

NEW YORK UNIVERSITY

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Grey Art Gallery and Study Center
NYU Art Collection

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NEW YORK, N.Y. 10003
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19 April 1982

Tony Carruthers
265, Brighton Road
Worthing
West Sussex BN11 2HG
ENGLAND

Dear Tony,

Thanks for the letter, which I received for the second time today, and so am answering, for the second time, today. I apologize for what seems to be a lapse of attention on my part, but must assure you that I care very much that Wendy and I are very enthusiastic about having it seen overseas, and want to facilitate it as quickly as possible. Meanwhile, I have met with Val Bourne, who will go ahead with her half of the arrangements.

Facts first. We would like to have the Judson exhibition, which cannot be "duplicated" for less than \$6000, in Europe from about July until January or February. This is something Wendy and I have been able to agree on as of last fall, so no further arrangements need to be made with the artists, Bennington or Grey Art Gallery. The exhibition would include only photographs, videotapes and music. The photographs are all doubly matted in black enamel frames with plexi fronts, and are all more or less uniform in size.

The show is now stored in eight crates, the average size of which is 30" x 15" x 24", and the average weight of which, filled, is 100 lbs. At Bennington we utilized about 280 running feet of wall space, and at Grey it was more like 220. The only other stipulation is non-exposure to natural light during the daytime.

Our asking fee for the show is \$800 plus one-way shipping. Wendy and I both feel that, as long as it's going to Europe, reductions can easily be allowed for 'package deals' (i.e., if Val arranges a couple extra Dance Umbrella-related bookings, we can give it to them for \$2000 for 3, or \$1500 for 2). We also do not want to incur any shipping charges on this, so we could ship it collect to London, who would make arrangements to have it shipped collect to Edinburgh, etc. The shipping back would be split among all institutions who had borrowed the show up to that date. As of right now, I have no quotes from shippers, but I agree that it would be most desirable to ship early via boat than run up air freight charges.

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The loan fee also does not cover insurance costs, which must be door-to-door, and must be made separately by each borrowing institution before the show leaves the U.S. It is, however, a fairly insignificant cost, since the total value of the show is about \$40,000, and a one-month premium for this amount in the U.S. is approximately \$110.

The loan fee also does not cover costs of catalogues, nor their shipping, which could still be arranged at the same time. We are selling the catalogue for \$5, and *wholesaling* for \$2.50 a copy. This can all be done on a commission basis, so that no borrowing institution needs to lay out cash.

We would not be sending the original video masters, which are to stay in Bennington for the purpose of making dubs. At the rate the tapes degenerated here, we could probably send the leftover Grey tapes, and one fresh set of dubs, and these could last through 4 or 5 bookings. This cost is included in the fee.

When a booking has been arranged, a contract (which I can send you in a couple of weeks) will need to be filled out by the borrowing institution, and must be returned with full payment of the loan fee before the show leaves the U.S. For formalities' sake, no booking will be considered complete unless a contract has been signed by both parties.

Last but not least, it isn't necessary that I accompany the show, since a set of slides illustrating the exact installations at both Bennington and Grey (the former was my design, the latter was Bob Littman's and mine) can be forwarded with the show. By the same token, I would like nothing more than to be able to represent the Project personally overseas, and am making myself available for an 'appearance' for the cost of my travel expenses, or any installation for the cost of my travel expenses and \$75 a day.

I hope this covers everything. I'm enclosing a copy of this for you to give to Val, and am also sending copies of some recent material from the press for both the show and the concerts, so you can have something to show potential venues and to keep for your own files.

Thanks for being such an efficient agent for us. I hope we can pull off an actual European tour of this exhibition together.

Best,



Dan Cameron

cc: Wendy Perron