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	MoMA Exhs.	925.3

Cheng, Carl +  
Esther Robles Gallery

see also  
Damaged  
works folder

February 9th 1970

Mr. Carl Cheng  
1012 Pico Boulevard  
Santa Monica, California 90404

Dear Carl:

Very good to talk to you. I'll send the forms off to the Gallery tomorrow and you should have the pieces over to them by the end of this week at the latest. Enclosed is a biographical form which I would appreciate your completing and returning to me at your first convenience.

I'm glad to hear your show is coming along. I have given some further thought to an exhibition of your other photographic work, but until I get this sculpture exhibition out of the way it will have to wait.

It would be great if you could make the opening. The show is titled "Photography Into Sculpture" and it opens April 7th and runs through July 5th.

With best regards.  
Cordially,  
Peter C. Bunnell  
Curator

I will write you again with details of the exhibition as soon as things settle down a bit. If you have a few customers in this area who should know about the exhibition send me their names and I'll see to it they receive invitations to the opening.

With warmest regards.

Cordially.

Peter C. Bunnell  
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March February 10gh 1970

Mrs. Esther Robles  
Esther-Robles Gallery  
665 North La Cienega Boulevard  
Los Angeles, California 90069

Dear Esther:

I am sorry I missed you when I called this afternoon, but I'm sure if you had been there I would have started talking about the whole exhibition and thus would have spent my entire budget on the telephone company. The show goes very well and I am even more enthusiastic about the work than before. After I left Los Angeles I went to Vancouver where I found two excellent artists and in San Francisco two or three more. From elsewhere in the country I have made several selections and in total I think this will be the first comprehensive exhibition of this work. Artforum has decided to do a piece and Life has also expressed interest. I have a definite commitment from the Vancouver Art Gallery for the exhibition and I am now negotiating with Pasadena, San Francisco, Fort Worth, Washington, and Milwaukee. The show opens the evening of April 7th and it would be great if you could make it. 7:15 to 8 P.M., on Tuesday, April 7th.

Enclosed are copies of the loan forms for the pieces I would like by Carl Cheng. He will probably deliver his things by the time you get this letter. Cart and Crate will pick up the pieces from you and ship them to us at our expense. You need only fill out the loan forms and return the green copies to me. I have the dimensions, &c. so you don't have to worry about that.

I will write you again with details of the exhibition as soon as things settle down a bit. If you have a few customers in this area who should know about the exhibition send me their names and I'll see to it they receive invitations to the opening.

With warmest regards.

Cordially,

Peter C. Bunnell  
Curator

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JOHN DOE CO/1012 PICO BLVD/SANTA MONICA/TEL. 39 69439 32-

Mr. Peter Bunnell  
Dept. of Photography,  
MoMA, New York City.

April 1, 1969.

Dear Peter,

March 3, 1970

Here are the photographs of the sculptures you requested.  
The Robles family are interested in doing a one, two,  
or Esther Robles Gallery work. Can you give me any more infor-  
mation? 665 North La Cienega Boulevard and what piece (s) you would  
like? Los Angeles, California 90069  
I won't send them to The Hartman House.

Dear Esther:  
I am in the planning stage at this time so I have no idea  
when a show will take place. Everything progresses well with the exhibition and I will  
need the loan forms for Carl's work soon. The crates have  
arrived and I am anxiously looking forward to unpacking them  
tomorrow.

Sincerely,

Enclosed is an advance release on the exhibition which I  
thought you would like to have. I have just arranged with the  
Art Gallery to reproduce in the April issue Carl's "U.N. of C."  
We are now preparing the invitation list for the opening and  
I wondered if there were some people to whom you would like us  
to send an invitation. I have already asked Carl for his  
personal suggestions, but I thought you would have a few more.  
Looking forward to seeing you here --- the opening will be a  
cocktail party, 6:15 to 8 P.M., on Tuesday, April 7th.

With warmest regards.

Cordially,

Peter C. Bunnell  
Curator

PCB/jwb

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JOHN DOE CO/1012 PICO BLVD./SANTA MONICA/TEL. 39 69439 ✈

Mr. Peter Bunnell  
Dept. of Photography,  
MOMA, New York City.

April 1, 1969.

Dear Peter,

Here are the photographs of the sculptures you requested.  
The George Eastman House are interested in doing a one, two,  
or three man show of my work. Can you give me any more infor-  
mation on your proposed exhibit and what piece (s) you would  
like? ~~xxxxixwillxxxx~~ Then I won't send them to The Eastman House.  
They are in the planning stage at this time so I have no idea  
when a show will take place. Thanks.

Dear Mr. Bunnell

Thank you for your letter.

Sincerely,

Your exhibition on sculptural/relief work these dimensional  
pieces will make exhibition in my gallery. I have agreed that  
Carl Cheng is to be representative of my work. I have included  
in your article in the fall 1968 issue of the gallery. I  
some of this work should be seen all over the country, and  
I hope your plan to travel it will materialize and that  
we will have the opportunity to see it in Los Angeles.

*Carl Cheng*

I telephoned Mr. Walker but he was not in. I left word for  
him to contact me. I had assumed that the bill was settled  
as you had indicated to me that Mr. Walker owed me a favor.  
However if the gallery knows this change the benefit will  
far outweigh the cost.

I'm glad that you enjoy reading the gallery news.

I'm looking forward to our next session, and will probably  
have another artist or so for you to see.

Cordially,

Barthel Rabies  
Director of Exhibitions  
Barthel-Rabies Gallery

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OLYMPIA 2-1265

**ESTHER-ROBLES**



665 NORTH LA CIENEGA BOULEVARD • LOS ANGELES, CALIFORNIA 90069

Peter C. Bunnell  
Curator  
The Museum of Modern Art  
11 West 53rd Street  
N.Y. 10019

Dear Mr. Bunnell

Thank you for your letter.

Your exhibition on sculptural/volumetric three dimensional pieces will make exhibition history. We are pleased that Carl Cheng is to be represented as well as to be included in your article in the fall issue of Art in America. A show of this kind should be seen all over the country, and I hope your plans to travel it will materialize and that we will have the opportunity to see it in Los Angeles.

I telephoned Mr. Walker but he was not in; I left word for him to contact me. I had assumed that the bill was settled as you had indicated to me that Mr. Walker owed you a favor. However if the gallery assumes this charge the benefit will far outweigh the cost.

I'm glad that you enjoy reading the gallery news.

I'm looking forward to our next meeting, and will probably have another artist or so for you to see.

Cordially,

Esther Robles  
Director of Exhibitions  
Esther-Robles Gallery

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June 25th 1969

May 7, 1970

Esther Robles Gallery  
665 North La Cienega Boulevard  
Los Angeles, California 90069

Dear Esther Robles:

Earlier this spring I spoke to you about the work of Carl Cheng and subsequently I telephoned you to obtain a photograph of his piece "U.N. of C." I am pleased to tell you that this work will be illustrated in my article on sculptural/volumetric photographs in the fall issue of Art in America. The piece will be credited to your gallery. Our committee for acquisitions has now viewed the exhibition and is very excited about it. The You will recall that in something of a mad rush the piece was photographed by Todd Walker in Beverly Hills. Mr. Walker apparently has not been paid. Do you think this is a legitimate expense for your gallery? If not, I will be happy to pay for the photograph as part of the research for my article. If you would call Mr. Walker (272-5006) and tell him in the your decision he will let me know. "are Hand," or "Sculpture for Stereoscopic Viewers" would be important works to consider. Let me ask you I am now proceeding with plans for an exhibition on the west sculptural/volumetric photographs, or fully three dimensional pieces. It will open here next April and I have had interest in the exhibition from Chicago, St. Louis, UCLA, and San Francisco. I wish to use Carl Cheng's work and I have already written him about it. I will, of course, be able to borrow from collectors, museums, and galleries. I will be in Los Angeles in late October and I will come by to see you. I believe you have sold some of Carl's work and if it would be possible I would like to view these pieces, if they remain in Los Angeles, in order that my selection be as comprehensive as possible. I will let you know more about this when I see you.

Thank you, and I enjoy having the Gallery News.

Sincerely,

Peter C. Bunnell  
Curator  
Peter C. Bunnell  
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 23, 1970

ESTHER ROBLES



Mr. Peter Bunnell  
Curator of Photography  
Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

May 7, 1970

Mrs. Esther Robles  
Esther-Robles Gallery  
665 North La Cienega Boulevard  
Los Angeles, California 90069

Dear Esther Robles: of Modern Art N.Y.C. has an exhibition in

The exhibition continues to go well and has created some remarkable controversy. Our committee for acquisitions has now viewed the exhibition and is very excited about it. The only problem is, of course, one of raising the necessary purchase funds. They have authorized me to explore those acquisitions which I believe would be most relevant to our collection.

Of all the artists represented I think Carl should be in the collection. Either "Nowhere Road," or "Sculpture for Stereo-Viewers" would be important works to consider. Let me ask you two things ---- Do you think there would be a donor on the west coast interested in helping the Museum acquire one of these works? Or, if this is not possible, could you give me a price for each work so that I may try and raise funds here.

Enclosed are new loan forms for the three works in the exhibition. Would you complete them indicating the proper insurance values, sign them, and return the green copies to me in the enclosed envelope.

How has Carl's show done?

Cordially,

Peter C. Bunnell  
Curator

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July 23, 1970

OLYMPIA 2-1265

**ESTHER-ROBLES**



Mr. Peter Brunell  
Curator of Photography  
Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

The Museum of Modern Art N.Y.C. has my permission to  
borrow for exhibition purposes the following pieces:

UN of C	Insurance value	\$ 1.000.00
Sculptures for Stereo Viewers	"	\$ 1.000.00
Nowhere Road	"	\$ 800.00

Sincerely

Carl Cheng

665 NORTH LA CIENEGA BOULEVARD • LOS ANGELES, CALIFORNIA 90069

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Aug. 8, 1970.

Mr. Peter Bunnell  
Director Photography  
MOMA, New York

Dear Peter,

Barring electricity problems, how are things in New York. As you know Felice and I are going to Japan at the beginning of Sept. Inquiring about the Osaka Expo '70, we found out that it is almost impossible to get into the pavilions without a 3 hour wait. The only other way to get in is through the "VIP" entrance which is reserved for such VIPs as the Baltimore Orioles or the press.

Since our main interest in the fair is to see the Mechanics of each pavilion (projectors, sound devices, etc.), rather than the usually bland messages about nationalism or peace, etc. we are trying to make ourselves VIPs.

I was wondering if it was possible for you to write an "important" letter from the MOMA (letterhead, Cards, etc.) so that we could be classified as VIP. Also if you know of any other way we can gain this dubious title perhaps through press cards or strange photographic society membership cards, we would greatly appreciate your advice. Inclosed is a draft letter that I wrote up but you can change it in any way you like.

I hope this request is not too irregular. At any rate, thanks you for your time and I will be in touch with you.

Sincerely,  Carl Cheng

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DRAFT LETTER  
(CHANGE IT IF IT IS TOO FORWARD OR INCORRECT)

August 8, 1970

Official Entrance Gate  
Japanese Expo '70  
Osaka, Japan

Gentlemen:

The Museum of Modern Art is currently documenting for later publication and slide lectures, the Japanese Expo '70 Pavilions.

We would be very grateful to have your cooperation in making accessible <sup>PHOTOGRAPHER</sup> TO

Artists: Carl Fu Kang Cheng and Miss Felice Matare official entrance

to the Pavilions so they can document ~~xxxxxxx~~ the mechanics and technology of the individual pavilions. They will be aided by

Mr. Masami Tereaoaka who will act as translator with the Pavilion Personnel.

Please grant permission to Artists Photographer Carl Cheng and Miss Matare to enter the Expo '70 pavilions as press members.

Mr. Cheng and Miss Matare are also members of EAT (Experiments with Arts and Technology) who were responsible for erection of the Pepsi Cola Pavilion,

Thank you for your cooperation,

Sincerely,

Peter Bunnell

Director, Photography  
MOMA.

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September 1st 1970

September 1, 1970

Dear Carl:

I've just today returned from a months vacation to find your letter. Someone has obviously used my typewriter while I've been gone... I'd be delighted to help you à la Osaka and I enclose a letter which might do the trick. I hope so, and I hope it reaches you in time. I believe you told me you were staying over there a year - when you settle down send me your address.

I had a great time in Florida, including trips through the Everglades in canoes, &c. Much drinking, lots of fun, and not much else. Now I have to repay it all with one book at my desk.

Someone who was in the other day remarked about a book you have published. Any chance of getting two copies - one for the Museum and one for myself?

