



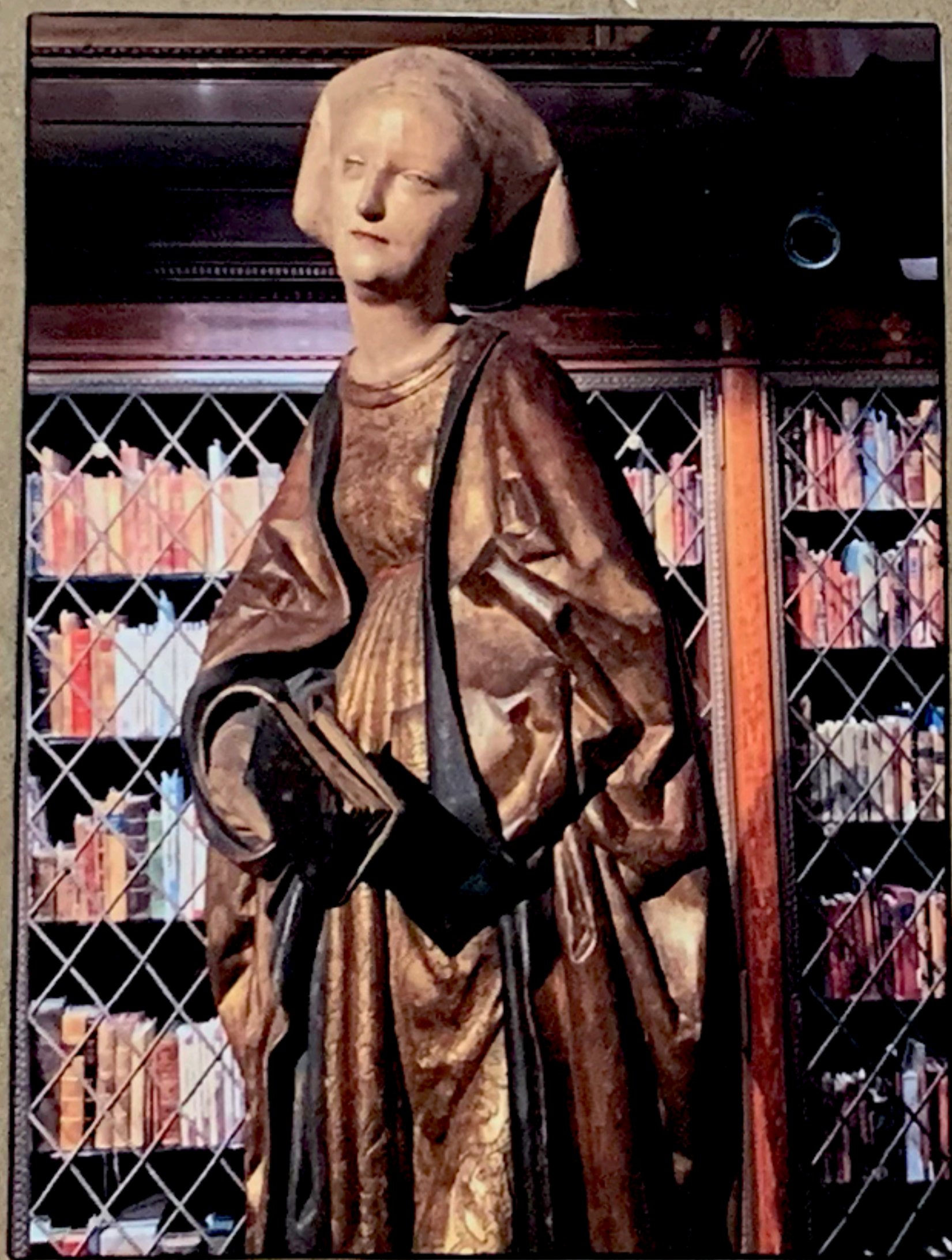
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2



Jan. 1, 2020  
to  
Jan. 30, 2020



20	Garance grenat	20
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End of the  
2nd Period

Jan. 1 2020.

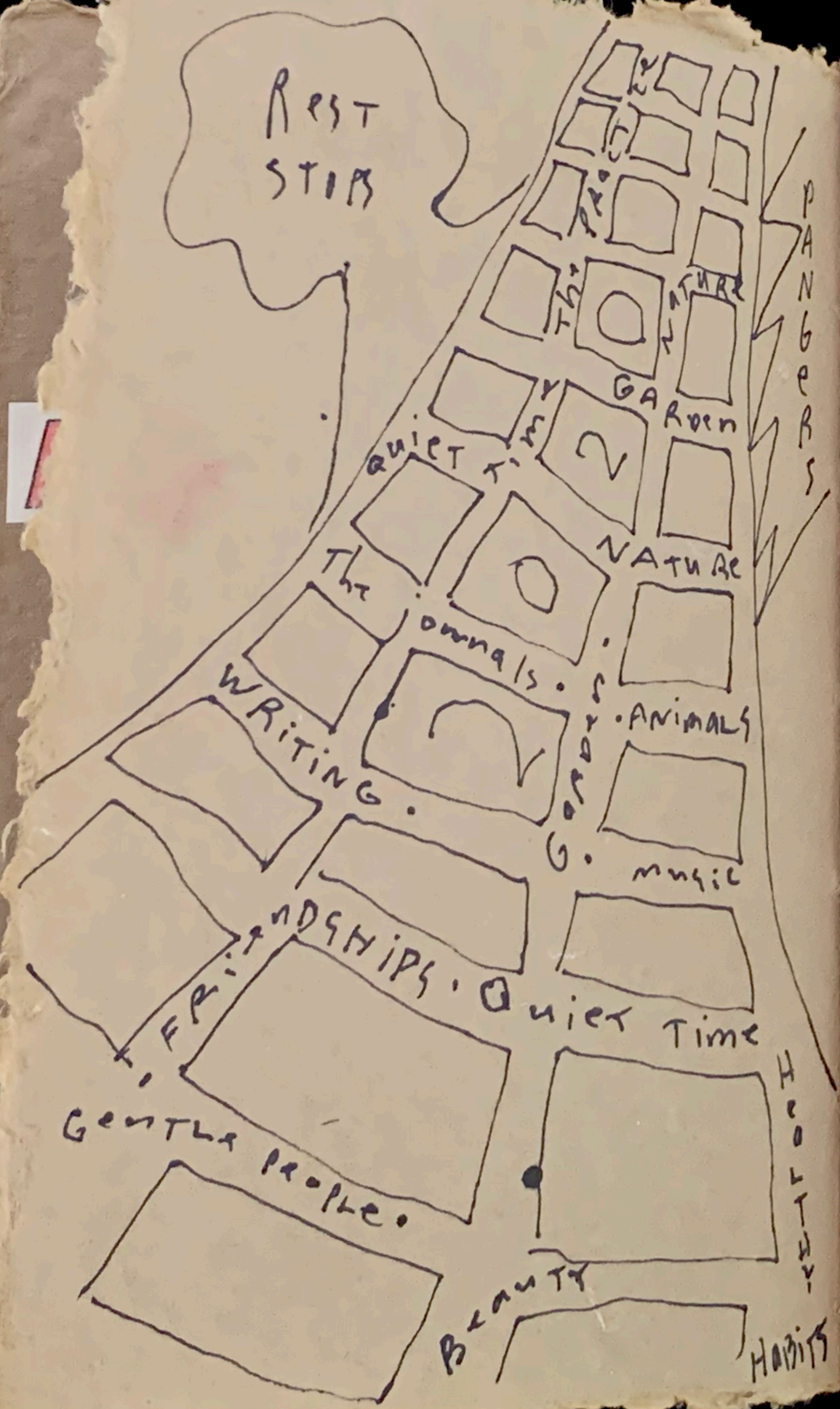
**A** new decade begins.  
We'll spend today - +  
Rafi and Wahed's  
home - with other folks  
in the meditation  
group.

Last night, Kelly cooked  
baked potato skins and  
black beans. I made  
cran berries and bought  
a small chocolate cake.

Betsy came over.  
Jon McNulty called +  
I will see him Friday.

Maria was over yesterday  
and we worked on  
a prototype for the Series  
of 'RED' photos, solved  
the issue of tracking  
those who download lessons,  
and made our plans as  
we begin the new year.

The year begins with a  
combination of buoyancy /  
joy about the possibility  
of 29 Pieces work,  
and dread of the political  
blood sport of election year.



what will be the bricks?

what is the mortar?

- Quiet time
- The practice
- Nature
- The garden
- Friendships
- The journals
- Writing
- Healthy habits

what are the rest stops?  
 what are the dangers?

**T**he human body is finite.

This reality is brought home with more frequency. Crumbling joints, melting minds I see in loved ones.

Friends die suddenly, like Don Sundren, or after lengthy illness, like Barbara.

I look on in a combination of humor, horror, empathy and sadness as I observe the changes in me and those I love. Divine tragedy. Divine comedy.

There's an intensifying poignancy in knowing and recognizing that exquisite beauty and

01.06.20

Garden awards @ City Hall



Our front garden  
won Best Small Garden.

connection with others  
I treasure - Dana, Sandra,  
Barbara, Francie and son  
and son. While also  
knowing that this play,  
this particular cast of  
characters will be  
disappearing one by one,  
with no solid clues  
as to when or how.

Every time I look at  
someone I love, I wonder,  
"will this be the last  
time?" It could be.

Left:

The human body is  
finite.



Jan. 4, 2020

**T**he Spirit is Boundless.

Jan. 1.

Peaceful day at Rati  
and Waheeda's  
'Knives Out' in  
evening with Kelly.

Jan. 2

Australia . fires grow-  
ing. Catastrophe.

We hear the good  
news that 29 pieces  
is receiving a grant  
of \$81,000 to work  
with Trust for  
Public Lands, to  
do public parks  
with them, in  
Dallas.

Jan. 3. Trump drops  
a bomb in the  
Middle East,  
igniting - what?

I meet ~~+~~ for 3 hours  
with Jonathan  
McNulty at Houndsbath  
coffee.

Jonathan talks rapid  
fire, filling me in  
on what's gone on  
with him + the  
family since 2003.

[REDACTED]

[REDACTED]

His pain at the loss  
of David, and more  
recently Peter - was  
raw and opened up to  
tears ~~at~~ two times.

My connection to him -  
the murder - the interviews  
with him, his Mom, the  
others - felt very immediate.  
I told him that my  
life was forever inter-  
twined with David's, with  
him, and with his family.

His descriptions of the family communications, took me directly back to the intricacy of agitations I felt when working on the story.

Now, things are different. Then, I saw everything as a 'story'. Like singers see everything as a song.

Now, and after the mutual acknowledgement of the growth of 29 Pieces from the murder, I ask,

what is my role?

It feels more personal and more about being a part of the 'healing of Jonathan.'

Like a nurse would clean a wound, bandage it and lay out the protocol for healing.

A wound clinic.

He asked if we could get together every month, then he said every two weeks. I said yes. Let's

connect when I get back from N.Y. after the 12th.

How do wounds heal that go so deeply into body and mind?

All the baby elephants  
have been born - and  
so quickly.

1. Jonathan
- 2-7. 6 public parks
8. The journal  
project with  
UNL.

Now to raise them,  
give them all adequate  
attention, thought and  
love.

Gretchen called today to  
make plans for my time  
in NY and for her  
flight through Dallas, to  
Mexico.

She says,

"You are unstoppable."

I know very well that's  
not true.

Still, I am as amazed  
as anyone at the ways  
things unfold, the people,  
the seemingly 'divine  
assignments' that land  
with me, time after time.

