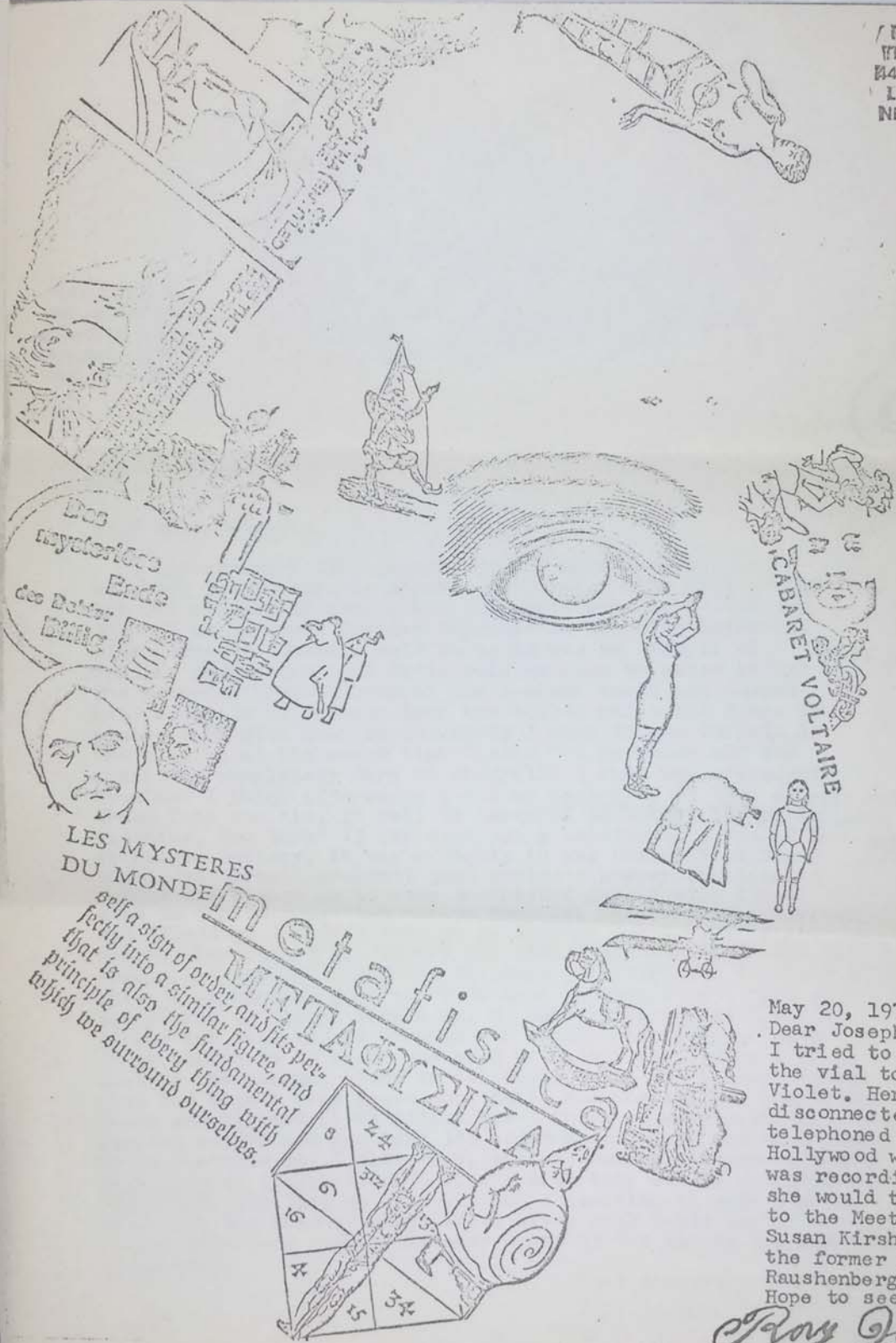
I met Rhett Brown's mother.

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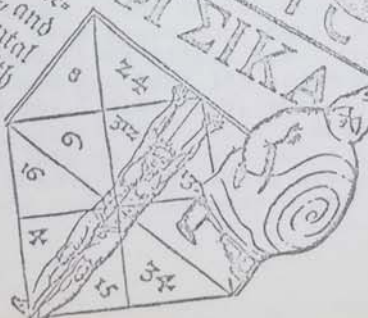
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RAY JOHNSON
 THE PINK HOUSE
 #4 WEST 7 STREET
 LOCUST VALLEY
 NEW YORK 11560



LES MYSTERES
 DU MONDE

self a sign of order, and fits perfectly into a similar figure, and that is also the fundamental principle of every thing with which we surround ourselves.



May 20, 1971
 Dear Joseph Cornell,
 I tried to deliver the vial to Ultra Violet. Her phone is disconnected. She telephoned from Hollywood where she was recording to say she would try to get to the Meeting. Susan Kirshenbaum is the former Sue Raushenberg. Hope to see you soon,

Ray Johnson

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



August 5, 1973

Dear Amei Wallach,

I had arranged with Joseph Cornell once to visit him and when I got there he did the not answer door bell routine (it was a crescent moon shape door bell button, by the way, which I think David Bourdon reported in his Life interview with Cornell - Cornell said to me it was an example of "yellow journalism" and David told me when he asked to use the bathroom Cornell brought him a clean towel and dumped half a bottle of Chlorox into the toilet which the fumes of almost strangled poor David) anyway I went to see Cornell in the evening at the exact time I said I'd be there and the house was completely dark so naturally I rang the crescent moon and I think afterwards I did my series of "I Shot An Arrow Into the Air, It Fell To Earth, of An Artist Living in Earth In The Flushing, New York" (I can send you a catalog of a show I had at Feigen Gallery, it was probably in the Dollar Bill Money Show), so Cornell wouldn't just wouldn't answer the door, I new he was always up to some unexpected game I wish I had gone to the Metropolitan Museum Memorial Service I was invited but didn't go I didn't even go to Zackary Scott Ruth Ford's husband Memorial I hid across the street and saw my friend Jim Rosenquist and Mr. Oldenburg standing out front and I waited till after everyone was gone and then went in when it was very quiet and picked up flower petals Mr. Z. Scott's flower petals. So I rang and rang and no Cornell and a next-door neighbor was doing something to a car and said he hadn't seen Cornell so I went to the nearest place to telephone which was a tough Irish beer bar with a very green pool table and Cornell did answer the phone and claimed to be asleep but I think he was upstairs peeking out to see how long I'd stand there. I do not undrestand in yr. article how "collectors, gallery owners and museum people went away in frustration." It's a long trip out to Flushing and how could they just go away without attempting to make a phone call from the nearest tough Irish green pool table bar?

The telephone number zip code story by the way is the complete truth ford.

Most sincerely yours,
RAY JOHNSON



*Cornell's
EAR
FETUS JOHNSON*



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Modern Art and the Object, Ellen Johnson, Harper + Row

become the act. Other artists loosely grouped together in the international Fluxus association include several Americans, especially George Brecht, who has yet to have a major show in a US museum. A few of his Duchamp-inspired arrangements were exhibited in some of the early '60s group shows; but those objects (such as a stool with a bag of oranges on it) are somewhat less pertinent to our investigation than some other aspects of his work, particularly his mail art. As early as 1961 Brecht began sending out such cards as the following:

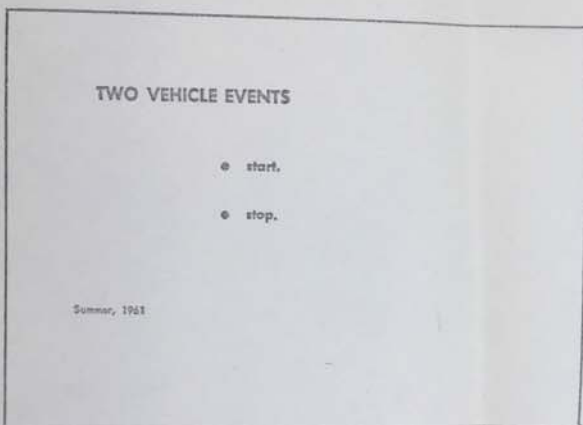
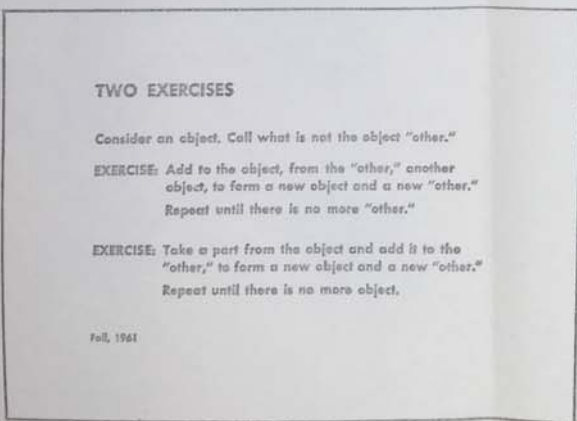


Fig.1 GEORGE BRECHT *Two Vehicle Events* 1961
 Fig.2 GEORGE BRECHT *Two Exercises* 1961



From Nineteenth-century Nature Painting to Conceptual Art

The major and most consistent exponent of correspondence as the object is another American, Ray Johnson, who spends twelve to fifteen hours a day at his work-table, writing, pasting, labelling, xeroxing his art. He too has had more official recognition in Europe than at home, although, unlike Brecht, he has always lived in the States. In April 1973 he wrote a letter to the obituary section of the *New York Times* announcing the death of the 'New York Correspondence [sic] School', which has since been replaced by a variety of sobriquets including 'Buddha University' and 'The Dead Pan Club'. Johnson's mailings are usually in the form of his highly individual collages, which the recipient is frequently requested to add something to and send on to a designated person.²⁹ In this way Ray Johnson and George Brecht and, more recently, a great many others who are mailing out their art (from Gilbert and George's *Pink Elephants* to Eleanor Antin's antic *100 Boots* postcards; 36) extend the object-act to the observer, and even to several unwitting participants - those workers who process and deliver the mails.

Other recent production in a related genre includes body sculpture or 'performance art', street art and events, earthworks and process art. Some critics and artists place this whole area of activity within the category of conceptual art, which owes so much to Duchamp, frequently via John Cage, as it extols 'visual indifference' (Duchamp's phrase) and chance rationally planned-for, extends the boundaries of art and gets rid of the buyable, sellable object. These historic tendencies were given added impetus by the resistance, which steadily increased during the affluent '60s, to the production of art objects as commodities for sale (thought by many only to feed the vanity and fill the pockets of the rich) and by the disenchantment with the entire gallery-museum-journalism system. Numerous artists of this persuasion left the galleries and studios to produce their art in dance-halls and restaurants, in the forest, the desert and the street. But, ironically, the heartfelt opposition to elitism which prompted many of these artists succeeded in producing even more elitist art. When Walter de Maria draws mile-long chalk lines in the Mojave Desert and Michael Heizer displaces 200,000 tons of the Virgin River Mesa, Nevada (37), it is often thought that they are trying to subvert the establishment while simply moving the gallery or museum out of doors, thereby increasing the size of the showplace but pitifully reducing the size of the audience. A common reaction is: how many people can hire a helicopter to look at a line in the desert or a cut in the rock? However, the majestic visual power of such remote works can be felt in one's imagination from published descriptions and photographs. What is sometimes interpreted as the artist's arrogance towards nature is more than matched by that of the patron ('collector', as he is designated in several publications illustrating these and other earthworks). In 1969 Robert Scull stated, 'I've collected art for the last ten years because I love it and I want to own it. It ennobled me and my surroundings. But things have changed with the discovery of Heizer's work. My walls used to be my gallery. Now the vast open spaces have become my gallery.'³⁶

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SHELLEY DUVALL FAN CLUB

RAIN-RIEN OR SHINE

SECOND NEW YORK CORRESPONDENCE SCHOOL MEETING FOR SHELLEY DUVALL

SATURDAY, MAY 14TH, 3-4 P.M.
53 RD STREET BETWEEN 5TH & 6TH AVENUES

 **Silhouette Custom-Fit Patterns™**
Sewing Notions Division, Scovill Manufacturing Co.
540 Madison Ave., New York, N.Y. 10022

RAY JOHNSON
100 SWANS
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



David Bourdon
apt. 6-J

30 Fifth ave.
nyc, ny
10011

Scovill

TURN UPSIDE-DOWN, VERBALIZE,
WAIT & EXCHANGE YOUR ZIP.

(Hand-drawn faces with 'SHELLEY DUVALL' written vertically next to them)

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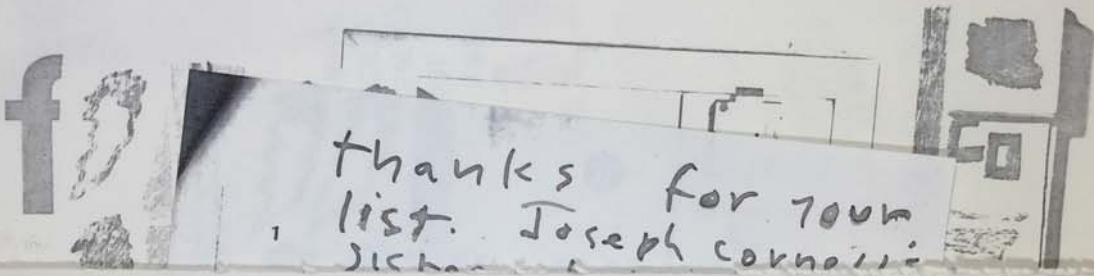
SHELLEY DUVALL FAN CLUB
RAIN-RIEN OR SHINE

SECOND NEW YORK CORRESPONDENCE SCHOOL
MEETING FOR SHELLEY DUVALL

SATURDAY, MAY 14TH, 3-4 P.M.
53 RD STREET BETWEEN 5TH & 6TH AVENUES



| | | |
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thanks for your list. Joseph cornelli
Sister



Silhouette Custom-Fit Patterns™

Sewing Patterns **RAY JOHNSON** Manufacturing Co.

540 Madison Ave. 100 SWANS N.Y. 10022

WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID BOURDON 6-J
30 FIFTH Ave.
nyc, ny
10011

Scovill

addresses, dates, ephemeral allusions, turns of
speech that soon went out of style - all these turn up in Ray
Johnsons letters, where dead words get up and dance and
the small change of human communication is dipped in gold.
It would be a pity, though, if people took the Correspond-
ence School to be Ray Johnson's main claim to our attention.
The collages should come first. Johnson has never tried to
put them forward in any but the most modest way - as when
he would install them on the steps of a convenient brown-
stone for the pleasure of anyone who happened to pass by.
But a retrospective of those collages (or a show of new ones)
would give us quite another view of this harmonious black-
smith. His anvil may not be the largest model, but now the
sparks fly upward!

-John Russell

DAVID - your MAIL BOX
as a 1973 proposed
cover for Flash Art.



| | | |
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| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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thanks for your
list. Joseph cornellis
sister telephoned
out of a clear blue sky.

Ray Johnson in his work has an ideal generosity. He also has, of course, an impeccable if strictly mercenary partner in the U. S. Mails. At any given moment in the year this partnership is in operation round the clock. Mailmen are on the move, Ray Johnson stays home, more work gets done and in due time is distributed. What survives intact from the whole operation is the letter, but "the art" is the completed process: the writing, the franking and directing, the walk to the mailbox, the loyalty of the unknown henchmen, the act of delivery, the opening, the perusal, the perceptions made and rejoiced at. In this way there comes into being a continuum of human contacts, a secret and pacific society which exists for the reception of signals which (like the music on Prospero's island) "give delight and hurt not."

The exhibition at the North Carolina Museum of Art made clear three quite separate aspects of Ray Johnson's art: his delight in the quirks and oddities of his friends, his readiness to monitor the commercialized image in all its aspects, and his discreet knowledge of all that has been done, alike in Europe and in the U. S., to foster an art that is lightweight in its physical structure but gives out nevertheless a pure bell-note of meaning that can linger with us for years.

It also touched upon, without in any way exhausting, the resourcefulness of Ray Johnson the writer. Some of his most memorable contributions have been made with language alone. Lists, addresses, dates, ephemeral allusions, turns of speech that soon went out of style — all these turn up in Ray Johnson's letters, where dead words get up and dance and the small change of human communication is dipped in gold.

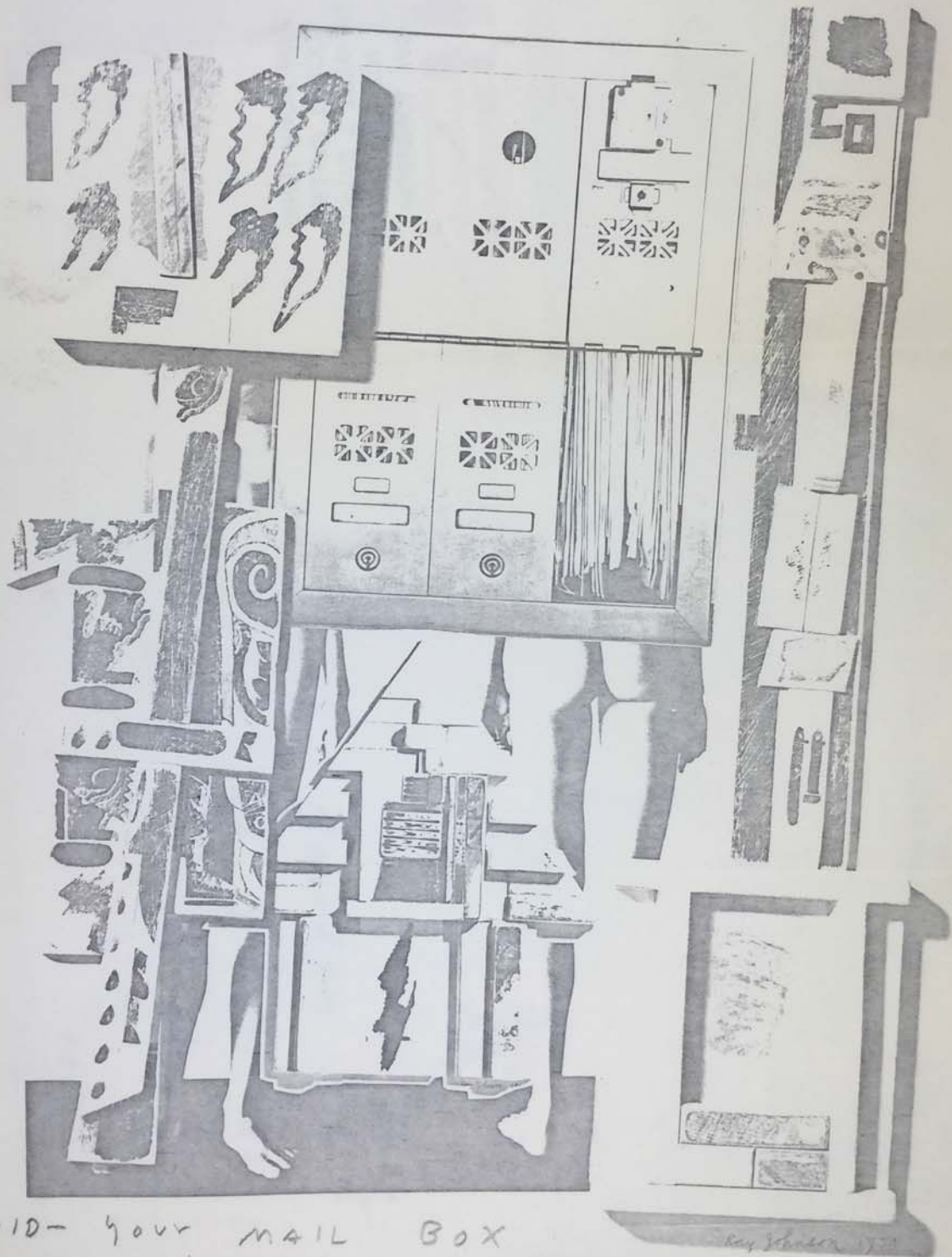
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— John Russell

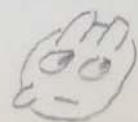
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as a 1973 proposed
cover For Flash Art.



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as a 1973 proposed
cover For Flash Art.



