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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

JACKSON, RICHARD

Also Eugenia Tautler Gallery

February 5th 1970

Mr. Richard Jackson  
167 North Orange Street  
Pasadena, California

Dear Richard:

Good talking to you. Enclosed are a couple of biographical sheets I would appreciate your filling out and returning to me as soon as possible. The forms are for photographers (in the traditional sense - i.e. flat workers) so use those areas that suit you. Also here is copy of my letter to Eugenia. I also sent her the formal loan form.

Everything progresses well. Interest in the exhibition grows daily and I think you would be amazed at the new work coming in. I think your piece will be a great addition to the rest of the work and I look forward to seeing it. Don't forget to send me drawings or photographs about installation.

With best regards.

Cordially,

Peter C. Bunnell  
Curator

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

February 5th 1970

Eugenia Butler  
Eugenia Butler Gallery  
615 North La Cienega Boulevard  
Los Angeles, California

Dear Eugenia:

My exhibition "Photography Into Sculpture" progresses well and I would like to use one of Richard Jackson's pieces in the show. I have talked to him on the phone and no doubt he has already mentioned to you my call. Enclosed is a formal loan form for you to complete & return the green copy to me. Carton Crate will arrange with you to pick up the piece and they will crate it and ship it at our expense. Their deadline is February 16th.

The exhibition will show here at the Museum from April 8th until July 5th. A tour of four or five museums is planned and is being negotiated now. Thus far there is positive interest from the Vancouver Art Gallery, University of California at Berkeley, Pasadena Art Museum, Fort Worth, the Corcoran, and the Milwaukee Art Institute. There will also be coverage in Artforum.

With best regards.

5

Cordially,

Peter C. Bunnell  
Curator

Peter C. Bunnell  
Curator



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## The Museum of Modern Art

11 Street 55 Street, New York, N.Y. 10013 Tel. 212 512 2000 (Area 212)

Department of Photography

March 3, 1970

Eugenia Butler  
Eugenia Butler Gallery  
615 North La Cienega Boulevard  
Los Angeles, California

Dear Eugenia:

Many thanks for sending the loan form for Richard Jackson's piece. The crates have arrived from Los Angeles, and I am anxiously looking forward to unpacking them.

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 Richard for his personal suggestions, but I thought you would have a few more.

Enclosed is an advance release on the exhibition which I thought you would like to have.

With best regards.

Cordially,

*Peter C. Bunnell*  
Peter C. Bunnell  
Curator

PCB/jwb

*Thank you - I shall  
forward the advance  
release you list.  
Eugenia*



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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Photography

March 3, 1970

Eugenia Butler  
Eugenia Butler Gallery  
615 North La Cienega Boulevard  
Los Angeles, California

Dear Eugenia:

Many thanks for sending the loan form for Richard Jackson's piece. The crates have arrived from Los Angeles, and I am anxiously looking forward to unpacking them.

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 Richard for his personal suggestions, but I thought you would have a few more.

Enclosed is an advance release on the exhibition which I thought you would like to have.

With best regards.

Cordially,

*Peter C. Bunnell*  
Peter C. Bunnell  
Curator

PCB/jwb

*Thank you - I think  
you would have advised  
people on your list -  
Eugenia*

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KERNAN, MARGOT

1601 - 38th Street N.W.  
Washington, D.C. 20007  
9 March 1970  
Phone: 202-338-0206

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

Dear Peter,

It was nice to talk to you by phone in California, and nice to know that you are interested in seeing the boxes for the show. I'm sending the five that I would like to submit for exhibition -- there are ~~some~~ others that are either not completely resolved in my head or else in a state of flux.

The fiberboard box has four small boxes in it, and the wooden wine box one larger one. Three of these were shown at the University of Surrey and at the Westcott Art Centre in England as part of the seven artist photographers show.

I'll be interested to hear what you think of them, and glad to have the opportunity to submit them for consideration for the show.

Sincerely,

Margot

(Mrs.) Margot S. Kernan



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1601 - 38th Street N.W.  
Washington, D.C. 20007  
23 April 1970

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

Dear Peter,

I finally heard via the grapevine -- my mother, never the best way to hear anything -- that the boxes I sent at your request were not "developed enough" for the show. Would you please return them to me at your earliest convenience.

Thank you.

Very sincerely,

*Margot*  
(Mrs.) Margot S. Kernan

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	925.4

April 26th 1970

MAILING INSTRUCTIONS  
□□□□□□□□□□

FROM:

Name: Mrs. Margot Kernan  
1601 38th Street N.W.  
Washington, D.C. 20007

TYPE of MAIL:

Dear Margot:

Domestic to  
Washington, D.C.

TYPE of POSTAGE:

First Class  
Flat Mail  
Registered Mail  
Certified Mail  
Return Receipt  
Insured Mail

I am sorry for the delay in writing you, but after the exhibition opened I just couldn't seem to find a minute free. Your boxes arrived in good order and I was pleased to have the opportunity to consider them. In the end I chose not to use them for while I believe the ideas expressed in them are good, the articulation of these ideas did not meet the standard that was evident in the other work I exhibited. The physical execution of the work also bothered me, and as I told Nina, I felt that if you had continued working with the boxes the materials would most likely have changed and the whole effect would have been more complete. Of all the boxes I think the "Flag Holder" is the most successful.

Your mother and father came to the opening and apparently came back for a second look. I am sure they have told you about it, but I enclose a copy of the wall label and the checklist. I am returning the boxes to you under separate cover. I hope that if you get up this way while the exhibition is open (until July 5th) you will let me take you through it.

With best regards.

Sincerely,

Peter C. Bunnell  
Curator

FOR MAILROOM USE ONLY:

TO: Mrs. Margot Kernan  
1601 38th Street N.W.  
Washington, D.C. 20007

Return Receipt

POSTAL COST of MAILING: \$

MAILING DATE



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	MoMA Exhs.	125.4

cc: Photography into Sculpture  
P. Bunnell *initials*  
Registrar  
D. Palmer  
MF

## The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 ext. Modernart

*Mr. MILLAM, Jerry*

*see also need work folder*

April 8, 1971

April 8, 1971

### MAILING INSTRUCTIONS

FROM:

Name:

*Bunnell*

Dept.:

*Photog*

Ext.:

*2696*

TYPE of MAIL:

☒ Domestic, to: *Margot Kernan*  
*Washington, D.C.*  
☐ International, to:

To be

☐ Registered

☒ Insured

Contents:

*Photo Sculptures*

Value of contents:

*\$200*

TYPE of POSTAGE:

- ☐ First Class  
☐ Air Mail  
☒ Parcel Post  
☐ Air Parcel Post  
☐ Book Rate

### INTERNATIONAL ONLY

- ☐ Printed Matter  
☐ Air Printed Matter  
☐ Other:

All sheets will be returned to department of origin.

FOR MAILROOM USE ONLY:

☐ REG. N°

☐ INS. N° *2752433*

☐ Return Receipt

TOTAL COST of MAILING: \$

MLRM-1 (4/68)

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*Hall*

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*an Harrell*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

cc: Photography into Sculpture  
P. Bunnell  
Registrar  
D. Palmer  
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MAILING INSTRUCTIONS  
□□□□□□□□□□□□

Date: 4, 28, 70

FROM:

Name: Peter Bunnell	Dept.: Photog	Ext.: 2696
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TYPE of MAIL:

<input checked="" type="checkbox"/> Domestic, to: Margot Kerman Washington, D.C. <input type="checkbox"/> International, to:	To be <input type="checkbox"/> Registered <input checked="" type="checkbox"/> Insured
	Contents: Photo sculpture Value of contents: \$ 100

TYPE of POSTAGE:

<input type="checkbox"/> First Class <input type="checkbox"/> Air Mail <input checked="" type="checkbox"/> Parcel Post <input type="checkbox"/> Air Parcel Post <input type="checkbox"/> Book Rate	<b>INTERNATIONAL ONLY</b> <input type="checkbox"/> Printed Matter <input type="checkbox"/> Air Printed Matter <input type="checkbox"/> Other:
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All sheets will be returned to department of origin.

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<input type="checkbox"/> INS. N°	
<input type="checkbox"/> Return Receipt	
TOTAL COST of MAILING: \$	23¢ 40 INS. 63
MLRM-1 (4/68)	Hallett

Mr. MILLAM, Jerry

work folder  
8, 1971  
8, 1971

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

cc: Photography into Sculpture

P. Bunnell *small*  
Registrar

D. Palmer  
MF

## The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 *Public Modernart*

*see also  
damaged work folder*  
October 8, 1971

October 8, 1971

Mrs. H. Harrell  
257 Rocky Point Road  
Palos Verdes, California 90274  
257 Rocky Point Road  
Dear Mrs. Harrell: *California* 90274

I am writing to you concerning the two McMillan pieces, (female) and (child) that you have lent to the exhibition PHOTOGRAPHY INTO SCULPTURE. The exhibition is now in Phoenix, Arizona and will then be in San Francisco, closing there on December 26th. As you know, there is an additional showing for the exhibition after San Francisco in Los Angeles, however, you had requested that your two loans be withdrawn from the exhibition after San Francisco, showing for the exhibition after San Francisco in Los Angeles, however, you had requested that your two loans While it is a bit early to write you about the return details, I am doing so because I shall be away from the Museum for a month commencing the middle of November and wish to write details for the return of these works to the San Francisco museum before departing on my vacation. Are these works to be returned to the above address, or is there a possibility of your being in San Francisco that you would wish to collect them personally? Are these works to be returned to the above address, or is there a possibility of your being in San Francisco Looking forward to hearing from you, and I am enclosing a return envelope for your convenience.

Looking forward to hearing from you, and I am enclosing a return envelope for your convenience.

Sincerely,

Sincerely,  
Marie Frost  
Scheduling Manager  
Exhibition Program  
Scheduling Manager  
Exhibition Program

Enclosure

Enclosure

- 1- Please return to above address
- 2- I would appreciate their return as soon as possible

*Jan Harrell*



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*Peter Bunnell*

## The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

October 8, 1971

Mrs. H. Harrell  
257 Rocky Point Road  
Palos Verdes, California 90274

Dear Mrs. Harrell:

I am writing to you concerning the two McMillan pieces, (female) and (child) that you have lent to the exhibition PHOTOGRAPHY INTO SCULPTURE. The exhibition is now in Phoenix, Arizona and will then be in San Francisco, closing there on December 26th. As you know, there is an additional showing for the exhibition after San Francisco in Los Angeles, however, you had requested that your two loans be withdrawn from the exhibition after San Francisco.

While it is a bit early to write you about the return details, I am doing so because I shall be away from the Museum for a month commencing the middle of November and wish to write details for the return of these works to the San Francisco museum before departing on my vacation. Are these works to be returned to the above address, or is there a possibility of your being in San Francisco that you would wish to collect them personally?

Looking forward to hearing from you, and I am enclosing a return envelope for your convenience.

Sincerely,

*Marie Frost*  
Marie Frost  
Scheduling Manager  
Exhibition Program

Enclosure

- 1- Please return to above address
- 2- I would appreciate their return as soon as possible

*Joan Harrell*



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## The Museum of Modern Art

Marie

Peter

May 20, 1971

9.16.70

Jerry McMillan piece in Photography into Sculpture

Dear Jerry;

It was good to hear from you and I am sorry we couldn't get together. Just after your call the foot fell in here and it has been totally impossible for me to deal with the matter of slides from the Sculpture show. I hope you can understand and I am going to try to do something in the next few months and I'll let you know about it. I am sorry to let you down on this. The exhibition and has possible or not - it might be good to see if we could do it for the final Los Angeles showing at least.

Sincerely,

The piece is "Torn Day" No. 70.237 a-b The credit should now be

Peter C. Bunnell  
Curator

Collection of Mr. and Mrs. Manny Silverman, Los Angeles

To you you need to send a new loan form to, here is their address:

c/o Art Services Plastics, Inc.  
2221 Melrose Avenue  
Los Angeles, California 90046



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## The Museum of Modern Art

To Mario  
From Peter  
Date 9.16.70  
Re Jerry McMillan piece in Photography Into Sculpture

Mario:

McMillan has sold one of his pieces that is in the exhibition and has asked if the credit line could be changed. I don't know if this is possible or not - it might be good to see if we could do it for the final Los Angeles showing at least.

The piece is "Torn Bag" No. 70.237 a-b The credit should now be

Collection of Mr. and Mrs. Manny Silverman, Los Angeles

In case you need to send a new loan form &c. here is their address:

C/o Art Services Plastics, Inc.  
8221 Melrose Avenue  
Los Angeles, California 90046



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## The Museum of Modern Art

September 16th 1970

April 21, 1970

Mr. Manny Silverman  
Art Services Plastics, Inc.  
8221 Melrose Avenue  
Los Angeles, California 90046

257 Rocky Point Road  
Dear Mr. Silverman: *California* 90274

Jerry McMillan has notified us of your purchasing his "Torn Bag" which is included in the "Photography Into Sculpture" exhibition. The credit line for the work will be changed. I enclose a new loan form for the work and I would appreciate your completing both copies and returning the green copy to me. Please note the insurance value - Jerry had the piece insured for \$500 - in the correct space.

Many thanks for your repair of the small McMillan cube. It came back safely and is now back in the exhibition.

Enclosed is a copy of the Museum release, wall label, and the checklist. If you would like additional copies, let me know. The exhibition has caused a Sincerely, of controversy in the press, and I have enclosed copies of the articles which have appeared thus far. Future issues of Artforum, Saturday Review, Popular Photography, Creative Camera and Modern Photography will have coverage. I suspect these of Peter C. Bunnell at a month. In the June issue of Arts/Canada a Curator that I have written on the exhibition will be published along with several photographs and installation views.

The exhibition is now scheduled to tour the following universities and museums: Krannert Art Museum, Champaign, Illinois; Rice University, Houston, Texas; Fort Worth Art Center, Fort Worth, Texas; Vancouver Art Gallery, Vancouver, Canada; San Francisco Museum; and U.C.L.A. When the exhibition dates are settled, I will send them to you.

Our Registrar will be in touch with you about returning the those places by Jerry that I did not use.

Thank you again for your cooperation and interest in the Museum.

Sincerely,

Peter C. Bunnell  
Curator



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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 954-6300 Cable: Modernart

Department of Photography

February 19th 1970  
April 21, 1970

Mr. and Mrs. H. Harrell  
257 Rocky Point Road  
Mr. and Mrs. H. Harrell 90274  
257 Rocky Point Road  
Palos Verdes, California 90274

Dear Mr. and Mrs. Harrell: the loan forms and for granting permission to use Jerry's work in the exhibition. I notice on the I would like to take this opportunity to thank you for your generous loan of Jerry McMillan's work to our exhibition "Photography Into Sculpture." The exhibition has opened to considerable comment and it appears to be a great success with our public. I gather you have viewed the installation, and I trust you are pleased with it. Insurance for \$200. Would you let me know your feelings on this matter.

Enclosed is a copy of the Museum release, wall label, and the checklist. If you would like additional copies, let me know. The exhibition has caused a good deal of controversy in the press, and I have enclosed copies of the articles which have appeared thus far. Future issues of Artforum, Saturday Review, Popular Photography, Creative Camera and Modern Photography will have coverage. I suspect these will appear in about a month. In the June issue of Arts/Canada an essay that I have written on the exhibition will be published along with several photographs and installation views.

The exhibition is now scheduled to tour the following universities and museums: Krannert Art Museum, Champaign, Illinois; Rice University, Houston, Texas; Fort Worth Art Center, Fort Worth, Texas; Vancouver Art Gallery, Vancouver, Canada; San Francisco Museum; and U.C.L.A. When the exhibition dates are settled, I will send them to you.

Our Registrar will be in touch with you about returning those pieces by Jerry that I did not use.

Thank you again for your cooperation and interest in the Museum.

Sincerely,

Peter C. Bunnell  
Curator



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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Photography

February 19th 1970

Mr. and Mrs. H. Harrell  
257 Rocky Point Road  
Palos Verdes, California 90274

Dear Mr. and Mrs. Harrell:

Thank you for returning the loan forms and for granting permission to use Jerry's work in the exhibition. I notice on the loan form you have not completed the section dealing with insurance. I would assume you wish us to insure the pieces but I will need a value from you. The Pasadena Museum has requested insurance of \$125 for the "Tree Bag" which they own, and Patrick Blackwell who is loaning one of the "Box Portraits" has requested insurance for \$200. Would you let me know your feelings on this matter.

	(value)
Box Portrait (Female)	200.
Box Portrait (child)	200.
Door	200.

Thank you.

