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~~Chassis (303) 625-7150~~
~~(Lynn Russell)~~
Jan van der March
In Ayer: (303) 925-7150
Field Tel.: (303) 625-1750
(8 AM - 4 PM)

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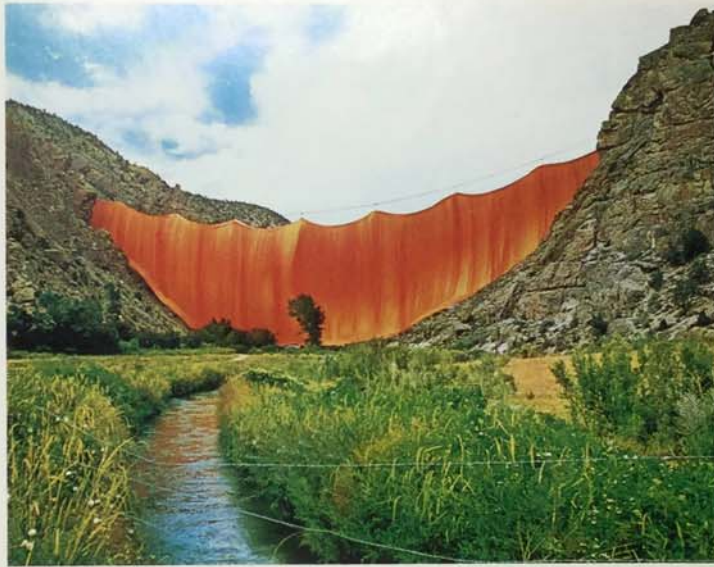
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Pete Metzger (NY Times on
Anthony Popley Cole - writing on AEC)

S. David Freeman
(Nixon's energy man)
Office Science + Tech.

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2171 Sacramento, San Francisco 94109
PS-805
RACE TRACK, DEATH VALLEY NATIONAL MONUMENT,
CALIFORNIA

By natural phenomenon these 600 pound rocks have furrowed tracks 200 to 800 feet across this playa. For many years a mystery, geologists now consider that this movement is due to a combination of high winds that sometimes reach 80 miles per hour and a slick wet or frozen surface on the playa.
Color by Sam Fouse

i'm sure you were punished enough in yr search for earthworks without being chided by me, but:


- 1) Heizer's displaced mass series (witnessed by Seall + myself) was done in late summer of 1969 not 1968.
- 2) De Maria's first proposal for an earthwork dates from 1960 + is in An Anthology ed. by La Monte Young. De Maria proposed "an art yard... a big hole in the ground... in front of the stand of people a wonderful parade of steam-shovels + bulldozers... people will run into the yard, grab shovels,

do their dig + digger + digger and...
if yr Smithsonian residence is simply weak, + the inclusion of Christo mere whimsy. Yrs, Howard Jucker

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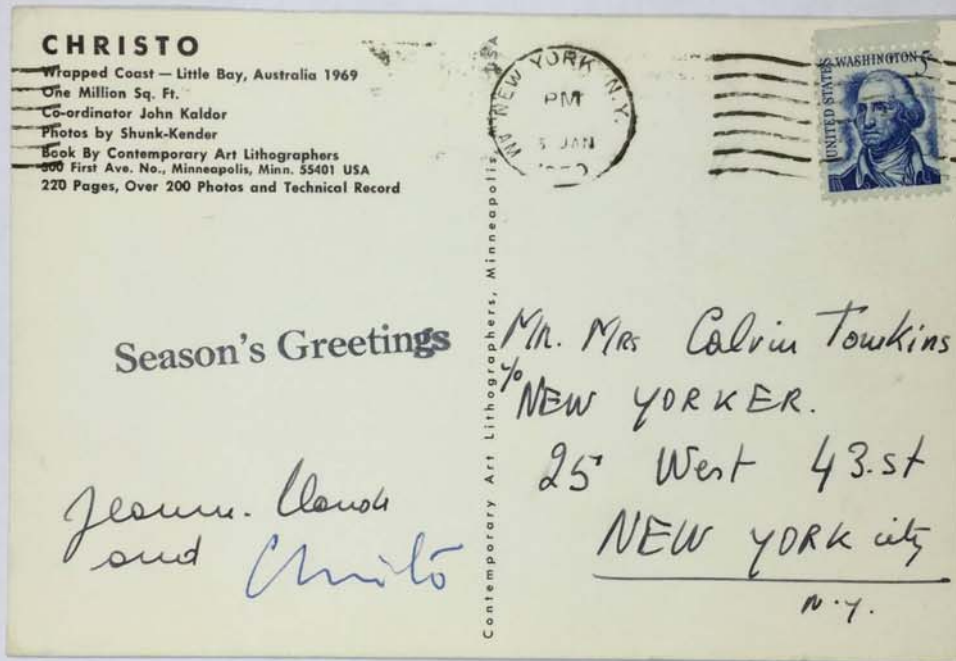
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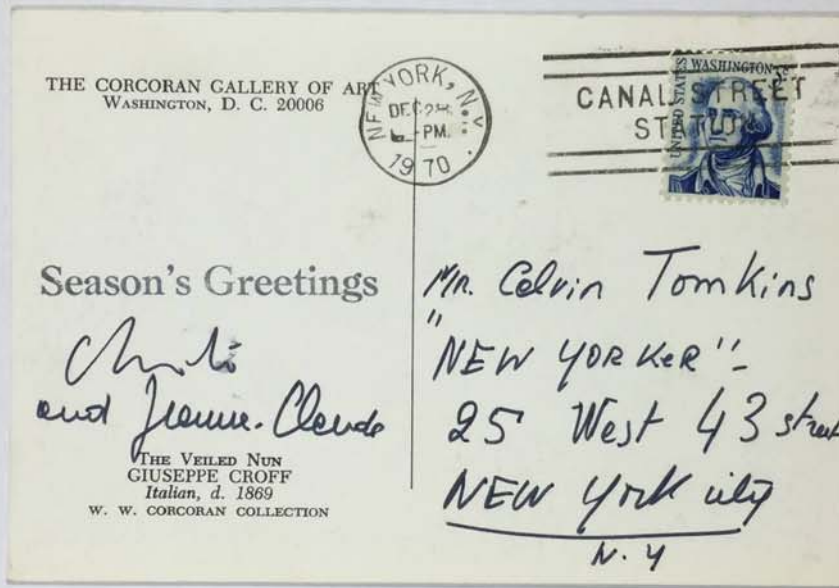
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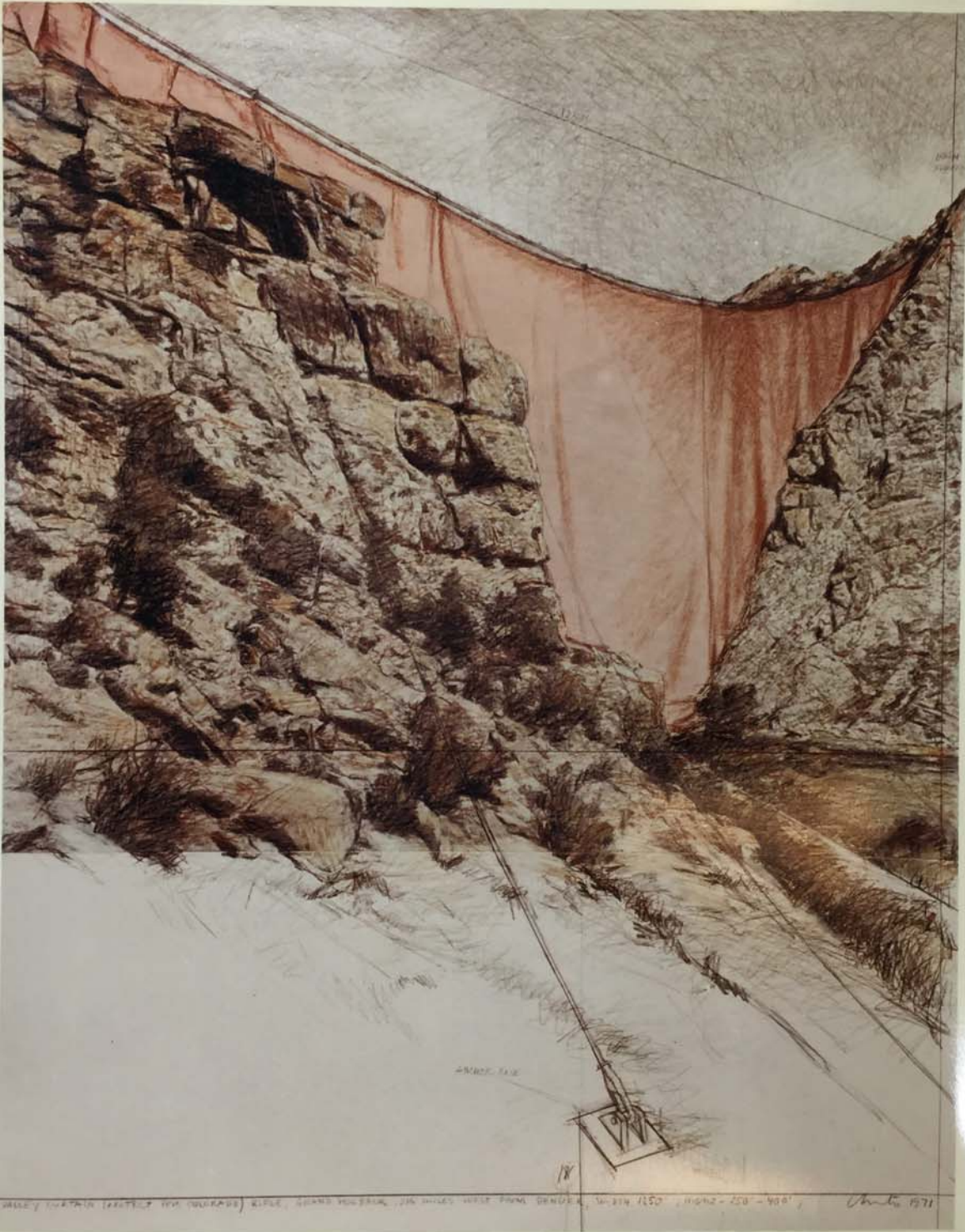
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CHRISTO 1970
VALLEY CURTAIN
(PROJECT FOR COLORADO)
WIDTH: 1300 - 2000 FT
HEIGHT: 350 - 500 FT

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WALLEY CHAIRMAN (ARTIST FOR WARRIORS) KIPPE, GRAND MOUNTAIN, 26 MILES WEST FROM DENVER, CO. 1150', HIGH - 250' - 400', 1971

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Christo 1970-71
Valley Curtain
Project For Colorado: Rifle, Grand Hogback
Width: 1250 Feet, Height: 250-400 Feet
Photo: Shunk-Kender

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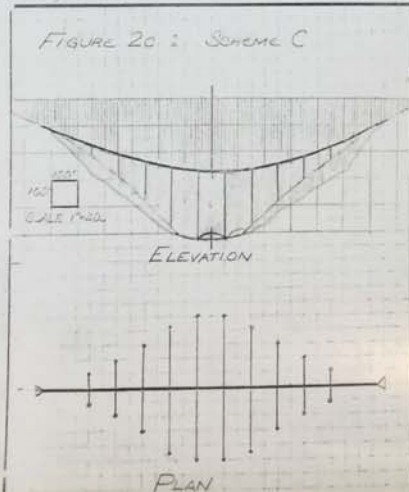
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Christo 1970-71
Valley Curtain
Project For Colorado; Rifle, Grand Hogback
Width: 1250 Feet, Height: 250-400 Feet
Photo: Shunk-Kender

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Christo 1971-72
Valley Curtain
Grand Hogback, Rifle, Colorado
Span: 1250 Feet, Height: 185-365 Feet
200,000 Sq. Ft. of Nylon Polyamide
110,000 Lbs. of Steel Cables
Project Director: Jan van der Marck
Photo: Shunk-Kender

PHOTO SHUNK-KENDER
12 EAST 8TH STREET NEW YORK 254-4233

Copyright Valley Curtain Corp. 1971 Photo: Shunk-Kender

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Christo 1971-72

Valley Curtain

Grand Hogback, Rifle, Colorado

Span: 1250 Feet, Height: 185-365 Feet

200,000 Sq. Ft. of Nylon Polyamide

110,000 Lbs. of Steel Cables

Project Director: Jan van der Marck

Photo: Shunk-Kender

PHOTO SHUNK - KENDER
12 EAST 6TH STREET NEW YORK 254-4233

Copyright Valley Curtain Corp. 1971 Photo. Shunk-Kender

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(At Stanhope Hotel now)

Jan Van der Marck - lunch 11/11/71

Confirms that disaster was entirely the fault of the workmen, not act of god or accident etc. But says that Wes Hoffman was not against the project (although his men were). Jan's last sight of Hoffman, the day he (Jan) left for Europe, was in the little workroom at Jimmy LeDonne's ~~country~~ club, working with the scale model of the curtain, trying to figure out how they were going to get it up next June. The real problem was that they played it by ear from start to finish. Never had a master plan, with schedules and time estimates. Everything took much longer than anticipated, which was why they ran into trouble at the very end. They had expected to get the curtain up in one day (Saturday); attach it Sunday; lower and secure it Monday. When it was only two-thirds of the way up at 4:15 on Saturday afternoon, Wes realized that it would take another three hours to attach to the main cable, and that for the last forty-five minutes they would be working in the dark. He decided that was too dangerous. The confrontation was one of "my men are worth more than your curtain."

At six o'clock, Jan and some friends from Salt Lake City, and the media people (from LA Times, Life, CBS, Time, Newsweek, etc.) were sitting ~~in~~ in the bar at Jimmy Le Donne's. The curtain was visible thru window. Jan and his friends started to walk toward the ~~xxxx~~ gap, and to their utter amazement the disaster unfolded before their eyes. "You never expect to be there when something like that is actually happening -- ~~xxxxxx~~ these things happen when you're somewhere else." A fold of the curtain came loose, and began looping and flapping in the wind -- only about 8-10 knots. Then more came out, and more. The force of the thing was terrifying. The curtain would enfold a tree, and rip it/out of the ground. Hurling rocks around, then the engineers' equipment. Once it got caught around somebody's car, and if the owner hadn't backed up fast it would have overturned it. The night was not totally dark, there was a moon, and against the dark blue sky the orange canvas looked like flame; it also sounded like a great conflagration. Miracle nobody killed. Jan and friends drove to top of nearby hilltop and watched it until 10 PM. There was nothing anyone could do. Then he went to Christo's apartment in Rifle and they called the lawyer in Chicago. Christo had gone home long before, unable to bear it.

A great traffic jam developed. ~~People~~ All the media people at Jimmy Le Donne's saw what was happening through the window, and raced to scene. The word spread, and others ~~xx~~ drove out to the gap. ~~thinking~~ A number of them thought the curtain was up -- from a distance it looked that way. Traffic was backed up for miles. The part of the curtain that had fallen looked more beautiful than anyone had imagined.

Afterwards, the people of Rifle rallied round as never before. The press conference turned into a moving demonstration of support. Christo got a standing ovation after his statement. A woman on the City Council got up and said that until now, a lot of people had just looked on the curtain as a crazy stunt, they couldn't really be against it because Christo was spending his own money etc., but after today they felt differently -- now it was their curtain as well as Christo's, and they were determined that he should come back next year and finish it.

It took two more days -- Sunday and Monday -- to get it down again. Could only work in mornings because wind came up later.

Except to get clearance from Highway Dept on permit extension by Nov. 15 -- call Jeanne-Claude.

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Christo - 10/21/71 at 48 Howard St.

The additional costs will come to about \$70,000, and the total budget will go to approximately \$500,000. Jean-Claude: "I will now have to sell for \$70,000 more of Christo's work, but since we have already sold more than \$400,000 I do not expect many problems." *"The money is not the problem."*

Evidently relations between Christo and Hoffman had been deteriorating ever since June. There were numerous cases of bungling and sloppy workmanship. One of the ~~two~~ ^{major} cables fell, while being installed; ~~and~~ by a miracle nobody was hurt. People in town came to Christo and said that Hoffman and his men were talking against them at night, ~~in~~ saying the project was stupid and who cared whether it worked or not, etc. Christo says that Morrison-Knudson had sent their worst people and oldest equipment, which he did not know; the trouble was that nobody gave a damn about the Curtain.

Matters came to a head when the workmen, in starting to pull the steel cable from its encasing drum, pulled too hard and tons and tons of cable poured out like spaghetti, an awful tangle that took all day to clean up. When Jean-Claude remonstrated with Hoffman, he got sore and said "You want to run the job?" After that their relations just got steadily worse. Christo finally ~~in~~ ^{on} desperation got his friend Mitka Zageroff, the engineer who had worked ~~on~~ the Kassel air structure, to come out; Zageroff, a fellow Bulgarian (Christo knew his father in Vienna), lives in Boston. He came, and this increased the friction with Hoffman and his crew.

"Morrison-Knudson sent only their most inept people. They thought me idiot, they didn't care about the Curtain. It was really criminal, what they did. And finally I am responsible for all their mistakes." Christo says he didn't know that he, as owner, could have fired them any time."

On July 12th they had the necessary Highway Dept permits. The delays after that were all caused by the workmen. Cables were strung by Sept. 20 -- four ^{12-ton} big cables joined together by seven, 1500-lb clamps. Morrison-Knudson had designed, made and sent a special vehicle, like the moon buggy, to run along on top of cables so workmen could attach pickup cable; it never worked, was abandoned after endless delays.

Foundations all in. 28 holes dug forty feet into mountain -- a maze of steel inside the cliffs. Main cables still there -- will be through winter. Final hanging next June should take only two weeks.

The Catastrophe

Christo says that 5000 people had come into Rifle to watch the actual hanging of the Curtain. CBS was there for four days, NBC and ABC slightly less time. Six iron workers from Chicago were on the job -- excellent men, Christo says, who told him that Morrison-Knudson's equipment was twenty years old and that Hoffman was no good.

They started to lift the curtain, which was ~~attached~~ attached to the pickup cable and tied at the top of one side, on ~~Monday, Oct 4th~~ ^{Sunday, Oct 4th}. Hoffman's crew had tied ropes around the fabric at intervals, using what they called "magic knots"; when they pulled on the ropes that hung down, the knots would come out and the curtain would unfurl. Christo thought that seemed risky, ~~and~~ and asked to have ropes with real knots tied every fifteen feet. Hoffman said that wasn't necessary. In the end, only two ropes with real knots were tied.

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2

At 4⁵⁰ PM the curtain was about two-thirds of the way up, still hanging from pickup cable and not attached in any way to main cables. Hoffman and crew then knocked off work for the day. Christo was horrified. He pleaded with them to finish the hanging. Jean-Claude told Hoffman that to stop now would be destroying the entire project. "Please, Wes, don't leave it that way." But Hoffman was adamant, and he and his crew left.

Christo was over at Jimmy LeDonne's when the first magic knot gave way. Jean-Claude, at the site, had been running frantically from one rope to the other, trying to see that they did not become taut, get caught on rocks, etc. The wind, which had been about 6 mph that afternoon, had risen to about 20 mph. (No) At about 6:30, a knot near the west end gave way, and a bulge of orange cloth billowed out. The wind caught it, and ~~rapidly~~ almost immediately more knots began to come untied. Soon half the curtain had come out and was sweeping back and forth across the valley like an enormous broom, picking up rocks, etc. Terrifying power. All that night it blew back and forth, but ~~the~~ the one rope with a real knot kept it from coming loose over the highway, so traffic was not interfered with. It took them all day Sunday to get it down, and the job wasn't finished until Monday morning ~~2~~. By that time more than half the fabric was totally destroyed.

The iron workers say 'God is with Christo,' because they have never seen a major accident like that without someone being hurt."

