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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

Max Protetch 37 West 57 Street New York 10019 212.838.7436

Inv. No.: **SB 100**

Price: **\$17,000.00**

Artist: **Scott Burton**

Title: **Aluminum Chair**

Date: **1981**

Size/Med.: **23"x70"x30"**

Frames/Transportation/Costs:

Terms:

Received/Returned: NY DC Other

Sold to: **Raymond Learsy**
Route 41
Sharon, Conn.
06069

Artist/Consigner:

Terms:

*for your records
paying in March*

Terms:

Payment: Balance Due:

Payment: Balance Due:

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actually, most costs would be less per item on the multiples because slides & transparencies can be duplicated cheaper than shooting. same with black & white prints.

Meeting at Max Protetch Gallery, Thursday, August 12, 1982

Present: Max Protetch and John from the Gallery, Scott Burton, Martin Melzer and Karen Chambers

Melzer suggested that the contract begin on September 1, 1982 with a full accounting given as of August 31, 1982.

Protetch asked that the contract begin on October 1 because of summer cash flow problems and wanting time to work out an arrangement with a business associate to secure funds for projects. The associate is seeking a tax loss write off. Protetch indicated that he was eager to agree on the terms of the contract.

Melzer agreed on the October 1 date with an accounting as of September 30, 1982.

Protetch said that regarding fabrication costs, the accounts were confused.

Melzer suggested that the fabrication costs should be applied to the pieces sold; the unsold pieces should be inventoried.

Protetch wondered if a Scott Burton company should be formed and be in partnership with Max Protetch whose fiscal year ends March 31.

Melzer indicated that a separate corporation would only be advantageous to Protetch. Fabrication costs should be connected to each individual piece.

Protetch felt that the accounting for each piece should include the fabrication costs as well as interest, transportation costs if the piece is exceptionally heavy, Scott Burton's transportation and promotional costs, especially on multiples. John reported the high costs of photographs for the rock chairs and the dining table multiple.

Protetch said that, of course, the Gallery would cover the photographic expenses for unique pieces but that multiples required more photographs and therefore, a greater expense was incurred.

Melzer pointed out that these costs may not be directly related.

Burton indicated that any such arrangement was new to him.

Protetch felt that figuring the costs per item was very important.

Melzer asked if this contract was the usual one, to which Protetch responded no.

Burton said that he felt a stipend was very important, a point Protetch agreed with. Melzer suggest a monthly stipend of \$4000 payable the first of the month, beginning in October 1982. Protetch agreed but

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Protetch-Burton meeting, 12 August 1982

page three

Is this what you remember?

Protetch mentioned the loan and Melzer asked that it be eliminated. Protetch agreed and indicated that in the future there could be further discussion.

Scott Burton brought up the point of mutual ownership of pieces with Max Protetch Gallery, with all decisions mutually agreed upon.

Melzer suggested that if for any reason Burton and Max Protetch Gallery should terminate their working agreement that Burton could redeem ownership of the pieces on payment of a certain percentage of the price.

Protetch disagreed. He pointed out that it is often necessary to hold on to pieces for a long time in order to place them properly which adds to his overhead. Naturally Burton would have final approval of any sale.

Melzer pointed out that Burton had 30 years of overhead.

Protetch rejoined that he put a great deal of energy into building Burton's career, that he enjoyed doing this, that he saw Burton as potentially very lucrative; his most lucrative artist. All that he had to sell was his time, overhead and name. He wanted to retain rights in order to protect himself. He needed to be able to show work which would only sell eventually and that he would retain rights to. If Burton would want to leave, Protetch would still want to retain rights in works developed by Burton while still at the Gallery.

Burton said he wanted to be able to be impervious to temptations to leave.

My work say non-voting but this be right?

Protetch wanted to be able to share in the proceeds in the future. He wanted to have half ownership with Burton having non-voting rights. He wanted to have equity in the work developed when Burton was with the Gallery.