Sincerely,

*Peter C. Bunnell*  
Peter C. Bunnell  
Curator

*Hope you have  
a great show  
Joan Harrell*

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PASADENA ART MUSEUM

February 19th 1970

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

Mr. and Mrs. H. Harrell  
257 Rocky Point Road  
Palos Verdes, California 90274

Dear Mr. and Mrs. Harrell:

Thank you for returning the loan forms and for granting permission to use Jerry's work in the exhibition. I notice on the loan form you have not completed the section dealing with insurance. I would assume you wish us to insure the pieces but I will need a value from you. The Pasadena Museum has requested insurance of \$125 for the "Tree Bag" which they own, and Patrick Blackwell who is loaning one of the "Box Portraits" has requested insurance for \$200. Would you let me know your feelings on this matter.

(value)

Box Portrait (Female)

Box Portrait (child)

Door

Thank you.

Sincerely,

Peter C. Bunnell  
Curator

Enclosure



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PASADENA ART MUSEUM

February 12, 1970

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

Dear Peter:

Please find enclosed the completed and signed loan form for the Jerry McMillan piece. I understand that Mr. Terbell will return his form under separate cover.

When I checked with Cart & Crate, they informed me that both works would be picked up here during the week of February 23.

How is life at MOMA? Everything is very hectic here, as usual.

I hope to see you on the West Coast again in the future.

Best regards,

*Maggie Hargreaves*

Margaret A. Hargreaves  
Registrar

Enclosure

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February 9th 1970

Mr. Fred Parker  
Pasadena Art Museum  
Orange Grove and Colorado  
Pasadena, California

Dear Fred:

Good talking to you. Enclosed are the loan forms for the two Jerry McMillan bags I would like to borrow. You can have your Registrar complete the one for the Museum and ask Mr. Terrbell to complete the other. The green copies of each are to be returned to me.

We have made arrangements with Cart and Crate to pick up the two pieces and ship them to us. I image they will have called the Museum before this letter gets there. Trust all this is clear and easy.

I want to get this off fast... I'll send you another letter on the exhibition details and the other questions in a day or so.

All best,

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 9th 1970

February 9th 1970

Mrs. Jean Harrell  
257 Rocky Point Road  
Palos Verdes, California 90274

Dear Mrs. Harrell:

Jerry McMillan has probably told you of my interest in including his work in my forthcoming exhibition "Photography Into Sculpture." I spoke with Jerry about my selection and I trust he is gathering the objects. I have enclosed loan forms for three pieces in your collection. I would appreciate your filling them out and returning the green copies to me. Most of the detailed data, such as size, date, &c., I can obtain from Jerry, so it is really a matter of your approving the loan. I am not sure of my using the various windows and doors, but I wanted to have the material here just in case. Should I not use them I will return the loans to you. I am sure, however, that I wish to show the two box portraits.

Thank you for your consideration. I am from you and Robert Rauschenberg. If you choose to list the owner of the girl with Levi's bag as Ed Rauschenberg then fill in his name and address- if not fill in your own. I have gone to Jean Harrell directly although I rather you will have her material (the door, and two boxes) picked up and taken to Curt and Greta. Fill out these loan forms and return the green copies. I have enclosed a biographical form which I would like to have at your first convenience. Also would you date all the pieces I have requested and also list any other you wish to give them. On the attached list is a summary of all the pieces of yours I have requested. Love, Peter C. Bunnell

Sincerely,

Peter C. Bunnell  
Curator

All best,

Peter C. Bunnell  
Curator



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Jerry McMillan Pieces for Consideration in "Photography into Sculpture"

February 9th 1970

True Bag  
False Bag

Mr. Jerry McMillan  
1024 1/2 North Western Avenue  
Los Angeles, California 90029

Pasadena Art Museum  
Mr. Thomas Terrbell  
McMillan at Angell  
McMillan  
McMillan

Dear Jerry:

Good talking to you and I trust things are clear. I have spoken with the Pasadena Museum and they will loan their bag and also have written to Mr. Terrbell. Those two pieces will be taken care of. Pat Blackwell will be in this week with his "box."

I hope you will do everything you can to make the Cart and Crate deadline of February 16th (or shortly thereafter). However, if you cannot deliver all the pieces at least take over those you can and you can then send on the others later. I will still need them quick.

Inenclose loan forms for the material from you and Robert Rowan. If you choose to list the owner of the girl with Levi's bag as Ed Angell then fill in his name and address- if not fill in your own. The loan forms have gone to Jean Harrell directly although I gather you will have her material (the door, and two boxes) picked up and taken to Cart and Crate. Fill out these loan forms and return the green copies to me. I also enclose a biographical form which I would appreciate having at your first convenience. Also would you date all the pieces I have requested and also list any titles you wish to give them. On the attached list is a summary of all the pieces of yours I have requested. More soon.

All best,

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Jerry McMillan Pieces for Consideration in "Photography Into Sculpture"

Bags

June 25th 1969

Tree Bag  
Polka Dot Bag  
Girl with Levi's  
Crushed Paper Bag Avenue  
Torn bag with interior

Pasadena Art Museum  
Mr. Thomas Terrbell  
McMillan or Angell  
McMillan  
McMillan

Dear Jerry:

Boxes

I don't believe I ever wrote you to thank you for a fine  
discussion in your studio. I received McMillanraphs of the  
Female from the Pasadena Museum Jean Harrell  
Child the piece will appear in Jean Harrell  
Female photographs in the fall Robert Rowan  
Female that you receive a copy Pat Blackwell

Windows and Doors

I discussed with you the plans for the exhibition that  
I discussed with you. It is scheduled to open here early next  
year and I want to include your work Jean Harrell  
Door McMillan  
Window (apartment & lights) McMillan  
Window (empty lot, pattern Louis, McMillan  
There will be paper, blue/green).

It will deal with new developments in the medium toward  
the three-dimensional or volumetric object. I am anxious to have  
each artist represented with the finest work and hopefully his  
most recent. Therefore, I want to again look over your work before  
I make a final selection. I now plan to be in Los Angeles late  
in October and I'll contact you. I have not yet had a chance to  
see your pieces in the White and Blackwell collections but I will  
do so soon. I will be able to borrow from museums, collectors 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.

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

Cordially,

Feder C. Buckell  
Curator



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	MoMA Exhs.	925.4

March 31, 1969

THE PASADENA ART MUSEUM

June 25th 1969

Mr. Peter Bunnell  
Depa  
Muse  
1024 1/4 Northwestern Avenue  
Los Angeles, California

New Dear Jerry:

Dear Mr. I don't believe I ever wrote you to thank you for a fine afternoon in your studio. I received photographs of the "Tree Bag" from the Pasadena Museum and I am pleased to tell you that the piece will appear in my article on sculptural/volumetric photographs in the fall issue of Art In America. I will see that you receive a copy of the issue.

I am now 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. It has created considerable interest already and I now believe it will be shown in San Francisco, Los Angeles, St. Louis, and possibly Chicago. Hopefully there will be a publication.

It will deal with new developments in the medium toward the three-dimensional or volumetric object. I am anxious to have each artist represented with the finest work and hopefully his most recent. Therefore, I want to again look over your work before I make a final selection. I now plan to be in Los Angeles late in October and I'll contact you. I have not yet had a chance to see your pieces in the White and Blackwell collections but I will do so soon. I will be able to borrow from museums, collectors 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.

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

Cordially,

Peter C. Bunnell  
Curator



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

March 31, 1969

THE PASADENA ART MUSEUM

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

Dear Mr. Bunnell:

I apologize for the delay in sending you photos of 3 of  
Jerry McMillan's works. Enclosed are glossies of:

Tree Bag, 1966

Bag, 1966

Window #4, 1965

The credit lines for these three are to read:

Tree Bag: Pasadena Art Museum, Gift of Mr. Frederick G. Runyon

Bag: Owned by the artist.

Window #4: Owned by the artist.

I hope these help with your article.

Sincerely,

*Judy Riley*

Judy Riley  
Acting Registrar



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

NEIMANAS, Joyce

2nd Ltr.

2-20-70

January 13, 1970

Miss Joyce Neimanas  
744 Dobson Street  
Evanston, Illinois 60202

Dear Miss Neimanas:

I am at present gathering material for an exhibition of sculptural and volumetric uses of the photograph to open here this spring. I am acquainted with your work through its inclusion in the recent "Vision and Expression" exhibition. If you have done additional work along the lines of that illustrated in the catalogue or that might relate to my topic in general, I would appreciate your sending me slides or photographs of it. Also if you know of any other persons in your area working along similar lines, you might also have them get in touch with me. Thank you and I look forward to hearing from you.

Sincerely,

Peter C. Bunnell  
Curator

PCB/jwb



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

FROM: JOYCE NEIMANAS  
1723 WOODLAWN  
GLENVIEW ILL. 60025.

February 16, 1970

Dear Sir:

Because I am in the process of moving, I have misplaced a letter that was sent to me in regard to sending slides for a show on volumetric photographs. I am interested in submitting work for the exhibit but I would like to know to whom I send the slides?

SLIDES #20 }  
31 } PLATES  
29 }

Sincerely,  
Joyce Neimanas  
744 Dobson  
Evanston, Ill. 60202.

As of Feb. 28<sup>th</sup>  
1423 Woodlawn  
Glenview, Illinois 60025

8 }  
3 } BOXES  
6 }

PHOTOGRAPHS OF OBJECTS  
IN THEIR ORIGINAL BOXES

SLIDES #2 - ONE OF TWO BURLAP BAGS  
WITH STITCHING.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

FROM: JOYCE NEIMANAS  
1723 WOODLAWN  
GLENVIEW ILL. 60025.

1770  
FEBRUARY 26<sup>TH</sup> FRIDAY.

DEAR MR. BUNNELL:

I'M SORRY I HAVE NOT SENT SLIDES  
SOONER BUT I AM IN THE PROCESS  
OF MOVING AND HAVE TO FIND THINGS.

SLIDES #20 } PLATES  
31 }  
29 }

THEY SHOULD BE SHOWN IN  
THEIR ORIGINAL BOXES WITH  
WRAPPING SIMPLY OPENED.

(EGG AND TOAST PLATE NO LONGER  
EXISTS)

SLIDES #4 }  
#11 }  
8 } BOXES  
3 }  
6 }

PHOTOGRAPHS OF OBJECTS  
IN THEIR ORIGINAL BOXES

SLIDES #2 - ONE OF TWO BURLAP BAGS  
WITH STITCHING.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	125.4



EVANSTON TOWNSHIP HIGH SCHOOL  
1400 DODGE AVENUE - EVANSTON ILLINOIS 60204

March 10, 1970

March 5th 1970

Mr. Peter C. Bunnell, Curator

Mrs. Joyce Neimanas  
1423 Woodlawn Street  
Glenview, Illinois 60025

Dear Mr. Bunnell:  
Dear Mrs. Neimanas:

The boxes are actual boxes but the objects in them are. Thank you for sending the slides. I am interested to know more about the work. I take it that the boxes which contain the ties are the actual boxes from the store - however, are the photographs of the ties sculpted in any way or are they cut-out photographs (flat) of the objects? Could you describe more fully the packaging of the plates - one to a box, &c.? Are the photographs printed directly onto the plates or are they dimensional in any way? The photographic reality is important to the piece since any other medium imposes, to a greater degree, the artist's hand in production (his skill). Although I am concerned with the artist photographic qualities of the piece, I am more concerned with the photograph and boxes as a unit or a total piece that entitles.

Peter C. Bunnell  
Curator

The plates, on the other hand, can be removed from the wrappings if the viewer wishes but the idea is to package, send, and receive a photographic dinner, consequently the dishes should be displayed in their original boxes (single) with the wrappings simply pulled back or opened. The photographs are printed directly on the plates but the total image is dimensional.

Sincerely,

A handwritten signature in cursive script that reads "Joyce Neimanas".

Joyce Neimanas  
1423 Woodlawn  
Glenview, Illinois  
60025

JN:SF



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4



EVANSTON TOWNSHIP HIGH SCHOOL  
1600 DODGE AVENUE · EVANSTON ILLINOIS 60204

March 10, 1970

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

Dear Mr. Bunnell:

The boxes are actual boxes but the objects in them are photographs. They are the actual size of the object but not cut out. The photograph is the whole bottom of the box. By doing this, I was able to maintain the illusion of the real object to a fuller extent because it has its own shadows. The objects are abstracted from reality in two ways, color and space, but are "super real" in that they force the viewer to see all other aspects of the object in its simple surroundings, mainly the inside of a box. The photographic reality is important to the piece since any other medium imposes, to a far greater degree, the artist's hand in production (his skill). Although I am concerned with the artist photographic qualities of the piece, I am more concerned with the photograph and boxes as a unit or a total piece that cannot be seen as separate entities.

The plates, on the other hand, can be removed from the wrappings if the viewer wishes but the idea is to package, send, and receive a photographic dinner, consequently the dishes should be displayed in their original boxes (single) with the wrappings simply pulled back or opened. The photographs are printed directly on the plates but the total image is dimensional.

Sincerely,

Joyce Neimanas  
1423 Woodlawn  
Glenview, Illinois  
60025

JN:SF



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

March 19th 1970

April 21, 1970

Mrs. Joyce Neimanas  
1423 Woodlawn  
Glenview, Illinois 60025

Dear Mrs. Neimanas:

Thank you for your letter. At this late date I probably should not be inquiring about further work, but if it would not be too difficult for you, could you send me two pieces. I would like to see the tie and box (polka dot one) and one of the plates and its box (the far right plate in the slide showing the four looks most interesting to me). I am not sure I can use either one but having them here would help in making my decision.

Many thanks.

Sincerely,

In the future I hope to prepare an illustrated essay on the subject and I may be back to you concerning your work. Incidentally, I thought the work illustrated in the Akron catalogue was most interesting.

Peter C. Bunnell  
Curator

Enclosed is some data on the exhibition which will give you a greater sense of my purpose. In the June issue of Arts/Canada there will be an elaborate portfolio of photographs and installation photographs.

With best regards, I am returning your work under separate cover.

Sincerely,

Peter C. Bunnell  
Curator



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	MoMA Exhs.	925.4

MAILING INSTRUCTIONS  
0000000000000000

Date: 4.21.70

FROM:

Name: Peter Bunnell      Dept: Photography      Ext: 2675

TYPE of MAIL:

☒ Domestic, to: Joyce Neimanas, Glenview, Illinois  
☐ International, to:

To be: ☐ Registered ☒ Insured

Contents: Photographic equipment

Value of contents: \$ 100

April 21, 1970

TYPE of POSTAGE:

☐ First Class  
☐ Air Mail  
☐ Surface Post  
☐ Air Parcel Post  
☐ Book Rate

Mrs. Joyce Neimanas  
1423 Woodlawn  
Glenview, Illinois 60025

INTERNATIONAL ONLY

Dear Joyce:

I was already installing my exhibition when your work arrived, but I did consider it for the show. In the end, however, I concluded that in the context of the exhibition the two pieces were not entirely relevant. Of the two, I particularly enjoyed the tie and box feeling that it went into some highly sophisticated ideas concerning the medium and also had less of the decorative element which could be associated with the plate. You are quite right that more of the boxes would have added to the concept and its resolution.

In the future I hope to prepare an illustrated essay on the subject and I am back to you concerning your work. Incidentally, I thought the work illustrated in the Akron catalogue was most interesting.

Enclosed is some data on the exhibition which will give you a greater sense of my purpose. In the June issue of Arts/Canada there will be an elaborate portfolio of photographs and installation photographs.

With best regards. I am returning your work under separate cover.

Sincerely,

Peter C. Bunnell  
Curator

MLRM-1 (4/68)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

**MAILING INSTRUCTIONS**

□□□□□□□□□□□□□□

Date: 4.21.70

FROM:

Name: Peter Bunnell	Dept.: Photography	Ext.: 2695
------------------------	-----------------------	---------------

TYPE of MAIL:

<input checked="" type="checkbox"/> Domestic, to: Joyce Neimanas Glenview, Illinois  <input type="checkbox"/> International, to:	To be <input type="checkbox"/> Registered <input checked="" type="checkbox"/> Insured
	Contents: Photographic sculptures
	Value of contents: \$ 100

TYPE of POSTAGE:

<input type="checkbox"/> First Class <input type="checkbox"/> Air Mail <input checked="" type="checkbox"/> Parcel Post <input type="checkbox"/> Air Parcel Post <input type="checkbox"/> Book Rate	<b>INTERNATIONAL ONLY</b> <input type="checkbox"/> Printed Matter <input type="checkbox"/> Air Printed Matter <input type="checkbox"/> Other:  <i>LIBRARY RATE 11¢</i>
--	---

All sheets will be returned to department of origin.

