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	MoMA Exhs.	925.5

January 8, 1970

QUARTERMAN, DALE

Dear Mr. Bunnell,

I was Told by George Nan and Art Sinsabaugh, that you are putting together a show of three-dimensional photography this spring.

I have been working in three-dimensional photography for about two years; and have enclosed a few slides of my constructions. If you are interested in having any of these works in your show, I would be very honored. The constructions are photographic paper mounted on a built up foam-core base.

I am currently teaching photography at U.C.U. in Richmond, Virginia with George Nan.

Sincerely,

Dale Quarterman

315 N. Shields

Richmond, Virginia 23220.

703-353-3478

Peter G. Bunnell
Curator

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Thank you for your interest in my work. January

Mr. Dale Quarterman
315 North Shields
Richmond, Virginia 23220

Dear Mr. Quarterman:

Thank you for the slides of your work and they are certainly in line with my exhibition. This is in no way a criticism of your slide photography, but I am sure you know how inadequate slides are to judge works of art. Therefore I am still not exactly sure what it is that you are doing. I hesitate to ask you to send the originals but I do not wish to commit myself to any work without seeing the original. Are you planning to be in New York any time between now and late February? It now appears that I will possibly be in Washington February 15 - 17, perhaps we could meet there or I could come to Richmond. What are your thoughts?

The work looks very interesting and I don't believe I have seen anything quite like it. I definitely want to ~~know~~ consider it and thus will make every effort to see it. Please give my regards to George Nan.

Sincerely,

Peter C. Bunnell
Curator

PEB/jwb

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January 26, 1970

Dear Mr. Bunnell:

Thank you for your interest in my work.

I am not planning to come to New York until May; but if you are going to be in Washington between the 15th - 17th, I will be glad to drive up and show you some of my work.

On February 15th I will be free all day. February 16th I have a class until 10:00 a.m. Then I am free the rest of the day. Tuesday, February 17th would be a bad day for me, because I have classes all day.

If you can arrange a time and a place to meet, from the information I have given you, please do so and I will be there.

Sincerely,

Dale Quarterman

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February 9th 1970

Mr. Dale Quarterman
315 North Shields
Richmond, Virginia 23220

Dear Dale:

Good talking to you. Again let me say that I think the piece is marvellous and I am anxious to see the other work. I assume you have my request clear; but if you have any questions don't hesitate to call me collect - 212-956-2695.

Enclosed is a loan form for the piece I have received. Fill out both copies and send only the green one back to me. If you have a title be sure to indicate it, if not put "Untitled," Also I enclose a biographical form which you can complete and return to me.

With best regards.

Cordially,

Peter C. Bunnell
Curator

Peter C. Bunnell
Curator

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Dear Mr. Bunnell,

If you would like to show this piece, (Maruella); I would strongly suggest that you put it on a sculpture base and build a plexiglas box to incase the figure in. It is only made of photo paper with foam core inside built in layers. The surface is delicate, and if the piece is dropped, it will crush. To secure the figure on a base you may do anything to the bottom of the feet that you wish. You may want to drill a couple of

I am going to wait on making a final decision on what to include in the exhibition until I have all the pieces. In any case I am sending you a loan form as a receipt and you can again return the green copy to me.

I'll give some thought to the manner of showing her and get back to you before I do anything. Thanks for the bio data. All progresses well - the large shipment from Los Angeles is almost on its way - when that arrives the sparks will really begin to fly. I was out at Southern Illinois University last weekend for a lecture and I showed a few of your slides. The reaction was good and I trust it is a measure of how the whole show will be received.

Best regards.

Cordially,

Peter C. Bunnell
Curator

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holes in the base to put in rods that would be attached to the base. The inside is not solid foam core, but different shapes, glued together as a fill. The bottom may also be glued to a base. If you have any questions please call me.

Sincerely,
Dale Quarterman.

"Marvella" arrived in perfect shape and looks splendid. I am going to wait on making a final decision on what to include in the exhibition until I have all the pieces. In any case I am sending you a loan form as a receipt and you can again return the green copy to me.

I'll give some thought to the manner of showing her and get back to you before I do anything. Thanks for the bio data. All progresses well - the large shipment from Los Angeles is almost on its way - when that arrives the sparks will really begin to fly. I was out at Southern Illinois University last weekend for a lecture and I showed a few of your slides. The reaction was good and I trust it is a measure of how the whole show will be received.

Best regards.

Cordially,

Peter C. Bunnell
Curator

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March 12 1970

March 7th 1970

February 19th 1970

Mr. Dale Quarterman
315 North Shields
Richmond, Virginia 23220

Mr. Dale Quarterman
315 North Shields
Richmond, Virginia 23220

Dear Dale:

"Marvella" arrived in perfect shape and looks splendid. I am going to wait on making a final decision on what to include in the exhibition until I have all the pieces. In any case I am sending you a loan form as a receipt and you can again return the green copy to me.

I'll give some thought to the manner of showing her and get back to you before I do anything. Thanks for the bio data. All progresses well - the large shipment from Los Angeles is almost on its way - when that arrives the sparks will really begin to fly. I was out at Southern Illinois University last weekend for a lecture and I showed a few of your slides. The reaction was good and I trust it is a measure of how the whole show will be received.

