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December 15, 1962.

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Mrs. Inge Bondi,
c/o Magnum Photos, Inc.,
15 West 47th Street,
New York City, 36,
New York.

Dear Inge:

I have wanted to write you since I returned but after that productive
morning at Magnum it was hard to find a beginning and we have been
busy with hanging the fin de siecle American Indian documentation of
Adam Clark Vroman. This last has turned out to be both a satisfaction
and a success and I wish you could see it. Right now I can thank you
only for your hospitality and assistance. I came away much elated and
stimulated and have been looking forward to my return ever since.

The two transparencies by Dennis Stock arrived and I have had great en-
joyment from looking at them in my Ferrania viewer. The one reproduced
in Camera takes on a new quality when seen as a transparency and I am
afraid this will never carry over completely into any color print. But
this might be said of many things. What should be said of these two ex-
amples by Dennis Stock is difficult to put into words for these photo-
graphs put to shame all the Zens-lens people who try to atrophy the
poetic by those classifications of homemade intellectualism with which
we are surfeited in America. These two recent explorations by Dennis
Stock are sterling proofs that the intimate and personal can still
have universal meaning.

I have asked two color printers about printing and should have some
specimens to send after about ten days. One of the printers is George
Nen - of whom I have told you - and the other is Bob Wilson, the young
Negro photographer whose work we showed last summer. He has all sorts
of facilities available and is an admirer of Dennis Stock's work.

The box of prints by Elliott Erwitt reached us late in the afternoon
yesterday. I am very grateful to you for this. I spent an hour after
the museum closed looking at the pictures and have gone on this morning.
This has made me as happy as anything has for months. The photographs
represent something I have wished would be done for so long and I have
wished for it so strongly that I felt it could never happen. I would
like to put them on the walls right now while the experience is so new
and sharp. May I keep them for about two weeks and make notations, for
we must have a show and I'll suggest dates just as soon as we have
definite information about the new gallery. I hope to come back to New
York in February and trust I shall be able to see Elliott Erwitt so that
I may see his most recent work and make a selection. There is a volume
I should write about what came yesterday.
I do wish we could have the Haas show and would feel humiliated if it

were shown anywhere else in Chicago. I'll call you about this before long. There is a small chance we might be able to swing it if I could borrow one of the Print Department galleries. All this is very doubtful, but I am very strong for it and may be able to do it.

And I shall not forget Inge Morath and certainly not the Davidson show. I have been working on the exhibition schedule and have the difficult summer period filled but have not begun on the fall. Dennis Stock's dates are now definitely fixed for April 12 through May 19. And I am going to get locations for Inge Morath, Elliott Erwitt, Bruce Davidson and betting on some way to show Ernst Haas. This will look like Magnum's domination to the arty. Well, I have a good feeling for Magnum that is good indeed and these last discoveries of Magnum's resources have reassured me that the great view of the world the camera is able to see is no mere aperture petrification.

I have wanted to write you for a long time but after that productive meeting at Magnum it was hard to find a beginning and we have been busy with hanging the film in the American Indian documentation of Adam Clark Vroman. This last has turned out to be both a satisfactory and a success and I wish you could see it. Right now I can thank you only for your hospitality and assistance. I came away much elated and stimulated and have been looking forward to my return ever since.

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