Have a great time and keep in touch!

Sincerely,

Peter C. Bunnell  
Peter Bunnell

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CALIFORNIA STATE COLLEGE  
AT FULLERTON

500 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

September 1, 1970

To Whom It May Concern:

This is to introduce two artists, Carl Fu Kang Cheng and Miss Felice Matare, who are engaged in specialized creative work dealing with the most advanced technology and mechanics. Both of these artist/photographers are members of the well known group, "Experiments with Art and Technology" (EAT), which was responsible for the Pepsi Cola Pavilion and several important exhibitions in the United States. Mr. Cheng has also exhibited his work here at The Museum of Modern Art.

Each of these artists is interested in the technical apparatus of the various pavilions and would like to gain official entrance to photographically document and study various aspects of their operation. Any courtesy which you may extend to Mr. Cheng and Miss Matare, and to their translator Mr. Tereaka, would be greatly appreciated.

Sincerely,

Peter C. Bunnell  
Curator

PCB/JF

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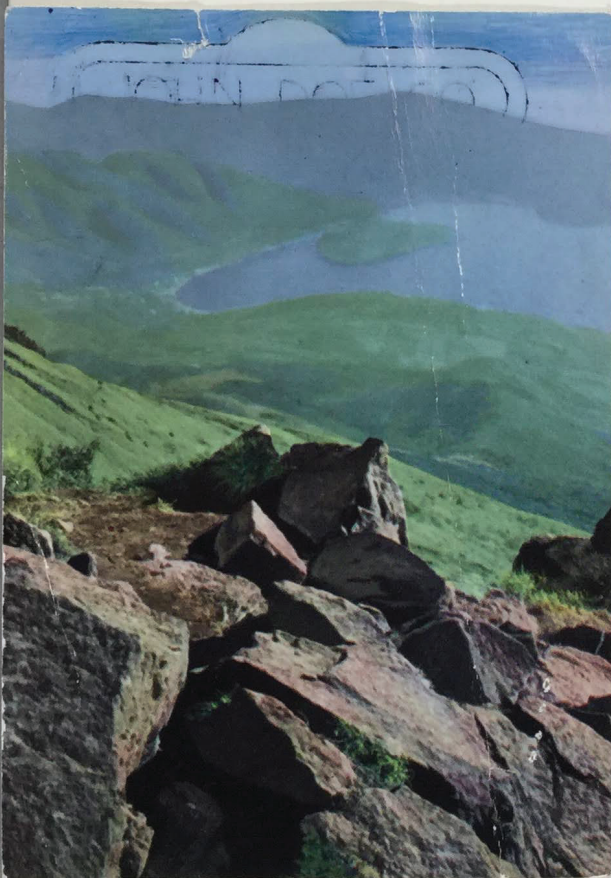
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CALIFORNIA STATE COLLEGE  
AT FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

Department of Art



April 21, 1969

graphy

"Batmobile" in person, i.e., the  
e unsatisfactory. I don't need this  
framed versions.

are not very good either, but I would  
l prints if you should want them for  
derstanding was that you only needed them

Sincerely,

*Darryl J. Curran*

DARRYL J. CURRAN  
Instructor of Art  
Department of Art

2139 So. Bentley Ave.  
Los Angeles 90025

DJC:hh

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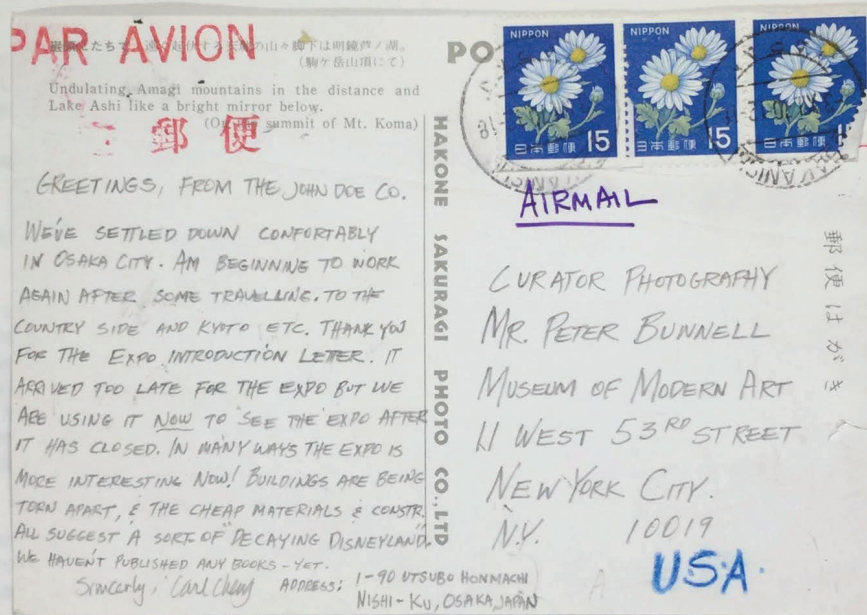
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CALIFORNIA STATE COLLEGE  
AT FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

Department of Art



Sincerely,

Darryl J. Curran

DARRYL J. CURRAN  
Instructor of Art  
Department of Art

2139 So. Bentley Ave.  
Los Angeles 90025

DJC:hh

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CALIFORNIA STATE COLLEGE  
AT FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

Department of Art

April 21, 1969

Mr. Peter Bunell  
Curator, Department of Photography  
Museum of Modern Art  
11 West 53 Street  
New York, New York, 10019

Peter,

I am sending the print called "Batmobile" in person, i.e., the original. The copy prints are unsatisfactory. I don't need this one for a while as I have two framed versions.

The other copy prints I sent are not very good either, but I would gladly prepare more successful prints if you should want them for reproduction. However, my understanding was that you only needed them as references.

Sincerely,

A handwritten signature in dark ink, appearing to read "Darryl J. Curran". The signature is stylized and fluid.

DARRYL J. CURRAN  
Instructor of Art  
Department of Art

2139 So. Bentley Ave.  
Los Angeles 90025

DJC:hh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 11th 1970  
June 25th 1969

Mr. Darryl Curran  
2139 South Bentley Avenue  
Los Angeles, California 90025

Dear Darryl:

I am sorry for not writing in so long; in fact, I don't think I ever thanked you for a fine evening at your home.

The photographs arrived in good order and I am afraid I must agree with you about the quality of the copy photographs. However, I needed them mainly as reference. I have done a piece for the fall issue of Art In America on these new sculptural/volumetric photographs but I was unable to include everything I had on hand or wished to publish. In the end I found I could not include your work in the context that developed from the others I choose.

Nonetheless, I would like to retain your work for two considerations. In the case of "Batmobile" I would like to propose it for acquisition. Could you tell me the price of the print. I cannot present new works until later in the fall so you can send it to me when you get a chance. The photographs of the constructions will help me in consideration of the exhibition I discussed with you. I have now scheduled it for next April and I want to give your work further consideration. I am anxious to have each artist represented with the finest work and hopefully his most recent. Therefore, I will be coming to Los Angeles late in October and I'll contact you. Keep working and let me know how you progress.

I look forward to seeing you again. Don't hesitate to write if you have any questions.

Cordially,

Peter Bunnell  
Curator

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February 11th 1970

Mr. Darryl Curran  
2139 South Bentley Avenue  
Los Angeles, California 90025

Dear Darryl:

Good to talk to you and to see the new work. Doris told me the good news about the new house - I envy you!

Enclosed are the loan forms for the pieces I requested from Doris. I trust they are clear. Fill out both copies and return the green ones to me - also complete the one for the Heinecken piece. Here also is a biographical form that I would like you to complete and return to me at your earliest convenience.

As I said on the phone the exhibition is coming very well. I think it will be something of a surprise to the photographic community and particularly New York. Interest has already come in for coverage in Artforum and Life and I have a definite commitment for the exhibition from the Vancouver Art Gallery. Negotiations are still going on with Pasadena, San Francisco, Fort Worth, Houston, Washington, and Milwaukee.

I'll keep you posted. All best.

Cordially,

Peter C. Bunnell  
Curator

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CALIFORNIA STATE COLLEGE

FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

Department of Art

February 21st 1970

Dear Darryl:

Everything arrived in good order including THE CAN. Its incredible. I had occasion to speak to Ansel this afternoon but I couldn't bring myself to comment on it. I think I'll use it in an historical preface to the sculpture exhibition - the Duchamp "Wheel," Man Ray's "Metronome," and this - "Hills Bros." Many thanks and here is a copy of our latest publication which is really quite fun.

53rd Street  
New York  
According to the Cart and Crate people everything is ready to be sent. I can't wait for it to arrive. That's when the work really begins.

Dear Peter:

More soon.

I learned of your accident in New York and I certainly hope you recover.

All best,

Would you please send me more information concerning the slide set of "Ten West Coast Artists". Please also include the tentative itinerary of "Sculpture into Sculpture".

Sincerely,

HENRY L. GLICK  
Assistant Professor of Art

BC:vk

P. S. Please include a press release for the exhibition "Sculpture into Sculpture."

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CALIFORNIA STATE COLLEGE  
FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

Department of Art

March 31, 1970

Mr. Peter Bunnell  
Department of Photography  
Museum of Modern Art  
53rd Street  
New York, New York

Dear Peter:

I learned of your mishap in Iowa City and I certainly hope you recover.

Would you please send me more information concerning the slide set of "Ten Photographers". Please also include the tentative itinerary of "Photography into Sculpture".

Sincerely,

DARRYL CURRAN  
Assistant Professor of Art

DC:vk

P. S. Please include a press release for the exhibition "Photography into Sculpture."

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## CALIFORNIA STATE COLLEGE

AT FULLERTON

800 NORTH STATE COLLEGE BOULEVARD, FULLERTON, CALIFORNIA 92631

July 31, 1969

Mr. Peter Bunnell  
Curator  
Department of Photography  
Museum of Modern Art  
11 West 53 Street  
New York, New York 10019

Dear Peter:

I'm glad to learn that the date of the Volumetric Show has been fixed for April, 1970.

After a hectic spring preparing for the "Adventuresome Eye" I have been conducting some explorations of media and surfaces. I have to close these exercises now without having reached a definite conclusion because Doris and I are traveling to Mexico City and Yucatan during August. I have several ideas that have considerable promise.

I am pleased that you will consider the Batmobile print for acquisition. The price is \$40.00.

I'll look forward to seeing you in late October.

Sincerely,

A handwritten signature in cursive script that reads "Darryl Curran".

DARRYL CURRAN

2139 S. Bentley Avenue  
Los Angeles, California  
90025

DC:vk  
Enc.

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*DALE, Jack*

THE UNIVERSITY OF BRITISH COLUMBIA

VANCOUVER 8, CANADA

*See also  
Damaged work  
folder*

FINE ARTS GALLERY

8 September 1969

Mr. Peter C. Bunnell  
Associate Curator of Photography  
Museum of Modern Art  
11 West 53 rd Street  
New York  
U.S.A.

Dear Mr. Bunnell:

Jack Dale has told me of your interest in his work, and has suggested that you might be out on the Coast very early in October.

We will be opening an exhibition of photography involving the works of three Vancouver people, on the evening of October 3rd. The show is called EXTENSIONS, and it involves works by Jack Dale, Bob Flick and Fred Herzog.

If you should find yourself in the vicinity of Vancouver about this time, we would be pleased, delighted and flattered to have you pay us a call. In any case the exhibition continues through Saturday October 25th. I hope you get a chance to see it.

Respectfully yours

*Alvin Balkind*

Alvin Balkind  
Curator

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2173 West Sixth Avenue,  
Vancouver 9, British Columbia  
CANADA

November 5, 1969

Mr. Peter C. Bunnell,  
Associate Curator of Photography,  
The Museum of Modern Art,  
11 West 53rd.,  
New York 10019, New York.

September 16th 1969

Mr. Alvin Balkind  
Curator  
Dear The University of British Columbia  
Vancouver 8 Canada

Dear Mr. Balkind: I have been beguethed to my charged  
schedule and a wonderful time to say Hi!

Thank you for your letter and the kind invitation  
to attend the opening of Extensions. I am afraid my work at the  
Fine Art trip out West will not come until after the exhibition -  
"Extensions" has closed. Late this summer I arranged to teach a piece. The  
Photography course at New York University and it looks as though I am  
working that will continue at least until mid-November. However,  
on the western trip I hope to come to Vancouver. When  
I have confirmed the details of my trip I will let you know.  
Graphic Form, know the 8 x 10's and coloured slides are closer to  
the reality. I do want to bring your attention to the work  
of Bob Flick. Since I will not be able to view the exhibition,  
I would like to receive any publications concerning it.  
Also, if it would not be too much to ask, could I purchase  
a set of installation photographs, or slides, or some of Photography.  
(Mirror) such visual documentation. This material would help me  
very much in the preparation of my exhibition.