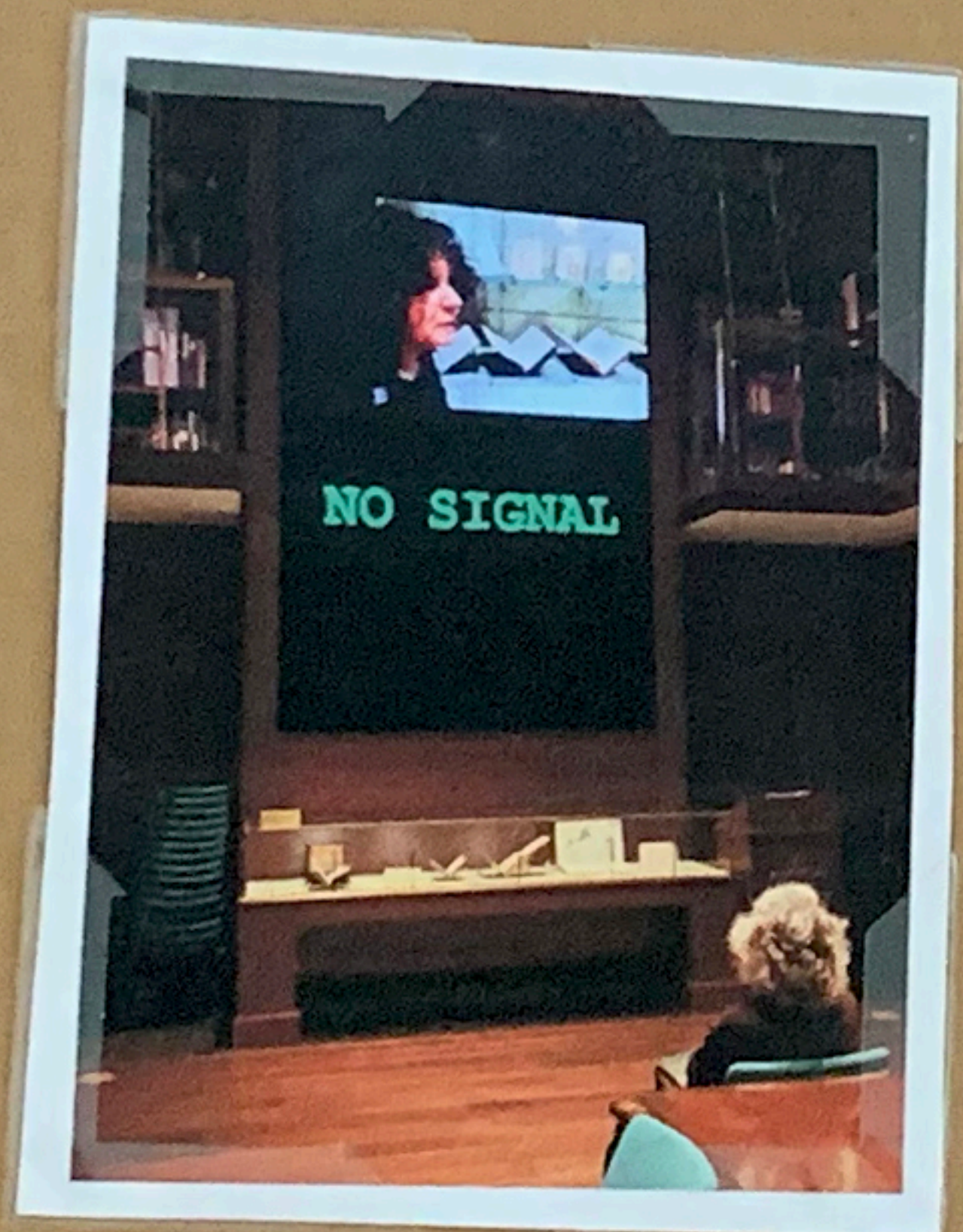
A change of thought/  
direction.

I need to write a brief  
message to send in cards  
to donors, friends of  
29 pieces.

Gratitude ← Heartfelt  
Wishes for health, etc.

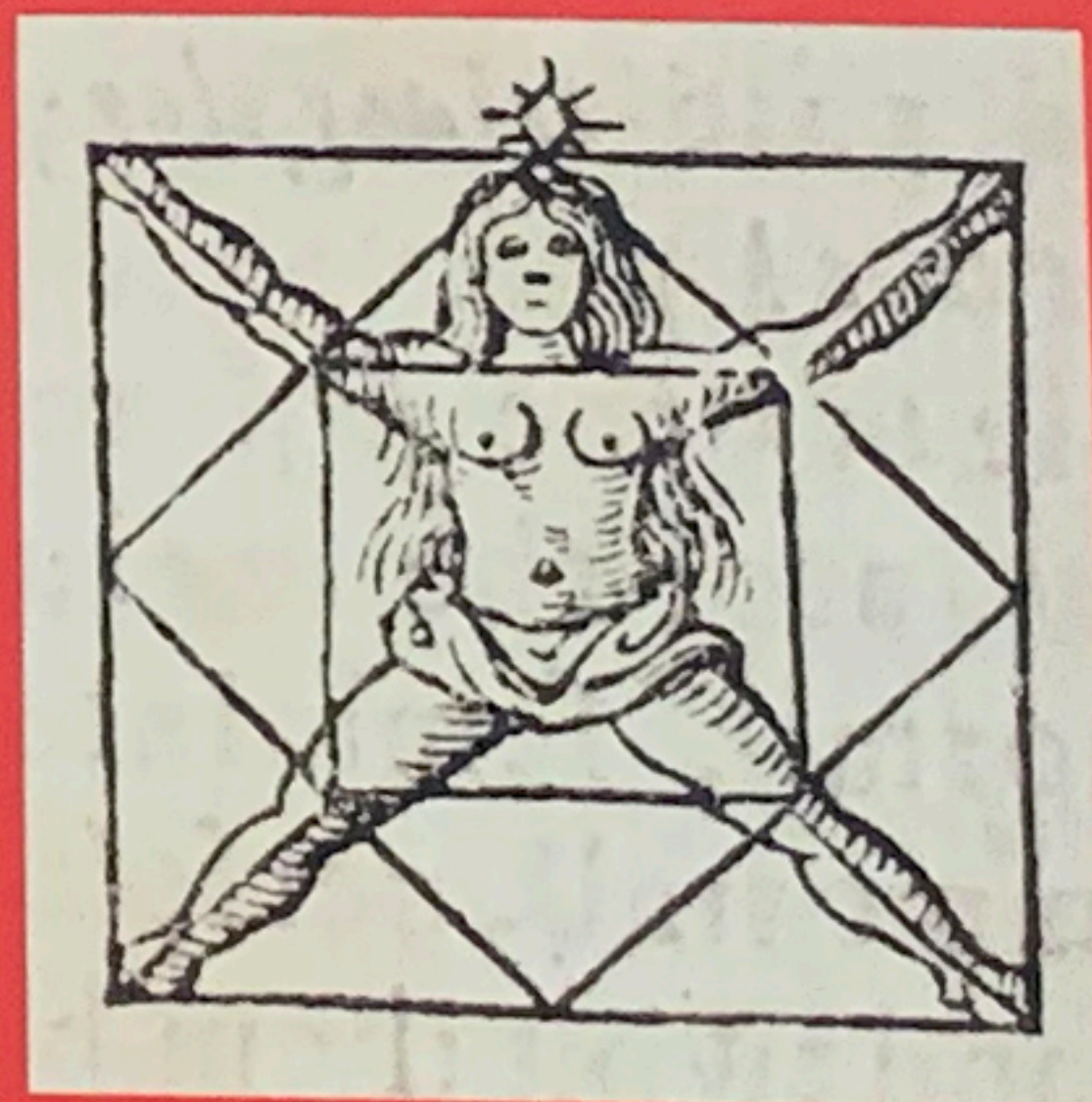
Thanking them for kindness.  
Heading into our 15th  
year

- The recognition of  
your contribution.



Gratchen, seated  
at The Grolier Club.

FIVE HUNDRED YEARS OF  
WOMEN'S WORK  
THE LISA UNGER BASKIN COLLECTION



A Self-Guided Tour

Five Hundred Years of Women's Work: the Lisa Unger Baskin Collection is presented by the Grolier Club and the David M. Rubenstein Rare Book & Manuscript Library at Duke University. The exhibition was curated by Lisa Unger Baskin, Naomi L. Nelson, and Lauren Reno.

Jan. 7 2020

On the way to New York.  
Traveling to the city in  
January is not my preference.  
Nor is traveling at a  
time of such tumult -  
following the Idi-  
President's killing of  
the Iranian military  
leader. It feels as  
though the world is in  
a convulsion of anger,  
violence, fear. Trump, Modi,  
Putin, Boris Johnson, N. Korea.

But I am going to see  
500 Years of Women's Work  
at the Grolier Club.

I pray for health and  
safety.

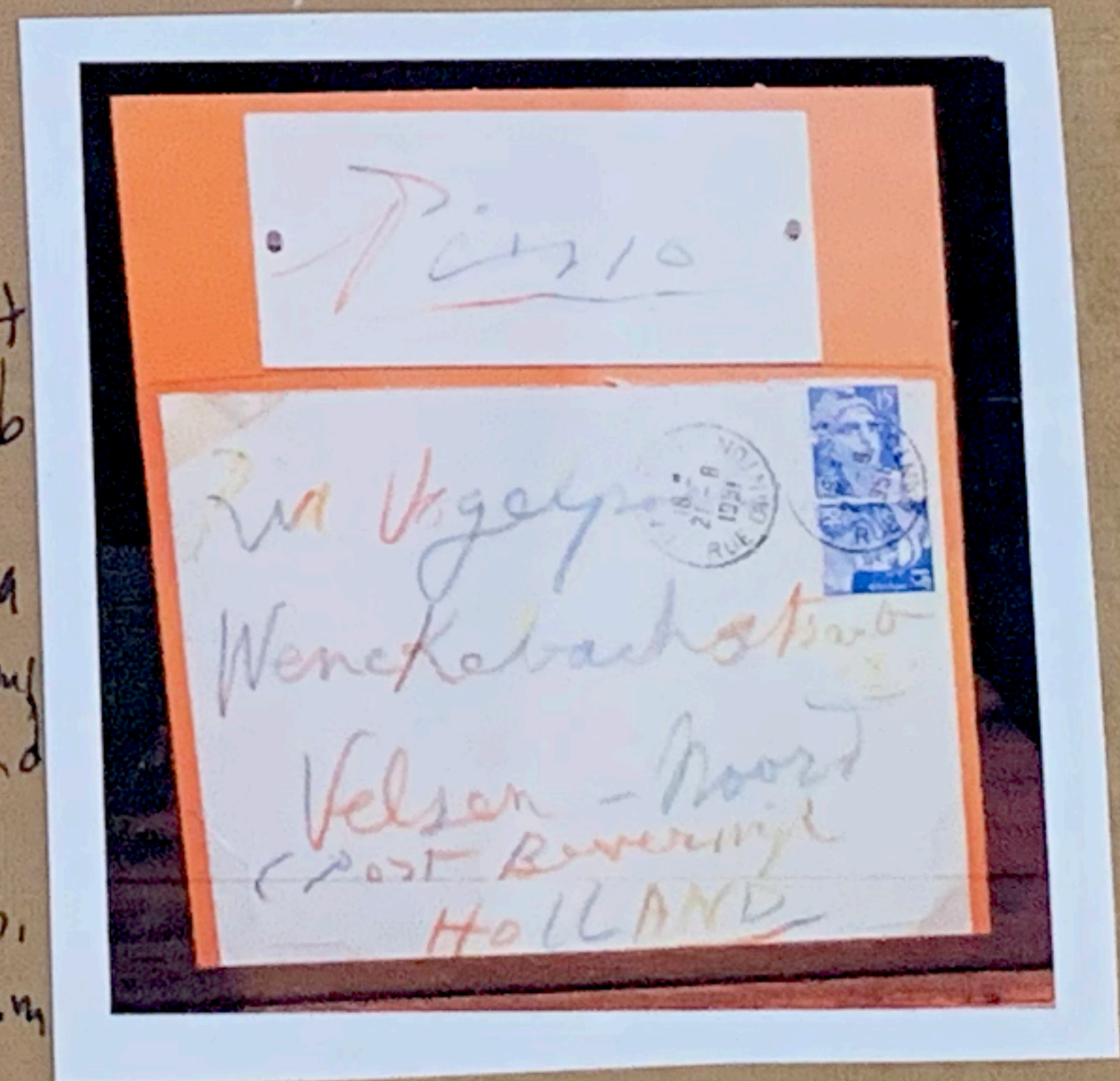
What is the purpose  
of this trip?

