

20 Clinton St., #6C
NYC, NY 10002

Wendy Perron
Bennington College
Bennington, VT 05201

Dear Wendy--

We're meeting Sally at noon on Sunday here, if that's best for you.

Enclosed are the additional selections I made for catalog statement solicitation (doesn't mean we'll use 'em...), minus the Al Hansen piece, Parasol 4 Marisol, which I somehow forgot to Xerox. A couple of explanations: the Summers and Emerson I included 'cuz (a) I like them as photographs, and because (b) there's no way we can get away with three Rainer photos w/ statements, and none of either of these. Gordon we had none of, and Albert Reid's photo just seems like it would carry very well in the catalog. I also beefed up categories for Childs (was 1, now 2), Morris (was $\frac{1}{2}$, now $2\frac{1}{2}$), Schneemann (was 1, now 2), Brown (was 0, now 2), Hay (was 0, now 1). I know the Herko means 1 on the cover and 2 in the catalog, but I'd like to see if I'm successful getting a statement from George Brecht. Total # of photos being considered for catalog = 31.

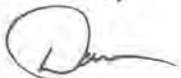
Al Hansen is in Europe and completely out of touch, but his roommate suggested taking something from his book, A Primer of Happenings and Time/Space Art (1965, Something Else Press), which I have and will show you on Sunday.

Talked to Ruth Emerson today. She'll do a statement if I send her samples of whateverbody else is writing (!); I also mentioned the benefit and she asked why were only doing old things; in fact, she even said "Remy and I were agreeing recently that people should know what we're doing now," to which I had no real response to make.

Would you make arrangements with the maintenance people to pick up the framed photographs in NY on either Tues., Nov. 24th, or Wed the 25th? Also, could you begin asking around and jotting down the names of good carpenters in the area to build the crates in Vt (it's much cheaper for both labor & wood) in the first couple of weeks in December? I can design and give specifications.

Last but not least, Steve feels it might be best to work at Bennington if he's going to help re-edit things, as he's able to get free (or very cheap) studio time here, but not for a setup that has both $\frac{1}{2}$ -inch and $\frac{3}{4}$ -inch equipment. He can also work more closely with you than he could with me if he did it in NYC. So we should talk about that on Sunday...

Best,



Dan

p.s. (Now isn't the best time to do zillions of Xeroxes at work, so the final selection copies will have to wait a little while.)

P.S.S. (What do you think about cutting the Katherine Litz and Eddie Barton photos?)