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artscanada

129 Adelaide Street West
Toronto 1, Ontario
Telephone (416) 368-5823

Published by the
Society for Art Publications

6 February 1970

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

Dear Mr Bunnell,

Thank you for your letter of 2 January. I am indeed glad that you enjoyed your Vancouver experience; and I was particularly interested to hear your reactions to work you saw there.

I would like, if possible, to attend the opening of your show. Will you advise me of the precise date? I am uncertain still about the publication schedule for an issue on photography, but I would value the opportunity to discuss it with you when I am in New York.

Yours sincerely,

Anne Brodzky

Anne Brodzky (Mrs)
Editor

/rd

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artscanada

10 December 1969

February 11th 1970

My Father & Mother

Mrs. Anne Brodzky
Arts/Canada
129 Adelaide Street West
Toronto 1, Ontario
Canada

Dear Mrs. Brodzky:

The "Photography Into Sculpture" exhibition opens here on the evening of April 7th. I will see that you receive an invitation. The exhibition will run through July 5th and in the fall begin a tour of several museums. It would be very good to have you here and I look forward to discussing with you plans for a photography issue. I'll send you the publicity information on the exhibition as soon as it is prepared.

I'm planning to do an issue on photography
like very much for me to see the work
before that -- as soon as possible -- I'll
discuss with you the subject for it and the
night later.

Sincerely,

Peter C. Bunnell
Curator

My assistant is away and I shall ask her to contact you the next time.

With kind regards,

Yours sincerely,

Anne Brodzky
Anne Brodzky (Mrs)
Editor

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artscanada

129 Adelaide Street West
Toronto 1, Ontario
Telephone (416) 368-5823

Published by the
Society for Art Publications

10 December 1969

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

Dear Mr Bunnell,

Thank you for your thoughtful letter. I shall be eager to see you when you come to Canada -- that is, if you plan to include Toronto in your itinerary. Would you let me know when that may be?

There are other photographers you should see in Vancouver, in addition to those included in the "Extensions" show. Particularly interesting is the work of Michael deCourcy and his address is 2088 West 5th Avenue, Vancouver 9.

Barry Lord has already told you about Norman Hallendy in Ottawa and there is a young American from Eastman House working here in Toronto, printing in colour on watercolour paper; his name is Norman Bringsjord.

→ 79 Waverly
Ottawa, Canada

I'm planning to do an issue on photography and would like very much for you to write for it. And even long before that -- as soon as possible -- I would like to discuss with you the context for it and the focus it might take.

413-235-0748

My assistant is away just now; when she returns I shall ask her to search for the Morris photo.

With kind regards,

Yours sincerely,

Anne Brodzky
Anne Brodzky (Mrs)
Editor

/rd

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margery mann willowbank 7 davis, california

10 March 1970

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

April 13th 1970

Dear Peter,

Miss Margery Mann
Willowbank 7
Davis, California

Dear Margery:

Enclosed is the various material relating to the exhibition. I am sorry but I do not have a photograph of the Robert Watts "BLT." I agree, it is a delightful piece, but the way things are here now I'm afraid I can't get a photograph of it in time. When would be the last minute to get it in?

I think all of the printed material is clear. I am especially pleased with the way the deCourcy multiple boxes came out. As you will note in his written statement it was assembled at random by two members of the Museum custodial staff - they had a ball doing it and it came out completely free of self-conscious aesthetics. We photographed the installation on 35mm and I have yet to see the prints - perhaps these would be interesting to you, although I would not like to over-emphasize one work. While on that sort of thinking I would like to mention to you the Douglas Prince boxes - I am especially hopeful that you will mention them. The installation, as you can see, works rather well as opposed to when you looked at them in the storage area. There are six of them and the effect of the back illuminated case in the small gallery is superb. In many ways, they are the hit of the show for the public.

Let me know if there is anything else you need - perhaps a phone call would be best.

Regards,

Peter C. Bunnell
Curator

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margery mann willowbank 7 davis, california

30 March 1970

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

Dear Peter,

When you send me the installation pix and the wall list for the Photography into Sculpture show, will you please also send me a print of the sandwich if you have one. I don't have a print of it, and I find that I describe it to people as one of the delightful pieces in the show and that the negative lettuce and tomato crop up from time to time in my mind and make me happy. I would like to use it for illustration as well as the prints I took.

Speaking of mixed media, have you seen the Joffrey Ballet's "Astarte?" Ballet and rock music and film projected onto a moving sculptural backdrop. We saw it the other night and found it even more powerful than the first time.

I hope your ankle isn't too much of a nuisance.
Cold sober in Iowa City!

Iowa City gave me claustrophobia.

Thanks,

Margery

Margery Mann
West Coast Correspondent
Popular Photography

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Dear Peter,

You are a doll. Forget the sandwich-- I have more material than I can use already. I am going to try to talk them into publishing more illustrations than text, because I think the show would blow the minds of the half million (!!) subscribers. We'll see.

Thanks.

Marguy

Dear Bill:

As you know, on April 7th this Department will open an exhibition entitled "Photography Into Sculpture." This is a descriptive memo to brief you on the content and background of the exhibition.