1. To learn about how  
archived books +  
materials are dis-  
played.
2. To learn how collections  
are best prepared  
for future researchers.  
How are citations  
done?

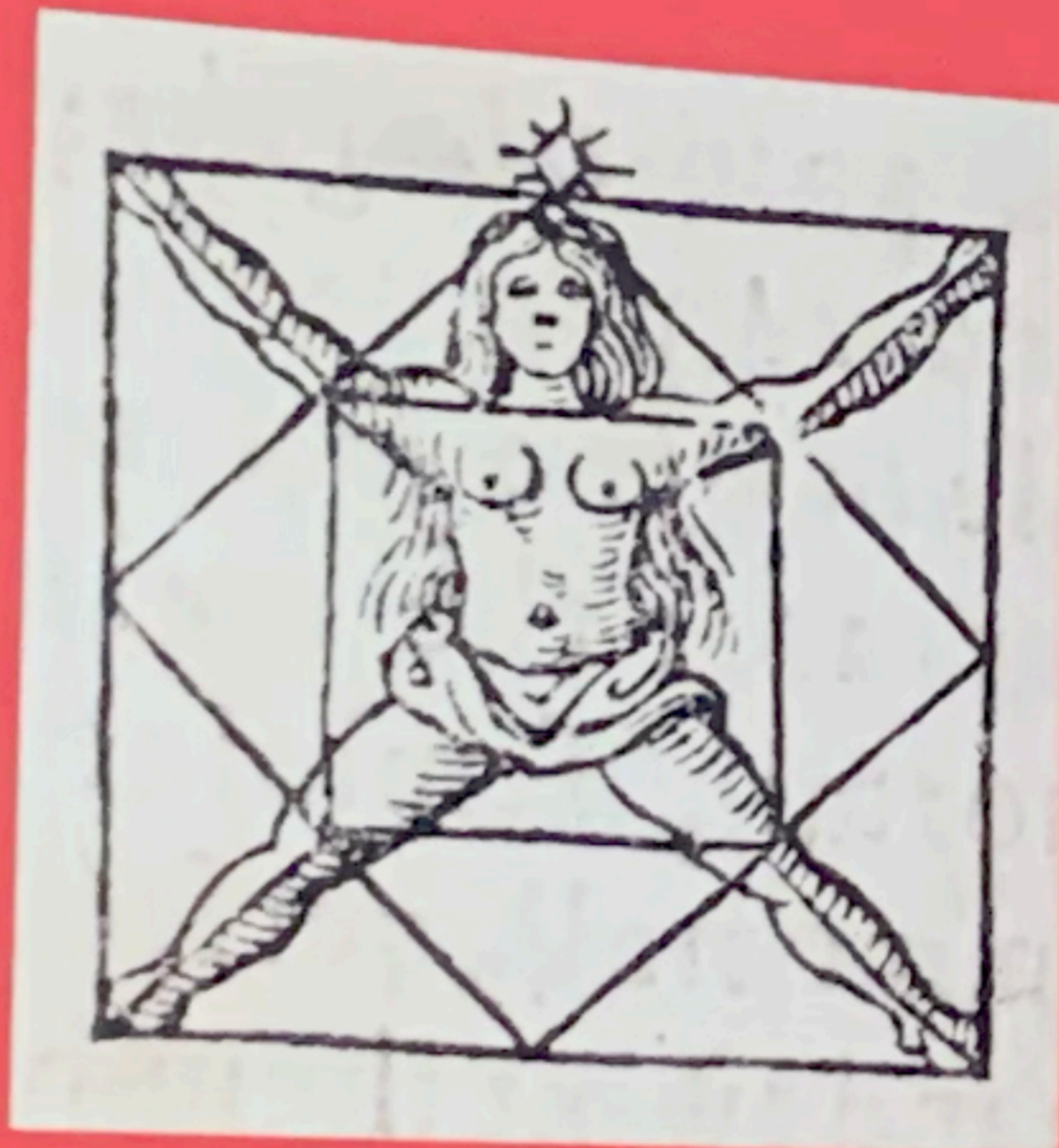
3. For inspiration
4. For quiet time
5. To gather energy
6. To work on journals
7. To be in New York, observe
8. To sleep as much as I want.
9. To think about how much energy to

- give to:
- REC 8 Photos
  - New Video
  - 15th Party / Commemoration
  10. To give time to the renewed connection with Jonathan McNulty.

Exhibit upstairs at Grolier Club included ephemera from famous artists and literary stars. Here from Picasso.



FIVE HUNDRED YEARS OF  
WOMEN'S WORK  
THE LISA UNGER BASKIN COLLECTION



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January 8, 2020

It was just yesterday that I got to New York.

Something happened that I didn't think would ever happen for me again -

that sense of well being washing over me that used to happen here. Tonight it was walking up town on

Broadway - around 7:30, dark, streets a ctivity winding down.

It was a magical day in New York. I came here to see the 500 Years of Women's Work collection.

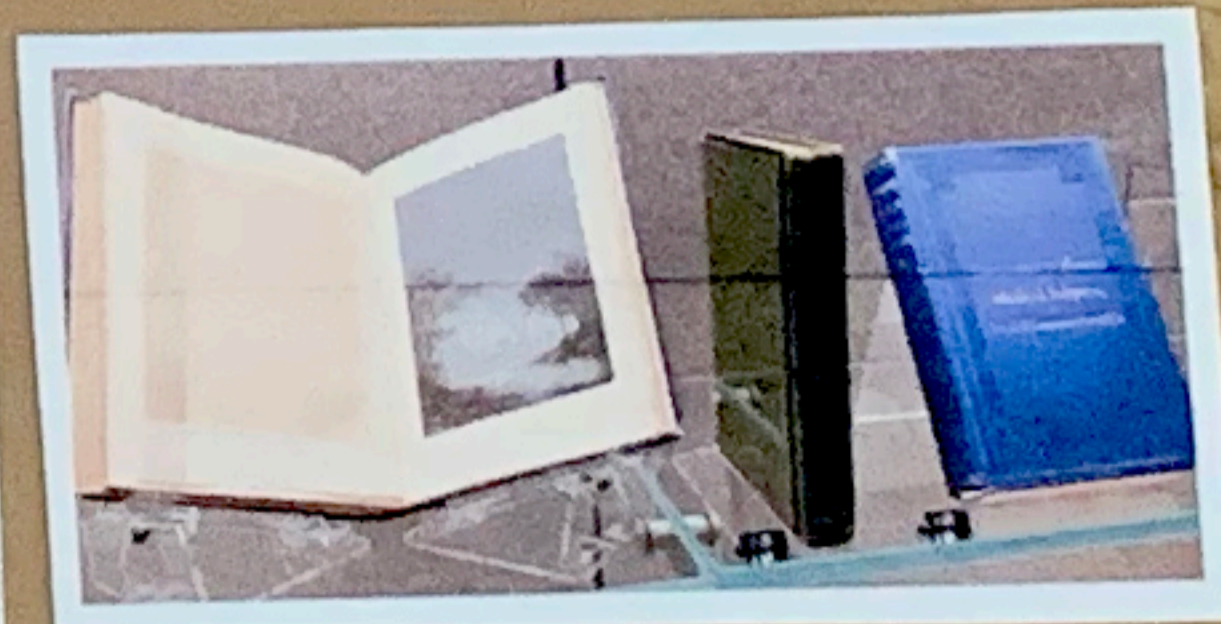
Lisa Unger Baskin -  
the collector - by pure  
synchronicity - was  
scheduled to do a  
walking tour of the  
exhibit - exactly when  
Gretchen and I planned  
to be there.

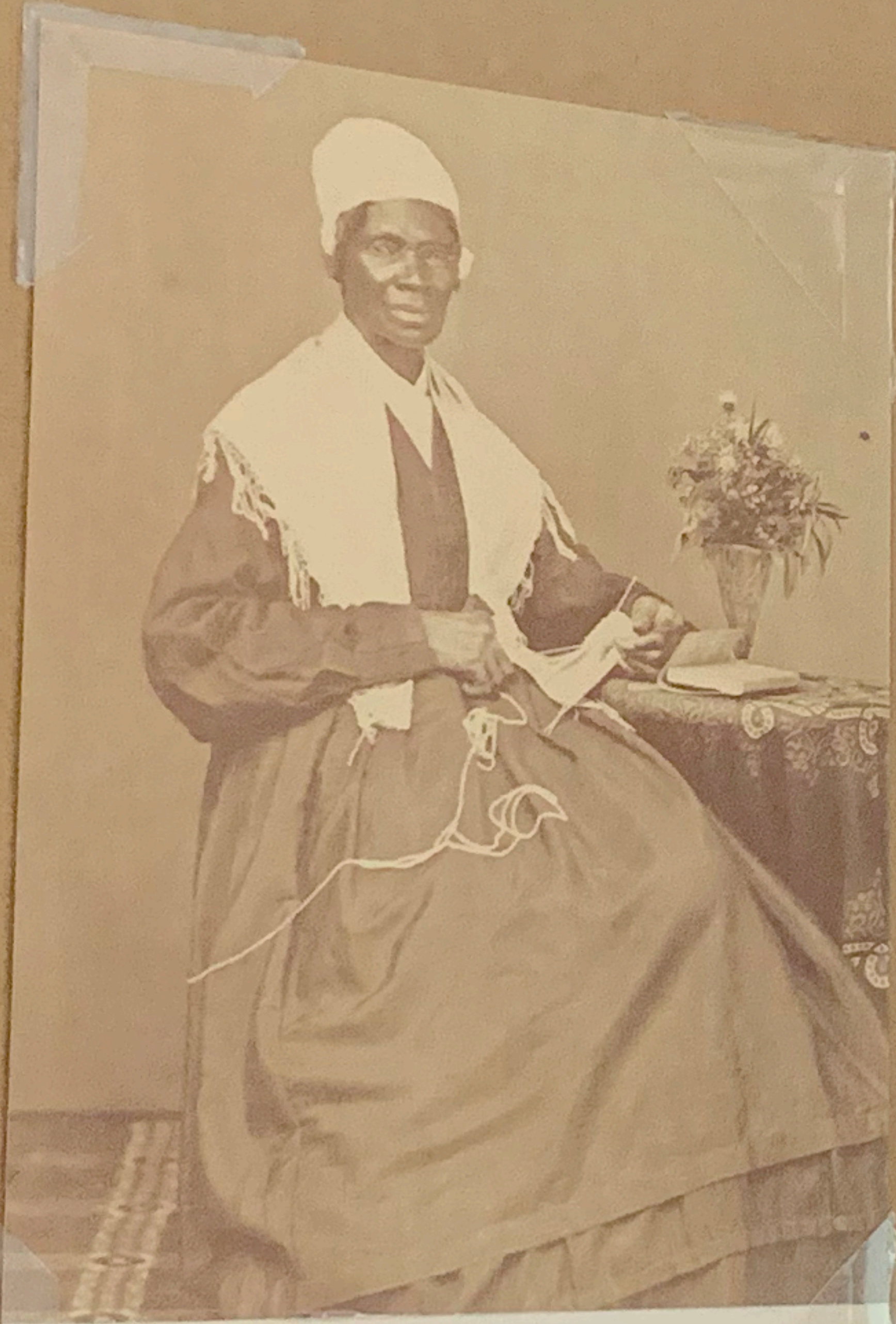
G.D. and I walked in,  
and Lisa Unger Baskin  
was standing near us.  
Then she and I walked  
in to the coat room at  
the same time. I told  
her, I'd come to NY to see  
this exhibit and felt so  
fortunate to be here for  
her tour.