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540 Madison Ave., New York, N.Y. 10022

RAY JOHNSON

100 SWANS

44 WEST 7 STREET

LOCUST VALLEY

NEW YORK 11560



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

David Bourdon *Apt-6-J*
30 fifth ave.
nycing
10011

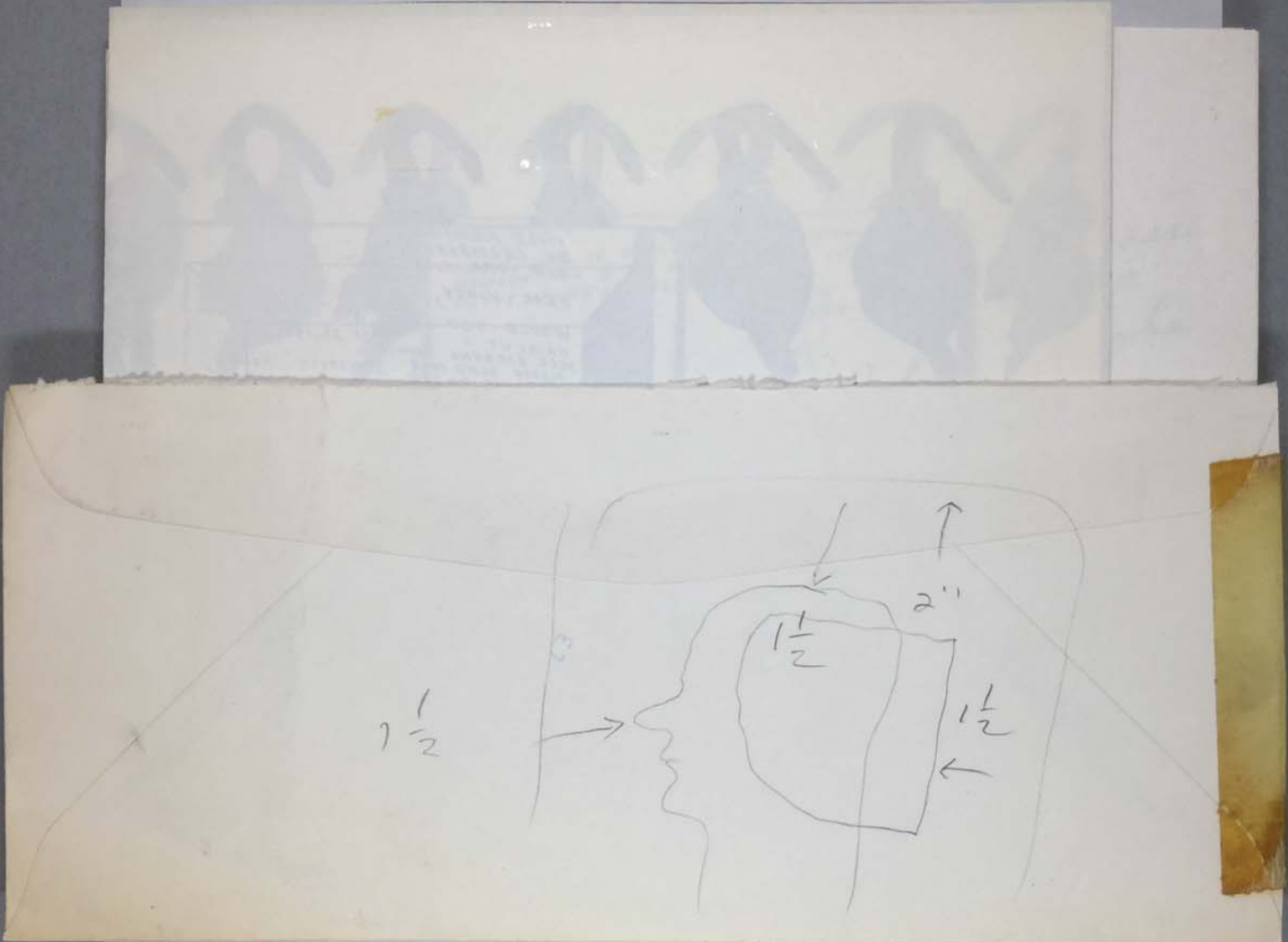
Scovill

Park-

*eg
enh
17*

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Park-

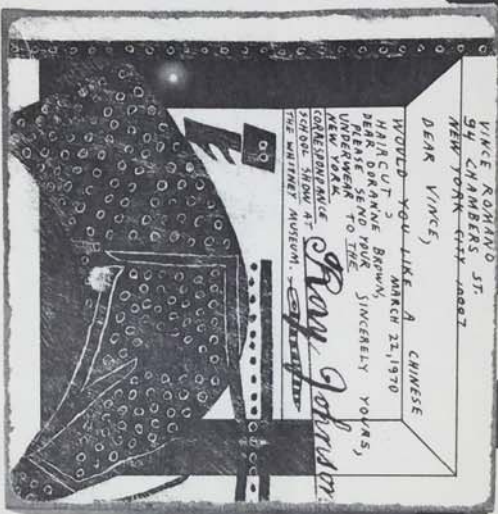
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The Museum of Modern Art Archives, NY

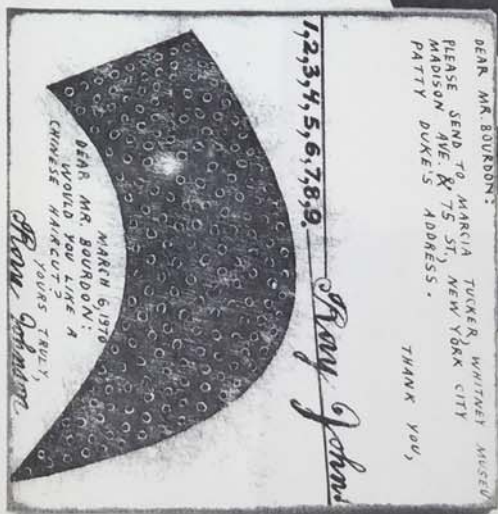
Collection: *Bauhaus*

Series, Folder: *III. 9*



VINCE ROMANO JT.
54 CHAMBERS ST.
NEW YORK CITY 10007
DEAR VINCE,
WOULD YOU LIKE A CHINESE
HAIRCUT? MARCH 21, 1970
DEAR BOURDON: BROWN,
PLEASE SEND YOUR SINCERELY YOURS,
UNDERWEAR TO THE
CONTEMPORARY ARTS
MUSEUM, SHOW AT
THE MUSEUM OF MODERN ART.

Ray Johnson



DEAR MR. BOURDON:
PLEASE SEND TO MARCIA TUCKER, WHITNEY MUSEUM
MADISON AVE. R. 75 ST, NEW YORK CITY
PATTY DUKE'S ADDRESS.
THANK YOU,

1,2,3,4,5,6,7,8,9

Ray Johnson

MARCH 6 1970
DEAR MR. BOURDON:
WOULD YOU LIKE A
CHINESE HAIRCUT?
YOURS TRULY,
Ray Johnson

COLLAGE BY RAY JOHNSON

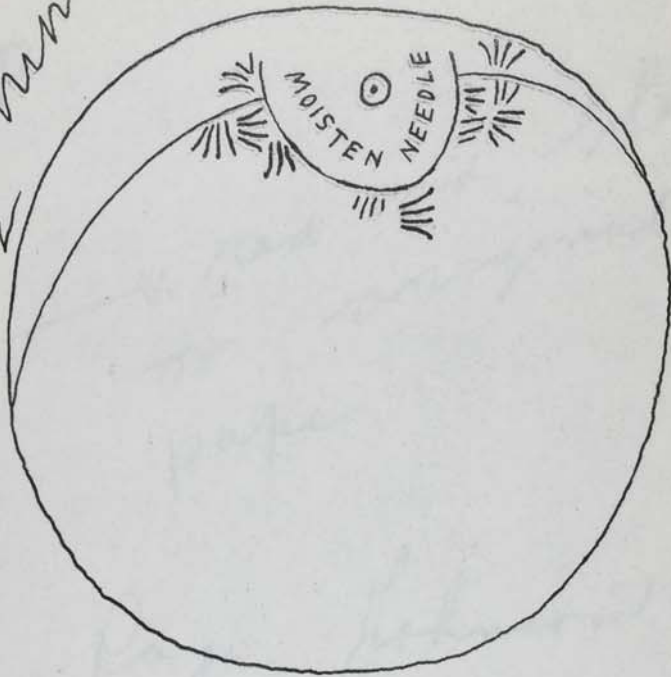
Ray Johnson 1973



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TO BOURDON

To Ray Johnson



JEAN
SEBERG

To Ray Johnson -
With love and
we'll get Sotheby-Park-
Bernet yet!!

PLEASE ADD TO & MAIL TO
RAY JOHNSON
44 SEVENTH ST.
LOCUST VALLEY,
N.Y. 11560

Tel Paris 222.3547

Jean Seberg
↑
(that's a French
BISTRO!)

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TO BOURDON

Ray ✓

Jo

← III red and blue lines
 on original yellow note
 paper

To Ray Johnson -

With love and

we'll get Sotheby - Park-
Bernet yet !!

Jean Seberg

(that's a French
BISTRO.)

Tel) Paris —
222-3547

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send also
to DAVID

RAY JOHNSON
NEW YORK CORRESPONDENCE SCHOOL

INTERNATIONAL CENTER OF PHOTOGRAPHY
NEW YORK CITY
MARCH 5, 1977



CLAUDE PICASSO FAN CLUB

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WHAT IF YOU ARE CALLED
UPON TO REVIEW
THE WORK OF A FRIEND?

MY FRIENDS KNOW ME WELL ENOUGH TO
EXERCISE TREMENDOUS INGENUITY TO
AVOID SUCH AN EVENT.

— DAVID BOURDON

ME KNOW SHOW STARTLING WORK AT CRAZY A.I.R.
ME KNOW SHOW INFORMATIVE WORK AT JOYFUL HAL BROMM.

Toby Spiselman 333 E 46 NYC 10017

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To

Apt 6-J

DAVID BOURDON
30 Fifth Avenue
NYC, NY 10011

ME KNOW SHOW AMBIGUOUS WORK AT FRESH ROBERT MILLER.
ME KNOW SHOW DIZZYING WORK AT ENDEARING PAM ADLER.
ME KNOW SHOW ALIVE WORK AT INVOLVING BETTY PARSONS.
ME KNOW SHOW TRANSITORY WORK AT DELICATE ROBERT SAMVELS.
ME KNOW SHOW EPHEMERAL WORK AT DARING TONY SHAFRAZI.
ME KNOW SHOW EFFERVESCENT WORK AT HILARIOUS ROBERT STEFANOTTI.
ME KNOW SHOW PLAYFUL WORK AT TELLING BARBARA TOLL.
ME KNOW SHOW SPONTANEOUS WORK AT DAZZLING JOHN WEBER WRIST HAIRS.
ME KNOW SHOW JOYFUL WORK AT INFORMATIVE JOAN WASHBURN.
ME KNOW SHOW CRAZY WORK AT STARTLING WESTERN FRONT.

— RAY JOHNSON
NOTHING ART
APRIL 11, 1980

A VOID

OCTOBER 5

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WHAT IF YOU ARE CALLED
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— DAVID BOURDON

ME KNOW SHOW STARTLING WORK AT CRAZY A.I.R.
ME KNOW SHOW INFORMATIVE WORK AT JOYFUL HAL BROMM.
ME KNOW SHOW DAZZLING WORK AT AIRY BUECKER HARPSICHRDS.
ME KNOW SHOW TELLING WORK AT SPONTANEOUS LEO CASTELLI.
ME KNOW SHOW HILARIOUS WORK AT PLAYFUL PAULA COOPER.
ME KNOW SHOW DARING WORK AT EFFERVESCENT ANDREW CRISP.
ME KNOW SHOW DELICATE WORK AT EPHEMERAL TERRY DINTENFASS.
ME KNOW SHOW INVOLVING WORK AT TRANSITORY BRIAN ME KNOW.
ME KNOW SHOW ENDEARING WORK AT ALIVE RONALD FELDMAN.
ME KNOW SHOW FRESH WORK AT DIZZYING PATRICIA HAMILTON.
ME KNOW SHOW STIMULATING WORK AT AMBIGUOUS D.K. HARRIS.
ME KNOW SHOW IMAGINATIVE WORK AT MYSTERIOUS IDLAS.
ME KNOW SHOW DELICIOUS WORK AT DELIGHTFUL SIDNEY JANIS.
ME KNOW SHOW DIVERTING WORK AT DIVERTING PHYLLIS KIND.
ME KNOW SHOW DELIGHTFUL WORK AT DELICIOUS JILL KORNBLEE.
ME KNOW SHOW MYSTERIOUS WORK AT IMAGINATIVE MARION LOCKS.
ME KNOW SHOW AMBIGUOUS WORK AT STIMULATING PIERRE MATISSE.
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ME KNOW SHOW EPHEMERAL WORK AT DELICATE ROBERT SAMUELS.
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A VOID

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Ray Johnson: New York Correspondance School (Whitney Museum, 945 Madison Ave.): Dear Ray Johnson, I think your show (the letters, the post-cards, the envelopes, the scraps of paper, the messages, the pictures and drawings, and above all, the cryptic enclosures) are startling, informative, dazzling, telling, hilarious, daring, delicate, involving, endearing, fresh, stimulating, imaginative, delicious, diverting, delightful, mysterious, ambiguous, dizzying, alive, transitory, ephemeral, effervescent, playful, spontaneous, airy, joyful, crazy.

WHAT A MACALLIT It's hard to define in depth the show called "Correspondance School" by Anna May Wong will take place from 1 to 3 today at the New York Cultural Center (551-2311). The event will unfold in the downstairs

Anna May Wong auditorium under the chairmanship of Ray Johnson, artist, designer and operator of the New York "Correspondance School" which mails to whomever scraps of medium and other objects. Naomi Sims, who will play Anna May Wong and in the course of the afternoon's improvisations someone else will no doubt play Miss Sims. Audience participation, but in what, is uncertain. Admission to museum \$1; for students 50 cents.

John Gruen

NEW YORK MAGAZINE

OCTOBER 5, 1970

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RAY JOHNSON
ARE THE
FUNNIEST
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IN AMERICA,

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GOD



JESUS



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BRYANT

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An artist who uses his personal stamps

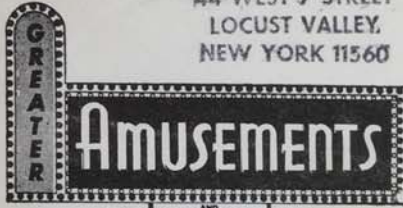
—Continued from Page 15
filled with as much perfectionistic detail as the inside workings of a telephone.

For more than a decade in New York, he tried unsuccessfully to be the serious artist he thought he ought to be, meanwhile sending out his letters for the fun of it, and showing his collages by leaving them in places like Grand Central Station and brownstone stoops.

In 1964, he got hepatitis, and friends like fellow Locust Valley artist Richard Lippold persuaded him to have a gallery show of his personal zany art, including collage forerunners to his silhouettes. And that Manhattan show was a start. The correspondence school took off, and he did I...

Newsday August 14, 1980

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



GALLO PUBLISHING CORP.
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New York City, N. Y. 10001



DAVID BOURDON
30 FIFTH AVE.
NYC, NY 10011

COLLAGE BY RAY JOHNSON

'Tab Hunter,' by Johnson.

Newsday Photo by Dick Kraus



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An artist who uses his personal stamps

—Continued from Page 15

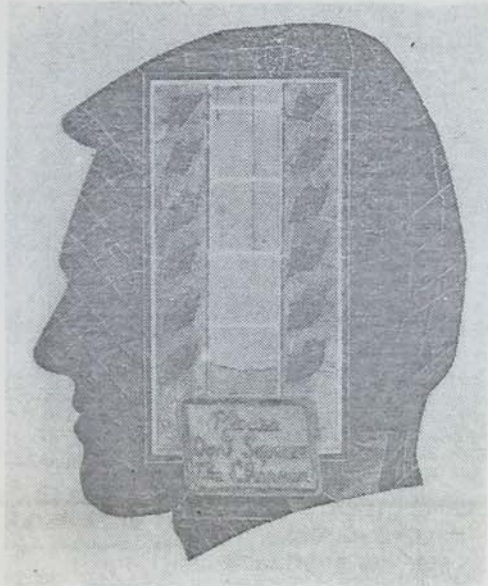
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This year, to crown his respectability, he received a \$10,000 grant from the National Endowment for the Arts for painting and \$3,500 from a state program to document his correspondence school, and also to pay for rental of what, to him, is much more important than a paintbrush: his Xerox machine. /■

Newsday August 14, 1977



Newsday Photo by Dick Kraus

'Tab Hunter,' by Johnson.

COLLAGE BY RAY JOHNSON



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That unmistakable, personal stamp



By Amei Wallach

RAY Johnson almost always wears a black T-shirt. He also sometimes wears an earring in one ear. Mostly, though, he doesn't wear anything at all on his head to speak of, even hair. Since his head is shaped like a duck's, that makes him closely resemble a cartoon character. He is aware of the resemblance and during a recent interview helpfully supplied the character's name: "Sluggo in the 'Nancy' comic. Ernie Bushmiller drew the strip."

In one of his boxes of rubber stamps he quickly found the one he was searching for and stamped the reporter's notebook with "ERNIE BUSHMILLER FAN CLUB" (he also stamped "SHELLEY DUVALL FAN CLUB" and "PALOMA PICASSO FAN CLUB" on the notebook). When Ray Johnson stamps a notebook with one of his rubber stamps, he is perpetrating—creating is too banal to describe it—a work of art.

While he was working at his stamping, Ray Johnson's fleshy lips and pale blue lashless eyes wore their habitual deadpan expression. (There is also a stamp that says "DEADPAN CLUB.") As soon as he was through, he grinned for the first time in a long afternoon's discussion. "I have my hair cut at the Hunt's Barber Shop in Locust Valley," he said. "Oh, mention Hunt. He charges \$3.50."

Ray Johnson lives in Locust Valley. In a gray clapboard house, very neat, with white shutters. That's on the outside. Open the door and see: A front room empty of everything except a huge makeshift white-topped worktable and his new works propped in rows against the wall. There is nothing else on the somewhat white walls, which are badly in need of a paint job. The floor is Masonite. On it is an extremely sad-looking Oriental rug wearing a huge graying paint spot. Johnson said the paint was spilled "by the ghost of Janis Joplin."

There are no doors to separate the front room from the room behind it, which is a different matter entirely. There, cardboard boxes are stacked precariously. Piles of Scotch tape are interspersed with cans of Lucite wall paint, Elmer's glue bottles and a 4-foot pile of telephone books. "It took days to organize it," Johnson said, but he hadn't bothered with the kitchen, where stacks of newspapers clog the doorway, not to mention piles of pots, paint cans, plus half-empty Camel cigarette packs on the counters. "Yeah, this is interesting," Johnson admitted. "This is the true story. This house never gets cleaned or anything. I just zoom through here. I work most of the time."

And he pointed out the medicines "from my recent dysentery illness" and explained about the leopard skin envelope tossed atop the newspapers,

which contained closeup photographs of a woman wearing leopard skin socks and scarf.

Upstairs, apparently, there is so much more of the same that Johnson doesn't take visitors there.

Ray Johnson has been called a post-surrealist, a collage maker, a pioneer in the field of correspondence art, an artist who rejects the concept of art as an object. But the real truth is that Ray Johnson is an artist of the Collyer Brothers school. Those brothers, remember, were discovered dead in 1947 in their house, which was jammed with all sorts of debris, from five pianos to a car chassis.

In the more than two decades that he has been sending out his letters, they have become a whole new art form, documented in histories of art. There are now correspondence art magazines, and last fall the North Carolina Museum of Art held a huge retrospective of Ray Johnson's "Correspondence," which originally had been meant for reading, not exhibition.

Lately, Johnson has been taking another tack. He's been flashing lights on blackened walls and drawing silhouettes of famous and unfamiliar people. Some of those will be on view at the Elaine Benson Gallery in Bridgehampton from Saturday through Aug. 30.

His subjects include artists James Rosenquist, Paloma Picasso, Willem de Kooning, Roy Lichtenstein and Jack Youngerman; actor Tab Hunter; Rolling Stone editor Jann Wenner; writer Edward Albee.

To their strictly followed profile, he has attached cardboard cutouts containing his iconography of doodles, which translate into child-like renderings of snakes and swans, flyswatters, water pails and something closely resembling a chipmunk.

"There are very funny portraits," he said, regarding them critically. "They're like a fly in the face, not flattering, nor are they insulting. This is all a pretentious, elaborate, backbreaking joke. I've managed at this point to combine the tragic with the comic, the ridiculous with the sublime."

He got the idea from the work of a 16th Century artist named Giuseppe Arcimboldo, who composed his human portraits from juxtaposed heads and faces of deer, elephants and other wildlife.

The silhouettes are carefully and beautifully constructed, even to their smudged backgrounds and sandpapered surfaces. Many are then colored with delicate washes of blue, lavender and pink that only seem to point up the brutal impact of the portraits.

Johnson, himself, prefers the slapdash democracy of the correspondence.

Born in Detroit in 1927, the son of a worker on the Ford assembly line, Johnson quickly learned that his proficiency at drawing could earn him extra status and attention, and quickly excelled at it. In the late '40s, he studied at Black Mountain College in North Carolina, where experimental artists like Willem de Kooning, dancers like Merce Cunningham and composers like John Cage were inventing America's avant garde. Johnson studied with the stern geometric abstract color artist Josef Albers and became a geometric color artist himself. He still has one painting from the period.

—Continued on Page 20

Thanks for that freaks tie pin.