Best regards,

Cordially,

Peter C. Bunnell
Curator

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March 12, 1970

March 7th 1970

Dear Mr. Mr. Dale Quarterman
315 North Shields
Richmond, Virginia 23220

Dear Dale:

Enclosed you will find a list of names and addresses
The pieces arrived in good order and I am delighted with
them - especially the group portrait of men. I want to look
at the others a bit longer - this is especially so for the
funerary monument.

Enclosed are loan forms for these pieces. Please fill
them out and return the green copies to me. I believe you also
have to send me the form for the standing female figure.

All best and look forward to seeing you here.

Cordially,

I will probably stop in the
28th to see if you are around. I will try to catch you on Tues.

I am very anxious to see the show.

\$10 - reg. for transportation
See you soon.

Sincerely,

Dale Quarterman

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ROITZ, CHARLES

March 12, 1970

Dear Mr. Bunnell,

Enclosed you will find a list of names and addresses for invitations. I doubt if anyone will come to the opening, but at least they will be notified of the exhibition.

I will probably stop by the Museum on the 28th to see if you are around. If you aren't there on Sat. I will try to catch you on Tues.

I am very anxious to see the show.

See you soon.

Sincerely,

Dale Quarterman

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Roitz, Charles

Charles J. Roitz
1801 Palmcroft Way N. E.
Phoenix, Arizona 85007

April 4, 1969

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

Dear Peter,

Thanks for considering my photographic construction "Ecological Anagoge - Triptych" for use in your article in Art In America. Hope that the enclosed photographs are adequate for your purposes. Should you want the piece for the show that you mentioned, please let me know as early as possible.

The Triptych is made up of 49 different photographs which span about a two hour period in front of the deYoung Museum, San Francisco. Should you need more information, I will send it at your request.

I have asked San Francisco State College to send a copy of my placement file to you. My purposes are that I am interested in the Assistantship that you have open for next year and am possibly interested in any teaching position that you might know of in your area. As you know I am here in Phoenix as a one year relief for Allen Dutton and am free for what turns up after June 6.

Sue and I both felt that the convention was a good experience for us. We very much enjoyed being in the Bay Area with photographic friends. The meal at Sam Wo's was especially delightful. Have you tried Edsel's technique on anyone there yet?

Thanks again, Peter, for considering my work for the article and show. I hope that it works so that you are able to use it. Hope to see you again soon. We will watch for your article.

Sincerely,

Charles J. Roitz
Charles J. Roitz

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6/29/69
Just a note of thanks
for including my work in the
Art In America article. My
work is available for
publication. The
type is available for
the book. I am
as
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And
Kirkland
we
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that you would be out this

May 30th 1969

Roitz
Dear Charles:

The final layout was approved yesterday and your work "Ecological Anagoge-Triptych" will be included in the Art In America article. The photograph will be about half a page. The piece will deal mainly with the sculptural/volumetric properties of new photographic work and will include Carl Cheng, Bob Heinecken, Naomi Savage, Jerry McMillan and others. There will also be a less inclusive coverage of some of the printmaking directions and here I will include John Weir (In color). The issue listed as Fall, but it will probably be out in late summer.

The selection of the intern has gone slowly. The New York State legislature which gives the funds has cut back and has not yet determined the exact programs that will, or will not, be supported. Thus we have been slowed. I have received all of your material and will hopefully be turning to it soon. We have also re-defined the duties of the next intern toward more scholarly pursuits - namely to assist me with the preparation of a catalogue of the collection. Thus to be frank, I must say we will be looking forward to a person as possible along the lines of more detailed work than perhaps would interest you. I will let you know more as soon as I can.

The exhibition of the sculptural photographic material has been approved for next spring and I hope to get started on selection of the work over the summer. At present I would assume the use of your piece, but I want to wait to survey the other work you have done to be sure of my selection. In the meantime, if you have any photographs or slides of other things send them to me. Again, I will have to get back to you on this later.

All best - let me know where you will be in Seattle.

Cordially,

Peter Bunnell

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6/29/69

Dear Peter —

Just a note of thanks
for including my work in the
Art In America article. We are looking
forward to the publication. The
Triptych will be available for
the sculptural/photographic show
as well as any other pieces of
my work that you might want.

We will be in Seattle for
another month (11611 NE 139th St,
Kirkland, Wash. 98033). About July 1
we will return to the Bay Area
where I will teach next year —
Diablo Valley College, Pleasant Hill,
Calif. Until we find housing in
Calif. my address there will be
238 Esmeralda Dr., Santa Cruz.
c/o Starr A. Reitz.

Remember that you mentioned
that you would be out this

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summer to select work for the show. Do you have dates for your trip yet? Hope to see you at that time and show you what other work I have available.

Let me know when you will be out and we will be sure not to miss you. If you would like, plan to get together for a meal or something also.

Hope that you are successful in getting just the right intern to do the job that you have to be done next year at the Museum. With a new baby expected in December it seems to be out of the question for me even if I were the one selected.

Hope to see you soon. Let us know when.

Cordially

Charles Fair

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Ecological Anasage-Triptych

July 14th 1969

Dear Charles:

5221 Miles Avenue
Oakland, Calif. 94612

Good to have your letter. No decision has been made on the internship but we believe the man has been found. I think you have made the right decision in taking the teaching post, and I hope it works well. Keep me informed. I would like to keep your papers just a bit longer to read them again carefully and show them to some of the staff.