I thanked her for  
what's she's done -  
amassed a truly mind  
blowing history of women  
in Europe and the  
American East.

I told her I was  
here to learn more  
about bequests/archives.  
She said that's com-  
plicated. When I  
asked her if she'd be  
willing to communicate,  
she said, "sure, we can  
email."

It was a beautiful  
experience.





*I Sell the Shadow to Support the Substance.*  
SOJOURNER TRUTH.

Then we went to the  
NY Public Library and  
the  
hibit.

Truth, Sojourner. *I Sell the Shadow to Support the Substance.* 1864. Cabinet card albumen photograph.

By the 1860s, Sojourner Truth had moved to Battle Creek, Michigan. Between 1863 and 1875, Truth had at least fourteen different photographic portraits made. She sold them to provide income for herself. These cartes-de-visite and cabinet cards were portable and far cheaper to produce than copies of her *Narrative*. She controlled every aspect of the way she is depicted in these images—genteelly, in cap and shawl, often with a book, her knitting, or photograph in her lap, obscuring her disabled right hand.

From  
Baskin collection at  
the Crolier Club.



*I Sell the Shadow to Support the Substance.*  
SOJOURNER TRUTH.

Then we went to the  
NY Public Library and  
stumbled onto the  
J. D. Salinger exhibit.

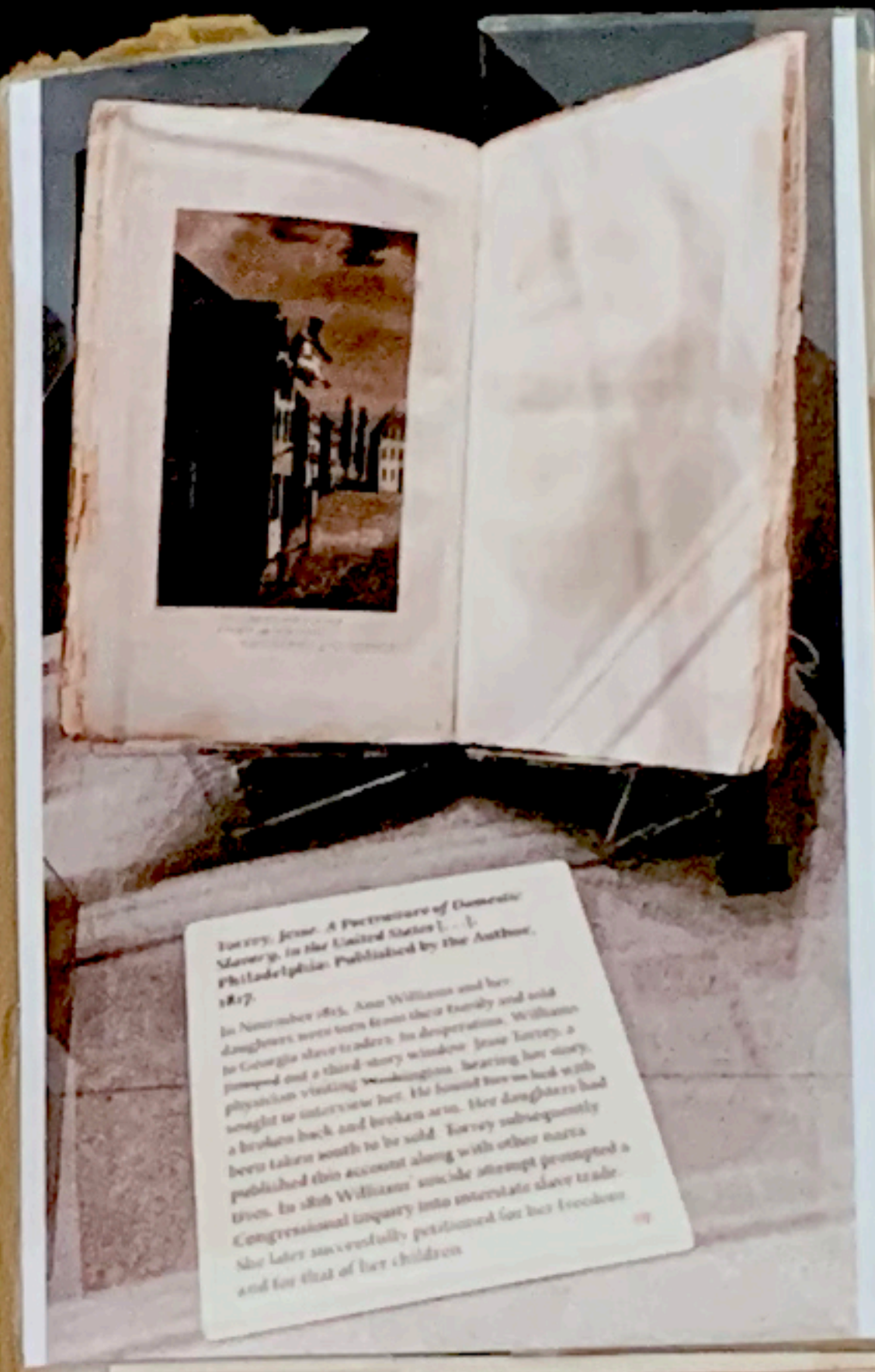
SOJOURNER TRUTH  
CARD

"I sell the shadow  
to support the  
substance."

From the Lisa Unger  
Baskin collection at  
the Grolier Club.



As I looked at the exhibit, my interest was as much in HOW pieces were displayed as in WHAT they were and WHO did them.



10.16.16. proposed for a copy of this book to be another shape. Susan Simon & was the right way.



The displays contextualized the artifacts.

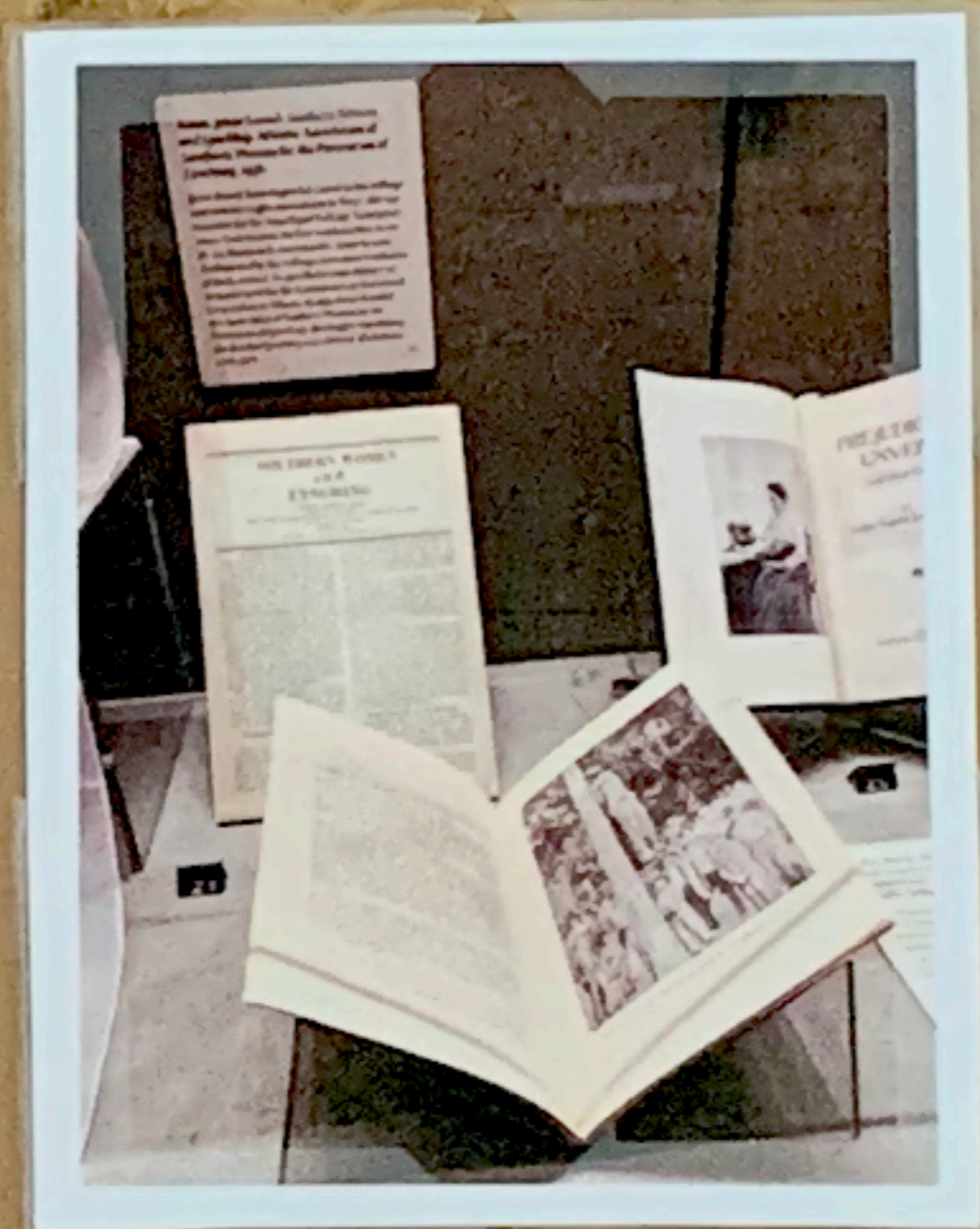


I was unaware of the history of women in France in book binding

This context →  
 analyzed the subject of  
 contraception. Object  
 + pamphlet.



FIVE H  
 THE  
 Winspea  
 David M.  
 Duke U



Sign  
 Pamphlet front  
 Book open



All "WOMEN'S WORK"

JAN. 7-11

MANY times, this has happened.

WHAT CAUSES THIS?  
WHAT TRIGGERS IT?

I'm on a bus in New York, or the subway, or walking uptown

PEACE, BELONGING,  
LOVE.

on Broadway in the early evening — or walking through

CALM acceptance

Central Park, and I have an inexplicable wave of well being

OF BEING A WAVE  
NOT THE WATER.

wash over me.