FOR MAILROOM USE ONLY:

<input type="checkbox"/> REG. N°
<input type="checkbox"/> INS. N° 2752447
<input type="checkbox"/> Return Receipt
TOTAL COST of MAILING: \$ <i>INS. 40¢ LIB. RATE 11¢ 51¢</i>
MLRM-1 (4/68)

*Hattberg*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

NETTLES, Bea

~~and hite~~

1006 W Church  
Champaign, Illinois 61820  
January 16, 1970

January 13, 1970

Miss Bea Nettles  
1006 West Church  
Champaign, Ill. 61820

Dear Miss Nettles:

As you have perhaps heard, I am organizing an exhibition of sculptural and volumetric uses of the photograph to open here this spring. On a recent visit to the west coast, Robert Fichter suggested I write to you concerning your work. I understand you are working with sensitized linen or other cloth in a sculptural manner. If it would be possible, I would like to have you send me slides or photographs of your recent work in order that I might consider it for the exhibition.

If you know of any other person in your area working along these lines, I would appreciate your having them contact me. Thank you and I look forward to hearing from you.

Sincerely,

Peter C. Bunnell  
Curator

FCE/jwb



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

1006 W Church  
Champaign, Illinois 61820  
January 16, 1970

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

Dear Mr. Bunnell:

I was very pleased to receive your letter of January 13 requesting slides of my work. I have continued working with "stuffed" photographs since Robert Fichter saw my work this summer. The most recent work I will need to take slides of.

I have also recently used photo silkscreen on cloth in large paintings as well as photo-lithography on cloth stitched together. I'm not sure if you have scale limitations, but I will send you slides of these pieces as well.

Hopefully the slides will be in your hands by the end of next week.

Thank you again for your interest.

Sincerely,

*Bea Nettles*

Bea Nettles



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

home - 217-356-8846

1006 W Church  
Champaign, Illinois 61820  
January 25, 1970

studio 217-333-2764

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

Dear Mr. Bunnell:

I hope that you have received the slides of my recent work for consideration for your sculptural photography show. They were sent from Champaign on January 21.

I am sending you two more slides that I just received of a Movie Box that I made this fall. It contains eighteen photographs printed on one long roll of paper and hand toned. The image is advanced by turning the knobs at the top of the box.

There were a few empty spaces on the plastic sheet that I sent my other slides in. I would appreciate it if these slides could be put with the others.

Thank you very much for your consideration of my work.

Sincerely,

Bea Nettles

*Bea Nettles*

enc. 2 slides



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

1006 W Church  
Champaign, Ill 61820  
February 16, 1970

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

Dear Mr. Bunnell:

I am sending you the forms that you left with me. In addition I'm including a list of exhibitions that I have had printed, mainly to show the nature of my background.

It was so good to meet you. I hope that the rest of your trip was enjoyable and perhaps not as rushed. Your comments on my work were very helpful...its been a long time since I've had such a valuable critique.

I'm quite anxious to get back to the darkroom after the mess of semester break, etc. Unfortunately today I discovered that the "powers that be" have denied me a key to the University darkroom, so it looks like I shall be haunting the YMCA basement facilities. Surely someday I shall have my own equipment.

Thank you again for making the special effort to see my work.

Sincerely,

*B. Nettles*

Bea Nettles



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	MoMA Exhs.	925.4

1006 W Church  
Champaign, Ill 61820  
Feb 24, 1970

Mr. Peter Bunnell  
Curator, Photography Department  
The Museum of Modern Art  
New York, N Y

Dear Mr. Bunnell:

The crate of work is on its way, as a matter of fact it might reach you before this letter. I'm enclosing a receipt for the crate materials and the shipping amounting to 19.52.

The "Settling Landscape", a stitched lithograph was already set up in a semester show in the art building. It actually was less sculptural than the "Wanton wags with woeful words the winds bewail.. " so I've only sent the latter.

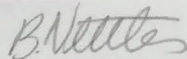
Also, I took the liberty of substituting a new photo in "Garden with Statue"...for it occurred to me that that was a photo of myself that was taken by a friend, and I would prefer to avoid any ownership difficulties.

Things seem to be working out. The Graduate painters may have a darkroom of their own within the next month. Until then I'm printing in the basement of some friends.

Thank you again for the letter to the Art Institute of Chicago. I shall be going up there to show them some actual work during the first week of March.

Best of luck with the show..its bound to be exciting.

Sincerely,



Bea Nettles

enc.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

1006 W Church  
Champaign, Ill 61820  
March 4, 1970

Peter Russell  
Curator of Photography  
The Museum of Modern Art  
11 W 53rd St.  
New York, NY 10019

April 28th 1970

Dear Mr. Russell:

*Bea Nettles*  
Dear Bea: As you see by the tie I am enclosing, I have found a place to do photosilkscreens. You and Robert Pichter and

Here is the check. Great to hear about the job - I think you will like Rochester. There are a number of good people there... as you know. You might write Nate Lyons about your coming; perhaps he could use you in connection with his Buffalo program. You should also enjoy the House with Tom Barrow and Harold Jones.

If the Registrar hasn't been in touch with you already, they will soon. The remaining work will be sent back to you in Champaign.

Come see us soon!

I'm glad that the work arrived safely. The crate was surprisingly heavy for its size, but I wanted to make sure the things were well.

Best,

Thank you again.

Sincerely,

*B Nettles*

Bea Nettles

enc.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

1006 W Church  
Champaign, Ill 61820  
March 4, 1970

Peter Bunnell  
Curator of Photography  
The Museum of Modern Art  
11 W 53rd St.  
New York, NY 10019

Dear Mr. Bunnell:

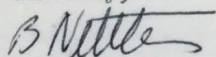
As you can see by the tie I am enclosing, I have found a place to do photosilkscreens. You and Robert Fichter are now owners of a limited edition. Thank you very much for the letter to the Chicago Art Institute...it was very helpful and I had an interesting interview yesterday with several people there concerning a Visiting Photographer program that they are establishing.

I am sending you a list of names and addresses for invitations to the opening. Would these invitations be sent only if some of my work is included in the show? As soon as you have reached a decision as to whether work of mine will be included I would greatly appreciate hearing from you. I am considering going to Rochester, New York for an interview with Nazareth College and could arrange to make it to the opening on April 7th.

I'm glad that the work arrived safely. The crate was surprisingly heavy for its size, but I wanted to pack the things well.

Thank you again.

Sincerely,



Bea Nettles

enc.



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	MoMA Exhs.	925.4

March 13, 1970

Miss Bea Nettles  
1006 West Church  
Champaign, Ill 61820

Dear Bea:

Yes, you will be in the show --- exactly which pieces or pieces I have yet to determine. So do come for the opening, it will be great to have you here.

You will never guess who has requested the exhibition for the first showing following New York ... the Krannert Art Museum.

Many thanks for the tie and look forward to seeing you --- if I can get up the nerve, I'll even wear it. I'd be very pleased for you to have it... consider All best.

I shall be leaving here in June and will be Cordially, at Fenland in the most of the summer. Move to Rochester in August probably.

It has been a pleasure meeting you and I Peter C. Bunnell drop by and say hello probably one day Curator

PCB/jwb

Sincerely,

*Walter*  
Bea

(I can always be reached at 1025 SE 6th Ave.  
Gainesville, Fla 32601

*I think the show was quite exciting...  
I expected it would shake  
up a few folks...*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Hello...

Thank you for all the goodies...I dont see too many NY Times out here. I was surprised to see my little stuffed ladies in the Newspaper....

I have accepted the job in Rochester at Nazareth College. I'M quite excited about it...its a very new facility and looks good. So I shall certainly be visitin NY occasionally next year.

Yes, 25\$ is right for Pleasant Pasture... I'd be very pleased for you to have it... consider it yours now.

I shall be leaving here in June and working at Penland in NC most of the summer. Move to Rochester in August probably.

It has been a pleasure meetin you and I'll drop by and say hello probably one day soon

Sincerely,

Bea

*Wether*

(I can always be reached at 1822 NW 6th Ave  
Gainesville, Fla 32601

*I think the show was quite exciting...  
I expected it would shake  
up a few folks....*

Later.

Cheers,

p.s. the titles on the slides are working ones. Official ones to come later.

*Barnato, JAMES  
+  
W.N., Robert*

St.  
, Ca, 91324

the sunny West.

beginnings of

blue pieces

le will be sent

concept and

up (not actual

est. Each  
base, (complete  
7 8 ft long.  
think they will  
nit with back.  
ge on a horizontal  
etch.

Printed 3 sets-  
"tracks" We will  
g, so the high-  
next week in S.F.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Hello...

Just a note to tell you that the crate of my work has arrived in good condition...

Hopefully I will be leaving Champaign in good condition in about three or four days.

After a visit in Fla I will go to Penland school in the mts of NC...

Then moving to Rochester, where I will be teaching.... I think I already told you all of this.....

Well...thank you again

Best,  
Bea Nettles



little notes from you...

getting to NYC April and staying with friends... the sights.

very brief visit at call you at home first

it has been such a and responsibility heavy in winter

with RIT for next year. ore try....

ar Ionia visit

ea

St.  
, Ca, 91324

the sunny West.

beginnings of

blue pieces

le will be sent

concept and

up (not actual

est. Each  
base, (complete  
8 ft long.  
think they will  
hit with back.  
ge on a horizontal  
etch.

Printed 3 sets-  
'tracks" We will  
g, so the high-  
next week in S.F.

Later.

Cheers,

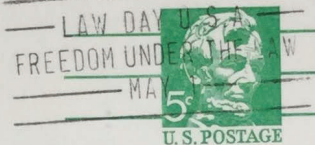
p.s. the titles on the slides are working ones. Official ones to come later.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Nettles  
1822 NW 6th Ave  
Gainesville, Fla 32609



Peter Bunnell  
Curator of Photography  
The Museum of Modern Art  
11 W 53  
New York, NY 10019

Barnato, JAMES  
+  
W.N., Robert

St.  
, Ca, 91324

the sunny West.

beginnings of

Of course..I miss Florida

Have signed my contract with RIT for next year.  
Will give Rochester one more try....

I'm looking forward to your Ionia visit

See you soon

Happy Spring

Bea

blue pieces

le will be sent

concept and

up (not actual

est. Each  
base, (complete  
7 8 ft long.  
think they will  
hit with back.  
ge on a horizontal  
etch.

Printed 3 sets-  
"tracks" We will  
g, so the high-  
next week in S.F.

Later.

Cheers,

p.s. the titles on the slides are working ones. Official ones to come later.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Hello Peter....

Surely enjoy receiving little notes from you...

Hooray..I shall be finally getting to NYC April 8-12. Bringing my sister and staying with friends... hope to show Connie Nettles the sights.

Will try to drop by for a very brief visit at the Museum...will try to call you at home first to confirm.

Ionia is lovely today..but it has been such a hard winter..the loneliness and responsibility of "making pictures" seems heavy in winter

Of course..I miss Florida

Have signed my contract with RIT for next year. Will give Rochester one more try....

I'm looking forward to your Ionia visit

See you soon

Happy Spring

Bea

St.  
, Ca, 91324

the sunny West.

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Cheers,

p.s. the titles on the slides are working ones. Official ones to come later.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Pennuto, James  
+  
Brown, Robert

18419 Napa St.  
Northridge, Ca, 91324

1/20/70

Dear Peter:

Hi ho! Hope you had a nice change of pace out here in the sunny West. Enjoyed seeing you again and hope you can make it often.

Here are slides of the pieces you saw, plus shots of the beginnings of our next piece.

A run down on the slides.

- 1st row- "Hill" three different prints (2 different blue pieces and 1 brown piece)
- 2nd row- "Tracks" 1 brown and 1 blue (the blue slide will be sent by Jim.)
- 3rd row- "Three stage fault" - slides showing the concept and photographic image that will be used.
- 4th row- "Three stage fault" slides of plastic mockup (not actual image.)

The new piece is better and bigger of course, than the rest. Each section is horizontal, a 16" x 20" image on a 24" x 30" base, (complete unit). Side by side they would cover about 2 ft. high by 8 ft long. Running vertical it would be 6 ft. high by 30" wide. We think they will look good either way. Each section will be a complete unit with back. The finished photographic image will be a horizontal image on a horizontal base. The plastic mockup pictured here is only a 3 D sketch.

I have finished the printing and sent the pieces to Jim. Printed 3 sets- 2 in Olive drab green and 1 in blue similar to the blue "tracks" We will probably add another color to the image by spray painting, so the high-lights will be in a different color. I plan to help him next week in S.F.

Will keep you posted on our progress.

Later.

Cheers,

p.s. the titles on the slides are working ones. Official ones to come later.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Jan. 10, 1970

Dear Peter:

Arnold, Associate Curator

It was a pleasure to meet and talk with you when you were here in San Francisco. I assume by now your well into organizing the show. Just talked to Bob about our next project, we're both very excited about it. He will be sending you slides of the works you saw when you were in L.A. and of the drawing and mock-up of our current project which will be completed in the next two to three weeks. When the work is finished we will shoot up the slides. We felt this was the best way to handle it, in view of the time limit.

I've worked out the problems of hanging which we discussed when you here. It's a simple and direct method. A backing (normally opaque) with two small holes for inserting hooks or nails.

I am looking forward to the opening in April, so you can definitely expect both my<sup>wife</sup> and I to be there. We are making arrangements with friends to put us up.

By the way... Would you please send us 25 to 30 invitations if it is at all possible? There's a few people around the country that will be interested in this show.

Both Bob and I want to thank you for your consideration and insight into our work and look forward to the show and it's opening.

Jim Pennuto

1317 Hyde St. #1  
San Francisco, Ca.  
94109

Sincerely,

*Jim Pennuto*

Jim Pennuto  
1317 Hyde  
San Francisco, Ca.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Jan. 25, 1970

Mr. Peter Bunnell, Associate Curator  
of Photography  
The Museum of Modern Art  
11 53rd St.  
New York, N.Y.

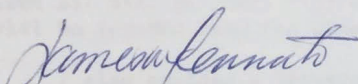
Dear Peter:

Enclosed find slides of Track image (blue). I've worked out the "bugs" as you can see. The two images are a rigid diptych and are permanently attached to a opaque backing. This will insure a more simpler means of handling and installation.

We are working on our next project which you have a photo. We're in the final stages of production, now working on molds which will give the image its three dimensional orientation. In about two weeks you should have slides of this new work.

Look forward to hearing from you.

Regards,

  
James Pennuto

1317 Hyde St. #1  
San Francisco, Ca.  
94109



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

February 9th 1970

Mr. Robert Brown  
Mr. James Pennuto  
1317 Hyde Street  
San Francisco, California 94109

Dear Jim:

Good talking to you and I'm sorry I called you the first time just after Bob left - this selection process has taken more time than I anticipated. The work you have both done is marvellous and I can't wait to see it here. I'm a little sorry not to have a chance to use the "Hill" (Brown #1) but I'm sure it will be a star in Fred Parker's show. I have enclosed loan forms for the three other pieces - though it might be that I can only show two here. Fill out both pages of the form and return the green copy to me. The forms can be made out in both your names but only you need sign them since you have possession of the pieces.

As I said the shipping will be done by the Pierce-Randolph Storage Co., Ltd. and if you can have them over there by the 16th all will be fine. They will handle everything and the works will be insured from the time you leave them.

I also enclose a biographical form for you to fill out and return to me. When more is known about the opening I'll send you data.

Pleased everything has worked out so well.

That's all for now.

Cordially,

All best,  
Peter C. Bunnell  
Curator

c.c. Robert Brown

Peter C. Bunnell  
Curator



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

18419 Napa St.  
Northridge, Ca. 91324

February 16, 1970

Peter C. Bunnell, Curator  
Department of Photography  
The Museum of Modern Art

February 9th 1970

Mr. Robert Brown  
18419 Napa Street  
Northridge, California 91324

Dear Peter:

Dear Bob:

Enclosed is a copy of a letter to Jim Pennuto and also the loan forms for the three works I have requested from you both. Since Jim is in physical possession of the works he can act as lender; however, the works will be credited to both of you. I enclose a biographical form which I would like you to complete and get back to me at your earliest convenience.

I have given some thought to possibly including the large transparencies. At this time I cannot say for sure if they would work - in terms of having the proper viewing environment for them. Also I am so very pleased with the vacuum pieces that I'm not even sure you would want to show the others. Should I decide further I will contact you by phone.

The show is coming very well. Artforum and Life have expressed interest in it and it will show at the Vancouver Art Gallery (Canada), either U of C at Berkeley or the San Francisco Museum, at Pasadena or UCLA, and interest has come in from Milwaukee, Fort Worth, and Washington. The work I have received thus far - including some from persons completely unknown to me - would blow your head. I hope New York can take the show.

That's all for now.

All best,

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

18419 Napa St.  
Northridge, Ca. 91324

February 16, 1970

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

Dear Peter:

Hello there. Glad to hear the show is coming along fine. I think you are putting together a very important show; one that will open many peoples eyes to today and to the way artists are using the photographic medium as a contemporary artistic tool. I hope this show will cause people to reevaluate what is Photographic and for Photographers to question their aesthetic. I am looking forward to seeing the show. Both Cherie and I are planning to come to New York for the opening. We look forward to seeing you there.