The California trip now appears set for late October. I'll let you know. I'll be gathering work at that time so keep working. If you see anything else along the lines of the sculptural/volumetric let me know.

Mountains to do before I can get a few days off... more soon.

Enclosed also are a set of biographic form you can fill out and return with the green copy of the loan form to me.

All best,

Trust all goes well. The show is going to be truly remarkable and I have an abundance of work - thus problems.

All best,

Peter Bunnell
Curator

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Charles J. Roitz
5221 Miles Ave.
Oakland, Calif. 94618

Ecological Anagoge-Triptych

Museum of Modern Art
New York, New York

2/16/70

Dear Peter:

Have sent my Triptych off as per your instructions. Harvey is back and has the information.

February 9th 1970

You will notice that I had some changes made to the piece. I decided to replace the small hinges with larger piano hinges.

Mr. Charles Roitz
5221 Miles Avenue
Oakland, California 94618

Dear Charles:

Good talking to Sue - suspected you would not be there when I called but I'm going crazy getting this show organized. Enclosed is a loan form for the triptych which, as I told Sue, I would like to consider for the show but I still cannot say for sure it will be included. The direction things are taking is a bit more away from the wall piece to fully dimensional work. Nevertheless I want to have the piece here to consider it. The shipper is Pierce-Randolph Storage Co., Ltd. and you need only bring it to them and all the rest will be taken care of.

Enclosed also are a set of biographic form you can fill out and return with the green copy of the loan form to me.

Trust all goes well. The show is going to be truly remarkable and I have an abundance of work - thus problems.

Best Regards,

All best,

Charles

PS Pierce-Randolph has moved from 1100 Hill to 6000 Third St., S.E.

Peter Bunnell
Curator

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Charles J. Roitz
5221 Miles Ave.
Oakland, Calif. 94618

Mr. Peter Bunnell
Museum of Modern Art
New York, New York

2/16/70

Dear Peter:

Have sent my Triptych off as per your instructions. Harvey is back and has the information.

You will notice that I redid some things on my piece. I decided to replace the small hinges holding the wings with larger piano hinge. In the process I evolved the piece a bit. The wings are colseable now and I added images to the back of them so as to give a complete total image regardless of weather the piece is open all the way, partially open, or closed. I have also generally beefed up the physical structure of the entire piece so that it can stand the stresses of traveling, should it make the show.

Hope that the show is pulling together for you. I can imagine what a job it must be to get it all together and hung. Will ther be a publication? Please put me on your photo mailing list so that I can keep up with what you are doing there.

Will try to contact you by phone. Should I fail - the set of biographic forms that you mentioned in your letter were not enclosed. If you will send them off to me I will return them very promptly.

Thanks Peter. Will be looking forward to good reports on the show.

Best Regards,

Chas. Roitz

PS Pierce Randolph has moved from 1450 Eddy to 6000 Third St., S.F.

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Chas. Roitz

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Charles J. Roitz
5221 Miles Ave.
Oakland, Calif. 94618

March 7, 1970

February 21st 1970

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

Dear Charles:

Look forward to having the piece here. Everything goes well and most of the work from outside New York should arrive in the next ten days. Then the struggle really begins. I wonder if you have heard anything from Portland? I have not, nor has another person whose name I suggested. It might be a wash-out. In any case, a good friend called the other day looking for a new faculty member. It was Leslie Krims at the University of Buffalo. They want someone above the Instructor level and a person with experience should have a good chance to get the post. The University is part of the New York State system and has a good pay scale. You have probably seen Krims' work in Aperture and at the Focus. I don't seem to have his University address so send him an inquiry and bio data to: Leslie Krims, 298 Fargo Avenue, Buffalo, New York. I will have given him your name. All best,

We will not make it to the SPE Convention this year but look forward to attending in 1971. Imagine that your stay will be brief if there will be much work to do on the show before the opening.

Peter Bunnell

Look forward to seeing Photography Into Sculpture when it comes out this way.

Regards,
Chas
Chas. Roitz

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Charles J. Roitz
5221 Miles Ave.
Oakland, Calif. 94618

March 7, 1970

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

Dear Peter:

Very happy and excited that my piece was accepted for the show. Wish that we could be there for the opening. Since we cannot I am glad to have the opportunity to invite a few friends who may come and inform a few others by way of an invitation to the opening. A list is inclosed.

Thanks for the lead on the Buffalo job. We have decided that this is not the year for a cross country move for us so I have not written them. Although I am still very much interested in moving it looks as though it will be to our advantage to try to stay in the Bay Area or at least in the West for another year so Sue can finish her MA with Jack Welpott at SF State. Portland was possibly commutable. At Buffalo she would probably have to pretty much start over again. I would appreciate your continuing to let us know of any positions that you hear of especially if they were in the West or are an exceptional opportunity, anywhere. Unfortunately Portland did not even acknowledge my letter.

We will not make it to the SPE Convention this year but look forward to attending in 1971. Imagine that your stay will be brief if there will be much work to do on the show before the opening.

Look forward to seeing Photography Into Sculpture when it comes out this way.

Regards,

Chas.
Chas. Roitz

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Dear Peter —

Just a note of thanks for your letter to Colorado. Am sure that it was helpful in my being selected. We plan to move to Boulder around the end of July. The job looks promising with the possibility of developing a good photo thing there. We are looking forward to the move but do regret having to leave the Bay Area, and the active photo scene here.

