

93

CANADA

93
ULTIMATE COSRS

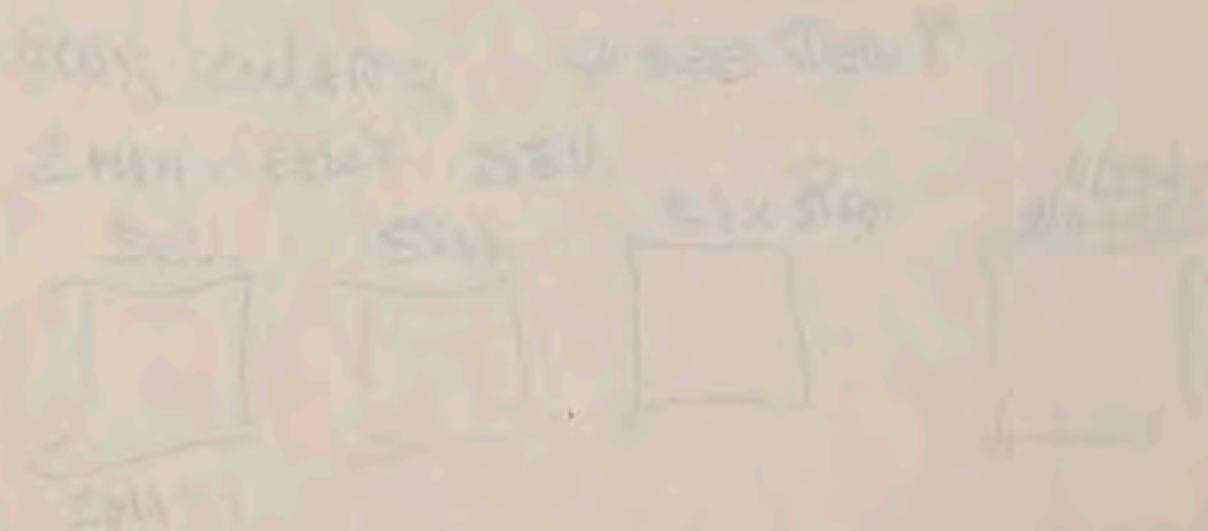
CANADA 93. oddfe. workshop
Sebastian / Pedro BEASPEO getting
vertical axes

Basic

S K E T C H B O O K

Diario de viaje de Juan R13
Francisco Lofello.

July 10 - Toronto Airport.
 Waiting for somebody to pick up. It is a
 long walk to the next boarding door, NANTUA
 flight #953, to Fdscoutu, via ACUTAC. CANADA
 in 3 hours - No puedo apoyar en mi pie tod
 ra de duele, des pues del accidente ocurrido
 el viernes pasado, un pedazo de vidrio, que
 ito en mi pie. Me llevaron al pie y de
 jaronme reducido a una sola de piernas,
 +1 Trans, entre los largos corredores del
 aeropuerto. La hija de mi hermana, como la
 iba pronosticando, que nos veriamos de nuevo,
 cuando usaramos bastones, para caminar.
 La cameron en el taxi, entre las cosas y el dolor de
 la pierna. Me pronosticaba un buen viaje. - Era de 33
 pero que lo pasara bien, des pues de tener trabajo
 y 9 dolores de cabeza, sacando, ademas
 +1 Radia.



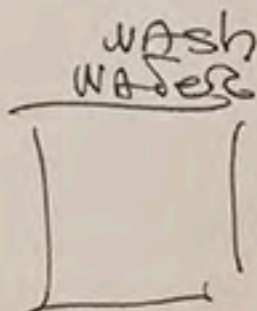
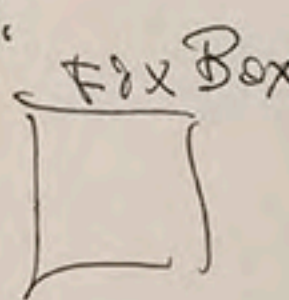
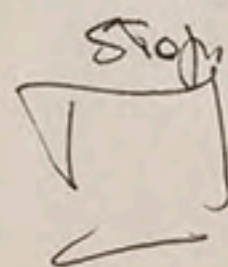
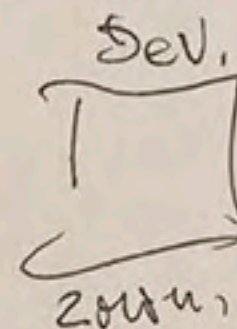
Monday / Clares 1st day, L. lim. pda. Las deudas,
 estos estóreo y no quise tomar una bomba
 el grupo parece abarado, la foto, h. nee
 vido, peeld xonate. — lo de por causas
 pades pataoos. T x V - ddoos, no
 cedao mucho apacho, con la historia
 del libro y de los dos prescraforde
 la historia que voy a escribir sobre
 este workshop. — un montón de peds
 con decadas sorpresas.