Bob Flick and Fred Hertzog dealt with the print.  
The new issue of Art In America has just been  
published and it contains a few pieces in the sculptural/ex, it has  
been volumetric direction which I will exhibit. You, and Jack, will be on  
tour might find the article of interest.

Thank you again and I look forward to learning more about the exhibition.  
spring installation at the Museum, it would have to  
be a piece constructed especially for that installation and which  
I am prepared to do.

Sincerely,

I would appreciate hearing from you and your comments  
Re: enclosed material.

Peter C. Bunnell  
Curator

Yours very sincerely,

Jack C. Dale.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.3

2173 West Sixth Avenue,  
Vancouver 9, British Columbia  
CANADA

November 5, 1969

Mr. Peter C. Bunnell,  
Associate Curator of Photography,  
The Museum of Modern Art,  
11 West 53rd.,  
New York 10019, New York.

Dear Peter,

A quiet moment has been beguethed to my charged  
schedule and a wonderful time to say Hi!

Find enclosed installation shots of my work at the  
Fine Arts Gallery, U.B.C. - Catalogue of the Exhibition -  
"Extensions" - and colour transparencies of the pieces. The  
Photographes will give an indication of the direction I am  
working in.

The catalogue only represents my work in Graphic  
Form, while the 8 x 10's and coloured slides are closer to  
the reality. I do want to bring your attention to the work  
of Bob Flick, an excellent Photographer, Print Maker.

In the Exhibition - "Extensions" my work was  
basically in the Dimensional (Sculptural) aspect of Photography.  
(Mirror-Photosensitized Glass - Plexiglas).

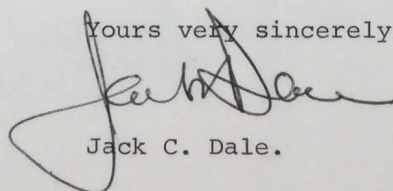
Bob Flick and Fred Hertzog dealt with the print.

Although this exhibition is over in Vancouver, it has  
been picked up by the National Gallery - Ottawa and will be on  
tour for at least a year.

If I am considered an eligible contributor to the  
spring show you are installing at the Museum, it would have to  
be a piece constructed especially for that installation and which  
I am prepared to do.

I would appreciate hearing from you and your comments  
Re: enclosed material.

Yours very sincerely,



Jack C. Dale.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2

objects on my mind; however, I'll perhaps see Bob Flick in  
Los Angeles and in any case I can see his work and that  
by Serouy in Vancouver. Also I would like to see  
other persons I should see while there or elsewhere in Canada.

November 19th 1969

Look forward to hearing from you.

Mr. Jack Dale  
2173 West Sixth Avenue  
Vancouver 9 British Columbia  
Canada

Sincerely,

Dear Jack:

Peter C. Bunnell

I have received all the material and I am delighted to see  
this much. Very definitely your work is a consideration for my  
exhibition. I will be on the West Coast beginning about December  
6th or so. I will be working my way up from Los Angeles and I  
would like to come to Vancouver.

I am pleased your exhibition has been taken by the National  
Gallery, but on the other hand it will make things more difficult.  
I do not wish to exhibit any work I have not seen in advance so  
we will have to work something out. Where will the objects be  
about mid-December that were shown in the Vancouver exhibition?  
I would like to see these pieces since the slides and prints only  
tell a part of the story. I am perfectly willing to have you work  
on something for the exhibition, but I think it is something we  
must discuss carefully. I will be leaving for the West about  
December 1st (making a few stops for lectures along the way) so  
can you get back to me with some details concerning the questions  
I have asked before that time?

From what I have seen I am interested in the most  
constructivist part of your work - the "Cubed Woman" is most  
interesting in both the slides and prints - #2 appeals to me  
more than #3 - but such comparisons are difficult to make with  
this evidence. I need to see more of the "Walking, Running...."  
and "Reclining" before I can really form an opinion. This is  
why I am so interested in seeing the work before going too  
much further.

Right now as you can see I have the sculptural/volumetric

2

objects on my mind; however, I'll perhaps see Bob Flick in Los Angeles and in any case I can see his work and that by Herzog in Vancouver. Also I would like to know of any other persons I should see while there or elsewhere in Canada.

Look forward to hearing from you.

Sincerely,

Peter C. Bunnell  
Curator

Our exhibition is scheduled to be installed in the gallery of the company doing the work; with little participating your interest in January this city is concerned that, in order to avoid a January 1, 1918.

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604- 733 8945

Mr. Jack Dale  
2173 West 6th Avenue,  
Vancouver 9, B. C.

November 25, 1969

Mr. Peter C. Bunnell,  
Associate Curator of Photography,  
The Museum of Modern Art,  
11 West 53rd,  
New York, New York. 10019

Dear Peter,

Received your letter and many thanks - Now to sort out Re:  
work and available pieces.

Our exhibition in Vancouver is over and all the pieces from the  
installation are still in Vancouver being framed and crated. The  
company doing the service will gladly hold on to the pieces ant-  
icipating your arrival in Vancouver. The shipment has to leave  
this city by December 21st, in order to arrive in Ottawa by  
January 1, 1970.

Unfortunately or fortunately depending on where you stand, all the  
pieces will be in the possession of the National Gallery. The com-  
plete show is destined to go on tour across Canada at the "Type A"  
Galleries and is expected to be on the road for at least one year.

I am presently working on a "Photographic Dimentional Sculpture"  
commissioned by "The National Film Board Still Division" which will  
be completed by mid December. This piece is destined for exhibi-  
tion.

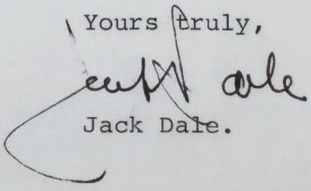
It seems every piece I have done within the year has been procured  
for one reason or another leaving in my possession only prototypes  
which developed into finished work.

All I can hope for at this moment is your physical presence on  
viewing my actual work.

Let me know of your exact arrival in Vancouver, can we do anything  
to help in the meantime?

Looking forward to seeing you once again.

Yours truly,

  
Jack Dale.

JD/mrc

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January 10th 1970

January 11th 1970

Dear Jack:

Just a brief note to let you know I arrived home alright and to thank you for your kindness and generous hospitality during my visit. It was great and I much appreciate everything you did. I shall long remember Vancouver. The remainder of the trip in Portland and San Francisco went very well. Christmas in San Francisco was just beautiful - snow will never be the same again.

I'm now getting down to the selections for the exhibition and I will be in touch with you again soon. In the meantime I enclose a little fun book from the Museum which I think you will enjoy.

All best and regards and thanks to Carol.

Yrs,

All best,

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January 31st 1970

Dear Jack:

Here are those biography forms I mentioned to you. Fill them out and get them back to me at your earliest convenience. I will need some of the data for the advance releases, &c. Also would you describe in writing what the pieces are constructed of so that I can use it as data for similar releases.

I also note that on the caption of the photograph you sent me the seated figure is called "Cubed Woman #3." On the caption attached to the piece actually in the UBC exhibition it is called "Cubed Woman #4." Which is it - what will be the titles of the two pieces you will be sending?

Don't forget to send me a copy of the Barry Lord piece and to call Doris about the Studio International and the shipment of catalogues to me.

Great talking to you. I'll have letter on the shipping instructions to you this week.

All best,

The Museum of Modern Art will accept the shipment without a value declaration should not be made to the carrier.

Under separate cover we are sending our Purchase Order #2297 for your collecting and packing services. The freight charges should be made payable at destination.

We shall appreciate your acknowledging receipt of this order.

Yours sincerely,

Barry J. Gellman  
Assistant to the Registrar

Mr. W. S. Hartung and Co., Inc.

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CC: ✓Bunnell  
Palmer

February 4, 1970

February 4, 1970

Mr. Karle Martel  
Pacific Art Services Ltd.  
2949 Kingsway  
Vancouver 16, British Columbia

Dear Mr. Martel:

The Museum of Modern Art is organizing an exhibition entitled PHOTOGRAPHY INTO SCULPTURE which is scheduled to open in New York April 8.

We are borrowing 2 pieces of sculpture and their pedestals from the artist, Jack Dale. Will you please arrange with Mr. Dale to collect the sculptures and pack each in a separate case with its pedestal. Each crate should be suitable for the works, which are extremely fragile, to tour in after their New York showing. Please send the shipment air freight, to arrive at the museum by March 2 at the latest. The artist should be able to supply you with values.

The shipment should be consigned to our customs brokers W. R. Keating and Co., Inc., 90 Broad Street, New York, New York, 10004. Please airmail the original customs invoice and shipping papers to Keating with copies to the Museum of Modern Art marked for the attention of the Registrar.

The Museum of Modern Art will insure the shipment wall-to-wall; therefore, a value declaration should not be made to the carrier.

Under separate cover we are sending our Purchase Order #12597 for your collecting and packing services. The freight charges should be made payable at destination.

We shall appreciate your acknowledging receipt of this order.

Yours sincerely,

Terry J. Williams  
Assistant to the Registrar

CC: W. R. Keating and Co. Inc.

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Jack Dale,  
2173 West Sixth Ave.,  
Vancouver 9, B.C.,  
Canada,  
February 13, 1970.

February 5th 1970

Mr. Peter C. Bunnell,  
Curator of Photography,  
Mr. Jack Dale of Modern Art,  
2173 West Sixth Avenue  
Vancouver 9 British Columbia  
Canada

Dear Peter,

Dear Jack:

"My Kingdom for a Horse".

Everything moves along well. Our Registrar will be writing directly to Pacific Art Services giving them authorization to construct the crates, ship them via air and bill the Museum. All you have to do is deliver the pieces to Pacific Art.

Now I enclose loan forms for the two pieces I am requesting from you. Fill out all sections and return the green copies to me. As I said on the phone I am not sure I can exhibit both of them here, but I will try my best. If there is any change necessary in the loan agreement once the show is set I'll let you know.

Cubed Trust all goes well. I can't WAIT to see the two pieces.

Since I have to break my schedule by going to Ottawa, in fact I will be there as you read this letter. Cordially, the National Film Board, the sculpture won't be finished until the end of this month, and it's a short month.

It will be in the hands of Pacific Art and may be a few days late. I hope you the March 2nd deadline.

Peter, I would like to be in New York for the opening (my expense). Will this pose any problems?

Keep in touch and inform me how the work arrives at the museum.

Later.

  
Yours sincerely,

JB:jd

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Jack Dale,  
2173 West 6th Ave.,  
Vancouver 9, B.C.,  
Canada,  
February 13, 1970.

Mr. Peter C. Bunnell,  
Curator of Photography,  
The Museum of Modern Art,  
11 West 53 Street,  
New York 10019, U.S.A.

Dear Peter,

"My Kingdom for a Horse".

All those goodies you require are stashed away in this envelope. I phoned Doris and subtly asked about catalogs etc., and she will take care of everything.

Now the meat of the whole matter:

As you will notice on green forms, I called the piece you like, Cubed Woman #3 ab (Sitting) to avoid confusion. This piece is now in the hands of Pacific Art and I assume you will be seeing it shortly. It's a good piece, much stronger aesthetically than the original.

Cubed Woman #6 is beautiful, a very exciting work.

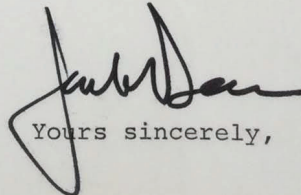
Since I have to break my schedule by going to Ottawa, in fact I will be there as you read this letter, with the National Film Board, the sculpture won't be finished until the end of this month, and it's a short month.

It will be in the hands of Pacific Art services by Feb. 28th, and may be a few days late. I hope you won't hold them to the March 2nd deadline.

Peter, I would like to be in New York for the opening (my expense). Will this pose any problems?

Keep in touch and inform me how the work arrives at the museum.

Later.

  
Yours sincerely,

JD:jd

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2173 WEst 6th Avenue  
Vancouver 9, B.C.

March 9, 1970

Mr. Peter C. Bunnell  
Curator of Photography  
The Museum of Modern Art  
11 West 53rd Street  
New York 10019

Dear Peter,

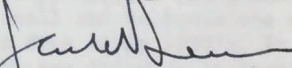
It's like standing on hot coals waiting to hear  
when, how, and your reaction re pieces for the exhibition.