Have had some good reports on the Photo/Sculpt.

February 9th 1970

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Cordially,

Peter C. Bunnell
Curator

Snyder, Leslie

1163 Granville Ave.
#1
Los Angeles, Calif
90049

5/25/70

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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show by friends who have been in N.Y. recently. Hope that it has been as successful as you had expected.

Peter please stop by to see us anytime that you can work it into your travel schedule. We will be most happy to have you. Will send our address when we are settled.

Best Wishes —

Chas. + Sue Ritz

February 9th 1970

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Cordially,

Peter C. Bunnell
Curator

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Snyder, Leslie

1163 Granville Ave.

See also
Damaged
work files
#1
Los Angeles, Calif
90049

2/25/90

February 9th 1970

Dear Peter,

Well, the two sculptures (I thought - I
Miss Leslie Snyder
1163 Granville #1
Los Angeles, California 90049

Dear Leslie: the best to send of the 3)

Very good talking to you. Enclosed are three sets of
loan forms - use one for each work in the event you send all
three, or select the correct two if that is the number you
send. Fill out both copies and return the green one to me.
The shipping will be done by: Cart and Crate, 622 North La
Peer Drive. Try and have the material there as soon after
February 16th as possible - if you cannot make that date
call them and arrange another time for delivery.

I am very confident of using the large female piece
and the final judgment of the other piece for consideration
I will leave up to you. The ceiling height of our gallery
is 15' and you can adjust the wires accordingly - we will
design some kind of hanging device which will enable the
whole piece to travel and perhaps be adjusted for the
various ceiling heights. Would you send me drawings as to
the layers and their orientation. Also a suggestion of how
high off the floor you wish the center of the work. Also
if you want the piece near or far from the wall (i.e. for
shadows, &c.).

Here is a biographical form to fill out and return
to me. Also, enclosed is a copy of the picture I told you
about.

All best,

Cordially,

Peter C. Bunnell
Curator

is a real pain - let me tell you - 12 feet
seemed like a good average and yet
is high enough so that the wooden
board is not that visible and doesn't
interfere with the space of the sculptures.

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1163 Granville Ave.
#1
Los Angeles, Calif.
90049

2/25/70

Dear Peter,

Well, the two sculptures (I thought - I
Bob Heinecken agreed - that the pregnant one
I Leda were the best to send of the 3)
are on their way, and I thought it would
be best to let you know what I did
with them at the suggestion of your
letter.

After much discussion with Bob & other
people it seemed best to hang the
sculptures from a height of 12 feet.
That way, if the ceilings of the other
galleries were not 15 feet, you would
not have to restring both pieces (which
is a real pain - let me tell you). 12 feet
seemed like a good average and yet
is high enough so that the wooden
board is not that visible and doesn't
interfere with the space of the sculptures.

U. BROADWAY
N.Y. 10013

WEST
AWAY

SKICA
BRINC

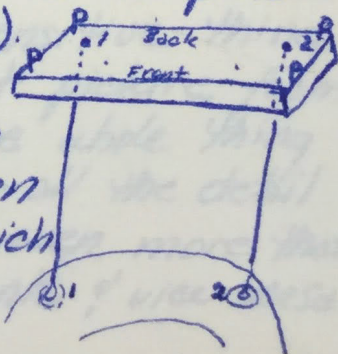
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So if you hang "L" bars on the wall ⁽²⁾
- 12 feet from the floor, the sculptures
should be at eye level. If they are
off one way or the other, it is a
simpler matter to raise or lower the "L"
bars rather than the sculpture (ie - restring-
ing it). Also, if possible, I would
like the sculptures hung at least a foot
from the wall (ie - back of sculpture - 1' from
wall). I think they are more coherent
in terms of the movement, diversity
of images, and detail if there is a white
wall behind them.

The manager ^{of cart & crate} (I think - his name was
Gene) suggested that it would be better
to send them detached so that the
monofilament would not get tangled.
So what I have done is to number
each strand of filament at the top of
the wooden board (labeled Front & Back)
with corresponding numbers scratched
just beside the nut & bolt in the plexi-
glass (on the back of course).

All that has to be done
is to unscrew the bolt & slip
the filament loop on between
the washer & the bolt which
is then tightened again.



W. BROADWAY
N.Y. 10013

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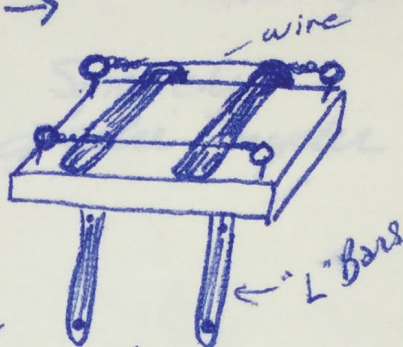
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INTEREST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I think the wire strung between the "eye hooks" on top of the board should also be tightened before it is slipped over the "L" Bars →

(layers) I adjusted the pieces when I strung them. However I am sending sketches of both - how they should look - in case something goes wrong or etc.



I cleaned the plex with Windex before they went but I don't think they will arrive without fingermarks - But the film will not have to be cleaned inside even if the outside plex will.