El Ti, un tipo / elabacan, el Aceto de
 carga, el australiano, el Tóxico y sedobdo
 Fuji GA 100

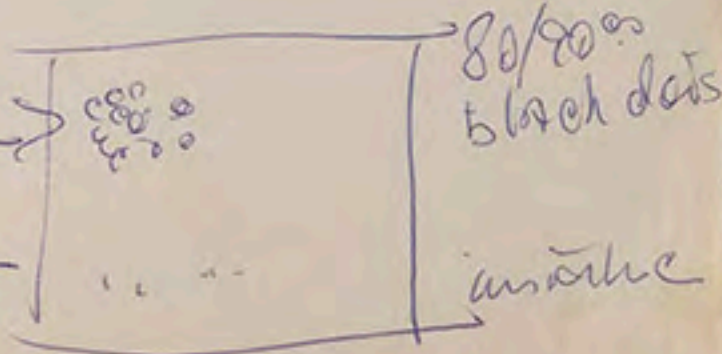
Dev. 2.50. / 1 p. WATER Temp. 24 deg.

osg culars. 4 see Text

2 min. cont. DEV.



dots in black
and white
areas.

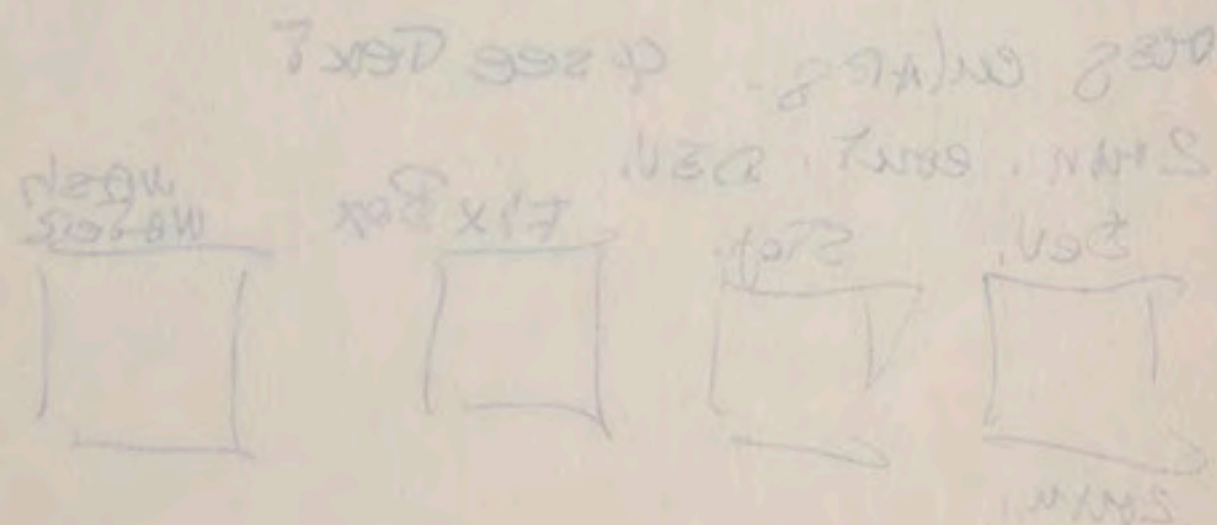


Tank
solcouglue.

increasing Dev. Time $\rightarrow$
decreasing " " $\leftarrow$

Dev x exposure ratio

001 AP 1/07
250 2 130
9



2 x 2 2 x 2 2 x 2 2 x 2

plate 9 + 12 Tank

Para pegar tanque / Silicon +
Weld on Acryle #3 #2 (IPS)

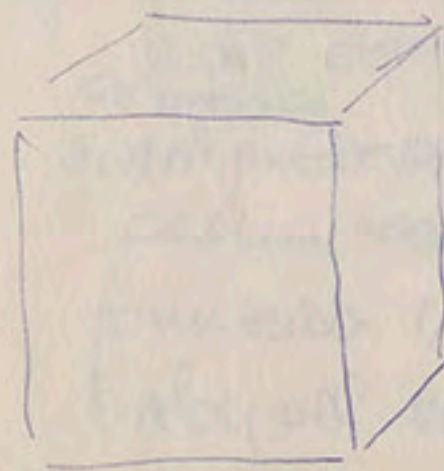
Bolleta con aguja.

