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Dearest Eliot,

I was so glad to get your letter of Dec. 13, '84. And very sad to read that arthritis plagues you too. Even worse that your operation is still bothering you. I know very well the discrepancy between the "inner age" and the physical decline of the frame. This causes me often to overdo things and then to observe surprised and indignant that I am not up to it. When I read of all the things you are doing I know that you know what I mean.

Goggi is here and we wish things in Argentine were as hopeful as you so friendly imagine. They are not.. If there were a slight opportunity in America or Germany* he and his family would very much like to emigrate. I shall not describe the complications why this seems almost impossible. Money, of course, is one of the worst obstacles. (or rather no money). Goggi who is my agent in South America has also approached various Museums and dealers in Germany, where he was before he came to New York.. He showed some Ringl and Pit Bauhaus Photos and some of my later black and white and a few Iffies. All three groups got a very good reception.

Concerning the Iffie set at Sander: I spoke to him. They really never were his cup of tea, and he will do with them whatever we decide. I had in mind to show them to Ewing of ICP as soon as I feel enough energy. Would you object to any possible use he might have for them?

I am very confused about our Iffie situation. It would mean so much to my peace of mind if you could help me to untangle it.. The prints at 321 which you signed a few years ago you gave me as my own set. Whose is the Sander set? What should be done with it? Sander once sold 5 prints and you and I shared the proceeds. But I am concerned about more basic things. Goggi one day will inherit my worldly goods and already starts to act as my agent. He shares my Iffie confusion. You have changed your Princeton-bequest over to Amon Carter. The disappointed Princetonians got 100 prints from you. Are there Iffies among them? In what way are you still keeping to our agreement as expressed in the gurrriculum of the "Intimate Landscapes" book about the Limelightshow:intentionally displayed without identifying their individual contributions....."? Are you making the new Iffie set under both our names? At some time you expressed your wish that I use my b.&w. photos under my name only. There is no problem. But what about the colorprints? F.i. it has been suggested to Goggi in Europe to produce a small catalogue or booklet of my "work". I am against it, but if I consented or was not in this world anymore

it might contain some Ringl & Pit Bauhaus photos and my later pictures and I would like to have some Mexican things in it. Black and white as well as color. If anything of that sort came ever about or if an Iffiebook should ever become a reality, I wonder how the collaboration would be treated. Especially if we should happen to have left this planet. From my side through Goggi or whoever is doing anything about it, I would do my best to preserve our agreement. Who will inherit your Iffie material (matrixes etc.) Are they aware that this was a joint adventure? If I seem to make a mountain out of an anthill, please, cut me down to size. We have never had more than mutual unofficial agreements and I simply don't want Goggi or anyone get into legal difficulties.

Yes, it is peculiar that battered vintages are more precious than new prints, even made by the photographer. I find it often very distasteful and a racket. Well, maybe we are by now vintages ourselves. Old and battered but infinitely precious.

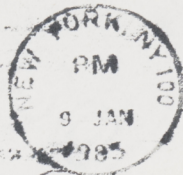
Dearest Bu, please help me solve the Iffie confusion. (I was right about the Mongele.)

With all my best wishes for your health and with much love

B

How is Aline? Greetings to her.

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