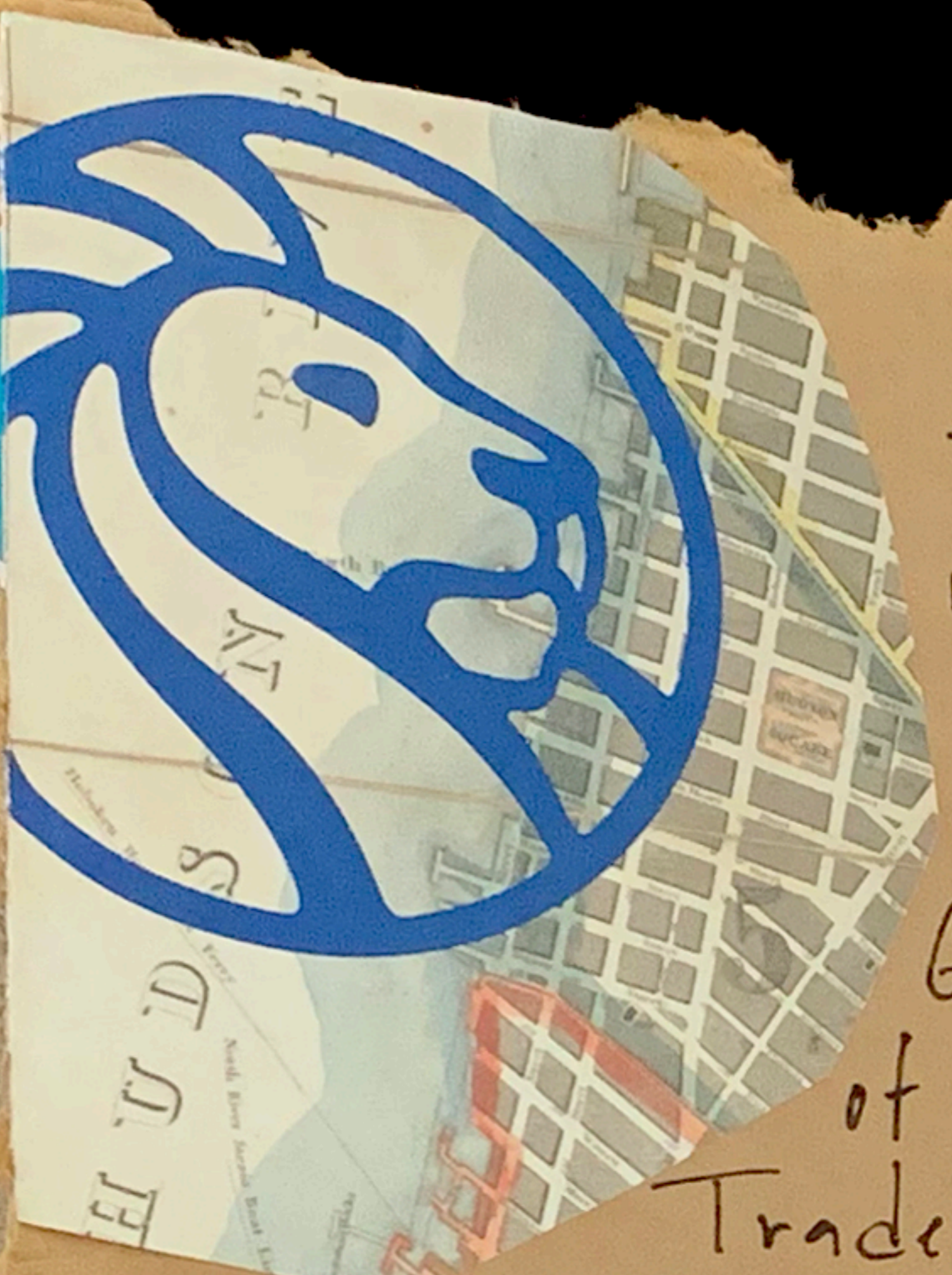
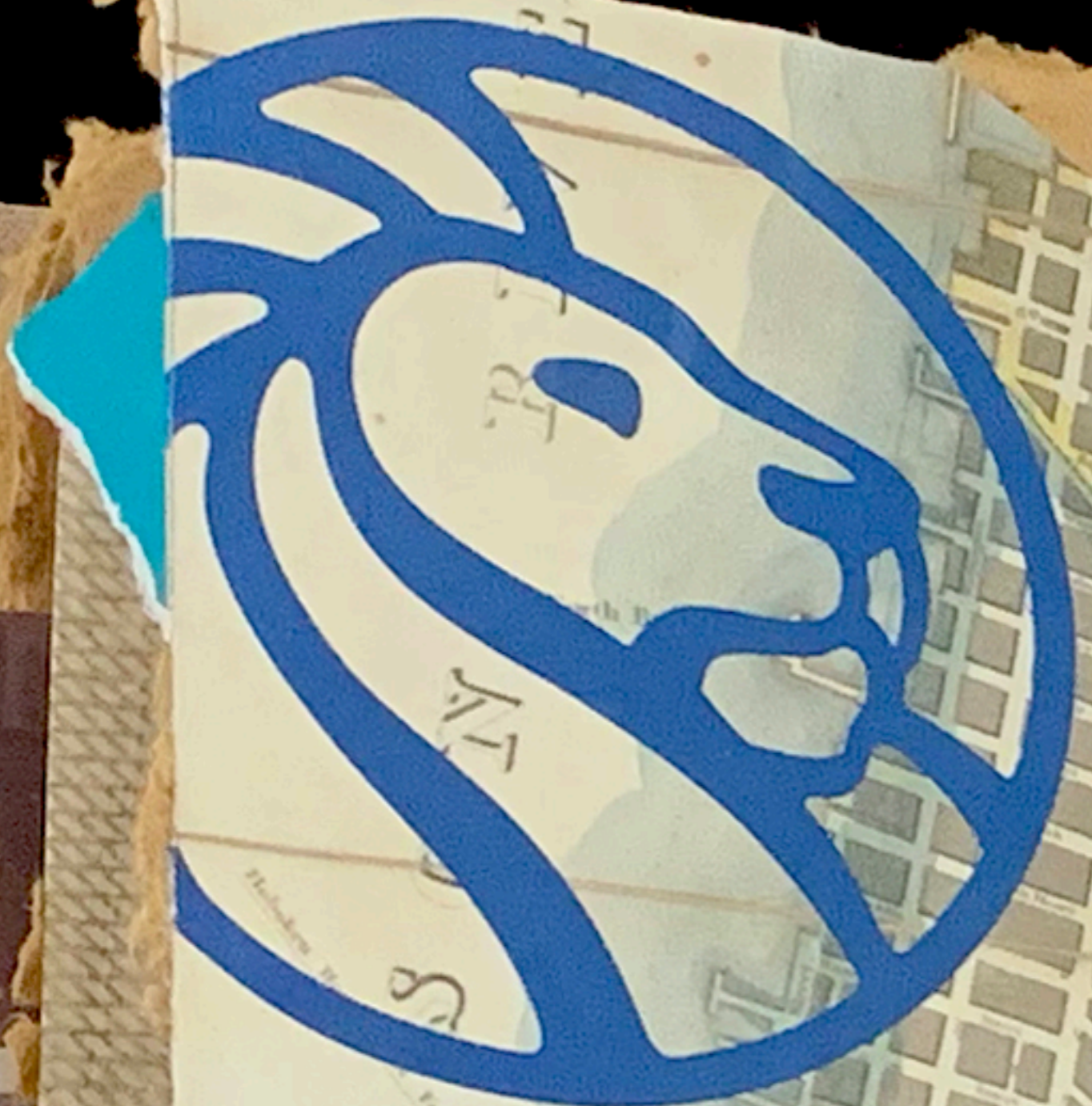
OF A LONG LEAF.



VII  
BROADWAY

IF FIFTH AVENUE begins in the past and ends in the future, Broadway begins in the strident present and ends in Albany. But we must preserve the municipal amenities, and confine ourselves to Manhattan Island, on which Broadway is as the central vein of a long leaf.

BROADWAY IS THE CENTRAL VEIN



This time of  
roaming from  
the Grolier  
Club to the  
General Society  
of Mechanics &

Tradesmen, then  
to the NY Public

Library  
then the  
Morgan  
Library  
was pure  
bliss.

*The Library*  
OF  
THE GENERAL SOCIETY  
OF  
MECHANICS & TRADESMEN  
OF THE CITY OF NEW YORK  
EST. 1820

# Picture Collection

I could walk for miles  
and miles with no path,  
and observe, ask questions,  
take pictures and  
make  
mental  
notes.



It was  
heaven,  
and I  
was learning.



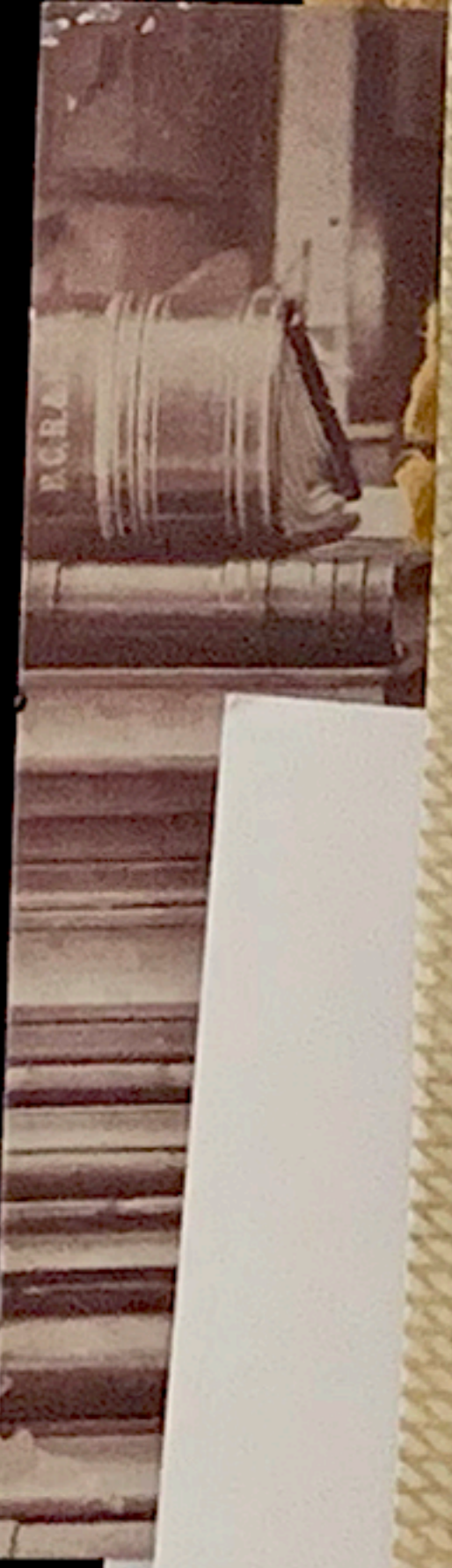
New York  
Public  
Library

Picture Collection  
5th Ave @ 42nd St  
212-340-0878  
picturecollection@nypl.org  
nypl.org/picturecollection

**Programs & Exhibitions**  
Stephen A. Schwarzman Building &  
Mid-Manhattan Library at 42nd Street  
NEW! Made at The New York Public Library p. 6



