

Dear Dan -

Went by - I thought you'd be interested in this also. 2/11/82

Thank you for the card. Actually I had intended to write you before this, but school has begun and I've gotten absorbed in this scene again. So your letter has stirred me to talk about the Judson show and why I & others were upset with it.

You refer to the vanity of people ~ that some of the remarks to you from artists were grounded in their vanity. But I would point out to you that the way the show itself was physically set up aroused / made for the individual feelings of ~~vanity~~ vanity to surface. To explain ~

To those who lived it, we were involved (as individuals, yes, but) in a very intensive group endeavor ~ it was the most alive activity in the beginning of our artistic careers where people worked together opening all kinds of possibilities within & between the arts. It was that time that laid the ground roots (for me at least, though I think ^{for} many people) of what has developed since then. Whole new visions - both in art/technique and in ways of working with people were explored and created - the likes of which I don't see happening any more. (It was happening ^{then} in theater also, with Living Theater, Open Theater, etc. ~ and where are they now, also?)

But what did your show present? Essentially, a photo show with individuals separated and star billings of some individuals listed above the photographs. In the

process you told very little about the spirit of Judson and created an establishment documentation of pieces of your choice. Try to see it with someone else's eyes; like someone who knows very little about Judson. I think you will see photographs of individuals (now do you see why the "Vanity" comes out?) — and very little about what happened that was so special at Judson Dance Theater.

(I was with a gallery director from Europe who I took to the show expressly to inform them about Judson and they came away with no idea of what was the Judson Dance Theater — why was it so special as to make a show.)

One of the finest displays was Steve Paxton's score — and that he did (by chance being on the spot.) Couldn't there have been more thoughtful presentation integrating dance notes/scores, music scores, commentaries, photographs, tape recordings (I didn't even know that audio was part of your show — doesn't that indicate something besides my ignorance) — to create a show of what Judson was about, what was so remarkable about the dances & music & use of space & sculpture etc. — You see, you weren't there — but as the curator of a show

you should feel the responsibility of your undertaking, to approach the activity creatively (not even to mention the responsibility of responding ^{to me} about my xerox pages - to ask for better pages.) and be clear about what you are about - hopefully more than an establishment show. (I think of Native American's comment on white people ripping them off, taking their art to document it, etc for the white person's benefit without anything in return.)

So now to discuss "Illuminations from Fantastic Gardens" (wouldn't it make sense to put the music score near Elaine Sumner's dance photo). ~ The score without the pages of instruction might be pretty but are meaningless ~ there is nothing to explain the notation & so there is no understanding why it is innovative or what did it have to do with the dance. (Integrated or not.?), etc. And why did you choose the pages you did? (why not the whole score?) Possibly ask a short statement from me (each artist) after conferring with them about the material to be included in the show. (If you remember, when you first listed material of mine to me, you didn't even list "Illuminations" ~ but this should have been just the beginning of the dialogue.)

It is too late now to change alot of things but I

hope that you can understand why I (& others) were disappointed & upset by the show. What I would ask of you as a curator is probably a lot more demanding but that is the way of art ~ to be creative is to be deeply committed & with concern with what we do. ~ And the Judson years were always that ~ and the show is not that.

So what can I say? Yes, of course you're welcome to the scores & tape recordings for the "archives" (how much dust is laying upon that word ~ almost archeological!) If you do intend to correct my part of the show (to include the complete score with instructions) please let me know, so that I can fix up the xeroxes as the four pages in N.Y.C..* Please know also that that took a couple of hours ~ and those four pages are like originals now & should be treated that way and not with stick-tape or pins to rip them. *If you intend to leave it as is then I won't spend the time-hours ~ to fix them. However I'd appreciate it if you & I really did it properly.)

with best wishes for you.



Malcolm Goldstein

(I'm also sending a copy to Wendy.)

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