Many people cried, including Christo and Jean-Claude. Two of those who had been against the idea came around later to say they were sorry, they'd changed their minds. Tony Macchione offered everybody a free drink, and "told us please to come back next year."

Christo held a press conference at Jimmy LeDonne's clubhouse. Did not pin the blame wholly on Morrison-Knudson, because he may want to use them again -- at the time, he had been led to believe that only by doing so could he get the Highway Dept to extend the permit. Christo ~~isxxxx~~ and Scott Hodes are considering a lawsuit against M-K, but as J-C says, "We don't want a lawsuit, we want a Valley Curtain."

Mr Shumate of the Highway Dept "is our friend," and they feel they will get their permit extension within two weeks. All the people in Rifle are eager to have them come back and finish it in June -- and there's even a movement to have the curtain put up again once a year, the Rifle people doing it themselves.

Mr & Mrs Kansgen are donating their land and asking no rent at all. Wilson, the airline pilot, is asking \$2000, but that's an improvement. The corporation will not be able to dissolve before Dec 31 and this they may have to pay tax -- but don't think this is a serious problem.

The City Council of Rifle has voted unanimously in favor of the project, and so has the Chamber of Commerce. Having 5000 people in for the opening resulted in a lot of motel rooms, meals, drinks, etc.

Christo: "I think my work has some kind of a sportif quality, you see; nobody can make provision how the thing will do, so it is more exciting. The real tragedy was that the engineers never took it seriously. If I were General Motors, they would never have treated me that way. I am a little sad that people we thought were working their hearts out, were really deceiving us..." But not discouraged.

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Valley Curtain Corporation

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New York, New York
Consulting Engineers

Rifle, October 12 For immediate release

CHRISTO'S VALLEY CURTAIN SCHEDULED TO HANG IN JUNE, 1972

The raising of the Valley Curtain in Rifle Gap, Colorado, will be delayed about six months. The project has the full and continuing support of the people of Rifle, Colorado.

After nearly two years of planning and several months of intensive, on-site work by Christo, Project Director Jan van der Marck, and a team of Morrison-Knudsen engineers, the curtain was in its final stages of preparation and was to be fully hung on Sunday, October 10.

The 1,500-foot roll of bright orange fabric had been wrapped around a steel cable and temporarily secured with a system of knotted ropes. The cable was in the process of being raised from the ground to the top elevation, whereupon the fabric was to be unloosed and fall to the ground. The cable was raised only halfway by the evening of October 9, when a small gust of 8 mph was sufficient to cause the ropes restraining the fabric to come undone. As a result, nearly half of the fabric unfurled by itself and, as it billowed wildly, became thoroughly lacerated on the equipment and rocks below. It is estimated that fifty percent of the fabric is irreparably damaged and will have to be replaced.

Applications are now being made for an extension of the working permits from the Colorado State Highway Department.

The most expensive part of the \$500,000 project were the concrete foundations along the mountain sides and the overhead cables. The new fabric will cost an estimated \$50,000. Because it will take several weeks to weave and sew the new fabric on the East Coast, and because winter is fast approaching, the Valley Curtain Corporation has decided to postpone the final realization of the project until Spring, 1972.

For further information please contact **Christo**
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New York, New York 10013
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Rifle, July 15 For immediate release

CHRISTO'S VALLEY CURTAIN SCHEDULED TO HANG BY AUGUST 15

The last hurdle in rushing Christo's Valley Curtain to completion was cleared on July 12 when the Colorado Department of Highways granted a permit to install the 250,000 square foot orange veil across State Highway 325 at Rifle Creek, leaving a twenty by forty-two foot arched opening for traffic.

Morrison-Knudsen Company, Inc., headquartered in Boise, Idaho, has contracted to erect, maintain and dismantle the curtain. Site development began in May with J.W. Hoffman as project manager. For the corporation's account Mountain Bell and the Public Service Company of Colorado have buried telephone and electric power lines where they would have interfered with the curtain. The Federal Bureau of Reclamation has granted a permit to build across its right-of-way and releases were obtained from the Graham Mesa Ditch Company as well as from the Silt Water Conservancy District. Land lease agreements have been signed with Messrs. Stanley Kansgen and Lloyd Wilson, owners of the properties on which the Valley Curtain will be installed.

The Ken R. White Company in Denver has joined Lev Zetlin Associates, Inc. of New York as consulting engineers. Boyles Brothers of Golden, Colorado, performed test drillings required for a structural feasibility study of the top anchors.

From its Trenton, N.J. plant United States Steel Corporation has delivered 110,000 lbs. custom made Tiger Brand Structural Strand Assemblies in thirteen units of different size cables.

The fabric for the curtain, an industrial nylon polyamide of tightly woven fibers with a 5,000 lbs/ft tensile strength, has been manufactured by J.P. Stevens and Company and dyed a bright orange to screen out most of the sun's rays that cause the curtain's slow deterioration. Rubber Fabricators, in their Richwood, West Virginia plant, have sewn the thirteen linear miles subdivided in 426 fifty-six inch panels, together into one solid piece. It took eight people four weeks

to complete the curtain with its sixty miles of seams and 4,000 grommets. Factory spokesmen called it "the biggest sewing job ever attempted by the Richwood plant." The Curtain is expected in Rifle by the end of the month in a 1,500 foot, 8,000 lb. coil, ready to be rigged with

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CHRISTO'S VALLEY CURTAIN SCHEDULED TO HANG BY AUGUST 15 (continued)

cables and raised at a height varying from 360 to 195 feet between points 1,250 feet apart.

Following a substantially modified construction plan, the curtain will be suspended by four main cables, 2 3/4" in diameter, and one 1 11/16" pick up cable, with a bottom cable of the same thickness holding it down to the anchors. Lateral reinforcement with tie back cables has been eliminated in favor of boosting the top anchors into massive two hundred ton reinforced concrete blocks nestling against and fastened to the sandstone ridge with fifty-nine stressed steel rods going forty feet down into rock to allow for two and one half million pounds of pull on each anchor. With cables and fabric calculated to withstand a wind force greater than the safety level set by state law and gusts measured in that area, the curtain is engineered to billow up to thirty-five feet in each direction.

Work has been finished on the seven anchors at the bottom of the gap. Invisible but for a four foot square top plate and four stressed steel rod ends, they are weighted down with seventy tons of reinforced concrete all underground. Holes have been drilled for the over two dozen slope anchors which will not need any concrete reinforcement. Excavation for the construction of the top anchors is in full process.

The glistening, semi-translucent curtain will partition Rifle Gap on a Northwest-Southeast axis. The site, as chosen by Christo last summer, is the entrance of a canyon in the Grand Hogback area of the Rocky Mountains, seven miles north of Rifle (population 2,150; elevation 5,345 ft) and Interstate 70, seventy miles East of Grand Junction and 215 miles West of Denver. Scheduled to be hung by August 15, it will be on view for one month until September 13, the date set for its dismantling.

The list of sponsors to date has grown to 36 with the additional participation of the following museums, collectors and dealers: Stedelijk Museum, Amsterdam; The Museum of Fine Arts, Houston; Museum Boymans-van Beuningen, Rotterdam; Staatsgalerie, Stuttgart; Mr. and Mrs. Victor Loeb, Bern; Dominique and John de Menil, Houston; Meshulam Riklis, New York; Mr. and Mrs. Gunther Rövekamp, Zürich; Aronowitsch Gallery, Stockholm; Allan Frumkin Gallery, New York, and the Sonnabend Galleries, Paris and New York.

Documentation of Christo's Valley Curtain can currently be seen in exhibitions at the Galerie Yvon Lambert in Paris and at the Museum of Fine Arts in Houston. The Houston exhibition when it closes will have presented a full record of Valley Curtain, from planning to execution, in maps, blueprints, photos, drawings, collages, scale models and supporting documents. A thirty-minute color film on Christo and his Valley Curtain will be shot in Rifle, produced by Ursula Hatje and directed by Rainer Crone. The complete Valley Curtain documentation with color and black and white photos by Shunk-Kender will be published in October, 1971 by Verlag Gerd Hatje, Stuttgart, and distributed in the U.S. by Harry N. Abrams, New York.

For additional information call Jan van der Marck (303) 625-2220

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October 25, 1971

Valley Curtain Corp.
48 Howard Street
New York, N. Y.

Dear Christo,

I arrived in Rifle on September 28th to enjoy the hanging of the curtain with you. You had assured me that the project was in competent hands and it gave me some peace of mind to think that it was. However, quickly after my arrival, this hope was dissipated as the following train of events unfolded:

1. The "moon buggy" would not ride flat. The contractor spend one day trying minor corrections to the four support cables (removal of a concrete slab on the east side that should not have been there in the first place) to achieve a more stable ride and finally abandoned the whole concept as fundamentally wrong. That is to say, it was concluded that no matter how perfectly the four cables were strung, the buggy was sufficiently top heavy to stretch one or the other outside cables enough to tip to one side or the other.

The remedy was to scrap the "moon buggy" -this included taking it down and abandoning the seven switch structures -and, in the field, two pulleys were fabricated to serve as vehicles of transportation along the support cables.

2. The proposed lacing system proved inadequate upon the most casual reflection as it would lead to slippage. In addition, a test of the grommets showed that they had little holding power. We had to devise an alternate lacing system in the last minute. In its execution, the workers had repeated employed knots contrary to what we had agreed on.

3. Damage to the curtain as it was to be pulled up the mountain had not been considered, the contractor intended to pull it up unprotected. The remedy, upon your insistence, was to order a roll of tarpaulin, again in the last minute, to wrap the curtain in.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II.A.35

UNIPOLYCON

4. The lacing of the second half of the curtain left it a matter of chance whether there would be a twist in the curtain or not. You and I had to spend an hour after the workers had gone to take out any twists as the contractor refused to worry about this problem.

These four points illustrate the lack of foresight that characterized the whole method of operations which led to incessant corrective manouvers.

What we did not manage to correct, and what led to the destruction of the curtain. was the following:

5. The contractor chose to use "magic" knots to keep the curtain furled, an unsafe method both in its conception as well as execution:

a. In theory, the knots could open in three ways inadvertently:

1. A strong pull on the curtain
2. A chance snag of the jerk rope in a rock
3. The effectiveness of the knot lay in its execution which the foreman could not, or did not, check.

b. In fact, the knots were tied improperly. Harrison, who happened to be with the workers on the east side saw that they had run out of tape (essential for the knot to hold) and proceeded to make do with used tape that had been used for transporting the curtain. And it was the knots on the east side where the failure originated.

6. The curtain was left in mid air and the contractor refused to attach it to the support cables at 4:30 in the afternoon. This refusal led to the abandoning of the whole project after the curtain unfurled. Two points need to be questioned here:

1. If no overtime was intended, if the erection was to follow an orderly schedule, why was the pulling operation initiated at noon rather than in the morning with a whole day ahead to finish the job? Why was it decided to continue pulling after a twisted pulley was discovered that introduced another hours delay?

2. Why was no overtime permitted after these scheduling mistakes had been committed in view of the critical situation the curtain was left in?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	<u>II</u> .A.35

UNIPOLYCON

In view of the above, and in view of the calm weather on October 9 and 10 (the wind did not exceed 8 mph) there is simply no basis to argue that the failure was in any way an act of god.

Our conversation with Ed, the steel worker, October 12, confirmed the suspicion that the contractor was not trying his best. Ed mentioned the following points which are interesting because they come from such a very different perspective:

Ed had worked with MK crews before. Their usual method of operations was to provide more equipment and tools than necessary to make sure the job is carried out smoothly. At Valley Curtain, Ed found just the opposite to be the case.: Outdated equipment (hoist, comealongs), insufficient material (undersized pulling cables, clamps). The impression that Wes gave Ed was always on the side of saving money, making do with inadequate material at hand, and pointedly not caring about the success of the project. This lack of care was epitomized when Ed was trying to keep the curtain from scraping on a rock and wastold by Jack to move along since "You and Christo are the only ones who care about the Curtain"

These are just some of the highlights of the events as I saw them.

yours,

UNIPOLYCON


D.S. Zagoroff.

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TOMKINS

Series.Folder:

II.A.35

Gov. John Love, quoted in Denver Post in Sept.,
said of Currier: "I have no desire or intent to
ever do it again. I don't think public highways
are the place for this kind of thing."

New mayor John B. Scalzo was enthusiastic:
"I think it's a lot greater than that new
\$6.5 million museum in Denver filled with a
lot of junk."

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	TOMKINS	II.A.35

10—A The Daily Sentinel Wednesday, Feb. 24, 1971

Vanderhoof Leery Of Curtain Idea

By MARY LOUISE GIBLIN
Sentinel Staff Writer

DENVER — Lt. Gov. John Vanderhoof said Tuesday he views "with extreme caution" the proposal to build a Valley Curtain across a highway above Rifle.

The lieutenant governor added that he has gotten a number of letters — most of them highly critical — on the project. They've come from over the state, he said.

The Valley Curtain project is a proposal to put up an orange nylon polyamide curtain between two mountain tops in the Rifle Gap area. The curtain, ranging from 250 to 400 feet in height, is a work of art, according to its creator, a Bulgarian artist named Christo.

Vanderhoof has two major objections to the proposal.

One is the fear that an invitation for volunteer help to put up the curtain will draw a lot of hippie types.

"There are many fine young artists who aren't hippies. And there

are many hippies who think they're fine young artist," Vanderhoof said.

He thinks Western Colorado would have no objection to legitimate workers helping, but he thinks it would provide a mecca for the types of hangers-ons who could be undesirable.

"The location there with the lake (Rifle Gap Reservoir), the golf course and the general area is ideal for camping and communing," Vanderhoof warned.

"I can't imagine a better place to have a national congregation of the type of people we'd least like to see in our country," Vanderhoff, whose longtime home is in Glenwood Springs, said.

Vanderhoof said there may be some action from the state level to stop the project.

His second major objection, he said, is worry about the curtain spanning Colo. 325. According to the presentation by Christo and Jan van der Marck, project director, an

"aperture" will be cut in the bottom of the curtain to let traffic through.

"We've got to be extremely careful there is no danger to people on the highway," Vanderhoff said. He added there will have to be a number of extremely reliable engineering reports before the State Highway Department will grant permission to use the area for Christo's curtain.

Vanderhoof said he understands the Rifle City Council has taken no stand, because the project is outside the city limits. But he said he has been told that, if the project were under city control, it would be turned down.

Vanderhoof said critics of the project have been vocal about the fact that Western Colorado is filled with natural scenic beauty and that the artificial concept of the curtain is completely alien to that beauty.

The lieutenant governor said he's aware that some Rifle-area residents may feel the state is trying to discourage Western Colorado devel-

opment, but added he feels there should be more close scrutiny of the project before it is wholeheartedly accepted.

Vanderhoof talked about the project as acting governor, while Gov. John Love is in Washington for the National Governor's Conference.

However, Vanderhoof said he is not speaking for the governor on the project. Gov. Love indicated Friday in his press conference that he has reservations on the project.

Meanwhile, Charles Shumate, chief highway engineer, said the Valley Curtain project would have to be constructed so that it would allow safe driving. He added there would have to be some assurance it would be taken down.

Shumate also said there would have to be liability insurance to cover any possible accidents.

This is a state highway department requirement whenever anything goes across a state highway.

*Christo -
This might require your
attention. Jim*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II . A . 35



12 SECTION FIVE SHOWCASE/CHICAGO SUN-TIMES, Sun., Oct. 17, 1971

Harold Haydon/Art

An endeavor that's won a town's heart—and things

On the day Christo's much-delayed Valley Curtain was to hang across Rifle Creek, near Rifle, Colo., Aeolus snorted and a freak gust of wind ripped the famed orange drapery up the middle before it could be unfurled.

"Christo was in tears and there were tears among the townspeople," Scott Hodes reports from the scene, as six months' work involving expenditures of \$500,000 met a set-back that will delay realization of Christo's project another six months, if it does not end it forever.

Hodes is legal counsel for Valley Curtain Corp., and Jan van der Marck, former director of the Museum of Contemporary Art, is project director. The organization has raised \$400,000 from collectors, art galleries and museums, but it now faces huge cost over-runs. "The final cost may be \$650,000 to \$700,000," Hodes says, "assuming that leases on land can be extended and that the State of Colorado permits are continued."

THIS IS THE FIRST major disaster

Christo has encountered in his dream of wrapping up the world and delivering it veiled in mystery. After wrapping an office building, the Museum of Contemporary Art here and a section of Australia's coast, the four-ton, 250,000-square-foot Valley Curtain is the most ambitious and expensive scheme so far, intended to veil the view of the valley.

The heavily anchored cable is in place to support the curtain at heights varying from 360 to 195 feet between mountain slopes 1,250 feet apart. On Sunday, Oct. 10, the vast curtain, furled and tied, was being hoisted into place, Hodes reports, when wind caught it, released one half prematurely and damaged the tough fabric so severely that it must be returned to the West Virginia fabricator for repairs.

Meanwhile, the governor of Colorado has broadcast his disapproval of the enterprise, raising doubts about extension of state permits.

Originally scheduled to be up on June 15 and down by September 15, Valley Curtain's target date now is April of next year, with hope that it will hang until the following September so that Rifle, population 2,150, can benefit from the expected tourist influx.

"THE PEOPLE'S attitude changed from skepticism to full support," Hodes says. "This is the biggest thing in the area in its whole history. The people fell in love with Christo and will fight to permit him to complete his project."

Christo makes no little plans, and in Chicago that is thought commendable, but a failure in Colorado risks hardening official attitudes against public works of art there.

Meanwhile, Chicago art exhibitions, in a conjunction that just happens from time to time, provide occasion for a mini-tour of recent art history for anyone so minded.

To begin, there is an early academic char-

coal study of a standing male nude by Georges Seurat in the Richard Gray Gallery, 620 N. Michigan. The whole October show at Gray's consists of works by artists instantly recognized by their last names and ticks off 20th Century art history from Gromaire through Archipenko, Kupka, Arp and Kline, to de Kooning and Appel, naming only some of the artists.

NEXT, IN THE Richard Feigen gallery, 226 E. Ontario, through Oct. 30, there is the first U.S. exhibition of paintings, collages and constructions by Friedrich Vordemberge-Gildewart (1899-1962), the German abstractionist of the de Stijl movement who worked first with El Lissitzky and later with Mondrian and van Doesberg.

Vordemberge-Gildewart's work may be a revelation to those encountering for the first time this strictly 20th Century search for the primary elements of art. It teaches lessons that cannot be forgotten, and it is well to

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II . A . 35

Harold Haydon/Art

Why curtain this valley? Why not?

A 1,500 foot long, 8,000 pound curtain of tightly woven orange-hued industrial nylon polyamide has been sent to Rifle, Colo., to be hung across Rifle Gap, six miles north of the city, by mid-August and then taken down September 13. "Valley Curtain" is the latest mind-boggling art project of Christo, the Bulgarian artist who once wrapped up and tied down Chicago's Museum of Contemporary Art.

Christo's project director is Jan van der Marck, former MCA director, and the \$400,000 cost of the undertaking has been provided in \$10,000 shares by museums, art patrons and galleries in this country and abroad, who will be rewarded with original art work by Christo plus the honor of association with the scheme.

"The question we asked was 'Why?'" Jim Seaney, president of Rifle's chamber of commerce, says. "And they came back with the answer 'Why not?'"

Christo does not explain why he is curtaining off the view of the valley. Van der Marck simply compares the project to other avant-

garde art works that upset traditional attitudes when first done. Rifle's citizenry of 2,150 seems to be taking things in stride, for the Valley Curtain provides jobs for local labor and should attract tourist business while making Rifle more widely known.

Why not, indeed! Because it is art? And is it art? Because everyone likes to see dreams come true? Because it has never been done? Just because?