Anyway, find enclosed a list of peoples who should be  
notified of the event. Carol and I will arrive in New York  
Probably on the sixth of April and, naturally, attend the  
opening.

I hope all goes well with little frustrations.

Later,

Yours very sincerely,



Jack Dale.

*Still bring those chairs closer you were after.*

Encl.

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DEAR PETER

YOU WERE GONE BEFORE I HAD THE  
OPPORTUNITY TO SAY "THANK YOU". YOU  
DID WONDERFUL FOR US AND THE EXHIBITION  
AND WHAT CAN ONE DO TO YOUR  
GENEROSITY.

August 31st 1970

Dear Carol:

*Dale*

Just back from three weeks in Florida - complete rest and change.  
Many thanks for the C.P. Snows. Send the others on when they come  
in - there is no rush. And should you remember it, I suspect the  
tenth in the series will be out in paper sometime soon [titled  
The Sleep of Reason] now that the final installment of the  
group is out in hard cover [titled Last Things].

Trust all goes well. Understand a few of the artists from the  
"Sculpture" show have visited - be prepared! I'm sending everyone  
your way. Its just that I had such a good time.

The Creative Camera piece has sparked a good deal of response from  
Europe - Jack will probably be hearing from a few people. I am  
suggesting they also see Artscanada - I hope it gets out over there.

The "season" begins in another week - I'm kind of looking forward  
to it. We have a bit lighter schedule this year what with only one  
major exhibition - the Walker Evans retrospective. I don't have  
another show until next summer. A very small and delicate one of  
Clarence H. White - platinum photographs from early 1900's. It  
all sounds so relaxed now, but I can just see things in another month.

I've moved to a great new apartment - 29th floor overlooking the whole  
city. Just marvellous! I shouldn't have done it, but if you are going  
to live here one might as well do it with a bit of romance... Come  
see it. Not sure when I'll be out that way. Would like to make a West  
Coast trip in the late winter or early Spring. Perhaps some lectures, &c.  
will be arranged for the tour of the "Sculpture" show.

Keep in touch, and best for the year!

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2173 WEST 6<sup>th</sup> AVE  
VANCOUVER B.C.

DEAR PETER

YOU WERE GONE BEFORE I HAD THE  
OPPORTUNITY TO SAY "THANK YOU". YOU  
DID WONDERS FOR US AND THE EXHIBITION  
AND WHAT CAN ONE DO TO REPAY YOUR  
GENEROSITY.

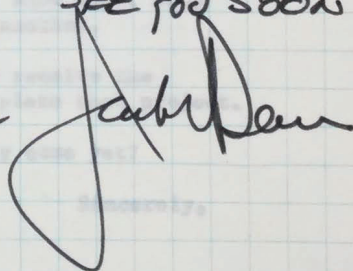
I DO HOPE YOUR SHORT TRIP TO OTTAWA  
DID NOT TAX YOU AND YOUR TIME AND  
SOMETHING FOR YOU WAS GAINED MEETING  
THESE WONDERFUL PEOPLE @ THE N.F.B.

FIND TWO ARTICLES THAT APPEARED IN OUR  
LOCAL RAG.

IS THERE ANYTHING I CAN DO FOR YOU.  
ANYTHING TO PREPARE YOUR WAY WHEN  
YOU COME TO VANCOUVER IN APRIL.

AGAIN PETER - THANKS. SEE YOU SOON.

LATER



Peter C. Brown  
Curator

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De Courcy, Michael

604 - 732 5456

January 22nd 1970

Mr. Michael deCourcy  
2086 West 5th Avenue  
Vancouver 9, Canada

Dear Michael:

It was good to meet you and I am delighted to have had the opportunity to see your work. The rest of my trip went very well and I only returned here after the New Year.

Plans for the exhibition continue to develop. I am not ready to make the final selections as yet, but I am interested in knowing the state of various pieces. In your case I wonder if you have had any word from the box manufacturer as to his interest in fabricating and printing your pieces? As I told you, I would be interested in giving the finished pieces consideration for the exhibition but I will need to know soon. Drop me a note when you hear - one way or another.

Don't forget to make sure I also receive the book of post card images when you complete that project.

Trust all goes well. Has the baby come yet?

Sincerely,

Peter C. Bunnell  
Curator

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February 22nd 1970

Mr. Michael deCourcy  
2088 West 5th Avenue  
Vancouver, Canada

Dear Michael:

Now that things seem to be moving along I enclose a biographical form for you to fill out. Do so and return it to me at your first convenience - I have had many inquiries as to the background of the artists I will be showing. A formal loan form for the piece will follow when all is set regarding it.

Pacific Art Services has beenacontacted and they will be expecting the piece. The were inadvertently given a deadline for shipment of March 2nd. Call a Mr. Martel there and explain that the scheduling is up to you and you have my permission to take as much time as is absolutely necessary. However, you realize that I must have the piece soon. Plans and photogjraphs of our gallery will follow.

All best,

Peter Bunnell

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LIST OF INSTITUTIONS I WOULD LIKE ACCREDITED

CROWN-SELLERBACH OF CANADA LTD.  
 DISPLAY INDUSTRIES OF CANADA LTD  
 THE INTER MEDIA SOCIETY VANCOUVER, BC  
 [THE CANADA COUNCIL FOR THE ARTS]

DEAR PETER. Along with this letter I shall

~~enclose~~ photographs of Gordon STACK - <sup>WILL FOLLOW</sup>

The boxes left here # MARCH 19 OR 20.

For N.Y. AT THIS point I have made  
 a request to the C.C. for travel money  
 to N.Y. to be able to supervise the instal-  
 lation and document the process. I shall  
 try to be there on the  $\frac{3}{4}$  or  $\frac{4}{5}$  of April

If there are any changes in plan, I shall  
 let you know. / TJEACE.

Michael

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exist, with in the concept the process of creating contrived sculpture, is a zigurate of waves, birds, rocks, etc, by the individual as a decorative effect in his shelter. actually the decorative uses are wide. Furniture could be made, wall dividers ~~etc~~ coffee tables etc. any way, I see all of this as another space which could be an off shoot from industrial process, in as much as the use is extended beyond the ~~mass~~ shipping of goods. what excites me most is the possibility of seeing 50 or 100 ft stacks of modules of birds, waves. as a docks awaiting shipment. or something like that. In such a situation the number of images need not be limited to the ones which I have chosen, many in fact, all varieties are possible, the vision becomes more dense. and random possibilities are enhanced.

List of persons to whom I would like invitations to be sent -

✓ MR. DAVID SILCOX  
C/O CANADA COUNCIL  
FOR THE ARTS.

OTTAWA ONT. CANADA.  
~~~~~

✓ MR. HAL HOLDEN  
C/O CROWN ZELLERBACH LTD  
BURRARD BUILDING  
VANCOUVER. B.C.

✓ MR & MRS J.F. McGUIRE  
730 ROCKLAND AVE  
MONTREAL QUE. CANADA.