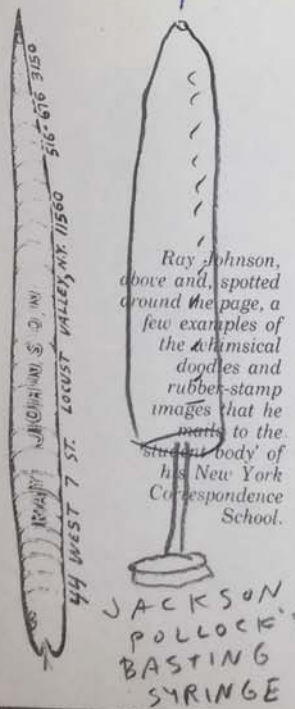
The flotsam and jetsam of life that Johnson accumulates is more apt to come in the form of bits and pieces of paper—a recipe from a woman's magazine that he makes into a collage, a photograph of his current favorite subject, Shelley Duvall, which he attaches to his Volkswagen's side window; a pair of cheap saddle shoes which he transforms by painting the word "John" on one and "Cage" on the other, making them John Cage shoes in honor of the experimental composer and guru of the avant garde.

The difference from the Collyer brothers is that Johnson sends his transformed debris back into the world. He's most famous for his New York Correspondence School, which uses the U.S. Postal Service to engage a wide variety of people in Johnson's wildly literate and pun-filled imagination. The correspondence can contain anything from a carton of rubber baby doll shoes, to a Safeway supermarket receipt for a Power House candy bar, to doodles, to the following sublime anecdote from a Ray Johnson letter:

"My friend Nick Gernovitch was in a downtown hospital and a Chinese fire-eater was in a bed next to him and visitors came and brought the Chinese man a jar of yellow sour balls and they all sat there silently sucking and went away and that evening Nick heard funny noises and the Chinaman was dead. He had choked to death in his sleep on a sour ball."

Johnson's growing audience of correspondents eagerly awaits his often mimeographed and rubber-stamped

Illustration: Philip de Klerk



Ray Johnson, above and, spotted around the page, a few examples of the whimsical doggies and rubber-stamp images that he mails to the student body of his New York Correspondence School.

Most sincerely,



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'I am Nature'

of why he preferred to work on the floor, 'I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting.'¹² If any observer could otherwise fail to recognize Pollock's physical presence in the great sweeping whole-body rhythms of his painting, the artist makes the point inescapably clear in his *Number 1, 1948* (70), in front of which one almost hears him insist, 'This is *me* painting', as he imprints his hand several times on to the wet picture. Unquestionably, he found his identity in the act of painting and his paintings could no more be planned in advance than he could; the created and the creator could come into being only in the act of creating, in the act of living. (Rosenberg spoke of the action painter as 'living on the canvas'.¹³)

But what the popularizers of the existentialist interpretation missed (and what Rosenberg signaled a little more clearly in later essays¹⁴) is that Pollock's act was neither mindless nor undisciplined. The first spontaneous swinging gestures, which he made in the process of painting his great web pictures, correspond to the kind of constantly moving linear rhythms which he wanted and which he trained himself to execute. In a 1969 interview with B. H. Friedman, Lee Pollock described Jackson's 'amazing control' in the use of 'sticks, and hardened or worn-out brushes (which were in effect like sticks), and casting syringes'.¹⁵ Although she was referring in that specific instance to the black and white pictures, her remark applies equally to the process which Robert Goodnough described in detail in his 'Pollock paints a picture', published in *Art News*, May 1951.¹⁶ He recounts how Pollock first stood looking for some time at the bare canvas rolled out on the floor, before taking up the large can of house painter's enamel, which, unlike traditional artists' tube oil paints, could be poured easily, thus making possible the kind of continuous, flowing rhythms which Pollock wanted to achieve. The next day he tacked the canvas to the wall 'for a period of of study and concentration'; after about two weeks of this 'get acquainted' period, as Pollock called it,¹⁷ he again spread the canvas out on the floor and began slowly and deliberately to interweave the innumerable skeins of paint into a rich and complex whole. Goodnough concludes his article, 'Of course anyone can pour paint on a canvas, as anyone can bang a piano, but to create one must purify the emotions; few have the strength, will or even the need to do this.'

Pollock's random-looking paintings are the result of exhaustive decisions, some utterly rational, others more subconsciously arrived at (if it is not too much of a contradiction in terms to speak of a subconscious decision). The surrealist idea of freeing the subconscious was what, Pollock said, interested him most in his association (together with that of the other American 'myth makers' during the Second World War) with Peggy Guggenheim and her circle of visiting European surrealists. It is also worth remembering that in his long, cruel battle against alcoholism he was often in analysis, beginning when he was about eighteen, and that he seriously read and admired Jung, who wrote: 'The un-

Jackson Pollock and Nature

conscious functions satisfactorily only when consciousness fulfils its task to the limit of its capacities.' That any stage of his maze-like paintings was deliberately ordered by Pollock's intellect was impossible for most observers to grasp in the beginning. Even many of those who admired his work for all its other great qualities of dynamism, openness, audacious untrammelled style, for its vast spaciousness and grandeur of scale and concept, still were unable to perceive the delicacy and lyricism of his mature work until after his death. As Gertrude Stein declared, all masterpieces are ugly at first; it is only after they have become familiar, largely through imitation, that one sees how beautiful they are.¹⁸ Now it is easier than it was twenty or twenty-five years ago to see that what Pollock created was a new kind of order. As he admitted not long before he died, he and two or three of his associates 'changed the nature of painting'.¹⁹ In 1950, when answering a question (in a taped interview) as to whether it wasn't more difficult to control his liquid, flowing paint than the usual brushed-on tube oils, he answered, 'No, I don't think so . . . with experience - it seems to be possible to control the flow of paint, to a great extent, and I don't use . . . the accident . . . I deny the accident.'²⁰ He gently tried to set the record straight, 'I do have a general notion of what I'm about and what the results will be.'²¹ He was obviously disturbed by the popular notion of Jack the Dripper, pouring out pictures in a mindless frenzy. Lee Pollock tells us that 'Jackson was furious' when James Johnson Sweeney called him 'undisciplined' in the otherwise 'fine introduction'²² he wrote for the catalogue of Pollock's first one-man show, November 1943, at Peggy Guggenheim's Art of This Century Gallery.

Ironically, the new order in Pollock's overall linear structures can even be considered traditional in one respect: he seems to have had a predilection for discrete designs. It is not only that the grand curves of paint swinging out beyond the edges of the picture are always brought back into it (obviously it was his intention to paint the canvas, not the floor); but the total configuration of the image turns in towards the centre, for all the world like the figures on a Greek stele. That inward-turning factor of the design (often lost in reproductions because of incomplete or cropped photographs) is one of the essentially cubist elements of Pollock's work, which is sometimes accentuated by a greater openness and lessening of pictorial activity out towards the edges of the canvas.²³ The design within the edges is complete; but in spite of that, the picture goes out into the world around it. It is a complete part of a continuing, living whole, like a tree in a forest. It is this latter, rather specific interpretation of 'nature' that I particularly want to explore because I believe that Pollock's move to Long Island was of decisive significance for his art.

All of the work that we think of as uniquely his dates from the last decade of his life, when he and his wife lived in the house which they bought (borrowing money from Peggy Guggenheim) on Fireplace Road at Springs, East Hampton. Consider even the change in titles of the pictures painted before he left New York with those he exhibited after he had lived at Springs a whole year - four

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380 (room also contains two small round tables); *The drawing-room of the artist, rue la Boétie*, *ibid.*, 427 (contains also small table with fringe); *The studio of the artist, rue la Boétie*, *ibid.* IV, 78.

¹⁸ See particularly *Allumettes, pipe, verre*, 1911, *ibid.* II, 284.

¹⁹ Picasso in a statement first published in *The Arts*, III, 1923, pp. 314-29, 'Picasso Speaks'. 'Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it. Cubism is not either a seed or a foetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life' (p. 323).

CHAPTER FIVE

¹ Quoted by Lee Krasner in an interview with Bruce Glaser, *Arts Magazine*, Vol. 41, No. 6, April 1967, p. 38.

² Pollock, as quoted by Lee Krasner in 'Who Was Jackson Pollock?' Interviews by Francine du Plessix and Cleve Gray, *Art in America*, Vol. 55, No. 3, May-June 1967, p. 51.

³ Conversation with the author, 22 October 1971.

⁴ Harold Rosenberg, 'The American Action Painters', *Art News*, Vol. 51, No. 8, December 1952, p. 22.

⁵ *Ibid.*, p. 23.

⁶ *Ibid.*, p. 48.

⁷ *Ibid.*, p. 49.

⁸ *Ibid.*, p. 48.

⁹ Albert Camus, *The Fall*, London and New York 1956, p. 133.

¹⁰ Quoted in Rudi Blesh, *Modern Art USA*, New York 1956, pp. 253-4.

¹¹ Pollock, quoted in Selden Rodman, *Conversations with Artists*, New York 1957, p. 82.

¹² Pollock, 'My Painting', *Possibilities*, 1, Winter 1947-8, p. 79.

¹³ Rosenberg, *op. cit.*, p. 23.

¹⁴ See particularly 'Some Points about Action Painting, A Conversation between Thomas B. Hess and Harold Rosenberg', *Action Painting*, Dallas Museum for Contemporary Art, 1958.

¹⁵ L. K. Pollock in 'An Interview with Lee Krasner Pollock by B. H. Friedman', Marlborough-Gerson Gallery, New York, *Jackson Pollock: Black and White*, March 1969, p. 10.

¹⁶ Robert Goodnough, 'Pollock paints a picture', *Art News*, Vol. L, May 1951, pp. 38 ff. The picture Pollock painted, identified in the article as *Number 4*, 1950, is the work that he later named *Autumn Rhythm*, now in the Metropolitan Museum, New York. It is sometimes given as *Number 30*, 1950.

¹⁷ Pollock, *op. cit.*, p. 79.

¹⁸ See Gertrude Stein, 'Composition as Explanation', and 'What are Master-pieces and why are there so few of them', in *What are Master-pieces*, London and Los Angeles 1940. 'If everyone were not so indolent they would realize that beauty is beauty even when it is irritating and stimulating not only when it is accepted and classic' (p. 29).

¹⁹ 'The important thing is that Clyff Still - you know his work? - and Rothko, and I - we've changed the nature of painting.' Quoted in Rodman, *op. cit.*, p. 84.

²⁰ 'An Interview with Jackson Pollock', taped by William Wright, 1950, quoted in Francis V. O'Connor, *Jackson Pollock*, New York 1967, p. 80.

²¹ *Ibid.*, p. 81.

²² Lee Krasner Pollock in Plessix and Gray, *op. cit.*, p. 51: 'Oh, he was angry, really mad, and he painted a picture, *Search for a Symbol*, just to show how disciplined he was. He brought the wet painting to the gallery where he was meeting Jim Sweeney and said, "I want you to see a really disciplined painting." However, Pollock wrote a note to Sweeney, 3 Nov. 1943, 'Dear Sweeney - I have read your foreword to the catalogue, and I am excited. I am happy - The self-discipline you speak of will come, I think, as a natural growth of a deeper, more integrated, experience. Many thanks, - he will fulfill that promise - Sincerely Pollock.' Quoted in B. H. Friedman, *Jackson Pollock: Energy Made Visible*, New York 1972 (London 1973), p. 60.

²³ See photographs (as in Marlborough-Gerson, *op. cit.*) of Pollock's studio walls on which are hung large sections of canvas with several individual pictures painted on them. Most often the separate pictures were cut singly, but occasionally as a polyptych.

²⁴ Conversation with the author, 22 October 1971.

²⁵ Van Gogh, Letter 542, to Theo, *The Complete Letters of Vincent van Gogh*, vol. 3, p. 55.

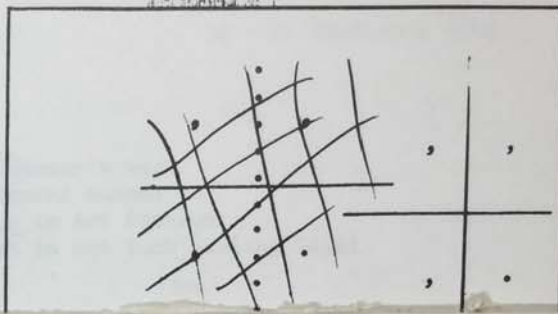
²⁶ Quoted by Lee Krasner Pollock in Marlborough-Gerson, *op. cit.*, p. 10.

²⁷ From letter CLXIX, to Emile Bernard, 26 May 1904, in John Rewald (ed.), *Paul Cézanne Letters*, p. 237.



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6-5

30

Fifth Ave.
NYC, NY

10011

Scovill

VINELAND PLACE,
MINNEAPOLIS,
MINNESOTA 55403

c/o BOOK 'ARTS,
15 BLEEKER ST.,
N.Y.C., N.Y.
10012, U.S.A.

1978
PM
04548



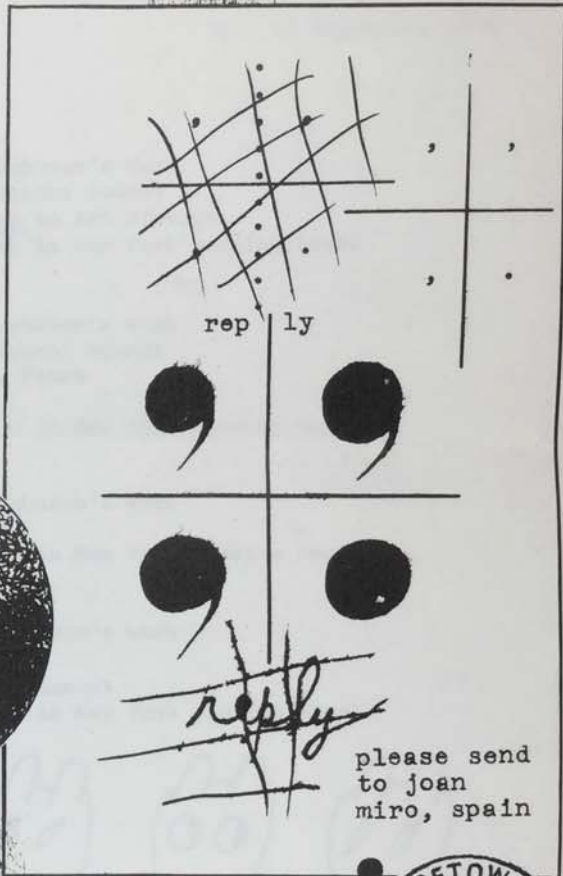
COLLAGE BY RAY JOHNSON

MADAM
RED



Ray Johnson
Madam Red
retner tra
SI redmoran at OE. tdes

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| | <i>Bowdoin</i> | <i>III.9</i> |



RAY JOHNSON

POST CARD TO CURATOR
 GRAHAM BEAL,
 WALKER ART CENTER,
 VINELAND PLACE,
 MINNEAPOLIS,
 MINNESOTA 55403

POST CARD TO
 MAINE WALKER
 A.M. FINE,
 c/o BOOK ARTS,
 15 BLEEKER ST.,
 N.Y.C., N.Y.
 10012, U.S.A.



SEND SLIPS
 TO LUCY LIPPARD
 138 PRINCE ST
 NYC 10012

Minimalism

Ray Johnson
retire tra
SI redmoran at OE. tdes

COLLAGE BY RAY JOHNSON



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EXHIBITION STAFF SCHEDULE

12 - 15 September 1978

Tuesday

September 12

- Continue framing Ray Johnson's work
- Continue working on Noguchi mounds
- Move Segal Butcher Shop to Art Storage
- Doug, Terry, John, Hugh in New York packing Segal

Wednesday

September 13

- Continue framing Ray Johnson's work
- Continue working on Noguchi mounds
- Build skid for Noguchi Bench
- Pack Noguchi mounds
- Doug, Terry, John, Hugh in New York packing Segal

Thursday

September 14

- Continue framing Ray Johnson's work
- Load Noguchi into vans
- Doug, Terry, John, Hugh in New York packing Segal

Friday

September 15

- Continue framing Ray Johnson's work
- Clean basement
- Wet mop basement (maintenance)
- Doug, Terry, John, Hugh in New York packing Segal



RAY
JOHNSON



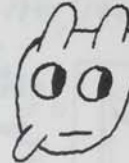
ISAMU
NOGUCHI



GEORGE
SEGAL



DOUG



TERRY



JOHN



HUGH



RAY
JOHNSON



ISAMU
NOGUCHI



GEORGE
SEGAL



DOUG



TERRY



JOHN



HUGH

BLUE EYES CLUB

BRUE EYES CRUB

EDIE BEALE FAN CLUB
MAT COLLINS FAN CLUB
MATT COLLINS FAN CLUB

| | | |
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TO THE FIRST INTERNATIONAL POSTAL ENCOUNTER ART-WORKERS OF THE VISUAL COMMUNICATIONS PARMA, ITALY JAN. 1, 1977



DISCO DUCK C.D.O. VA DEI FARNESE, 9

DISCO SWAN BUDDHA UNIVERSITY

RAY JOHNSON 300 SWANS 44 WEST 7 STREET LOCUST VALLEY NEW YORK 11560

THE NEW YORK CORRESPONDENCE SCHOOL — THIRTY SEVEN YEARS OF FREE DISTRIBUTION OF ART AND INFORMATION

1977, 1976, 1975, 1974, 1973, 1972, 1971, 1970, 1969, 1968, 1967, 1966, 1965, 1964, 1963, 1962, 1961, 1960, 1959, 1958, 1957, 1956, 1955, 1954, 1953, 1952, 1951, 1950, 1949, 1948, 1947, 1946, 1945, 1944, 1943, 1942, 1941, 1940

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TO THE FIRST INTERNATIONAL POSTAL ENCOUNTER ART-WORKERS OF THE VISUAL COMMUNICATIONS PARMA, ITALY JAN. 1, 1977



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1977, 1976, 1975, 1974, 1973, 1972, 1971, 1970, 1969, 1968, 1967, 1966, 1965, 1964, 1963, 1962, 1961, 1960, 1959, 1958, 1957, 1956, 1955, 1954, 1953, 1952, 1951, 1950, 1949, 1948, 1947, 1946, 1945, 1944, 1943, 1942, 1941, 1940

TO THE FIRST INTERNATIONAL POSTAL ENCOUNTER ART-WORKERS OF THE VISUAL COMMUNICATIONS PARMA, ITALY JAN. 1, 1977



DISCO DUCK C.D.O. VA DEI FARNESE, 9



THE NEW YORK CORRESPONDENCE SCHOOL — THIRTY SEVEN YEARS OF FREE DISTRIBUTION OF ART AND INFORMATION

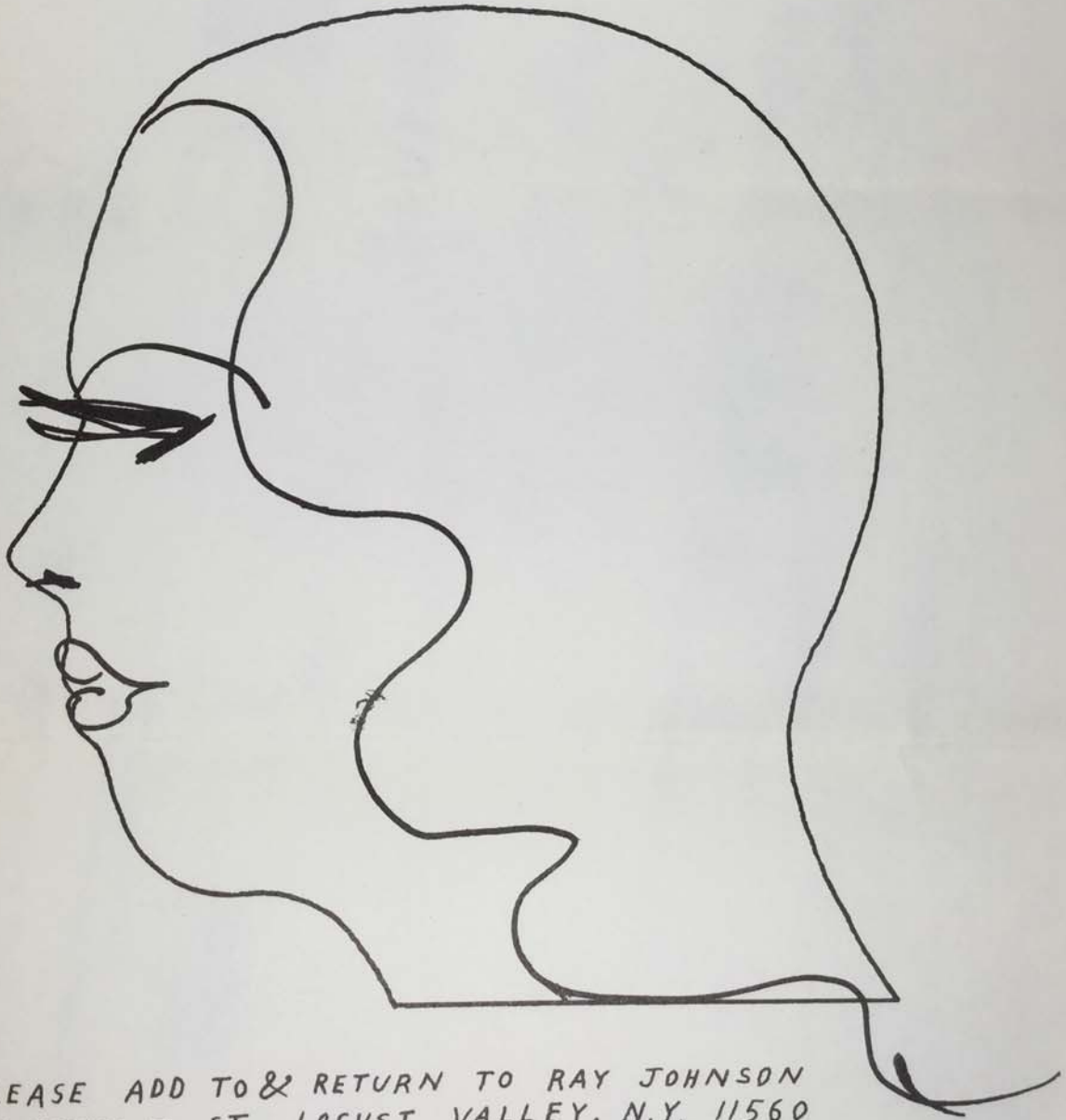
1977, 1976, 1975, 1974, 1973, 1972, 1971, 1970, 1969, 1968, 1967, 1966, 1965, 1964, 1963, 1962, 1961, 1960, 1959, 1958, 1957, 1956, 1955, 1954, 1953, 1952, 1951, 1950, 1949, 1948, 1947, 1946, 1945, 1944, 1943, 1942, 1941, 1940

COLLAGE BY RAY JOHNSON PLEASE ADD TO & SEND TO BILL WILSON, PLACE 458 WEST 25 ST., NEW YORK CITY 10001 THAT MUST BE THE PLACE

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| | | |
|---------------------------------------|-------------|----------------|
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To Ray
from
Eddie!