Melzer asked what about multiples and Protetch allowed that this was a gray area. He encouraged Burton to produce multiples since he was very slow in making works. It was a method of protecting his own investment. It is often true that early work sells more easily and he wanted to have a backlog of assets.

Melzer said that in the event Protetch Gallery should wish to discontinue its relationship with Burton or that Burton should wish to leave the gallery, Burton did not want to lose control of the works. He reiterated Burton's position that he retain ownership on payment of a certain percentage of the price plus an additional royalty.

Protetch insisted that the ownership be shared with Burton having a say in the disposition of the works. He said that he viewed their relationship as a partnership and indicated his faith in Burton as an artist.

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Protetch-Burton meeting, 12 August 1982

page four

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Protetch said that they were all unique.

Melzer clarified that they were a continuing series, however.

Protetch said that in the event Burton should leave, Protetch Gallery would have no further interest in the series. However, multiples would be different because of the development money invested. He believed that it is to Burton's advantage to view their relationship as a partnership.

Melzer asked what if an edition remained incomplete when the relationship was terminated, what would the status of ownership be.

Protetch indicated that it would be in the complete edition. He gave the example of the dining table which once perfected would only require Burton's final approval and signature. Perhaps it would not be a 50/50 arrangement. *in the future?*

Melzer suggested a royalty on each subsequent sale.

2
• Protetch indicated that the right of purchase for one third of the retail value would not be to Burton's advantage contractually, if Burton could not afford to keep him as his dealer. Protetch felt that he was building something important. Keeping works or prototypes insured his future.

Burton asked what would happen should Protetch Gallery go bankrupt about the joint ownership.

Protetch suggested a Sub S corporation which would protect against liability. He understood that Burton did not wish to be locked into any arrangement.

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Protetch said that he wanted to work with Burton on furniture.

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18 August 1982

Martin Melzer
225 West 34th Street
New York, NY 10001

Protetch regarding fabrication costs, the accounts were confirmed.

Dear Marty:

I have enclosed the typed up notes from your meeting with Scott and Max Protetch. Rather than summarize I took my sketchy notes and put them into grammatical English; it is not a verbatim report. I have given you two copies -- one ~~cheaper~~ and ~~wha~~ notes about questions I have about the text. I suggest you check it against your memory of the meeting.

I am also sending Scott two copies. I believe that he wants you to summarize the points of agreement in a letter to Max. He is leaving for Seattle on the 22nd and returning on the 29th. I am leaving for Europe on the 30th, returning on September 16th. If you have any questions, call me before then.

Scott is still getting letters and phone calls about his mother's unpaid bills. Can you do anything to stop that? Thanks.

Best,

Melzer pointed out that these costs may not be directly related.

Burton any such arrangement was new to him.

Karen S. Chambers

Protetch finding the costs per item was very important.

cc: Scott Burton

Melzer asked if this contract was the usual one, to which Protetch responded yes.

Burton said that he felt a stipend was very important, a point Protetch agreed with. Melzer suggested a monthly stipend of \$4000 payable the first of the month, beginning in October 1982. Protetch agreed not

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Protetch-Burton meeting, 12 August 1982

page two

preferred the fifteenth of the month payment schedule.

Melzer asked what Protetch thought the September 30 accounting would show; Protetch thought it would be even.

There was some discussion concerning the schedule and John indicated that the fifteenth generally had a larger pay out so the first of the month was agreed upon.

Burton said that would be \$48,000 per year.

Melzer asked about quarterly statements.

Protetch agreed and noted that sales were usually uneven during the year. He expected Burton's show in November to generate a lot of sales which would mean Burton would be owed a great deal in December.

Melzer asked for quarterly statements with the distribution on the same basis.

Protetch responded that if the show sells well and if Burton is owed \$48,000 already in December, then the stipend should be adjusted.

Melzer asked for some distribution; Protetch Gallery is a cash basis company as is Scott Burton.

Protetch indicated that the proposed business associate may find it advantageous to make a lump sum payment and they might pre-pay Scott Burton.