That's all I can think of that's crucial to know about them. Please let me know if there is anything I left out or if all this seems like some vague puzzle.

I thought (I hope this doesn't sound stupid) it was really a sensitive thing for you to send me that picture from the Times. Thank you. The whole thing is still incredible to me - all the detail of pregnancy I mean, and even more that trees could look like placenta & vice versa.

W. BROADWAY
N.Y. 10013

west
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SKETCH
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INTEREST

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I would love to get hold of a color picture of the one you sent - if they ever print one. Thank you again.

Sincerely,
Leslie Snyder

④

W. BROADWAY
N.Y. 10013

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✓ CC: Bunnell

WATTS, Robert

The Museum of Modern Art

To Bill Farnie
From Terry Guilliams

Date May 1, 1970

Re Return of Watts: SMALL BLT SANDWICH

Dear Bill,

Hahn Bros. is coming on Tues. to pick up the above sculpture. Will you please wrap it in a plastic bag or something, and brown paper?

Thanks.

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) May 1, 1970

Registrar
David Vance

AND VERDANE POOM
SOME EXCESS MATERIAL
THER IS DYED WITH
IDR AND HERN AGAINST
IMBB STRUCTURING
SOMEONE OF LIKE INTEREST,

VRs,
hyn Wells

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

3986

INFORMATION
COPY

I have authorized release

to Hahn Bros.

on Tues., May 5, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.279	Watts:	SMALL BLT SANDWICH. (1966), lucite and photo transparency.

Remarks:

turn of considered loan for PHOTOC. INTO SCULPTURE
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.

May 1 1970
(date signed)

Registrar
David Vance

Wells, Lynn

Wells

307-309 W. BROADWAY
NEW YORK, N.Y. 10013

canal + west
Broadway

IN ART IN AMERICA
RECEIVED IN SPRING

OWTO RANK) AND ARE
ED LINED. THE PRINTS
AND VERIDANE FORM

ONLY EXCES MATERIAL
THER IS DYED WITH
IDR AND LIVEN AGAINST
IMABE STRUCTURING

SOMEONE OF LIKE INTEREST,

Wells,
Lynn Wells

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Wells, Lyn

Wells
307-309 W. BROADWAY
NEW YORK, N.Y. 10013

Mr. PRERE C. BUNNELL, ASSOCIATE CURATOR
DEPT. OF PHOTOGRAPHY
MUSEUM OF MODERN ART
W. 53RD ST.
NEW YORK, N.Y.

canal + west
Broadway

Dear Mr. Bunnell

I READ AN ARTICLE BY YOU IN ART IN AMERICA
AND I THOUGHT YOU MIGHT BE INTERESTED IN SEEING
THESE.

TWO PHOTOS ARE TAKEN, (FRONT & REAR) AND ARE
PRINTED ON A EMULSION IMPREGNATED LINEN. THE PRINTS
ARE WRAPPED AROUND A PRE-FORMED URETHANE FOAM
CORE AND GROWN TOGETHER WITH SOME EXCESS MATERIAL
LEFT ON THE SEAMS. THE MATERIAL THEN IS DYED WITH
ANILINES. THE PEOPLE ^{ARE} ABOUT LIFE SIZE AND HANG AGAINST
THE WALL. I AM VERY INTO THIS SORT OF IMAGE STRUCTURING.
PERHAPS YOU COULD PUT ME ON TO SOMEONE OF LIKE INTEREST.

THANKS,
lyn Wells

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DEAR MR. BUNNELL,

THANK YOU FOR YOUR LETTER OF
THE 31ST. I WOULD BE DELIGHTED TO HAVE
YOU COME TO THE STUDIO. I CAN ARRANGE
TO BE THERE AT ANY TIME.

PHONE NO. ~~641-4777~~ - MORNINGS,
966-6374 - AFTERNOON & EVES.

SINCERELY,
LYN WELLS (NR)

JAN. 3, 70

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the berenson gallery, Inc.

1128 kane concourse / bay harbor islands, florida 33154 / phone 864-9617

March 13, 1970

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

Dear Mr. Bunell;

We are delighted to know that the Museum of Modern Art
is including our artist, Lynton Wells in their
PHOTOGRAPHY INTO SCULPTURE EXHIBITION.

As his agent, we will be very happy to cooperate in
any way possible. Lynton Wells One Man Show here at
the Berenson Gallery is April 17 through May 1.

It is more than likely that one of us will be in New
York for the Opening of this Show.

Sincerely,

Dorothy Berenson Blau

Dorothy Berenson Blau
the berenson gallery

DBB / s6

Julie send invitation - air mail to

70

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10 (4x8)

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APRIL 27, '70

DEAR PETER,

THE SLIDES WITH AN X MARK ARE THE ONES
BEING SHOWN AT THE WALKER. THE LANDSCAPE
TURNED OUT TO BE ABOUT 8' x 8', THE EDGES
BEING IRREGULAR. THE OTHER THINGS ARE
PHOTOS OF PLASTER WALLS WRAPPED
AROUND WOOD SHAB CONSTRUCTIONS. (ABOUT 4' x 8')

THANKS FOR ALL THE INFO ABOUT
THE SHOW — A POX ON H.K. — Hoping
TO GET TOGETHER SOMETIME AFTER THE
WALKER OPENING.

BEST REGARDS,
LYN.