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

From "Grey Gardens"
August 15, 1978

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MYTH

ATTACH THIS TOP SECTION, ADD TO IT TO THE DIRECTOR DEPT. OF MAGAZINE, TELETYPE CENTER, NEW YORK CITY 10020

CONVERSATIONAL SYSTEMS CORP.
37 EAST 28TH STREET - NEW YORK, N. Y. 10016

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



Mr. DAVID Bourdon
Apt. 6-J
30 Fifth Ave
NYC, NY 10011

JOHN CARSON

THE JOHN CARSON SHOW

1969, TIME MAGAZINE'S
FOR DEPT. OF RECEIVED A
OF FUNNY VALENTINES"
SENT TO THEM BY
THE NEW YORK
CORRESPONDENCE
SCHOOL.

| | | |
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MYTH

DETACH THIS TOP SECTION, ADD TO IT & SEND IT TO THE BEHAVIOR DEPT. OF TIME MAGAZINE, ROCKEFELLER CENTER, NEW YORK CITY 10020

DETACH THIS PART HERE
DETACH HERE

DETACH

DETACH

DETACH THIS PART, ADD TO IT & SEND TO RAY JOHNSON, 44 WEST 7 ST., LOCUST VALLEY, N.Y. 11560

KATE

SMITH

IN 1969, TIME MAGAZINE'S BEHAVIOR DEPT. RECEIVED A LOT OF FUNNY VALENTINES, SENT TO THEM BY THE NEW YORK CORRESPONDENCE SCHOOL.

| | | |
|---------------------------------------|----------------|----------------|
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DON'T MISS

**RAY JOHNSON
AND RAY
JOHNSON ON
THE JOHNNY
CARSON SHOW**

JANUARY 22, 1979

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
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TO: WILLIAM F. BOLGER, POSTMASTER GENERAL,
WASHINGTON, D.C. 20013

I HAVE USED POSTAL SYSTEMS FOR THE
LAST 40 YEARS TO DISTRIBUTE MY ART WORKS.

IN 1969, TIME MAGAZINE'S BEHAVIOR DEPT.
"RECEIVED A LOT OF FUNNY VALENTINES" SENT
TO THEM BY MY NEW YORK CORRESPONDENCE SCHOOL.

IN 1969, A MYSTERIOUS NEW YORK CORRESPONDENCE
SCHOOL MEETING & EXHIBITION WAS HELD AT
SACRAMENTO STATE COLLEGE.

IN SEPT. 1970, THE WHITNEY MUSEUM, NEW YORK
CITY PRESENTED AN EXHIBITION (CURATED BY MARCIA
TUCKER) "RAY JOHNSON-NEW YORK CORRESPONDANCE
SCHOOL" WITH LETTERS, POST CARDS, DRAWINGS AND
OBJECTS FROM 106 PARTICIPANTS.

IN APRIL, 1972, IN A ROLLING STONE ARTICLE
"NEW ART SCHOOL: CORRESPONDENCE", CRITIC
THOMAS ALBRIGHT DESCRIBED THE NEW YORK CORRES-
PONDANCE SCHOOL AS THE "OLDEST, & MOST
INFLUENTIAL, OF THE CORRESPONDENCE NETWORKS".

IN NOV. 1976, THE NORTH CAROLINA MUSEUM
OF ART, RALEIGH PRESENTED "CORRESPONDENCE-AN
EXHIBITION OF THE LETTERS OF RAY JOHNSON"
(ORGANIZED BY RICHARD CRAVEN) - LETTERS & OBJECTS
DATING FROM 1943-1976, FROM 100 LENDERS.

IN 1976, I RECEIVED A \$5,000 NATIONAL
ENDOWMENT FOR THE ARTS GRANT TO DOCUMENT
THE NEW YORK CORRESPONDENCE SCHOOL.

IN 1976, I RECEIVED A \$3,500 CAPS GRANT TO
DOCUMENT THE NEW YORK CORRESPONDENCE SCHOOL.

IN SPRING, 1976, THE COLLEGE ART JOURNAL
PUBLISHED 12 ESSAYS ABOUT THE NEW YORK CORRES-
PONDENCE SCHOOL.

IN 1977, I RECEIVED A \$10,000 NATIONAL
ENDOWMENT FOR THE ARTS GRANT AND LICKED
A LOT OF POSTAGE STAMPS.

Ray Johnson

JANUARY 22, 1979

| | | |
|---------------------------------------|----------------|----------------|
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| | <i>Boulder</i> | <i>III.9</i> |

THEIR FUNNY VALENTINE

February, 1969

TIME's Behavior Department received a lot of funny Valentines this year--funny-weird, that is. The tokens of affection include postcard photographs of the Boulder, Colorado courthouse and Houston's Plaza Hotel; pictures of a cockroach, a seal and Jim Morrison, lead singer of "The Doors," envelopes filled with tiny paper hearts and beach sand, a decorated paint stirrer, a psychedelic bean bag and an assortment of cryptic drawings.

The unusual items began coming in from all over the country about a week before Valentine's Day and now total more than two dozen. The sudden flow of eccentric mail obviously puzzled TIME's behaviorists. "It's a friendly kind of put-down," interpreted JOHN ELSON, senior editor for the department.

Actually, the Valentines were a "postal happening" organized by collage artist Ray Johnson through his New York Correspondence School. The school is a group of artists, writers and poets located throughout the world who send each other strange objects through the mail as a form of artistic expression. Johnson also selects outside recipients, such as TIME, for the group's "mail art." He was gleeful that the mailings had provoked an inquiry. "We present deliberate enigmatic situations to make people wonder why," he said. "We do it solely for the aesthetic logic--the marvelous surprise when a person opens these packages."

Johnson chose the Behavior Department for the group greetings because its articles had intrigued him as a practicing artist. He cited a recent Behavior story on Ann Halprin's dancers in San Francisco who try to create myths through dance. He said his group is trying to create myths through the mails.

Montage of Johnson's Valentines

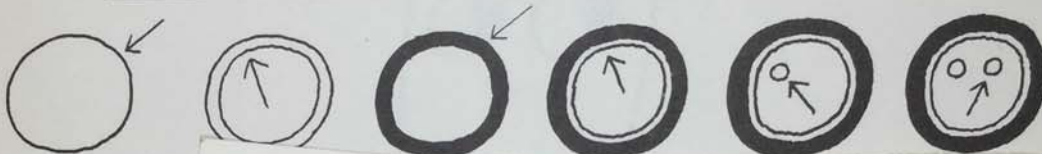


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NEW YORK CORRESPONDENCE SCHOOL

HOW TO DRAW A TENDER BUTTON



RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID BOURDON
Apt. 30 Fifth Ave.
6-J nyc, ny 10011

5th Ave.
nyc, ny
10011

Ray Johnson



| | | |
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NEW YORK CORRESPONDENCE SCHOOL

HOW TO DRAW A TENDER BUTTON



1. DRAW A CIRCLE
2. DRAW ANOTHER CIRCLE IN
3. FILL IN BLACK
4. DRAW ANOTHER CIRCLE
5. ADD A SMALL CIRCLE
6. ADD ANOTHER SMALL



7. ADD ANOTHER SMALL CIRCLE

RAY JOHNSON
 100 SWANS
 44 WEST 7 STREET
 LOCUST VALLEY
 NEW YORK 11560



Mr. D. Bourdon
 apt 6-J
 30 Fifth ave.
 NYC, NY
 10011

Dear

Journal Correspondence School article.

Ray Johnson



| | | |
|---------------------------------------|----------------|----------------|
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| | <i>Bourdon</i> | <i>III.9</i> |

NEW YORK CORRESPONDENCE SCHOOL

HOW TO DRAW A TENDER BUTTON



1. DRAW A CIRCLE
2. DRAW ANOTHER CIRCLE
3. FILL IN BLACK
4. DRAW ANOTHER CIRCLE
5. ADD A SMALL CIRCLE
6. ADD ANOTHER SMALL CIRCLE



7. ADD ANOTHER SMALL CIRCLE

July 8, 1977
David,
I fasted yesterday.
155 pounds today.
R.

Dear

The
Journal of Correspondence School articles.

Ray Johnson

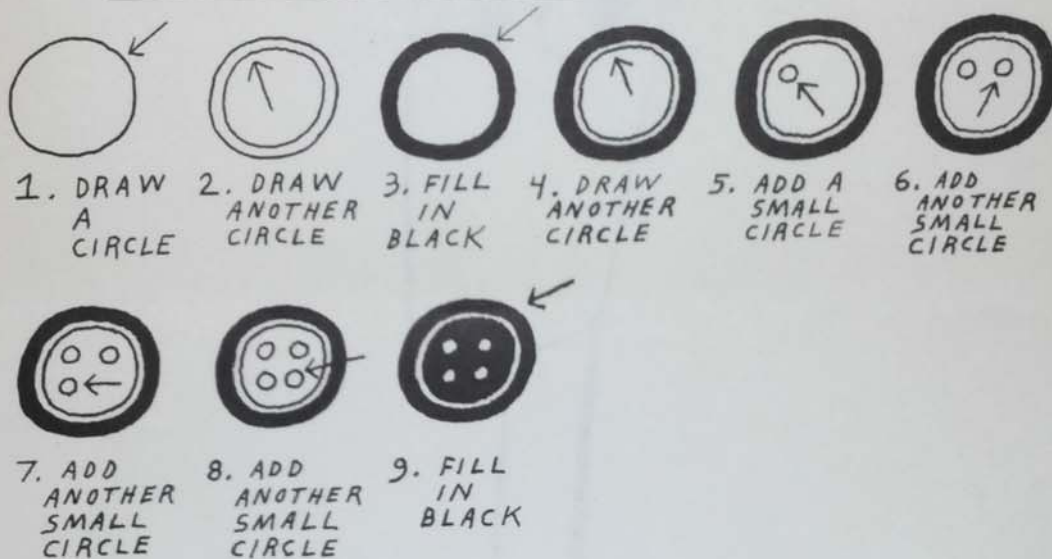


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NEW YORK CORRESPONDENCE SCHOOL

HOW TO DRAW A TENDER BUTTON



May 25, 1977

Dear David,

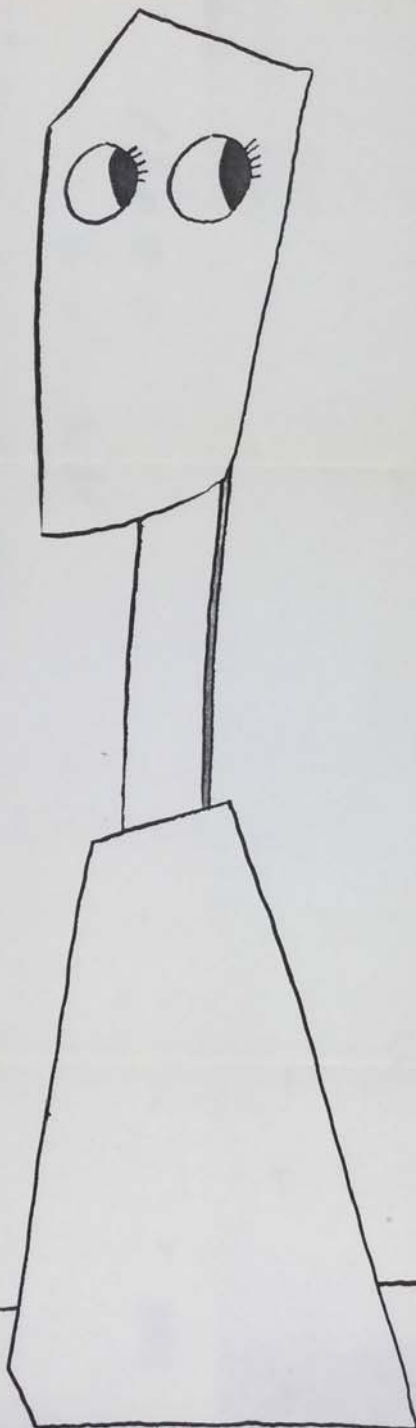
Thank you for contributing your writing to the College Art Journal Correspondence School article.

Ray Johnson



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RAY JOHNSON PORTRAITS OF SHELLEY DUVALL
SID DEUTSCH GALLERY, 43 EAST 80 ST. N.Y.C.
MAY 14 TO JUNE 4

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A CONVERSATION
BETWEEN TWO ARTISTS
WHOSE WORK
INVOLVES THE USE
OF MACHINE TECHNOLOGY

CHARLOTTE BROWN
EXPERIENCES
WITH A 3M
COLOR COMPUTER



Silhouette Custom-Fit Patterns™
RAY JOHNSON
Sewing Notions Division, Scovill Manufacturing Co.
100 SWANS
540 Madison Ave., New York, N.Y. 10022
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID Bourdon
Apt. 6-J
30 Fifth Ave.
NYC, NY
10011

Scovill

516-883-9700

THE PUBLIC IS INVITED FREE
BRING A CHAIR



SUNY



SPAM BELT



CHER

08080 Barcelona Spain

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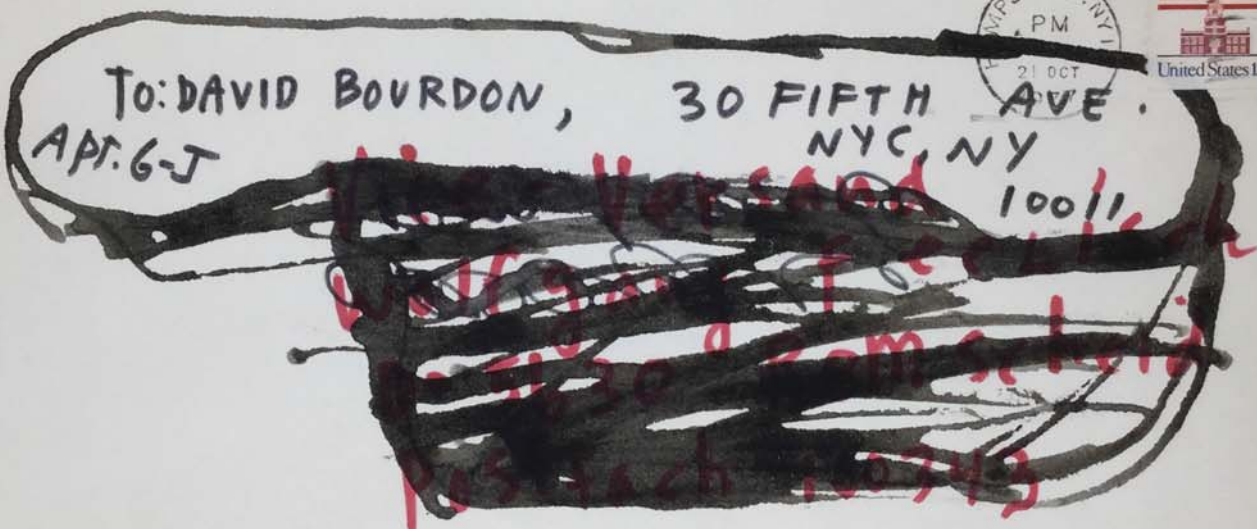
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A CONVERSATION
BETWEEN TWO ARTISTS
WHOSE WORK
INVOLVES THE USE
OF MACHINE TECHNOLOGY

CHARLOTTE BROWN
EXPERIENCES
WITH A 3M
COLOR COMPUTER

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 10600
AUGUST
980 Madison Ave. • New York, N.Y. 10021

TO: DAVID BOURDON, 30 FIFTH AVE.
APR. 6-J NYC, NY 10011



516-883-9700

THE PUBLIC IS INVITED FREE
BRING A CHAIR



SUNY



SPAM BELT



CHER

08080 Barcelona Spain

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A CONVERSATION
BETWEEN TWO ARTISTS
WHOSE WORK
INVOLVES THE USE
OF MACHINE TECHNOLOGY

CHARLOTTE BROWN
EXPERIENCES
WITH A 3M
COLOR COMPUTER

RAY JOHNSON
MINOLTA ELECTROGRAPHIC
LETTERS
TO JOAN MONDALE

LUIS CAMNITZER
PRINTMAKER
WILL BE
THE MODERATOR

NOVEMBER 17 8PM

CENTRAL HALL GALLERY
52 MAIN STREET
PORT WASHINGTON
NY 11050
516-883-9700

THE PUBLIC IS INVITED FREE
BRING A CHAIR



SUNY



SPAM BELT



CHER

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| | <i>Bowdoin</i> | <i>III.9</i> |

CENTRAL HALL ARTISTS

402 Main Street ◦ Port Washington ◦ New York ◦ 11050 ◦ 516-767-9550

Bulk Rate
U.S. Postage
PAID
Port Washington, N.Y.
Permit No. 487

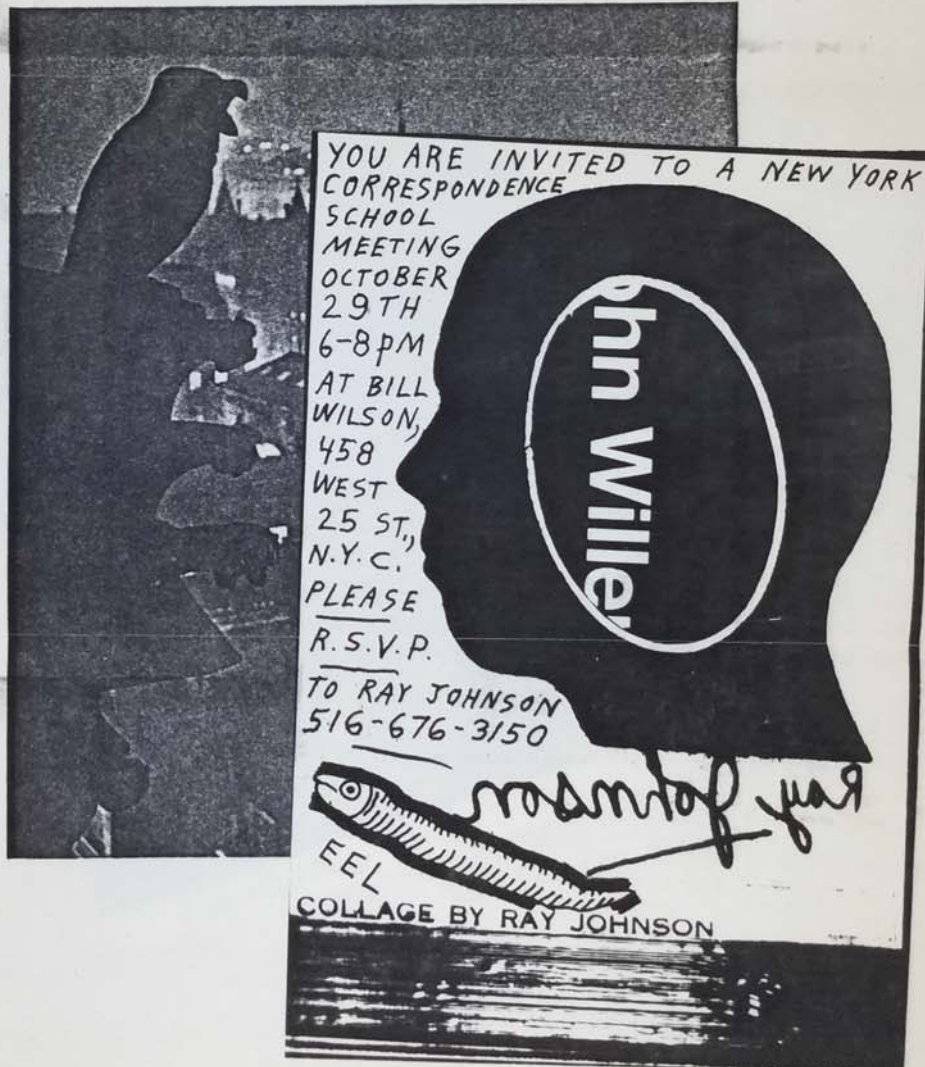
A Non-Profit
Organization



08080 Barcelona spain

| | | |
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| | <i>Bourdoin</i> | <i>III.9</i> |

So up I climbed, still in complete darkness. I mounted the 378 steps. Coming out at the top, I saw behind the cathedral's spire the Seine glittering like a curved sword. Suddenly my foot brushed against something soft. I bent down, and beneath my fingers, numb from the cold of that November night, I felt the feathers of a dead pigeon. A dead pigeon, still warm . . .