Melzer summed up that the accounting and distribution still needed to be discussed.

Protetch mentioned that the cash flow situation might make it better for him to pay Burton in weekly installments.

Melzer reminded him that Burton would be making commitments based on the agreement that he would receive \$4,000 a month.

Protetch suggested that the amount might be given to Burton in paying his rent or perhaps costs of renovating the new loft space.

Melzer said that he merely wanted to make clear the amount of \$4,000 a month.

Burton asked about the loan interest.

Melzer said that it should be charged as a part of the fabrication costs.

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Protetch-Burton meeting, 12 August 1982

page three

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Protetch-Burton meeting, 12 August 1982

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Protetch-Burton meeting, 12 August 1982

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Melzer felt that before any discounts which were to be shared were given, Burton should agree to them.

Protetch said only if over 10%. He explained that in the case of the bronze set, the fabrication costs might run \$25,000 and the price would be set at \$75,000. However, should a good collection offer \$50,000, he would be happy to sell it at a lower price since it would enhance Burton's reputation. He did not want to set lower prices than what he might be able to get.

Melzer said that the galleries would pass on the profits.

Protetch reiterated that if he and Burton agree, they would share discounts over 10%.

Burton said that however, the 10% was not standard to share.

Protetch said that it worked differently with painting. He said that the aluminum chair would be difficult to sell and expensive, with the profit margins slim. He did not want to bear the brunt of Burton making only very difficult pieces. He also said that the 10% discount did not cost Burton since it was already built into the asking price.

Melzer suggested that each piece be discussed separately and terms agreed upon on that basis.

Protetch agreed with a split of 50/50.

Melzer said that the discounts would be decided on an individual basis.

Protetch said that he would prefer having the flexibility to offer 10% with larger discounts agreed upon. He needed a rule of thumb to go by.

Burton said that by sharing the 10%, he would be paying the loan interest.

Protetch said that the pricing builds in the 10% discount. He said that the only hard and fast rule was that clients expect a 10% discount, so that is always built in. Burton and he would always set prices together.

Melzer said that he thought it was classier if no discounts were given.

Protetch said that at this point of Burton's career that was not appropriate.

Melzer suggested pricing without the discount. Protetch said that it was better to be able to discount whether it was necessary or not.

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Protetch-Burton meeting, 12 August 1982

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Melzer said that some galleries have the image of always giving 10% discounts.

Protetch felt that it was best to keep things like this and to change them in six months if the arrangement was not working. He said that he needed to have the flexibility.

Melzer summed up that the 10% discount was okay; all others would have to be a mutual decision. The agreement would be reviewed at the end of six months.

Protetch explained that big discounts to good collectors was part of the game of selling art.

Burton agreed to share the 10% discount with a 50/50 split.

Protetch said that Burton was not in the position to not give discounts, that the game with pricing must be played now.

Melzer said that a different arrangement would have to be drawn up for pieces that Burton pays the development costs on.

Protetch said yes, on a piece by piece basis.

Burton said that he had paid for the fabrication of the cubes.

Melzer said there would be a provision in the contract for such pieces.

Protetch expressed the feeling that it was not fair to him if Burton would pay only for the cheaper pieces, leaving him with the more expensive ones to fabricate.

Melzer said that Burton should profit.

Protetch said that the profit should be commensurate with the cost of money.

Burton said that he wanted to keep pieces to insure him against a time when he could not work.

Protetch said that needs must be outlined for clarity, to protect interests.

On projects initiated outside the Gallery, Protetch indicated he would want a 25% commission.

Melzer said that this was another provision to be determined on an individual basis.

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Protetch-Burton meeting, 12 August 1982

page seven

Protetch explained that fees generated by special projects were always slow to materialize. He felt that Burton's fees would increase should the Gallery oversee these projects.

Burton again brought up the question of ownership of the multiples.

Protetch said that he had good contacts with Knoll and that he would want to profit by any future sales of works which grew out of these contacts.

