

January 4 Happy New Year

Dear Tony,

So much is happening on the Judson front that I decided to not wait another day to write you.

I've signed Dan Cameron on to take care of touring, catalogue, and possibly installation. As usual, it's not entirely clear what ~~the delineation~~ the delineation of his job will be. But before I get to that, there's other news: Jon Hendricks has pulled out but agree to be on hand in an advisory capacity. I had a long talk with him yesterday in which he was perfectly friendly and I a bit relieved, as was I, that he is withdrawing. His reasons are twofold, at least. One is scheduling; he's committed himself to a couple other big shows, and since ~~theirs~~ ours is postponed--Littman said January 82 but is now saying March/April 82--it will run into his commitment to Detroit Fluxus show he's doing. Another reason is he feels uncomfortable, an anarchist that he is, with the NEA funding. The little tussle we had over lowering his fee did not help here. I suspect too, and Barbara said as much, that he didn't like the idea of me bringing in a new person--Dan. ~~xxx~~ Actually, he did say "Too many cooks..." and that he felt unneeded, and that he wasn't a born curator anyway.

Dan sees himself as "curatorial coordinator" but both Jon and Barbara feel strongly that I should be curator now that Jon is out and you're not around. Barbara assured me that she could have no confidence in someone who is not familiar with the material even if he gives himself a crash course in it, which Dan wants to do--go through all the files, get in touch with all the artists and ask about other possible materials--scores from Phil Corner etc. I think Barbara has a grander notion of the extent of my ~~fa~~ knowledge than I really feel. But at this point it's important to have Barbara's trust and so I may go ahead and be Ms. Curator and have Dan do everything else. He knows Boudreau so I think he can work with him in hanging the show at Grey. Littman says he'll apply to New York State Council on the Arts this summer for funding for the show. (Sorry for non-sequiturs, but I'm telling you the all as it hits me)

I'm sure I'll have more to say after I meet with Sally tonight and after tomorrow when I meet with Shauna and Dan. Shauna and Dan and I will gain access to the Archives as soon as possible and Shauna's first job will be to note exactly which photos are in there. I'll give Dan College stationery so he can start right away. He'll be doing a terrific amount including getting in touch with artists, collecting materials, coordinating video and photo ~~stuff~~ coverage, writing contracts for everybody involved (through Pat Barr but possibly with the help of an arts lawyer here who knows that stuff better) and letters of "understanding" with people we hire. For instance it was never decided whether Barbara's research would end at Peters photos or whether she would be involved with narrowing down work of other photographers. She almost offered today to do that in the light of Jon's ~~withdrawal~~ withdrawal, but I'll talk that over with Dan too. Dan wants to "shape" the show, which I think is a good idea, since what do I know from photo exhibits? He wants it to be more than the photos, but I stressed to him that we don't want a nostalgia trip. When Michael and Meg and Dan and I met, one thing

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we all agreed on was that everything in the show should be chosen for its own merit, not because it recalled a particular terrific event. That point was made in relation to Dan's wanting to show a Charles Ross sculpture or objects that were used.

Anyway, the way it looks now is that Dan will gather all materials, do all the administrating, and assist me with final choice. I was still holding onto the idea that we could send you contact sheets to look at and give your recommendations, but Barbara said that would be impossible, as it would be a huge expense ~~xxxxxxx~~ (because it wouldn't be contacts, but work prints) and take too much time. Tony ~~ixjux~~ see now, not only from that statement of hers but from how fast ~~xxxxxx~~ all these decisions have to be made, that we have to do everything from here. Nevertheless, please keep sending your ideas and lists. We--Michael, Meg, Dan & I--went over everything you had enumerated in your last correspondence. So here are some further notes in response to your letter: 1) I have talked with Cynthia Redstrom about arranging a benefit to run concurrently w the exhibit; she seems favorable but we'll have to talk more. Sally suggested splitting the proceeds 3 ways: The BC Judson Project, Dancespace (if it's held at the St Mark's) and Judson church itself. I'll have to talk with Arlene Carmen or possible Jon about this too. 2) Opening date at Usdan should now be November 81. Dan and I plan to get another New England engagement in between Bennington and Grey--we hope Yale, but possibly BU or MIT. 3) the chronology for the catalogue; the four of us had decided it was unnecessary, especially in the light of Sally's book, but then Jon changed my mind; he thinks it's very necessary and won't take up much room if it's in smaller typeface. But who to do it? possible Sally, as part of her overview. The only other person who could would be Michael, and he definitely does not want to be around after graduating in June. 4) Norman very possible will help w the installation at Usdan. He's interested in the project, but is careful not to have his time consumed by it. Further negotiations with Dan over this, as I would let him do it if he feels strongly. 5) Apparently Charlotte Victoria also took photos, mainly of Meredith, Yvonne, and Carollee. Dan will try to contact her. 6) Barbara will try to have first work prints for me by last week in Feb. so's I can look at them with Dan. 7) Tentative deadline for Sally and Jill is June 1. Littman is going to London but I didn't give him your address since I'm sure he wouldn't follow up on it. Negotiating with Boudreau has proven more productive, not to mention sane, anyway. Did I mention that they are planning to have a Chris Wellmarth exhibit along with ours, probably taking up the entranceway.... I think Dan will have better luck talking with both Littman and Boudreau than either you or I had.

About video; we all decided that the tapes must be edited. I trust M & M to take that on and they just drove up to Benn to give 3 weeks to it; maybe 4 for Meg. Michael recommends paying Meg 500 + 500 for last winter, himself 250, Dan 1500. I am trying to decide whether this is extravagant or reasonable. It's certainly reasonable if we HAVE it. (I have sent a letter to Jim V and Don B asking for the 3,000 you advised. I hope you sent your letter to them about that.) Dan calls the 20 loan fee "an ugly precedent." (You see, there are endless ways in which I'm caught in the middle of everybody. I feel an empty vessel through which everybody's opinions flows, unmodified, with no conclusions to show for it.) He recommends instead to pay for the printing of the photos and pledge that BC will by say 3 photos at 200 each, as compensation, which may amount to the same. Jon's idea seems to be that the loan fee includes reproduction rights. That might work out.

Michael is going to edit the tapes. Senior, Jack, K.K., M.M., Phoebe, Alan, Parslopp, and help the Judson Project. Well, Caring.