In 1968 I directed an exhibition entitled, "Photography As Printmaking" and through it I sought to clarify and perhaps extend the understanding of the photographer's creative act. The title was purposefully selected in an effort to state, in a straightforward way, the thesis that the photographer, aside from being an observer, was also a printmaker. In the exhibit I sought to show not only the current techniques used in his printmaking, such as synthetic emulsions, photomontage, electronics, serigraph, photo-etch, silver printing, and gum bichromate, &c., but also to give some historical perspective within the medium itself to indicate that the rather simplistic present day description of photography was not indicative of the form it had always held. The exhibition has met with considerable critical response and it has been on a highly successful tour of several important museums and university galleries. I have published an extended essay on the topic in Artist's Proof (IX, 1969).

With this new exhibition I am seeking to explore an area in which photographers have ventured with increasing interest in the last three years. I have selected work in which space and scale, which are fundamentally intellectual illusions in 'flat' photographs, have been transformed into actual space and dimension thereby shifting photography in sculpture. Realizing I cannot cover all aspects of this complex topic, I have eliminated work in which images are used only on or in sculptural constructions for content or subject reference purposes. This work, I believe, is more assemblage (as Seitz and others define it) than sculpture.

My focus is on young artists (of the twenty-two or so to be shown even are from California, most are under 30, and others are from Vancouver, Illinois, Florida, and New York) and I have eliminated any historical perspective - from Dada or Constructivism, &c. - in order to concentrate on contemporary concerns. The earliest work in the exhibition will date from 1966. I will, of course, discuss prototypes and antecedents in my text along with such individual artists as Rauschenberg and Man Ray, etc. I think the exhibition is an important

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margery mann willoubank 7 davis, california



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

AIR MAIL

Dear Bill:

As you know, on April 7th this Department will open an exhibition entitled "Photography Into Sculpture." This is a descriptive memo to brief you on the content and background of the exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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one. It is responsive to current work being done in increasing amount in the photographic community and also in that in-between world of mixed media. I have no illusion that many of the works in the exhibition William Lieberman truly realized, but I think there will be abundant evidence of substantive creative energy and analysis and that it will Peter Bunnell meaningful exhibition.

Here is a summary of some of the techniques being used: contour
2.26.70 provided plastic containers for photographs and film transparencies;
film positives sandwiched in lucite constructions of varying depths to
"Photography Into Sculpture" exhibition admitted illumination; photo-
sculptured contour molded cloth sculptures; life-size figural compositions
constructed from several hundred glass transparencies with multi-dimensional
Dear Bill: nested pictorial or illusionistic boxed environments;

participation puzzles; contour vacuum formed topographic landscapes;
As you know, on April 7th this Department will open an exhibition
entitled "Photography Into Sculpture." This is a descriptive memo to
brief you on the content and background of the exhibition.

I have informally discussed some of my ideas with members of
your In 1968 I directed an exhibition entitled, "Photography As
Printmaking" and through it I sought to clarify and perhaps extend
the understanding of the photographer's creative act. The title
was purposefully selected in an effort to state, in a straightforward
way, the thesis that the photographer, aside from being an observer,
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current techniques used in his printmaking, such as synthetic emulsions,
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and gum bichromate, &c., but also to give some historical perspective
within the medium itself to indicate that the rather simplistic present
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-2-

one. It is responsive to current work being done in increasing amount in the photographic community and also in that in-between world of mixed media. I have no illusion that many of the works in the exhibition will be considered truly realized, but I think there will be abundant evidence of substantive creative energy and analysis and that it will be a lively and meaningful exhibition.

Here is a summary of some of the techniques being used: contour vacuum molded plastic containers for photographs and film transparencies; film positives sandwiched in lucite constructions of varying depths to be viewed with either reflected or transmitted illumination; photo-sensitized contour molded cloth sculptures; life-size figural compositions constructed from several hundred glass transparencies with multi-dimensional views; fabricated pictorial or illusionistic boxed environments; participation puzzles; contour vacuum formed topographic landscapes; lucite cubes of photographs; dimensional wall constructions; minimal sculptures of pictorial boxes; light constructions.

I have informally discussed some of my ideas with members of your staff and I have appreciated their counsel. If you have any questions about the show, please do not hesitate to contact me and I hope you will be with us for the opening on the 7th.

Cordially,

That sort of stuff can go on for a long time. Please keep it out of the Museum of Art.

I am shocked at the blase review by Milton Glazer in the New York Times of this display. It is such a violation of the prevailing theme of the display which I order to show.

Sincerely yours,

Robert R. Johnson

RRJ:sls

cc: Editor, New York Times

cc: Bunnell
Srankowski
Shaw

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P. O. Box 2200
Houston, Texas 77002

Trustees
Museum of Modern Art
New York, New York

Gentlemen:

I regret that you are meeting the new trend in New York to the cult of the peep show with your display, Photography as Sculpture.