SINCE THE FIRST announcement of Christo's Valley Curtain on February 18 from the office of Colorado's Lt. Gov. John D. Vanderhoof at the state capital in Denver, periodic press releases have not discussed art. Instead, they tell of the technical process of making and erecting the curtain and report the permissions, approvals and other accommodations that make the project possible and legal.

For some the curtain is art simply by association with half a dozen sponsoring European museums, including Amsterdam's Ste-

delijk Museum, and about a dozen art galleries. In this country, in a show announced for June 25 to Aug. 15, the Museum of Fine Arts in Houston is exhibiting progressive documentation of the Valley Curtain project, beginning with Christo's search for a site in August, 1970, under the auspices of the Aspen Center for Contemporary Art.

THE VALLEY CURTAIN Corporation's emphasis on engineering and technical details makes these seem important, although there is no doubt that American know-how can hang the curtain and take it down, despite numerous risks and uncertainties.

The 250,000 square feet of fabric with tensile strength of 5,600 pounds per foot, made by J. P. Stevens Co., came out as a 13 mile strip. Eight employees of Rubber Fabricators in Richmond, W. Va., took 6 weeks to sew 60 miles of seams and set 4,000 grommets.

U.S. Steel's Trenton, N.J., plant custom-made 110,000 pounds of cable. The four main cables stretching across the valley are 2 1/2

inches in diameter. A pickup cable and a bottom cable are each nearly 2 inches in diameter, and there are lesser anchor strands.

Massive 200-ton reinforced concrete blocks set in the opposing hillsides are pinned to the sandstone with 50 stressed steel rods reaching 40 feet down into solid rock, allowing 2 1/2 million pounds pull at each anchor. Another 70 tons of concrete will anchor the curtain at the bottom of Rifle Gap, the entrance to a canyon.

The giant curtain, sagging gracefully in the middle where it will be about 195 feet high, will rise to 360 feet at the anchored ends, 1,280 feet apart. It is engineered to billow 35 feet either way, and to withstand winds and gusts greater than any known in Rifle Gap.

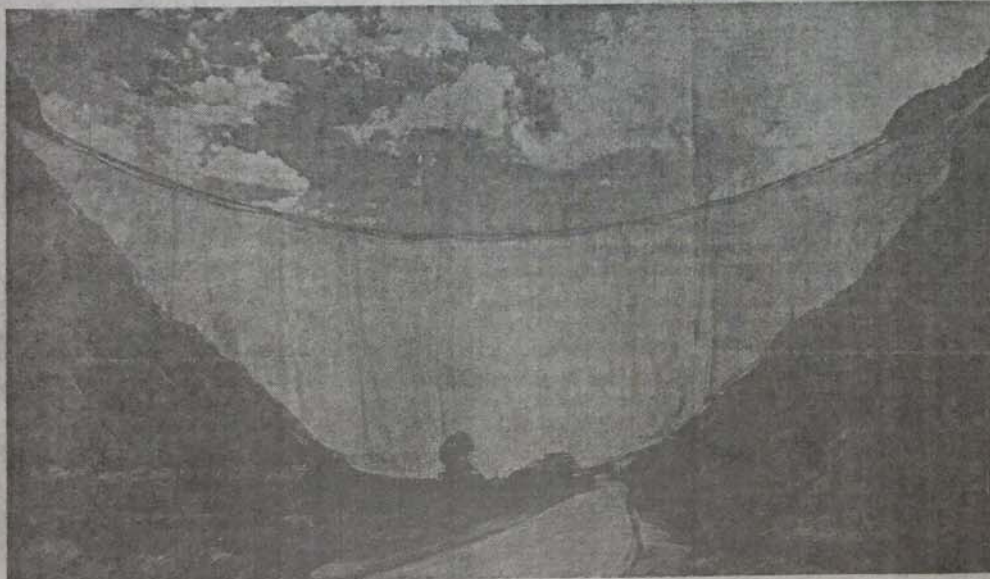
SO WHAT? Every skyscraper, suspension bridge, mountain tunnel and deep sea oil rig can list comparable astonishing facts and figures. Christo might have declared one of these his work of art, issued press releases, made his documentation, and saved a wad of money.

But there is a difference. Valley Curtain has no reason for being other than itself. Van der Marck sees it as "a gesture," rather than part of the long artistic development found in painting and sculpture. He does recognize some utilitarian values, for the curtain is expected to enhance Christo's reputation and raise his prices.

Under the respected aegis of art, Valley Curtain is its own excuse. Ordinarily art is useful and fully justified if it is good enough to interest and satisfy. In Christo's league, dramatic impact is important and he "thinks big." One yet unrealized project is to wrap a New York skyscraper, since wrapping is his trademark and he lives by selling wrapped objects, and drawings of them, with contents a secret, to be shared—if at all—with the purchaser.

Originally scheduled to be hung by June 15, the present target for hanging the curtain is Aug. 15. Engineering studies, leasing the land, complying with federal, state and county laws, getting insurance, posting bonds and numerous practical details slowed progress. The only fixed date is Sept. 13 when dismantling the curtain begins, "and all traces of this temporary site alteration will be erased," according to Van der Marck.

There you have it. In art, as in life, the curtain goes up and the curtain falls. After less than a month, Valley Curtain will be a memory, recorded in documents, unlike painting and sculpture that last for a while before becoming only a reference in a text.



Sketch of Christo's Valley Curtain in Colorado.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II .A. 35

2F *THE DENVER POST Friday, Feb. 19, 1971

Love Not Impressed With Valley Curtain

Gov. John Love said Friday he's cool toward the Valley Curtain, which internationally known artist Christo plans to string across Rifle Gap this summer.

"Well, I don't know what to think," Love said at his Friday morning press conference. "It doesn't appeal to me as a great work of art.

"I think it has some potential effects on safety and the environment and the ecology, perhaps.

"I'm not prepared to fight it, but I'm not too carried away with it."

Love said he wondered about highway safety and what would happen "if the thing were carried away in the wind."

However, he conceded, he hasn't studied the proposal in detail.

At a briefing Thursday, Christo and the project director, Jan van der Marck, promised that the curtain will resist high winds and won't damage the ecology of Rifle Gap.

The curtain is envisioned as a 200,000-square-foot work of art which will ripple in the wind and catch the rays of the sun in interesting ways.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	TOMKINS	II.A.35

Rifle Gap's Curtain



I. M. Woodcock, Rifle resident 25 years, approves project.



Christo, long hair shining in the sun, gestures toward curtain anchor point.

Christo's Huge Curtain Ready to Fly at Last

By JOAN WHITE
Denver Post Staff Writer
RIFLE, Colo. — By late Sunday afternoon, if the wind is calm, people in this mining-farming community may finally see something they've been waiting for all summer: Valley Curtain.

A spokesman for Christo, the

artist who conceived the idea of bridging Rifle Gap, seven miles north of Rifle, with a giant orange sail-like curtain, Saturday estimated the hanging will occur by late Sunday afternoon — if the wind doesn't blow.

The months-long project, plagued by delays and mounting costs, apparently has both the

approval and the sympathy of the Rifle community, even though the attraction won't be the tourist draw it would have been all summer.

"Let me put it this way," said mayor John B. Scalzo, "This is his (Christo's) work of art. It's never been done before.

Continued on page 34.



Mrs. Stanley Kansgen calls curtain a "real calling-card."

The Museum of Modern Art Archives, NY

Collection:

TOMKINS

Series.Folder:

II.A.35

Curtain's Launching Imminent at Rifle

Continued from page 33.

And I think it's a lot greater than that new \$8.5 million museum in Denver filled with a lot of junk."

However, Scalzo said the western Colorado townspeople are "waiting for it to go up" before they decide to accept Christo's offer to give the curtain to Rifle so the town can hang it next year.

"We'd just have the expense of putting it back up," said Scalzo. He added that there would be other expenses, in insurance, leasing the (privately owned) land, and taking the curtain back down.

Scalzo said interested citizens in Rifle are awaiting a bid from the curtain contractor, Morrison-Knudsen of Boise, Idaho, on costs involved in rehangng the curtain.

FAIR WITH EVERYBODY

But despite the town's disappointment in delays, Christo's rapport with the townspeople, as he indicated in an interview last week, is "very good—he's been very fair with everybody," Scalzo said.

The \$500,000 project, Scalzo pointed out, "isn't costing us anything." And, the hanging, despite delays, has increased the numbers of tourists and provided jobs for area construction workers and business for the town.

The Bulgarian-born artist—who prefers to use just the name "Christo" and who has wrapped a portion of Australia's coastline in plastic and a Chicago museum in tarpaulin, predictably has piqued the interest of Rifle.

"I've never met him—but I've seen him—and they say he's a swell fellow," said H. M. Woodcock, a service station attendant and Rifle resident for 25 years.

COMMENTS ON HAIR

"He was in a parade here last summer for the fair and well, this fellow has long hair, like lots of 'em do, but that hair shone like a silver dollar," Woodcock offered.

"Now, I'm not condemning long hair, because George Washington wore ringlets, and Abe Lincoln had a beard—the only thing I don't like is when they don't take care of it and it's dirty," Woodcock said.

"Christo keeps his neat and clean."

Woodcock conceded there have been critics of the project—but then, there always are to anything. I myself think it's wonderful; I sure do. I like to see progress."

The service station attendant said he hadn't heard that Rifle citizens may carry on Christo's

project next year, "but I wouldn't be surprised. People sure are interested in it."

GUESSING GAME

In fact, the curtain's unfurling date is the current guessing game in town and as the hanging appeared imminent late last week, signs of the town's endorsement began to appear.

There is a replica of an artist's concept of how the curtain will look, over the pink Winchester Hotel in downtown Rifle.

A Rifle man is making medallions and "Curtain Hanger" badges (being worn by some of the construction workers) for sale, and a nine-hole private golf club offers rides to the site (a few hundred yards from its clubhouse) to visitors for \$1.

Across from the clubhouse, the Rifle Creek Museum, a converted schoolhouse filled with memorabilia of the area, displays a Valley Curtain drawing and a scrapbook of clippings about the project.

DONE PREDICTING

But museum worker Mrs. Stanley Kansgen said she is "through predicting about that curtain. I've been predicting all summer, and I had relatives from California, New Mexico and Oregon come to see it. Of course, they came to see me, too."

"But the whole thing, even though it's not up yet, has been a real calling card for Rifle. We've had a lot more visitors in our little museum this summer—that's one reason I'm in favor of the curtain," she said.

"We don't go along with Gov. (John) Love (who has been unenthusiastic about the project) at all over here. You know, if they had this thing over in Denver it'd be a different story," she said.

TO LOOK BEAUTIFUL

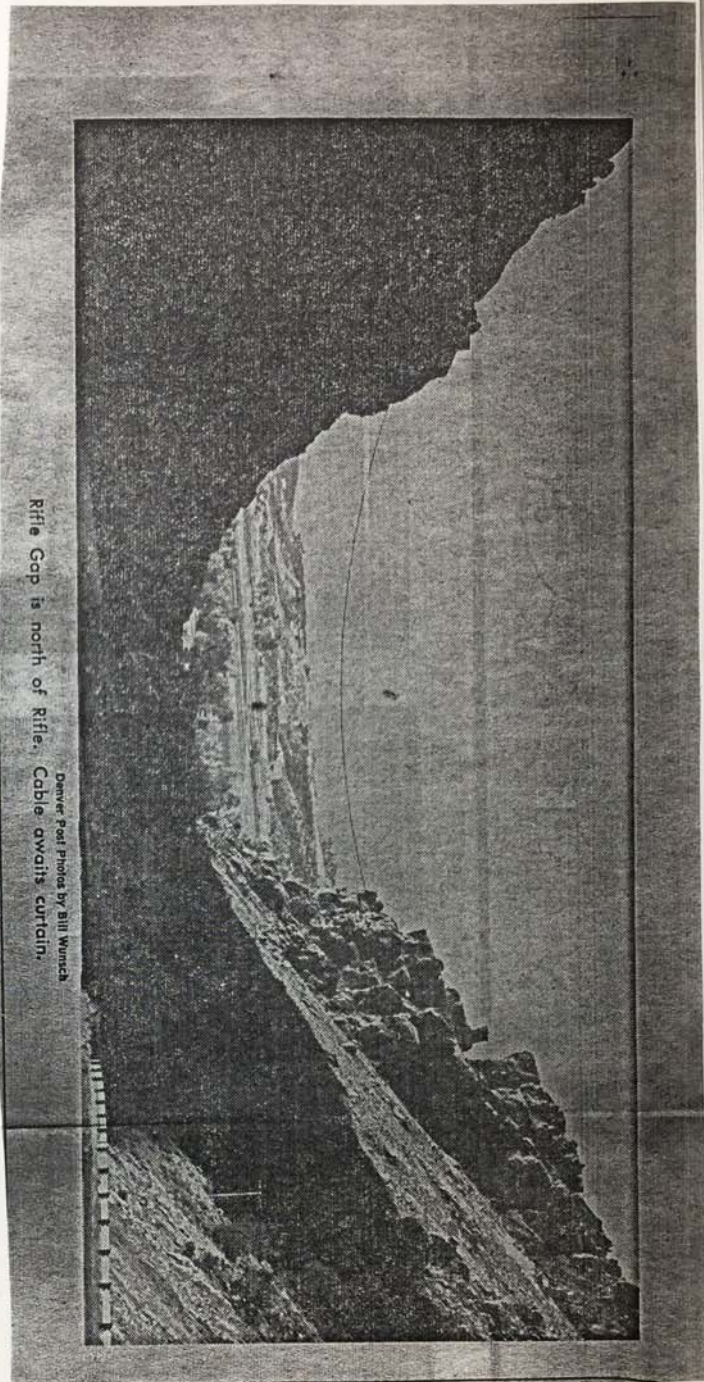
Mrs. Kansgen said she feels the project has artistic merit and, when it's finally hung, "is really going to enhance these mountains. It's going to look beautiful with these fall colors."

How the curtain will look as it billows across Rifle Gap and over Colorado 325 seems to be of little concern to Rifle people.

Instead, they apparently are intrigued by the idea that Christo picked their valley and focused attention on Rifle's 2,100 townspeople.

As for Christo, he appears pleased that the people of Rifle are pleased.

"I think they like it, and I think I have very good relations with them. They are very straight people, and very nice," he added.



Rifle Gap is north of Rifle. Cable awaits curtain.
Denver Post Photos by Bill Winick



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II . A . 35

Curtain Drops on Rifle Gap

By Bruce Cook
FROM RIFLE, COLO.

Lewis and Clark sought the Northwest Passage. Orville and Wilbur wondered what would happen if they attached a motor to a great big kite. And Samuel F. B. Morse demonstrated to one and all just what it was that God had wrought.

And now Christo will hang his curtain.

That's the way to think about him. Sure, you've probably read that some crazy artist from Bulgaria with only one name wants to hang a 250,000-square-foot curtain between a couple of mountains up here in Colorado. You may even have remembered that this is the same Christo who last year "wrapped" umpteen thou-

sand feet of the Australian coastline. And you may very well have dismissed it all as a publicity stunt.

If so, you're wrong. For Christo is not only on the level, he is a rather modest young man—anything but a publicity hound—and his plan to suspend an orange veil over State Highway 325, across the span they call Rifle Gap around here, shapes up as one of those Great American Dreams in the Edison-Morse-Bell-Wright Brothers tradition. The chief difference being that where those bold dreamers aimed at practical results, Christo seeks an esthetic one.

What's that? You're skeptical? Let me persuade you.

For one thing, they take Christo seriously here in Rifle. Mosey on down to Mac's Cafe and ask them what they think about the curtain and you'll wait all night for somebody to smirk.

"I don't know," says one hard-bitten cowpoke sitting at the bar. "It seems all right to me. If that fella wants to put it up and is willing to pay to have it done, I guess that's his business." A tough look, and: "Wouldn't you say so, mister?"

A waitress volunteers that "it just might improve the look of the place."

A Model Conversation Piece

And over at the Rifle Inn, there's a little model of the curtain hung on the mountain mural that covers one wall; it is stretched on a string between two painted peaks, and the man behind the bar assures you that's just how it's going to look when it's finished.

Don't start snickering there, either, because the Morrison-Knudson Co. construction crew that is erecting the curtain puts up at the hotel upstairs, and a lot of the boys take their evening beer in the bar. And they don't take kindly to all those limp-wristed jokes about them being exterior decorators.

Perhaps more important, Christo's Valley Curtain project has the local business community behind it completely. Here, where the Rockies descend to meet the Colorado desert, the area is long on scenery but short on employment. The stark, arid countryside has a beauty all its own, but it supports only limited ranching. And although the community is sitting on some very rich shale-oil deposits, as yet nobody has made any serious attempts to tap them. The Union Carbide plant outside town is about the only industrial facility of any size in the area, and right now it's not working to capacity.

So, like the rest of the country, Rifle, Colo., has been having its economic troubles. And since things weren't going so well here even before the current recession—

Please Turn to Page 12, Column 1



Workmen drill holes for rock anchor and its concrete footing.

*What Hath Christo Wrought?***A Huge Plastic Curtain Drops on Colorado***Continued From Page One*

sion, they are now going a good deal worse than the across-the-nation average.

That is why, when the word got out that Colorado's Gov. John Love didn't think much of Christo's curtain and was moving very slowly on the permit to erect it, local businessmen got to the governor himself on a conference call and told him, in effect, "Listen, we're an economically depressed area out here, and this curtain would bring in money. Therefore we're for it, and you should be, too."

Shortly after that the permit came through. Just how much the construction of the curtain has stimulated the local economy so far is any banker's guess, but when it is completed and hanging it is expected to bring tourists, the merely curious, and even a few art lovers from around the west just to look. That is why Christo, project director Jan van der Marck, and others involved in the planning and execution are so anxious to have it completed by Sept. 13. They now have the construction crew going 10 hours a day and six days a week.

Just how much "construction" is involved in hanging a curtain, anyway? I mean, you just string it on a rope and let it hang, right?

Wrong.

Bridging the Gap

To do the job right—and remember, the curtain is to be hung above a state highway along which cars will continue to pass day and night—it has to be built along the lines of a suspension bridge. That is why Christo went to a New York firm of consulting engineers, Lev Zetlin Associates, well known for their work in bridge design, and asked how it could best be done safely and effectively.

The detailed plans that the Zetlin firm worked out from Christo's initial conception and early drawings called for the curtain to be suspended by four thick main cables and an additional pickup cable; there will also be a bottom cable to hold it down. To support all this, seven anchors have been planted in a line across the gap. Seen from ground level they seem substantial enough, each showing a four-foot top plate protruding from the soil, yet they give no real hint of what lies beneath. For the anchors spread down and out and hook into the ground: each of them is weighted down with 70 tons of reinforced concrete, all of it underground. Lateral reinforcement is to be provided by two even more huge 200-ton reinforced concrete block anchors mounted against the sandstone mountain ridges and fastened to them by 59 stressed steel rods that go 40 feet into the sandstone.

All this to hold up a curtain? Well, this particular curtain, which was manufactured by J. P. Stevens and Co. out of industrial nylon polyamide, will weigh 8,000 pounds. When raised, it will cover heights varying from 360 to 195 feet between

points 1,250 feet apart.

With all this, it may not surprise you to learn that the cost of the entire project will be something on the order of \$360,000. That, anyhow, is the amount that its 36 sponsors have come up with. It may surprise you to learn, however, that inasmuch as he was able, Christo has financed it himself. To every donor of \$10,000, Christo has pledged \$14,300 of his own work: Museums and private donors, for instance, will receive works of his to that amount (admittedly, he will fix his own prices, but he is, after all, a recognized artist, and his work has a certain negotiable value); a German publisher, for another example, will produce a book on the Valley Curtain project, and Christo will not claim his usual fee.