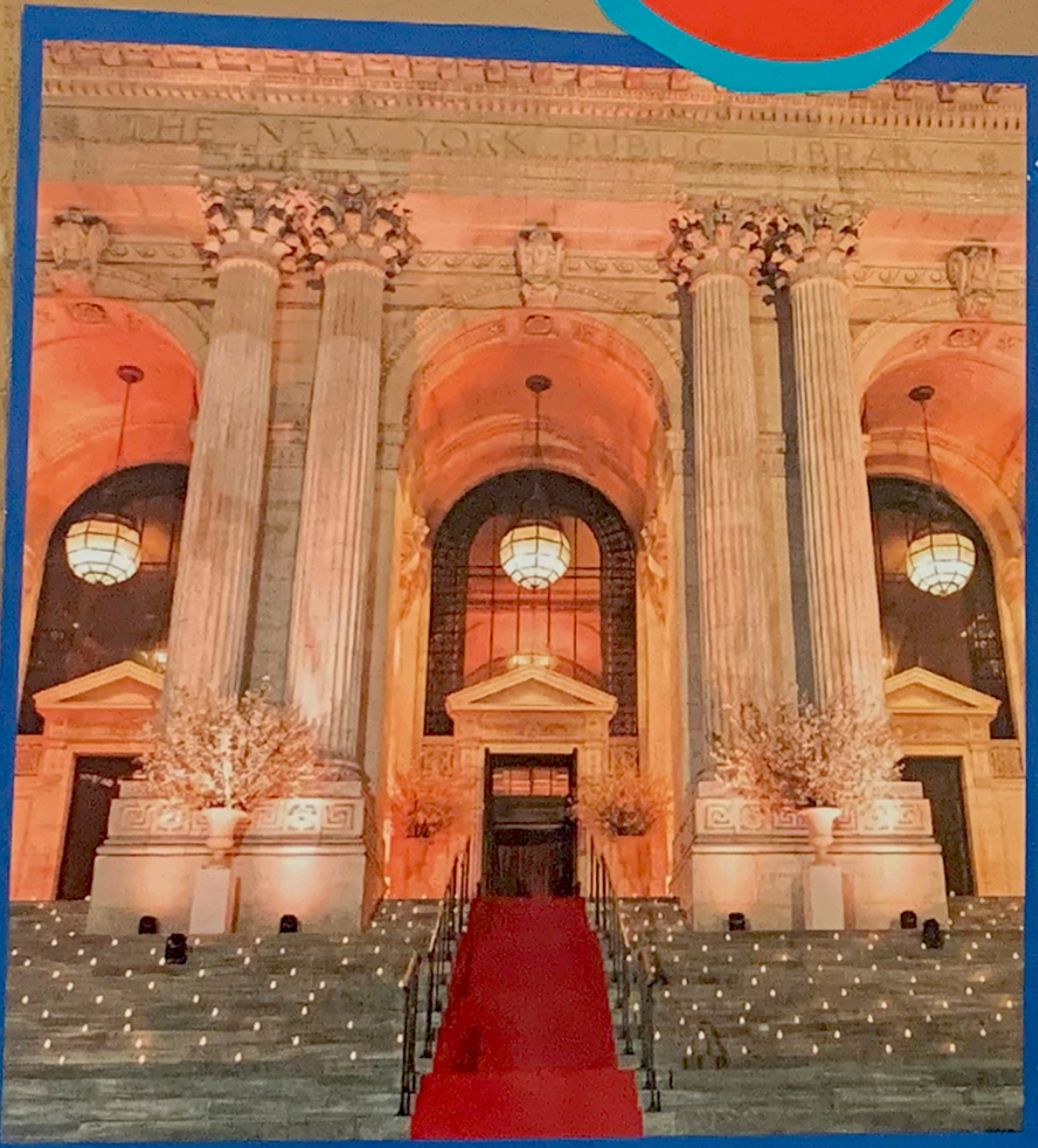
New York  
Public  
Library



FIVE  
THE I  
Gwladys  
Songs fro  
Guild of  
David M  
Duke Un

Winspea  
David M  
Duke U

I skipped the guided tour of the NYPL because the docent kicked it off with



EXHIBITIONS

### J.D. Salinger

OCT 18, 2019–JAN 19, 2020  
Schwarzman Building  
Wachenheim Gallery, First Floor

The New York Public Library is delighted to host an exhibition on the life and work of J.D. Salinger in celebration of his centennial. Organized in close collaboration with the J.D. Salinger Literary Trust, the exhibition is the first public look at an array of manuscripts, letters, photographs, books, and items drawn from Salinger's personal archive.



Support for The New York Public Library's Exhibitions Program has been provided by Celeste Bartos, Sue and Edgar Wachenheim III, Mahnaz Isphahani Bartos and Adam Bartos Exhibitions Fund, and Jonathan Altman.

a story about Astor - one of the founders who made his fortune on skinning beavers. Millions + millions of beavers. I left the tour.

Gretchen and I drifted toward the J.D. Salinger exhibit and there was... WALLACE SHAWN!

© E. Michael Mitchell, c. 1950  
On loan from the J.D. Salinger Literary Trust  
Photography: Robert Kato

FIV  
TH  
Gwladys  
Songs for  
Guild of  
David  
Du

Wings  
David  
Duke

Total fan girl, I said "Wallace Shawn!" He smiled. Then in the exhibit I was reading a letter from Wallace Shawn's father (William Shawn, New York EDITOR)

"A GOOD BOOK IS THE PRECIOUS LIFE BLOOD OF A MASTER SPIRIT, EMBALMED AND TREASURED UPON PURPOSE TO A LIFE BEYOND LIFE."



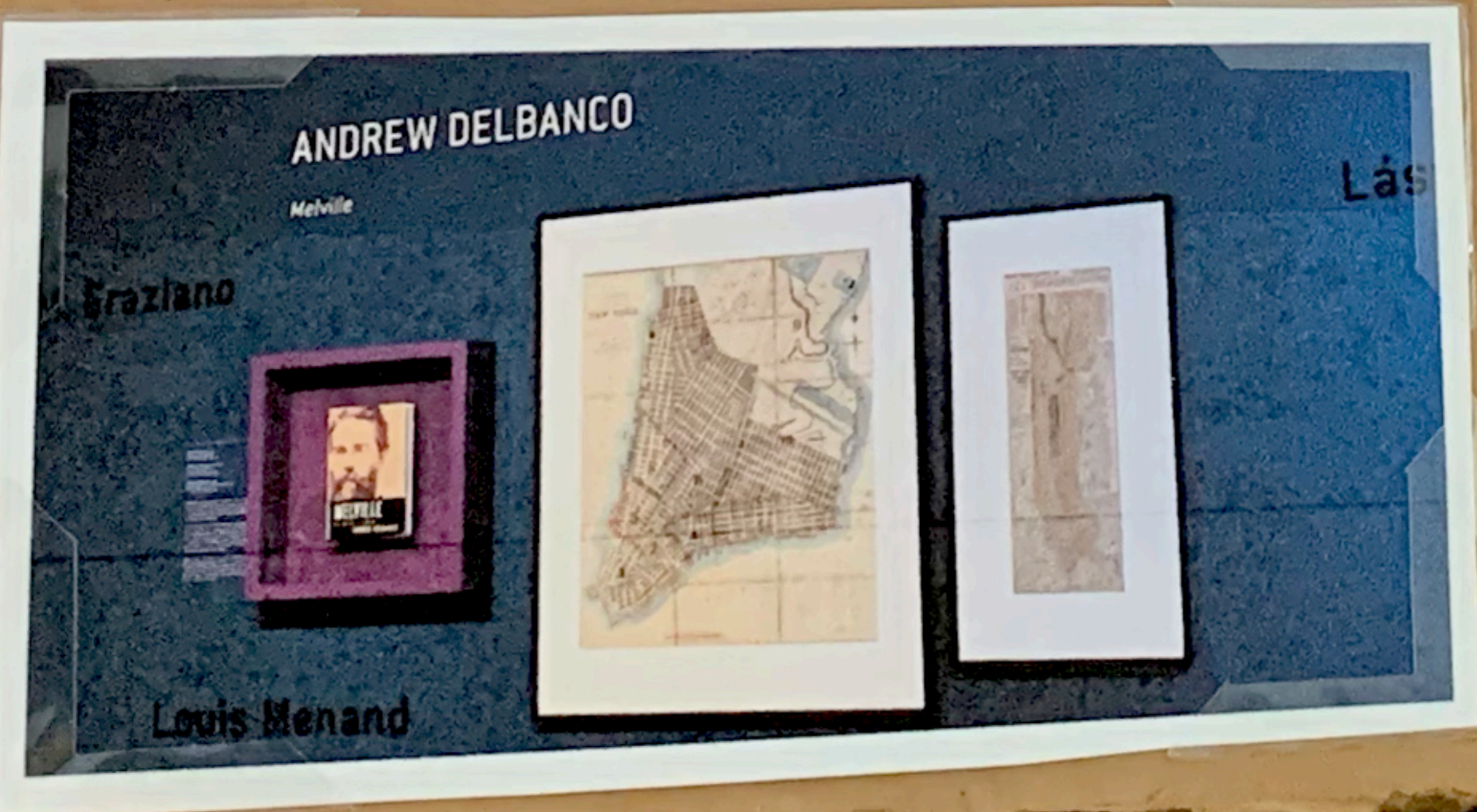
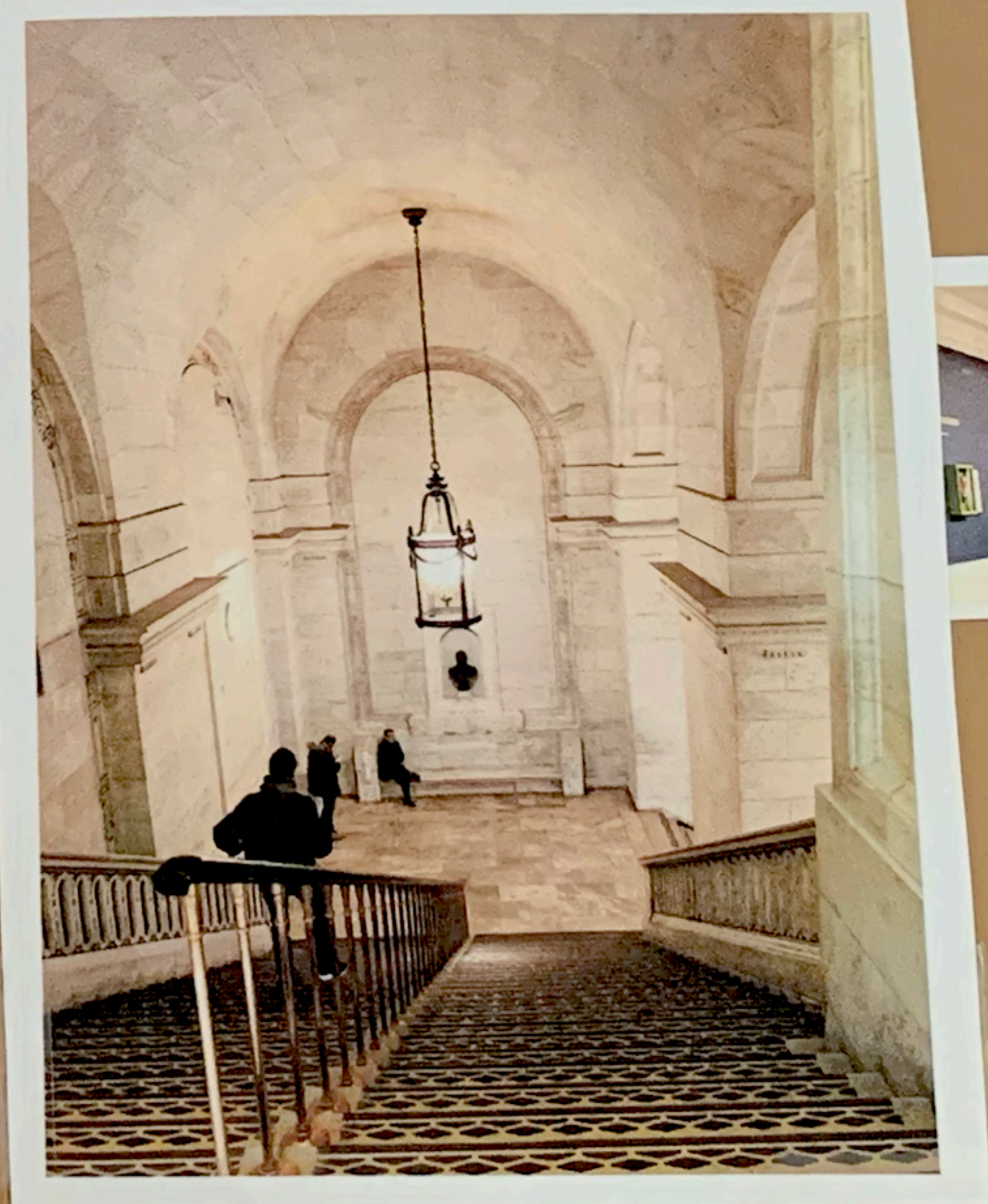
MANY MANY ASIAN TOURISTS IN THE READING ROOM.

to J.D. Salinger and the letter mentions his son, Wallace. I turned to him and asked "Did you know that your father mentions you in this letter?" He did not. Magic NYC

FIV  
TE  
Gwladys  
Songs fr  
Guild of  
David  
Du  
Wings  
David  
Duke

NEW YORK PUBLIC LIBRARY

The work of authors who researched their books was shown in context of photos & texts they had used in their books.  
Books were framed in bright color frames.