The new piece is a beauty. We feel it is much more sophisticated and finished than the others. We have gotten the process all together now and think you will see a significant development.

Am enclosing the rap sheet you sent. Will keep in touch.

Saw Gail in S.F. recently. She has gotten out of the Buddhist thing completely and is living in Berkeley at 2302 Webster. Wasn't sure if you knew that or not.

See you later,

*Bob*



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Feb. 16, 1970

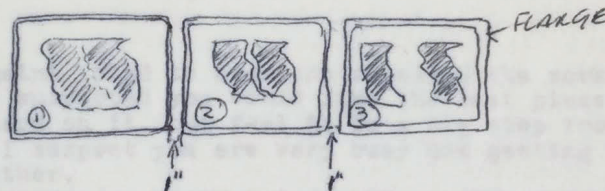
Mr. Peter C. Bunnell, Curator  
Department of Photography  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

Dear Peter:

Got the work off to the Shippers today without a sweat...  
The loan forms, etc. find enclosed. If you need more information let me know.

Now for the hanging of the "3 Phase Split", I would like to see a one (1") inch space between the three pieces, measuring from the flange.

Example:



As for the "Tracks", if you keep the hanger holes level, you'll have the correct angle of the piece.  
The "Hill" is self-explanatory.

I hope this letter has found you right on and staying there.

Cordially,  
*James W. Pennuto*  
James W. Pennuto



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

Peter C. Bunnell, Curator  
Department of Photography  
The Museum of Modern Art  
New York, New York 10019

18419 Napa St.  
Northridge, Ca. 91324

March 10, 1970

Peter C. Bunnell, Curator  
Department of Photography  
The Museum of Modern Art  
New York, New York 10019

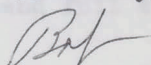
Dear Peter:

Hi ho again! Glad to hear you received the work and enjoy it. We suspected you would like the last piece. We worked very hard on it, but feel it is a big step from the other ones. I suspect you are very busy now getting the show all together.

Here are a few names of friends etc.. There are a couple of question marks, which I thought you could fill in. Thanks.

Looking forward to the show.

Sincerely,



Robert Brown



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

May 18, 1970

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

18419 Napa St.  
Northridge, Ca. 91324

March 30, 1970

Peter C. Bunnell, Curator  
Department of Photography  
The Museum of Modern Art  
New York, New York 10019

Dear Peter:

Hi ho there! How's the snow?

Looking forward to the splash your show is going to make on New York. Alfred never had it like this. Sock it to 'em Peter.

My regrets Cherie and I can not make it back. It's a big disappointment to us but we feel we can't lay out the bread for the trip. We will be pumping Jim and Terry for all the news when they return. Want Jim to take some shots of the show. I know you will put together a beautiful exhibit and that it will be received very well.

More news- I'm coming out with a publication, in about 3 weeks. Won't elaborate, but surprise you. Also- leaving L.A. (at last) and back to S.F. to spend full time on art work. Wish me luck.

Will keep in touch.

Best to you,

*Bob*  
Bob Brown



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

May 18, 1970

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

Dear Peter:

Enclosed find a copy of the letter I sent to Mr. Stonehill. Also you will find a label, that I wish you to attach to "Tracks" (blue) 1/5.

Along with the replacement for "Tracks"(blue) 1/5, I have completed the two (2) "Hill"s (brown) 1/5 & 2/5.

They will be crated and shipped in one (1) box Via REA AIR.

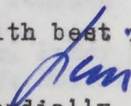
Contents of Box:

1 ea. "Tracks" (blue) 2/5

1 ea. "Hill" (brown) 1/5

1 ea. "Hill" (brown) 2/5

With best regards.

  
Cordially,

James W. Pennuto



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

18 May 1970

Mr. John Stonehill  
131 Charles Street  
New York, N. Y. 10014

June 1st 1970

Dear Mr. Stonehill:

The replacement for the piece titled "Tracks" (blue) 1/5 that your mother purchased, should arrive at the Museum of Modern Art on or about the 25th. of May. Please contact Mr. Peter Bunnell at the Museum telephone number 245-3200 as to the arrangements for picking up the work.

We are sending under separate cover, our biographies that Mrs. Stonehill requested.

Enclosed find invoice, please make check payable to me, James W. Pennuto.

Cordially,

James Pennuto

cc: Mr. Peter Bunnell  
Mr. Robert Brown

Cordially,

Peter L. Bunnell  
Director



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 1st 1970

Mr. James Pennuto  
1317 Hyde Street #1  
San Francisco, California 94109

Dear Jim:

The crate with the three pieces has arrived in good order. I have also spoken to Mr. Stonehill regarding delivery of his piece from the exhibition.

The invoices for the crating and shipping came and they total \$76.40. I don't think the Museum can absorb all of these costs. Since one piece is for me, another is to replace a piece you sold (on which we already paid transportation), and another to be exchanged for one now on exhibition, it seems to me the costs should be divided three ways - by you, me, and the Museum. If you agree would you send me a check for \$25.47 and with mine, I will turn the money over to the Museum with the invoices. We will return the blue "Hill" shortly at our expense. I am a little tight for cash now - can I send you and Bob a check in a few weeks.

Trust all goes well. Have Bob send me his new address when he is settled.

Cordially,

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

## The Museum of Modern Art

To Sharon deLeon  
From Peter Bunnell  
Date 6.26.70  
Re Shipping Costs

Sherry:

Most of these arrangements were made with Terry - however, there is one last thing to do.

James Pennuto and Robert Brown sold the piece in my exhibition entitled "Tracks". Also I wanted him to replace the piece "Hill" with another one of a different color (the first one was blue). And finally I purchased one of the "Hill" pieces from him.

These three pieces were sent to us by Pennuto and attached are the two bills for the crating and shipping - totaling \$76.40. I asked Pennuto to pay the costs (25.47) for the shipment of the replacement of "Tracks" and I am to pay for the shipment of my "Hill" piece. The final "Hill" piece should be paid for by the Museum. Enclosed are checks from Pennuto and me.

Would you kindly pay the enclosed two bills - charging "Photography Into Sculpture" only for the shipment of 1 piece or the amount of \$25.47, and see that these two checks get credited into the Museum account.

Many thanks.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

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

cc: Peter Bunnell  
CC: Punnell

## The Museum of Modern Art

I have authorized release

Robert Rauschenberg

To: Bob Pickering of the material itemized below:

From: Terry Williams

Museum number: maker: Description:

Date: June 8, 1970

70.203 Pennuto: HILL. 1970, photoserigraph w.

Re: 70.203 Pennuto: HILL. 1970, photoserigraph with vacuum formed plastic

The above work is now on the mezzanine and should go to Santini's for packing and shipping to the address below:

James Pennuto  
1317 Hyde Street  
San Francisco, Calif. 94109

(This piece is small enough Kobi could carry it if it were wrapped.)

Thanks very much.

Revised:

lender.

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.

(date signed)

June 8, 1970

Registrar

David Vance

Discount  
Unit Price Total

\$76.40

Ordered by: David Vance, Registrar

Authorized by:

Check/Service receipt:

Approved for payment:

150-024 (Bunnell); 150-025 (Pennuto);  
150-026-151 (Photog. into Sculpt.)

Contract:

Date paid:

Check no:

Reg. page no:



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

cc: Peter Bunnell

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

4149

INFORMATION  
COPY

I have authorized release

to Robert Kobyashi

on June 8, 1970, of the material itemized below:

Museum number 70.203 Artist or maker Pennuto: BILL. Description 1970, photoserigraph w. vacuum formed plastic

70.203 Pennuto: BILL. 1970, photoserigraph w. vacuum formed plastic

Remarks:

PHOTOGRAPHY INTO SCULPTURE. Return of loan to lender.

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.

(date signed) June 8, 1970

Registrar

David Vance

As instructed, I  
150-024 (Bunnell); 41  
ay Into Sculpture). must be  
from Mr. Bunnell's Office  
Museum will now issue

Discount Unit Price Total

\$76.40

Ordered by

David Vance, Registrar

Authorized by

Send Service receipt

Approved for payment

150-024 (Bunnell), 150-024 (Pennuto)

150-020-163 (Photog. into Sculpt.)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

cc: Peter Bunnell

## The Museum of Modern Art

To Natalie, Accounts Payable  
From Sherry De Leon, Registrar Department  
Date June 26, 1970  
Re Attached purchase orders

These are the bills that I talked to you about. As instructed, I divided the charges of each bill equally among 150-024 (Bunnell); 150-024 (Pennuto); and 600-620-163 (Photography Into Sculpture). I have also enclosed the checks for their share from Mr. Bunnell and Mr. Pennuto. As I understand it, the Museum will now issue one check for each bill.  
Thank you for your help.

	Discount Unit Price	Total
CONFIRMATION ORDER		
For forwarding of three sculptures from San Francisco. Freight Bill No. 1334382.		\$76.40

Ordered by David Vance, Registrar

Authorized by

Goods/Services received

Approved for payment

150-024 (Bunnell); 150-024 (Pennuto);  
600-620-163 (Photog. into Sculpt.)

Controller

Date paid

Check no.

Reg. post no.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

TV

## The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date June 26, 1970

Purchase Order 15541

Invoice bearing this number must be mailed directly to Treasurer's Office

To Wings & Wheels  
P.O. Box 430  
Flushing, New York 11352

Ship To



Discount	Unit Price	Total
----------	------------	-------

### CONFIRMATION ORDER

For forwarding of three sculptures from San Francisco. Freight Bill No. 1334382.

\$26.40

Ordered by  
David Vance, Registrar

Authorized by

Goods/Services received;

Approved for payment

by  
Equally: 150-024 (Bunnell); 150-024 (Pennuto);  
Acct. no. 600-620-163 (Photog. into Sculpt.)

Controller

Date paid 7-22-70

Check no. 23410

Reg. page no.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

TV

## The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Date June 26, 1970

Purchase Order 15542

Invoice bearing this number must be  
mailed directly to Treasurer's Office

To • John Woodall  
63 Bluxome Street  
San Francisco, California 94107

Ship To



Discount  
Unit Price Total

### CONFIRMATION ORDER

For packing and crating of three sculptures by  
Pennuto.

\$50.00

Ordered by David Vance, Registrar

Authorized by \_\_\_\_\_

Goods/Services received;

Approved for payment

by \_\_\_\_\_

Equally: 150-024(Bunnell); 150-024(Pennuto);

Acct. no. 600-620-163 (Photog. into Sculpt. ).

Controller \_\_\_\_\_

Date paid 7 20 70

Check no. 23409

Reg. page no. \_\_\_\_\_



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JOHN WOODALL

SPECIAL ART SERVICES

63 BLUXOME STREET

SAN FRANCISCO 94107

PHONE: 781 5948

CRATING      PACKING      SPECIAL INSTALLATIONS, PROJECTS      PLEXIGLASS WORK      SCULPTURE STANDS

July 11, 1970

Mr. Peter Bunnell  
c/o Photo dept.  
Museum of Modern Art  
11 west 53rd street  
New York City, New York

Mr. Bunnell;

According to my records on the 18th of May of this year I forwarded to you a billing for the crating and packing of three plastic reliefs by Jim Pinnuto.

When I took the job for Mr. Pinnuto he assured me that you would be prompt in meeting the payment for this work. It has now been close to two months since I sent this bill to your museum and still I have received no indication of payment. I would appreciate your immediate attention to this matter as it is important that I be paid as promptly as is possible for me to continue this service.

I shall look forward to your prompt reply.

QUANTITY	DESCRIPTION	PRICE	TOTAL
1 crate	3 reliefs	\$45.00	\$45.00
	pickup and delivery charge...	\$ 5.00	
	adjusted total.....	\$50.00	

Sincerely,

*John Woodall*  
John Woodall



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

July 17th 1970

Mr. John Woodall  
63 Bluxome Street  
San Francisco, California 94107

Dear Mr. Woodall:

Thank you for your letter. After receiving your original invoice I had to take the matter up with Mr. Pennuto because it was unclear just whose responsibility the shipping were. We have concluded this discussion and you should receive payment from the Museum shortly - today I checked with the Treasurer's Office and they assure me that the check is being processed. I am sorry for this delay but I also trust you understand how institutions work. I will give them a call concerning a date for delivery. They have already been contacted about our plans and will expect to hear from you by the 15th. I'm sure they can give you a few extra days, but please don't take too long because I don't want anything to delay getting the boxes to New York.

Sincerely,

Enclosed are loan forms for the pieces I have selected. Fill out both copies but only return one to me. Also I have enclosed a copy of a biographical note that I would also like you to fill out and return.

Peter C. Bunnell  
Curator

I believe that is all. Best of luck and have a good trip in Japan. Incidentally, send me a list of persons who receive an announcement of the exhibition.

Cordially,

Peter C. Bunnell  
Curator



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	MoMA Exhs.	925.4

PIRONE, JOE

February 9th 1970

Mr. Joe Pirone  
20 Romolo Place  
San Francisco, California 94133

Dear Joe:

Very good to see you and to go over the selections in detail. The work continues to impress me and I look forward to showing it.

Here is the name of the packer who will handle all details of getting the pieces to us. Pierce-Randolph Storage, Co., Ltd. 1450 Eddy Street, San Francisco. When you can determine how much work you have to do on the pieces give them a call concerning a date for delivery. They have already been contacted about our plans and will expect to hear from you by the 16th. I'm sure they can give you a few extra days, but please don't take too long because I don't want anything to happen to delay getting the cases to New York.

Enclosed are loan forms for the pieces I have selected. Fill out both copies but only return the green one to me. Also I have enclosed a copy of a biographical form that I would also like you to fill out and return.

I believe that is all. Best of luck and have a good trip in Japan. Incidentally, send me a list of persons who receive an announcement of the exhibition.

Cordially,

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

25 FEB 70

Dear Peter,

I hope all is running smoothly for you.

The boxes are packed and on their way and I am about to do likewise. My ship sails in 2 hours.

Please send announcements to:

MR & MRS DONALD FINKE

6943 COLUMBIA

ST. LOUIS, MO.

MR. & MRS. CONSTITANTO PINONE

41 CHEVRE ST.

LYNN, MASS.

MRS. ADELINE PILOWE

224 WASHINGTON ST.

LYNN, MASS.

LUCK DILLER

900 POWELL ST.

SAN FRANCISCO, CA.

DAN GUALDONI Gualdoni

1104 MARIPOSA

LOS ANGELES, CALIFORNIA



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that should cover it.

Thank you, Peter, for slowing my work;  
I sincerely hope that the slow makes its  
point. Could be as important to American  
photography as the Army slow was  
to painting.

Incidentally if you need a good  
Japanese photo equipment let me  
know. My mailing address will be  
% AMERICAN EXPRESS, TOKYO, JAPAN.

Sagami  
Joe Prime



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September 4th 1970

Dear Joe:

Good to have your letter and learn about the trip. It sounds great. I'm pleased you were able to see the show here in New York. In one sense I would like to have had the East Wing Gallery (where Dorothea's show was) but I am afraid I couldn't have filled it. There could have been more pieces, but just by adding numbers I don't think the meaning and vitality of the show would have been as great. Somehow the sense of crowding and the excitement of the public was what the show was about. In any case it has caused enormous comment and on that level, I couldn't be more delighted. I'll keep a file of the reviews, &c. from the tour and send them to you later.

For the next couple of years I will be advising the Guggenheim people and so for this time I would rather not write letters for anyone. It would only mean that if the work came up for review I would have to excuse myself and I think I could do more by not doing so. I hope you can understand.

Keep me informed of your new work. I'm not sure when I'll next be out that way, but I hope sometime after the first of the year. Certainly we can get together - or just send slides now and again. Give my best to Bob Brown and the others.

All best-

Peter Bunnell  
Curator



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24 AUGUST 2000

DEAR PETER,

I AM HOME AT LAST, RESTING, AFTER AN EXHAUSTING TRIP WHICH TOOK ME THROUGH EUROPE & NYC, TOO, WHERE I SAW THE SHOW BUT WAS UNABLE TO SEE YOU 'CAUSE IT WAS A WEEKEND AND YOU NEVER ANSWERED YOUR HOME 'PHONE.

ANYHOW, I THOUGHT THE SHOW WAS FINE. I WAS A BIT DISAPPOINTED AT THE SPACE IT OCCUPIED. SOMEHOW I HAD PICTURED IT TO BE IN THE GALLERY ON THE OTHER SIDE WHERE DORETTEA'S SHOW WAS. NONETHELESS I WAS QUITE HAPPY ABOUT IT ALL AND EVEN ELATED OVER REALIZING THAT THERE ARE OTHERS. (SAN FRANCISCO TENDS TO BE A VACUUM OF SORTS.)