~~~~~  
✓ MR. KLUVER.  
AT E.A.T.  
~~~~~

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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June 12th 1970

Mr. Michael deCourcy  
2088 West 5th Avenue  
Vancouver, British Columbia, Canada

Dear Michael:

Everything has gone beautifully on the exhibition and as you know Arts/Canada is about to come out with a substantial coverage. When the show closes here on July 5th it will be packed and prepared for tour. I am writing a brief statement to be sent to the other galleries concerning the way your piece should be assembled and I will also enclose your name and address should they wish to do anything more elaborate.

~~Enclosed~~ is a loan form for your piece. I would like you to sign the green copy and return it to me in the enclosed envelope. This is just a formality. As to insurance value I am something at a loss as to what to advise. I do not think the usual damage concern is a factor here, because I would suspect that after a year or so touring the boxes will be pretty well used. However, in the event of total loss (by a lost shipment or some such thing) I think you should put down a value for replacement of the some 122 boxes. At the conclusion of the tour I will inquire with you about returning the ~~boxes~~ to you and all of the customs problems, &c. Would you return the green copy to me as soon as possible.

In the next few weeks I'll get to you copies and proofs of the 35mm photographs you took here. I believe at least one of the photographs of the men assembling the boxes will be used in Arts/Canada. I also have another print for you which I think will make you very happy.

Trust all goes well. Your piece continues to surprise and delight me.

All best,

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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June 30th 1970

Mr. Hal Holden  
Crown Zellerbach, Ltd.  
Burrard Building  
Vancouver, British Columbia  
Canada

Dear Mr. Holden:

Our "Photography Into Sculpture" exhibition is now about to close and I wanted to write you a brief note of thanks with regard to the support your company rendered one of the Canadian artists - Michael deCourcy.

The exhibition has met with considerable popular and critical acclaim and as you perhaps know, it will be featured in the June issue of Arts/Canada. Additional coverage also has appeared, or will appear, in Time, Modern Photography, Popular Photography, Art Forum, and Creative Camera. Michael's work has been one of the most popular pieces and because I know the background of its execution, I know his participation in the exhibition came about primarily through your support of his work. While I selected his sculpture on creative and aesthetic bases, I know how important financial aid is in the execution of such works. Therefore, on behalf of the Museum, may I thank you and your company for this assistance and may I also urge you to continue your support of the new and very vital art in Canada.

Just one further item of information. The exhibition will show at the Vancouver Art Gallery in 1971 (April 5-May 9th). I am sure you will enjoy seeing it there.

Sincerely yours,

Peter C. Bunnell  
Curator

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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May 1970

Dear Peter

Thank you thanks you  
 god I must have half of my  
 baggage in U.S. Any way it's  
 all here, flash too. The trip  
 back was fine no trouble.  
 I enjoyed being there  
 seeing the show, meeting  
 all of the museum's nice  
 people. I am especially  
 grateful to Tom's and your  
 hospitality.

If you think it appropriate  
 would you send a note  
 of congratulation or something  
 to Hall Holden of Crown Zellerbach.  
 I think He would appreciate  
 it. Thanks again Peter for the  
 opportunity  
 Rose Michael.

|                                       |             |                |
|---------------------------------------|-------------|----------------|
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Dear Peter.

you weren't kidding at all when last Feb. you were telling me that "photography into sculpture" would be widely documented in the media. I picked up a popular photography mag. at the corner drug store... and lo and behold what I find in leafing through it, my boxes... ha "popular photography" I can retire. for a while there every magazine I looked at had some mention. The arts Canada issue was pretty slick. seriously it's pretty staggering to contemplate the powers of media. Exciting -

As you know Jack & I have been pretty busy creating a show for the N.F.B. Jack says he hasn't told you the details yet, so I won't spill the beans. It's gonna blow your mind. I hope you can find time to come to the opening.

I am once again in the process of applying for a Canada Council grant. If you would

|                                       |             |                |
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Consider it, I would like you  
to be one of my three referees  
what the job entails basically  
is that you know me and  
my works. That is, feel qualified  
to write a letter of recommendation  
on my behalf. The letter would  
~~be written~~ only have to be written  
for the end of November. so it  
would give you a chance to see  
our show first. If you would  
help me, let me know and I shall  
send you the particulars.

Horene and Koko are thriving  
I look forward to hearing from  
you Enjoy your food!

Michail

|                                       |                           |                         |
|---------------------------------------|---------------------------|-------------------------|
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|---------------------------------------|---------------------------|-------------------------|

**Aireal  
VIEW**

Canada's  
Natural  
Magazine

TRANSPARENT

March 21, 1972.  
Vancouver B.C.

Dear Peter.

In regards to our recent  
telephone conversation. please  
feel free to use your judgement  
as to the fate of my "Boxes" &  
understand that This Condition  
is somewhat deteriorated.  
However, if you do decide to des-  
troy them so it possible that  
it be done by fire and that  
documentary photos be taken.  
Perhaps some artist in L.A.  
would superfor supervise such  
a box fire. please let me know.

Best Regards.

Michael de Courcy

|                                       |             |                |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
|                                       | MoMA Exhs.  | 925.3          |



Dear Peter.

I am glad you enjoyed seeing my works, & enjoyed showing it to such a responsive person as yourself. In this isolated corner of the world, for an artist, the lack of knowledgeable feedback is at times somewhat discouraging.

as for the progress I have been making with industry, it is slow but I think quite definite results are in store. What is exciting to me is the amount of personal involvement

|                                       |             |                |
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I have been able to solicit amongst these ordinarily very businessy types. It convinces me more and more of the necessity of the perspective of Art in the confines of the Corporate world. I believe if as an artist I can communicate my rate to other aspects of our society rather directly through the conventional methods of communication talking & writing - or more directly by the use of an Artifact as a bridge, that I have furthered the cause of that legendary "truth and beauty" which our predecessors in art were most concerned about.



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As for your exhibition I must say that I am honoured to be considered. I only wish I could be definite as to the possibility of the boxes. But, (I have enclosed for your information a copy of the accumulated documentation of the project which has formed the main body of the proposal which I am making) as you can see from the proposal which has taken an immense amount of time to put together, a lot of talking, etc. the process is quite organic. and can grow only at its own speed. I am assured that once it has been O.K. ed it will take less than three weeks to actualize. Also through estimates I have gotten independently

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I find that I could have the quantity of 200 or so of each bar made for a total of \$700 which at this point is far beyond my means. If Peter, I have until the beginning of March as Guebr has led me to believe. I feel there is still a good chance but unfortunately I cannot promise anything. Again I say I appreciate your good will, and patience. I would not blame you if you disregarded the possibility at this point. (It must all seem rather vague)

Your letter so far has been a great stimulus so far. If you would consider sending another. This time directly to the "manager"

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of personal relations" Mr. Hal Holden  
 Crown ZELLERBACH Canada Limited  
 1030 West Georgia Street  
 Vancouver 5, B.C.



<sup>for</sup>  
 Expressing your interest in the  
 project. And the possibility of a credit  
 given in the ultimate Catalogue of the Show  
 to Crown Z. and the limitation imposed by time  
 I am sure this would help a  
 fantastic amount....

well I hope Peter & I have made  
 the situation somewhat clearer. The  
 baby did arrive and it was a girl named

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"Koko". I was able to participate in the actual birth and it was a wonderful experience. I have received indication from "Coach House Press" that the book called "Babyland Postcards" will be completed in early March. I shall send two copies to you at that time. 

Love and Peace  
Michael

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*Eyerly, Jack*  
*re: Various artists*

Jack Eyerly, Coordinator  
Portland E.A.T.  
Experiments in Art and Technology  
1990 S.W. Mill Street Terrace  
Portland, Oregon 97201

phone: 503 / 223-7898

January 19, 1970

Peter C. Bunnell  
Associate Curator  
Department of Photography  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y. 10019

Dear Peter Bunnell,

I'm sorry circumstance didn't allow us to meet while you were in Portland last month. I was out of town that week. You had lunch with my wife, Polly, and Robert Peirce of the Portland Art Museum. It was more than a week after that, well into the loving hysteria that accompanies the Holiday at our home, that I learned you had been here and of your concerns: the proper documentation of Minor White's extraordinary career, and a survey of photographers working in areas allied to printmaking and sculpture.

My most direct and notable association with Minor White was a rare summer in 1960 at a short lived Bauhaus in the woods called Horizon Northwest. The site was just west of Salem, Oregon, where I was directing the city's historical museum and art center, and assisting Richard I. Jeb Stewart develop his dream school into reality. I was there during Minor's stay, attended his class and two special slide lectures and one drunken fireside party. Stewart is now on the faculty of the new Santa Cruz campus of the University of California. The "superb natural setting", Jeb's father's property, has been greedily logged, 'developed'...destroyed. An unusually developed three storey barn remains as evidence of that explosive summer a decade ago. I'm enclosing a prospectus and catalog of the school. If this, Minor's brief stay at Horizon Northwest, is of interest to you, I'd be glad to see if I have any notes from the time, clippings, or memory that I could put in shape for your use.

You, Minor and I have a common friend, P. David Horton. By coincidence David was in New York trying to call you just about the time you were here in Portland. Last September David began teaching photography at Linfield College in McMinnville, an hour south of Portland on highway 99W. P. David and his young son, Aaron David, live at 1511 Lever Ave., in McMinnville, Oregon (zip 97128). His phone is 503 / 472-3702. P. David's brother-in-law, Robert Loufek, is living in Bellevue, Wn.

But the main reason I regret not talking with you is my own great interest in photography as prints, as sculpture, as concrete objects. The area is compelling to me, and has been for a long while.

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Peter Bunnell / 2.

The listing of artists that follows, working in similar ways to those in your Art in America article, is in no particular order. There are too many ambiguities of medium and form for me to attempt any rational classification. These are simply some persons whose work deeply interests me.

First, because he's here in Portland and Polly and Bob and Joe Erceg have all said they talked to you about him, is Bob Crist. Also because he is here I was able to run out and get the enclosed polaroids of four pieces.

**BLOCKS** (photos 1 through 4) were done in late 1967. The set consists of 27 three inch cubes of redwood, with photographic prints mounted on at least three faces of each. Each cube has a single image on one face, and there are several ways of combining the other faces to form coherent images of 3, 6, 9, or 27 faces. A stenciled gold letter is on one face of each cube, similar to a child's blocks. Another face is a solid color, wine red or straw. The photographs are all black and white and on the same finish and toned paper.

**BREAD BOX** (photos 5 & 6) also late 1967, is 20 inches high, 18 inches wide and 11 inches deep. It was made by Crist of ash and mahogany and has a black formica top and back which almost blends with the dark burned and rubbed finish of the wood. The forged and welded waxed steel handles are appropriate to the heavy, slab character of the piece. Inside a shelf cuts and animates the photographic image on the back of the interior. A white formica floor lights, more than continues the image. It is the bread box used in the Crist home. The Photograph is black and white and its tone and texture work well with the wood and formica. Its detailing, the hinges and catches, are consistent with the many levels of association which the work brings to mind, from peasant and found art to sexual comments and fantasies. It is massive and ethereal.

**COOKIE BOX** (photo 7) was done in early 1968. A box made by Crist of pine and hemlock, 8 by 9 by 11½ inches high (with the lid and its ball-handle on) The image on one inside wall drops away in extreme foreshortening, almost surreally. It is used as a cookie 'jar', and you must reach inside to obtain the snack. The space inside the box is illusionistic, but the wisping curl of the image, like the BREAD BOX, creates greater ambiguity than one of simple trick perspective.

**FORMICA SAMPLE** (photo 8) was done in late 1969. There are six high contrast shiny black and white images of ladies mounted on formica sample pieces, each 3 3/4 by 4 ½ inches. They have rounded corners and a hole drilled in one corner for a shiny chrome bead chain which loosely joins them. The hot black and white images hold to the surface graphically, but not quite...tiny threads of light and a fine grain tone, and the image's composition take the eye into a compelling interior space, and then sends it back out to the hard surface. They clack on the chain. Yet they are soft ladies. They might have to do with lumber yards and sexy calendars. They do have to do with men and women. Key chain, Wolf pack, poker deck,

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Peter Bunnell / 3.

but beyond these masculine, subject associations, is the sensual, object, fetishist 'completion' of the piece. For me it is the strongest work and as sculpture is comparable only to some of the cast polyester 'pills', cubes with symmetrical forms inside, pyramids (and even a yo-yo) by Los Angeles artists Peter Alexander, Ron Cooper and Terrence O'Shea.

The mounted black and White photo I've enclosed is one of the images from the FORMICA SAMPLE. Although it is the same size and finish as those on the actual piece, it doesn't work. It takes the edge detailing, the weight, the sound, the chain, the colors of the formica, and something else...and then it works.

Another order of work that Bob Crist does is illustrated in the newspaper article I've enclosed. Both flat and folded, it is the particular image and scale that makes them work. The article is about Crist's second one-man show which I reviewed enthusiastically. (please return the article as it seems to be the only one I have...you may keep, throw away or return the rest of the material I've enclosed) Bob is now 30 and going strong, currently working on some large slabs, and a series of large (20x30in.) transparencys that can be shifted, one over the other on a light table, or become elements in some still unresolved constructions. His address:

Bob Crist  
c/o Visual Interpretation Assistance  
13865 N.W. Cornell Rd.  
Portland, Oregon 97229  
phone: 503 / 645-1169

While Bob Crist never got beyond High School, George Miller, now teaching at the University of Oregon in Eugene got his BFA at Ohio State and his MFA at Rutgers. At Rutgers he formed a close association with Allen Kaprow and this will be continued when he joins Kaprow soon, on the faculty at the new U of C at Santa Cruz. Though his most current work has to do with audio structures and systems and environmental sensors, an earlier body of work used the photographic image in a way that is still interesting and satisfying to him. A work that is now being stored in Washington D.C., at the Henri Gallery I think, is a side walk, made of a row of rectangular 'pillows' covered with the full scale image of a particular stretch of sidewalk pavement. Within the 'pillows' are the sounds of that sidewalk. I think the piece is about 3 feet wide by 15 feet long and 4 inches thick. A New Yorker who knows Miller's work well is Theodosius Victoria, with whom Miller has collaborated. You can get hold of Victoria, other means failing, through Ray Pierotti, down the street at the Museum of Contemporary Crafts. George Miller is 26, his address is:

George Miller  
2887 Roosevelt Blvd  
Eugene, Oregon 97402  
phone: 503 / 688-7719  
or  
Department of Fine Arts  
University of Oregon  
Eugene, Oregon 97403

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Peter Bunnell / 4

(Excuse my using the backside of the Museum letterhead, I just ran out of paper and found these in my Wife's desk)

Gerald Gooch is a San Francisco artist I assume you may already know. He's had a New York show at the Lee Nordness Galleries, and in Los Angeles he is represented by Esther-Robles Gallery, 665 N. La Cienega, Los Angeles, Calif. 90049 (phone 213 / 652-1965) I lack his home address and forget his Bay Area dealer. Most relevant are his boxes with multiple levels of transparent material serving to support an often humorous sequence of photographic images. The images are animated by the eyes' focus and depth perception and in some works this is lead and reinforced by programming the edge lighting of each level. Another series are lithographic crayon drawings, some about four feet square, done from photographs ...also genre 'funny' subject matter of our time.

And of course Robert Bechtle is the master of the monumental black and white, rather gray, snapshot. He lives in Berkeley, is represented in San Francisco by the Berkeley Gallery and teaches at the U of C at Davis.

But I'm getting off the track. I'm certain you must know of artists who've had major gallery shows...the list goes on and on, especially in the area of painting and drawing from photographs, transfer images and the body of work I identify with collage and collage objects...like Joseph Cornell's many followers.

To get back to the kind of object that is unique to now...I hope you are aware of Bob Flick and Jack Dale, both from Vancouver B.C. where they were recently included in a show organized by the Fine Arts Gallery of the University of British Columbia, to be circulated in Canada this year. The show was called Extensions, and included a third photographer, Fred Herzog, who does more conventional graphic color work...but very well. The show was reviewed in the December 1969 ARTSCANADA (pp.54-55) by Ross Mendes, and there are several good reproductions of the work and words. If you haven't one already, an illustrated catalog exists and could be gotten through Alvin Balkind, Curator, Fine Arts Gallery, U of BC, Vancouver 8, Canada. Flick's work is clearly the ~~quality and~~ definition of the photograph as print, while Dale's is sculpture, both of superb quality. While these works are tied up for a while, there are others to be had.

Bob Flick Apt.5  
444 North Norton  
Los Angeles, California 90004  
(completing MA at UCLA under Bob Heinecken  
& Robert Fichter)

Jack Dale  
2173 West 6th Avenue  
Vancouver 9, B.C.  
Canada

*Jack Dale*

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Peter Bunnell / 5

I'm certain you haven't heard of Steve Randall Johnson, about 20 years old last seen living in a dirt floored basement of a deserted building in Bellingham, Washington. Now gone travelling ...somewhere. But there are some outstanding works in good hands in Bellingham. Larry Hanson, Director of the Gallery at Western Washington State College has two or three old silver-plated spoons with enigmatic and beautiful faces peering out from the tarnished bowls. Hanson also has an ikon-like, gravemarker-like deeply weathered thin wooden slab. It is grey and it hangs on the wall or stands on a shelf or table top. The top is rounded like an arch. The image on the wood appears with the mystery of an oracle. Its is a handsome young girl in the old wormy wood. I remember it as being about 24 or 28 inches tall, perhaps half that wide, and warpage throwing the image even more insistently forward. And somewhere in Bellingham there must be some leaves. Steve placed images on fragile, lacy, rotted-out leaves, that were the most fragile photographic objects I've ever seen.

The best way to get slides of the work, to arrange seeing them or to try and find Steve Randall Johnson is through Larry Hanson, his address:

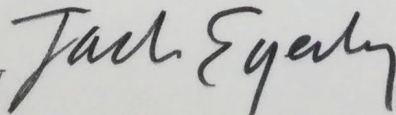
Lawrence Hanson  
3317 Marine Drive  
Bellingham, Wn. 98225  
phone: 206 / 734-0402

Also teaching at Western Washington in Bellingham is R. Allen Jensen. Jensen has a body of work using photoemulsion on canvas and on paper that are then drawn, painted, stained and embossed and otherwise 'worked'. They are elegant and many of the works bridge the space between something that is clearly photograph as print and as painting. There are not many of the really fine ones for they take many hours, have obvious exquisite craftsmanship, taste and complexity, and are ~~boughten~~ purchased as soon as they reach the marketplace...if not given to hungry eyed friends and fellow artists first. Allen's home is close to Seattle, while Bellingham is near the Canadian border.

R. Allen Jensen  
Route 2, Box 94  
Stanwood, Washington 98292  
or  
c/o Art Department  
Western Washington State College  
Bellingham, Wn. 98225

I'll cease listing here. Sorry this letter is so long. I hope its length hasn't discouraged your interest...mine makes it too easy to run on...and on. Please let me know if you want more, or if I could be of any assistance in any way. Would have liked to discussed your Art in America article, or concrete film's relationship to the photographic object,...or photographic environments...

Sincerely,

Jack Eyerly 

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Henson and Jensen requesting slides.

Thanks for your interest and valuable suggestions. Enclosed is the newspaper article you sent - I made a copy of it. Also I thought you might enjoy seeing the illustrations from an earlier exhibition of mine out of which the Art in America article developed. More on the printmaking subject will appear in the forthcoming Artist's Proof Annual.

January 26th 1970

Mr. Jack Eyerly  
Experiments in Art and Technology  
1990 S.W. Mill Street Terrace  
Portland, Oregon 97201

Sincerely,

Dear Jack:

Peter C. Zumwalt

Thank you for your very informative letter. I'm sorry we couldn't meet when I was in Portland, but I am sure I will be back again to continue my various projects. The documentation of Minor's work will go on for a long time even though the book of his work has now been published. I had some information on the Horizon Northwest workshop, including one of the pamphlets, but I appreciate having more background. Send me anything more which may come to light - the archive will always have empty folders.

I am pleased to see more on the work of Bob Crist. I am particularly interested in more material relating to the "Louvagraph." Could you have him send anything he has in the way of photographs of various pieces and, if it could be done safely, an actual example (it need not be exhibition quality). I am still making selections for the exhibition and redefining its scope based on an over-view of the work being done in this country and Canada.

I'll inquire here about the work of George Miller. It is also possible that I will be in Washington in February and in that case I'll try and arrange to see the piece at the Henri Gallery.

I know of most of the persons mentioned in your letter and while some of their work is not applicable to this exhibition I have other ideas for the future. Jack Dale will be included and I saw his work when I was in Vancouver before coming to Portland. Bob Flick I saw in Los Angeles and hope to consider his work for another kind of exhibition. I saw Herzog in Vancouver and agree with your characterization. I'll get a letter off to

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Hanson and Jensen requesting slides.

Thanks for your interest and valuable suggestions. Enclosed is the newspaper article you sent - I made a copy of it. Also I thought you might enjoy seeing the illustrated checklist from an earlier exhibition of mine out of which the Art In America article developed. More on the printmaking subject will appear in the forthcoming Artist's Proof Annual.

Mr. A. Allen Jensen  
Route 2  
Box 94  
Stanwood, Washington 98292

Sincerely,

Dear Mr. Jensen:

Peter C. Bunnell  
Curator

I am preparing an exhibition for the fall which will deal with the use of photographs and photographic imagery in a fully dimensional or sculptural manner. I also have a long standing interest in the photograph as a print - whether it be on paper, metal, plastic, or any other material, or one formed by a process other than that usually termed photographic. I have recently heard from Mr. Jack Lyster of Portland about the various work being done in the Northwest, and he mentioned your name. While I have only a general idea of what you are doing I would like to learn more and perhaps see some slides or copy photographs of your work.

Thank you.  
Sincerely,

Sincerely,

Peter C. Bunnell  
Curator

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January 26th 1970

Mr. R. Allen Jensen  
Route 2  
Box 94  
Stanwood, Washington 98292

Dear Mr. Jensen:

I am preparing an exhibition for the Museum which will deal with the use of photographs and photographic imagery in a fully dimensional or sculptural manner. I also have a long standing interest in the photograph as a print - whether it be on paper, metal, plastic, or some other material, or one formed by a process other than that usually termed photographic. I have recently heard from Mr. Jack Eyerly of Portland about the various work being done in the Northwest, and he mentioned your name. While I have only a general idea of what you are doing I would like to learn more and perhaps see some slides or copy photographs of your work.

Thank you. I would much appreciate any information or loans you could give me.

Sincerely,

Sincerely,

Peter C. Bunnell  
Curator

Peter C. Bunnell  
Curator

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January 26th 1970

Mr. Lawrence Hanson  
3317 Marine Drive  
Bellingham, Washington 98225

Dear Mr. Hanson:

I am preparing an exhibition for the Museum which will deal with the use of photographs or photographic imagery in a fully dimensional or sculptural manner. I also have a long standing interest in the photograph as a print - whether it be on paper, metal, plastic, or some other material. I have recently heard from Mr. Jack Eyerly of Portland about the various work being done in the Northwest. One of the persons mentioned was Steve Johnson, and Jack suggested I write you about him.

While I have no specific knowledge about what he has done - other than to place photographic images on various objects - I would like to learn more and perhaps see some slides or photographs of his work. I gather Steve is rather hard to find and that is why I am writing you. I would much appreciate any information or leads you could give me.

Sincerely,

Peter C. Bunnell  
Curator

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I have other things  
- you for writing.

Johnson, Steve

4711 NE 36

Seattle 5, Wash.

March 23, 1980

Dear Mr. Bunnell,

Recently I received a letter  
forwarded from Mr. Lawrence  
Hanson from you concerning  
a photographic exhibition in  
New York.

I am interested in  
knowing when this exhibition  
will be taking place or when  
entries should be submitted. I  
have been pretty "dropped out"  
of things, including my work, for  
the last year but intend to start  
working again in a month.

Most of my work has been given  
away or sold. However I have one  
piece in Albany New York at  
my Aunt's - that was given as a  
Christmas Present. (Harriet & Bus  
Haslem, 91 Fontgrove Road, Slinger-  
lands, New York.) And I could  
write them & see if they would  
object to submission of the  
work. It is the piece called "Redwoods"  
of a photograph on 100 year old ~~Redwood~~  
Textured Barn wood.

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I have other things available. Thank  
you for writing.

Sincerely,  
Steve R. Johnson

Mr. John F. Johnson  
2011 N.E. 7th  
Seattle, Washington

Dear Mr. Johnson:

I have been thinking about the idea of exhibiting  
in Seattle and for the last several months I have  
thought about the idea of exhibiting in Seattle. I  
think it is a good idea and I think it is a  
good idea to have a gallery in Seattle. I think  
it is a good idea to have a gallery in Seattle.

I think it is a good idea to have a gallery in Seattle. I think  
it is a good idea to have a gallery in Seattle. I think  
it is a good idea to have a gallery in Seattle. I think  
it is a good idea to have a gallery in Seattle.

Sincerely,

Peter G. Brownell  
Curator

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April 1st 1970

Mr. Steve R. Johnson  
4711 N.E. 36  
Seattle, Washington

Dear Mr. Johnson:

Thank you for your letter. I'm afraid my exhibition is pretty well set for its opening next Tuesday, on the 7th. However, I would be interested in learning more of your work. I think it best to use slides as a vehicle since my future interest in such work would be mainly publishing. Should you return to work and produce something you think I might find to the point don't hesitate to send me photographs of it.

I believe my letter to Mr. Hanson covered the general principles of the exhibition; however, you might look at next week's Time for coverage of the show as well as future issues of Popular Photography and Modern Photography, or the Saturday Review.

Sincerely,

Peter C. Bunnell  
Curator

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HALUSKA, ANDRE

6807 Old York Rd.  
Philadelphia, Pa.  
19126

June 9, 1969

The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Mr. Peter Bunnell  
Photography Dept.

Sir:

I am writing to inquire about an interview. Mr. William Larson has told me that the Museum is planning a show of three dimensional photography in the near future.

The nature of my work is that of time and dimension and I would like to bring a small selection to you. If you will be in Philadelphia in the near future, perhaps I can show it all to you. It is rather difficult to transport many pieces due to the weight and delicacy of the work.

I would like to come on the twenty-first of June if that is possible. If that is inconvenient, perhaps you could suggest a more suitable time.

Thank you,

ANDRE HALUSKA

Andre Haluska

Saturday  
19th or 20th  
or paul  
pics -  
slides

2-5x7 } #5 "slide"  
1-8x10 } switch, old snap 7 family  
\* 2-11x14 - home  
gall + pencil - mirror

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June 25th 1969

Mr. William Larson  
415 East Church Road  
Elkins Park, Pennsylvania

Dear Bill:

I can't recall if I told you that I was able to include with great pleasure your photograph "Grace and Arthur" in my article on sculptural and printmaking developments in photography in the fall issue of Art In America. It will be reproduced in color and will extend across an entire page. I have just finished checking the layouts and I think you will be pleased. When the issue appears I will see that you receive a copy.

We have just completed an exhibition on the portrait in photography which is to open about July 10th. It has been directed primarily by our intern, Gary Metz. We have selected for the exhibition one of the photographs of "Bonnie" that you left with me recently. It is the one of her with the doll. It works very well with the other photographs in the contemporary section which is to include such photographers as Uelsmann, Michaels, Minor White, Irving Penn, Davidson, and Arbus. There will not be a formal opening but I will let you know when it is on the wall and send you the printed data about the show. I would like to retain the others prints you left with me for consideration for purchase - hopefully in the fall. Would you let me know what the stip images cost?

I spend a pleasant time with Andre Haluska and I grateful to you for having sent him. Right now it is too early to say I will put him in my exhibition but at a time nearer to the selecting I'll come down to see his work in full. The three pieces he brought with him interested me very much. He tells me he needs a darkroom to work in - I hope he can find one for he needs to continue his ideas while they are fresh.

Cordially,

Peter C. Bunnell  
Curator

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RECEIVED BY CALIFORNIA LAM KIM LAM

The Museum of Modern Art  
11 New York Avenue, New York 19, N.Y.

4125

INFORMATION  
COPY

I have authorized release

to Andre Haluska

on March 1, 1970, of the material itemized below:

March 2nd 1970

| Number | Artist or<br>author | Description |
|--------|---------------------|-------------|
|--------|---------------------|-------------|

|       |                                                              |                                           |
|-------|--------------------------------------------------------------|-------------------------------------------|
| 74-00 | Mr. Andre Haluska<br>16 Sixth Avenue<br>Roebling, New Jersey | FILED. (1969), film, photo, wood<br>08554 |
|-------|--------------------------------------------------------------|-------------------------------------------|

Dear Andre:

Would you please call me person-to-person, collect  
(212-956-2695) this week. I want to talk to you about work  