Profit and Loss

The reason why he had to do this is clear to Christo. As he points out, "Think about it. No bank in America accepts to finance art. Any other human activity, but not art. Is necessary to have proof you will make money with the money they give you so you can reimburse the bank. But who knows? One day we may have a bank that will help us advance art."

This was the first of a number of disappointments suffered by the project. Another came when they found little interest among American donors, museums, and foundations in the project. True, some did join in—for example, the Frumkin Gallery and Houston's Museum of Fine Arts—but most of the sponsors were found in Europe.

A Cool Reception

Jan van der Marck, who is the former director of Chicago's Museum of Modern Art, was baffled by the lack of response. He was sure, he said, that the project would appeal to Americans—the idea of an artist working with the environment is exciting enough in itself, but for it to be done in the American West seems especially right. "But maybe," he says, "the myth of the old West is stronger in Europe today than it is in America."

This is offered in a discussion of project pitfalls and setbacks as we sip our early morning coffee before the drive out to Rifle Gap.

Mr. van der Marck cites the trouble with the permit and points out, "A man could get a permit and complete co-operation from banks, highway department, and anyone else if he were going to build a house for himself for the same amount of money. But because this looks useless to them they become suspicious and ask what our angle is."

"Actually, this is not a useless construction job. First of all, it will bring money into the town, but beyond that it gives people something to think about around here—shakes them up a little, rearranges their preconceptions."

Coffee finished, we stamp out into the

dusty court. Christo glances up toward the sun, already bright in the early morning sky, and comments, "It will be so hot again today. The workers do not love that."

Christo's 'Iron Curtain'

He will be riding with me. Jan van der Marck will be following in the project's slightly dilapidated Volvo. I'm glad for the chance to talk with Christo. He has a very open and pleasant way that encourages questioning. Certainly not a poseur, he is simply an enthusiastic young artist who has developed a fondness for working on a colossal scale. He built an "iron curtain" of oil drums across a Paris street, wrapped an entire museum in cloth, and then went on to cover acres of Australia.

How did he come to work on such a large scale? He explains that it probably relates to his early training as an artist in Bulgaria: "A Socialist nation, you see, and the whole conception of art was on the grand scale—as propaganda to inspire workers in the *Kolkhoz* (collective farm) and the factory. In the early 1950s when I was 17 to 19 years old I would be sent perhaps to an electric plant to get up enthusiasm with a display. We try to put up a project in 10 hours. And we find usually the bigger we work the better they like it."

And although he left Eastern Europe as a refugee in 1956 during the Hungarian Revolution, he has retained the conviction that art is essentially propaganda, if not political in intention then invariably social—something to be shared among people.

Where East Meets West

Christo has also taken with him a deep-seated dislike of bureaucrats. "Everywhere it is the same," he says. "In the East, in the West. It makes no difference. In Paris the officials think up the same objections and petty interpretations as in Bulgaria. Here out west in Colorado, though, it is maybe a little better. The people in the town of Rifle I like very much."



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	I.A. 35

do's Rifle Gap

They are more direct, not complicated."

We had been talking steadily through the 5 or 10 minutes that it took us to drive out from town to the project site. As we rounded a bend, however, Christo broke off and pointed ahead to a point about a mile in the distance. "There," he said, "that is the gap. That is where the curtain will hang."

It was an impressive view. The sculptured effect of the sandstone mountains reminded me of other huge monuments—the Mt. Rushmore presidents, the Christ of the Andes, and the Crazy Horse memorial that Korczak Ziolkowski is blasting from a mountain up in South Dakota.

Working on the Environment

In a way, Christo's curtain compares with these, for he is an artist working directly on the environment. The surrounding mountains are more than mere setting for the curtain—which, after all, will be just a curtain. No, the mountains themselves are part of the total work.

Halting at the construction site near a stand of heavy equipment, we get out and do a long inspection tour with the din of jackhammers in our ears. Somewhere along the way, I observe to Jan van der Marck, who has joined us, that the curtain will fit here better than one might have supposed.

"Yes," he agrees. "The environmentalists have said to us, 'Why beautify an area that is already beautiful?' They would think it better if Christo hung his curtain over a garbage dump. But naturally the artist wants to work with a beautiful environment."

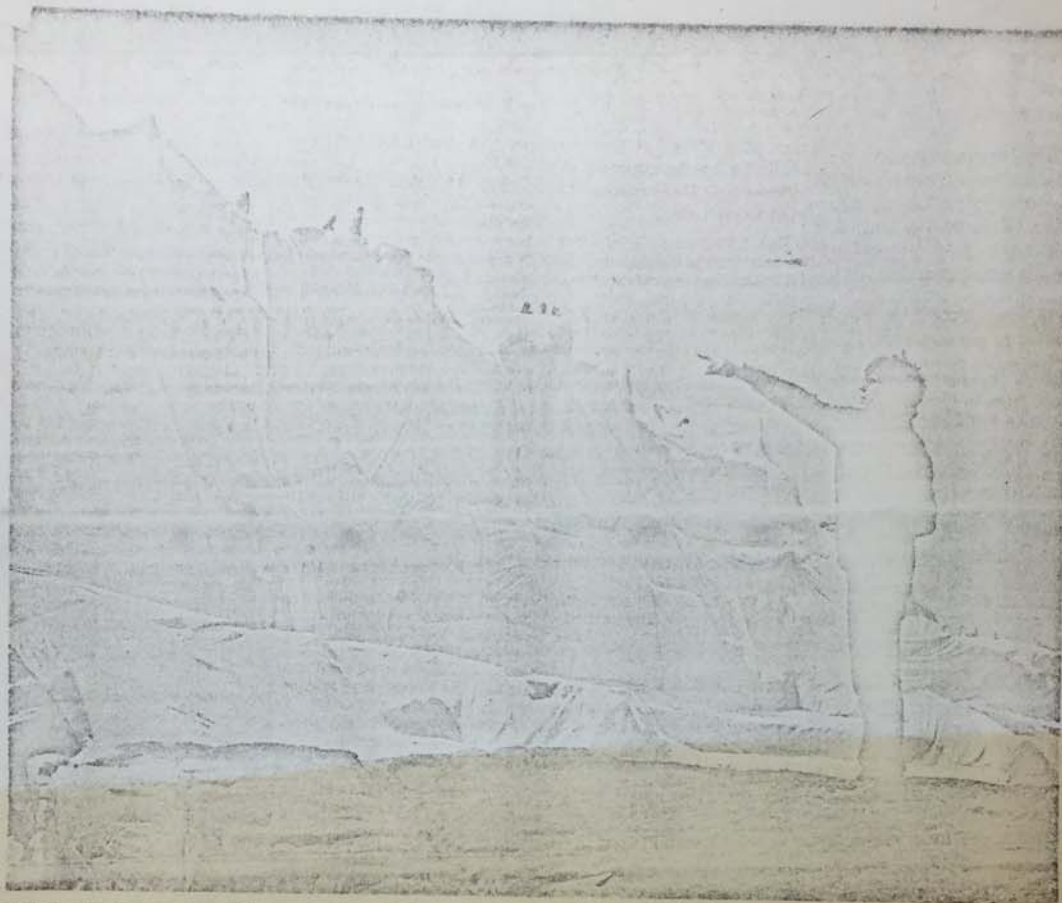
As things stand now, the curtain will be taken down only a month after it is hung. Christo, however, is quite willing to donate it to the State of Colorado or anyone else who will take over the maintenance of the site and the curtain.

"It should be here," he says. "It belongs because it is beautiful. Isn't that enough?"



Christo's own sketch shows curtain hung above State Highway 325.

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	TOMKINS	II.A.35



Christo, the avant-garde artist, wrapped up about a mile of the Australian coast a year ago. Now he's planning to stretch a 1,500-foot curtain across Rifle Gap, and he has the whole town talking about art and aesthetic things.

Crazy cloth could communicate Christo's curtain clipped

By Duncan Pollock
Rocky Mountain News Writer

WHATEVER you may think of Christo's wrappings, air packages and other aesthetic antics, you've really got to hand it to him.

He's made an art connoisseur out of Gov. John Love, and not just a few other local buffs.

Like a number of artists who are better known outside the state than within, Love is better known in Washington for his artistic deeds than he is here in the state of Colorado.

A short while ago, President Nixon, who apparently knows more about these matters than we, praised the Governor for his support of the arts in Colorado.

'No appeal'

With Nixon's letter in hand, the good governor declared to

Beaux arts

has moved away from the service of man, but not nearly so far as such notions.

The idea is that art ought to communicate. That's where the purpose and dedication come in. And communicate easily, if not instantly.

I-way street

Communication can be a curious one-way street. If one fellow doesn't get the picture or the message right away, the other fellow isn't communicating. Easy as pie.

Only a fool would say a Beethoven sonata or a novel of Dostoevski are not "works of art" in the larger sense. Yet neither, by any stretch of the

our boy Christo is clearly enjoying the fray.

"I don't care whether they call it art or not," he shrugged, the other day in Denver.

You could just as well ask Cezanne, he says, why he bothered to paint the mountains and landscape of southern France. What could he do to "improve" on nature? It's not a question of improving or bettering, but of interpreting nature. Cezanne made us see nature in a different way—perhaps as it really was.

Christo's curtain will undoubtedly interpret Rifle Gap as it has never been interpreted before. It may also show us

aspects of the mountains and land we would not see otherwise, or maybe not see at all.

But before the project has even begun, we are straddling our high horses, prancing about issuing pronouncements about art and such things. Art must communicate and this crazy curtain sure isn't communicating, we say.

But the governor, a latent art connoisseur, has just devoted a press conference to discussing art. A columnist has just set forth his philosophy of art and the whole town's talking very loudly.

Somebody must be communicating something ... somewhere.

Musical musings Festival to feec

By THOMAS MacCLUSKEY

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	TOMKINS	II.A.35

is here in the state of Colorado.

A short while ago, President Nixon, who apparently knows more about these matters than we, praised the Governor for his support of the arts in Colorado.

No appeal

With Nixon's letter in hand, the good governor declared to a recent gathering of state-house hands Christo's "valley curtain" project "doesn't appeal to me as a great work of art."

"I'm not prepared to fight it, but I'm not too carried away with it, either," he added, later conceding he hadn't studied the proposal "in detail."

But Love, at least, didn't venture much beyond a personal artistic taste.

It was left for a noted news columnist, not noted particularly for his "kultur" blather, to declare precisely what art must be in the space of several jocular paragraphs.

"Art must have purpose," he solemnly pronounced. Then proceeded to list the Great Wall of China, the Pyramids and the Taj Mahal as works having "dedication and purpose."

Now, the Great Wall of China was a Ch'in Dynasty fortification built to keep out the barbarians; the pyramids were erected to preserve a monarch's mummified body after death; the Taj Mahal, a fine example of 17th-century Moslem architecture, was built by Shah Jehan to house his number one wife, Mumtaz Mahal.

Now that's dedication and purpose for you.

An echo?

But oddly enough, these marvelous monuments, three that would come quickest to the fingertips of any school-boy, have been negated as works of art by art historians for these many centuries until our columnist came along.

The call for dedication and purpose, of course, sounds like an echo of the Kremlin's dictate to Soviet artists that their art had better have purpose and relate to the common man or else. Uplift them and what not. Make them feel it's all worthwhile after all.

So we find lots of pictures in the Soviet Union of muscled workers toiling in the fields, brave cosmonauts soaring resolutely into outer space, heroes and heroines doing gallant deeds.

Not very creative, nor imaginative, nor inspiring really. But there is purpose and there is dedication, so there you have art.

"Real" art, too. The real McCoy.

"I'm too stupid about artistic objective when it doesn't relate" the columnist continued. "My idea of art is that even the most primitive, illiterate bushman is motivated when he sees a piece of real art."

Such antediluvian notions, of course, imply a lowest common denominator approach to art and a lot of other things. — the last hundred years art — like much of technology —

I-way street

Communication can be a curious one-way street. If one fellow doesn't get the picture or the message right away, the other fellow isn't communicating. Easy as pie.

Only a fool would say a Beethoven sonata or a novel of Dostoevski are not "works of art" in the larger sense. Yet neither, by any stretch of the imagination, communicates with all men in the same way with most men who even understand what they are about.

The more music you have listened to and the more you've trained your ear, the more you will appreciate the sonata.

Before you can tackle the novel, you've got to learn how to read first. And then the Dostoevski work won't "communicate" until you've trained your mind and imagination on a pretty good body of literature beforehand.

Painting and sculpture — especially Christo's curtain work which combines some of both — are no different. The more paintings you look at and the more you train your eye, the more you will understand and perhaps even enjoy what is being painted or sculpted or draped across 1,500-foot valleys.

Most people, however, are blind and make no attempt to improve their eyesight.

This is all embarrassingly elementary, but about all you can muster in the wake of pompous, presumptuous pronouncements of people who have never even taken the trouble to look at paintings.

Dangerous bit

People thought Columbus was crazy as he pushed out into uncharted oceans. Great artists — particularly those of the last hundred years who've been caught up in tremendous social and technological change — have always been way ahead of their time. Their paintings are derided before they're even dry, only later understood, appreciated and declared great works of art.

We have a tendency — stronger perhaps in this country than elsewhere — to reject things outright that we do not understand. It's nothing new, of course. There are just a lot more things — ideas as well as "works of art" — we don't understand. Trouble is we do more rejecting than understanding.

This is a dangerous thing because it carries over into social areas where we reject or do not accept people who are different from ourselves. People of different cultures, colors, religions, beliefs and people who wear their hair long.

Enjoying it

Christo's aesthetic antics over there in the Rifle valley may well prove to be explorations as valid as the moon probes of the astronauts. Artists are at somewhat of a disadvantage, though, because they don't have NASA's millions to help the average guy — the bushman if you will — understand what is going on and why it is so worthwhile and relevant.

Whatever the outcome, whatever the pronouncements,

ed before, it may also show us where.

Musical musings

Festival to feec

By THOMAS MacCLUSKEY

Rocky Mountain News Music Critic

CHADROFF'S GREAT COMPOSERS

Chadroff's greatest composers.

Even though we're into the last third of the 20th century — only four years away from

the final quarter — we're finding that his music, composed in the

earlier years of this century, is highly significant from several

viewpoints: Its astonishingly wide

ranges of content and expressive

nature, its natural appeal

to even the casual music listener and its place in musical

history — the fact that many of the things that Ives did pre-

dated their existence in the music of other composers to

what we normally pay tribute as having been "the first

to..."

There's a young man who has been rummaging around

quite a lot in Ives' manuscripts — especially the piano

works. As a result, he's placed himself in the unique position

of not only knowing all of Ives' piano pieces but also having

recorded all of them.

Tuesday night, March 2, we're going to have the pleasurable opportunity of hearing

this pianist-researcher, Alan Mandel, perform a number of Ives' piano pieces during the

fourth concert of the Universi-

ty of Colorado's Sixth Annual Festival of Contemporary Music.

Wide variety

This concert, like all of the others to follow, will be performed at 8 p.m. in Music Hall in the College of Music on the CU Boulder campus.

Mandel will perform Ives' "Five Takeoffs," which includes fascinating titles such as "Song Without (Good) Words," "Bad Resolutions and Good," "Rough and Ready" and others.

He'll also play six of Ives' many keyboard "Studies" which demonstrate the aforementioned wide varieties of content and expressive qualities.

Not limiting his concert to Ives' music totally, Mandel will also play Elie Siegmeister's "Theme and Variations

No. 2" (1958), David Burge's "Eclipse I" (1963) and "Sources IV" (1963) and

Charles Wuorinen's Piano Sonata (1969).

Siegmeister, Mandel's father-in-law, is an American

composer - theorist - educator whose music hasn't generated

great international acclaim necessarily but it has had a

steady record of performances and positive reception in the

U.S.

Dr. Burge, one of CU's ma-

The flower box

Chase winter gray



By Phyllis Pautz

A FINE green-growing house plant will chase the drabs from any room.

Choose something exotic and different like a bromeliad and you'll give your own winter spirits a lift and perhaps start yourself on a new hobby.

Bromeliads, and there are well over a thousand species, are natives of Central and South America.

They're as easy to grow as those other south of the border natives, the philodendrons, and many produce exotic flowers.

Illustrated is a hybrid Aechmea. Like most bromeliads, it does not require full sun. In fact, it does best in filtered or diffused sunlight.

The plant's soil should be drenched with water and then allowed to dry out completely before rewatering.

All bromeliads should be given plant food sparingly; usually half the strength recommended on the carton by the manufacturer, and not more often than once a month. Many bromeliad leaves form vase-like cups which should be kept filled with water.

If you like a touch of the unusual, these little cups can be used as containers for other flowers. Although bromeliads have been popular in Europe for generations, they are just becoming known here.

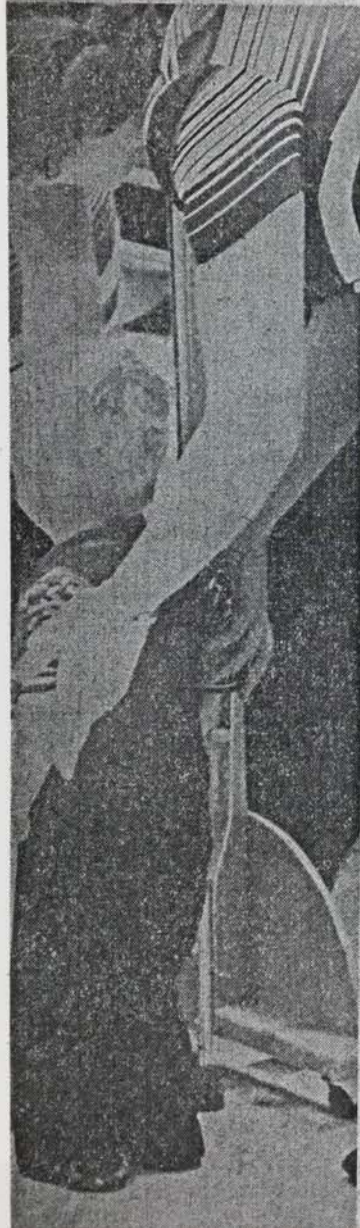
As yet there are few common names but Billbergia, Cryptanthus, Neoreglia, and Vriesea are plant names of handsome bromeliads that are as easy to grow as the plant illustrated.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II . A . 35

Denver Post 9/71

Editorials • Open Forum • Buchwald

SECTION B



Denver Post Photo by John Beard

Governor to Draw Curtain On Art Project Near Rifle

Some forms of art can be short-lived. That appeared to be the message Tuesday as Gov. John Love, in remarks whose impact on the art world have yet to be gauged, suggested the "Valley Curtain" ought to be the last project of its kind in Colorado.

The Valley Curtain is the huge sheet of orange-pink fabric which an artist named Christo is preparing to drape across a valley near Rifle, Colo.

Originally it was to be in place by early summer. Repeatedly delayed, it's now to be up by about Sept. 25 and down by Oct. 15, if the State Highway Department will go along.

Love was asked at a press conference about repeated state extensions of permission to hang the curtain across Colorado 325.

Cost Put at \$420,000

The governor, noting the fat amounts of money invested in the project, said it wouldn't be good to be "too inflexible" on deadlines.

Art patrons, mostly Europeans, are putting up about \$250,000 for the cable-strung

curtain, which is to be gone without a trace once the project is over. Christo put the total cost of the project at \$420,000.

But Love went on to add, "I have no desire or intent to ever do it again. I don't think public highways are the place for this kind of thing."

As he pondered where the place might be, Love said his feelings extend beyond highways to all public lands.

"Suppose someone wants to wrap a cliff in cellophane?" he asked.

Previous Projects Cited

Christo, of course, has done just that. He wrapped about a mile of Australian seacoast cliffs in plastic as one artwork, and a Chicago museum in canvas as another.

Christo's wrapping period appears to be over, however. And Jan van der Marck, his manager and director of the curtain project, hinted Wednesday that the curtain phase may not last.

