

January 27, 1981

Dear Sally,

Thank you for two things as of late: the first is encouraging me to talk to Sally Ann Kriegman. She was in NY and we met over tea and tea for one ~~xxx~~ good hour. She's interested in having the Judson Exhibit at either the Smithsonian or WPA. But the more interesting part was about her book, which will actually be published in the fall (I-forget who the final publisher is.) She gave me the run-down on her attempts, dating from '67, to write the "Bennington book." Martha Hill was awful to her, which I can believe having met her only once, but the really juicy stuff was how Joe Murphy, the College president, fucked her over. By simply omitting what he knew about her research to ~~datexxxxxx~~ on the NEH application, he insured getting the grant with no questions asked. This isn't the first time he's tried to sweep certain dishonesties under the rug. ~~xxxxxxx~~ I recently mentioned to him that ~~Kriegmanxxxx~~ Sally Ann was interested in the Judson exhibit for the Smithsonian and he immediately got furious and called her a sick impossible person to deal with, warned me not to have any dealings w her (was he afraid I'd find something out?)(this info of course is not to be passed on.) Anyway, it will be hard to face Joe again, but I have to hide my distrust as I need his support for the project.

Anyway, at present their two candidates for doing the NEH book are Theresa Bowers and a woman named Valerie Restivo who is a local journalist and a terrible dance writer. The school sent me copies of Terry's writing and I agree with you that it's good and interesting. So I recommended that they hire her, especially since she has worked on the project, but I may have been too late in answering them.

So. The second thing was your mention of diagonals vs. horizontal and vertical use of space. When I got back to the studio I realized that I have a habit of using ~~space~~ straight vertical or horizontal paths, and I guess I decided to go with that a little more since you brought it up. Still, right before my eyes, I see them turn into diagonals at certain times.

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Judson stuff is going well. One recent development is that Bob Littman (of Grey) suggested ~~us~~ that Artforum might want to do a special issue on Judson and that would be the catalogue. He'll get in touch w Ingrid Sichy about it. The idea threw me, but I think it's ok--though unlikely. Of course it would include all the things we said: Jill's intro, your historical overview + chronology, maybe 2 interviews, 30 photos, etc. What do you think of having Yvonne do an essay, maybe a looking-back piece? Anyway, I'd like to know what you think of this new idea. As I've said before, I wouldn't want to agree to anything that might compete w your book. By the way, when do think it will be out?

Dan Cameron is working out ok. He's been nosing around in the Judson files, taking particular note of fringe elements like costumers and musicians. He'll get in touch w all the artists to ask for whereabouts of materials--audiotapes, objects, artifacts.

Daryl Chin gave a reading/performance at St. Marks re the beginnings

of Judson. There were many readings and . . . see it. Reports were that it was long and impossible to see the films, including "Trio A" "WaterMotor" "16 mll earrings" and a Ruth Emerson collage w her performing too (?) Anyway, Trisha said it was godawful dry and windy. I had seen a rehearsal in which Daryl's "actors" whipped through some fabulous material by Jill, Trisha, Deborah M, Steve, others and Annette Michaelson. I'm not sure it did a lot to educate people about Judson. But Dan knows Daryl and wants to use both him and Peter Frank as brief advisors. (on the new budgets, which change every week, I've been listing Chin, Frank, Hendricks, and you as consultants--\$50 each.) I have a work-study student helping me w fund-raising research, & and Dan's asking around too, so maybe something will actually happen on that front. I get letters from Tony saying he still feels very much involved and giving me sound advice on a wide range of issues, which infinitely reassures me.

I hope your teaching is going well. How do you like Tallahassee? And are you seeing your friend Risa whom you told me so much about? Call me when your in town if you get a chance. I know you must be terrifically busy.

I'm looking forward to seeing David Jordan's performance, Yoshiko's, and some people I've never seen before, Karole Armitage and Charlie Moulton this month. But I doubt if any of them will please/intrigue/interest me as much as the Joseph Cornell show at MCMA.

PS The Soho News didnt print my letter, but they printed one that Stephanie wrote that was short and perfect.

Ps II: D'n decided against ~~xxxxxx~~ "Early Judson etc" as a title after thinking about it a while. Working title is now "Judson Performance: Photos, video and artifacts from Judson Dance Theater 1962-66"

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