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Wermuth, CAMILLE

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/ TELEPHONE: (312) CEntral 6-7080/ CABLE: ARTI

February 18, 1970

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

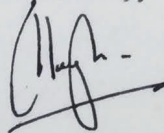
Dear Peter:

It was good to hear from you and I cannot thank you enough for all the trouble you have taken with the Keith Smith gift. It arrived, beautifully packed and in fine condition. I was delighted and surprised - the steamboat in it is from my hometown, Paducah, Ky., and my father was a steamboat engineer. So there are many angles of endearment to this and - best of all - it was pleasant to hear from Keith.

I don't remember whether or not I wrote you about a girl who was in my class last year and who has done some interesting work in the dimensional-sculptural photography of which you are bringing together an exhibition. Her name is Joyce Neimanas and she now teaches at the New Trier High School in Winnetka, Illinois. This year there has been another worker in the class who is concerned with this difficult problem: Camille Wermuth who - for her assignment - produced a wire nest containing an egg on which a portrait photograph had been printed. It was much better than it sounds and has already been so popular it has been stolen. She has done other things of this kind. If you are at all interested in these people, you may write Miss Neimanas at the New Trier High School, and Miss Wermuth, c/o The School of The Art Institute of Chicago.

I have never been in such a muddle of interruptions and demands, so I hope this page makes some sense. I look forward to Atget. Good wishes to all of you and more soon.

Sincerely,



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THE ART INSTITUTE OF CHICAGO

DISPENSARY OFFICE FOR THE ART INSTITUTE OF CHICAGO

February 20th 1970

Miss Camille Wermuth
School of the Art Institute
Art Institute of Chicago
Chicago, Illinois

Dear Miss Wermuth:

Mr. Hugh Edwards has written me about some of your recent work which is done in a sculptural or dimensional manner. I am organizing an exhibition of sculptural and volumetric uses of the photograph and photographic imagery to open here in early April. If it would be possible I would like to have you send me some slides or photographs of your recent work in order that I might consider it for the exhibition.

Thank you, and I might add that my deadline for selections is very near so time is an element.

Sincerely,

Peter C. Bunnell
Curator

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THE ART INSTITUTE OF CHICAGO

INTERDEPARTMENTAL CORRESPONDENCE

March 9, 1970

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

Dear Mr. Peter C. Bunnell,

Thank you very much for your letter concerning my work, which Mr. Hugh Edwards wrote to you about. I don't know if he explained to you what had happened to this piece, but it had been stolen, from the museum print room.

Enclosed is the only slide, that I was able to obtain, as I didn't copy one myself. The slide is not a very good reproduction, as the image appears flat on the surface of the egg, also it is surrounded by some spongy material which actually does not relate in any way to the image or the object.

This was the only piece that I did at that time on an object, as I was concerned with putting photographic images on canvas. Mr. Edwards was not aware of this, but thought I should do another as it was very successful technically, the point of the

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images skin worked with the pores of the egg's shell. The presentation of the egg was then related to its origin, by ^{slipping it in} chicken wire containers filled with straw.

I know your deadline is very short at present and I do appreciate your concern with my work. If you are still interested in this particular piece, you would have another piece before April 1st. I would understand if you were not able to accept it in time for your deadline.

Thank you again. I would deeply appreciate a reply from you and would you be able to return the slide to me, as it belongs to the photography dept at school.

There is something else before I close that I think may interest you, possibly for some future exhibit. At present, I have been working with color photography and relating these images to foreign materials such as silk wool and plastics. I also intend to do a study of these photo images with dimensions and on dimensional objects.

Sincerely,
Camille Tremueth

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CENTRAL WASHINGTON STATE COLLEGE

DEPARTMENT OF ART

ELLENSBURG, WASHINGTON

95926

May 2, 1972

Peter Bunnell
The Museum of Modern Art
11 West 53rd St.
New York, N. Y. 10019

March 13, 1970

Miss Camille Werhuth
Dear 5050 West Wolfram Street
Chicago, Illinois 60641

I am sending you a complete set of slides of my work since the Sculpture Show. The newest work is from a show I had here in February. The process involves blue print on fabric and some of these have been Thank you for your letter and the slide. I am pleased to see the work but I think that under the present circumstances of both my deadline and my selections it would be best for you not to complete a new piece. I think what you have done is interesting and indicates a fertile direction in mixed-media; however, it seems to me there is more to be done particularly along the lines of presentation and the like and complexity of more than one object. Perhaps you know of the work of Keith Smith? When he was at the I.D., he worked with a similar motif but I think has sense of the sculptural object was more fully developed that what I interpret of your work from this slide. Continue working and keep me informed of what you are doing. I am returning your slide herewith. Also, I've heard from my father and Ellen Brooks that the Otis Art Institute has kept the shipping crate. Sincerely, this true? And, if so, why? I would like to have the crates for my pieces so they can be sent to future shows. Please let me know about this.

All is well. How's with you?

Peter C. Bunnell
Curator

Thanks,

PCB/jwb

Michael Stone

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Stone, Michael

CENTRAL WASHINGTON STATE COLLEGE

DEPARTMENT OF ART

ELLENSBURG, WASHINGTON

98926

May 2, 1972

Peter Bunnell
The Museum of Modern Art
11 West 53rd St.
New York, N. Y. 10019

Dear Peter,

I am sending you a complete set of slides of my work since the Sculpture Show at the Modern. The newest work is from a show I had here in February. The process involves blue print on fabric and some of these have been hand colored later with fabric dyes or Marshall's Photo Retouch colors. Then the fabric is placed upon soft foam and covered with plastic which is sewn together into one piece. It makes a nice object. Somewhat of a "soft photograph" which can be handled by the viewer without any fear of damage.