for the exhibition "Photography Into Sculpture."

Cordially,

Remarks:

Return of materials loan to lender -  
PHOTOGRAPHY INTO SCULPTURE

Peter C. Bunnell  
Curator

The Department of Photography is hereby notified.  
If the material is not delivered within the date(s) shown, this release will be  
voided and the department informed at once.

May 22, 1970  
(date signed)

Registrar David Bunnell

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HEINECK ETN, Robert

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

The Museum of Modern Art  
11 West 53 Street, New York 19, N.Y.

4125

INFORMATION  
COPY

I have authorized release

to Andre Haluska

on Mon., June 1, 1970, of the material itemized below:

| Museum<br>number   | Artist or<br>maker | Description                         |
|--------------------|--------------------|-------------------------------------|
| 70.26 <sup>3</sup> | Haluska:           | UNTITLED. (1969), film, plexi, wood |

Remarks:

Return of unexhibited loan to lender -  
PHOTOGRAPHY INTO SCULPTURE

The Department of Photography is hereby notified.  
If the material is not collected within the date(s) shown, this release will be  
voided and the department informed at once.

May 28, 1970  
(date signed)

Registrar David Vance

CALIFORNIA 90024

y 5, 1969

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HEINECK ETN, Robert

UNIVERSITY OF CALIFORNIA, LOS ANGELES

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SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

February 5, 1969

Peter Bunnell  
Department of Photography  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Peter,

Nice to hear from you. We did get a good bit of earth in our yard but the house is O.K. As you have heard, some people were less fortunate. The only positive thing about it all was the sense of human and community spirit that prevailed, if only for the moment.

The sculpture idea is an interesting one. I shall of course cooperate in whatever way I can. I'll send some slides or photographs as soon as I can get a moment or two.

I sent you a letter the other day concerning the SPE thing. Delighted that you plan to make it. Additionally you should receive a packet with a more complete program description soon.

I would hope that you can help us out in relation to the museum idea as well as representing Aperture in the publication area.

It crosses my mind occasionally that if there are enough serious people doing 3-dimensional (or sculptural) photographic work that an interesting exhibition might result. The travelling aspect would be rather hairy but probably could be solved. I plan to do another large exhibition here in a year or so, and this idea might be good. Perhaps we can talk in March.

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- 2 -

If one were to define 3-dimensional (or sculptural) as simply having dimensional properties rather than as an object with insistant volumetric properties, the scope and quality of the available work would increase rather greatly.

In the SPE packet it mentions that Aaron Scharf may be in attendance. This is now confirmed, and perhaps you could help spread that word. I feel a certain percentage of our members will find him very interesting and perhaps as a result, will feel more like attending.

Regards,

Bob

Bob Heinecken  
Department of Art

BH:ls

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spring 1969

1969

Dear Peter -

Enclosed please find some prints of the cube you requested. I included different views etc so that you may pick the most appropriate or perhaps use 2 or 3 in series.

I wasn't able to find the time to get B+W prints made of the other items. I enclose the slides in case you wish to include any of them. The engraver can work from the slides if necessary.

Thank you for including my work in the article (and the former students). Best luck with the whole idea -

Regards,  
Heinrich

Please return the slides when finished, Thanks.  
The slides have the info on them, the cube is as follows

Figure Cube #1      Oct 1965      6"X6"X6"  
Prints on Masovite

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spring 1969

Dear Peter—

I've been home a day now + am still reeling from the Oakland scene. I want to thank you very much for your participation in the program there + for the time you donated to the students etc.

I read the printmaking text over again and made a few marginal notes of little consequence. The piece reads well and seems quite well thought out. I'm sure it will be an effective article.

I feel there is an area of discussion which might be developed <sup>further</sup> or that you might think about — It is true that we have always been concerned with the intended or interpreted meaning/content of an item as some kind of <sup>final</sup> qualitative factor. I also feel that in the work you discuss and in future work there are implications which may alter the traditional approach to judgement or quality. It is simply that the form or method or technique or whatever we call it may actually become the content of the item and it may be devoid of interpretation on any level other than the formal or esthetic level. When one uses flat B+W photo paper in a straightforward way the 'beauty' of the variables is rather limited. However when one begins to alter or manipulate in an additive way, new possibilities

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open up. I sense that meaning, in the interpretive sense is going to be less + less important to more + more people — particularly young people. I think its possible that the various manipulative ideas which are now being developed ~~in~~<sup>by</sup> a number of people, when combined with an increased interest in new materials (explored by fewer people) will produce a photograph which has to be approached from a new pt of view.

This means that we could get into a state where the materials used to make the lenticular image visible become the content — or that the effect that the materials create, becomes the meaning.

These ideas have not been thought out well at this point, but I offer them anyway. Perhaps they fit better into ideas I have about dimensional things etc

I'll send the reproduction photographs you requested soon.

Best —

Heineken

|                                       |             |                |
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Dear Peter

1969  
Fri 27 June

Sept 11 - 69

Good to hear from you. I'm teaching  
a 6 week summer session at the  
University here in Buffalo. The course  
will end about Aug 1st and I  
hope to spend some time in NYC.

June 25th 1969

Dear Bob:

I just learned that you are there in Buffalo. Nate called  
about SPE and mentioned your being there. What are you doing?  
I hope to get to Rochester perhaps the 10th or 11th of July,  
maybe we can get together.

I just finished checking the final layouts for my Art  
In America piece and I am pleased to tell you I will be using  
your "Twenty-four Figure Blocks in the article. It will be  
reproduced in color from one of your slides. I think you will  
be pleased with the piece. It is scheduled to be out in the  
fall and I'll see that you receive a copy.

I am proceeding with plans for the exhibition that I  
discussed with you. It is scheduled to open here early next  
April and I want to include your work. The show will deal only  
with sculptural/volumetric pieces, but I will also include  
pieces that relate to the 'wall', such as that which I showed  
of yours in the "Printmaking" exhibition. I plan to be in Los  
Angeles late in October and I'll contact you there. I will be  
able to borrow from museums, collectors, friends, and galleries,  
so if you know where work is located keep it in mind and maybe  
I can see other pieces when I am out there. In no way do I want  
to restrict your work, but I would appreciate your keeping this  
April exhibition in mind should you have other inquiries.  
Also you might want to consider it for the UCLA Gallery - I  
believe you thought they might be interested.

Look forward to seeing you.

Cordially,

Peter Bunnell  
Curator

lectures for you  
let us know as soon as possible when you  
will be in town. Please stay with us if  
you like. Is 5000 OK for a fee?

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Dear Peter -

1969  
Fri 27 June

Good to hear from you. I'm teaching a 6 week summer session at the University here in Buffalo. The course will end about Aug 1st and I hope to spend some time in N.Y.C. in August.

I would be able to see you in Rochester especially if it were the 11th, which I think is a Friday. I supposedly teach every day but I could duck a Friday.

I'm delighted about the Art in America piece. I look forward to it. Especially the color.

I would like to participate in the

Sept 11 - 69

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etc. Sorry to  
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lecture for you.

Let me know as soon as possible when you  
will be in town. Please stay with us if  
you like. Is 50<sup>00</sup> OK for a fee?

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show you describe for the spring.  
I think it is one of the better  
ideas + needs to be done. It  
should be an exciting exhibition.

I'm enclosing 10 slides of some  
recent things which relate to the  
volumetric idea. I have some of  
them with me here - so if we  
can get together in Rochester, you  
can see them. Either bring  
the slides with you or mail  
them back to me here. Or if  
you wish to keep them, simply  
let me know. They are a bit  
difficult to see in the slides, but  
are film in strange colors in layers  
of plexiglass - between 1 + 2  
inches thick. I have larger ones  
in Los Angeles which come off

Sept 11 - 69

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Sept 11 - 69

Dear Peter -

a bit stronger.

Hope to see you soon.

Heineken

Art Dept, SUNY, Buffalo  
4240 Ridge Lea Rd.  
Amherst New York  
14226

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etc. Sorry to  
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Let me know as soon as possible when you  
will be in town. Please stay with us if  
you like. Is 50<sup>00</sup> OK for a fee?

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Sept 11 - 69

Dear Peter -

We got back to L.A. a day or so ago and I am slowly settling back into the ultimate routine of school etc. Sorry to have missed you in N.Y.C. Hope your time off was pleasant. I talked to John and Gary. Gary's portrait thing was very good and I was quite impressed with the new "new" permanent exhibition. It is much broader and now much more representative than before. Did you do it?

I received the notes from our GEH talk and as soon as Fichter gets back we will get <sup>to</sup> work to get it going. The thing at GEH + Nathan is discouraging and perhaps tragic, but it shouldn't affect SPE, except tangentially.

I look forward to seeing the A in A issue. Thank you for including my work. Keep the slides as long as you need them.

I will start to set up a lecture for you. Let me know as soon as possible when you will be in town. Please stay with us if you like. Is 50<sup>00</sup> OK for a fee?

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2/

I'll see if I can get more if possible.  
Do you have a title or topic in mind? Projector-equipment etc that you may need? I'll confirm the lecture as soon as possible + also start lining up some things for you to contemplate.

See you soon

Bob

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3-5-70

Dear Peter-

I guess by now you have received the work from Los Angeles - I hope it all arrived without damage. I don't think I received any loan forms or whatever from you or perhaps I overlooked them or something. At any rate - we probably should get that matter straightened out.

I have spoken with both Leslie + Ellen and both are of course a little concerned about their work in the show and their own thoughts about the whole thing. I have assured them that you will do what seems to be best from your standpoint + that that is all they can expect. I hope you can use all of the work that Ellen sent + perhaps both of Leslies. The latest one is I think the superior piece of work should you only be using one.

As to my own stuff - As I mentioned - The other stacked Figure thing is available should you want it. It is the one you reproduced in A in Amer. It is owned by Mrs. Barbara St. Martin, 10428 Hebron Lane Los Angeles 90024 + she is pleased to lend it if you wish. I decided not to send the "24 Figure Blocks" since it is so old + I didn't want to have to do it over. However I did make a new one -

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two

some blocks, size etc which is somewhat similar but employs a different kind of idea and worked out quite well. I didn't want to send it without your seeing it but if ~~if~~ for some reason you want me to I will. ~~The~~ The only reason I considered was that it would be a more recent piece than my others which you have. Let me know -

I am including a list of the things I sent in case you need the info before we get the loan from thing straightened out.

My best wishes on the exhibition - See you in Iowa City.

Heineken

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## Photography Into Sculpture Moma Heinrich

1. Square Multiple Solution Puzzle #2; Nov 1965; prints <sup>adhered to</sup> ~~on~~ wood. 150.  
 16 separate movable pieces, each 3"x3"x 1/4" forming a  
 \* 12"x12" diamond shape on a wooden base.  
 Piece is exhibited horizontally or at a slight incline.  
 A ~~suggest~~ drawing of a suggested asymmetrical configuration is  
 enclosed.
2. Light Figure Cube; Dec 1965; prints <sup>adhered to</sup> ~~on~~ wood. 150.  
 4 1/16" x 4 1/16" x 4 1/16" on a 4" x 4" x 2" wooden base.
3. Fractured Figure Sections; Aug 1967, prints <sup>adhered to</sup> ~~on~~ wood 150.  
 9 separate pieces, rotating around a center apex. Each measuring  
 3" x 3" x 3/4" plus wooden base.
4. Six Figures; March 1968; prints, film, and plexiglass, layered. 150.  
 \* 6 x 11 x 1 1/2" Lent by Mrs. Doris Curran
5. Venus Mirrored; Feb 1968; film and plexiglass, layered. 200.  
 6" x 9" x 2" Piece hangs vertically on wall.
6. Transparent Figure/Foliage #1; May 1969; film and plexiglass, layered 100.  
 \* 5 x 5" x 1 1/4" Piece is to be handled or seen <sup>standing</sup> on a horizontal shelf
7. Transparent Figure/Foliage #2; May 1969; film and plexiglass, layered 100.  
 \* 5" x 5" x 1" Piece is to be handled or seen <sup>standing</sup> on a horizontal shelf.

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*Himmelfarb, Harvey*

March 2nd 1970

Mr. Harvey Himmelfarb  
717 Hampshire Street  
San Francisco, California 94110

Dear Harvey:

The great crate arrived today and contained your "Cave Painting" piece. Enclosed is a loan form for it. Would you fill out both copies and return the green one to me. Also I enclose a biographical form for you to complete.

How goes the work on the new piece - do you think there is a chance to have it finished? Keep me informed - call me collect about it.

Work is coming in and the show takes shape. Marvellous things but much work yet to be done.

With best regards,

Best,

Cordially,

Peter C. Bunnell  
Curator

P.S. That was a nice photograph (children (?) and swings) you sent for the Nate Lyons sale. Saw it yesterday at Witkin Gallery.

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BROOKS, ELLEN

Dear Mr. Bunnell,

Here are the slides I promised  
I would send. The problem: the  
orange wash which on

February 5th 1970

Miss Ellen Brooks  
2660 4th Street  
Ocean Park, California

Dear Ellen:

Good talking to you. Enclosed is a loan form for the  
"Flats: One Through Four." Fill out all sections on the green  
copy and return it to me. Also here is bio form to be filled  
out.

Let me know on the two pieces in Transylvania. One of your  
thoughts for display and covering the boxes with plexi - these  
would be large plexi boxes which would fit over the whole thing.

The deadline to get the four pieces over to Carton Crate  
is February 16th. From there everything will be handled by us.

With best regards.

Cordially,

Peter C. Bunnell  
Curator

Dimensions:

Flats (series one) 1-8

Flats (series two) 1-8

unrelated (large)

12' x 12'

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Dear Mr. Bunnell,

Here are the slides I promised I would send. One problem: the orange wash which appears on the slides is a technical error of the "reputable" color processing plant I sent them to. I am sending them in this condition because I knew you wanted them by mid January.

Even tho they are of inferior quality, I would appreciate it if you would return them.

Dimensions:

Flats  $18 \times 18$  (series one 1-5)

Flats  $18 \times 18$  (series two 1-5)

untitled (couple)  
 $12 \times 12$

Thank you,  
Ellen Brooks

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Dear Peter,

I am sending you the entire piece (five slats instead of four). I feel that the continuing of the sculpture is better when all stages of the rolling are included. I hope this doesn't present you with too great a problem. If you find that there isn't enough space, then I would consent to eliminating slat #2; but please do try to include the five.

I have played with the idea of exhibiting them close to the floor and feel that a good height, (other than the original idea of waist level: approx 40" ) is 12" from the floor to the bottom of

The Museum of Modern Art Archives, NY

Collection:  
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the box. at this height  
I think they will be safer  
from destructive hands so I  
would rather have them  