Burton said that he would have other dealers in Europe and the US and that some would be in cooperation with Max Protetch and some would be independent arrangements.

Protetch said that he wanted to build the career of Burton. The Gallery is structured economically and ideologically around him. He sees the agreement as almost a partnership but understands that Burton does not want this.

Melzer asked that Burton receive copies of sales as they happen.

Protetch said that this was Gallery policy and saw it as protection for himself. Occasionally there would be a lapse due to Gallery inefficiency but that the intent was clear.

Melzer also asked to have a once a year inventory.

Protetch agreed but indicated that for various reasons some pieces might not be carried on the books.

Melzer said that the dining set would be ready by Labor Day.

Protetch said that at lunch on Tuesday, August 17, he hoped Burton would be open with how he felt. The terms of the contract would be determined by Burton and that the actual working out of the language could be handled by himself and Melzer.

Burton said that he did not want any unpleasantness.

Melzer said that he saw ownership as a problem.

Burton agreed that this was a difficult area, especially should anything happen to either party.

Protetch said again that he needed to be protected for the future, that he was investing much in developing a new product.

Burton agreed that some of his work was more like art, some more like design.

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Protetch-Burton meeting, 12 August 1982

page eight

Protetch said that he believed that he was creating a new area, a new market, from which Burton would benefit.

Burton agreed that his work occupied a position unlike painting.

Protetch said also unlike furniture, that it belonged to an area in between which was developing and which needed protecting.

Burton saw this as necessary in the distant future.

Dear Scott:

This letter will contain our agreement regarding our joint ownership of certain of your art works, and other matters regarding Max Protetch, Inc.'s (MPI) representation of you as an artist.

MPI agrees to advance \$1,000 to you each month beginning March 1981, the amount to be adjusted by mutual consent (and you acknowledge that MPI has already advanced \$3000 to you prior to this letter). These advances are made to you to enable you to more freely create your art work.

To be included in inventory

You are aware that we are able to make these advances to you in part because MPI obtained a loan from Citibank. The Citibank loan requires MPI to pay interest at the rate of 12% over a rate computed by Citibank as set forth on the attached exhibit to this letter. Accordingly, you agree that all advances made to you or on your behalf as provided herein, shall bear interest at the same rate charged to MPI under the Citibank loan.

In addition to the monthly stipend, MPI agrees to pay the production costs and expenses for a piece of art work which we agree on. However, all expenditures will be subject to our mutual consent and MPI will have no obligation to pay for any expenses incurred by you which have not been approved in advance. Upon our agreement to co-produce a specified art work, and our advancing any money in connection with the production (including planning phases) of that art work, you and MPI shall be deemed to own 50% of the art work.

for if any how 50% paid advance of art on payment of costs - 1

Upon a sale of the art work, the proceeds of the sale shall be divided first to reimburse MPI for all monthly advances, production costs of the art work and interest charges. The remaining proceeds will then be divided 50% to each of us.

NO

Change - what is reimbursable to S.B. from MPI shall not be subject being charged on B advances for production?

all forms, models, drawings are property of S.B.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Burton	111.38

Max Protetch
 37 West 57 Street
 New York 10019
 212-838-7436

*add'l item
 special
 commission
 the handled
 each page it or presented
 (in MP 70)*

Mr. Scott Burton
 86 Thompson St.
 New York, N.Y. 10012

February 19, 1981

Dear Scott:

This letter will confirm our agreement regarding our joint ownership of certain of your art works, and other matters regarding Max Protetch, Inc.'s ("MPI") representation of you as an artist.

MPI agrees to advance \$1500 to you each month beginning March 1981, the amount to be adjusted by mutual consent (and you acknowledge that MPI has already advanced \$7000 to you prior to this letter). These advances are made to you to enable you to more freely create your art work.