"You don't do a curtain like that twice," van der Marck said by telephone from Rifle, Colo.

Election Law Study On Office Age Set

Gov. John Love said Tuesday he'll study state election laws to see if changes are needed to let under-21 voters hold party precinct offices.

"In general I believe that with the 18- to 21-year-olds now being allowed to vote, it's only right that they be allowed to participate in the full elective process," Love told a press conference.

Though he said that might require statute changes, he added that he wasn't promising to put the matter on his legislative call so it can be considered by the 1972 Colorado General Assembly.

Love said he "philosophically" likes the idea of letting them vote for national offices in their college towns but for local and state offices in their own home towns.

"I feel that when they are not indeed a citizen of the community it would be wrong for them to vote in local elections," he said.

The governor conceded there might be legal problems in having students registered to vote in two states.

Allowing college students to vote in college towns could let them help approve

ON MOTHER'S MARCH

of Dimes birth-defects child, is helped m of Colorado General Hospital by his Drive, Thornton, cochairman of 1972 Christopher has spinal bifida hydro-

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	TOMKINS	II.A.35

The Texas Observer
July 30, 1971

An interview with Christo

By Jan Butterfield

I believe art exists only once for the artist. For him it is his prime time. He is irreplaceable, irrepeatable, and unique.

—Javacheff Christo, 1971

Early in 1970 Colorado farmers Mr. and Mrs. Stanley Kansgen of Route 1, Box 33 Rifle, Colorado, received a letter from a man they assumed quite mad. Fearing others would think them mad also, they carried the letter about until it was dog-eared, mentioning it to no-one. The letter discussed possible legal arrangements and fees for use of the South East Quarter, Northwest Quadrant, Section 8 in Rifle, Colorado, owned by the Kansgens for what appeared to be an insane and preposterous project — a project to hang an orange curtain across Rifle Creek from mountain peak to mountain peak. It was signed Christo Javacheff.

Eventually, curiosity must have gotten the better of them, and contact with Christo's Chicago attorneys convinced them that the offer was quite real. The Kansgens accepted, and Colorado's involvement with a strange and important art project was begun.

The Museum of Fine Arts in Houston is currently presenting an exhibition which is a portion of this unusual and controversial project. Included in the show are renderings, photographs, documents, scale models and photo-montages of the proposed site and curtain. The public at large doesn't understand it at all, a trustee or two is worried, ecologists are convinced that the balance of life will be disturbed and only an enlightened few understand its importance. The project, like Oldenburg's early "Happening" in Dallas is a milestone in Texas' art history.

The project is as follows:

In the Grand Hogback area of the Rocky Mountains, 14 miles from Grand Junction,

Colorado, Christo will hang a 250,000 square-foot 8000 pound curtain across two mountain slopes 1,250 feet apart. Dyed orange to his exacting specifications, the curtain will resist fading in the brilliant summer sun. Its orange color was chosen because of the deep red orange of the rocks on the Colorado mountain slopes.

The curtain is to be hung on steel cables anchored in cement to the mountain slopes. It will fold and ripple softly as it crosses the deep valley. The site, which has a sharp, natural beauty, was chosen because of the low vegetation, sharpness of rock profiles, and the unique view which it presents from either side. An archway or opening in the curtain will permit automobiles to pass through the curtain.

Careful studies have indicated that the curtain, which will be totally removed in September at the project's end, will in no way hinder the natural ecological cycle. Birds and wildlife will avoid its path as they would a mountain or any natural obstruction, and partial shade during certain times of the day will not have a major effect on the scrubby vegetation.

Christo Javacheff gained his international reputation wrapping packages and objects. His first project for the packaging of a public building was in 1961. He wrapped a tree at the Stedelijk van Abbemuseum, in Eindhoven, a fountain and tower in the small town of Spoleto, Italy, for the important "Festival of Two Worlds" in 1968, created an air-package 280 feet high for the prestigious Documenta exhibition in Germany in 1968, wrapped a mile of Australian coast, and packed the entire Museum of Contemporary Art in Chicago, and its contents in 1969. In 1970 he wrapped two monuments in Milan, the Vittorio Emanuele Piazza Duomo and Leonardo's Piazza Scala. Then he began to formulate plans to drape a valley in the United States with a specially created curtain of industrial nylon Polyamide, dyed orange.

Christo, 36, is intense, enigmatic, personable. His enthusiasm and rich Bulgarian accent make conversation rewarding, if difficult. We talked for two hours, about the project, about politics, art history. What follows is a much edited (and somewhat anglicized) tape recorded interview:

INTERVIEW:

J: When did the project for the Valley Curtain actually begin?

C: In 1970 the Aspen Center of Contemporary Art began it with \$10,000. We sold it to people, and they are to co-sponsor. I told them I would like very much to do a mountain project and that the Rocky Mountains would be the best place to do it.

J: What made you decide on the Rocky Mountains?

C: Because I needed land where, for a short time, I could have the maximum possibilities in terms of tree landscape, glide landscape, smooth mountains. You know, valleys are not all the same, there are gorges, cuts, all kinds of things. I couldn't do it in Appalachia because it is too deep, I couldn't do it in California because it is so equal. I try to be as practical as I can. You know I spent about \$1,500 on a survey. (NOTE: structural feasibility studies and technical specification drawings were prepared by Lev Zetlin Associates, Consulting Engineers, New York.)

J: One of the things that impresses me about the project is the enormous amount of work you have accomplished and red tape you have cut through since the project began — in one and a half years time.

C: I can't keep it going for longer than two, three years. That's mad, you can't contend with that, you lose the impetus, the enthusiasm.

J: Do you have a geological or engineering background?

C: No. . . . Each project is so complex, we hire all the people necessary. We try to make every provision possible. If you only knew the problems we have each week. The problems we have are like life — you can't predict it. The only helpful thing is to have the most efficient advising, the maximum people who are experts in various areas.

We talked a great while about the difficulties of such a project — and the whys and wherefores, and then I asked him about the beginnings —

J: When, in terms of your own sense of development, did you begin to think of wrapping major structures?

C: My first wrapping was in 1961. The showcases and storefronts began in 1963-64. I did several wrapped packages and objects in 1958, but the large-scale ones were in 1961-63 with the oil drums in

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Dologne, Germany, and in the rue Visconti, Paris. But you should know I can't disassociate my activity in the Western world with the activity of the history of my art before. I have a very good Marxist education. I did propaganda art before, you know, of workers and factories. I enjoyed it very much, but now of course I am not interested in it any longer. I left Bulgaria in 1956 for Czechoslovakia.

J: What were the dates of the propaganda art?

C: 1954-55.

J: What were your reasons for not continuing to be involved with propaganda art?

C: I am not interested in the reproduction of social protest art. I think that each great artist is profoundly social, political, but that each minor artist is only a reproduction. The artist himself has his social and political problems. The Valley Curtain Project is so political, it is so social, it is so economical. This is the artist's own problem. His is not simply the reproduction of the problem, like the artist Larry Rivers is the reproduction of a problem of social life - the black problem. All minor art reproduces social and political problems but doesn't carry the problems itself you know? Human activity is a very precise thing. You can't reproduce that thing. The only way to be relevant is to do a politically and socially relevant thing.

I must tell you something very important. I think art is a terribly reactionary thing. It is very irresponsible. I live everywhere in the world. I mean I live now in New York because it is convenient, but I go everywhere my work takes me and nobody can stop me, you know? And if I go to do it like perhaps next year I go to Spanish Morocco or North Africa, I go. I have to do what I do.

* * *

We talked for a while about what art is, and how the historical concepts of it have changed:

C: Nobody knows what is art. The greatest is only the one which is the most objective, has the profound techniques, the greatest desire. All artists desire recognition.

J: Are there certain contemporary artists with whom you have a particular affinity?

C: There are many, I cannot name just one. I have not much time to see artists. It is terrible how my time is divided. I like to see their products but I have very little time to exchange with artists. My problems are very difficult. I have to deal with politics. The Valley Curtain took so much time, and I am still dealing with other things.

J: It seems to me that the complex problems of a project like the Valley Curtain are the part of the work of art which is most satisfying to you, providing something you need, and giving something in return. Is that true?

C: The curtain is one and a half years lifetime of me. I will be very different after that project because I will be growing. Also some friends will be different, Jan van der Marck (the project's director), Jeanne-Claude (Christo's wife). Each project is the same way. After this project there will be another one which is an unknown land for everybody: lawyers, surveyors, engineers. It is unpleasant to have problems, but this is the exciting part.

J: I think maybe it is a little bit like mountain climbing for you - the unobtainable - am I correct?

C: Jah, it also keeps me busy you know (ironic laughter) I am. . . I get very bored. Also, I can't believe an artist who works in his studio and he has a piece of paper on which he writes a concept or he has a painting. . .

I believe very much in something important I have to tell you: I believe art exists only once for the artist. For him it is his prime time. He is irreplaceable, irrepeatable, and unique.

My work on the curtain lasts totally for only one and a half years and after that there is only a record and that is very well, because it makes it more impregnable. This is the big truth, this is the big, big truth. If we have only the drawings, the photographs and the architectural renderings we have much, much, more. They tried to restore the Acropolis in Rome, but it was too far off the truth. We make our own truth. The truth of the capitalist world. Museums show only works which have economical value and this is the big construction of human society. It is a fetish. We have created a cultural fetishism.

J: Are you saying that an important aspect of projects such as the Valley Curtain is that they exist in reality only for a given period of time, and are then documented in writing and photographically?

C: But you must understand that the work is very necessary too. The "Wrapped Coast" book (a document of one-half mile of wrapped Australian coast) is not a project. The records, documents and films, are ONLY documents, they never substitute for a work. Here the photographs and drawings are not the Valley Curtain, do you understand? Because if the project is not created, we have created an untruth, a falsehood, a lie.

I think this is another thing about me. I like to have everything recorded properly. We will publish an important catalog and we will make an exhibition of the renderings and photographs which will travel to many museums. There are many ways to make the project exist after it is gone - for others - for me there is just the one time.

Ms. Butterfield works for the Fort Worth Art Center Museum and also writes for The Fort Worth Star-Telegram.

July 30, 1971

17

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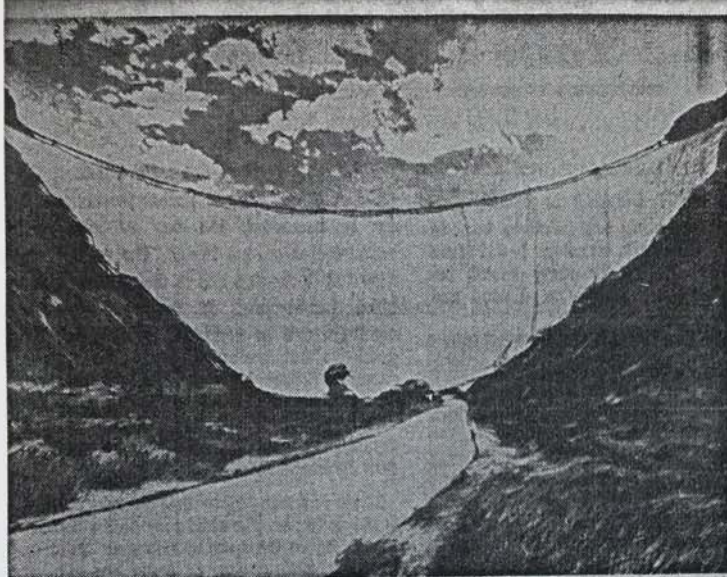
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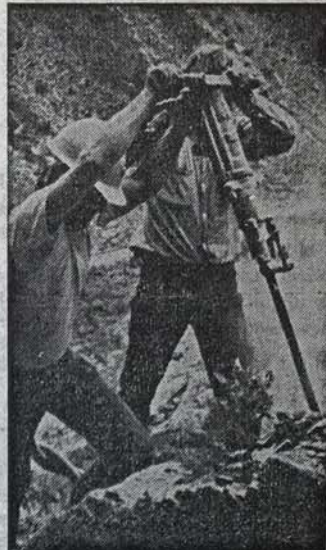
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Christo's Valley Curtain as it will look, hopefully, on Sept. 10.



At work after a "feasibility" study.



► **Galleries**

Curtain That Wasn't There

By Daniel Wells

● I'M HERE, but it isn't—at least not yet. Contrary to what you might have read, Christo's Valley Curtain was not completed and hung on Aug. 15 as scheduled.

The 20-man crew, engaged since early July in suspending some 250,000 square feet of nylon fabric a quarter mile across the entrance to this rugged and almost deserted canyon 200 miles west of Denver, has now moved to a 60-hour week in hopes of completing the project by Sept. 10.

The original timetable set last winter, called for the bright orange veil to be in place by the end of June and to be dismantled by mid-September. As expected, some complications and delays were inevitable in projects of a nature that exceed the physical boundaries of artist studios and involve more people, willingly or unwillingly, in the process.

Christo selected the Rifle Gap site last summer from ten possible locations in western Colorado scouted by the Aspen Center for Contemporary Art. While it may not have been the most suitable in terms of practicalities, it is nothing short of perfect from an aesthetic point of view.

Roadblocks have been abundant. Unforeseen and sometimes unavoidable difficulties have arisen as the artist's ideas approached reality. One factor for instance, not taken into account and causing a lengthy delay was the understandable caution by the government and citizens of this state towards anyone [especially an outsider] who proposes something they feel might damage or otherwise alter their spectacular natural legacy.

Jan van der Marck, former director of Chicago's Museum of Contemporary Art, has been involved as director of this project since January. He's ironed out hundreds of details ranging from securing temporary land leases, to getting telephone and power lines put underground. He's finally assured all concerned that this undertaking will not harm the

natural landscape or wildlife. He had convinced officials and official agencies—from the Federal Bureau of Reclamation to the Mayor of Rifle [population 2,150]—that the concept was harmless. Then the Colorado Department of Highways questioned the project's safety—Christo's plan called for the curtain to hang to the ground from cables 300 feet over state highway 325 and that a 20 by 42 foot hole in the bottom be provided for traffic. The final permit was held up until an independent engineering firm was consulted and test drillings performed in a structural feasibility study.

These findings indicated that extra strength had to be given the top support anchors to carry the weight of the material and cables and hold the curtain in place against strong gusts of wind common in the area. Each of the two anchors should be able to withstand a pulling force of two and one half million pounds.

The project rests here. Fifty nine stressed steel rods are being placed 40 feet deep in solid rock to be covered with 200 tons of reinforced concrete hopefully by Sept. 3 when the curtain will arrive from the manufacturer in New Jersey.

If none of the above statistics interests you, I have two others which might. Last year's project, wrapping a mile of the Australian seacoast, cost Christo directly or indirectly about \$60,000. Van der Marck says the cost of this year's activity is approaching \$400,000, contributed in 36 packages of \$10,000 by European art collectors and museums, the Allan Frumkin Gallery, Chicago Landfall Press and the Houston Museum of Fine Arts, all of whom expect a smaller work by the artist at a later date in return.

As news of this project circulates, everybody, and especially the people in Colorado, want to know why. And they want to know what, if anything, this has to do with art. It is too early to tell.

Anyway, I like Colorado and have decided that the scope of the Valley Curtain project justifies another trip on Sept. 10 and another article on what and why.

Chicago Tribune
8/22/71

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	TOMKINS	II.A.35

THE *Sunday* DENVER POST

LAND

WATER

AIR

MAN

April 4, 1971

33

A SECTION ON THE ENVIRONMENT OF THE WEST

The Environment



Three Cheers for Christo's Curtain

By Cal Queal

RIFLE—Public opinion, the fates and the Colorado State Highway Department willing, Christo Javacheff of New York City will soon hang the world's biggest curtain in a rocky cut seven miles north of here.

At the risk of ruffling the feathers of some of our stuffer environmentalists, I say bring on the curtain.

Rifle has suffered through some weighty agonies in recent years—perennially dashed hopes of oil-shale development, explosion of an atomic bomb at Rulison, chronic underemployment. In contrast, Christo and his crazy curtain look more and more like pure gold.

Christo, who thinks even bigger than most of his colleagues in the weird business of environmental art, wants to hang the curtain from a 1,375-foot cable anchored on either side of Rifle Gap.

Made of orange-pink synthetic material, the curtain will drape from 275 to 400 ft. to the valley floor, with a mousehole opening for traffic on Colorado 325. After three months the whole thing will be removed,

and Rifle Gap can return to its former serene, undecorated state.

Checking around town, I find Rifleites heavily pro-curtain. Two dissenters were a sportsman who worries that the curtain will kill flying ducks he would himself prefer to kill, and a lady who came here from the East to escape crowds.

Lt. Gov. John Vanderhoof, whose home is Glenwood Springs, hints darkly that the curtain might attract hippies. Come now, John, the flower people aren't all that bad. And like the guy in the closet said, "Everybody's got to be somewhere."

On the plus side, a majority of members of the city council and the Chamber of Commerce have endorsed the project. Christo has leased the ground on either side from private property owners.

He's contracted with the local Public Service Co. and the telephone company to bury their respective wires, which will stay buried and thus improve the view in the area. Christo says he'll fill highway department requirements for liability insurance and other technicalities.

Just down the valley from the curtain in

the Rifle Creek Golf Course, the manager of which approves of the project. It's likely some of the wilder swingers will be trying to bounce drives off Christo's creation, and that will be good for laughs.

Some local contractors will get some business on the cable tie-down and structures. Merchants in Rifle and along the route should experience many pleasant hours filled with jingling cash registers.

Christo's curtain won't pollute the air or the water. It won't shake the earth and crack house foundations as did the Rulison shot. It won't leave huge piles of radioactive tailings as did a local uranium mill, or ash heaps ad infinitum as an oil-shale industry would.

The curtain will provide a nice little town with some fun and hopefully some profit for a few weeks this summer. It will titillate or infuriate thousands of visitors who need desperately these days to emote over something that doesn't really matter, and Christo will have done his thing.

Go, Christo, Go, Rifle. And to all you other guys, the razzzzzzzz-berries.



DOTTED LINE IS APPROXIMATELY WHERE CABLE WILL STRETCH ACROSS RIFLE GAP IN WESTERN COLORADO. Christo Javacheff, a New York City artist, said he plans to drape a huge curtain 275-400 feet to valley floor.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II . A . 35

Christo, Man Behind Curtain, Is As Unusual As His Project

By ROBERT CAMPBELL
Sentinel Staff Writer

RIFLE — Christo, the man behind the "Valley Curtain," is every bit as unusual as his project in Rifle Gap.

Born Christo Javacheff (Yah-VAH-Chef) in a small town in Bulgaria, he developed quickly as an artist, he says, and at age 21 while living in Prague, Czechoslovakia, and Bulgaria attracted the attention of the Russians.

"He could have gone to Moscow and been a great artist there," said Christo's wife Jeanne-Claude, "but he

decided he would rather be free."

He said he fled to Vienna during the Hungarian Revolution in 1956, traveled Europe for two years and then lived and worked in Paris until 1964 when he began steps to become a naturalized American.

The 35-year-old "world artist," who has become known for packaging things, also did several curtains before he came here a month ago.

His most publicized work was the wrapping of a huge portion of Austrian shoreline last year. Other projects have been the construction of a

250-foot-tall, hotdog-shaped balloon in Kassel, Germany, and the packaging of museums in Bern, Switzerland, and Chicago and more than two million oil drums in Houston.

"This is my only work," he said. "Of course, I do sketches and scale models before I begin."

Between curtains and shorelines, Christo lives in New York City where he enjoys the friendship of Andy Warhol and other modern artists.

Two New York photographers, Harry Shunk and John Kender, are here taking pictures for a book on the curtain. Blueprints and other details will be included in the publication.

Christo, who uses only his first name as an artist, said there is a two-year story behind the \$350,000 "Valley Curtain."