Some of the displays are pure pornography (without the Supreme Court's social redeeming grace). Surely, there is no art in the contents of one of the little plastic cubes and, at the most, prurient amusement at the couples in the little grass boxes.

That sort of stuff can go on Seventh Avenue. Please keep it out of the Museum of Art.

I am shocked at the blaisé review by Hilton Kramer in the New York Times of this display, for it makes no mention of the prevailing theme of the display which I refer to above.

Sincerely yours,

Robert K. Johnson

Robert K. Johnson

RKJ:hls

cc: Editor, New York Times

cc: *Bunnell*
Szankowski
Shaw

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Draft reply: Robert K. Johnson

Dear Mr. Johnson:

Thank you for your letter concerning the exhibition "Photography Into Sculpture." I am sorry you found some of the works exhibited objectionable but there are, as I am sure you realize, differing opinions concerning such matters.

Mr. Peter Bunnell, Curator of Photography and director of the exhibition, feels that while he understands your position, he believes the work and its content is entirely representative of what is being done by many serious young artists. He believes it is the Museum's responsibility to be receptive to the concerns of these artists, as expressed in their work, as well as to their ~~inventiveness~~ in the more formal aspects of photography and sculpture.

Thank you for your interest in the Museum.

creativity

Sincerely yours,

John Hightower
Director

*What can I suggest to do about a letter like this?
Get in touch with Johnson soon as possible
re. interest - tip date*

Edg.

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101 West 57th Street
New York, N. Y.
June 22, 1970

Mrs. Bliss Parkinson
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Mrs. Parkinson:

As a member of the Museum of Modern Art, I would like to call your attention to the fact that the photographic display (the one near the cafeteria) contains an item that is very offensive.

The display "Leisure in the Grass" is distasteful. I do not question the right of the Museum to show this, but I think a visitor should be alerted to the type of thing being shown.

If pornographic displays are to be shown, one should have the privilege of avoiding them.

Very truly yours,

Loretta C. Plancon

Loretta C. Plancon
(Mrs.)

What am I supposed to do about a letter like this?!

Get in touch with Johnnie soon as possible
re Silver-Tip dates —

Elija.

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HOWARD LA BEL
39 Prospect Avenue
Westwood, N. J.
07675

May 20, 1970

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

July 1st 1970

Mrs. Loretta C. Plancon
101 West 57th Street
New York, New York

Dear Mrs. Plancon:

Mrs. Parkinson has referred to me your letter concerning the exhibition "Photography Into Sculpture." As director of the exhibition I am sorry you found a work exhibited objectionable, but there are, as I am sure you realize, differing opinions concerning such matters.

I feel that while I understand your position, I believe the work and its content is entirely representative of what is being done by many serious young artists. I believe it is the Museum's responsibility to be receptive to the concerns of these artists, as expressed in their works. To point out in some way that a piece may or may not be objectionable to a segment of our public could destroy the meaning or reception of the work, and also distort the Museum's function. We would hope that those persons who seriously follow our program understand the broad range of attitudes and interests we try to express and when attending the Museum accept the fact that some work may be controversial, but that the choice of considering them is always left to the individual conscience.

Thank you for your interest in the Museum.

Sincerely,

Peter C. Bunnell
Curator

Thank you for your kind attention. I will be looking forward to your reply.

Yours truly,
Howard La Bell

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HOWARD La MELL
39 Prospect Avenue
Westwood, N. J.
07675

May 20, 1970

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

Dear Mr. Bunnell,

Congratulations on putting together a fine show "Photography Into Sculpture". I found the works extremely compelling and making a truly new use of the normally two-dimensional photograph.

I left a suggestion at the front desk of the museum to consider publishing these works in a catalog. If this is possible I strongly urge you to do so. Otherwise, I would be anxious to know if a series of 35 mm transparencies or black and white prints of the show would be available for purchase from your department at the museum?

Thank you for your kind attention. I will be looking forward to your reply.

Yours truly,
Howard La MELL

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HOWARD La MELL
39 Prospect Avenue
Westwood, N. J.
07675

Editor
Contemporary Photographer
258 Lowell Street
Lafayette, Mass.

May 18, 1970

May 25th 1970

Mr. Howard LaMell
39 Prospect Avenue
Westwood, New Jersey 07675

Dear Mr. LaMell:

Thank you for your letter and for your kind remarks concerning my exhibition "Photography into Sculpture." I am afraid we have no immediate plans to produce visual documentation of the exhibition in either slide or print form. However, any individual can photograph in the galleries so feel free to make some of your own slides.

Visual documentation of the exhibition is available in published form. I understand that the June 6th issue of The Saturday Review will cover the exhibition and Popular and Modern Photography will do so in their July issues. Perhaps the most complete coverage will be in the June issue of Arts/Canada (129 Adelaide Street West, Toronto 1, Canada). I enclose a copy of the checklist and wall label in hopes that this information will also be helpful to you.

Thank you for your interest in the Museum.

Sincerely,

Peter C. Bunnell
Curator

The show will be at the museum until July 25th 1970.

Thank you kindly for your contribution of this request.