I WENT TO VANCOUVER AND SPENT SOME TIME WITH JACK DALE & MICHAEL deCOURCY (ON MY WAY FROM TOKYO TO LONDON.)

BUT NOW MY TRAVELS ARE OVER AND I AM SETTLING DOWN TO SOME SERIOUS WORK. I'VE BEGUN TO USE LARGER AND MORE FLUID FORMS, TRYING TO GET AS FAR AWAY FROM THE "BOX"



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CONCEPT WHICH HAS SORT OF BEEN  
THE LABEL THAT STUCK TO MY WORK ALTHOUGH  
ONLY ONE (SUCCUBUS III) IS BOX-LIKE.

ANYHOW, LATER THEY ARE AND "SCULPTURAL"  
AS WELL, A FACT WHICH TICKLES ME PINK  
ESPECIALLY AFTER READING KRAMER'S  
REVIEW.

THE IMAGERY, CONSEQUENTLY IS GETTING  
LATER AND, IN FACT, IS LEADING ME INTO  
SILK SCREENING, PHOTO LITHOGRAPHY AND  
THE USE OF COLOR FOR IMAGES AS WELL  
AS B&W FILM.

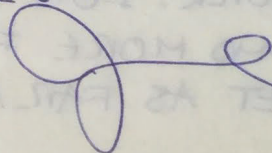
A SIX MONTH HIATUS PAYS OFF!!

IF IT IS POSSIBLE TO GET SOME COPIES  
OF REVIEWS OF THE SHOW AS IT MOVES  
ALONG I WOULD APPRECIATE HAVING  
SOME.

ALSO, I AM GOING TO APPLY FOR  
A GUGGENHEIM AND WOULD LIKE TO  
KNOW IF YOU WOULD BE A REFERENCE  
FOR ME?

BOB BROWN IS GOING TO BE  
TEACHING AT THE INSTITUTE THIS FALL.  
MAYBE WE CAN FORCE THE SCHOOL  
INTO BREAKING THROUGH THE 1950'S  
INTO THE 70'S.

REGARDS





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DEAR PETER,

THANK YOU FOR YOUR LETTER,

A FEW CHANCES SINCE OUR LAST CORRESPONDANCE, I'VE  
SUCCEMBED TO THE MANHATTANIZATION OF SAN FRANCISCO  
AND SPLIT FOR THE ROLLING CALIFORNIA COUNTRYSIDE,

I'VE RENOVATED A BARN, REBUILDING IT INTO LIVING  
AND STUDIO SPACE AND AM NOW TRYING TO RE ORIENT  
MY SELF TO THE GLAUCIOUS SPACE AND THE SCALE  
WHICH MAKES THE LARGEST OF MY PIECES SEEM  
PRETTY DAMN TINY,

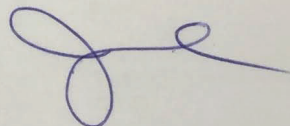
MY NEW ADDRESS IS: JOE PIRONE, SALMON  
CREEK ROAD, BODEGA, CALIFORNIA,

IF IT IS POSSIBLE PETER, COULD YOU RETURN  
THE 8X10 PRINT OF MY WORK AT THE INSTITUTE  
AND ALSO, IF YOU COULD SPARE A COUPLE OF 8X10S  
OF THE SHOTS YOU TOOK I'D APPRECIATE THEM,

I AM TEACHING AT THE INSTITUTE ONE DAY A WEEK;  
SO IS BOB BROWN. I DON'T GET TO SEE HIM  
OFTEN BUT FROM WHAT I HEAR HE'S STRUGGLING  
WITH THE SAME ANTI ART ~~ATTITUDE~~ ATTITUDES OF THE  
PHOTOGRAPHERS AND THE SAME ANTI PHOTOGRAPHY  
ATTITUDES OF THE OTHER ARTISTS THAT I'AM IN MY  
CLASSES. VICIOUS CIRCLE,

WHEN YOU COME OUT NEXT TRIP WHY NOT RETURN  
TO SPEND A FEW DAYS OUT HERE IN BODEGA.  
THE PASTORAL CALIFORNIA COUNTRY LIFE DOES  
WONDERS FOR YOUR SOUL,

REMEMBS





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SALMON CREEK RD.  
BODEGA, CA.  
94922  
(707) 876 3207

DEAR PETER

I RECEIVED A LETTER FROM THE  
GUGGENHEIM PEOPLE AND THEY WANT ME  
TO SEND PICTURES OF MY WORK.

CAN YOU PROVIDE ME WITH SOME  
COPIES OF THE THINGS YOU SHOT  
AND ALSO RETURN THE PHOTO THAT  
I GAVE YOU?

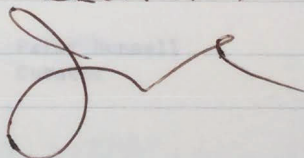
I NEED THEM SOON 'CAUSE THE  
DEADLINE IS 2 FEB. 70.

DID YOU GET MY LETTER? I WROTE  
ABOUT A MONTH OR SO AGO.

IF SO THE INVITATION STILL STANDS. IF NOT  
I INVITED YOU TO SPEND A FEW DAYS  
AT MY PLACE OUT HERE IN THE COUNTRY  
NEXT TIME YOU DROP IN ON THE  
S.F. SCENE.

THANKS.

REGARDS.





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29 OCT 71

DEAR PETER,

A FUNNY THING HAPPENED ON THE WAY TO SAN FRANCISCO; I NEVER GOT THERE.

ACTUALLY, I DID, BUT ONLY FOR A FLASH TO SEE, SHIP OFF, AND RETURN TO FIRENZE

January 13th 1971

WHERE I AM NOW BASKING IN THE WARM INDIAN SUMMER (IMAGINE INDIAN?) AND PREPARING MYSELF FOR A LENGTHY STAY.

Dear Joe:

I'm terribly sorry for taking so long to answer your letter. I was away for a couple of weeks and when I got back your letter was at the bottom of a huge pile... you know how all this business goes.

IN ANY CASE HERE ARE SOME ENLARGEMENTS OF THE PICTURES I TOOK IN YOUR STUDIO. I HAVE A FEW NEGATIVES WHICH SHOW THE PIECES IN AN OVER-ALL VIEW, BUT I THINK THE ART INSTITUTE INSTALLATION SHOTS DOES THAT BETTER. YOU CAN KEEP ALL THESE PRINTS. GOOD LUCK ON THE GUGGENHEIM!

I'M NOT SURE WHEN I'LL NEXT BE OUT TO CALIFORNIA. I WOULD LIKE TO GET THERE IN THE SPRING, BUT I CAN'T MAKE ANY PLANS NOW. THE MUSEUM IS HAVING SERIOUS FINANCIAL TROUBLES AND THERE IS LITTLE MONEY TO HELP IN TRAVELING WHEN ONE IS NOT DIRECTLY WORKING ON AN EXHIBITION. BUT IF I'M IN THE AREA I'LL CERTAINLY TAKE YOU UP ON THE INVITATION.

GIVE MY BEST TO BOB AND THE OTHERS, AND KEEP ME INFORMED OF YOUR NEW WORK.

Cordially,

Peter Bunnell  
Curator

PETER, I'VE BEEN ASKED TO SHOW  
THREE OTHER AMERICAN ARTISTS. I'D  
LIKE TO SHOW FOUR PIECES, THE  
BLUE PYRAMID, THE VERY PARALLEL  
WITH HIRSH, AND THE TWO THAT THE

TO TWO COMPRESSED PIECES PACKED IN CARDBOARD  
SUPPORTED WITH FOAM AND SHIPPED BY AIR FIRM S.F.



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29 OCT 71

DEAR PETER,

A FUNNY THING HAPPENED ON THE WAY TO SAN FRANCISCO; I NEVER GOT THERE.

ACTUALLY, I DID, BUT ONLY FOR A FLASH TO SELL, SHIP OFF, AND RETURN TO FIRENZE WHERE I AM NOW BASKING IN THE ITALIAN INDIAN SUMMER (ITALIAN INDIAN?) AND PREPARING MYSELF FOR A LENGTHY STAY.

I GUESS YOU COULD CALL IT A GENETIC MAGNET THAT ATTRACTED ME HERE. ANYHOW, WHATEVER IT WAS CERTAINLY WAS STRONG AND HEALTHY, TOO.

THINGS WORKED OUT QUITE WELL FOR ME HERE IN EUROPE! SEVERAL OFFERS FOR SHOWS, A TRADE WITH YAAKOV AGAM, A POSSIBLE TEACHING POSITION NEXT YEAR IN GERMANY. ALL IN ALL I WAS TOTALLY FLIPPED OUT. ALL I HAVE TO DO NOW IS WORK AND LET THE REST FALL INTO PLACE.

HOW WAS YOUR SUMMER?

WHAT IS HAPPENING WITH THE SHOW?

PETER, I'VE BEEN ASKED TO SHOW HERE IN FIRENZE IN FEBRUARY WITH THREE OTHER AMERICAN ARTISTS. I'D LIKE TO SHOW FOUR PIECES; THE BLACK PYRAMID, THE GREY PARALLELOGRAM WITH MIRRORS, AND THE TWO THAT ARE

A DELICATE THREE PART PIECE  
TO TWO CONTAINERS PIECES PACKED IN CARDBOARD  
BOXES WITH FOAM AND SHIPPED BY AIR FROM S.F.



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IN THE SHOW.

WOULD IT BE POSSIBLE FOR YOU TO HAVE THEM SHIPPED TO ME HERE IN ITALY INSTEAD OF CALIFORNIA? (the two that are in the show, the other, not all 4)

I HAVE FOUND SEVERAL ITALIAN PRINTMAKERS AND LITHOGRAPHERS WHO WERE QUITE IMPRESSED WITH SOME OF MY THINGS AND WHO ARE WILLING TO WORK WITH ME ON SOME VERY LARGE PIECES. ITS JUST A MATTER OF TIME AND MONEY, THE MATERIALS ARE THERE AND QUITE A SELECTION TOO. FRENCH, ITALIAN, GERMAN, BRITISH AND EVEN JAPANESE. THE GREAT YELLOW FATHER FROM ROCHESTER HAS TO COMPETE LIKE HELL. MOST OF THE ART SUPPLIES AND PHOTO SUPPLIES ARE CHEAPER TOO, A FACT WHICH PLEASES ME QUITE A BIT.

I AM GOING TO PARIS IN A MONTH AND HOPE TO SEE M. SUDRE. I THINK I TOLD YOU HE WAS ON VACATION WHEN I WAS THERE THIS SUMMER.

MY ADDRESS FOR THE TIME BEING IS 90 AMERICAN EXPRESS, FIRENZE, ITALY.

I'D APPRECIATE IT PETER IF YOU COULD LET ME KNOW ABOUT SHIPPING THE TWO PIECES AS SOON AS YOU CAN SO THAT I CAN MAKE ARRANGEMENTS AS NECESSARY PERMITTING.

THANKS,

RECENTLY

*Je*

A DELICATE ONE THEM TO BE SHIPPED IN TWO COMPARTMENTS PACKED IN CARDBOARD  
COVERED WITH FOAM AND SHIPPED BY AIR FROM S.F.



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November 15th 1971

Mr. Joe Pirone  
C/o American Express  
Florence, Italy

Dear Joe:

Good to hear from you and I envy what you have done! I'm sorry not to have written you before this, but I have been away from the Museum on business for the Director's office. All very complicated and time consuming.

I have looked into the matter of returning the two pieces in the "Photography Into Sculpture" exhibition to you there in Italy. In the first place, if I read your letter correctly, you need the works for an exhibition in February. The show has its last booking in Los Angeles just after the first of the year and it extends until March 5th. I feel very strongly that I would not like to remove the two pieces from the show at such an important stop in its tour; that is, in Los Angeles. Therefore I am asking if you can get along without them for your show, or if you could postpone it if you feel you need to include those two pieces.

After the show closes in Los Angeles we could arrange to have the pieces sent over to Italy, but it will place a considerable financial burden on us. My intention was to disburse the show on the West Coast and hand deliver the pieces to San Francisco. Please let me know what your thoughts are on the matter.

Take care.

All best,

Peter C. Bunnell  
Curator

A DELICATE LINE FROM THE MUSEUM OF MODERN ART  
TO TWO COMPRESSED PIECES PACKED IN CARDBOARD  
BOXES WITH FOAM AND SHIPPED BY AIR FROM S.F.



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24 NOV 71

DEAR PETER,  
THANKS FOR YOUR LETTER.  
SUNNY ITALY IS A LIE (AT LEAST  
FOR THE TIME BEING) ITS PRETTY DAMN  
COLD; SNOW & WIND RAIN. LIVING IN  
STONE HOUSES WITH STONE FLOORS AND  
STONE ROOFS DOESN'T HELP MATTERS  
ANY, EITHER. BUT MY ITALIAN OPTIMISM  
AND MY ITALIAN ~~PROPOS~~ FRIENDS TELL ME  
THAT 3 MONTHS OF WINTER IS WORTH  
9 MONTHS OF PARADISE. I'LL SEE.

I DIDN'T MEAN TO UPSET YOU WITH  
MY REQUEST. I WAS UNDER THE IMPRESSION  
THAT THE SHOW CLOSED IN LOS ANGELES  
AT THE END OF THE YEAR. THERE'S NO PROBLEM.  
I'LL JUST HAVE A SMALLER SHOW HERE.

BUT AFTER THE FEBRUARY SHOW HERE I  
HAVE A FEW THINGS COOKING IN MUNICH  
AND PARIS SO I'D LIKE TO HAVE THE TWO  
PIECES AS QUICKLY AS POSSIBLE BECAUSE I  
HAVE TO REWORK THE ELECTRICAL SYSTEMS

BY REPLACING OR MODIFYING THE FLUORESCENT  
FIXTURES BECAUSE OF THE 50 CYCLE EUROPEAN  
ELECTRICAL SYSTEM.

PERHAPS WE COULD WORK OUT A DEAL,  
SORT OF A MEET YOU HALF WAY ARRANGEMENT  
WITH REDUCTIONS TO MY SCULPTURES. MY LOGIC  
IN ASKING IN THE FIRST PLACE WAS THAT SINCE  
THE MUSEUM IS IN NEW YORK AND SHIPPING  
WOULD HAVE HAD TO BE MADE FROM NYC TO  
S.F. THAT THE DIFFERENCE FROM ~~BMW~~ NEW YORK  
TO FLORENCE WOULD BE NEGLIGIBLE IF AT ALL.  
(I DIDN'T CONSIDER THE HAND DELIVERY ASPECT  
AT ALL.)

IF YOU SHIP THEM TO NYC I'LL PAY  
FOR THE SHIPMENT TO FLORENCE. HOW  
DOES THAT SOUND TO YOU?

POSSIBLY AND WILL BE SHIPPED IN A CATHOLIC  
A DELICATE CHAIR WITH SLASHES AND IN A CATHOLIC  
TO TWO COMPRESSED PIECES PACKED IN CARDBOARD  
WITH FOAM AND SHIPPED BY AIR FROM S.F.



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BEING SURROUNDED BY SO MUCH CLASSICAL ART  
HAS REALLY TURNED MY HEAD AROUND. I'VE  
DONE SOME DRAWINGS FOR SOME PIECES TO BE  
CAST IN BRONZE. THE PROBLEM NOW IS TO  
WORK OUT THE BEST POSSIBLE PRESENTATION OF  
THEIR PHOTOGRAPHIC CONTENT. SOMEHOW, THE  
SUPER FINISHED FEELING OF THE COLORED METAL

PIRELLA GÖTTSCHE LOWE  
FIRENZE, ITALIA

MITTENTE

6 Validato per l'Esposizione  
Internazionale del 1964  
Viale delle Indie, 10 - 50121 Firenze

VIA AEREA

PAR AVION

AEROGRAFME

PETER BUNNELL  
DEPT. OF PHOTOGRAPHY  
MUSEUM OF MODERN ART  
11 WEST 53RD ST.  
NEW YORK N.Y.  
10019

U.S.A.



HAS TO BE DEALT WITH WITH PRECISION. UNLIKE  
PAINTED WOOD OR PLASTIC WHICH ACCEPTS BOTH RE-  
TRANSPARENCIES OR SILK SCREENS WITH A MINIMUM  
OF PROBLEMS THE FINISH OF BRONZE DEMANDS  
A MINIMIZING OF FLAWS OF BOTH A MEDIUM  
AND AESTHETIC MATURE. GOD DAMN! I FEEL LIKE  
A RENAISSANCE MAN.

REGRANDS

POSTED AND FOR THE 1964 EXHIBITION  
A DELICATE WHITE THEM TO BE SHIPPED IN CARDBOARD  
TO TWO COMPRESSED PIECES PACKED IN CARDBOARD  
BOXES WITH FOAM AND SHIPPED BY AIR FROM S.F.