"I started making drawings of the curtain in March of 1970," he said. "We came to this area for two weeks in August and considered 11 different sites."

Architect George Nelson of Aspen directed the Christo entourage to Rifle Gap, the artist said, and talks with land owners Stanley Kanagan and Lloyd Wilson began in December 1970.

Christo made his intention known in January and began negotiations with the Colorado Highway Department — the curtain will overhang Colo. 225 — that lasted until early July.

Morrison-Knudsen construction workmen are at work now on anchors atop each side and at the bottom of the gap. They expect to finish in the last week of August.

For financing, the Illinois-Colorado Corp. was formed and more than 30 \$10,000 shares were sold to museums, art galleries and individuals in Europe and America.

"By the time we got here to put up the curtain, most of the work was already done," Christo said.

He has no name for his art, preferring merely to work and let others come up with labels.

"The name is not important," he said. "That's for the art historians to worry about."

He said all of his work is related in some way to man.

"Everyone who works on the curtain is an artist involved in art during that time," Christo said, "even including the men in the Colorado Highway Department, whether they know it or not."

Christo calls the curtain his "more complex project to date."



Curtain Going Up

Christo oversees work on an anchor high atop the west side of Rifle Gap. His "Valley Curtain" will go up in about three weeks and hang until early October.

More than four million acres of east forestlands are now certified as forests.

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Entertainment Set For Mexican Fiesta

MONTRÖSE — Much activity in the way of entertainment is planned for the fourth annual Mexican Fiesta, being celebrated this weekend as the Monte De Rosas Fiesta.

The fiesta celebration proper will be held Friday and Saturday, starting at 6 p.m. both days with a parade down Main Street which will be immediately followed by a "Mariachi Mass" celebrated by Rev. James Friel of St. Mary's Catholic Church.

The fiesta festivities will follow at the Colorado Western College parking lot on South First between Cascade and Uncompahgre.

A two-hour performance by a visiting ballet company will be held at 8 p.m. Thursday at the high school auditorium as the first event of the fiesta, according to entertainment chairman Tom Martinez.

Headlining the program will be the El Ballet Folklorico Mexicano Fiesta Alegre de Denver, a 45-member troupe with performers ranging in age from 4 to 25 years.

Martinez said the troupe, under the direction of Agustin Del Razo of Mexico City, has "achieved perfection and professionalism in the interpretation of the beautiful and colorful folkloric regional dances from Mexico and Spain."

Former Deltan Held On Warrant

DELTAN — A former Delta resident, 35-year-old Donald Collins, was picked up by sheriff's deputies at his residence here on a warrant for charges in Saguache County, Colo., recently a resident of Ar-

On the same program will be El Mariachi Guadalupe, De Jose Antonio Flores, originally from Mexico City.

Ticket prices are \$2.50 per seat and tickets may be purchased in advance at Montröse Cleaners or J and B Record Shop. Door sales will be made as space permits.

Several other local and area Mexican-American entertainers will appear during the celebration at the college grounds, Martinez said.

Mexican food — tacos, tostadas, tamales, burritos, enchiladas and chili — will be sold by the food committee under chairmanship of Mrs. Juanita Vigil.

Carnival rides also will be set up. Joe Ulibarri is acting as general chairman for the two-day festival.

VFW Slates All Kids Day Talent Show

Veterans of Foreign Wars, Western Slope Post 3981, is sponsoring an "All Kids Day" talent show at 7:30 p.m. Aug. 27 at the Grand Junction High School auditorium.

Talent show winners will receive a trophy and a \$100 college scholarship, plus a chance to be in the VFW Saguache Talent Show later in the year in Denver. Only those under 13 years of age will be eligible to participate.

All children present will have a

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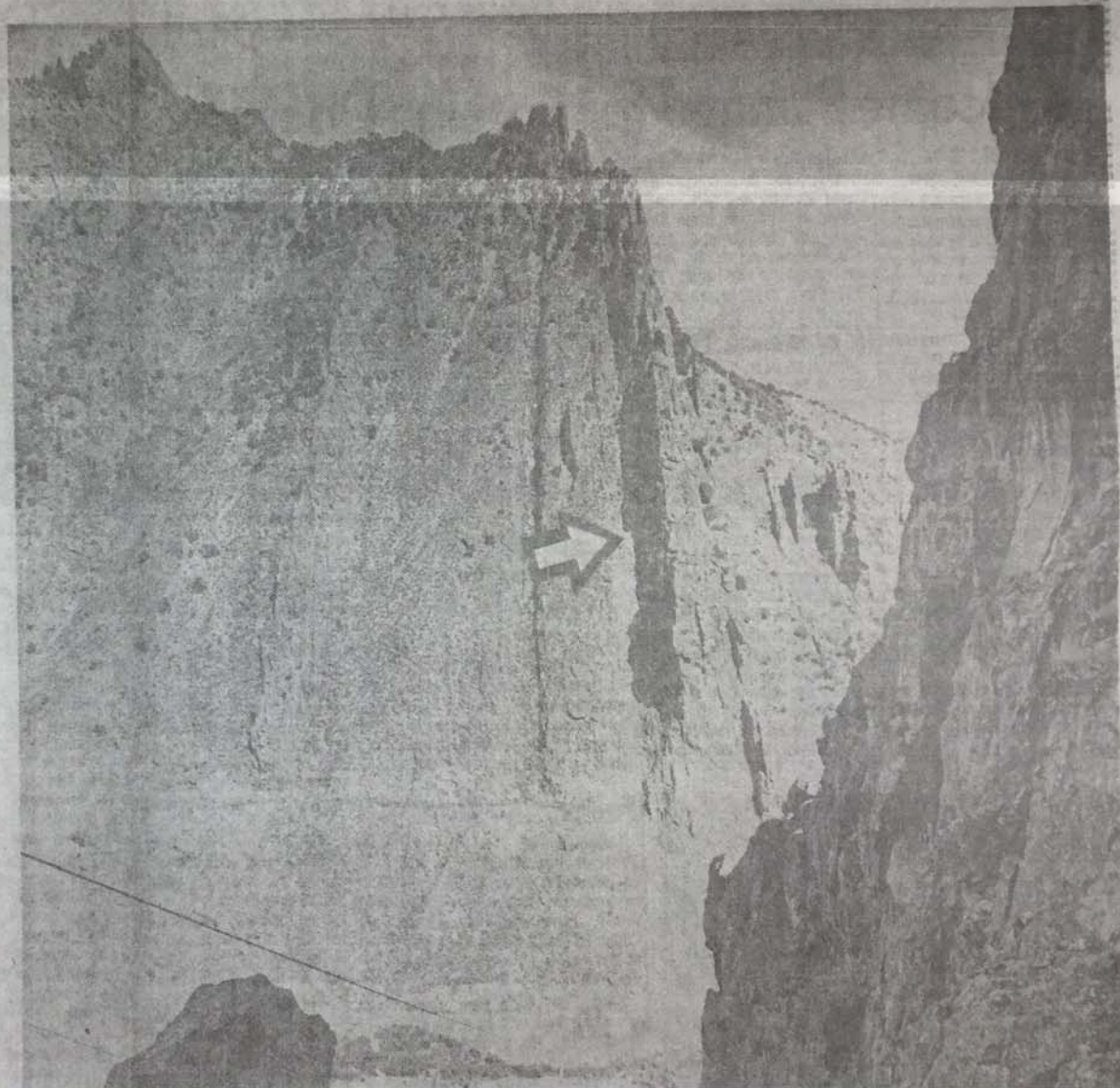
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THE DENVER POST

1971

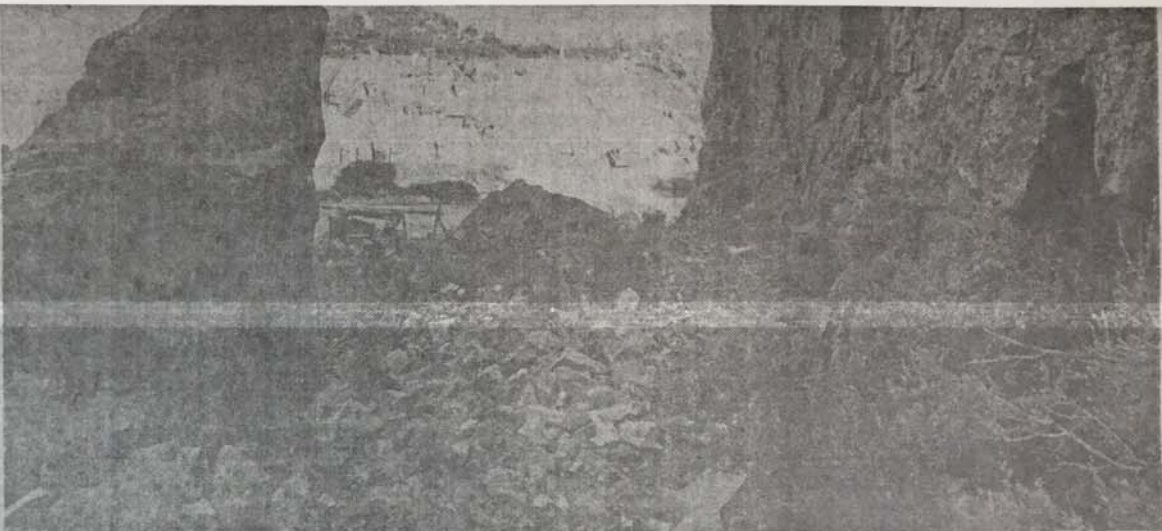


Christo, the artist whose 1,250-foot-long curtain will hang across Rifle Gap, says, "To me, it is art." Gap where it will hang is in background.



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Canyon Curtain Rising Near Rifle



The Rifle Gap curtain will stretch from cliff in foreground to canyon. Each main cable is 2.75 inches thick and a secondary cable is 1 and 11-16th inches thick. Curtain weighs 8,000 pounds.

Denver Post Story and Photos by MONK TYSON

RIFLE, Colo. — A curtain 1,250 feet wide and 200 feet deep will hang from cables across Rifle Gap, Rifle Creek and Colorado 325 in early September.

If the giant orange curtain — containing 60 miles of seams and made of woven nylon — flaps in the wind, it won't be as loud as the flap the project has set up among some of America's artists.

The curtain is the idea of Christo, a 36-year-old Bulgarian refugee whose home is in New York. He and his wife Jeanne-Claude, and son, Cyril, 11, have a temporary home in this western Colorado cattle and sheep town, which has a population of 2,300.

Christo, who seldom uses his surname (Javacheff), said he hopes the array of machines and cables being installed at the site will raise the curtain the first week of September. It will be taken down in six weeks.

each stretching across the Gap. Each of the main cables is 2.75 inches thick and a secondary cable is 1 and 11/16 inches in diameter.

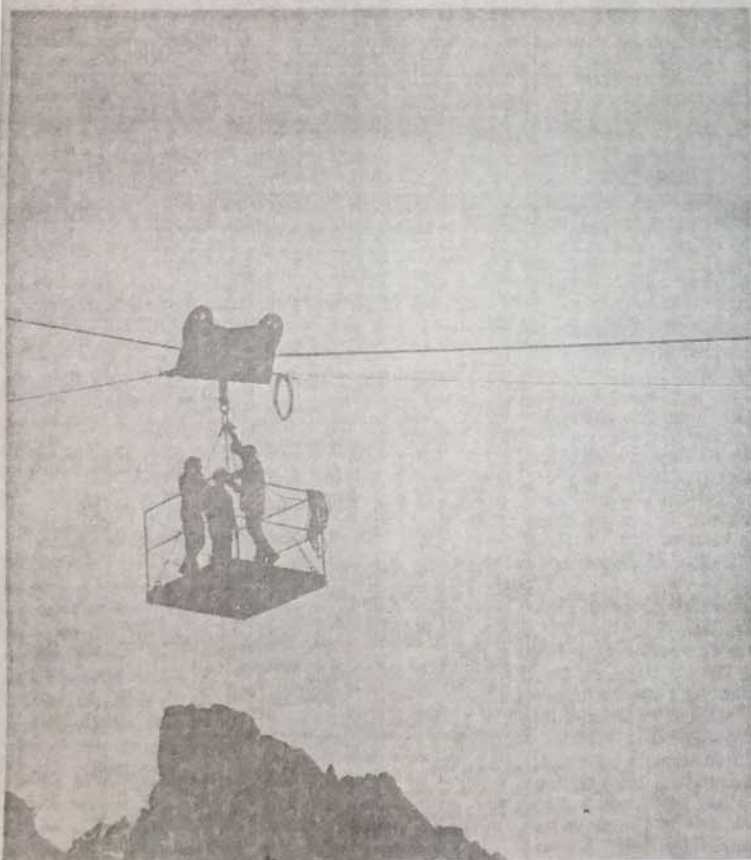
The curtain weighs 8,000 pounds, but the cables which will hold it can withstand a pressure of 2.5 million pounds, Webb said. He said every precaution has been considered to insure safety.

A large opening will be left in that portion of the curtain which crosses Colorado 325. This will allow normal movement of traffic on the highway.

Eighteen men are working on the construction job 10 hours a day, six days a week. The project is known as "Valley Curtain."

Christo is financing the project by selling sketches of the curtain for more than \$4,000 each.

Most of the folks along the streets of Rifle are taking a wait-and-see attitude. Tourist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II.A.35



They will tour the music school campus and hear an address by Dr. Merle Montgomery of New York, national president of NFMC. Singer Julianne Schreiner of Salt Lake City, Utah, 1971 scholarship winner will perform at the luncheon. The Aspen Festival Orchestra will perform in the amphitheater.

Robert Waldman, president, and Mrs. Davida Danish, vice president, will report on the national convention they attended at Brandeis.

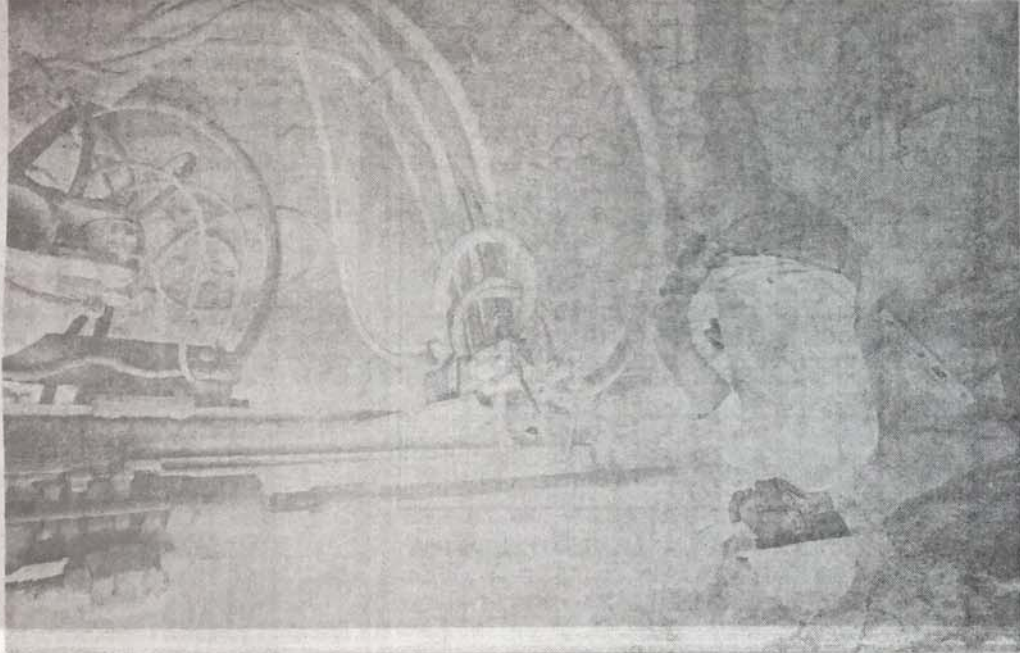
Invitation

Women interested in developing effective leadership and public communications skills are invited to...

retired in 1902. He was a member and deacon of the First Christian Church of Aurora; member of Rocky Mountain Consistory; past president of Rahallah of El Jebel Shrine; member of Leyden-Chiles-Wickersham Post No. 1 of the American Legion; Golden Rule Lodge No. 90, AF&AM, of Topeka, Kan., and...

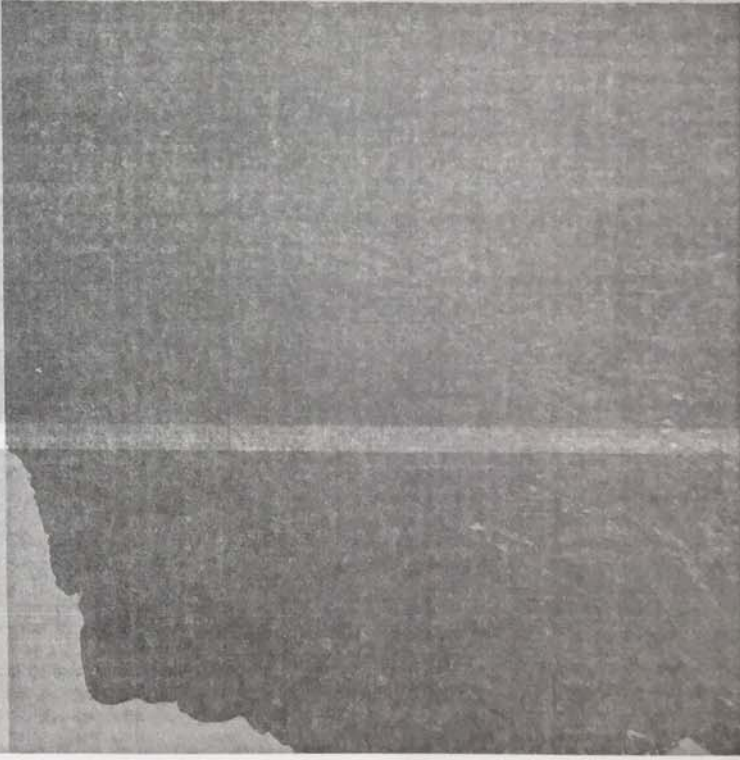
rado in the Arkansas Valley region. He later conducted a circuit ministry in Routt County, Colo., where he farmed and had a church in Craig, Colo. He conducted ministries in Berthoud, Ault and Greeley, Colo., and served at the East Side Christian Church in Denver for 20 years...

credit card, six months in jail, all but 10 days conditionally suspended. Fidel E. Montoya, 35, of 11a Logan St., p.g., no valid operator's license, driving while ability impaired by alcohol, \$74 fine, \$30 conditionally suspended, 30 costs. Christian Ohland, 51, of 1494 S. Ash St., p.g., driving while ability impaired by alcohol, \$150 fine, 56 costs. Jose A. Morago, 31, of 3036 W. 34th Ave., n, failure in duty upon striking unattended vehicle, \$50 fine, five days in jail, jail sentence conditionally suspended, \$7 costs. JUDGE GREGORY MUELLER: Joe N. Pinada, 62, no address given, p.g., under influence of alcohol in public place, 60 days in jail. Esmail M. Arguello, 61, no address given, p.g., under influence of alcohol in public place, one day in jail, suspended. Lydia M. McVea, 44, of 2821 Weldon St., p.g., under influence of alcohol in public place, disturbance, one day in jail, suspended. June A. Williams, 24, of 3232 Ivanhoe St., p.g., under influence of alcohol in public place, 10 days in jail. Ursula Martindale, no age or address given, p.g., under influence of alcohol in public place, failure to pay cab fare, 10 days in jail for each. JUDGE LEONARD PLANK: Eleazar T. Castro, 23, of 2517 Tremont Place, p.g., unlawful hotel registration, \$25 fine, suspended. Arturo A. Garcia, 39, of 4734 Williams St., p.g., under influence of alcohol in a public place, disturbance, \$20 fine. Glen A. Hoodless, 27, of 1000...