Yours truly
Howard LaMell

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HOWARD La MELL
39 Prospect Avenue
Westwood, N. J.
07675

May 18, 1970

Editor
Contemporary Photographer
258 Lowell Street
Lexington, Mass.

Dear Sir,

Today, I had the exhilarating experience of viewing the exhibition "Photography Into Sculpture" currently in progress at the Museum of Modern Art in New York City. I was extremely impressed by the compelling and absorbing qualities offered photography by these added dimensions.

I should very much like to bring this exhibit to your attention and urge that it be observed by a member of Contemporary Photographer's editorial staff for possible inclusion in a forthcoming issue of this fine publication.

The show will be at the museum until July 15th 1970.

Thank you kindly for your consideration of this request.

Yours Truly,
Howard La MELL

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MORGAN STATE COLLEGE

BALTIMORE, MARYLAND 21212

May 19, 1970

Mr. Peter Bunnell, Curator
Museum Department of Photography
New York Museum of Modern Art
11 West 53rd Street
New York City, N.Y. (19)

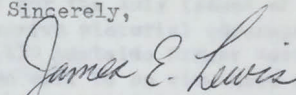
Dear Mr. Bunnell:

I was very interested in the article in the Baltimore Sun, April 19, 1970, which discussed the use of photographs or photographically formed images as the basis for fully dimensional or sculptural objects, and the displays conceived beyond those of the traditional silver print and flat surface.

I would appreciate receiving a copy of the "Album" or any other catalog which you may have available on this. If you do not have a catalog, perhaps you may tell me where I can obtain one.

Thank you for your cooperation.

Sincerely,



JAMES E. LEWIS
Chairman, Art Department
Director, Art Gallery

JEL:dkf

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May 22nd 1970

Mr. James E. Lewis
Department of Art
Morgan State College
Baltimore, Maryland 21212

Dear Mr. Lewis:

Thank you for your letter regarding my exhibition "Photography Into Sculpture." I am afraid we have no catalogue available; however, I am enclosing copies of the wall label, the checklist and a few of the articles which appeared in New York about the show. I understand that the June 6th issue of The Saturday Review will cover the exhibition and also feature articles are planned for the July issues of Popular and Modern Photography. The most extensive pictorial coverage is to be in the June issue of Arts/Canada (129 Adelaide Street West, Toronto, 1, Canada). As you know the exhibition will be on view here until July 5th but it will also show in Richmond Virginia in the fall of 1971.

I trust this information will be helpful, and thank you for your interest.

I think it's a terrific show.

Sincerely,

Thanks very much for your help yesterday.

I really appreciate it.

Peter C. Bunnell
Curator

Best regards,

Peter C. Bunnell

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ms MORT SHEINMAN

April 8, 1970

Dear Peter,

I thought you might like a copy
of the review of "Photography Into
Sculpture" from today's WWD.

I think it's a terrific show.
Thanks very much for your help yesterday.
I really appreciate it.

Best regards,

Mort Sheinman

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B KLA011 (SYRHB189) PDF ROCHESTER NY 7 202P EST

PETER C BUNNELL =

ASSOCIATE CURATOR MUSEUM OF MODERN ART

11 WEST 53 ST NYK =

MAY THE GREAT SENSITIZED SPIRIT BLESS ALL ENTHUSIASTIC
CONJURES = LUCK AND CONGRATULATIONS =

HAROLD ASSOCIATED CURATOR GEORGE EASTMAN HOUSE =

WU1201(R2-65)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

It comes to your attention. Needless to add, the show has attracted much attention both here in New York where it opened last April and on its tour. The Museum did not publish a catalogue for this exhibition but reviews of it appeared in a number of periodicals, among them THE NEW YORK TIMES, Photography Section, April 12, 1970; TIME, April 13, 1970 issue; and in MODERN PHOTOGRAPHY, July 1970 issue.

I enclose the current brochure of Museum of Modern Art books in print which list a number of publications in the field of photography. Our next major photography show, a definitive retrospective of Walker Evans' photography, opening on January 27, will include about 225 photographs covering the years from 1928 to the present. The exhibition will be accompanied by an important publication in cloth and paperbound editions, with an introduction by John Szarkowski and 106 plates. It will appear in mid-February.

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cc: Mr. Richard E. Oldenburg
Miss Marie Frost

January 12, 1971

Mr. Chad Slattery
8707 Pershing Drive
Playa del Rey
California
90291

Dear Mr. Slattery:

Your letter of January 8 has come to hand and we are pleased to hear of your interest in the Museum's program. I have asked Miss Marie Frost, Scheduling Manager of the Exhibition Program, to send you a checklist of our travelling show Photography Into Sculpture and the itinerary of bookings. We hope that you will be able to see the exhibition at one of the showings when it comes to your area. Needless to add, the show has attracted much attention both here in New York where it opened last April and on its tour. The Museum did not publish a catalogue for this exhibition but reviews of it appeared in a number of periodicals, among them THE NEW YORK TIMES, Photography Section, April 12, 1970; TIME, April 13, 1970 issue; and in MODERN PHOTOGRAPHY, July 1970 issue.