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| | <i>Bowdoin</i> | <i>III.9</i> |

RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NY 11550

June 2, 1993

David,

This photo shows
of eight p
of 22 phot
of two pos
a Mount Ru
were sent
I don't-re
hand-tinte
showing th
the toast.
inches.

Would y
print 8x10
plate des
with egg

RAY JOHN
84 WEST 7
LOCUST VA
NEW YORK



Golden Gate Bridge



08080 Barcelona Spain

| | | |
|---------------------------------------|----------------|----------------|
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| | <i>Bourdon</i> | <i>III.9</i> |

RAY JOHNSON
 24 WEST 7 STREET
 LOCUST VALLEY
 NY 11560

June 2, 1993

David,

This photo shows
 of eight p
 of 22 phot
 of two poa
 a Mount Ru
 were sent
 I don't-re
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 the top
 inches.

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GOLDEN GATE BRIDGE, SAN FRANCISCO
 A carpet of colorful spring flowers in the foreground
 of the majestic Golden Gate Bridge spanning the
 entrance to San Francisco Bay.

Photo by Sandor Balatoni

SAN FRANCISCO



Dear David -
 we must get
 together soon -
 I miss you -

Love,
 RJB

David Bourdon
 30 5th ave.
 NY, NY

MICROFORM © CARD BY H. S. CROCKER CO., INC., SAN BRUNO, CALIF. 94068

PUB. BY SMITH NOVELTY CO., 469 NINTH ST., S. F., CALIF. 94103



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June 2, 1
David,

This p
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of two po
a Mount R
were sent
I don't-r
hand-tint
showing t
the toast
inches.

Would
print 8x1
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with egg

RAY JOHNSON
REET
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560

Please
Send to
BRASSAI
COLLAGE BY RAY JOHNSON



span

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|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | <i>Bowdoin</i> | <i>III.9</i> |

RAY JOHNSON
 24 WEST 7 STREET
 LOCUST VALLEY
 NY 11550

June 2, 1993

David,

This photo shows
 of eight photos fro
 of 22 photos depict
 of two poached eggs
 a Mount Rushmore pl
 were sent to me man
 I don't-remember-wh
 hand-tinted quite b
 showing the y
 the toast. Ea
 inches.

Would you
 print 8x10 of
 plate design
 with egg on t

RAY JOHNSON
 24 WEST 7 STREET
 LOCUST VALLEY
 NEW YORK 11550

RAY JOHNSON/PORTRAITS

OPENING NIGHT - MONDAY
 OCTOBER 24, 1977 AT 8:00 P.M.

OCTOBER 24th - NOVEMBER 12th
 COW ART GALLERY, CAMPUS CENTER
 SUNY/COLLEGE AT OLD WESTBURY
 TELEPHONE (516) 876-3056

Open: M, Tu, Th, F 12 to 5 - Saturday 10 to 5.



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RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

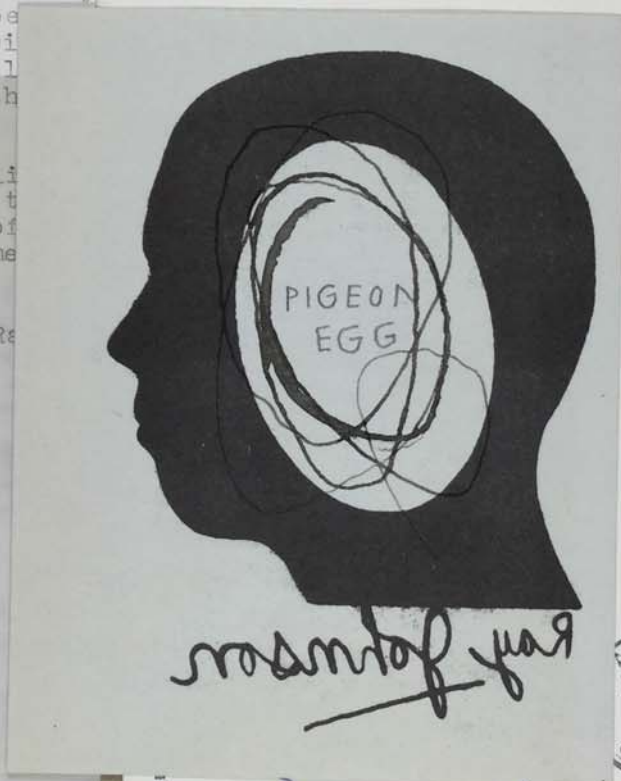
June 2, 1993

David,

This photo shows
of eight photos from
of 22 photos depicti
of two poached eggs
a Mount Rushmore pla
were sent to me many
I don't-remember
hand-tinted qui
showing the yol
the toast. Each
inches.

Would you li
print 8x10 of t
plate design of
with egg on the

RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



08080 Barcelona Spain

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|---------------------------------------|-----------------|----------------|
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| | <i>Bourdoin</i> | <i>III.9</i> |

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

June 2, 1993

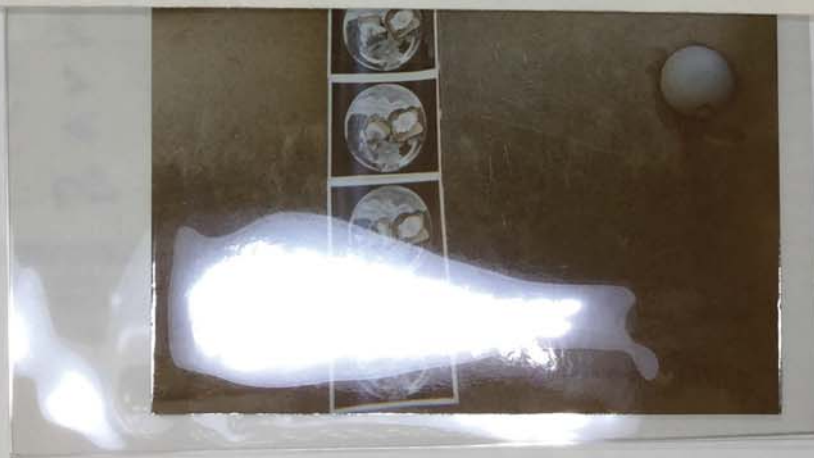
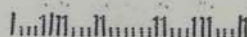
David,

This photo shows a sequence of eight photos from a sequence of 22 photos depicting the eating of two poached eggs on toast from a Mount Rushmore plate. These photos were sent to me many years ago from I don't-remember-who. Each photo is hand-tinted quite beautifully showing the yolk on the plate &

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



Mr. David Bourdoin
3-C
315 West 23 St.
NY-ny 10011



08080 Barcelona Spain

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| | | |
|---------------------------------------|----------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | <i>Bourdon</i> | <i>III.9</i> |

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

June 2, 1993

David,

This photo shows a sequence of eight photos from a sequence of 22 photos depicting the eating of two poached eggs on a Mount Rushmore plate. The plates were sent to you. I don't remember the hand-tinted quality showing the yellow of the toast. Each plate is 2 1/2 inches.

Would you print 8x10 of the plate design with egg on top?



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RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560

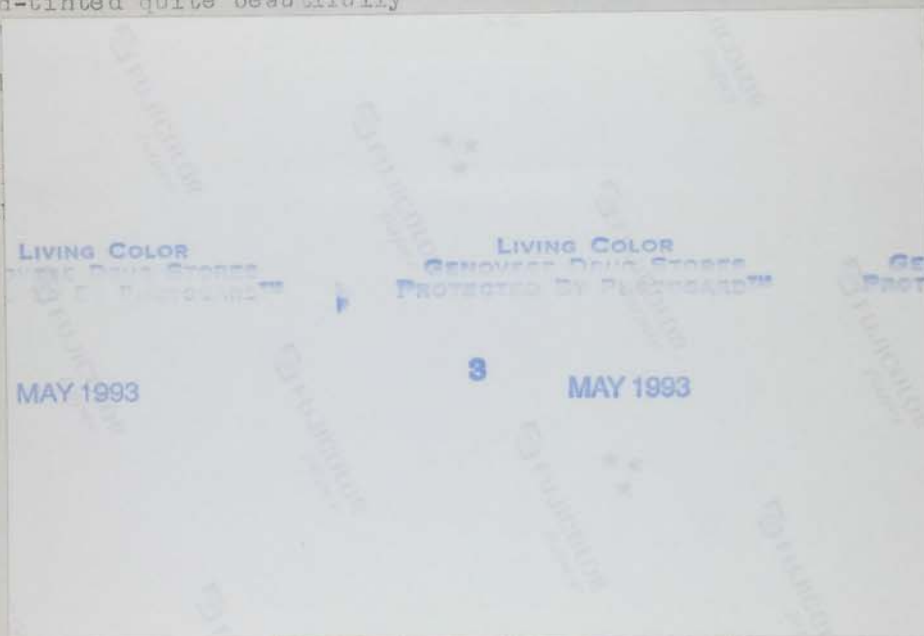
June 2, 1993

David,

This photo shows a sequence of eight photos from a sequence of 22 photos depicting the eating of two poached eggs on toast from a Mount Rushmore plate. These photos were sent to me many years ago from I don't-remember-who. Each photo is hand-tinted quite beautifully

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RAY JOHNSON
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June 2, 1993

David,

This photo shows a sequence of eight photos from a sequence of 22 photos depicting the eating of two poached eggs on toast from a Mount Rushmore plate. These photos were sent to me many years ago from I don't-remember-who. Each photo is hand-tinted quite beautifully showing the yolk on the plate & the toast. Each photo is 8 x 9 $\frac{1}{2}$ inches.

Would you like to see a xerox print 8x10 of the Mt. Rushmore plate design of the Four Presidents with egg on their faces?

Ray



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

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

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

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

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

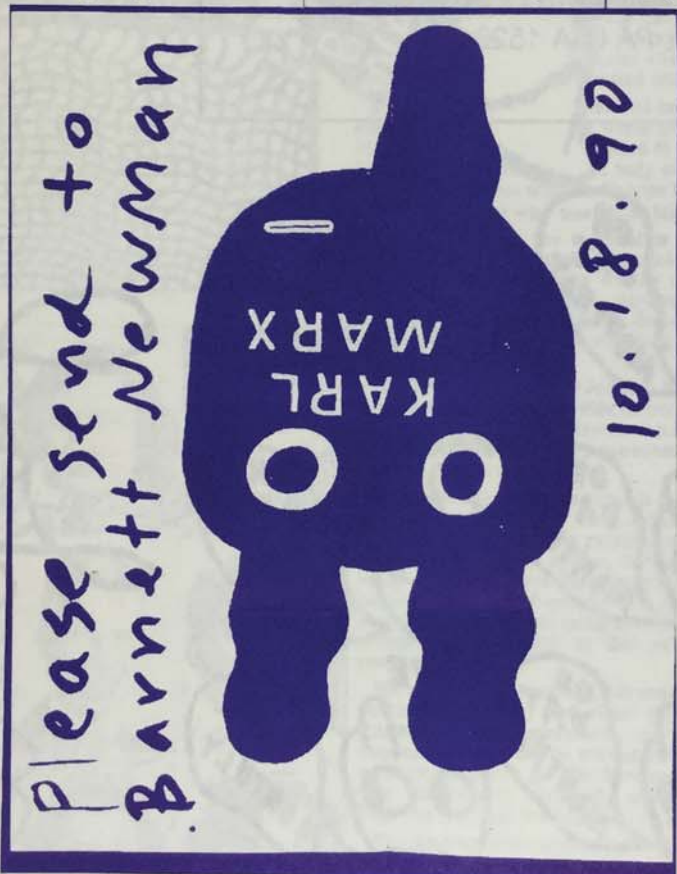
son's mail art, is brutally satirical. Some people must hate it. Johnson is related to the pop artists who find their identities in exposing our cultural feet of clay: mocking our heroes (James Dean and Elvis) and our susceptibility to advertising. He is of the macho branch of that school, exhibiting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

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

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

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

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



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

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INTERNATIONAL MAIL ART EXHIBIT

During July 2-31, 1983

Artists Working in All Mediums Are
Invited to Attend



THEME is BODY PARTS

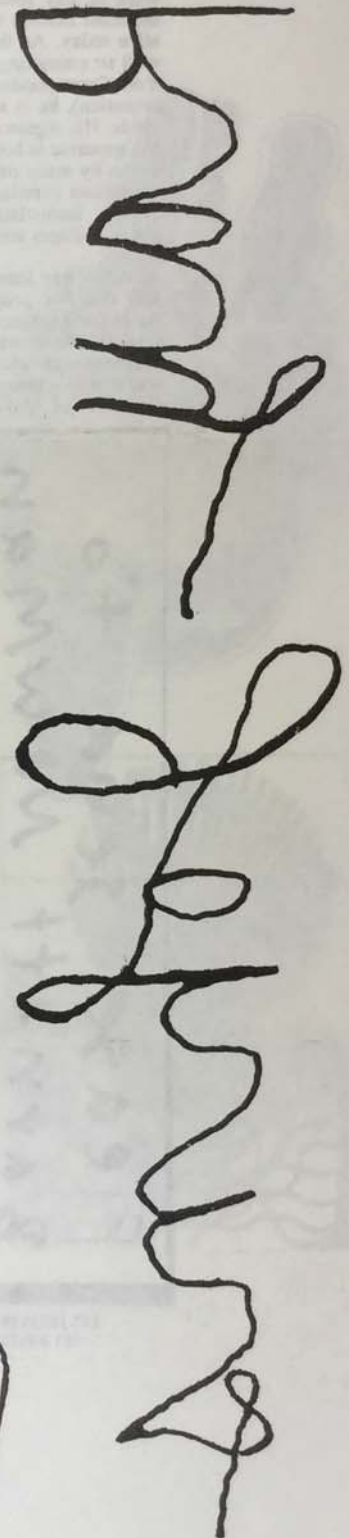
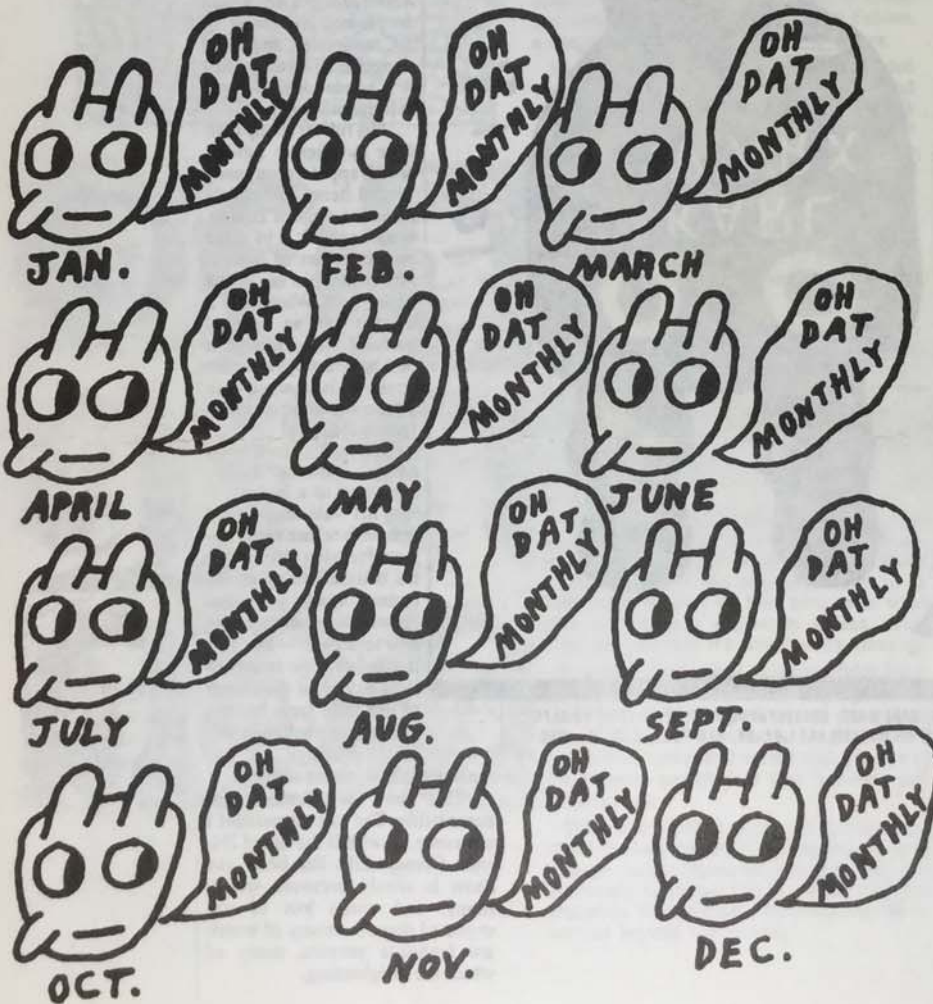
Deadline is June 30, 1983

NO FEE! NO JURY! NO RETURNS!

Catalog/Magazine of Exhibition

Will be Sent to All Participants

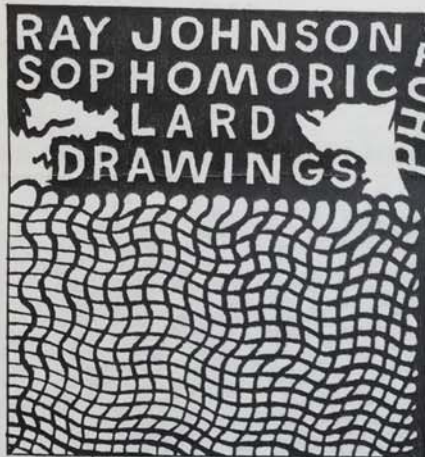
Mail Art to: Larry Rippel, 4516 Liberty Avenue
Pittsburgh, PA USA 15224



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Moore College — Paley Gallery. Ray Johnson may very well be, as he is frequently described, "America's most famous unknown artist," or he may not be an artist at all. The evidence of his various activities — one hesitates to call most of it art — on view in the Paley Gallery at Moore College of Art and Design doesn't lead inevitably to either conclusion.

The exhibition does tell us one thing, that Ray Johnson is a phenomenon who seems to belong more to the '60s than to the '90s. What he seems to be, based on the material that gallery director Elsa Longhauser has assembled, is a compulsive communicator obsessed with making connections of all kinds among people and things in the art



the father...illing back...ntless col...and verbal...ny. Every...ceives be...instance, his...hauser about this...porated into it.

Much of the material concerns either Johnson's world personalities, which make a kind of "inside baseball" experience. The body of correspondence involves sculptor Charles Fahlen, a longtime friend who teaches at Moore.

More distressing, the material is larded with lame puns and sophomoric jokes and drawings that hardly seem worthy of a 63-year-old man, even an artist, presumably an intelligent one. Such evidence doesn't support Johnson's reputation, assuming that it isn't hearsay.

So what's going on here? Johnson has been in the art game since the 1950s, he once made some beautiful collages, a few of which are in the show, so there must be some substance, if only we could recognize it.

My guess is that the substance is the activity itself, not the result of it. Johnson has spent years operating as a gadfly outside the museum and gallery system, trying to develop an art dialogue that doesn't rely on curators, dealers and collectors. In doing so, however, he can't avoid being drawn into the system by its gravity, as this exhibition proves.

His relentless networking, his constant invention of wordplay and visual gamesmanship is more of a performance, only isolated snippets of which can be pinned down in an exhibition. There's no hint here as to what that performance ultimately means, aside from the fact that it's occasionally amusing.

The simple process of living provides Johnson with his raw material. By forging individual bits of social and professional experience into a web of consonances, he generates a continuous visual and verbal dialogue (or in some cases, monologue) that becomes self-perpetuating.

Those connections might tell us something about the way society is tied together if only someone could figure out a way to translate Johnson's activities into a meaningful presentation. What we have here is marginal art carried beyond the margin.