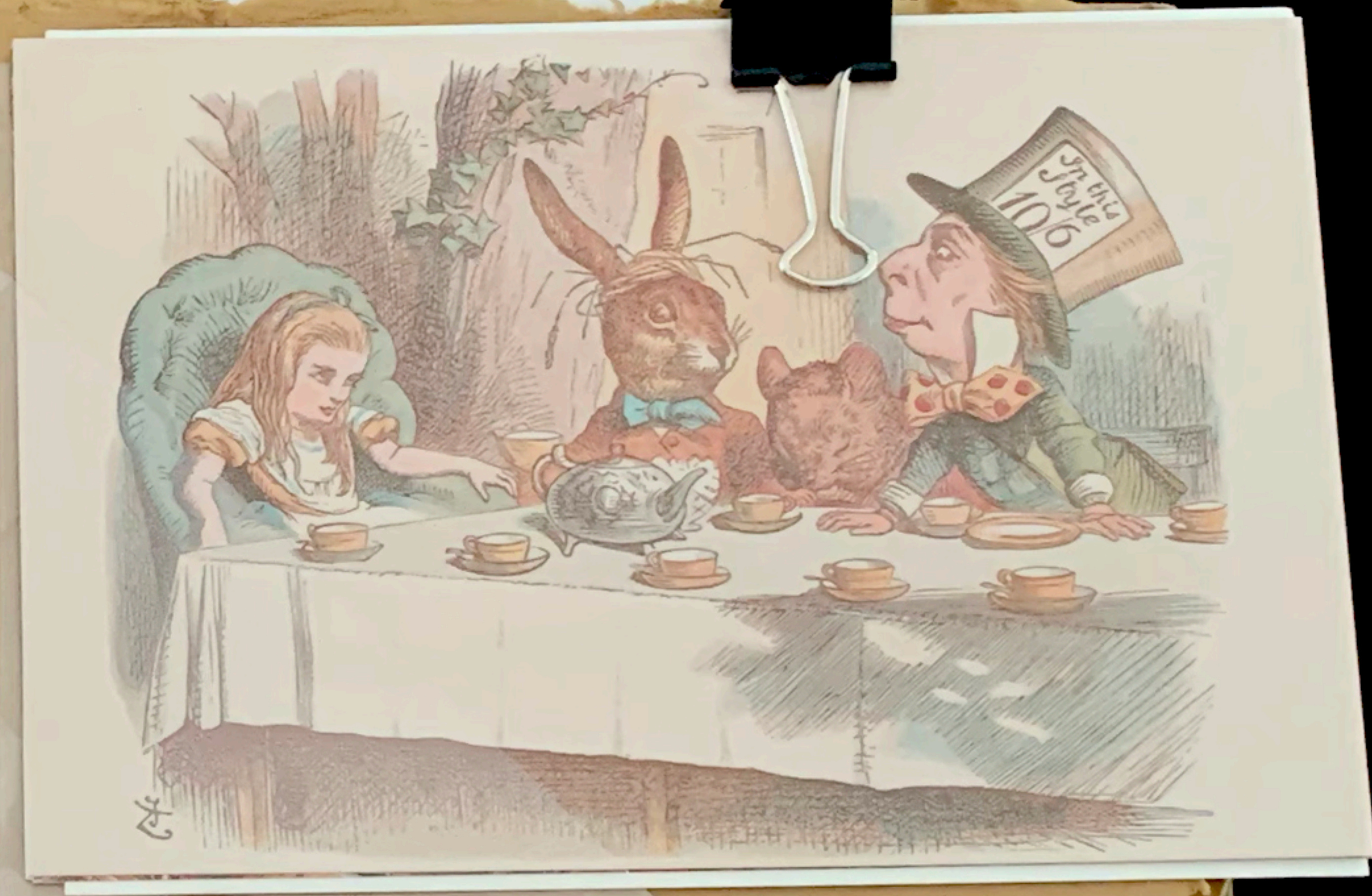
FI  
TI  
Gwl  
Song  
Guil  
David  
Dr  
  
Wins  
David  
Duk

The Morgan



Gwl  
Song  
Gu  
Davie  
D  
  
Wins  
Davie  
Duk

The Morgan  
Seeping wealth, opulence,  
entitlement and status,  
Magical rooms, filled with  
treasures.



Stavelot Trip  
Mosan, mid-tv  
Copper and sil  
Purchased by  
Photography  
© The Morgan

# ILLUSIONS

This contemporary exhibit  
was up while I was  
there. Artist is PUANE  
MICHALS. Quite beautiful.

www.themor

Gwl  
Song  
Gui  
Davie  
D

Wins  
Dav  
Duk

I REMEMBER PITTSBURGH



I returned to Pittsburgh hoping to find the truth of my memories,  
and that part of me that I had left in those hills. The city seems  
a place that I once dreamt about when I was young, and beautiful  
and full of promise, yet not all the same. Pittsburgh is a hard and beautiful  
place that I call like a well and mother may still full of her strength  
but a little melancholy in his wisdom.

## Image and Word

I must write this now,  
this very moment.

While I am still foolish,  
Before I become sensible again,  
and know better,  
and while I am not afraid  
To say these things out loud.

This

Long, long ago, before people were born, squirrels ruled the world. There were great squirrel kings, who were wise and kind philosophers, and all the other animals loved them. But something bad happened. They became greedy. In those days, nuts and acorns were considered valuable like gold and silver. Some squirrels became selfish and collected large fortunes of thousands of nuts. Soon they all began to spend more and more of their time collecting walnuts like misers, and they forgot how to govern and be wise. At is why ~~we see this~~ we see this in parks today still hiding nuts. - one told them that are of value anymore. If you stop ask one if he knew that his great ancestors ruled the woods. I don't know what you're talking about.

# MET BREUER

Home is a Foreign Place:  
Recent Acquisitions in  
Contexts

Varied and one of  
the most beautiful  
exhibits I've seen there.

**EDGAR HEAP OF BIRDS, HOCK E AYE VI**  
Native American, Cheyenne/Arapaho,  
born Wichita, Kansas 1954

*One Who Stands on the Earth*, 1990  
Enamel on steel

Edith C. Blum Fund, 2009 (2009.430)

*Returning Clear Voice*, 1990  
Enamel on steel

Gift of Edgar Heap of Birds, 2009 (2009.440)

*Scarlet Face*, 1990  
Enamel on steel

Edith C. Blum Fund, 2009 (2009.700)

These works honor three members of the Dakota people who—along with thirty-five others—were hanged by the federal government during the United States Dakota War of 1862, a conflict caused by U.S. governmental treaty violations and hardship faced by the Dakota owing to white settlement on native lands. Occurring in the region now occupied by the state of Minnesota, it was the largest one-day mass execution in American history, long glossed over or expunged from dominant historical accounts. Heap of Birds calls attention to this injustice in his work, which takes on both memorial and activist functions. By appropriating the graphic treatment and straightforward, institutional language of official signposts, he publicly commemorates these individuals in their native tongue. As such, these works perform a critical task: they reassert a buried history, countering the dominant culture's amnesia in a manner that is subtle yet hard to ignore.

HONOR  
**Ma-ka'ta I-na'-zin**  
One Who Stands On The Earth

DEATH  
BY  
HANGING

DEC. 26, 1862, MANKATO, MN - EXECUTION ORDER ISSUED BY  
PRESIDENT OF THE UNITED STATES - ABRAHAM LINCOLN

HONOR  
**Ho-i'-tan-in Ku**  
Returning Clear Voice

DEATH  
BY  
HANGING

DEC. 26, 1862, MANKATO, MN - EXECUTION ORDER ISSUED BY  
PRESIDENT OF THE UNITED STATES - ABRAHAM LINCOLN

HONOR  
**I-te' Du-ta**  
Scarlet Face

DEATH  
BY  
HANGING

DEC. 26, 1862, MANKATO, MN - EXECUTION ORDER ISSUED BY  
PRESIDENT OF THE UNITED STATES - ABRAHAM LINCOLN

**ELIAS SIME**

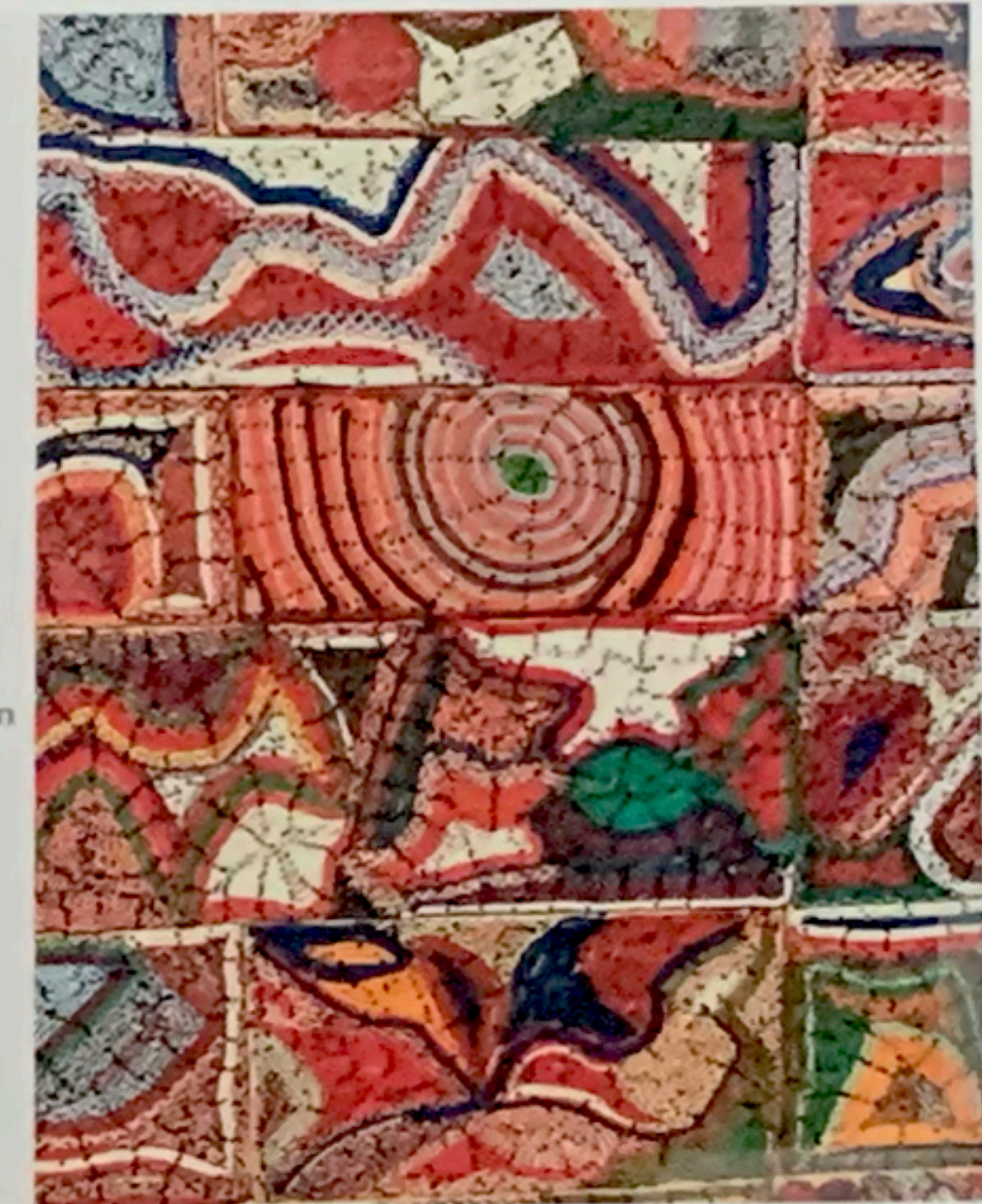
Ethiopian, born Addis Ababa 1968

*Tightrope 5.1*, 2009-14

Electrical wire on panel

Purchase, Lila Acheson Wallace Gift, 2016 (2016.38.1-89)

Sime's practice integrates approaches to collage and assemblage with West African craft traditions of weaving and braiding. Sime typically sources his materials from the Menalesh Tera (translated as "what do you have?") section of open-air markets in Addis Ababa, which are often filled with discarded computer parts and other e-waste from Western countries. To make *Tightrope 5.1*, he braided together discarded lengths of brightly coated copper electrical wires using a technique he learned from local women, who also collaborated with him on the work's production. In this composite approach, Sime critically underscores the powerful effects of transformation and highlights the recuperation of technological refuse that flows out of centers of finance and global commerce.