I am asking that you have these slides duplicated if you like and return them to me as soon as possible for I need them as part of my job portfolio. Also, if you wish to see some of the new work I can send a few pieces - no problem in shipping. Let me know what you think.

Also, I am concerned about the return of my work from the sculpture show. I've heard from my father and Ellen Brooks that the Otis Art Institute has kept the shipping crates. Is this true? And, if so, why? I would like to have the crates for my pieces so they can be sent to future shows. Please let me know about this.

All is well. How's with you?

Thanks,

Michael Stone

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March 14, 1972

Dear Peter,

You may have heard that I am leaving the Museum at the end of the summer to take up a newly created position as McMillin Professor of the History of Photography at Princeton. It is a fascinating challenge to develop a serious intellectual program for the medium, and I believe it is something we have all wanted for many years. I will be doing exhibitions and publications both for the University and elsewhere - so please keep in touch with me and I will be the same.

May 17th 1972

If possible, could you send this new material, and again I appreciate having had the chance to show your work here. It was a very much appreciated part of the exhibition.

Michael Stone
Central Washington State College
Department of Art, Ellensburg, Washington 98926

Dear Michael:

Many thanks for sending the slides. I am very pleased to have this chance to see what you have been doing. The newest work looks to be most interesting - both from a "production" standpoint and from additional or new content. I am still very much taken with the bags on the facks. Your small, one level constructions are very handsome indeed.

I wish very much that we could have purchased from the Sculpture show, but finances here are extremely difficult. Our exhibition program has been cut to the bone, we are down now to only two shows a year, and we are also forced to limit acquisitions. For my personal interest, what does one of these single level racks, such as TV Fun, cost?

WEST LOS ANGELES, CALIFORNIA 90064

I have not duplicated any of the slides because I do not have any immediate need for them. Our plans do not include another exhibition along these lines, but I am pleased to have seen the new work and I may be doing some new writing on the subject in the near future. I have received a number of inquiries about persons doing such work as yours and I will certainly put any interested persons in touch with you. It might also be good for you to acquaint Harold Jones at the Light Gallery with your work because he now handles Bea Nettles and he might want to take on more work along these lines. Incidentally the Central Washington exhibition looked very good in design and installation.

The question of the cases from the Sculpture show seems to have confused everyone. We had the Otis Art Institute destroy the cases and the show was dismantled out there for cost reasons - it was too expensive to ship everything back to New York. The cases used to ship the show were enormous - some nearly 15 feet high - and each crate contained several pieces. Your pieces were not shipped all together and they sometimes went with as many as ten other pieces; thus it was impractical to return the shipping crates to any of the participants.

Art Department
Central Washington State College
Ellensburg, WA 98926

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You may have heard that I am leaving the Museum at the end of the summer to take up a newly created position as McAlpin Professor of the History of Photography at Princeton. It is a fascinating challenge to develop a serious intellectual program for the medium, and I believe it is something we have all wanted for many years. I will be doing exhibitions and publications - both for the University and elsewhere - so please keep in touch with me and I will do the same.

Thanks for letting me see this new material, and again I appreciate having had the chance to show your work here. It was a very meaningful part of the exhibition.

Michael Stone
Georgetown Washington State College
Department of Art
All best,
Elizabeth, Washington 98026

Dear Michael:

I am very pleased to have this chance to see what you have been doing. The newest work looks to be most interesting - both from a "production" standpoint and from additional or new content. I am still very much taken with the pages on the flocks. Your small, one level constructions are very handsome indeed.

I wish very much that we could have purchased from the sculpture show, but finances here are extremely difficult. Our exhibition program has been cut to the bone, we are down now to only two shows a year, and we are also forced to limit acquisitions for my personal interest, what does one of these little level racks, such as TV fun, cost?

I have not duplicated any of the slides because I do not have any immediate need for them. Our plans do not include another exhibition along these lines, but I am pleased to have seen the new work and may be doing some new writing on the subject in the near future. I have received a number of inquiries about persons doing such work as yours and I will certainly put any interested persons in touch with you. It might also be good for you to acquaint Harold Jones as the right gallery with your work because he now handles Ben Heller and he might want to take on more work along these lines. Indeedly the Daniel Washington exhibition looked very good in design and installation.

The question of the cases from the sculpture show seems to have confused everyone. We had the Otis Art Institute destroy the cases and the show was dismantled out there for cost reasons - it was too expensive to ship everything back to New York. The cases used to ship the show were enormous - some nearly 15 feet high - and each crate contained several pieces. Your pieces were not shipped all together and they sometimes went with as many as ten other pieces; thus it was impractical to return the shipping crates to any of the participants.

Art Department
Georgetown Washington State College
Ellensburg, Wash 98926

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March 14, 1972

Dear Peter,

I hope this can be taken care of in time. If possible, could you have my pieces left in or sent to Los Angeles rather than where I am now? Would be a lot of bother for me because I'm going to have to move in the next few months to wherever my next job will be. This would be especially good in my case because of the shipping fee for the museum. Anyway if you can do this send work to my father:

SAM STONE

2945 MIDVALE AVE

WEST LOS ANGELES, CALIFORNIA 90064

Let me know if this is OK.