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RAY JOHNSON

In the very first place it goes back to Dada and Surrealist art and Duchamp, Man Ray, Magritte, Schwitters, Breton, Ernst, and Arp. Even before that, it all goes back to Giuseppe Arcimboldo (1537-1593), a Milanese birth who made stained-glass windows for the cathedral Milan before he became a court painter of emperors in Prague. Arcimboldo's traits were parodies, cornucopias of vegetables, turkeys, rabbits and an offshoot of the tradition of profile busts embodied in the work of the painter Weyden, Arrigo Alberti, Donatello, Pisanello, and Piero della Francesca (the vulnerable beautiful face).

In the second place, a little while ago, Solomon Seeley, a tiny silhouette of himself that he drew in Disneyland, with last detail and precision loved it. Beethoven's "Butterfly" and the silhouettes could possibly be more you thought of never even heard of.

The silhouette is a precision of lines, also ambiguity. You could indeed discern details (eye, silhouette, essence, which is implicit (in terms of expression) allowing Johnson room to roam around his visual and verbal gardens of association: fancy filled with tortoise, white rabbits, flies, ducks, cows, snails, and double-headed snakes. Each portrait is specifically them (the subject) and indirectly himself (Johnson) with all the opaque (or perfectly clear) visual clues and word analogies at his command.

Visually, the portraits are exquisite, jewel-like, three-dimensional icons, for the most part the same size and

actual completed silhouette of a masonite plaque. Some magnificent Louise Nevelson

not impressed: "You call that a drawing?" A friend of Louise Nevelson's said, looking at the preliminary sketch, "the mouth is wrong." But Nevelson, never bothering to glance at the drawing, said, "He's the artist. He knows what he is doing." Rosenquist and de Kooning were "saints" standing with the immobility of statues. Even so it is difficult for people to stand still and Johnson has come to the conclusion that he must draw a

RAY JOHNSON
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EXPOSICIÓ DE MAIL ART

BCN '93

Organitzada per Pere Sousa

CASAL CONGRÉS

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obert de DL a DV de 17 a 21 h.

Inauguració: 12 de Juliol

a les 19 hores

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FOUR FEET LONG

Ajuntament de Barcelona
Districte de Sant Andreu

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SHOW...

THEY MAILED
ME THIS

SPANISH
MAIL BAG →

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Close like a delicate Victorian Valentine; the complex Amei Wallach/Duchamp with double blue ground, double pyramid staircases, and a fat

Pere Sousa Apdo.9326
08080 Barcelona Spain

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magnificent Louise Nevelson looking like Isak Dinesen out of Da Vinci's extravagantly helmeted *Condottiere*. Beautifully stylized, subtle and controlled, the work is at once humorous, playful, elegant, and serene.

While you are studying one portrait, Johnson has zoomed on to the next and the one beyond that, ideas tumbling over each other, seizing a thought or a question and guiding you to the heart of an

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RAY JOHNSON
84 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID BOURDON
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RAY JOHNSON
84 WEST 7 ST
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Visually, the portraits are exquisite, jewel-like, three-dimensional icons, for the most part the same size and

Although there is a strong sense of unity throughout the show with all the pieces of an extraordinarily high quality, some are nevertheless outstanding: the simple double portrait of Craig Claiborne/Lou Reed with one white head superimposed on the dark head and the snakeskin pattern enveloping both; the tender love portrait of Leslie Close like a delicate Victorian Valentine; the complex Amei Wallach/Duchamp with double blue ground, double pyramid staircases, and a fat



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In the same way, a little while ago, Solomon saw tiny silhouettes of herself the Disneyland last detail loved it. But "Butterfly" off and silhouettes could pose more you thought of never even

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come to the conclusion he must draw a portrait that would be the subject. Less "accidental" earlier collages, they are an open part of a continuing evolution wherein artists want to make not a positive statement about their subject, but thirty images to capture the many changes of a person. He is off in Alfred Jarry's *Ubu Roi*. Richard Avedon, James Black, Diana Ne Warwick, Lily Blith Carradine, Virgil at the Chelsea, Dali Regis, Ultra Violet, Al Velvet, Jacques Yosuf Karsh, President, possibly Bella Abzug, Jean Seberg in Ruth Ford at the time is not to be confused with Ruth Gordon, the one Dakota in *Rosemary*, whom Ray would also like to do. If he has the time! Jackson Lolas, April

RAY JOHNSON
114 WEST 7 STREET
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DAVID BOURDON

3-C

315 WEST 23 ST.

NYC, NY

10011

Don't Touch the Chairman says a brightly embroidered levi patch on Tab Hunter.

Although there is a strong sense of unity throughout the show with all the pieces of an extraordinarily high quality, some are nevertheless outstanding: the simple double portrait of Craig Claiborne/Lou Reed with one white head superimposed on the dark head and the snakeskin pattern enveloping both; the tender love portrait of Leslie Close like a delicate Victorian Valentine; the complex Amei Wallach/Duchamp with double blue ground, double pyramid staircases, and a fat



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In the second place it began a little while back when Holly Solomon sent Ray Johnson a tiny silhouette portrait of herself that she had made in Disneyland. It was exact to the last detail and Ray Johnson loved it. Before you could say "Butterfly McQueen" he was off and running, making silhouettes of everybody you could possibly imagine, a lot more you would never have thought of and a few you've never even heard of.

The silhouette, while allowing precision down to the eyelashes, also encourages ambiguity. You're not tied down, or indeed distracted by factual details (eyes, mouth). The silhouette captures the essence, without being explicit (in terms of expression), allowing Johnson room to roam around his visual and verbal gardens of associative fancy filled with tortoises, white rabbits, flies, ducks, cows, snails, and double-headed snakes. Each portrait is specifically them (the subject) and indirectly him (Johnson) with all the opaque (or perfectly clear) visual clues and word analogies at his command.

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Many of the silhouettes are double portraits. Some obviously so: Andy Warhol/Arakawa, Roy Lichtenstein/Andy Warhol, Paula Cooper/Arakawa, Craig Claiborne/Lou Reed. Some not so obviously so, especially Amei Wallach/Duchamp. The symbolism of his ongoing iconography and referential relationships is complex, not to say oblique. David Bourdon is covered in Shirley Temples. Peter Beard and Jim Rosenquist sport snake-deco VWs as does Jackson Pollock who also has a Mickey Mouse and the cryptic message "Please send to Robert Indiana." Gertrude Stein is lettered across the bottom of Giuseppe Arcimboldo. Large clocks and the name Michelangelo Antonioni decorate Larry Rivers' portrait. William Burroughs is a huge tortoise, Harold Rosenberg has a Marilyn Monroe card, Lawrence Alloway spits out bird and crocodile stamps, Paloma Picasso is joined by Nancy and Sluggo and a Pillsbury Buddha and Ray Johnson himself. The humor is, as always, deadpan. Jayne Mansfield, upside down with a stretched neck, lies near Jim Rosenquist's VW. "Please Don't Touch The Charman" says a brightly embroidered levi patch on Tab Hunter.

Although there is a strong sense of unity throughout the show with all the pieces of an extraordinarily high quality, some are nevertheless outstanding: the simple double portrait of Craig Claiborne/Lou Reed with one white head superimposed on the dark head and the snakeskin pattern enveloping both; the tender love portrait of Leslie Close like a delicate Victorian Valentine; the complex Amei Wallach/Duchamp with double blue ground, double pyramid staircases, and a fat

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While you are studying one portrait, Johnson has zoomed on to the next and the one beyond that, ideas tumbling over each other, seizing a thought or a question and guiding you to the heart of an intricate Chinese maze of interconnected images and ideas, each leading naturally, effortlessly to the other. He flies to the peak of anecdotal hyperbole and visual communication and while your head is spinning in a maelstrom of cryptic and sometimes even "dopey" analogies, he says: "Oh, yes. Let's recapitulate." You of course have long since forgotten the beginning, enthralled by the sheer daring of his ramifications. And Johnson follows the thread back to the source and spins his shimmering web of enchantment off again in another direction.

Making the silhouettes was originally a complex undertaking which Johnson has simplified to the point where all he needs is a dark corner, a wall, and a 40-watt bulb. His initial drawing is very tentative, a light tracing. The first line is like a psychic recording, an emotional cardiogram, fragile and apprehensive as he begins to slowly feel out and delineate the person. At his first session Andy Warhol was

not impressed: "You call that a drawing?" A friend of Louise Nevelson's said, looking at the preliminary sketch, "the mouth is wrong." But Nevelson, never bothering to glance at the drawing, said, "He's the artist. He knows what he is doing." Rosenquist and de Kooning were "saints" standing with the immobility of statues. Even so it is difficult for people to stand still and Johnson has come to the conclusion that he must draw a corpse. That would be the perfect subject.

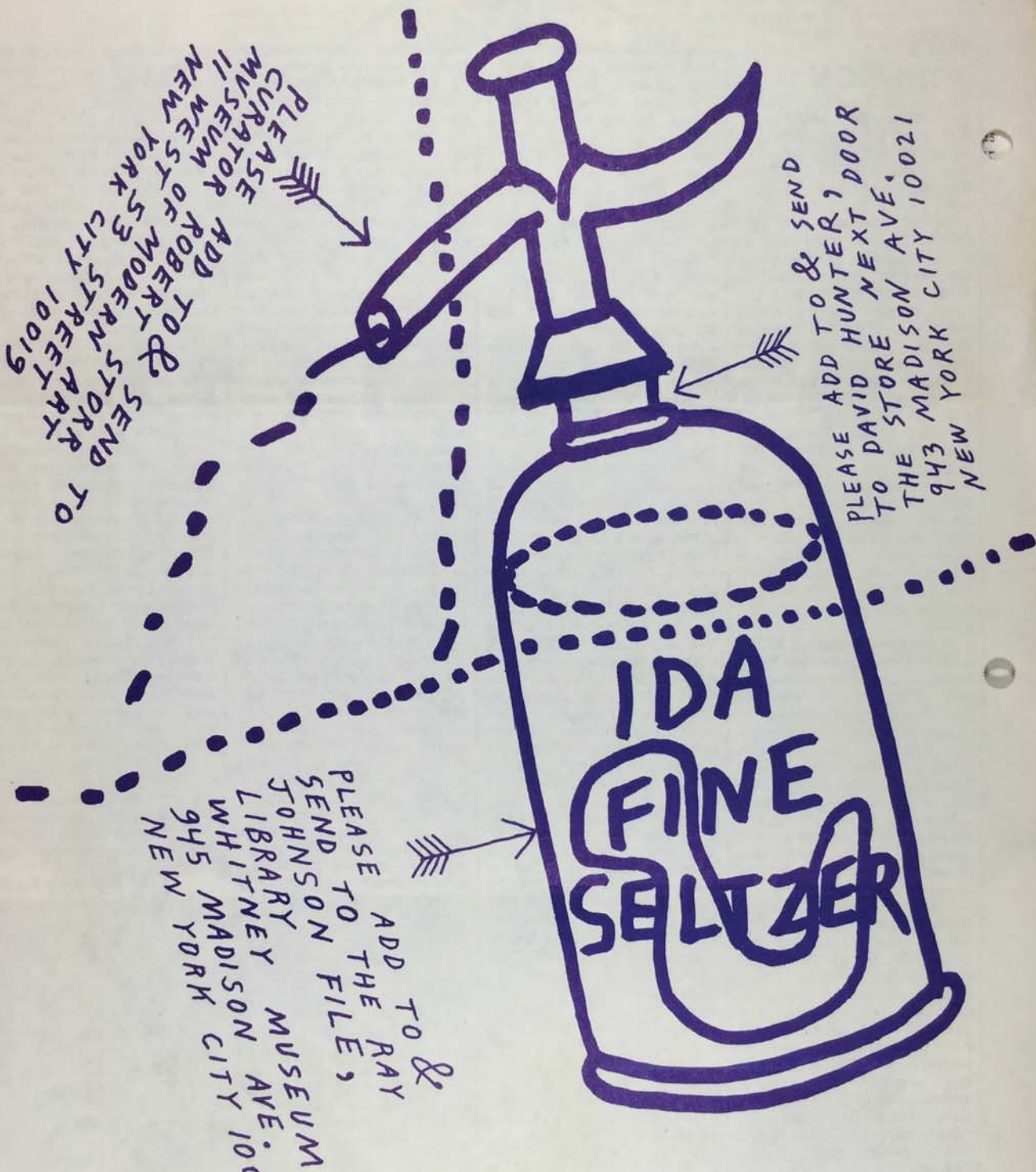
Perhaps less "accidental" than the earlier collages, the silhouettes are an open-minded part of a continuing process of evolution wherein Johnson wants to make not one definitive statement about each subject, but thirty momentary images to capture and record the many changes of each person. He is off in pursuit of Alfred Jarry's *Ubu Roi* and Richard Avedon, Shirley Temple Black, Diana Ross, Dione Warwick, Lily Tomlin, Keith Carradine, Virgil Thomson at the Chelsea, Dali at the St. Regis, Ultra Violet, International Velvet, Jacques Cousteau, Yosuf Karsh, President Carter, possibly Bella Abzug, certainly Jean Seberg in Paris, and Ruth Ford at the Dakota who is not to be confused with Ruth Gordon, the witch at the Dakota in *Rosemary's Baby*, whom Ray Johnson would also like to do. Someday—if he has the time! (Brooks Jackson Iolas, April 11-May 6)

Nina French-Frazier



Andy Warhol Archive
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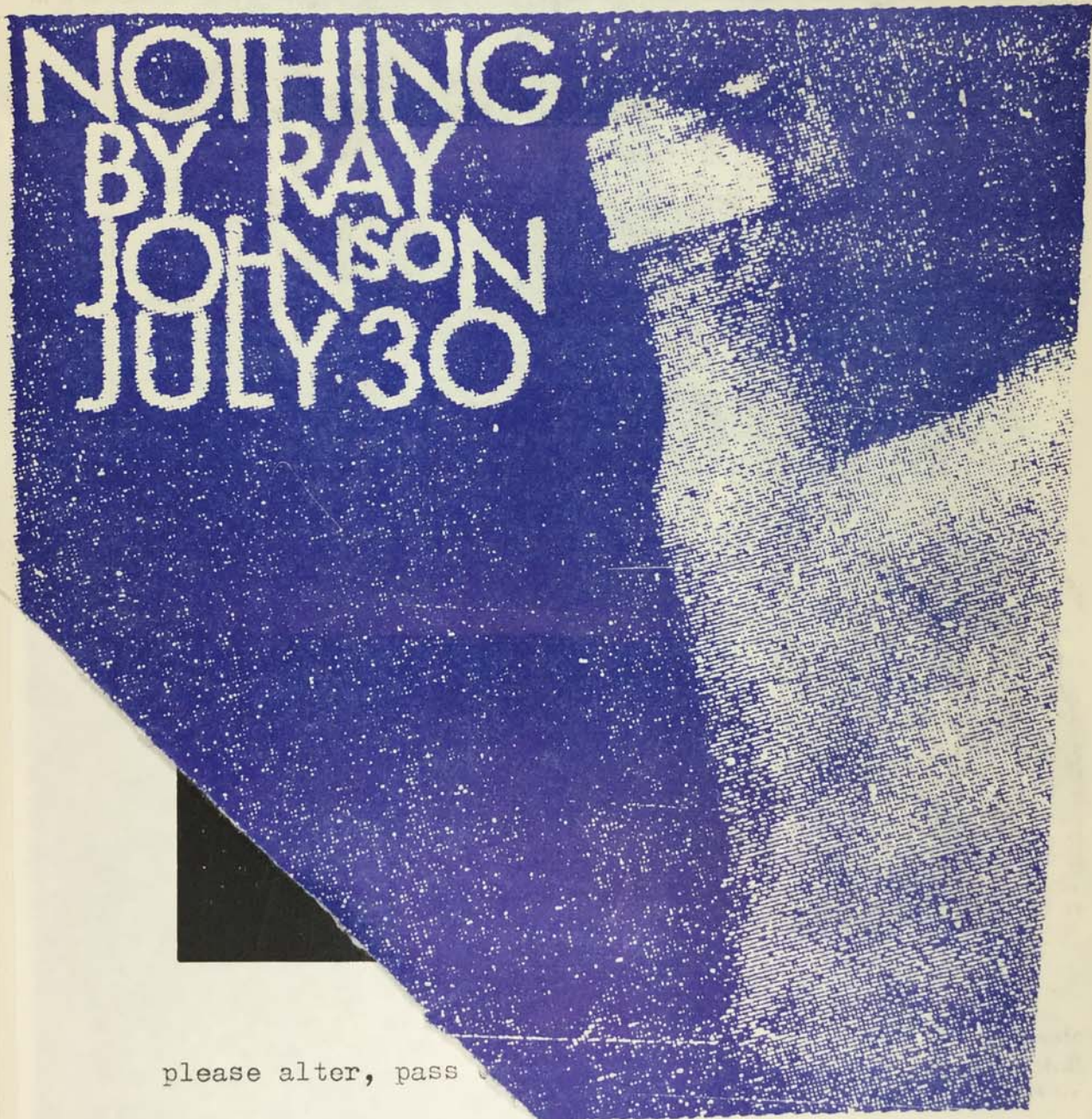
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NOTHING
BY RAY
JOHNSON
JULY 30



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George Brecht

PPC 101

Lithograph
McNeill
 the 150th anniversary of the
 American artist's birth.
 Metropolitan Museum. Through
 Nov. 11.

Museum, Southampton.
 Through Nov. 4.

enters today, Nassau County
 Museum of Fine Art, Roslyn
 Harbor. Through Jan. 13.

Through Feb. 3.

14

24

Margaret Mead and Pacific Peoples. Pe
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YOU WAS INVITED

"Curatorial Choice" Quilt

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At my first
nothing (1961)
I threw Ad
Reinhardt
down a flight
of stairs.

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September

11

John Digby. Surrealist collages. Bryant Library, Roslyn. Through Oct. 26.



sculpture. Northport Galleries Inc., Northport. Through Oct. 14.

20

"The Flame and the Lotus." Some 90 works from India and Southeast Asia. Metropolitan Museum. Through March 3.

"BLAM! The Explosion of Pop, Minimalism and Performance 1958-1964." Whitney Museum of American Art, Manhattan. Through Dec. 2.

22



30

"Erastus Salisbury" Sixty works by the 17th century New England folk artist. Metropolitan Museum. Through Jan. 6.

November

2

RAY JOHNSON
44 WEST 7 STREET
LOCUST VALLEY,
NEW YORK 11557



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

kiddush cups from the Renaissance through the 20th Century. Jewish Museum, Manhattan. Through spring.

13

Irving Penn. Major retrospective of the photographer. Museum of Modern Art, Manhattan. Through Nov. 27.

14

"The Etchings of James McNeill Whistler" and "The Lithographs of James McNeill Whistler." Celebrating the 150th anniversary of the American artist's birth. Metropolitan Museum. Through Nov. 11.

"Primitivism" in Twentieth-Century Art: Affinity of the Tribal and the Modern.

Major exhibit tracing primitive influences on artists like Picasso, Klee and Giacometti. Museum of Modern Art, Manhattan. Through Jan. 15.

29

48th Annual Members Show. Guild Hall, East Hampton. Through Nov. 1.

30

Annual Juried Exhibition. The 30th installment. Parrish Art Museum, Southampton. Through Nov. 4.

Natural History, Manhattan. Through March 17.

18

"Van Gogh in Arles." More than 140 works from the 15 months van Gogh spent in Arles, France. Metropolitan Museum, Manhattan. Through Dec. 30.

21

Max Beckmann. Works by the German new realist who is influencing many young painters today. Nassau County Museum of Fine Art, Roslyn Harbor. Through Jan. 13.

24

"Curators' Choice" Quilts

The Arts Center, University of New York. Through Jan.

December

7

Robert Motherwell. Retrospective of the expressionist pioneer in New York after a cross-country tour. Guggenheim Museum. Through Feb. 3.

14

Margaret Mead and Pacific Peoples. Peopled with 1,488 artifacts dedi-

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September

11

John Digby. Surrealist collages. Bryant Library, Roslyn. Through Oct. 26.



A work by John Digby

"Te Maori: Maori Art From New Zealand Collections."

200 sculptures and carvings from about 800 A.D. to 1900. Metropolitan Museum, Manhattan. Through Jan. 6.

12

Grandma Moses. The first big museum retrospective in two decades. Museum of American Folk Art, Manhattan. Through Oct. 28.

"Le-Hayyim — To Life! Cups of Sanctification and Celebration." Exhibit of

kiddush cups from the Renaissance through the 20th Century. Jewish Museum, Manhattan. Through spring.

13

Irving Penn. Major retrospective of the photographer. Museum of Modern Art, Manhattan. Through Nov. 27.

14

"The Etchings of James McNeill Whistler" and "The Lithographs of James McNeill Whistler." Celebrating

the 150th anniversary of the American artist's birth. Metropolitan Museum. Through Nov. 11.

sculpture. Northport Galleries Inc., Northport. Through Oct. 14.