*TO BE
 ADJUSTED
 IN
 ACCOUNT
 IF MP
 HAS EARNED*

You are aware that we are able to make these advances to you in part because MPI obtained a loan from Citibank. The Citibank loan requires MPI to pay interest at the rate of 2% over a rate computed by Citibank as set forth on the attached exhibit to this letter. Accordingly, you agree that all advances made to you or on your behalf as provided below, shall bear interest at the same rate charged to MPI under the Citibank loan.

In addition to the monthly stipend, MPI agrees to pay the production costs and expenses for a piece of art work which we agree on. However, all expenditures will be subject to our mutual consent and MPI will have no obligation to pay for any expenses incurred by you which have not been approved in advance. Upon our agreement to co-produce a specified art work, and our advancing any money in connection with the production (including planning phases) of that art work, you and MPI shall be deemed to each own 50% of the art work.

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NO

NO

*changing - interest is reimbursable to S.B. from MP share of profit
 is interest being charged on \$ advanced for production?*

At any time S.B. can redeem MP 50% on payment of costs

*relative current or future proceeds
 all forms, models, drawings are property
 of S.B.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Max Protetch
 37 West 57 Street
 New York 10019
 212.838.7436

~~Company~~
 Dan Weinberg
 Donald Drull

(2)

NO

You agree that MPI will have the exclusive right to sell and exhibit all of your art work, ~~located in San Francisco~~. However, we will not unreasonably withhold consent to the exhibition of your works outside of this gallery.

U.S. only except - Weinberg + Drull

MPI to
 own discount
 50/50
 ES IF
 50/40

MPI shall have the right to establish the selling price for all your art works, subject to your reasonable approval. Once a price is established, we may discount the art work up to 10% without your consent. If we desire to sell the art work at a larger discount and you do not consent, we may nevertheless sell the art work at the price desired, but the portion of the discount in excess of 10% of the established price will be borne out of our share of the net proceeds of sale (after deducting all advances, production costs and interest). If you consent to a greater discount than 10%, we shall divide the net profits equally.

S.B. must approve discounts larger than 10%

NO

In addition to being "co-owners" of the art work, MPI have a security interest in the art work to the extent of advances, production costs and interest charges.

But - S.B. reimb - advances + Costs - pieces revert to S.B.

NO

This agreement shall remain in effect for one year from the above date unless extended by our mutual consent.

Please sign below to indicate your agreement to the terms of this letter. I look forward to working together.

cancellation provision - mutual 90 days

Advertising etc

prof. photographs
S.B.

Sincerely,
 Max Protetch, Inc.

payoff schedule to be worked out

Requirement's
 1) Photo Plstog of choice
 2) Advtg -
 3) Shows - (?)

By: _____
 Max Protetch, President

AGREED TO

BY: _____
 Scott Burton

4) Accounting 1/4ly statements
\$ distribution 1/4ly
Inventory - yearly
over of sales invoices

This agreement does not include prints + plates

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SCOTT BURTON
86 Thompson
New York, N.Y. 10012

Purchaser	Date	Invoice/ check #	Amount	Net Sale	Am't to Artist	Payment	Bal
	1-15-81	4512				2000	- 2000.00
	2-13-81	7436				4000.00	- 6000.00
✓ Shapiro	2-3-81	668	3150.00	3150.00	1545.00		- 4425.00
✓ Saatchi	3-2-81	679	2700.00	2700.00	1350.00		
	expenses	7126					
	3-13-81	4775				4000.00	
✓ MOMA	4-7-81	4807				3000.00	
	4-7-81	692	8000.00	8000.00	4000.00		
	expenses	2198.50					
✓ Goldberg	4-10-81	694	6000.00	6000.00	3000.00		
	expenses						
✓ Silverman	4-10-81	695	6000.00	6000.00	3000.00		
✓ Ordover	4-11-81	697	498.00				
✓ Sklar	4-15-81	699	16700.00	(pd by D Wambury)			
✓ Weinberg	4-21-81	700	4800.00	5400.00	2700.00		
✓ de Menil	4-24-81	702	6000.00	6000.00	3000.00		
	11-14-80	4287				1000.00	
✓ Margolis	5-15-81	711	13600.00	13600.00	6800.00		
	6-13-81					500.00	
	6-18-81	3317				1000.00	
	7-1-81	3376					
✓ Morgan	7-15-81	741	9000.00	9000.00	4500.00		
✓ Mackay	7-6-81	736	3000.00	3150.00	[1575]		
	7-27-81	3458				500.00	
	8-31-81	3526				[1000.00]	
	9-2-81	3531				3000.00	
✓ de Menil	9-16-81	750	(Scott paid by D Wambury)				
✓ de Menil	10-16-81	768	4500.00	4500.00	2250.00		
✓ Cherny	2-4-82	814	20000.00	20000.00	10000.00		
	10-30-81	3766				200.00	
	10-30-81	Max's account				200.00	
✓ Hanlon	10-27-81	772	2000.00				
	12-18-81	3919				1000.00	