**DONNA CONLON**

Born United States of America 1966

*Coexistencia (Coexistence)*, 2003

Single-channel digital video, color, sound, 5 min., 26 sec.

Purchase, Latin American Art Initiative, 2017 (2017.703)

Influenced by her academic background in biology, Conlon often focuses on natural habitats and organic systems, which she connects with ongoing debates about environmental sustainability and the ironies and marvels of everyday life. In *Coexistencia*, a group of rust red leaf cutter ants transports plant fragments in forests surrounding Panama City, where the artist lives. By focusing on ants, which alongside humans have among the most complex social structures, and by painting national flags and peace symbols onto the leaves, she turns an unremarkable occurrence in the wild into a political statement. Made in solidarity with anti-Iraq War protests taking place around the world in 2003, the work takes its title from a quote by the Indian Prime Minister Jawaharlal Nehru: "The only alternative to coexistence is codestruction."



For sound enhancement, plug your headset or neck loop into one of the jacks beneath the screen. Headsets and neck loops are available from the Book Bar in the Lobby.

BRILLIANT WORK.

FRIDAY evening, 01.10, 2008



I rushed from the Met Breuer  
to the Met. It was that  
magical time in the  
city before dark.



Judy and I met on  
the second floor  
balcony for drinks +  
then went to Cafe Sabarsky.

Jan. 13, 2020

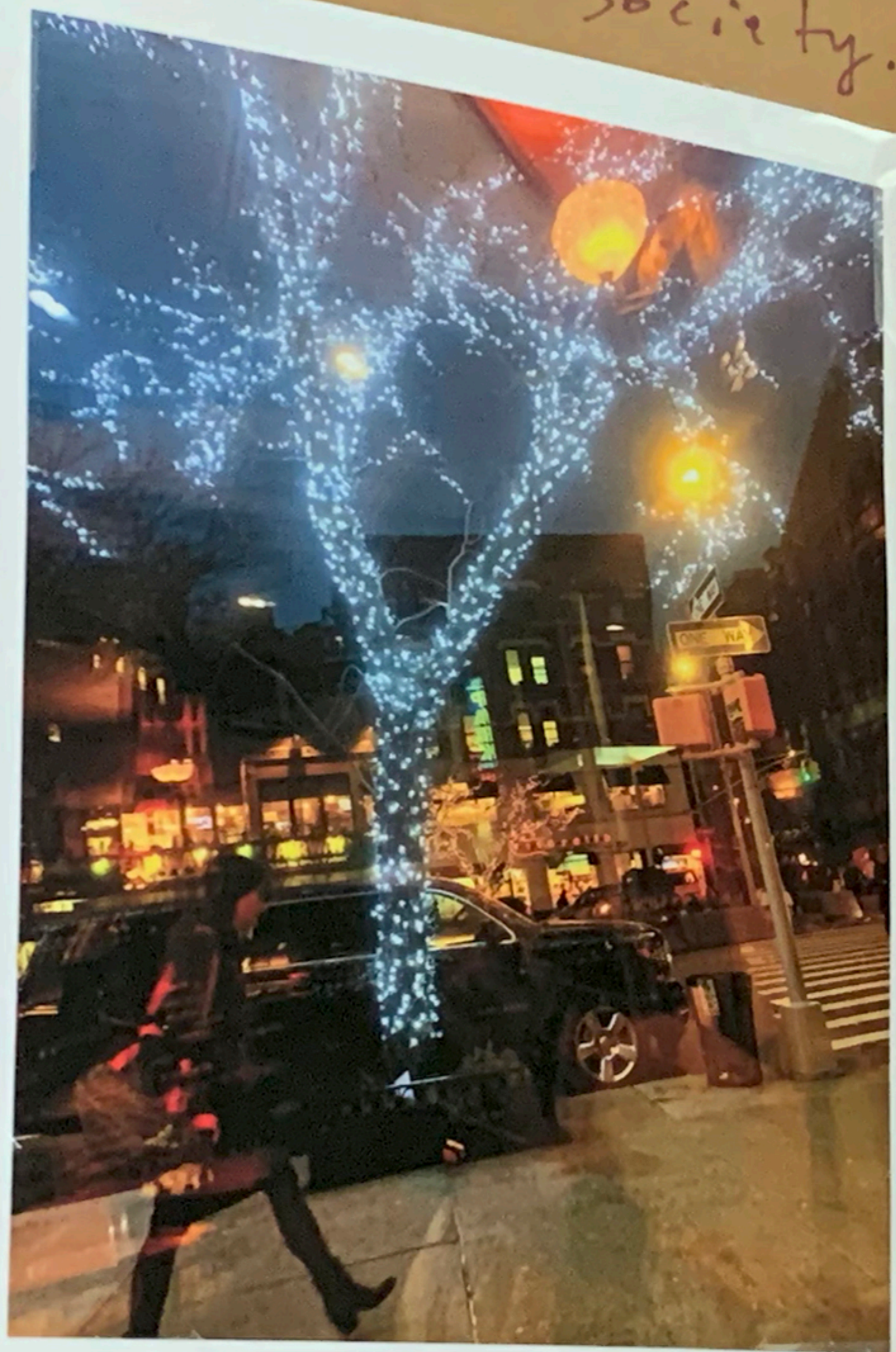
Back in Dallas.  
The waves of  
well-being are a  
memory to be  
conjured up in  
the midst of  
responsibility.

New York is  
distant. Turbulent  
plane rides away.  
I'm reminded  
of Joni Mitchell's  
song. "I was a free

man in Paris."  
Briefly, freedom  
again. A taste.  
A recollection.

A recognition.  
And today,  
waves of sadness,  
Momentary. This  
world. The many  
opportunities here  
that keep me  
from free floating  
flying peace.  
Re-entry into  
responsibility here

Photo taken evening of  
01.07.20.  
After walking to NY  
Historical Society.



Sitting at a window  
table in Viand Cafe on  
Broadway, near the Beacon.

Photo taken morning of  
01.08.20.  
After three joint re-  
placements, it was all  
worth it to do this  
walk again.



Walking thru Central  
Park - on my way to  
meet + Gretchen for  
Crolier Club exhibit.

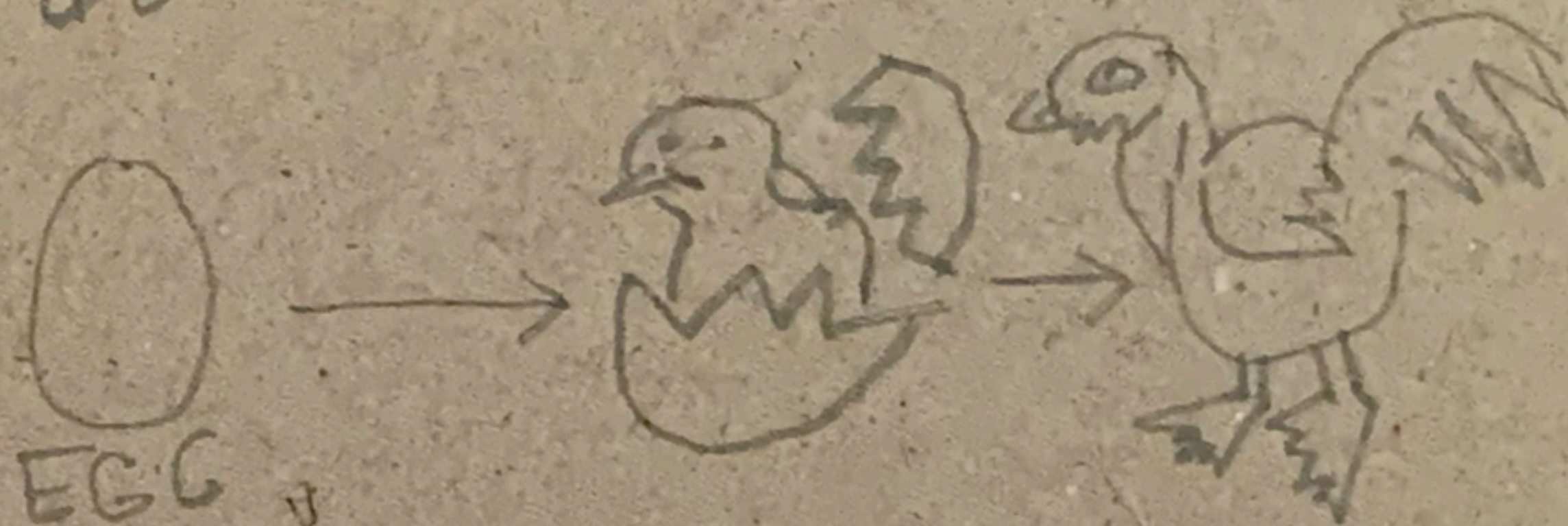
Stavelot  
Mosan, m  
Copper an  
Purchased  
Photograph  
© The Mor

www.the

Gw  
Sor  
Gu  
Davi  
D

Winc  
Davi  
Dul

How much magic  
do we need?



From Beacon Hotel room.

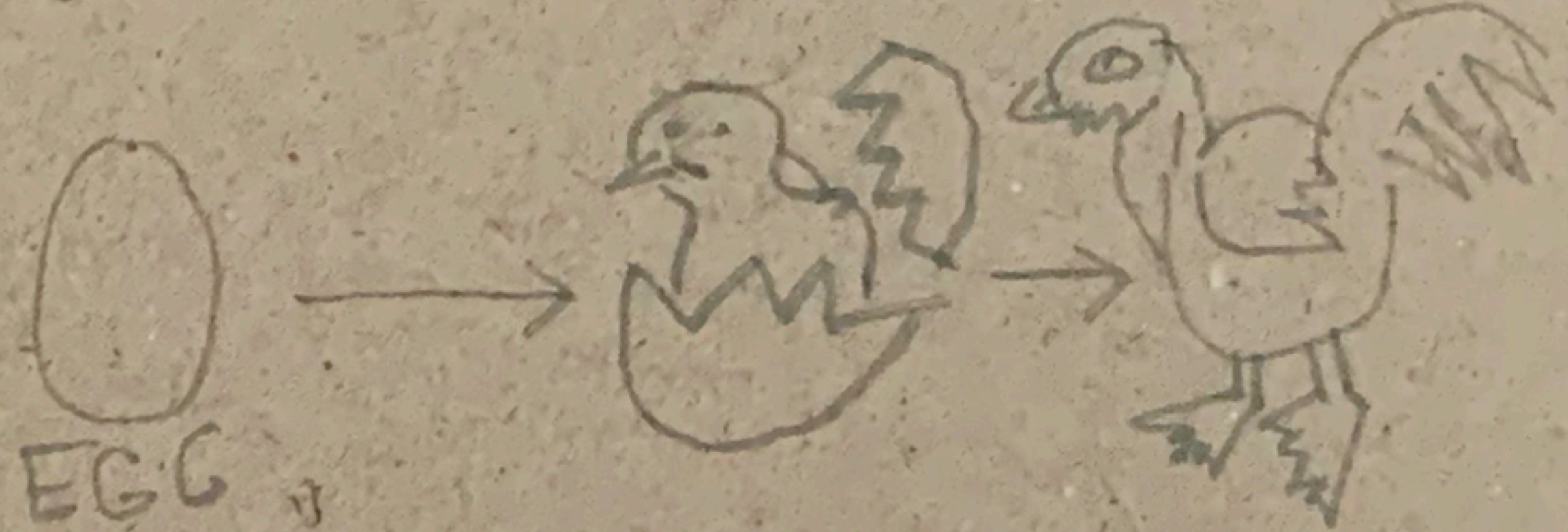
Staveland  
Mosan  
Copper  
Purchas  
Photogr  
© The M

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How much magic  
do we need?



From Beacon Hotel room.