20

"The Flame and the Lotus." Some 90 works from India and Southeast Asia. Metropolitan Museum. Through March 3.

"BLAM! The Explosion of Pop, Minimalism and Performance 1958-1964."

Whitney Museum of American Art, Manhattan. Through Dec. 2.

22

Gallery North's 19th Annual Outdoor Art Show. Setauket. Through Sept. 23.

23

"Roof Event." Correspondence artist-turned performance artist Ray Johnson does his always-unexpected thing. Brewster St. North Garage, Glen Cove.

25

"Larry Rivers' History of Matzah: The Story of the Jews." Rivers' huge three-part

history painting, plus 40 preparatory drawings. Jewish Museum. Through Jan. 25.

"Australian Visions: 1984."

Sixty-five works by eight promising Australian artists. Guggenheim Museum. Through Nov. 25.

27

"'Primitivism' in Twentieth-Century Art: Affinity of the Tribal and the Modern."

Major exhibit tracing primitive influences on artists like Picasso, Klee and Giacometti. Museum of Modern Art, Manhattan. Through Jan. 15.

29

46th Annual Members Show. Guild Hall, East Hampton. Through Nov. 1.

30

Annual Juried Exhibition.

The 30th installment. Parrish Art Museum, Southampton. Through Nov. 4.



An Asante fertility symbol

African Gold Coast, now modern Ghana. American Museum of Natural History, Manhattan. Through March 17.

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Max Beckmann. Works by the German new realist who is influencing many young painters today. Nassau County Museum of Fine Art, Roslyn Harbor. Through Jan. 13.

24

"Crimson" Quilts

30

"Erastus Salisbury" Sixty works by the 17th-century New England folk artist. Metropolitan Museum. Through Jan. 6.

November

2

"Light of Asia: Buddha Sakyamuni in Asia" hundred-ninety sculptures, many not shown before. Metropolitan Museum. Through Feb. 6.

11

"The Arts and Crafts Movement in New York, 1890s-1920s." Parrish Art Museum, Southampton. Through Jan. 6.

17

"Works From the Collection." New acquisitions by such artists as Chuck Close, Jane Freilicher and John Graham. Guild Hall, East Hampton. Through Feb. 16.

27

Carl Andre. Works by the minimalist sculptor. American Museum of Natural History, Manhattan. Through Jan. 17.

December

7

Robert Motherwell. Retrospective of the abstract expressionist pioneer. Parrish Art Museum, Southampton. Through Feb. 3.

14

Margaret Mead and Pacific Peoples. Exhibition of 148 artifacts dedicated to the anthropologist's work.

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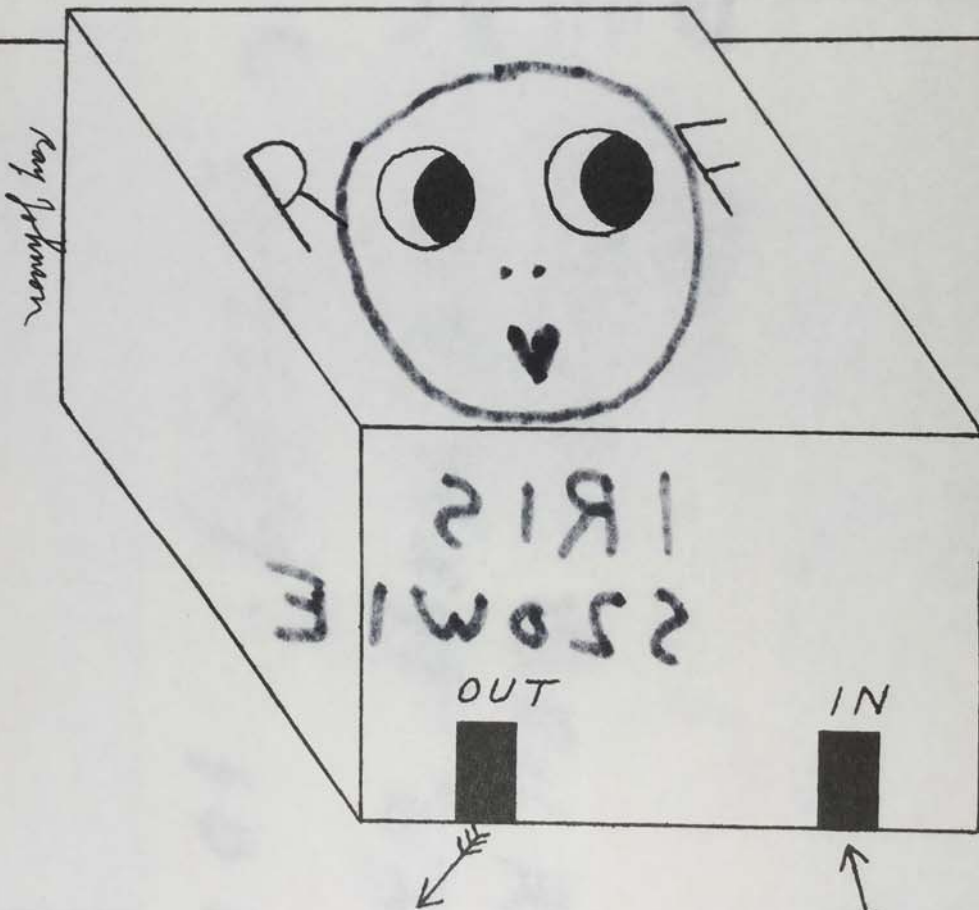
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NORTH GARAGE, GLEN COVE, NEW YORK

ON SEPTEMBER 23, 1984
3.30 TO 4.30 P.M. (RAIN OR SHINE)

FREE ADMISSION AND PARKING

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An inside loo

Look .. It's an A It's Craz And His Dri

By Judith Schwager
It isn't every day that Long Islanders get to meet a nationally recognized artist... or have the opportunity to participate in that artist's unique inventiveness.

But, in an extraordinary artistic coup, Glen Cove's Hempstead Harbor Artists Association has snared puckish artist Ray Johnson of Locust Valley for his first rooftop performance.

The wit, spontaneity and originality of this unusual performer-writer-artist will be on view when he brings his "Ray Johnson's Drive-In Amusement Event" to the top of the Glen Cove Municipal Parking Garage on Sunday, Sept. 23, at 3:30 p.m.

There is no way to predict exactly what will happen there, for even Mr. Johnson is not certain of the exact direction of his performance. He continues reworking, revising and reworking right up to the moment of the event. He has carefully measured the center island of the garage roof, with its planter and light



RAY JOHNSON

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NY NY. 10011



& pastimes that make it so special.

New York City, incorporated Sept. 23 event a "Meeting of the Shaker Quaker Floor Rolling," religious, convulsive movements that intrigued audiences: With 180 feet of concrete, though, there "won't be too much rolling, I think" at the drive-in amusement event. There may be the reading of "100 poems on silence," the Locust Valley artist divulged. "I will attempt to read them for this occasion," he said. "However, as of this moment they are not written."

Put that does not mean that Ray Johnson will come up short. He has a lifetime of creative work to draw from. Since the 1940s, as a teenager in Detroit and then as a student was a area." Johnson will come up short. He has a lifetime of creative work to draw from. Since the 1940s, as a teenager in Detroit and then as a student



Mr. Johnson surveys the rooftop where his next happening is scheduled.

intricate as Black Mountain College in Cove Parking Garage North Carolina, art has been a (Brewster St. North), "Park consistent, lifetime occupation, your Rolls Royce or your truck

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An inside look at living on Long Island, & the people, places & pastimes that make it so special.

Look ... Up on the Roof Top, It's an Artist ... It's a Writer It's Crazy Man Ray Johnson And His Drive-in Amusement Show

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RAY JOHNSON

The area measures 180 feet by six feet and according to the artist, "is a kind of Egyptian frieze space. Movement will have to be restricted because of the length and width. It is a challenge to me."

"This is my solo presentation of myself to an audience. I don't know if there will be a microphone, if there will be words... or only gestures. I don't know what the method of

communication will be." Much will depend on the audience, which will surround the artist during the performance.

The father of the "New York Correspondence School," Ray Johnson has developed "mail art" to an international level, carrying on correspondence with artists, poets, writers and the general public. His performances grew out of meetings of this correspondence school fan club.

In previous performances, at Southampton College, the Walker Art Center in Minneapolis and the Detroit Institute of Art, his work has always been one-of-a-kind, tailored to the particular environment, to the occasion and full of surprises.

In Minneapolis he used the theme of "giving away or throwing away." Known as the "Master of the Throw-Away Gesture," he began his performance by "streaking" the audience, "at a time when streaking was completely out of fashion." After throwing away his clothing, he returned fully clothed and continued the

theme with the throwing of objects up, out and down. In Detroit, the space was a "large, three-story, vast area." He did a video performance, talking, moving, throwing, using circular motions and

New York City, incorporated what Mr. Johnson calls "Shaker, Quaker Floor Rolling," religious, convulsive movements that intrigued audiences. With 180 feet of concrete, though, there "won't be too much rolling, I think" at the drive-in amusement event.

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RAY JOHNSON surveys the rooftop where his next happening is scheduled.

movements based on intricate number units. At Southampton College, Mr. Johnson's art has been a consistent lifetime occupation. Your Rolls Royce or your truck



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Up on the Roof Top, Artist ... It's a Writerzy Man Ray Johnson Drive-in Amusement Show



RAY JOHNSON

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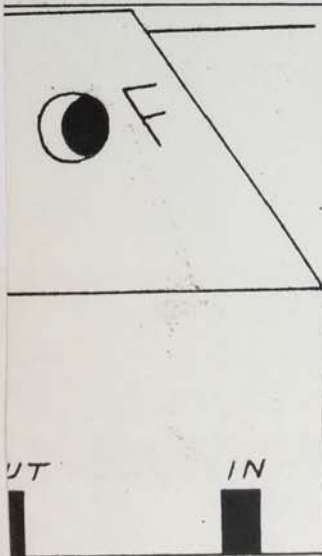
The artist has subtitled the Sept. 23 event a "Meeting of the Ted Dragon Fan Club." (Ted Dragon has been involved in a series of newspaper correspondence published this summer in East Hampton.) Previous meetings have been subtitled "Paloma Picasso's Fan Club" and "Marcel Duchamp Fan Club."

"Mr. Dragon will be personally invited to attend," the artist said. "The performance will be about one-half invitational, one-half general public."

So if you want to be amazed, amused, entertained, intrigued, fascinated and informed, drive your auto, ride your bicycle or walk, to the Glen



RAY JOHNSON surveys the rooftop where his next happening is scheduled.



YOU ARE INVITED TO A RAY JOHNSON ROOF EVENT

ATTENTION to this event.

movements based on intricate number units.

At Southampton College, Mr. Johnson used a 20 by 30 movie screen to project larger-than-life black and white images, his own face included. At one point, he stood before the huge projection of his head, contrasting his image with the black and white flat surface.

In a whimsical play on form and shape, he also placed a ladder on the huge projection of a horse, attempting to climb on to the flat image.

Since 1965, Ray Johnson's Correspondence School has held performance-meetings in which members of the audience participate and contribute to the event.

Of course viewers do not have to contribute to anything, unless they wish to become part of the happening.

"People here will have their own concept of what they want to contribute," the artist explained referring to the Glen Cove event. "Paper, sounds, objects they have brought. Many fans look forward to a time to express themselves." Early meetings, the first held in an historic Quaker Church in

as Black Mountain College in North Carolina, art has been a consistent lifetime occupation.

"I write anything, draw anything, sometimes with a magic marker, sometimes in great detail. I scribble, sketch, doodle, draw. Then I rewrite, revise, lengthen, edit, rework."

In addition to his correspondence school ("I get three or four letters a week, ranging from Kafka to Frank Stella") and his performances, he has been working on portraits of well-known art and literary personalities for the last nine years.

To date, he has completed 250 portraits, including those of Craig Claiborne, Edward Albee, Saul Steinberg, Elaine and Bill deKooning and Chuck Close.

In February of this year, the Nassau County Museum of Fine Art in Roslyn presented a one-man retrospective of Ray Johnson's work that attracted thousands of viewers. In his preface to the catalogue for the show, Thomas Saltzman, the museum's director, refers to the whimsy of the Johnson collages as ranging "from the sublime to the outrageous."

Cove Parking Garage (Brewster St. North). "Park your Rolls Royce or your truck. Follow the signs, climb the stairs to the rooftop area and get in the mood for the event," Mr. Johnson added.

Ray Johnson describes the event as "an artist on the spot." It is his challenge to entertain. "Kids will get a big kick out of this," he commented. "I hope for bright sunshine, but the event will take place in a covered area of the garage in case of rain."

His aim is to be visually amusing and to deal with his material with "humor and imagination."

"I hope that people will find the performance funny," he added.

For those of us attending the "Ray Johnson Drive-In Amusement Event" it will also be the excitement of expecting the unexpected.

Ray Johnson

Anyone needing directions to the free rooftop performance may call the Hempstead Harbor Artists Association at 676-9782 for details.

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TED DRAGON FAN CLUB

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THE NEW YORK TIMES, TUESDAY, APRIL 20, 1971

RAY JOHNSON

By **LOTTE CURTIS**
 The Southampton crowd, which teems to be very enthusiastic about paintings, stood around the Bodley Gallery last night, saying nice things about Maria Janis Cooper and Anne Well they should be elected M.s. Janis is one of their own. He's so an art collector. Her paintings, which she herself helped to hang over the weekend, have to do with nature and nature especially flowers and the sea. A favorite title "Peach Blossom" is



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10011



30 other works, mostly in oil, it was for sale.
 "I have some firm commitments for a couple of things," Mrs. Janis said before her first one-woman show in New York began. "I hope people will want to buy."
 And buy they did. S. I. Newhouse Jr., Vogue's publishing director, went for "Flowers From a Friend," a giant deep purple pansy with blue pansies, a yellow rosebud and foliage. Shirley Burden picked "Reincarnation," a fling of full-blown red tulips with greenery. But Mrs. T. Sufferin Tailer, wife of the sportsman, couldn't make up her mind. "They're all so charming," she said, going from seascape to flowers to the music. "I don't know what to do."
 Mrs. Tailer arrived with

They were the work of Harry Marinsky, and were being shown in another part of the gallery.
 "Maria's very gifted," said Mrs. Stephan Groueff, wife of the Paris-Match representative in the United States. "She has a great sense of color."
 Mrs. Groueff was interestingly attired. She wore a copy of the Yves Saint Laurent khaki field jacket with a being skirt, and looked very military.
 "I'd have worn the matching skirt," she explained, "but I was fixing the dog's paw and got black grease all over it."
 While waiters passed the champagne, Mrs. Janis, in a Halston tie-dye chiffon pants outfit and her husband, in a blue suit with a lavender

from her work saying, "I've heard music painted." And although nobody at the party managed anything that poetic, there were loads of compliments.
 "She's good," said Mrs. H. Virgil Sherrill, wife of the stockbroker. "I'm one of her fans."
 Mrs. Sherrill already owns and loves two of Mrs. Janis's paintings, which she described as "slightly dreamy Southampton beaches." Mrs. Deane Johnson, the former Anne McDonnell Ford, has a Janis work or two with her in California. And Mrs. Gilbert Miller, widow of the theatrical producer, was ab-

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THE NEW YORK TIMES, TUESDAY, APRIL 20, 1971

Friends Gather to Celebrate Art of Maria Janis

RAY JOHNSON

ARE THE FUNNIEST

ARTIST

CURRENTLY

WORKING

IN AMERICA

By **LOTUS CURTIS**

The Southampton crowd, which seems to be very enthusiastic about paintings, stood around the Bodley Gallery last night, saying nice things about Maria Janis Cooper. And well they should. The elegant M.s. Janis is the owner of her own art gallery, which she herself helped to hang over the weekend, have to do with quite a number of especially famous and the "A" favorite, the title "Peas" is of these but expressed that Mrs. Janis called a "hope for peace in the world."

"They're sort of expressionistic," Mrs. Janis said, and she pointed to a painting of a school in Beverly Hills, Calif. she attended at the Chouinard Art Institute in Los Angeles. She has been painting seriously ever since.

"It's a vacation," she said, but not a more important than being a wife.

When of her friends among admirers at showing of her paintings here.

In the life of Mrs. Janis, the daughter of the late Gary Cooper, is the wife of Byron Janis, the pianist. She is inspired by her husband's work and she has used her name from poetry," she said, "but time got away from me."

Her best-known painting (friends have seen it before) is Mr. Janis at the piano with great waves of unblended color representing his music. His wife said she never painted but an impression. Like the more than 30 other works, mostly in oil, it was for sale.

"I have some firm commitments for a couple of things," Mrs. Janis said before her first one-woman show in New York began. "I hope people will want to buy."

And buy they did. S. I. Newhouse Jr., Vogue's publishing director, went for "Flowers From a Friend," a giant deep purple pansy with blue pansies, a yellow rosebud and foliage. Shirley Burden picked "Reincarnation," a fling of full-blown red tulips with greenery. But Mrs. T. Sufferin Tailer, wife of the sportsman, couldn't make up her mind.

"They're all so charming," she said, going from seascape to flowers to the music. "I don't know what to do."

Mrs. Tailer arrived with



The New York Times/Larry Morris

Mrs. Iva S. Patecévitch, whose husband is chairman of Colé Nast Publications, Inc. Mrs. Paté, a blue and white turtleneck sweater and beige suede coat, said she'd just come from the bride table.

"I was the big loss," she admitted. "Tell me," she asked later. "What is this Marinsky business? The artist how many signs for work."

The Marinsky appeared in a bronze sculpture of a cat, housed in a tower. They were the work of Harry Marinsky, and were being shown in another part of the gallery.

"Maria's very gifted," said Mrs. Stephan Groueff, wife of the Paris-Match representative in the United States. "She has a great sense of color."

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"I'd have worn the matching skirt," she explained, "but I was fixing the dog's paw and got black grease all over it."

While waiters passed the champagne, Mrs. Janis, in a Halston tie-dye chiffon pants outfit and her husband, in a blue suit with a lavender

shirt and blue and white tie, circulated among their friends, welcoming them and doing their best to answer artists' questions. If they were asked of mother, Mrs. Janis Cooper, "nobody needs it."

"The show's nervous about this show," Mrs. Converse confided. "I feel like a model. Maria put hers at this and I put it to her for her."

Mrs. Converse didn't have words. A musician friend of the house once walked away from her work saying, "I've heard music painted." And although nobody at the party managed anything that poetic, there were loads of compliments.

"She's good," said Mrs. H. Virgil Sherrill, wife of the stockbroker. "I'm one of her fans."

Mrs. Sherrill already owns and loves two of Mrs. Janis's paintings, which she described as "slightly dreamy Southampton beaches." Mrs. Deane Johnson, the former Anne McDonnell Ford, has a Janis work or two with her in California. And Mrs. Gilbert Miller, widow of the theatrical producer, was ab-

solutely crushed that a European trip kept her from attending the opening. She, too, has several previous works.

Mrs. Richard Harris, the former Charlotte McDonnell, was among guests at the mini-gala, and so were Mrs. Archibald Brown, head of McMillen Inc., the interior design concern; Garrick Stephenson, an antiques dealer; William Buckley Jr., editor of Time and columnist; Halston himself; John Green, the critic; and a host of artists and musicians.

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developments in art had overtaken that previously exercised by the art gallery and museum. In the period 1966-1976 a significant number of artists adopted the use of language and/or photo-text combinations as their primary mode of communication and, as a result, a number of new art magazines were founded which presented themselves as art (that is, were no longer merely about art), hence the expression 'Magazine Art'.

In 1976 conferences, exhibitions, and special issues of periodicals were devoted to the subject of art magazines.

See also Book Art.

T Fawcett & C Phillpot (eds) *The art press* (Art Book Co, 1976).

'Art magazines' *Studio international* 192 (1983) September/October 1976.

322 MAIL ART (also called Correspondence Art, Envois, Postal Sculpture): In recent years an increasing number of individuals—poets, designers, photographers, architects, painters, typographers—and small groups of artists, mostly residing in the United States and Canada, have made use of the postal system as a means of creating art. The postal service enables information to be recycled, it enables artists to form communication networks, it acts as an interface between artists and the world outside art.

The originator of 'Correspondence Art' was probably Ray Johnson, an American painter who in the late 1950s presided over the creation of a series of seminal collages; they were produced with the help of friends and strangers who posted them to each other for alterations and additions. Johnson describes these activities under the heading 'the New York Correspondence School'. Hundreds of people are now involved in Johnson's network, which Thomas Albright describes as "a continuous happening by mail". Currently such 'schools' are legion: 'Airpress', 'Fat City School of Finds Art', the 'North West Mounted Valise', 'Ace Space Company', 'a space', 'Image Bank', 'Mail Order Art', 'Sam's Cafe', 'Ant Farm and also the international art federation known as Fluxus. Individual artists exploiting the postal system include Robert Watts and John Dowd.