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February 7th 1972

Mr. Joseph Pirone  
Via Delle Selve 36  
Lastra A Signa  
Florence, Italy

Dear Joe:

I am sorry not to have written you before this about the return of your work from the "Photography Into Sculpture" show. I didn't have all the information until now. The show closes in Los Angeles on March 5th and I will go to California to check over the various pieces and direct their return. If you are still interested in having the pieces in Europe, we will be happy to return them to New York at our expense and then have them sent to you in Italy at your expense. It should take a few weeks to get them to New York and then some more time to prepare them for shipment to Italy - a new crate will have to be made to hold only these two pieces. What I need to know from you is if you want us to go ahead with this plan and how you want them shipped to Italy.

I received your card and it was good to hear about your new work. I am preparing a summary of the reviews on the exhibition and I'll see that one is sent to you. In general the show was well received and there has even been another one on much the same topic at the Contemporary Crafts Museum here in New York. I don't have much by way of reviews from San Francisco. You might inquire with Jim or Terry Pennuto to send you what they might have.

More soon, and all best.

Sincerely,

Peter C. Bunnell  
Curator



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22 FEB 72

ME. AMEN! 22 FEB 72  
 THE AS YET UNCOMFISCATED  
 SHOULD BE TO SEND THEM  
 EITHER.  
 FIND OUT THAT THE SHOW ENDED  
 BUT IN OTIS ART INSTITUTE.  
 YEARS AND I WAS A GRADUATE  
 T OTIS, DIRECT TO THEIR  
 INTO COUNTLESS PROBLEMS  
 , MOST OF WHICH ARE  
 , THE CROWNING BLOW OF  
 RELIANT ITALIAN CUSTOMS  
 DOWNTOWN THUD. THE CUSTOMS  
 AND NO TO THE ENTRY OF  
 DRAWINGS, PRINTS, LITHOS, <sup>SILK</sup>SCREENS  
 & THINGS. THEY SNATCHED UP  
 TO THEIR LOCKED WAREHOUSE  
 AND SAID, SOMEWHAT SNEERINGLY, THAT ART WORK  
 WAS NOT CONSIDERED PERSONAL EFFECTS AND THAT  
 I MUST PAY A 2.000.000 L DUTY ON IT ALL BEFORE  
 THEY'D RELEASE IT. THEY HAVE THE BLACK PYRAMID  
 AND THE PARALLELOGRAM WITH DESCENDING FLUID AS  
 WELL AS MY PERSONAL COLLECTION OF PRINTS & DRAWINGS.  
 THEY'RE ALSO WORKING THAT I MIGHT SELL THE  
 STUFF AND NOT GIVE THEM THEIR JUST DUES.  
 SO WHILE THE BLUE OILED ITALIAN BUNRACHET  
 ROLLS ITS RED PASTA AROUND MYSELF I PAINFULLY  
 AND IN NOT SO FLUENT ITALIAN HAVE TO LOOK FOR  
 ESCAPE HOLES AND WONDER WHAT WILL HAPPEN  
 WHEN THE SHIP DOCKS TOMORROW WITH MY 3  
 AS STILL UNFINISHED PIECES, TOOLS, AND OTHER LOON  
 AND PRAY TO IL PAPA THAT THEY DON'T GET CUP  
 AND PLUG ME IN. ONE LOOK AT A REAL LIVE  
 PUSSY AND I'LL BE SLAMMED AWAY IN A CATHOLIC  
 TO TWO COMFISCATED PIECES PACKED IN CARDBOARD  
 WITH FOAM AND SHIPPED BY AIR FIRM S.F.



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22 FEB 72

DEAR PETER,  
THANKS FOR YOUR LETTER.  
I WAS SURPRISED TO FIND OUT THAT THE SHOW ENDED  
NOT IN THE L.A. MUSEUM BUT IN OTIS ART INSTITUTE.  
SURPRISED BECAUSE 10 YEARS AGO I WAS A GRADUATE  
STUDENT IN PAINTING AT OTIS.

DEAR PETER,  
THIS IS WHAT  
MY HOUSE LOOKS  
LIKE THANKS TO  
ITALIAN CUSTOMS  
OFFICIALDOM. WHAT,  
BY THE WAY, IS THE  
STATUS ON MY  
SUCCUBUS?  
CIAO

*[Signature]*



PETER BORNELL

PHOTOGRAPHY DEPT,

MUSEUM OF MODERN ART

11 WEST 53RD ST

NEW YORK CITY



Riproduzione vietata

U.S.A.

THEY'D RELEASE IT. THEY HAVE THE BLACK DYNAMID  
AND THE PARALLELOGRAM WITH DESCENDING FLUORE AS  
WELL AS MY PERSONAL COLLECTION OF PRINTS & DRAWINGS.  
THEY'RE ALSO WORRIED THAT I MIGHT SELL THE  
STUFF AND NOT GIVE THEM THEIR JUST DUES.  
SO WHILE THE OLIVE OILED ITALIAN BURGOMASTRY  
ROLLS ITS RED PASTA AROUND MYSELF I PAINFULLY  
AND IN NOT SO FLUENT ITALIAN HAVE TO LOOK FOR  
ESCAPE HOLES AND WONDER WHAT WILL HAPPEN  
WHEN THE SHIP DOCKS TOMORROW WITH MY 3  
KIDS STILL UNFINISHED PIECES, TOOLS, AND OTHER LOOD  
AND PRAY TO IL PAPA THAT THEY DON'T GET CUT  
AND PLUG ME IN. ONE LOOK AT A REAL LIVE  
PUSSY AND I'LL BE SLAMMED AWAY IN A CATHOLIC  
TO TWO COMPROMISED PIECES PACKED IN CRYSTAL  
WITH FOAM AND SHIPPED BY AIR FIRM S.F.



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22 FEB 72

DEAR PETER,  
THANKS FOR YOUR LETTER.

I WAS SURPRISED TO FIND OUT THAT THE SHOW ENDED NOT IN THE L.A. MUSEUM BUT IN OTIS ART INSTITUTE. SURPRISED BECAUSE 10 YEARS AGO I WAS A GRADUATE STUDENT IN PAINTING AT OTIS.

I'VE BEEN RUNNING INTO COUNTLESS PROBLEMS HERE IN SUNNY ITALIA, MOST OF WHICH ARE PECUNIARY. LAST WEEK, THE CROWNING BLOW OF BUNCAUCKATIC MACHIAVELLIATIC ITALIAN CUSTOMS DESCENDED WITH A RESOUNDING THUD. THE CUSTOMS PEOPLE IN FIRENZE SAID NO TO THE ENTRY OF 2 OF MY PIECES, SOME DRAWINGS, PRINTS, LITHOS, <sup>SILK SCREENS</sup> AND A HIGH SET OF ALL THINGS. THEY SNATCHED UP THE ART, INSIDED IT INTO THEIR LOCKED WAREHOUSE AND SAID, SOMEWHAT SNEERINGLY, THAT ART WORK WAS NOT CONSIDERED PERSONAL EFFECTS AND THAT I MUST PAY A 2.000.000 L DUTY ON IT ALL BEFORE THEY'D RELEASE IT. THEY HAVE THE BLACK PYRAMID AND THE PARALLELOGRAM WITH DESCENDING FIGURES AS WELL AS MY PERSONAL COLLECTION OF PRINTS & DRAWINGS. THEY'RE ALSO WORRIED THAT I MIGHT SELL THE STUFF AND NOT GIVE THEM THEIR JUST DUES. SO WHILE THE OLIVE OILED ITALIAN BUNCAUCKATIC ROLLS ITS RED PASTA AROUND MYSELF I PAINFULLY AND IN NOT SO FLUENT ITALIAN HAVE TO LOOK FOR ESCAPE HOLES AND WONDER WHAT WILL HAPPEN WHEN THE SHIP DOCKS TOMORROW WITH MY 3 AS STILL UNFINISHED PIECES, TOOLS, AND OTHER WOOD AND PRAY TO IL PAPA THAT THEY DON'T GET CUP AND PLUG ME IN. ONE LOOK AT A REAL LIVE PUSSY AND I'LL BE SLAMMED AWAY IN A CATHOLIC TO TWO COMPARTMENTED PIECES PACKED IN CARDBOARD BOXES WITH FOAM AND SHIPPED BY AIR FIRM S.F.



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FOR A LONG LONG TIME. AMEN!

SO, PETER, ONE OUT FOR THE AS YET UNCOMPISCATED  
PIECES THAT YOU HAVE WOULD BE TO SEND THEM  
ELSEWHERE. IF YOU COULD DO IT FOR ME I'D  
CRAWL TO ROMA ON MY ELBOWS SHOUTING PRAISES  
TO YOU. THE SIMPLEST THING I CAN THINK OF  
WOULD BE TO SEND THEM DIRECT TO THEIR  
ULTIMATE RESTING PLACE. I WAS TO PERSONALLY  
DELIVER THE BROWN CUBE TO AGAM IN PARIS.  
THE PINK PYRAMID WAS TO GO TO MUNICH.

I'VE DECIDED THAT THE PINK PYRAMID SHOULD  
NOT BE SHIPPED MORE THAN NECESSARY BECAUSE  
THE REAR GLASS PLATE IS A FAIRLY GOOD SIZE  
PIECE OF GLASS ALREADY UNDER MORE TENSION  
THAN I AM AND I HAVE VISIONS OF IT SPLITTING  
SNAPPING ON WHAT EVER. SO PLEASE JUST  
PUT IT ON A SOFT TRUCK AND SEND IT TO

MILES KARPILOW

1328 JOSEPHINE

BERKELEY, CALIFORNIA

THE OTHER PLEASE SEND TO FRANCE, TO:

YAAKOV AGAM

26 RUE BOULARD

PARIS 14

(PINK PYRAMID)

(BROWN CUBE)

I HATE TO KEEP ASKING YOU FAVORS BUT AT  
THIS POINT THERE'S NOTHING ELSE TO DO. SINCE I HAD  
PROMISED AGAM A PERSONAL DELIVERY I THINK IT WOULD  
BE OUT OF FORM TO SHIP THE PIECE COLLECT. IS THERE ANY  
WAY OF PREPAYING AND HAVING THE BILL SENT TO ME?  
ALSO, I DON'T KNOW HOW THE BEST WAY TO SHIP SUCH  
A DELICATE LITTLE ITEM TO EUROPE WOULD BE. I HAD  
TWO COMPISCATED PIECES PACKED IN CARDBOARD  
BOXES WITH FOAM AND SHIPPED BY AIR FROM S.F.



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3

IT WAS VERY CHEAP, VERY STURDY, AND OF IMPORTANCE FOR COST, WAS VERY LIGHT WEIGHT,

ITALIA HAS, BESIDES VERY IRREGULAR CUSTOMS PROCEDURES A COMMISSION CALLED "LE BELLE ANTE" THEY MEET ONE DAY A MONTH FOR ABOUT 2½ MINUTES. I HAVE TO CATCH 'EM AND SEE IF THEY WILL HUMBLE THEMSELVES AND ALLOW THE SNATCHED WORK (NO RUN) TO BE RELEASED TO ME TEMPORARILY SO I CAN HUSTLE THEM OFF TO FRANCE AND GERMANY, THIS WHOLE MESS PUTS QUITE A DAMPER ON THE JOE'S CONNA LIVE IN ITALY FIRE, THIS IS THE FIRST YEAR, I'M TOLD, THAT THEY'VE TIGHTENED UP. WITH ALL OF THE ARTIST LIVING AND WORKING HERE I GUESS THEY REALIZED THAT ~~WHEN~~ THEY NOW HAVE ANOTHER SOURCE OF FOREIGN MONEY, CHE BELLA, ITALIA!

OTHER'N THE ABOVEMENTIONED THINGS GO WELL HERE IN CASA MIA, SPRING IS SETTLING IN, MY GARDEN IS SPROUTING, THE WINE IS FLOWING, THE BIRDS ARE SINGING. SO, I STRUG A VERY ITALIAN STRUG, SAY WHAT THE FUCK, SIT DOWN, DRINK SOME VINO CHIANTI PUTTO, EAT SOME OF PIETRO THE CONTADINO'S HOME MADE SAUSAGE, ~~WITH~~ MANCERLO THE PECATONE'S FRESH PECORINO CHEESE AND WATCH THE ALMOND BLOSSOMS FALL, AND HOPE THAT THE TUSCANY SPRING HAS LOOSENED THE AUSTERE RENAISSANCE ATTITUDES OF THE BELLE ANTE COMMISSION.

AGAIN, AS FAR AS HOW TO SHIP TO EUROPE, I DON'T KNOW. THE IMAGE OF MY FRAGILE LITTLE BEAUTY BEING SWUNG ACROSS THE DECK OF A SHIP IN A WOODEN CRATE SCARES ME. BUT, THEN AGAIN, AFTER SEEING HOW TWA HANDLES AIR FREIGHT THAT IMAGE SCARES ME TOO. WHAT DO YOU THINK?



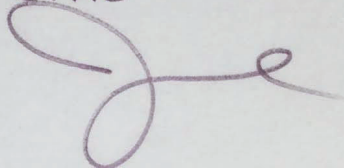
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4

SEA WOULD COST ALMOST NOTHING, BUT  
AIR QUICKER, SAFER AND DIRECT TO ~~PARIS~~  
PARIS.

SITTING, SIP, MUNCH,  
AIRS BEST, I THINK.

CIAO



P.S. WHEN YOU DO SHIP PLEASE  
INSURE THE BROWN CUBE FOR \$ 3,000.00



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IS WELL  
S ON  
L WITH  
AND APP  
US YOU CO  
M FANAWAY PU  
O, DALLAS VANCO  
THEY'D MAKE  
FOR ME OVER HERE  
EST WISHES & LOTS OF

E FELICE ANNO,  
(over) *Crisp*



MY HOME ADDRESS  
J. PIRONE  
VIA DELLE SELVE  
LASTRA A SIGNA  
(FIRENZE) F



DEAR PETER,  
HOPE ALL IS WELL WITH  
YOU & MOMA.

ANY NEWS ON THE SHOW'S  
SUCCESS OR WHATEVER FROM  
S.F.?

ALSO WOULD APPRECIATE  
ANY REVIEWS YOU COULD MUSTER  
UP FROM FARAWAY PLACES LIKE  
CHICAGO, DALLAS, VANCOUVER  
etc etc. THEY'D MAKE GREAT  
P.R. FOR ME OVER HERE.

BEST WISHES & LOTS OF LUCK  
FOR THE NEXT ONE COMING.  
TANTI SALUTI

Joe



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MY HOME ADDRESS:  
J. PIRONE  
VIA DELLE SELVE 36  
LASTRA A SIGNA  
(FIRENZE) ITALIA

DEAR PETER,





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29 GEN 72

DEAR PETER,

HOW'S THINGS?

HOW DID THE L.A. SHOW GET OFF?

I HOPE THE RECEPTION IN TENSEL TOWN WAS AS GOOD AS SAN FRANCISCO, I WAS QUITE PLEASED WITH TOM ALBRITTS REVIEW ALTHOUGH I MUST ADMIT THAT AFTER 2 1/2 YEARS OF HIS CALLING MY WORK TOPLESS - BOTTOMLESS I AM A BIT PISSED OFF. HE SOMETIMES SOUNDS LIKE A NIGHT CLUB REVIEWER RATHER THAN AN ART CRITIC.

MAYBE THERE AIN'T NO DIFFERENCE?

ANYHOW, WHATS GOING TO HAPPEN AFTER THE SHOW CLOSSES IN L.A.? SINCE I HAVEN'T HEARD FROM YOU IN A MONTH AND A HALF CAN I CONSIDER YOUR SILENCE AN ACCEPTANCE OF MY OFFER?

OR CAN I BE EVEN MORE OPTIMISTIC AND THINK THAT M.O.M.A. WILL TAKE CARE OF THE TOTAL SHIPMENT?

I'D APPRECIATE IT, PETER, IF YOU COULD LET ME KNOW AS SOON AS POSSIBLE. MY MONEY SITUATION HERE IS TIGHTER THAN IT WAS IN THE STATES SO I MUST MAKE MY FISCAL MOVES WITH THE LONG TERM CONSIDERATION OF A CHESS PLAYER.

THERE'S HOPE ON THE HORIZON, THOUGH. YAAKOV AGAM, A FRENCH ARTIST, WANTS THE BROWN CUBE. EITHER SALE OR TRADE, HE SAID. HE ALSO OFFERED TO SET ME UP

DESPITE IT ALL, (I HAVE A VERY COMPLEX SITUATION) I HAVE PROVIDED TO MYSELF A VERY LARGE PIECES PLUS THE THREE I BROUGHT WITH ME FROM THE STATES.



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WITH A SHOW IN PARIS. (THAT'S ANOTHER  
GLASS I'M TWITCHY ABOUT GETTING THE  
PIECES HERE.)