Kenneth Graham wears a dust mask as he conducts drilling work for 27 holes as the anchor base for cables in Rifle Gap.

Christo Wes Hoffman, project manager, Rifle Gap to inspect installation of the and Jack Webb ride a tram car across cables from which curtain will hang.



Christo said he's paying \$420,000 to have the curtain installed. This includes \$250,000 to Morrison-Knudsen, one of the world's largest building firms. Jack Webb, Morrison-Knudsen superintendent, outlined the size of the project when he described four main cables which weigh 12 tons each. "If I could get all the horses in Colorado together, I could build a mountain of horse manure," Smith chortled.

are taking a wait-and-see attitude. Tourists too late for the tourist season." "It will be finished by Sam Smith, professor of art at the University of New Mexico, snorted at mention of the curtain.

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Valley Curtain Corporation

Christo
48 Howard Street
New York, New York 10013
Ph. 212 966 4437

Jan van der Marck
Project Director
P.O. Box 1148
Rifle, Colorado 81650
Ph. 303 625 2220/925 7150

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Shunk-Kender, New York

Publication
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Stuttgart

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Landfall Press, Chicago
Galleria del Lecne, Venice
Sonnabend Galleries, Paris-New York
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Galerie der Spiegel, Cologne
Wide White Space Gallery, Antwerp

Dear Edwin,

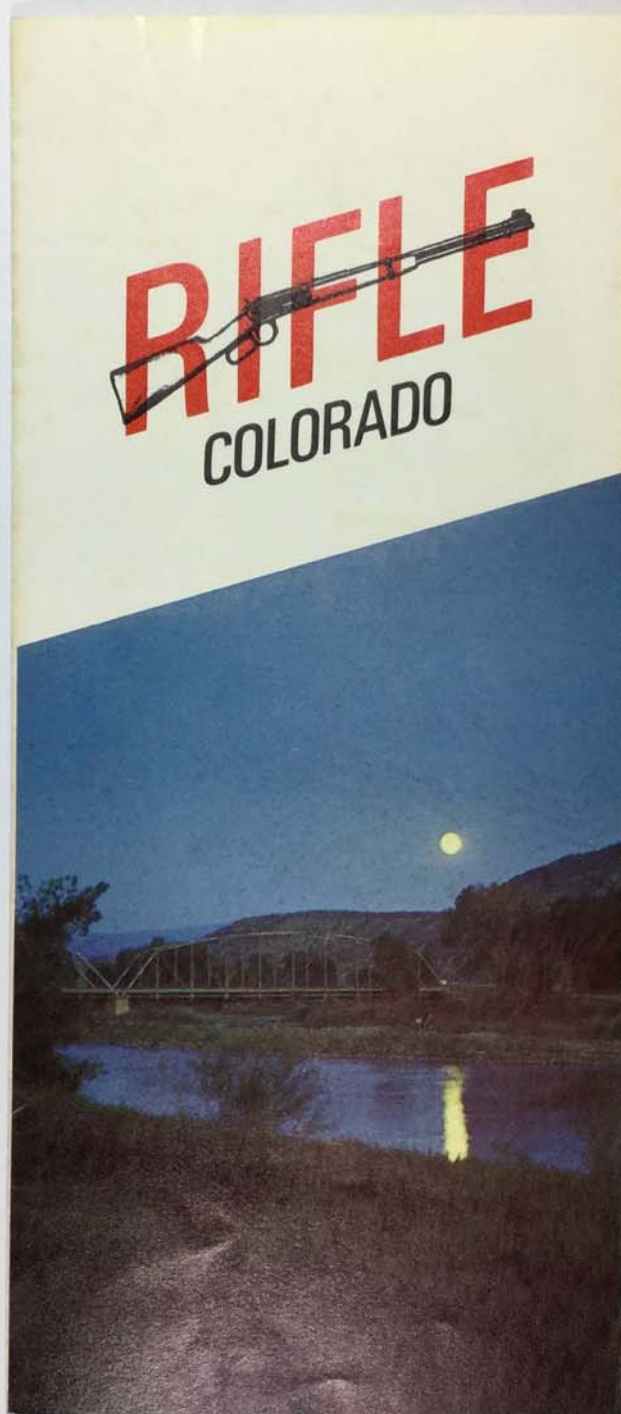
here enclosed some Press cuttings,
(I do not have the Los
Angeles Times of Monday Sept 6.
and Tuesday Oct 11.)
Also a description written by
Mr. D. Zaporoff - engineer.

Call me if you need
anything else -

Amittie's, Christo

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Quick facts about RIFLE

Population

→ Approximately 3000 people,
county 13,500 people

Recreation

Nine-hole, grass green golf course,
Eight lane, modern Bowlarama
Movie theaters
Public parks
Public library
Garfield County airport
Youth activity programs, summer and winter
Fairgrounds and stadium

Services

32 bed, Claggett Memorial Hospital
50 bed Nursing Home

Utilities

Mountain States Telephone Company
Public Service Co. of Colorado
Rural Electric Association

Major Employers

Union Carbide Corporation
Colorado School of Mines Research
Foundation, Inc.
TOSCO, The Oil Shale Corp. of America

Communications

Rifle Telegram, weekly newspaper
KWSR "Oil Shale Broadcasting Co."
Inter-Mountain Cable TV

Financial

First National Bank in Rifle
Production Credit Association

Schools

Esma Lewis Elementary School
Rifle Junior High
Rifle High School

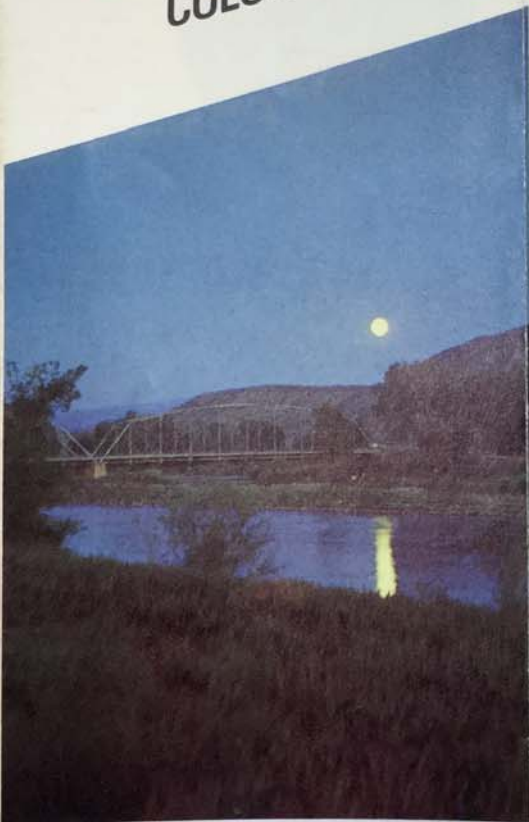
Churches

13 Churches, most denominations represented.

Rifle Chamber of Commerce

Rifle, Colorado

RIFLE
COLORADO



Enthusiasts of the great outdoors will find fishing, hunting, hiking or dude ranching right on our doorstep. No matter what your taste, be it that of the professional or tenderfoot, locations to fit your needs or desires are readily available.

The ruggedness and beauty of the area is surpassed only by the hospitality of the people who inhabit this scenic wonderland.

**Outdoor wilderness 1,000 million years in developing
guarantees the Vacationer an unforgettable experience!**

Rifle and its surrounding countryside, a land of unfolding contrasts offer the visitor beautiful National Forests and spectacular scenery. It is located close to the major ski areas and the high country for Sno-Mobile trips, therefore, qualifying this area as a winter wonderland for those who enjoy spending those brisk winter days outdoors.



OUR CHALLENGE TO MR. SPORTSMAN

Ask anyone who has been hunting or fishing in our area and ask if they are coming back. We know that they do, as year after year the familiar faces of the satisfied sportsmen keep coming back to renew old friendships and to experience the thrill of the new hunt.

Snow conditions described as the finest in the world, complimented by the beautiful rolling mountain slopes, and never ending sunshine make Western Colorado the ski capital of the nation.

Vacation enjoyment to the fullest for every member of the family can certainly be found in and about this wonderful Colorado community.



The Colorado River which winds majestically through our valley just south of Rifle bringing water to the ranching community is known for yielding the big rainbow trout, while the mesas and forests overlooking the Colorado River abound with wild game, elk, deer, bear, mountain sheep, lion, coyote, etc.

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	TOMKINS	I . A . 35

DISCOVER EXCITEMENT EVERYWHERE

For those who enjoy the more conventional forms of recreation the Rifle Gap Dam completed in early 1967 will offer boating and water skiing to the aquatic enthusiasts. The lake fisherman should also enjoy his days surrounded by some of the most beautiful scenery in Western Colorado. Just a mile or so below the dam standing at the foot of 200 foot high shale cliffs sits a superbly groomed nine-hole golf course, a fair test of any golfer's talents.



One of the most frequented attractions is the World's Largest Trout Fish Hatchery run by the Colorado State Game, Fish and Parks Department. Water which feeds the hatchery, located north on Rifle Creek is ideal for raising trout because the constant flow from springs in the area runs between 50 and 56 degrees even through the winter. Ultimate capacity for this facility is approximately 200 tons annually.

Another attraction which always brings people into Rifle in droves is our Garfield County Fair and Rodeo Days. Held on Labor Day week-end and kicked off with a town barbecue this is an event that is considered by all as the highlight of the year. Come join us for this fun festival.



A short distance from Rifle the town has acquired title to an area of marvelous beauty. Rifle Mountain Park includes 440 acres extending over two miles along Rifle Creek and takes in the greater part of

Big Box Canyon and is a popular picnic and camping ground during the summer months. To the park has been added a Recreational Area of over 200 acres extending another two and a half miles along Rifle Creek. Development in the area adjacent to the White River National Forest includes fireplaces, tables and sanitation, the location of camp and picnic grounds and the protection of wild life and conservation of natural beauty. It is about a half hour drive from town and you will never regret visiting it.



Transportation facilities include an east to west railroad route, an ever expanding airport, while Rifle itself sits in the junction of two major highways. Interstate 70 will pass south of town when completed.

Construction of a new nursing home will start in 1967 and will compliment the new 32 bed hospital built in 1964.



Come live with us in this Scenic Wonderland

Rifle, founded in 1905, is a growing town of some 3000 people. Our area is the "Oil Shale Capital of the World." Nearly all major oil companies and the Colorado School of Mines Research Foundation are working energetically to solve the problems connected with the establishment of a commercial oil shale industry.

The Nuclear Division of Union Carbide Corporation has a large plant just west of Rifle which is actively engaged in processing Vanadium ore.

In and around Rifle there is an extensive range of agricultural activity and products. It may be said that everything grows well. This includes every kind of tree and bush fruit, vegetables of all kinds, roots including potatoes and sugar beets, all kinds of grain and hay. Dairying is increasing and beef cattle raising has long been an important industry in this part of the state. For many years Rifle Sales Yards has enjoyed the distinction of being the largest cattle shipping station in western Colorado.



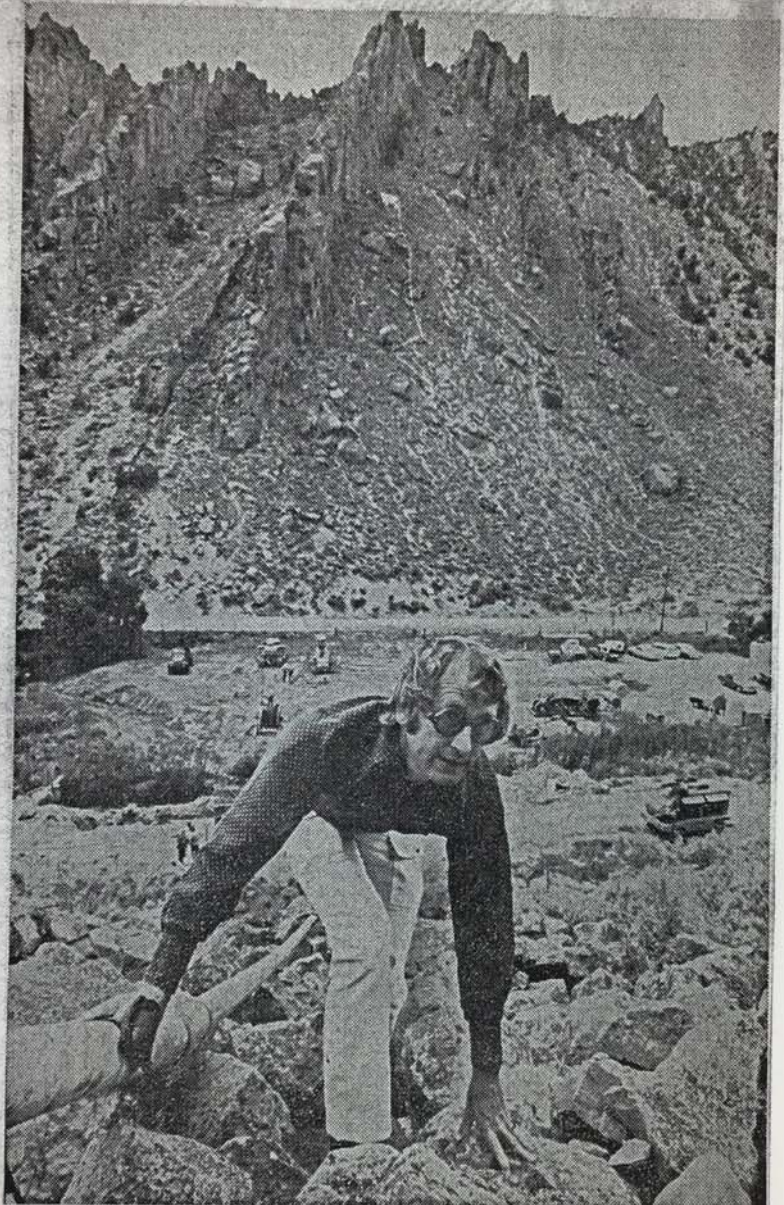
Churches of almost every major denomination can be found right in the town of Rifle itself. As a matter of fact 13 Churches are in regular use each Sunday in this community of 3000 people.

Service and civic organizations such as LIONS, JAYCEES, ELKS, MASONIC ORDERS, etc., are active in the area endeavoring to make Rifle a better and more enjoyable place to live.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	TOMKINS	II.A.35

32 L

Art for Rockies' Sake: Mountain



Jan van der Marck, project director for the spectacular, at site where huge curtain will hang. He said curtain was art that relies on "gesture rather than artistic development."

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THE NEW YORK TIMES, WEDNESDAY, JULY 14, 1971

A Gap to Get Big Orange Curtain

By ANTHONY RIPLEY

Special to The New York Times

RIFLE, Colo., July 10—Big-time art is coming to this small mining and cow town in western Colorado—really big art, all the way from New York City in the form of an incredible orange curtain.

And though it probably will not turn Rifle into an artists' colony, townspeople figure it will certainly put the place on the map.

When Anthony C. Macchione talked about it at Mc's Cafe, he pushed his summer cowboy hat back on his head. The smile he tried to swallow got away and slid across his broad face.

Mr. Macchione, 50 years old, a rancher, businessman, builder and bar and cafe owner, spoke laughingly and with great favor of an artist who is on his way to Rifle to hang a giant orange plastic curtain across a nearby mountain gap.

The curtain is not to be painted or sprinkled with lights or anything else. It will just hang there for a month and a half.

"I don't quite get the real point of the thing," said Mr. Macchione, whose father homesteaded near Silk Colo., at the turn of the century.

He began to laugh. "It's kind of comical," he said, tears of laughter forming in his eyes.

"But it's not going to cost you nothing so you got nothing to lose. My final word is, 'It's wonderful—whatever it is.'"

For the most part, that is the general feeling in Rifle, population 2,300, a respectable, if slightly worn, town up the hill from the Colorado River and the Union Carbide Corporation's uranium mill.

Artist Is Christo

The artist goes by a single name, Christo. The sound of it seems to flutter like hundred-dollar bills down the dry, summertime streets of Rifle.

Though many regard the curtain as preposterous, the economics of tourists and jobs and national fame outweigh their doubts.

The long-haired artist, born in Bulgaria as Christo Javacheff, is due to arrive from New York City next week and take up residence in Mr. Macchione's apartment building. By the end of the month, he hopes to have the 1,250-foot-wide curtain hung in the Rifle Gap, six miles from downtown. Plans are to take down the valley curtain Sept. 15.

The 8,000-pound curtain, sagging in the middle, will be 180 to 250 feet high, with a hole cut out for traffic on State Highway 325 and another hole to let Rifle Creek flow through, according to Jan van der Marck, the project manager.

The last Christo spectacular was wrapping a mile of Australian coastline in plastic. And he has wrapped a few art mu-



The New York Times/Gary Gulsinger

Anthony C. Macchione, Rifle, Col., businessman, couldn't conceal his joy at the prospect of the big orange curtain.

seums and created some balloon spectaculars in Minneapolis and Kassel, West Germany. In Paris in 1962 he filled a narrow street, the Rue Visconti, with a tumble of painted barrels, 10 meters high.

So the Rifle Gap hanging has its precedents.

"Not all things in life are practical, rational, functional," said Mr. van der Marck, former director of the Chicago Museum of Contemporary Art, which Mr. Christo once wrapped.

The curtain, he said, is a form of art that relies on "gesture rather than artistic development like painting or sculpture" and is "another milestone, escalating his reputation as well as his prices."

He said that when an artist does something as unusual as the valley curtain, "it puts people off at first."

"They find they have to do some fresh thinking," he said.

Chamber Backs It

The curtain is being erected on rented land, using as much local labor as possible, he said, and has the unanimous support of the Chamber of Commerce.

To finance it, a one-year Illinois corporation was formed. Mr. van der Marck said, and \$10,000 shares were sold to 40 museums, art dealers, collectors and others, raising \$400,000, almost all of it from Europe.

Investors get their names associated with the project and get to choose \$14,300 worth of art objects from among Mr. Christo's earlier, more permanent works and from his drawings and models for the curtain.

Mr. van der Marck said con-



The New York Times July 14, 1971

struction alone was expected to cost \$220,000, with \$72,000 more for 80 tons of cable and \$44,000 for the curtain material.

The state has required a \$50,000 bond to guarantee that the curtain will be removed and \$1-million in insurance "so it won't come down on people's heads and cars." Other costs have gone for engineering studies, land rental and a photographic team to record the project.

Jimm Seaney, manager of Radio Station KWFR at the Winchester Hotel in Rifle, is president of the Chamber of Commerce.

"I wouldn't know a Wyeth from a Mondrian," he said. "The question we asked was, 'Why?' And they came back with the answer, 'Why not?'"

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Valley Curtain Corporation

For immediate release

CHRISTO TO HANG VALLEY CURTAIN IN JUNE

It was announced from the office of Lieutenant Governor John D. Vanderhoof at the State Capitol in Denver on February 18 and from the Rifle Creek Golf Course on the occasion of the Annual Stockholders Banquet of the Rifle Gap Land Company on February 20, that Christo has chosen Rifle Creek as the site of his planned Valley Curtain. The Rifle Gap was selected as one of eleven possibilities the artist considered after an exploration of the Western slopes under the auspices of the Aspen Center of Contemporary Art in August, 1970. The locale for Christo's Valley Curtain is situated in the Grand Hogback area of the Rocky Mountains, seven miles North of the city of Rifle (population 2,150), seventy miles East of Grand Junction and two hundred miles West of Denver. Because of its scale, physical properties, geographic orientation and general accessibility Rifle Gap proved the most compatible with the artist's vision of a project he has been contemplating since March 1970.

After commissioning a profile survey and cross section from Tri-Co Management, Aspen, and a structural feasibility study from Lev Zetlin Associates, Inc., New York, Christo now proposes a curtain that will span two mountain slopes, 1,250 feet apart, at a height varying from 400 to 250 feet and partitioning Rifle Gap on a Northwest-Southeast axis.