In Britain Robin Klassnik has distributed a number of large envelopes and constructed a sculpture (which was then displayed in a shop window) from the various items posted to him; this 'Postal Sculpture' event took place in 1972.

The emergence and popularity of Mail Art can be accounted for in several ways: (1) the availability of cheap offset printing machines and zerox machines; (2) it reflects a desire on the part of many artists to collaborate in the creation of artworks, especially to collaborate in ways

which make use of the element of chance; (3) it provides a means of linking like-minded artists separated by vast geographical distances and frontiers, (it exemplifies the internationalism of contemporary art); (4) it marks a response to the information explosion and the massive output of printed ephemera and images associated with it; (5) it provides an outlet for subversive artists who hope to undermine the art establishment and other social institutions by an anti-functional use of communication systems, by means of humour, crank letters, and misinformation.

Thomas Albright claims that Mail artists form an underground whose work is intended as an alternative to the museum/gallery system; however, the movement is now documented, anthologies of Mail art are being published, and large scale exhibitions have already been mounted, for example at the Whitney Museum, New York in 1970. Therefore Mail Art seems fated to become overground, established art.

See also Media Art, Underground Art.

W Wilson 'NY Correspondence School' *Art & artists* 1 (1) April 1966 54-57.

'The New York Correspondence School' *Artforum* 6 (2) October 1967 50-55.

D Bourdon 'Notes on a letter head' *Art international* 13 (9) November 1969 78-80.

R Carline *Pictures in the post: the story of the picture postcard* . . . (Gordon Fraser Books, new ed 1971).

J G Bowles 'Out of the gallery into the mailbox' *Art in America* 60 (2) March/April 1972 p 23.

T Albright 'New Art School' Correspondence' *Rolling stone* (106) April 13 1972 p 20.

T Albright 'Correspondence Art' *Rolling stone* (107) April 27 1972 20-21.

J M Poinot *Mail Art* (Paris, Cedic, 1972).

D Zack 'An authentik and historikal discourse on the phenomenon of Mail Art' *Art in America* 61 (1) January/February 1973 46-53.

M Kozloff 'Junk mail: an affluent art movement' *Art journal* 33 (1) Fall 1973 23-26.

323 MARXIST AESTHETICS: Although Marx's and Engels' comments on art—generally literature—provide models for marxist criticism, their treatment of art was unsystematic and their references to its role in a future communist society were brief and extremely utopian. Marxist aesthetics, therefore, have developed mostly in the last fifty years as an

"Glossary of art,
architecture and
design since 1945"
— John A. Walker

OLIVE BINGLEY, London, 1977

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By fiat he created the New York Correspondence School, with the word "correspondence" meant to refer not only to mail but to the many elaborate puns, both visual and verbal, that Johnson revels in. He would spend hours at the job every day, working out of small, bare, white slum apartment Suffolk street in New York City. He would have commun



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



to -

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



Correspondence art was recognized as a radical alternative to the art market, distributed outside of galleries and given away for nothing. The modesty of the medium was appealing too; its small scale, its inward character, its private meaning all fit definitions that are currently going around for the art of the 70s.

Furthermore it was a movement that could involve artists living outside the art centers of the country, as this show indicates. Among the lenders represented are Richard Craven, also known as Ricard C., the artist and museum staff member who proposed this show, and the painter Maud Gatewood, of Milton.

In signing his letters Johnson uses all manner of comic-strip logos—cute little drawings of elephants, mice, snakes and bunny rabbits. But in the flesh he himself is no little bunny rabbit. With his shaved head, his slightly slanted Tartar eyes and his high cheekbones, he looks ripe for a part in a Genghis Khan movie. At the opening he'd hook a bearded snake from his ears and string it across his face, which heightened the Khan effect.

A sense of considerable self-esteem on Johnson's part comes through in an encounter with him. He has taken a private iconography, after all, and proposed it as a new language of its own. He has been known to take offense at the obtuseness of others, once going so far as to walk out in the middle of an interview.

One woman at the show said she liked his work but didn't understand it. Then, Johnson advised her, the thing to do is to remain "goldenly silent."

due to his reticence.

Unrepresented by a gallery, he would take his collages around in a box to show them to prospective buyers and in the meantime he was sending out his letters in a steady stream. By 1965 he was New York's "most famous," "most famous unknown artist," according to Grace Glueck in the *New York Times*.

But at the end of the 60s he was a famous artist with stories about mail art not only in art magazines but also in *McCall's* and *Rolling Stone*. Other mail art schools sprang up, among them Yoko Ono's Fluxus and the Northwest Mounted Valise. The Whitney Museum of American Art held a big correspondence art show in 1970.

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Phantasmagoria Of Art

Greens

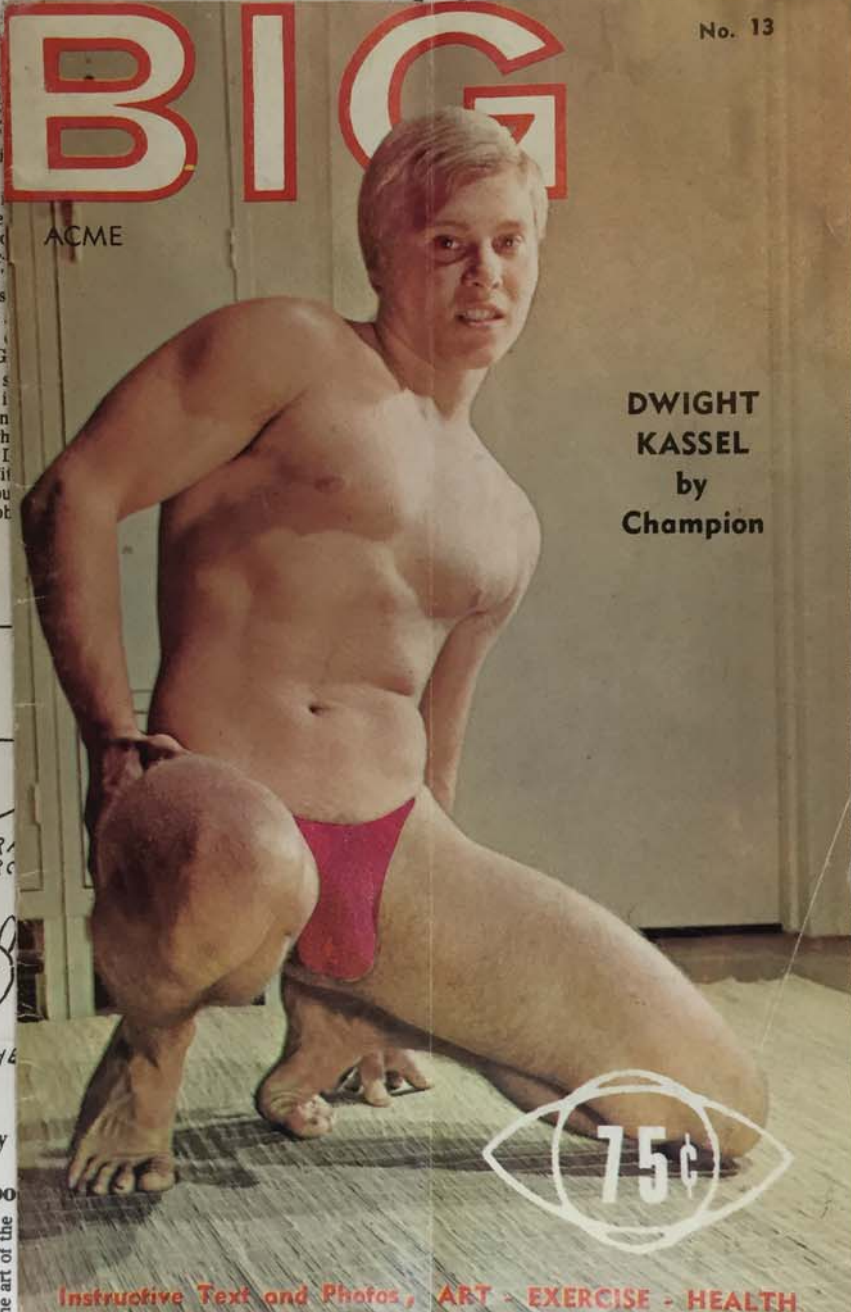
No. 13

RALEIGH—On the State Art M...
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NEW

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5. ADD
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EYE

A Letter By

In 'Correspo

Correspondence art was recognized as a radical alternative to the art market, distributed outside of galleries and given away for nothing. The modesty of the medium was appealing too; its small scale, its inward character, its private meaning all fit definitions that are currently going around for the art of the 70s.

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One woman at the show said his work but didn't understand. Then, Johnson advised her to do is to remain "gold

Instructive Text and Photos, ART - EXERCISE - HEALTH

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Phantasmagoria Of Art

Greensboro Daily News, Sunday, Nov. 7, 1976

RALEIGH—One letter in the show at the State Art Museum titled "Correspondence: An Exhibition of the Letters of Ray Johnson" ends like this: "Love, love, love, anxiety, fear, worry and love."

Another item is a parody of how-to-draw art courses offered through the mails, with a mock-serious lesson in how to draw a comic-strip rabbit. It begins: "1. Draw Circle," with arrows helpfully pointing clockwise.

Still another is a box of identical granola boxes each of which contains an empty Elmer's Glue bottle.

There are still some 250 or 300 letters to go after that in this phantasmagoria of collages, montages, drawings, and poems, one of which is typed under the letterhead of the Department of Housing and Building, City of New York. But that may be enough to give some idea of the cryptic, obsessive and deadpan



Art
By
Patricia Krebs

spirit at work here, one that has made Johnson an art world phenomenon in recent years.

He is a leader of a movement that may sound rather implausible on paper but which has been taken up by hundreds of artists and copiously covered by the media—correspondence art. This he accom-

plished by the simple expedient of sitting down more than 20 years ago and composing messages of one kind or another for people he knew and people he didn't know, among the noted artists, critics and dealers.

By fiat he created the New York Correspondence School, with the word "correspondence" meant to refer not only to mail but to the many elaborate puns, both visual and verbal, that Johnson revels in. He would spend hours at the job every day, working out of a small, bare, white slum apartment on Suffolk street in New York City. In the end He would have communicated with thousands of people of people, so that the show at Raleigh would be a mere scratch on his activity as a correspondent.

More than 100 people sent in Johnson letters for the show. It is the largest ever given his letter and the most difficult show no doubt ever to be held at the museum, and thusa welcome one on that count. It isalso a kind of homecoming for Johnson as a former North Carolinian. He is a native of Detroit who came down to Buncombe County in the late 40s to attend Black Mountain College, that remarkable place that provided so much of the yeast for the New York School.

Johnson was there with Willms de Kooning, Robert Rauschenberg, Ossip Zadkine, John Cage, Merce Cunningham and Buckminster Fuller.

"I was a quiet student at Black Mountain College years ago," he wrote, "the summer session that Bill de Kooning painted later into the North Carolina nights."

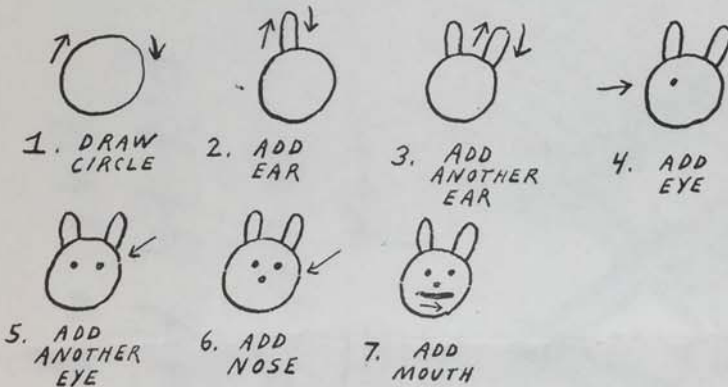
Later in New York he would be a quiet artist too, for a number of years. He, Robert Rauschenberg and Fuller all descended upon the city at the same times, wrote Rosalind Constables in *New York* magazine, and if he did not make the same splash they did it was partly due to his reticence.

Unrepresented by a gallery, he would take his collages around in a box to show them to prospective buyers and in the meantime he was sending out his letters in a steady stream. By 1965 he was New York's "most famous, "most famous unknown artist," according to Grace Glueck in the *New York Times*.

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NEW YORK CORRESPONDENCE SCHOOL

HOW TO DRAW A RABBIT



A Letter By Ray Johnson

In 'Correspondence' Show At State Art Museum

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February 15, 1977

Mr. David Bourdon, Art Critic
VILLAGE VOICE
30 Fifth Avenue
New York 10011

Dear Mr. Bourdon:

We were delighted to have you attend our Norfolk Seafood Bash and, in this regard, would greatly appreciate receiving a copy of any story you might have done on Mr. Chrysler/Andy Warhol/Norfolk.

Thanks again for your interest.

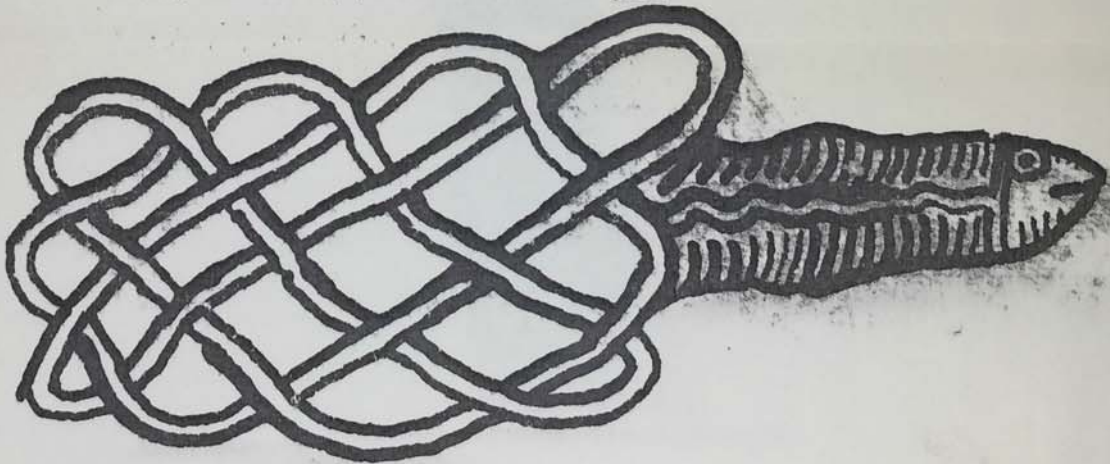
Sincerely,

Irene N. Cohen
Irene N. Cohen

INC:am

Dear Ms. Cohen,

Please send leftovers to Diane Felder,
so that she can feed the College Art Association
during the coming year. Thanks for your interest!



THE SECOND
S. GIACONDA

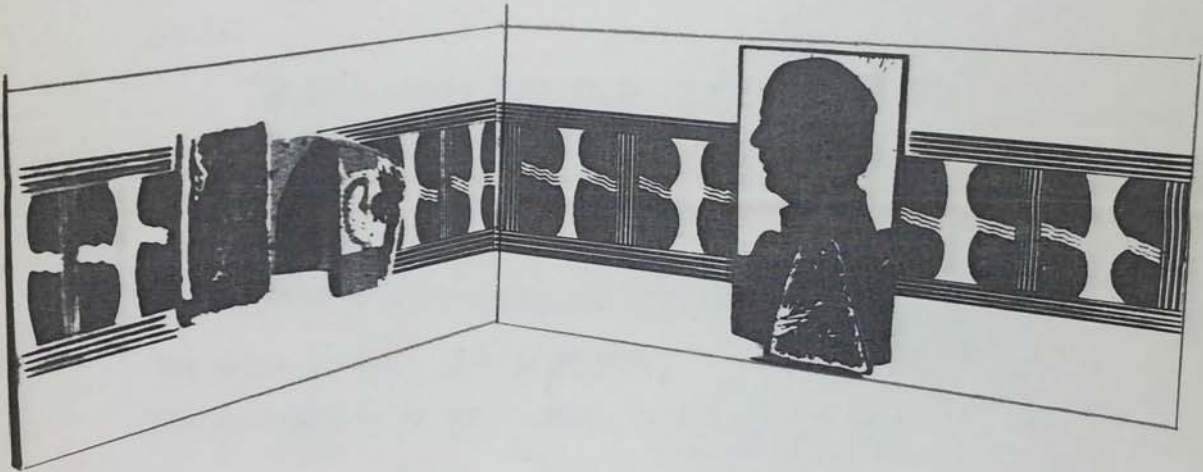
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תאריך: 1977
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COLLAGE BY JOSEPH COE

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September 1, 1980



COLLAGE BY JOSEPH CORNELL

THE SECOND
S. GIACONDA

בניין: אגודת (בוס) א. חס. מ.
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הארדורע, אויסגרייכע זייט;
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COLLAGE BY JOSEPH CORNELL

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September 1, 1980

Bart Gerin
c/o Sam Green
5 East 75 Street
New York City 10021

Dear Mr. Gerin:

We enclose the Joseph Cornell combination you wish to purchase from us.

It is:

"Is it a (gold) face or is it a (gold) vase?",
measures 8½ x 5½ inches,
folded vertically,
undated,
stamped combination by Joseph Cornell.

The price of this work is \$5,000.

Please remit to us your check, or return the Cornell.

THE SECOND
MRS. GIACONDA

face and a (gold) vase
measures 8 1/2 x 5 1/2 inches
folded vertically
undated
stamped combination by Joseph Cornell

COLLAGE BY JOSEPH CORNELL

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Art

"A perspective limited to esthetic and social interests cannot account for some of the basic beliefs that shaped the Russian avant-garde movement." (Hilton Kramer)



The Los Angeles installation that suggests a 1915 Malevich exhibit in Petrograd (seen in the photograph at right)

Tony Esparza

ART VIEW

HILTON KRAMER

The Mystical Basis of The Russian Avant-Garde

...sian avant-garde. One has the sense that an investigation into this essentially religious outlook is regarded with distaste by people who harbor simplistic notions about the relation of art to revolution.

There has even been a certain tendency to obscure this influence. In the preface to Troels Andersen's indispensable edition of Malevich's "Essays on Art: 1915-1933," for example, it is acknowledged that there were occasions when Malevich "entered into polemics against a narrow materialist conception," but we are warned that "a full appreciation of Malevich's philosophical texts is hardly possible at present." (Andersen's anthology was prepared in the late 1960's, and published here in 1971.) Instead, we are invited to consider Malevich's essays, which in Andersen's edition run

He locates the origins of these mystical ideas in the writings of two little-known American thinkers: Howard Hinton and Claude Bragdon. It was Hinton, he tells us, who "fused geometry and theosophy into a mysticism of the fourth dimension," a doctrine that found its way into the writings of the Russian theosophist Wassily Kandinsky, who translated Hinton's book, "The Fourth Dimension," into Russian and who absorbed the views of theosophy into his own mystical philosophy.

"For Uspensky," writes Williams, "the fourth dimension was a world beyond death." This, it turns out, is Malevich's suprematist doctrine and the geometry he created for its expression. Whether Malevich attended the lectures that Uspensky was devoting to the fourth dimension in Petrograd in the spring of 1915 is not known. What we do know, however, is that Uspensky's lectures were highly popular in Petrograd, and that in the following Uspensky's lectures there was, as Williams writes, "a dramatic change, a moment of innovation in Malevich's painting." It was then that the geometry of Suprematism, which signified for Malevich the world beyond death, "was born."

It was in the so-called "Last Futurist Exhibition '0-10,'" in Petrograd in December 1915 that first showed these new Suprematist paintings, and highlights of the Los Angeles show is an installation that attempts to reconstitute the look of this 1915 exhibit of Malevich's work. (It also includes a photographic record of the original show.) To fathom the meaning that has been ascribed to this work is by no means an easy task. Reading of Williams's book along with Grobman's brings us a lot closer to it than we would otherwise expect. The organizers of the present exhibition have made use of Williams's work — nor, for that matter, James H. Billington's masterly study, "The Icon of the Axe" (1966) — either in the catalogue or in the spectacular visual presentation that attempts to explain the

'There have been few attempts to trace the influence of occultism and other anti-materialist ideas

the Russian modernist movement to museum visitation. The slide film is well produced, but it gives us a sentimentally very outdated account of its subject.

Like other revolutionary movements, the avant-garde was divided and faction-ridden. Between Malevich and the Suprematists, on the one hand, and the Constructivist followers of Tatlin and Rodchenko, on the other, there was — despite the similarity of the forms employed in their art — an immense gulf in purpose and in philosophy. It is to this difference that Grobman addresses in his essay and about which Williams, too, has much to say. Tatlin's was an essentially utilitarian view of art, of early accomplishments in fine art; whereas Malevich's was essentially spiritual. Both were utopians, but the one envisioned an earthly utopia that would be founded on the alliance of socialism and technology, whereas the other

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CANAL STREET STATION

NEW YORK, N.Y. 10013

RAY JOHNSON
24 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



DAVID Bourdon
30 Fifth Ave.
apt. nyc. ny
6-J 10011