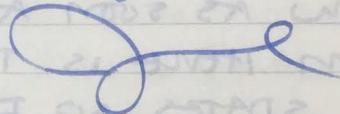
I'VE MADE CONNECTIONS WITH A FABULOUS  
SILK SCREEN OUTFIT IN ROMA. THEY FLIPPED  
OVER MY WORK AND HAVE BEEN HELPFUL AS  
HELL IN GETTING ME SET UP. JUST A MATTER  
OF GETTING THE REST OF MY UNFINISHED STUFF  
FROM AMERICA AND MONEY AND CAUGHY  
CONNECTIONS CO-ORDINATED SO THE FLOW  
TAKES WITHOUT INTERRUPTION.

HOW DID BOB HEINECKENS TAKE SO OVER  
IN S.F. I RECEIVED A LETTER FROM HIM ASKING  
FOR MATERIAL AND IDEAS BUT I GOT IT ABOUT  
3 WEEKS AGO, SOMEWHAT LATE FOR ME TO  
CONTRIBUTE. I'LL WRITE TO HIM AND APOLOGIZE.

PLEASE LET ME KNOW SOM, PETCH. A LOT  
IS HINGING ON THE SPEEDY AND SAFE ARRIVAL  
OF MY WORK.

THANKS.

Regina



DESPITE IT ALL, (I'M A LITTLE BIT  
FRUSTRATED TO SAY THE LEAST)  
LARGE PIECES PLUS THE THREE I BROUGHT  
WITH ME FROM THE STATES.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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16 MAY 72

DEAR PETER,

IT IS NOW 16 MAY, 7 MONTHS SINCE I LEFT GOOD  
 OLD STATUINI AND 2½ MONTHS SINCE THE CLOSING  
 OF THE SHOW, AND 3 MONTHS SINCE YOUR LAST  
 LETTER AND 2 WEEKS SINCE MY CARD TO YOU WHICH  
 WAS 2 MONTHS AFTER MY LETTER AND ITS 3 WEEKS  
 SINCE AGAM WANTED TO KNOW WHAT HAPPENED TO  
 HIS SCULPTURE AND 10 MINUTES BEFORE I JUMP  
 UP AND SCREAM 'CAUSE NOTHING HAS GONE  
 SMOOTHLY FOR ME HERE IN PIZZALAND EXCEPT  
 THE OUTFLOW OF MY HARDEARNED SLAVING-AWAY-  
 AT-THE-ART-INSTITUTE-DOLLARS, AND, THE  
 ANXIETY OF NOT KNOWING WHERE WITHIN OR  
 HOW MUCH ABOUT MY WORK HAS BEEN JUST  
 ABOUT AS SHATTERING AS THE INCREDIBLY  
 UNBELIEVABLE HASSLES I'VE HAD, NOT ONLY  
 WITH THE ITALIAN GOVERNMENT, BUT WITH  
 INDUSTRIAL SUPPLIERS, LUMBER SUPPLIERS AND  
 PHOTO SUPPLIERS AS WELL.

AND, IF YOU CAN BEAR SOME MORE TEARS,  
 WHEN FINALLY MY LAST PIECES (Done here)  
 ARE NEARLY COMPLETED, THE HIGHLY RECOMMENDED  
 SILK SCREEN EXPORT I SENT MY WORK TO TO  
 MAKE MY SCREEN POSITIVES TELLS ME THAT  
 HE, UM, SORT OF, AH, LOST ALL MY  
 NEGATIVES.

AT THIS POINT ALL I CAN DO IS SHrug  
 A VERY ITALIAN SHrug.

DESPITE IT ALL, (unbecome of uh) I HAVE  
 MANAGED TO NEARLY COMPLETE A VERY  
 LARGE PIECES PLUS THE THREE I BROUGHT  
 WITH ME FROM THE STATES.



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2

ALL I NEED NOW IS THE LOST NEGATIVES  
TO BE FOUND AND ALL WILL BE FINE,

SO, PETER, I HOPE YOU CAN UNDERSTAND  
MY SORT OF HELPLESS POSITION NOT KNOWING  
WHAT'S GOING ON WHERE.

ANYHOW, PLEASE FLY MY LITTLE BROWN  
CUBE TO!

YAAKOV AGAM

26 RUE BOULARD

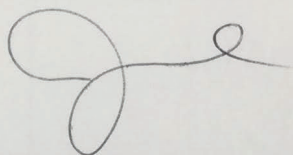
PARIS 14, FRANCE

AND SEND ME THE AIR FREIGHT BILL,

ALSO, PETER, I HAVE 2 OTHER QUESTIONS,  
WHAT DOES IT TAKE TO CRACK THE  
CUTTING-EDGE GIVEAWAY?

AND, DO YOU KNOW OF, OR CAN YOU  
HELP ME FIND A TEACHING JOB SOMEWHERE  
IN THE U.S. OR CANADA FOR NEXT JANUARY?  
A ONE SEMESTER STUNT, ARTIST IN RESIDENCE,  
GUEST LECTURER, JANITOR, ANYTHING TO  
REPLENISH MY EMPTIED WALLET.

CIAO





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

PRINCE, Doug

University of Florida, college of architecture and fine arts DEPARTMENT OF ART Gainesville, Florida

July 2, 1969

May 24th 1972

Dear Joe:

I am sorry to hear of all your trials and tribulations and I know we are contributing to them, albeit in a small way. The handling of the sculpture show is really out of my hands and I can only guide the Registrar in such matters. To put a long story to rest, let me simply say that one piece was returned some time ago in California and the small brown cube left our warehouse last week via our customs agent. It should arrive in Paris very soon. If you do not have confirmation on its delivery let me know.

Dear Mr. Bunnell:  
To answer your question about the Guggenheim I can only plead ignorance. If this was your first application then don't worry - it usually takes three or four. The other aspect might be not to apply in photography - which might have a heavy interpretation of the 'documentary' - but rather as an artist. I have no leads on possible jobs - only endless letters from persons applying - but should I hear of anything then I'll let you know. You might write a note to Kenneth Josephson at the School of the Art Institute inquiring about his visiting artists program. It is only a three week stint for a few bucks, but it could help you.

All best, and peace!

Doug Prince  
Instructor

Mr. Joe Pirone  
Via Dell'Esse 36  
Lastra A Signa  
Florence, Italy



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

PRINCE, Doug

university of florida, college of architecture and fine arts DEPARTMENT OF ART gainesville, florida

July 2, 1969

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

Dear Mr. Bunnell:

I am sorry the photograph of my work arrived so late. I hope you do not interrupt my late action as a lack of interest in the article.

I will be in Gainesville during August with my new work. I am looking forward to seeing you then.

Sincerely,

Doug Prince

Doug Prince  
Instructor

DP/sg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

1229 S.W. 9<sup>th</sup> Rd

Gainesville

32601

college of architecture and fine arts

DEPARTMENT OF ART

university of florida,

gainesville, florida

1 3<sup>rd</sup> class

Dear Mr. Bunnell,

Here is the photograph of  
my photograph. You may use  
it however you wish.

Medium: Kodalith and  
plexiglass.

Dimension: 5" x 5" x 2 1/4"

title: None

Sincerely yours

Douglas Prince

exactly the same way. Few of the persons who approximate some  
of your techniques are working with equal intensity, and no  
one has your skill and finish with the lucite construction.  
Your work will be an important part of the exhibition.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I enclose a temporary receipt for the six boxes; a formal loan request for the exhibition period will come later. One of the boxes - the funeral procession - arrived with the "heads" of two of the screws broken off. I removed the other two screws and lightly the lid came off without any damage. I removed the two "heads" and everything came alright. Would you send me two more of the clear plastic screws and I'll replace them.

January 26th 1970

Mr. Douglas Prince  
Department of Art  
University of Florida  
Gainesville, Florida

Dear Doug: I have been exploring the manner to exhibit the boxes and most likely I will have constructed a backlit vitrine. The great box arrived and I am simply delighted with the quality and intensity of the new work. I sense you pondered some of our conversation last summer and went to work. I am really very pleased and I congratulate you. (but where the illusional aspects are exceptionally well handled) so the exhibition is coming together well. As Jerry may have told you I just returned from almost a month out West where I selected much new and different work. When I began the research on this idea I knew that there were good ideas being expressed and much radical work being done, but I can be frank to say now that I have been consistently overwhelmed and impressed by the intensity of the commitment and the vitality of the resulting work. I truly look forward to the exhibition.

I found perhaps ten artists in Los Angeles alone, some in San Francisco, and in Vancouver, Canada. Others will come from New York, Illinois, Virginia, Pennsylvania, and Ottawa, Canada. There will be about fifty works in the exhibition and thus far it has tentatively been accepted by the University of California at Berkeley, the Vancouver Art Gallery, and the Pasadena Museum of Art. I am now hoping also for Fort Worth, Washington, and a place in the Northeast. It opens here on April 7th.

From all this travel and observation let me say something about your work. I know of no other person working in exactly the same way. Few of the persons who approximate some of your techniques are working with equal intensity, and no one has your skill and finish with the lucite construction. Your work will be an important part of the exhibition.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

2

I enclose a temporary receipt for the six boxes; a formal loan request for the exhibition period will come later. One of the boxes - the funeral procession - arrived with the 'heads' of two of the screws broken off. I removed the other two screws and luckily the lid came off without any trouble. With pliers I removed the two 'stubs' and everything seems alright. Would you send me two more of the clear plastic screws and I'll replace them.

The new size and proportion is superb. When compared to the piece I own, the difference in a "sense of substance" and the degree of illusionism is remarkable.

I have been exploring the manner to exhibit the boxes and most likely I will have constructed a backlit vitrine which will hang on the wall. Some will obviously show better than others. The chair in the hallway and the funeral procession are particularly successful. I like the range of your subject matter - from the more literary or pictorial (but where the illusionistic aspects are exceptionally well handled) to the surreal. Let me ask you a couple of questions:

1. Is this funeral procession the one that Minor bought some time ago?
2. Did you abandon the box with the doll-like figure made out of what appears to be a winged sculpture? You gave me a photograph of it last summer. It still holds interest for me.
3. Will there be any others you wish me to consider before I make my selection... either ones you have or any in private or public collections?

I have only two comments on the fundamental success of one of the works. The stairwell picture bothers some in two ways. First, the front plane of the picture seems to be too dark and lacking subtle detail (such as that felt in the chair in the hallway) and this leads to the feeling on the part of some that they are not "seeing" all the picture for technical, rather than aesthetic, reasons. And second, one has the urge to look through the window at an angle to see the infinite landscape, but your masking which conforms to the outline of the window prohibits this. I believe I sense what you are saying with this aspect of the work, but one of the things that most impresses people with the box showing the man walking in the snow is that as the box is moved the vista becomes every greater in illusion and intensity of meaning. I wonder how you feel about this?

Also I wonder how you feel about the orientation of



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3

the works. Several persons have held up the piece I bought earlier (the chair in the hallway) and oriented it so that the fan is on the rear plane. Much the same thing happens with the dragon flys and the interior. Is there an absolute orientation?

Trust all goes well. Jerry just wrote and said both of you are very busy - I can understand this. Don't worry, just keep up the good work!

With best regards.

Cordially,

Peter C. Bunnell  
Curator

PCB/jb

I am presently working on a show for Feigor in Chicago. Hope to have 20-30 boxes, among other things. As a part of that production series, I will make an introduction for you and Mrs. Parkinson. The show opens in mid-May so I will have it done by then.

Sincerely,  
Peter C. Bunnell



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

college of architecture and fine arts

DEPARTMENT OF ART

university of florida,

gainesville, florida

Jan 29, 1970

we purchase  
2 @ 125.00

Dear Peter,

I am presently working on a show for Feigan gallery, Chicago. Hope to have 25-30 boxes, among other things. as a part of that production series, I will make an 'Anti-Window for you and Mrs. Parkinson. The show opens in mid-May so I will have it done by then.

See you in Texas

Esq

Best,

anti-window.

I'm working good,

Esq



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Feb. 20, 1970

Dear Peter,

March 8th 1971

Dear Doug:

As you now know the SPE meeting will not be held in Houston, so I shant get to see you. I don't see myself coming down to Florida much before next summer, so I want to write you about the boxes the Museum purchased. Certainly we want the "Anti-Window" and since I also received authorization to purchase another I don't want to miss out when you have some ready. When you finish a group of them let me know - particularly in cases of the ones with real objects in them - so I can select the second one for the Collection.

I'm delighted to learn of your having an exhibition in Chicago. I wish I could see it. I wish you would give some consideration to selling a few of them here through our Member's Gallery on the 6th Floor. Jerry can tell you about it - he sells there and quite regularly. I know they would go very well and the Museum takes only a small percentage - I believe it is 10%. In the interests of your professional career I do think a time will come when you need a New York exposure... particularly now that the Museum show got you going around town with such people as Mrs. Parkinson.

I've been terribly with all sorts of things at the Museum, the least of which seems to be art. Working now on the Clarence H. White exhibition for the summer and thinking about a new, very contemporary show of photographs in assemblage constructions. Nothing definite on the latter idea, but I found several things I left out of the "sculpture" show which could form a show on a slightly different approach.

I have your self-portrait photograph up here at home and it is a constant delight. How is the 'flat' work coming?

Trust all goes well, and keep in touch.

Best,

I'm working good,

Doug



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Feb. 20, 1970

Dear Peter,

the screws —  
the answers

1. The funeral procession is similar to Mr. Whites. I added the fence and airplane (it's pulling a banner, can you read it).
2. There are no other boxes I would like you to consider.
3. I don't feel that the box with the doll-like figure is complete yet.
4. The boxes with the fanciful dragongflies are the only ones with questionable orientation: they are specifically interiors.
5. I printed the window and stairway at various contrast and densities. I chose that one. The box is about the philosophy of windows. The psychological and visual projection of the window format into a real space. A cross section of plans intersected by that projection — an anti-window.

I'm working good.

Don



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February 20th 1970

Dear Doug:

Good to have your letter; I'm sorry I pressed you but I needed certain information. I have replaced the broken screws and the box is perfect again. Many thanks for you notes they will help a great deal in arranging the display. As I said to you concerning the stairwell and window piece, I feel I understand what you are doing. Indeed, I was correct. I agree with your conception and with your statement I can discuss it more meaningful with the various critics. All of the boxes have been in my office since they arrived and they continue to live, grow in intensity - mature.

Enclosed are the formal loansforms for the six pieces. Fill out all the blanks - especially how you wish them to be titled or untitled - and return the green copies to me. Also here is a biographical form. I would appreciate your completing these forms at your earliest convenience and returning them to me. I'm not sure I will show all six (I probably will) but in either case the loans can be canceled.

All goes well with the exhibition. The Los Angeles work is being crated now and will be here in about ten days. Various other pieces are here in my office. Everyone is excited. Art Forum will be doing a piece, Time magazine was in today, and a number of museums have requested the show. I can hardly see straight.

I have loaned my box to an exhibition of new photography over at the RCA Building (NBC Corporate Offices). It is in a small lucite case next to Naomi Savage - true partners.

Best to Jerry.

Sincerely,

Peter Bunnell

Would the selling price to the Museum be other than the insurance evaluation?



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March 12th 1970

March 12th 1970

Mr. James Harris  
City Manager  
Winter Park, Florida 32789

See C3100 New York 11579  
Dear Mr. Harris:

Dear Mr. Harris:

I am writing to inquire about the possibility of the City loaning a work in its collection to our forthcoming exhibition, "Photography Into Sculpture." The piece, "Leaf Chamber #1", is by Douglas Prince of Gainesville and it was the 'Best of Show' from this year's Winter Park Festival. We plan to include several other pieces by this artist and from his description of it we believe this to be an important new work.

Thank you.  
If the piece can be loaned for the exhibition and its tour I would appreciate your sending it to me via air mail (the exhibition opens on April 7th). Also I enclose a loan agreement form for you to complete; you need only return the green copy.

I was delighted to learn of Mr. Prince's success again this year. I was the photography judge for last year's Festival and it was there that I first discovered his work. You may have seen my article in Art In America (Sept/Oct, 1969) in which I reproduced his winning piece from last year - now in the City collection. From what I have heard I gather the entire Festival was again a success.

Thank you for your cooperation.

Sincerely,

Peter C. Bunnell  
Curator



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April 15, 1970

Thank you for the information about the grant. Todd has had some very strong grant proposals, but we haven't had any

March 12th 1970

Mr. Robert Hartung  
Sheridan Lane of Art  
Sea Cliff, New York 11579  
Gainesville, Florida 32601

Dear Mr. Hartung:

We have received a work by Douglas Prince along with his instructions to inquire with you as to the loan of the piece with for the exhibition "Photography Into Sculpture." If you would complete the enclosed loan form and return only the green copy to me it will serve as both a receipt and a loan agreement. I am not sure I will use the piece, but I will keep you informed.

Thank you.