uncovered. However, a  
railing in front of them  
might be a good idea.  
I would also like them  
to appear to be floating, either  
use a shelf bracket or  
a 'shaft-like' pedestal  
which wouldn't be too visible.

I checked with Bob Heineken  
about the sand environment,  
that is in Kentucky, and  
he feels sure that they will  
be traveling.

If I don't hear from you  
again, Good luck with the  
installation and thank you - Ellen

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-against wall-

$3\frac{1}{4}$  to  $1\frac{1}{2}$ " apart

magnate glued on -  $\frac{1}{8}$ "

waste 36-40"

I think they will be 20  
from the front of them  
uncovered. However, a  
might be a good idea.  
I would also like them  
to appear to be floating, either  
use a shelf bracket or  
a 'slat-like' bracket  
which would be too visible.  
I checked with Bob Hume  
about the sand environment,  
that is in the tent, and  
he says sure that they will  
be floating.  
I don't know how far you  
again, good but with the  
installation and thank you - Ellen

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Dear Peter -  
Hello!

Sept 4, 1971

I am sending you slides from my M.F.A. show - Was wondering if I could replace my flats with a few of my beach people. I would need floor space and sand, if sand wasn't feasible, I could come up with another solution.

I've also enclosed a few slides of my "Lawn Furniture". We moved up north a month ago - to a town called Inverness - it's truly magnificent!! I will be teaching in San Francisco →

Ellen Brooks Pawn  
P.O. Box 435  
Inverness, California 94937

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to University of California  
Extension - It would be  
nice if I could have a  
new piece in my new 'home town'

There are fourteen pieces in  
the beach environment, but they  
can be split up - Four of them  
are going up to the Henry Gallery  
University of Washington, Seattle  
for a show called "ART for Public  
PLACES" - Unfortunately I won't be  
involved in the installation.

Hope all is fine in New York -

Will you be coming to S.F.?

Thank you & hoping to  
hear from you soon -  
Ellen Brooks

Please return the slides -

Curator

Ellen Brooks Pawn  
P.O. Box 435  
Inverness, California 94937

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November 20th 1972

October 6th 1971

Dear Marie:

Dear Ellen:

I am sorry for the dreadfully long delay in answering you, but your letter arrived just as we were in the throws of serious labor problems here at the Museum, including a strike by the professional staff. The matter has recently been resolved and I am only now getting back to my more "sane" curatorial activity.

I am delighted with the slides of the work. I had heard from various persons about the show and what you had been doing. As for including these works in the present "Photography Into Sculpture" exhibition, I would rather leave the present show intact. However, if you would like to contact John Humphreys at the San Francisco Museum with a suggestion to add any of these new pieces feel free to do so. I do not know what their space problems will be, or what their concerns might be regarding content. In order to keep the representation by the artists relatively equal I would prefer you consider adding only one piece.

I'm not sure when I'll be in San Francisco. I had hoped to come out for the sculpture show, but that has now proved impossible. Hopefully, I can make it early in '72 and I'll be sure to contact you.

With best regards,

Miss Marie Frost  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Peter Bunnell  
Curator

Ellen Brooks Pawn  
P.O. Box 435  
Inverness, California 94937

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November 20th 1972

Dear Marie:

Enclosed is a letter and an invoice from Carl Cheng who exhibited in the "Photography Into Sculpture" exhibition. He was represented here by the Esther Robles Gallery in Los Angeles. I believe that when his work was sent back it was with the understanding that when Cheng returned from Japan he would survey the damaged pieces and then make a claim. I trust all of this is not coming too late.

I will have sent him a note explaining that I am no longer at the Museum and that I have turned the matter over to you. I trust this is alright with you and that you will be able to follow through with the claim. I do not consider his prices out of line considering how badly the pieces were damaged.

I have your note on the Clarence H. White exhibition and I will be making some inquiries. If nothing develops, and should you decide to bring the show back for good, let me know ahead of time because there are a number of matters I will have to help the Department with at that time. The pieces were damaged and I (and the Museum) appreciate your understanding. The pieces added much to the exhibition and your part. All best. meant a good deal to me personally.

Thanks again, all best, and keep in touch. Cordially,

Miss Marie Frost  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019  
Santa Monica, California 90406

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Dear Peter:

This little note is to introduce you to  
the work of Karl Folson, one of my students  
at San Valley College.  
November 20th 1972

Dear Carl:

As you can see from the above and from the enclosed I am no longer  
with the Museum. I left there at the end of the summer and I am now here  
trying to develop a rather extraordinary program in the study of the  
history of photography. It is a rather quick change of pace, but thus  
far I enjoy it very much and the challenge is formidable. I will be  
doing exhibition of contemporary photography here at the University  
Museum and on a free-lance basis for other museums and agencies, so  
I will definitely want to keep in touch with you.

Good to know you are back in this country. I hope the trip went  
well - you obviously got around. I am not sure when I will be out  
that way, possibly in the spring, but I'll let you know.

I have turned your invoice over to Marie Frost of the Museum's  
exhibitions department and she will be in touch with you regarding  
payment, insurance adjustors, &c. She is very good at these matters  
and I have recommended to her full payment. There should be no trouble.  
I am sorry that the pieces were damaged and I [and the Museum] appreciate  
your understanding. The pieces added much to the exhibition and your  
participation meant a good deal to me personally.

Thanks again, all best, and keep in touch.

Cordially,

Carl Cheng  
John Doe Co  
1012 Pico Boulevard  
Santa Monica, California 90406

we are looking forward to getting together  
either at my home or through a Mutual  
Aid Meeting - they sound like interesting people.  
and I wish to thank you for introducing

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Dear Peter:

file:

KARL FOLSOM

3409 Chestnut

CONCORD, CALIF 94520

This little note is to introduce you to the work of Karl Folsom, one of my students at Diablo Valley College.

He has been working for several yrs. in the three-dim mode of photography and is a committed artist.

I am taking the liberty of having him send you this work for consideration in the forthcoming 3 dim show. There was not the time to send a photo first. In any rate I would appreciate your comments on the works merit. I hope you will not feel this too presumptuous of us.

Talked to Maisha Burns by phone and we are looking forward to getting together either at my home or through a Visual Dia. Meeting - they sound like interesting people. and I wish to thank you for introducing

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us.

Will send a portfolio of work to you in not to distant future as have been doing some new images - still on 2 dim's. Looking forward to hearing from you.

Best. Personal Regards,

John Speruliani

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March 12, 1970

March 4th 1970

Mr. Karl Folsom  
3409 Chestnut  
Concord, California 94520

Dear Mr. Folsom:

I am delighted to have your piece. I think it is excellent and I would like to give it every consideration for the exhibition. Unfortunately it arrived broken - at least I think it is. I have indicated on the diagram where I believe the glue or resin has come loose. I can't seem to make the piece stand as you indicate so I think this is what happened. I'm very nervous about traveling the piece should I show it; however, I would rather not think about that now. Could you give me instructions about repairing it and I can have our conservator see what can be done.

I enclose a formal loan agreement which will also act as receipt of the piece. Please fill out both pages but return only the green copy to me. Also I enclose a biographical form I would appreciate your returning at your first convenience.

Again let me say I am much impressed with the piece and I look forward to hearing from you.

Sincerely,

Peter C. Bunnell  
Curator

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|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|-------------------------------------------------------------------------------------------------------------------------------|--------|-----------------------------------------------------|---------------------|
| Airline Routing                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  | Imperial<br>AIR FREIGHT SERVICE                                                                                               |        | SFO 597321                                          |                     |
| From Consignor:<br>Earl L. Polson - Pierce Rodolph Stgo (Agent)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  | To Consignee:<br>The Museum of Modern Art                                                                                     |        |                                                     |                     |
| Street Address:<br>6000- 3rd Street                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                  | Street Address:<br>11 West 53 Street                                                                                          |        |                                                     |                     |
| City and State:<br>San Francisco California                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                  | City and State:<br>New York City, New York                                                                                    |        |                                                     |                     |
| Signed For Consignor Per:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                  | Consignor's No.<br>96-70                                                                                                      |        | ALSO NOTIFY:<br>Peter C Darnell - Operator          |                     |
| DECLARED VALUE AGREED AND UNDERSTOOD TO BE NOT MORE THAN THE VALUE STATED IN THE GOVERNING TARIFFS FOR EACH POUND ON WHICH CHARGES ARE ASSESSED UNLESS A HIGHER VALUE IS DECLARED AND APPLICABLE CHARGES PAID THEREON.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                  |                                                                                                                               |        |                                                     |                     |
| No. Pcs.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                  | Description and Marks                                                                                                         |        | Weight                                              |                     |
| 1                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Boxed Art Object |                                                                                                                               | 15 LBS |                                                     | AIR FREIGHT TO: EWR |
| Declared Value                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                  | Special Instructions To Carrier                                                                                               |        | Rate                                                |                     |
| Customs Value                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                  | CHC<br>Pierce Rodolph Stgo Co LTD<br>6000- 3rd Street<br>San Francisco Calif 94104                                            |        | Charges                                             |                     |
| Insured For                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                  | Dimensions                                                                                                                    |        | Dimensional Weight                                  |                     |
| X X = Cu. In. =                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  | IMPORTANT: Carrier will complete all items below bold line, EXCEPT CONSIGNOR'S C. O. D.<br>Weights are subject to correction. |        | PICK UP                                             |                     |
| It is mutually agreed that the goods herein described are accepted in apparent good order (except as noted) for transportation as specified herein, subject to governing classifications and tariffs in effect as of the date hereof which are filed in accordance with law. Said classifications and tariffs, copies of which are available for inspection by the parties hereto, are hereby incorporated into and made a part of this contract. Carriage hereunder is subject to the rules relating to liability established by the convention for the unification of certain rules relating to international carriage by air, signed at Warsaw, October 12, 1929, (hereinafter called the "convention") unless such carriage is not "international carriage" as defined by the convention (see carrier's tariffs for such definition.) The agreed stopping places are those places (other than the place of destination) shown in carrier's timetables as scheduled stopping places for the route. |                  | Received By: IMPERIAL AIR FREIGHT SERVICE INC.                                                                                |        | DELIVERY A                                          |                     |
| Agent: <i>Lee</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                  | GET COMPLETE DELIVERY DATA                                                                                                    |        | VALUATION                                           |                     |
| At: <i>①</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                  | RECEIVED IN GOOD ORDER BY: <i>P.C. Darnell</i>                                                                                |        | INSURANCE                                           |                     |
| Date: 3-13-70 Time: 10:00 A.M.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                  | Date: 3-16-70 Time: 12:30 P.M.                                                                                                |        | DOCUMENTATION                                       |                     |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  |                                                                                                                               |        | CONSULAR FEES                                       |                     |
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|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  |                                                                                                                               |        | CONSIGNOR'S C.O.D.                                  |                     |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  |                                                                                                                               |        | C.O.D. FEE                                          |                     |
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |                  |                                                                                                                               |        | TOTAL DUE                                           |                     |

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March 12, 1970

Dear Mr. Bunnell,  
Sorry that I took so long  
in sending a replacement. I  
encountered several unforeseen  
problems.

Thank you again for your  
consideration and patience.

Sincerely,  
Ira L. Folsom

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Karl L. Folsom  
3409 Chestnut Street  
Concord, California 94520

April 1, 1970

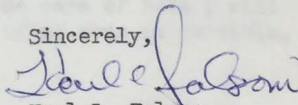
Mr. Peter C. Bunnell  
11 West 53 Street  
New York, N. Y. 10019

Dear Mr. Bunnell,

I received the invitation for "Photography Into Sculpture" and regret that I will be unable to attend the opening.

Best of luck for a successful show.

Sincerely,

  
Karl L. Folsom

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cc: Bunnell

May 22, 1970

Pierce Rodolph Storage Company  
6000 Third Street  
San Francisco, California 94124

Dear Sir:

The bill made out to Karl L. Folsom, 3409 Chestnut Street,  
Concord, Calif. 94520 should be sent to us for payment.  
If you will be good enough to take care of this I will  
see that the bill is taken care of as soon as possible.

Thank you very much.

Yours sincerely,

Terry Guilliams  
Senior Cataloguer

CC: Karl L. Folsom