I'm having a fine time teaching in this part of the country. It's really beautiful. Just had a show of new stuff since Chicago. Will try and send slides.

Sincerely

Michael Stone

Art Department

Central Washington State College
Ellensburg, Wash. 98926

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March 25, 1970

Dear Peter,

Thanks for considering the presentation of the pieces. It's best to leave them uncovered as you have suggested. Perhaps I may be able to come up with a solution for securing the bags to the rack and if so I will send it to you. I'm thinking of putting small pieces of vinyl tubing on the tips of the hooks.

Also, you may add the quotation to the Reddin piece, but please keep the titles separate. Thanks.

Michael

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March 18th 1970

March 18th 1970

Dear Michael:

I neglected to ask you about another matter. I would like to show the three sculptures in a line on a single pedestal. But I would rather not cover them with a huge plexi box which I think would destroy their meaning and sense of participation. However, this may bring on dangers; namely persons taking the bags. I think our guards will be pretty good on this, but just in case I wonder if you could send me one additional bag unit for each piece to have as a spare.

That's all. I have checked the newspapers and Time and I have a small piece which would identify him for audiences outside of Los Angeles.

Best,

This is just a thought - use your own judgment. I can put anything on the wall label you choose.

Best,

Page 2 contains a list of the objects that are shown hanging in order of a series but not on the wall I want.

Page 3 has the four hidden pieces. It will be done by line you get this also. As you lay out the pieces into other things. I have a new set shown page 3 as another series of 4 objects all of which are new. as told of a California Highway Artist. The pictures are very fine.

There is still more to be said but I believe it would be easier to discuss this by phone when you receive the slides.

Harold
Michael

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Sister,

I hope you can read my slides clearly. The entire package is made of vinyl and is inflatable. Also the contact sheet used for the label is covered with vinyl now for protection and has a grommet in the center for display purposes.

March 18th 1970

Dear Michael:

My intention at this point is to show all three of your sculptures. They will be on a single, free-standing, pedestal and the three will be in a line something like you would find in a store.

I am writing to inquire about the title of one - the Tom Reddin piece. I note that you have titled all of them "Channel 5 News....." I wonder if you would want to identify the Reddin piece. I have checked the newspapers and Time and I have a small piece which would identify him for audiences outside of Los Angeles.

This is just a thought - use your own judgment. I can put anything on the wall label you choose.

Page 2 contains a set of Best, T.V. war images that are shown hanging in order of a series but not on the rack I want.

Page 3 has the Tom Reddin series incomplete. It will be done by time you get this also. As you can see I've gotten into other things since I saw you. Also on page 3 is another series of 9 objects all of which are variations in color of a California Highway Patrol Patrol. Colors are very fine.

There is a lot more to be said but I believe it would be easier to discuss this by phone when you receive the slides.

Thanks
Michael

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Peter,

I hope you can read my slides clearly. The entire package is made of vinyl and is inflatable. Also the contact print used for the label is covered with vinyl now for protection and has a grommet in the center for display purposes.

I have enclosed 3 pages of slides to show you where I was at when you called. I have done more since.

Page 1 has the series that I'm making racks for. This is a funeral series with 12 images (there are 3 missing slides but they are the same as 32, 33 & 34) and they hang just below. The rack should be done by time you get this info.

Page 2 contains a set of 9 T.V. war images that are shown hanging in order of a series but not on the rack I want.

Page 3 has the Tom Peddin series incomplete. It will be done by time you get this also. As you can see I've gotten into other things since I saw you. Also on page 3 is another series of 9 objects all of which are variations in color of a California Highway Patrol Patch. Colors are very fine.

There is a lot more to be said but I believe it would be easier to discuss this by phone when you receive the slides.

Thanks
Michael

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February 11th 1970

January 28th 1970

Mr. Michael Stone
11237 Lucerne Avenue
Culver City, California

Dear Mike:

Good talking to you. The pieces sound marvellous and again let me say I am very impressed with the war series. If there is any hold up on the racks just keep in touch with Cart and Crate and finally, if you cannot make delivery in time for them to send the large crates to us then let me know and we'll get them on here separately.

Enclosed are loans forms for all the pieces. If any are returned to you the loans will be voided. Fill out both copies for each piece and return the green copy to me. Also please fill out the biographical form and return it at your first convenience. Don't worry about the dimensions, &c. if you have already taken the pieces over to Cart and Crate when you receive these forms. Put down the exact titles you wish me to use and also the date of execution is important. On separate sheets give me a drawing or something to indicate how I am to set the pieces up on the racks.

Trust it will all go well. The has developed beautifully and I am not at all sure photography is ready for it.

All best,

Peter Bunnell
Curator

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January 28th 1970

Dear Mike:

Just a note to inquire how work on the large Reddin piece is coming? And the other vacuum molded pieces. I am about to get down to making selections, &c. and I want to know where things stand. Drop me a note.

The rest of the trip after Los Angeles went very well. All the details are too much for this now- Heineken has some of them - but in summary I found much good work in Vancouver.

Trust all goes well. Give everyone my best and various regards.

Cordially,