Sincerely,

Peter C. Bunnell  
Curator

Cordially  
Loy

maybe I can send  
you some slides



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

April 15, 1970

Thank you for the information about the grant. Todd has had a very strong grant proposals, but we haven't had any

March 13, 1970

Mr. Douglas Prince  
Department of Art  
University of Florida  
Gainesville, Florida 32601

Dear Doug:

New box arrived --- fascinating, will need more time with it. Ignore the loan form I sent you; one was sent to Sea Cliff per your instructions.

See you in Iowa --- bravo again on Winter Park! Also sent request to Winter Park city manager.

All best.

Sincerely,

making 17 new boxes and reprinting 7 old ones. They should be done (along with yours) by the end of the month. I will also have 20 new prints for the show. Half straight and half double printed.

Conchally  
Dag

maybe I can send  
you some slides



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	925.4

April 15, 1970

Thank you for the information about the grant. Todd has made a ~~some~~ very strong grant proposals, but we haven't had any action yet.

I sent the chair letter to you as a joke. It was mailed to me by Mrs. Cedar Dase for some unknown reason. I sent out 20 copies - just to avoid the bad luck. All goes well for the Feigen show. I'm making 17 new boxes and reprinting 7 old ones. They should be done (along with yours) by the end of the month. I will also have 20 new prints for the show. Half straight and half double printed.

Cordially  
Dag

maybe I can send  
you some slides



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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This box belongs to: one,

Mr. Robert Hartung

Sheridan Lane

Sea Cliff, N.Y. 11579

title - "Shell Chamber #1"

value - \$125

send him a loan agreement

— also

request the loan of the

box that won best of show at  
winterpark art festival 1970

title - "Leaf Chamber #1"

from

Mr. James Harris

City Manager

Winterpark, Florida 32789

PARK, FLORIDA

rch 18, 1970

ce's "Leaf  
xhibition  
April 7th.  
ition and  
ate date as  
e City.

air mail  
are also

ms



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**CITY OF WINTER PARK** WINTER PARK, FLORIDA

March 18, 1970

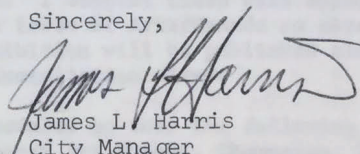
Mr. Peter C. Bunnell  
Curator  
The Museum of Modern Art  
Department of Photography  
11 West 53d Street  
New York, N. Y. 10019

Dear Mr. Bunnell:

We are delighted to loan you Doug Prince's "Leaf Chamber #1 (attached) for your forthcoming exhibition "Photography Into Sculpture", which opens on April 7th. We note you mention loaning it for the exhibition and its tour, and would like to have an approximate date as to when you expect to return the piece to the City.

As requested, we are sending this via air mail (insured at maximum insurance of \$200), and are also attaching the completed loan agreement.

Sincerely,

  
James L. Harris  
City Manager

jlh/b

cc: Jack Turner, Ch.SAF



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CITY OF WINTER PARK WINTER PARK, FLORIDA

OFFICE  
OF THE  
CITY MANAGER

April 21, 1970

April 23, 1970

Mr. Robert Hartung  
Sheridan Lane  
Sea Cliff, New York 11579

Mr. Peter C. Bunnell

Dear Mr. Hartung:

The Museum of Modern Art

I would like to take this opportunity to thank you for your generous loan of Douglas Prince's work to our exhibition "Photography Into Sculpture." The exhibition has opened to considerable comment and it appears to be a great success with our public - this is especially true of the installation case containing Doug's boxes.

On April 1st, 1970, we forwarded to you Doug Prince's "Leaf Enclosed is a copy of the Museum release, wall label, and the checklist. If you would like additional copies, let me know. The exhibition has caused a good deal of controversy in the press, and I have enclosed copies of the articles which have appeared thus far. Future issues of Artforum, Saturday Review, Popular Photography, Creative Camera and Modern Photography will have coverage. I suspect these will appear in about a month. In the June issue of Arts/Canada an essay that I have written on the exhibition will be published along with several photographs and installation views.

The exhibition is now scheduled to tour the following universities and museums: Krannert Art Museum, Champaign, Illinois; Rice University, Houston, Texas; Fort Worth Art Center, Fort Worth, Texas; Vancouver Art Gallery, Vancouver, Canada; San Francisco Museum; and U.C.L.A. When the exhibition dates are settled, I will send them to you.

Thank you again for your cooperation and interest in the Museum. I look forward to meeting you and perhaps showing you through the exhibition.

cc: Jack Turner, Ch., SAF

Sincerely,

Peter C. Bunnell  
Curator



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**CITY OF WINTER PARK** WINTER PARK, FLORIDA

OFFICE  
OF THE  
CITY MANAGER

April 23, 1970

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

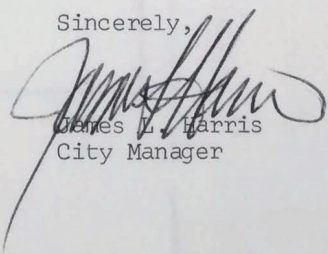
Dear Mr. Bunnell:

On April 1st, 1970, we forwarded to you Doug Prince's "Leaf Chamber #1 for your "Photography Into Sculpture" exhibition which opened on April 7th. You also asked loan of it for the tour which would follow.

At the time this was mailed there was a letter attached to the package dated March 18th (the delay in mailing being due to the postal strike) asking you to let us know the approximate date when this work would be returned to the city.

We have had no acknowledgment of the receipt of this work or any information as to when it would be returned, and we would very much like to hear from you.

Sincerely,

  
James L. Harris  
City Manager

jlh/b

cc: Jack Turner, Ch.,SAF



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**MAILING INSTRUCTIONS**  
□□□□□□□□□□□□

Date:
6.8.70

FROM:

Name:	Dept.:	Ext.:
PCBunnell	Photography	2695

TYPE of MAIL:

<input checked="" type="checkbox"/> Domestic, to: Gainesville, Florida  <input type="checkbox"/> International, to:	To be <input type="checkbox"/> Registered <input checked="" type="checkbox"/> Insured
	Contents: Photo-sculpture
	Value of contents: \$ 100.00

TYPE of POSTAGE:

<input type="checkbox"/> First Class <input type="checkbox"/> Air Mail <input type="checkbox"/> Parcel Post <input checked="" type="checkbox"/> Air Parcel Post <input type="checkbox"/> Book Rate	<b>INTERNATIONAL ONLY</b> <input type="checkbox"/> Printed Matter <input type="checkbox"/> Air Printed Matter <input type="checkbox"/> Other:
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All sheets will be returned to department of origin.

FOR MAILROOM USE ONLY:	
<input type="checkbox"/> REG. N <sup>o</sup> 2752459	
<input type="checkbox"/> INS. N <sup>o</sup>	
<input type="checkbox"/> Return Receipt	
TOTAL COST of MAILING: \$ 382	
MLRM-1 (4/68)	

678-8894  
461-8100



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PHONE: 678-8894  
" 461-8100



**TYGART INDUSTRIES, INC.**

TYGART STEEL COMPANY DIVISION

P. O. Box 276

McKEESPORT, PENNA. 15134

June 29, 1970

The Museum of Modern Art  
11 West 53 Street  
New York, New York 10019

Re: Douglas Prince  
Gainsville, Florida

Gentlemen:

Please advise us address of Mr. Douglas Prince.  
We are interested in purchasing some work  
exhibited in current show.

Very truly yours,

TYGART INDUSTRIES, INC.

S. M. Feldman  
President

SMF:jc



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 28th 1970

Mr. S.M. Feldman, President  
Tygart Industries, Inc.  
P.O. Box 276  
McKeesport, Pennsylvania 15134

Dear Mr. Feldman:

Thank you for your letter concerning one of the artists represented in our "Photography Into Sculpture" exhibition. Douglas Prince's address is:

1229 S.W. 9th Road  
Gainesville, Florida 32601

Perhaps you would be interested in know that an issue of Artscanada has been devoted to coverage of the exhibition and, in particular, to the work of Douglas Prince. It is the June issue and may be obtained for \$2 from Artscanada, 129 Adelaide Street West, Toronto 1, Ontario, Canada.

Sincerely yours,

At the last meeting of our Acquisitions Committee I proposed the purchase of two of your boxes for the Permanent Museum Collection. Since your work in the "Sculpture" exhibition was so good I showed the members of the Committee the two pieces and there was immediate praise for the work and approval of the purchase. These are the first purchases I have requested from the show, because the exhibition will be out for another year, I would like to purchase from you two boxes in order that we might have them here and also possibly include them in an exhibition of new work from the Collection which we hope to do in our galleries next Spring.

I proposed the two works at a price of \$125 each. I hope this amount is alright. I know that we would like the newest version of "Anti-Glinder," but for the second I am torn between the interior with fox and one of the newer "Shamber" boxes. I believe you told me in August that you did not have any of the latter pieces. What would you suggest for the second piece?

Peter C. Bunnell  
Curator



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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In addition a member of our Committee, Mrs. Bliss Parkinson, expressed great interest in purchasing the November 6th 1970er private collection. She is a very good friend of the Museum and her collection is superb. Thus your piece will have exceptional company. Mr. Douglas Prince, 1229 S.W. 9th Road, Gainesville, Florida 32601, you can send the piece to me when you include a separate invoice made out in her name and \$32601s each.

Dear Doug: at you are enjoying this year's teaching... All best, and warmest regards to the family.

I have been trying to write you since the summer, but obviously to no avail. Literally the day I returned from Florida it all started and I haven't been able to find a moment free. But at last various projects are completed, including the text for Jerry's book.

I trust the rest of the summer went well for you and that the trip home to Iowa was enjoyable. I had a great time down there this year - almost more than any other year. The few days on campus, including your class and that delightful dinner at home with your family, made it especially fine. I'll never forget the incredible canoe trip and I'm afraid I will be advertising it up here as much as Jerry does down there. The photographic record is perfect and it brings back many memories. I want to thank you for that, for the superb new print, and for the box. It is all really too much for me to accept and I want you to know how much I continue to appreciate and respect your work.

At the last meeting of our Acquisitions Committee I proposed the purchase of two of your boxes for the Permanent Museum Collection. Since your work in the "Sculpture" exhibition was on tour I showed the members of the Committee the two pieces I have. There was immediate praise for the work and approval of the purchase! These are the first purchases I have requested from the show. Because the exhibition will be out for another year, I would like to purchase from you two boxes in order that we might have them here and also possibly include them in an exhibition of new work from the Collection which we hope to do in our galleries next Spring.

I proposed the two works at a price of \$125 each. I hope this amount is alright. I know that we would like the newest version of "Anti-Window," but for the second I am torn between the interior with fan and one of the newer "chamber" boxes. I believe you told me in August that you did not have any of the latter pieces. What would you suggest for the second piece?



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

In addition a member of our Committee, Mrs. Bliss Parkinson, expressed great interest in purchasing the "Anti-Window" for her private collection. She is a very good friend of the Museum and her collection is superb. Thus your piece will have exceptional company. In order to save packing, &c. you can send the piece to me when you send the others. Include a separate invoice made out in her name and I will see that she receives each.

I'm afraid I just don't have time for, or believe in, these letters. I trust you are enjoying this year's teaching... All best, and warmest regards to the family.

Trust all goes well. I was in Chicago a few weeks ago and stopped by the Feigen Gallery to speak to Mrs. Drew-Bear. I had never been to the gallery before and it was Cordially, see it. The space should be fine for your show in May. I told a lot of people about it and I hope they go. Just prior to being in Chicago I gave a lecture in Kalamazoo Michigan on the sculpture show, &c. and the museum there is sponsoring a tour of Peter C. Bunnell, Curator intends to take in your exhibition at Feigen.

Look forward to having our pieces - and don't forget to let me know about the additional one which we have yet to choose.

Regards to Jerry and Todd.

Best,

Cordially  
Long.



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I'm afraid I just don't have time for, or believe in, these letters so I think it best to return it to you. But thanks for thinking of me.

Trust all goes well. I was in Chicago a few weeks ago and stopped by the Feigen Gallery to speak to Mrs. Drew-Bear. I had never beent to the gallery before and it was good to see it. The space should be fine for your show in May. I told a lot of people about it and I hope they go. Just prior to being in Chicago I gave a lecture in Kalamazoo Michigan on the sculpture show, &c. and the museum there is sponsoring a tour of Chicago which now intends to take in your exhibition at Feigen.

Look forward to having our pieces - and don't forget to let me know about the additional one which we have yet to choose.

Regards to Jerry and Todd.

Best.



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## No. 6155

<b>Incoming Material</b>		Purchase Order No.: _____	
Vendor <u>DISPOSAL HOT OIL T</u>		Receiving Location: <input type="checkbox"/> 1. 11 W. 53 St., N.Y., N.Y. <input type="checkbox"/> 5. 4 W. 54 St., N.Y., N.Y. <input type="checkbox"/> 2. 21 W. 53 St., N.Y., N.Y. <input checked="" type="checkbox"/> 6. 20 W. 54 St., N.Y., N.Y. <input type="checkbox"/> 3. 27 W. 53 St., N.Y., N.Y. <input type="checkbox"/> 7. 405 E. 76 St., N.Y., N.Y. <input type="checkbox"/> 4. 32 W. 53 St., N.Y., N.Y. <input type="checkbox"/> 8. Other (see below).	
Address _____			
City <u>SPRING VILLE FLA</u>			
Received via: <input type="checkbox"/> U.P.S. <input type="checkbox"/> Messenger <input type="checkbox"/> Vendor's Truck <input type="checkbox"/> P.P. <input type="checkbox"/> Picked up <input type="checkbox"/> Motor Freight (name below) <input type="checkbox"/> Other <u>IRA</u>		<input type="checkbox"/> Prepaid <input type="checkbox"/> Collect Amount: _____	Number of Units <u>1 CRK</u> Gross Weight: _____
			<input type="checkbox"/> Partial <input type="checkbox"/> Complete

[illegible]

Rejected \_\_\_\_\_  
Hold payment: \_\_\_\_\_ Date: \_\_\_\_\_

Received by:                      Date:                     

Approved                      5/10/71  
for payment by:                      Date:                     

a set of slides  
and I'll send

Cordially  
Dora.



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May  
Dear  
just  
for  
thor

Destination Office <i>New York NY</i>		Via Final Airport	Date Shipped <i>5-3-71</i>	Hour <i>19</i>	A.M. <i>P.M.</i>
Consignee <i>Museum of Modern Art</i>			Receipt Number <i>A 47-16-74</i>		
Street Address <i>11 W 53 RD</i>		Declared Value <i>\$300</i>		RAIL CHARGES	
Forwarding Office <b>GAINEVILLE, FLA.</b>		Code No. <b>09154</b>	1st Arpt. <b>426</b>	AIR CHARGES	
Pieces <i>1 ctn</i>	Article <i>1 ctn</i>	Nature of Contents	Actual Weight <i>8</i>	SCALE NOS. <i>9</i>	Value Charge To Airport
Dimensions	Dimensional Weight	Rail Exp. Chgs. To Airport	Value Charge From Airport	Total Rail and Air	Air Express Charges
Shipper <i>D. Prime</i>		Class <i>5</i>	Paid Beyond	Rail Exp. and Other Chgs. From Airport	Total
Address of Shipper or Actual Point of Origin <i>Upt 7 art dept</i>		Destination Office Copy Prepaid <b>Air Express</b>		Total Rail Charges	C. O. D.
					C. O. D. Service Charges

**AIR EXPRESS**  
division of REA EXPRESS

*you  
e and  
and*

it (the trip + show) were a great success.  
the Chicago Community of photographers is  
intense and I got to meet most of them and  
their work, spent a great deal of time  
with Aaron and found the to take about  
20 roll myself. I made a set of slides  
if you don't get to see it and I'll send  
them.

Cordially  
Dora.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 31. <sup>1971</sup>

Dear Peter.

Just got back from Chicago. Thank you for the telegram. It was very welcome and thoughtful. I was there for a week and it (the trip + show) was a great success. The Chicago Community of photographers is intense and I got to meet most of them and their work, spent a great deal of time with Aaron and found the to take about 20 roll myself. I made a set of slides if you don't get to see it and I'll send them.

Cordially

Dorq.



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May 12, 1971

Prof. Douglas Prince  
Department of Art  
University of Florida  
Gainesville, Florida 32601

Dear Doug:

The boxes arrived in perfect shape and they're spectacular. t  
The new complexity which you have incorporated into "Anti-Window"  
makes all the difference. The use of the opaque panel is interesting  
but I wonder if it does not take from the ~~Sully~~ sculptural aspect  
of the piece. I'll look at them and think about it. In any case  
thanks for sending them and good luck with the Feigen show!!

Send two invoices --- one for the two Museum boxes and the  
other made out to Mrs. Bliss Parkinson.

Best,

PCE/jbp