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	Burton	111.38

1	2	3	4	5	6	7	8
Purchaser	Date	Invoice/ check #	Amount	Net Sale	Am't to debit	Payment	Bal.
	1-12-82	4020				9000.00	
✓ Charney	2-4-82	814	20000.00	20000.00	10000.00		
	2-17-82	4254				[5000.00]	
			line 30 Magnin paid to Tommy (32) & (3)				

45 608 EYE EASE
45 708 20/20 BUFF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

SCOTT BURTON

86 Thompson Street
New York, NY 10012

Max Protetch
37 W. 57th St.
New York, NY 10019

STATEMENT OF EXPENSES

6 August 1982

23 Aug 1982	Reimbursement for labor by Tom Abate-Marco	
Max Protetch	85 hours @ \$12.50 per hour for dining table	\$1062.50
Max Protetch	17 hours @ \$12.50 per hour for acrylic chair	212.50
Max Protetch	Total Due	\$1275.00

Scott asked us to send you the enclosed statement of expenses for a trip to Stoneyhurst Quarry.

Please reimburse him directly.

Thanks.

Best.

Karen S. Chambers

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

23 June 1982
46 Thompson Street
New York, NY 10013
Max Protetch Gallery
36 W. 57th Street
New York, NY 10019

23 June 1982

Max Protetch
Max Protetch Gallery
36 W. 57th St.
New York, NY 10019

Dear Max:

Scott asked me to send you the enclosed statement of expenses for a trip to Stoneyhurst Quarries.

Please reimburse him directly.

Thanks.

Best,

Karen S. Chambers

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

SCOTT BURTON

86 Thompson Street
New York, NY 10012

Max Protetch Gallery
37 E. 57th Street
New York, NY 10019

STATEMENT OF EXPENSES

23 June 1982

6/18/82	Airplane ticket	\$120.00
	Taxis to and from airports	67.00
Total Due		\$187.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

Max Protetch 37 West 57 Street New York 10019 212.838.7436

Inv. No.:

Price: *25,000.00*

Artist: **Scott Burton**

Title: **Granite Chair**

Date: **1982**

Size/Med.: **39 x 32 x 42/ stonyhurst Quarries, Bethesda Maryland**

Frames/Transportation/Costs:

Terms:

Received/Returned: NY DC Other

Sold to:

*Eileen Rosencranz
Flula*

Artist/Consigner:

Terms:

Terms:

Payment:

Balance Due:

Payment:

Balance Due:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

Max Protetch 37 West 57 Street New York 10019 212.838.7436

Inv. No.:

Price: 7500

Artist: **Scott Burton**

Title: **Acrylic Chair**

Date: 1982

Size/Med.: 41 x 23½ x 29 Just Plastics, Inc. N.Y. Prototype for edition of 5

Frames/Transportation/Costs:

Terms:

Received/Returned: NY DC Other

Sold to:

Artist/Consigner:

Terms:

Terms:

Payment:

Balance Due:

Payment:

Balance Due:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

Max Protetch 37 West 57 Street New York 10019 212.838.7436

Inv. No.:

Price: *35,000.*

Artist: **Scott Burton (table)**
Unknown (chairs)

Title: **Dining Table with two armchairs and two sidechairs**

Date: **1982 (table) c. 1930 (chairs)**

Size/Med.: **table size- 28½ x 79½ x 57½** h. 1. w. **chairs based on an original design by Mart Stam. Probably Dutch. Dining Table**
brushed aluminum and lacquered wood

Frames/Transportation/Costs:

Terms:

500.