I enclose the current brochure of Museum of Modern Art books in print which list a number of publications in the field of photography. Our next major photography show, a definitive retrospective of Walker Evans' photography, opening on January 27, will include about 225 photographs covering the years from 1928 to the present. The exhibition will be accompanied by an important publication in cloth and paperbound editions, with an introduction by John Szarkowski and 106 plates. It will appear in mid-February.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Chad Slattery
January 12, 1971
Page 2

Members of The Museum of Modern Art are entitled to purchase Museum publications at a 25% discount, and receive free copies of certain publications issued by the Museum in the course of their annual membership. Incidentally, the Walker Evans book (the cloth edition with a cover price of \$12.50) will be distributed to non-resident members enrolling on and after March 1, 1971. In the event that you would like to join the Museum, you will find herewith brochures on general membership and the special category of student membership, which, as you will see, offer a number of privileges.

With renewed thanks for your interest,

Sincerely yours,

Frances Keech
Department of Publications

Enclosures

- copies of MoMA press release No. 16
- reviews on Photography Into Sculpture:
 - THE NEW YORK TIMES
 - April 12, 1970
 - TIME
 - April 13, 1970
 - WWD
 - April 8, 1970
- Brochures: Books from The Museum of Modern Art 1970
 - Membership
 - Student Membership

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8 January 1971

Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Sirs (or Ladies):

I recently saw a reference to your traveling show, Photography Into Sculpture. It seems like a very interesting show, and I'd appreciate some information about it—

- Did the Museum publish a catalogue for the show? Is it for sale? What is its postpaid price?
- The reference mentioned that the show will travel to San Francisco this year. Do you know the dates? Where ^{in San Francisco} it will be?
- Does the museum have a list of its publications in the field of photography? May I obtain one?

Thank you for your help.

Sincerely,

Chad Slattery

Chad Slattery
8707 Pershing Drive
Playa del Rey, California 90291

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVENUE • RICHMOND, 23221

July 29, 1971

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

Dear Peter:

Marie has just written and reminded me to return these photographs to you. I am sorry that we did not send them sooner but they got filed and temporarily forgotten.

The show has been very popular especially with the local college community. They have been in daily to see the exhibition.

As you can see by the enclosed prospectus, our VIRGINIA PHOTOGRAPHERS exhibition is coming up with Harry Callahan as Juror. Hopefully through your exhibition we will have more experimental entries this year than when you juried it two years ago. We will let you know if anything interesting develops.

All best wishes for a pleasant summer.

Sincerely,

Frederick R. Brandt
Assistant Head
Programs Division

FRB/cjh

Enclosures

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVENUE • RICHMOND, 23221

May 5, 1971

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

Dear Peter:

George Cruger has passed along a copy of your recent letter to him about PHOTOGRAPHY INTO SCULPTURE.

We would love to have you give a lecture on the exhibition but I am afraid it is impossible to schedule any kind of event such as that during the summer months. Most of our staff is off on vacation and our Theatre facilities are closed up tight. We do appreciate the offer, however, and perhaps we can get you to come down at a later date for another reason.

Marie Frost has told us that the exhibition will be available a little earlier for us so we will probably open it earlier than the scheduled 30 July date. In fact, we hope to open it some time at the end of June. Virginians will get the bonus of having a longer time to view the exhibition.

By the way, we are fortunate to have gotten Harry Callahan to be our Juror for our forthcoming VIRGINIA PHOTOGRAPHERS 1971 exhibition. He will do the work that you did two years ago, and we hope will do as good a job.

All best wishes. Let us know if you happen to be coming this way while the show is on.

Sincerely,

Frederick R. Brandt
Assistant Head
Programs Division

FRB/cjh

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San Francisco Museum of Art

A MUSEUM OF MODERN ART • McALLISTER AT VAN NESS • SAN FRANCISCO, CALIFORNIA 94102 • TELEPHONE (415) 863-8800

November 22, 1971

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

Dear Mr. Bunnell,

I have forwarded the installation shots of "Photography Into Sculpture" under separate cover. Thank you for sending them, they were extremely useful.

The exhibition is up and having an excellent response. I had the opportunity to "curate" the show here, as John Humphrey is in the hospital recuperating from a minor operation. He should be back at work soon and is anxious to see it. I know he has been looking forward to having it here in San Francisco at long last. I had no problems, things seemed to fall together nicely for a handsome exhibition. Our registrar, Mrs. Pennuto, will be in touch with you regarding the condition of a few works.

I'm sure John will be in touch with you with his own comments as soon as he returns and sees the exhibition.

Sincerely,

Ellen Ditzler

Ellen Ditzler
Assistant to John Humphrey

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THE ARTS COUNCIL OF GREAT BRITAIN

105 Piccadilly, London, W1V 0AU

TELEPHONE: 01-629 9495

TELEGRAMS: AMEC, LONDON, W.1

CHAIRMAN: THE LORD GOODMAN
SECRETARY-GENERAL: HUGH WILLATT

9th September, 1970

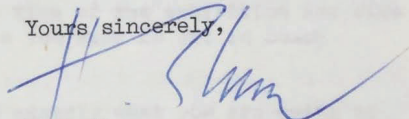
Dear Mr Bunnell,

I was disappointed to learn from your Publication Order Department that there is no catalogue available of your recent exhibition, Photography into sculpture. It is an intriguing subject and I must confess to a special curiosity in connection with an exhibition I am currently working on.