The fabric used is an industrial nylon polyamide manufactured by J.P. Stevens and Company and dyed orange according to the artist's specifications. The 18,000 linear yards necessary for the 250,000 square feet, 8,000 lbs, curtain will be sewn together by the manufacturer and delivered ready to be raised by the artist, the contractor and a crew of helpers. The fiber is tightly woven, has a glistening surface, will be faintly translucent and has a tensile strength of 5,000 lbs/ft.

Valley Curtain will be suspended by three steel cables -two main cables and one pick up cable- with a length of 1,375 feet and a weight of 30,500 lbs each. The cables will be anchored to the mountain sides and laterally reinforced with tie-back cables, all in concrete foundations. Cables and fabric are calculated to withstand a wind force greater than the safety level set by state law and gusts measured in the Grand Hogback area.

Contracts will be let and construction will begin as soon as ground and weather conditions permit, i.e. before April 1. The land has been leased for a period of nine months from its owners. Colorado State Highway #325 which runs through Rifle Gap will be kept unobstructed because the artist has designed a 100 feet wide and 20 feet high arched opening in the curtain. Similarly, clearance is provided for Rifle Creek, while power and telephone wires now running through the valley will be laid underground.

Jan van der Marck
Project Director
1515 North State Parkway
Chicago, Illinois 60610
Ph. 312 787 1045
After May 1
P.O. Box 1148
Rifle, Colorado 81650

Christo
48 Howard Street
New York, New York 10013

Scott Hodes
Legal Council
Arvey, Hodes and Mantynband
1 North LaSalle
Chicago, Illinois 60602

Lev Zetlin Associates, Inc.
Consulting Engineers
95 Madison Avenue
New York, New York 10016

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Mrs. Joyce Petschek, Frankfurt
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Galerie der Spiegel, Cologne
Wide White Space Gallery, Antwerp

News Release

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No tree cutting or terrain clearing is foreseen. Passage of wildlife through the valley and the migratory movements of birds are under study with the objective of avoiding a disturbance of the location's natural ecology. The curtain will go up the middle of June and will be dismantled by the middle of September. In compliance with lease agreements and in observance of the need to restore the land to its original condition, foundations, hardware, and curtain will be fully removed and all traces of this temporary site alteration will be erased upon termination of the project.

Valley Curtain, conceived by Christo, will be managed by Jan van der Marck, former director of the Museum of Contemporary Art in Chicago and photographically documented in all stages by Shunk-Kender, Incorporated under State of Illinois law, it is a self-sustaining and self-liquidating enterprise that will not seek any aid from public or private agencies or will, in any form, tax the Rifle or greater Colorado community. Sponsorship comes from museums, art galleries and private collectors with whom Valley Curtain contractually exchanges works by the artist in return for shares in the corporation.

In order to observe all laws and regulations established by federal, state and county authorities, and to gain public and private acceptance for Valley Curtain, the following agencies and their representatives were contacted: Federal Bureau of Land Management and Reclamation, Department of Highways, State of Colorado, Colorado Bureau of Natural Resources, Garfield County Surveyor's Office, Rocky Mountain Center on Environment and Colorado Open Space Council.

Valley Curtain has received an endorsement from the honorable Wayne N. Aspinall, Representative of the 4th Congressional District in Washington, D.C., and chairman of the Interior and Insular Affairs Committee. It is fortunate to have the support of the Rifle citizenry and its Mayor William J. Tadus whose presence was noticed at the Lieutenant Governor's press conference in Denver as well as at the project's official launching in Rifle.

For further information contact Jan van der Marck, 1515 North State Parkway,
Chicago, Illinois 60610 tel. (312) 787-1045.

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ROBERT M. NAIMAN
DAVID L. PASSMAN
CHARLES L. MERVIS

43rd Street
New York, New York

Dear Copyright Office
The Library of Congress
Washington, D. C. 20540 Copyright Office

Attention: Bernard C. Dietz, Head
Arts Section, Examining Division

Dear Mr. Dietz:

This is to acknowledge receipt of your letter of June 7, 1971, returning an application for registration of claim to copyright as a work of art the work entitled THE VALLEY CURTAIN, which application was submitted by Valley Curtain Corporation.

Your letter indicates that you believe that the work has some utilitarian purpose and consequently cannot be the subject of copyright unless there is some element of its design not related to its useful function. THE VALLEY CURTAIN is not intended to have any utilitarian purpose. Its form and design is its essence and it will be produced solely for the purpose of its beauty and the pleasure which it will create in its contemplation. The form and design for THE VALLEY CURTAIN has been created for the Valley Curtain Corporation by Christo, an artist who has attained international recognition in the art world in connection with the creation of his unique "sculptures."

We are enclosing for your information some materials on Christo's past works which indicate that his creations are considered works of art. Also enclosed is an article about THE VALLEY CURTAIN. I trust after reviewing this material and with the understanding that THE VALLEY CURTAIN has no utilitarian function and is being created solely as a work of art that you will reconsider your refusal to register the claim to copyright. For that purpose we are returning herewith the application and registration fee. We would appreciate your returning the enclosed materials when you have no further need to examine them.

Very truly yours,
ARVEY, HODES & MANTYNBAND

By *Scott Hodes*
Scott Hodes

cc Christo

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LAW OFFICES
SCOTT HODES
ONE NORTH LA SALLE STREET
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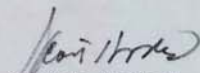
July 7, 1971

Mr. Calvin Tomkins
The New Yorker Magazine
25 West 43rd Street
New York, New York

Dear Mr. Tomkins:

Enclosed is our reply to the Copyright Office
which I had promised to send you.

Cordially,


Scott Hodes

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Jan van der Marck

Curriculum Vitae

Born Roermond, The Netherlands, August 19, 1929
Married Ingeborg Lachmann, 1961 - no children



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Jan van der Marck

Curriculum Vitae

Born Roermond, The Netherlands, August 19, 1929

THE MUSEUM OF FINE ARTS, HOUSTON

**CHRISTO — VALLEY CURTAIN, RIFLE, COLORADO
DOCUMENTATION**

June 25 — September 1, 1971

The complete Valley Curtain documentation with color and black-and-white photographs by Shunk-Kender will be published in October, 1971, by Verlag Gerd Hatje, Stuttgart, and distributed in the U.S.A. by Harry N. Abrams, New York.

For abbreviated list of publications (books, catalogues, magazine articles) see appendix

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Jan van der Marck

Curriculum Vitae

Born Roermond, The Netherlands, August 19, 1929

THE MUSEUM OF FINE ARTS, HOUSTON

CHRISTO — VALLEY CURTAIN DOCUMENTATION

June 25 — September 1, 1971

For abbreviated list of publications (books, catalogues, magazine articles) see appendix

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Jan van der Marck

Curriculum Vitae

Born Roermond, The Netherlands, August 19, 1929

Married Ingeborg Lachmann, 1961 - no children

Residence(until April 30): 1515 North State Parkway, Chicago, Ill. 60610 tel. (312)787-1045

B.A. (1952), M. F. A. (1954-with honors) and Ph.D. (1956) in Art History and Archaeology, University of Nijmegen, The Netherlands

Diploma and accreditation Netherlands Publishers' Association(1954)

Fellow of the Netherlands Organization for Pure Research, 1954-55, and the Rockefeller Foundation, 1957-59

Post-graduate study in Art History and Sociology at the University of Utrecht, The Netherlands, 1956-57, and Columbia University, New York, 1957-59

Curator Municipal Museum Arnhem, The Netherlands, 1959-61

Deputy Director Fine Art Exhibitions, Seattle World's Fair, 1961-62

Chief Curator Walker Art Center, Minneapolis, 1963-67

Director Museum of Contemporary Art, Chicago, 1967-70

Consultant: Bureau of Applied Social Research, Columbia University, New York, 1958; Carnegie Corporation, Graduate Study in the United States, 1959; San Juan, P. R., Art Center, International Exhibition, 1959; Nestle Company, Sao Paulo, Brazil, 1960; USIA, 1963-64(co-director U.S. Exhibition, VII Sao Paulo Biennial); Inter-American Foundation for the Arts, 1966; Florists Transworld Delivery Association, Detroit(FTD Art Collection), 1970-present; HMH Publishing Comp., Chicago, 1971-present.

Special Advisory Committee on Museum Purchase Plan and Committee on Artists' Grants, National Endowment for the Arts, Washington D. C., 1967-68; National Exhibition Committee American Federation of Arts, New York, 1967-present; Board of Directors, Renaissance Society, University of Chicago, 1968-present; Board of Advisors, Cassandra Foundation, New York, 1969-present.

Presently - finishing monograph on George Segal under contract with Harry Abrams
- collaborating on Albright-Knox Art Gallery handbook under New York State Arts Council Grant
- directing "Valley Curtain," a project by Christo scheduled for May 1-Sept. 30 near Rifle, Colorado

For abbreviated list of publications(books, catalogues, magazine articles) see appendix

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	TOMKINS	II.A.35

Appendix 1

Exhibitions originated & organized
(Partial listing)

- 1960 Willem Reijers 1910-1958
Jacques Lipchitz - schetsen in brons
De Bange Jaren '30

- 1963 Ten American Sculptors (with Martin Friedman)
Richard Stankiewicz/Robert Indiana
- 1964 Richard Randall - Work in Progress
New Art of Argentina
Bran Van Velde
- 1965 Charles Biederman: The Structurist Relief 1935-1964
Twelve Chicago Painters
ARMAN: Accumulations/WINES: collages
- 1966 Lucio Fontana: The Spatial Concept of Art
Eight Sculptors: The Ambiguous Image (with Martin Friedman)

- 1967 Pictures to be Read/Poetry to be Seen
Claes Oldenburg: Projects for Monuments
Two Happening Concepts: Allan Kaprow and Wolf Vostell
Dan Flavin PINK AND GOLD
- 1968 Jean Tinguely/Martial Raysse/Alain Jacquet
George Segal: Twelve Human Situations
Robert Whitman: Four Cinema Pieces
Violence in Recent American Art
Relief/Construction/Relief
- 1969 Christo WRAP IN WRAP OUT
Recent Sculpture by Beverly Pepper
Laszlo Moholy-Nagy
Paul Van Hoeydonck SPACED OUT
Art by Telephone
- 1970 Evidence on the Flight of Six Fugitives
Permutations Light-Color
Roofworks

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Appendix 2

List of Publications(selections)

- 1956 Romantische Boekillustratie in België.Roermond,J.J.Romen & Zonen,294 p.,48 ill.
- 1957 "De mens,zijn natuurgevoel en natuurbeeld," DUX XXIV,5/6,p.193-215
- 1958 "Kunstonderwijs in de Verenigde Staten," DUX XXIV,6,p.254-69
- 1960 Willem Reijers 1910-1958.Gemeentemuseum Arnhem cat.53,72 p. (15 p.introductory essay on the sculptor,biography,oeuvre cat.)
Jacques Lipchitz -schetsen in brons.Gemeentemuseum Arnhem,cat.58
 "Lipchitz als kubist," MUSEUMJOURNAAL VI,2,p.28-38
 "Lipchitz's barokke verbeelding," MUSEUMJOURNAAL VI,3,p.62-65
Neo-realisme in de schilderkunst.Amsterdam,J.M.Meulenhoff,15 p. text,24 ill. (Nederlandse Beeldende Kunst 1 - a government sponsored series,translated into English,French,German,Italian and Spanish)
- 1961 "Jaap Wagemaker en de informele kunst," MUSEUMJOURNAAL VI,9/10, p.217-20
 Russoli,Franco.De Schilderkunst van de Renaissance.Amsterdam, J.M.Meulenhoff,62 p.,176 ill. (Translation from the Italian)
- 1963 "The Californians," ART INTERNATIONAL VII/5,p.28-31
 "Models of a never quite credible existence" in Richard Stankiewicz/Robert Indiana.Walker Art Center catalogue
- 1964 "Jaap Wagemaker" and "Pays-Bas" in Peintres Contemporains.Paris, Lucien Mazenod,p.240-43 and 442-45
 "Bram van Velde," ARTFORUM III,1,September,p.30-33
 "New Art of Argentina," ART INTERNATIONAL VIII/8,p.35-38
 "Richard Stankiewicz" in Recent American Sculpture.The Jewish Museum catalogue
- 1965 Charles Biederman:The Structurist Relief 1935-1964.Walker Art Center catalogue with introductory essay,biography,bibliography
- 1966 "Charles Biederman and the Structurist Direction in Art," in Feestbundel F.van der Meer.Amsterdam,Elsevier,p.186-207
 "Exhibition Preview:Lucio Fontana," ART IN AMERICA LIV,1,p.60-61
Lucio Fontana:The Spatial Concept of Art.Walker Art Center catalogue with introductory essay,biography,bibliography. (Translated in catalogues issued by Instituto Torcuato di Tella,Buenos Aires, 1966,Stedelijk Museum,Amsterdam,1967,Kestner-Gesellschaft,Hannover,1968)
 "Robert Indiana," in Robert Indiana's Cijferschilderijen. Stedelijk van Abbemuseum Eindhoven catalogue
 "Robert Indiana," in Robert Indiana.Dayton's Gallery 12,Minneapolis catalogue (different from above)
 "Christo,""Claes Oldenburg,""George Segal,""Ernest Trova," in Eight Sculptors:The Ambiguous Image.Walker Art Center catalogue

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	TOMKINS	II.A.35

Appendix 2(continued)

List of Publications(selections)

- 1966 "Idols for the Computer Age," ART IN AMERICA LIV,6,p.64-67
 "Enrico Baj," in Enrico Baj.Arts Club of Chicago catalogue
 (Translated in Enrico Baj.Haags Gemeentemuseum catalogue)
- 1967 "Un Pazzo d'Aria," DOMUS 448(March),p.49-50
 "Paul Jenkins," AVENUE(Amsterdam),September,p.66-68
Pictures to be Read/Poetry to be Seen.Museum of Contemporary
 Art catalogue with general introduction,biographies,biblio-
 graphies and essays on 12 artists.(Introduction reprinted in
 THE JOURNAL OF TYPOGRAPHIC RESEARCH.Cleveland Museum of Art,
 July 1968,p.259-70)
- 1968 "In Defense of the 'Unspeakable' Mr.Rops," in Felicien Rops.
 Richard Feigen Gallery catalogue
George Segal:12 Human Situations.Museum of Contemporary Art
 catalogue with introduction,biography,bibliography and oeuvre
 record 1961-1967
Relief/Construction/Relief.Museum of Contemporary Art catalogue
 with essay "Relief Sculpture:From Tradition to Utopia," biogra-
 phies and bibliographies of 15 artists whose work is included
 "Media in a Supermarket," ARTSCENE(Chicago),December,p.8-9
- 1969 "Beverly Pepper:Recent Sculpture," ARTSCENE,March,p.16-20
 "Paul Van Hoeydonck's Ten Year Space Art Program," ART INTER-
 NATIONAL XIV/2,p.41-43
Charles Biederman.A Retrospective Exhibition.Arts Council of
 Great Britain,London,Hayward Gallery catalogue (Introductory
 essay,biography,bibliography)
 "Il Vero Baj E'Gentilmente Pregato Di Alzarsi," in Enrico Baj.
 Achille Mauri Editore,Milan
 "Why Pack a Museum?" ARTSCANADA,October,p.34-37
Christo:Woolworks.National Gallery of Victoria,Melbourne,cata-
 logue (Introductory essay)
 "Artista per Telefono," CORRIERE DELLA SERA(Milan),December 14
- 1970 "Kunst per Telefoon," MUSEUMJOURNAAL XV,2,p.58-65
 "Black Art:What Is It?" and "The Museum.Its Role and Responsibi-
 lity," the ARTgallery,April,p.35 and 60
 "Chicago:Report on Roofworks," ARTFORUM IX,4,December,p.90-94
 "Paul Van Hoeydonck's Space Adventures(Continued)," in Paul
 Van Hoeydonck:L'Homme Cybernétique.Galerie Bonnier,Genève &
 Svensk-Franska Konstgalleriet,Stockholm catalogue
- 1971 "Exercise in Polarities:The Paintings and Sculpture of Herbert
 Bayer," in Herbert Bayer.Recent Works.Marlborough Gallery cata-
 logue

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New York, November 19 th, 1970.

Dear Calvin,

Few notes on "VALLEY CURTAIN":

The photograph here enclosed shows the site I will use for "Valley Curtain", between Glenwood Springs and Grand Junction, Rifle Creek, Colorado.

For the Technical works: Lev Zetlin, Consulting Engineers, New York, are now preparing the technical Specifications drawings.

"Valley Curtain" will be presented and administrated by :
The Corcoran Gallery of Art, Washington D.C. (together with the U.S.A. and European Co-Sponsors);
Co-Ordinator :Mr.Renato Danese -Curator of the Corcoran Gallery.

If you need any more information, please call me at home:
212- 966 4437, or call Mr.Renato Danese at the Corcoran:
202- 638 3211.

Very best regards from both of us,

Christo

CHRISTO
48 Howard St.
New York, NY 10013

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CHRISTO
48 Howard St.
New York, NY 10013

New York, June 17th 1970,

Dear Calvin,

The informations about my next project "VALLEY CURTAIN" are on a separate paper.

We are right now starting the technical calculations:

- The steel cable will be about 4" diameter.
- The two main concrete foundations for the 2 electric winches will take about 4.000 Tons concrete each.

on August 8th, I will go to Aspen, Colorado:

- Find the exact location of the Valley :-
- Rent that portion of the Valley - for 3 or 4 months for Summer 1971.
(from whoever owns it.)
- Get Meteorological Report on the last 10 year for Rain-Winds...
- Get ALL The Administrative Permissions to use the Valley - (Insurance company - Building Department - Forest department, etc...)
- Aspen Center of Contemporary Art will

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present the project but will not sponsor it.

The photogrammers Shunk-Kender will come to Aspen in August, (as soon as I have located the Valley) to take photograms.

From these photograms of the exact location, will be made all the preparative works: Scale models - drawings - engineering etc..

I am going to Europe between ~~July~~ 27th and July 26th.

Please call me if you need more information - (212) 966 44 37

Hope to see you soon -

Very Best regards to you and Mrs Tomkins from Jeanne-Claude and myself.

Christo

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CHRISTO
48 Howard St.
New York, NY 10013

Here is my new project "Valley Curtain", Aspen Colorado, 1971.
It will be a curtain made of woven polypropylene fabric, reenfor-
-ced and suspended on a steel cable.
Hight :500 feet,Width :3000 to 5000 feet.

After all the preparations and foundations are ready, the
"Elevation" of the "Curtain" will be done in one day, with powerful
electric winches.

The actual works will begin at the end of Spring 1971, it should
take 3 to 4 weeks work, then the Duration of "Valley Curtain" will
be : Summer 1971.

The polypropylene use@ will be losely woven and will therefore
permit to see something of the "other side" of the Valley.

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June 25, 1971

Expenses, 6/15/71-6/24/71 - Earth Art and Electric/ Energy pieces

Hotel, Las Vegas, 3 days	72.07
Taxis, Las Vegas	6.00
Car rental, Las Vegas	
Gas	9.50
Car rental, Utah	46.23
Motel, Salt Lake City	14.90
Airport transportation, Denver	5.00
Hotel Brown Palace, Denver (2 days)	52.67
Air fare Denver to Aspen (round trip)	54.00
Hotel Jerome, Aspen (2 days)	22.67
Hotel Prospector's Lodge, Aspen (2 days)	33.95
Car rental, Aspen	44.69
Gas, Aspen to Rifle, Colo.	7.50

Addenda:

Book, "An Anthology"	9.01
Lunch, Jennifer Licht (MOMA) 5/26/71	20.70