Received/Returned: NY DC Other

Sold to:

Artist/Consigner:

Terms:

Terms:

Payment: Balance Due:

Payment: Balance Due:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

A.I.R. Gallery
 63 Crosby Street
 New York, NY 10013
 212-693-0779

For immediate release:

CHOICE: Inaugural Exhibition of A.I.R. Affiliate Members

February 2 - 30, 1982

Opening: Tuesday, February 2, 5 - 8 pm

Hours: Tuesday through Saturday, 11 am - 6 pm

The year 1981 was a landmark one for the A.I.R. Gallery as it moved into new exhibition space at 63 Crosby Street and initiated a program to respond to the needs of women artists from across the country. The A.I.R. Affiliate Program was created to support artists who will show in a group exhibition every two years, five at a time. A number of artists from outside New York were invited to present their work for the first time.

12 July 1982

Elsa Weiner
 Max Protetch Gallery
 37 W. 57th Street
 New York, NY 10019

Dear Elsa:

Here is the contact sheet for the Ballas model. I hope John has the negatives; perhaps he filed them for future reference.

I have also enclosed a copy of the letter to Phyllis Rosenzweig.

I hope the epidemic of accidents at the Gallery does not extend to you.

Best,

Karen S. Chambers

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

A.I.R. Gallery
63 Crosby Street
New York, NY 10012
212-966-0799

For immediate release:

CHOICE: Inaugural Exhibition of A.I.R. Affiliate Members

February 2 - 20, 1982

Opening: Tuesday, February 2, 6 - 8 pm

Hours: Tuesday through Saturday, 11 am - 6 pm

The year 1981 was a landmark one for the A.I.R. Gallery as it moved into new exhibition space at 63 Crosby Street and instituted a program to respond to the needs of women artists from across the country. The A.I.R. Affiliate Program will consist of ten artists who will show in a group exhibition once every two years, five at a time. A number of artists from outside New York were invited to present their work to the A.I.R. Membership for acceptance into this new program which recognizes the high quality of work being made in places other than New York. This year the newly chosen artists will be showing their work in an exhibition entitled CHOICE: Inaugural Exhibition of A.I.R. Affiliate Members, opening on Tuesday, February 2.

The group which includes Gerda Meyer Bernstein from the Chicago area; Erin Goodwin from San Jose, California; Nicole Jolicoeur from Ste.-Foy, Quebec; Nancy Storrow from Putney, Vermont; and Barbara Strasen from Encinatas, California. They do not represent a unified stylistic movement but rather are individual artists whose connecting factor is the excellence of their work.

GERDA MEYER BERNSTEIN's art which will be represented by an installation piece dealing with war and involving parachutes, guns, bayonets and other instruments of destruction has always been intensely personal. Her work is often autobiographical in nature revealing her feminist stance. Violence is another theme which she has dealt with many times, as she does in this work to be seen at the A.I.R. Gallery.

Photographs taken by ERIN GOODWIN at archaeological sites in Mexico, Guatemala and Honduras form the basis of the works to be exhibited. These images are then transformed through a photographic silkscreen process. The series to be shown here is concerned with the death's head or God of death image found in these ruins which acts as a metaphor for the mortality of man as well as revealing the Mexican attitude toward death.

NICOLE JOLICOEUR also takes ready-made images for use in her work. Through scrolls and books, she expresses her concern with the absolute value of information classified by tradition and culture. At A.I.R. Gallery she will be showing a scroll concerned with images of hysterical women and a book dealing with horses.