We are at present organizing an exhibition of multiple works of art which is to include examples of one or two new uses of photography, but so far I have managed to trace only one example of a vacuum-formed photographic image (in Sweden). I should therefore be most grateful if you would kindly let me know whether any of the works included in your exhibition are published in editions - this is of course an essential factor for our forthcoming show - and, if so, let me have details.

I should be much indebted for any information you are able to provide.

Yours sincerely,



Hugh Shaw
Exhibitions Organizer

Peter C. Bunnell, Esq.,
Curator of Photography,
Museum of Modern Art,
11 West 53rd Street,
NEW YORK,
New York 10019

Sincerely,

Peter C. Bunnell
Curator

P.S. I would be interested in having more information about the Swedish work you mention.

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September 21, 1970

September 3, 1970

Mr. Hugh Shaw
The Arts Council of Great Britain
105 Piccadilly
London W1V, England

Dear Mr. Shaw:

Thank you for your letter concerning "Photography Into Sculpture." I had hoped to do a catalogue for the exhibition but in the end it proved impossible. Sometime in the near future I hope to prepare a publication - perhaps in combination with material from an earlier exhibition of mine called "Photography As Printmaking." One periodical, Artscanada, did devote considerable coverage to the show. In their June, 1970 issue there are several photographs, including installation views, and an article by myself. I trust you can find this issue in London. I enclose copies of the various items released by us at the time of the exhibition and also a list of artists' addresses in case you want to get in touch with them directly.

I am not sure I can understand exactly what you are doing or what are your primary requirements. Few of the artists in the exhibition issue editions - the majority of the pieces were unique. Those who did suggest tome that they had established an edition of their work were Robert Brown and James Pennuto, Michael DeCourcy, and Douglas Prince. Perhaps if I had more information about your interests I could be of greater help to you.

I trust you will not hesitate to write.

Sincerely,

Peter C. Bunnell
Curator

P.S. I would be interested in having more information about the Swedish work you mention.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 3, 1970

Mr Peter C. Bunnell
Curator of Photography
Museum of Modern Art
New York
Miss Judy White
Flat 16
90 Remuera Road
Auckland 5
New Zealand

Dear Sir
Dear Miss White:

Thank you for your letter and I am delighted to learn about your work. Enclosed is the information published at the time of our exhibition "Photography Into Sculpture." The exhibition has created considerable comment and has been covered by various publications in addition to Creative Camera. The most extensive coverage is in the June, 1970 issue of Artscanada. I am sure you could receive a copy by writing to them at 129 Adelaide Street West, Toronto 1, Canada.

Your work sounds most interesting, but I am afraid I must side with those who say you are trying the impossible. My experience with liquid emulsion is that it must be applied to a porous surface, and even then the problems are enormous. In the Artscanada issue you will see work by Robert Brown and James Pennuto (they work as a team). They use vacuum formed plastic but apply their photographic image through the use of photo silkscreen prior to forming the plastic. After you have seen the work, you might like to inquire with Jim Pennuto about his process; his address is 1317 Hyde Street #1, San Francisco, California, 94109. Carl Cheng also uses vacuum formed plastic but inserts a film transparency between the two molded plastic forms which project out to either side.

Jack Dale is not using sensitized plexiglass but rather common 4 x 5 inch glass lantern slide plates. His sculpture is constructed from layers of these plates and housed in plexiglas. There are better photographs of his work in Artscanada, but if you can visualize them from the photograph in Creative Camera, each of the layers shown is 5 feet high. I am sure Jack would be pleased to hear from you, and his address is 2173 West Sixth Avenue, Vancouver 9, Canada. With best wishes and I look forward to hearing more about your work.

Sincerely,

Peter C. Bunnell
Curator

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Jean Claude GAUTHIER

34 Rue de l'Europe

Flet 16,

90 Remuera Rd,
Auckland, NZ.

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Mr Peter C. Bunnell,
Curator of Photography,
Museum of Modern Art,
New York.

Dear Sir,

I am writing to you in regard to an article you wrote in the June edition of 'Creative Camera', entitled 'Photography in Sculpture'. I am a third year Sculpture student at Elam School of Fine Arts at the University of Auckland and I have for the past eight months, been endeavouring to combine a photographic image with plastic forms. I have unsuccessfully tried to sensitize mouldable plastic so that I could vacuum form shapes as part of the final work. The lack of facilities and information here in New Zealand has been a drawback and most of the people I have talked to; photographers, inorganic chemists and photographic manufacturers have considered it impossible.

So you can imagine how excited I was to read your article, it was a tremendous relief to see that my belief in this technique was founded. I am hoping that you may be able to give me some information on the various processes used by the artists in the exhibition, or help me contact some of them. Jack Dale's 'Cubed Woman No 3', had particular interest for me

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as he used sensitised plexiglass in the construction. As far as I know there has been no other attempt by a sculptor in New Zealand to combine the two media and so I have no sources of reference at all, and therefore would be very grateful if you were able to help.

My experiments have been concerned with applying a glass plate photographic emulsion onto plastic. These have been unsuccessful in that I have been unable to bond the emulsion and the plastic and therefore find that during the developing the emulsion lifts up and floats away.

I hope that you will be able to help me.

Many thanks

Yours faithfully

Judy White. (miss)

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PAR AVION

AIR MAIL

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Jean Claude GAUTRAND

34 Rue de l'Ourcq

Paris 19^e

September 3, 1970

Paris le 6 Aout 1970

Monsieur Peter .C. Bunnell

Curators Mr. Jean Claude Gautrand

34 Rue de l'Ourcq

New York Paris 19^e

France

Dear Mr. Gautrand:

Thank you for your letter and for your interest in the Museum,

ag list.

AIR MAIL

PAR AVION



Yolanda

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

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AUCKLAND 5.

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SENDER: MISS J. WHITE.

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PAR AVION

AIR MAIL

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Jean Claude GAUTRAND

34 Rue de l'Ourcq

Paris 19^e

September 3, 1970

Paris le 6 Aout 1970

Monsieur Peter C. Bunnell

Curator
Mr. Jean Claude Gautrand
34 Rue de l'Ourcq
New York
Paris 19^e
France

Dear Mr. Gautrand:

Thank you for your letter and for your interest in the Museum,
I will see that your name is placed on our mailing list.

I enclose the information published at the time of my exhibition.
We were unable to publish a catalogue for the show and at present, the
most extensive coverage has been given by ArtsCanada magazine in their
June, 1970 issue. You can perhaps find a copy in Paris or you may
write to 129 Adelaide Street West, Toronto 1, Canada.

I trust this information will be helpful to you, and I would
indeed be interested in learning about your organization, "Group
Libre Expression."

well for my archives as for my personal collection which is furnished to by the George
Eastman House. I thank you in advance, if you can possibly send me specimen.

Sincerely,

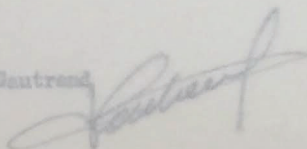
More especially, your exhibition: "Photography in sculpture" which is
now presented, interests me particularly. As President of the "Groupe Libre Expression",

Peter C. Bunnell
Curator

a French group of research, I often organize exhibitions and write many texts about the
creative photography and about their evolution of the new branches of photography. So,
any document about this manifestation will be very precious to me, and most of all the
catalogue. I may send you in exchange catalogues and documents about our own group
if they interest you.

Hoping you will consider these wishes, Sincerely you

Jean Claude Gautrand



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Jean Claude GAUTRAND

34 Rue de l' Ourcq

Paris 19°

Paris le 6 Aout 1970

Monsieur Peter .C. Bunnell

Curator of the Photographic Department

New York

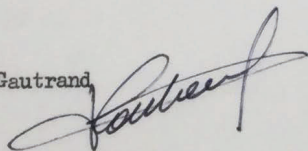
Dear Sir ,

As journalist , photographer and art- critic , I follow with much interest the different manifestations consacred to the photography of Musée of Modern Art . So I should be very pleased to receive the posters about these photographic exhibitions - as well for my archives as for my personal collection which is furnished so by the George Eastman House . I thank you in advance , if you can possibility send me specimen .

More especially , your exhibition : " Photography in sculpture " which is now presented , interests me particulary . As President of the "Groupe Libre Expression " , a French group of research , I often organize exhibitions and write many texts about the creative photography and about the evolution of the new branches of photography . So , any document about this manifestation will be very precious to me , and most of all the catalogue . I may send ~~you~~ to you in exchange catalogues and documents about our own group if they interest you .

Hopping you will consider these wishes , Sincerly you

Jean Claude Gautrand



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Mr Denis Piel,
18 Boulevard Maillot,
Neuilly, 92.
Paris.

29th July, 1970.

September 3, 1970

Mr P.C. Bunnell,
Dept. Photography,
Museum of Modern Art,
11 West 53 st.,
New York 10019.

Mr. Denis Piel
18 Boulevard Maillot
Neuilly 92
France

Dear Mr. Piel:

I am writing on behalf of Mr John Keim. He brought it to my notice that you had written "Photography Into Sculpture." I enclose a copy of the release, wall label, and checklist. The most extensive coverage of the exhibition appeared in Artscanada magazine in June of this year. You can perhaps find a copy in Paris or you may write to 129 Adelaide Street West, Toronto 1, Canada.

My main I am afraid I cannot supply you with information on liquid emulsions. I believe the DuPont Company (Wilmington, Delaware) manufactures such material and perhaps they could give you some more data. You might also contact a sculptress in France who has sent me pictures of her work. She seems to be using liquid emulsions. Her name and address are Alina Szapocznikow, 32 Rue Victor Hugo, Malakoff 92, France. Any information that you have in regard to photographic sculptures would also be appreciated. Sincerely,

Thanking you in advance.