With oil and oil stick on paper, NANCY STORROW in her current work, "Pathways and Hindsight," is involved with succession and correspondence. A formal structure of white bands defines and segments space, bracketing analogous images and allowing them to

MORE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

SCOTT MORROW
65 Thompson Street
New York, NY 10012

Max Protetch Gallery
37 W. 57th Street
New York, NY 10019

23 June 1982

Max Protetch
Max Protetch Gallery
37 W. 57th St.
New York, NY 10019

Dear Max:

Scott asked me to send you the enclosed statement of expenses for a trip to Stoneyhurst Quarries.

Please reimburse him directly.

Thanks.

Best,

Karen S. Chambers

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

SCOTT BURTON

86 Thompson Street
New York, NY 10012

Max Protetch Gallery
37 E. 57th Street
New York, NY 10019

STATEMENT OF EXPENSES

23 June 1982

6/18/82	Airplane ticket	\$120.00
	Taxis to and from airports	67.00
Total Due		\$187.00

I have also included the bill from Nathan Rubin which I hope you will take care of.

Can you send me a list of the new Burton pieces with materials, dates and dimensions so I can keep up on the catalogue raisonné? I will also call about this when I have a moment. Thanks.

Best,

Karen J. Chambers
enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

29 May 1982

Dear Weiner
Max Protetch Gallery
37 West 57th Street
New York, NY 10019

Dear Elsa:

I have enclosed black and white photographs of Scott's "Circle Square Triangle Table" and the "Granite Club Chairs". I have also included the bill from Nathan Rabin which I hope you will take care of.

Can you send me a list of the new Burton pieces with materials, dates and dimensions so I can keep up on the catalogue raisonne? I will also call about this when I have a moment. Thanks.

Best,

Karen S. Chambers

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	Burton	111.38

20 February 1982

Elas Weiner
Max Protetch Gallery
37 West 57th Street
New York, NY 10019

Dear Elaa:

Enclosed are some xeroxes of articles about Scott.
I think you now have copies of everything that I
have.

Best,

Karen

Karen S. Chambers

enclosures

Hope your holidays were relaxing and fun. See you
in the new year.

Best,

Karen S. Chambers

enclosures

Wofford

Camp

Wofford

Wofford

Wofford

Wofford

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	111.38

26 December 1981

Max Protetch
37 W. 57 Street
New York 10019

Re: Elsa

Dear Elsa:

I have enclosed an updated copy of Scott's resume for your files. There are also several copies of reviews. I thought I had a copy of the Roberta Smith article but I don't. It would be simple to have someone run over to Donnell Library and photo-copy it if you don't have the Art in America issue (November-December 1978).

I have talked to Dan Weinberg about getting photos of the pieces and he has promised that as soon as they are photographed, he will send them east.

Hope your holidays were relaxing and fun. See you in the new year.

Best,

Karen S. Chambers

enclosure

bio/bib
Camp Meeting
Art Picks
Larson - NY
Zimmer, Under Developments

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	III.38

10 May 1981

Michael Klein
Max Protetch Gallery
37 West 57th St.
New York, NY 10019

Dear Michael:

Enclosed is a set of photographs of the granite chairs.

The correct label information is

Granite Chairs

granite
30" x 36 $\frac{1}{4}$ " x 40"

If you need anymore, please order from Leslie Harris.

Best regards,

Karen S. Chambers

enclosure

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	Burton	III.38

Michael:

Enclosed please find a selection of black and whites and one 4" x 5" color transparency of works by Scott Burton:

Maquette for Rock Furniture
1980

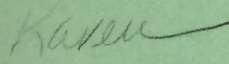
Beech/Table
1978
steel
26" high

Spattered Table
1974-76
wood and paint
20" high
Solomon R. Guggenheim Museum, New York

Table
1978
Mother of pearl, galvanized steel
22" x 15½" x 15½"
collection of the artist

Please return them to Scott when the Whitney is finished with them.

Thanks.


Karen S. Chambers

21 January 1981