Peter C. Bunnell
Curator

Yours sincerely,

Denis Piel.

PCB/jbp

Encls.

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Mr Denis Piel,
18 Boulevard Maillot,
Neuilly, 92.
Paris.

29th July, 1970.

Mr P.C. Bunnell,
Dept. Photography,
Museum of Modern Art,
11 West 53 st.,
New York 10019.

Dear sir,

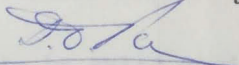
I am writing on behalf of Mr John Keim. He bought it to my notice that you have an exhibition of photographic sculptures. I would appreciate it greatly if you could send me copies of your press reviews of April the 7th.

My main interest lies in the use of liquid emulsions. Any information that you could give me on how to obtain or produce it would be tremendously helpful.

Any other information that you have in regard to photographic sculptures would also be appreciated.

Thanking you in advance.

Yours sincerely,



Denis Piel.

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Dirk Martin
321-A Surrey Street
San Francisco, California 94131

John Szarkowski
The Museum of Modern Art
New York City

Dear Mr. Szarkowski:

I've been organizing a group show of transparency materials for the University of California Extension Center here in San Francisco. The exhibition will include photo sculpture, light boxes, vacuum-formed plastic works, ect. I wrote Bunnell asking for names of addresses of individuals interested in showing their work, especially those that were included in the Photography Into Sculpture exhibition. Mr. Bunnell noted that Heinecken at U.C.L.A. would be more familiar with these people than he would and that I should contact him for names and whereabouts. I had already been working with Heinecken and he did supply me with several names, but I could not find the addresses of two individuals that were in the photo-sculpture exhibition put together by the Modern:

Carl Cheng

Robert Watts and:

Joe Pirone (now in Europe)

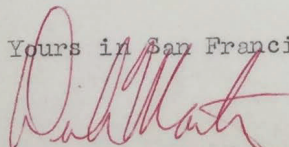
Theodisus Victoria

Jack Dale

Would you perhaps know of the location of these people in your records?

The show so far is promising to be quite good and I have until mid August to make some last minute additions. Do you know anyone that would be interested in showing their transparency materials? I would certainly appreciate any assistance that you could give me on this. Thank you very much!

Yours in San Francisco,



Dirk Martin

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Dept of Art
Cal State College
Fullerton, Calif.,
800 State College Blvd.,

3/1/72

Dear Sirs:

I was incredibly impressed and delighted
with your show: photography as sculpture. I am only
sorry we couldn't get it for our art gallery. Could
you send me the sheet of names of the participants?
I realize it's a two-year-on-the-road-adventure, but
anything you still have around would help.

Thanks a lot, sincerely:

J. Rosenburg

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March 27, 1971

Mr. Bunnell

May I receive additional

information and photographs of

March 16th 1972

Mr. J. Desenberg
Department of Art
Cal State College
800 State College Blvd.
Fullerton, California 92631

Dear Mr. Desenberg:

Thank you for your letter regarding the Photography
Into Sculpture exhibition. I appreciate your comments.
Enclosed is a copy of the checklist for the show and also
the text of my wall label. Perhaps these will be useful
to you. Let me also point out that the magazine Arts/Canada
devoted considerable space to the show in their June, 1970
issue. Their address is 129 Adelaide Street West, Toronto 1,
Canada in case you wish to send for a copy.

Sincerely,

Peter C. Bunnell
Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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March 29, 1971

Dear Miss Bernstein —

May I receive additional information and photographs of the Photography into Sculpture Exhibit?

Is there a catalogue I could purchase?

~~You sent~~ I received #36 Press Preview, checklist + the Wall label already. Many of the artists are Southern Calif. artists. Would you be able to give me information to assist me in writing or calling these artists personally? I also am working on photography sculpture + photography in connection with drawing + painting & would appreciate talking with

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these artists in seeing more
examples of their work.

Thank you -

Joyce Young

Joyce J. Young
1335 Scarborough Lane
Anaheim, Calif. 92804

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April 5th 1971

Miss Joyce Young
1335 Scarborough Lane
Anaheim, California 92804

Dear Miss Young:

The Public Information Office has forwarded to me ~~your~~ recent letter concerning my exhibition "Photography Into Sculpture." I am afraid we did not publish a catalogue for the exhibition, but the magazine Arts/Canada devoted several pages of its June, 1970 issue to the exhibition. There were several photographs of the installation and individual works. You may obtain a copy by writing them: 129 Adelaide West, Toronto 1, Ontario, Canada. I believe the single issue price is \$2.50.

In terms of contacting the individual artists you might begin by talking to Robert Heinecken who teaches at UCLA. He was represented in the show and several of the artists were his former students, &c. If other artists, not located in Southern California, interest you write me and I can send you their addresses.

I am pleased to learn you are working along these lines. If you have some pieces which you believe might interest me do not hesitate to send me slides or photographs of them.

Sincerely,

Peter C. Bunnell
Curator