Bog Tank need 1" plastic

En la constr. limpiare acero de
Silicon

Base / PARADIS / REFUEZOS
FRANC.

Aguja



TEODUERO

FUTURES

PLATE TONE

Shine for reg. DE grease plate
on NO MAX FLOOR (USAR VERTICALLY)
2 plate tone technique

Speedball

WATER SOLUBLE

HUNT

SERION FLOOR

future + blue indian ink (true color)
1/2 T. spoon

USAR como
se made

Antipolar sep, exp,
cellophane

Ammonia 1/50

Baby oil vasline resist,

Degrese

I Hard ground — 2 FUTURE "
OR "Durashone"

Measure with thickness

Positive Acquistion
Sunblast.

Back making potential
sand paper, etc.

Coating the back of the plate with MAS
King Tape.

To take off TATS use hot water.

2 Screen filler 4 ft. ground
degere plate apply 4570 w. WATER
precluded w. WATER + brush
removed by ammonia solution
work on Feeder side

3) Reverse Acquistion 4570 Screen
filler

Glass → non glass glass
PATTERNED / FIGURED glass

(glass treated with acid.)

Following Text on (Japan)

equivalent to patterned or figured

A.G.F. Co in USA.

Made non glass glass.

(perf glass)

2^{do} día de clases. martes Julio 1993
Puede decirse que el período es hinchado por las bo-
las, como siempre por todos lados, a fin de
los tratando de sacar provecho del dinero
invertido, el judío de Shand y el orate,
conde Kousas, y no jodidos en su persona
depravada de comportamiento, era lo contrario
de saber, usar baston y silla de ruedas, era
el fantasma que me había perseguido tanto.
Idemigo, temiendo quedar ciego por el resaca
de sus días, en la confusión del estudio,
al 2^{do} día, perdiendo todo el interés en las
recetas caseras del maestro, por supuesto
se fue desplazando en su mundo interior,
observando el par de queveres bullosos
y ruidosos, el resto es + bien muerto.
No poder ver, el profesor me espere
de jayaso, que le fue a besar el culo a
los japoneses. Soy un divertido cuando
con sus demostraciones temerarias usando
el brida preso y un ped. Acilides para
sus traucos interocutis, en el fondo es
un charlatán, un down descomulgado,
quiere decir que se creyó la vida.
Estoy de nuevo aburrido, del tipo
grupo de ovidios es para tratando
de adquirir los secretos baratos de
un payaso de espectáculo de provincia.
Con su acento australiano y el acento
de egipto, es todo un personaje de
Avancés jellaco lo.
Si no se da cuenta el me autodejé
A ITALIA, voy a presentar un espectáculo
lo muy diferente, el de la brujía con
pauze y de una jorruca venenosa,
ante un público numeroso.

Seer el clown de la cobardía, y ser oír
otro sed's de memoria rápida, no es lo
voto a la seducción — como no podrá tra-
bajar en su estudio y en su carrera
como un preso de gratitud — de
siento que soy tan frágil y su poder
de ser de un vicio a la verdad, su
juego.

De estar causando la veuda, de la herida
en su pie, de su vida pasada y pre-
sente, Tal vez se podría ejercer en
el amor y que se terminen este ma-
to. — Sin la cosa de ser oír ser oír
todo todo el día y sin muchas es-
peranzas de emprender una nueva
vida — la cosa, a todo ser oír, no se
olvida, no se deja — es el mejor re-
medio contra el aburrimiento —

Debería transformarse en una ojea
sola y breña y produce desechos y
problemas a todos los que se rodean
a proporcionando su vida de plata, que
se va a durar tan poco.

PAZ ROVER

where the day never ends —
Alfara entre de las cinco y la Cruz de Alhambra
las 11 por. es realocente paz y cordato entre
Jim y Morcia, rods pades putativos.

Recipe

True mix sensitizor

30 grams P.D. AD 1 liter

(solution
at absorb 1/2 for 1/2 hr)
Keep it away of children's

(strongest + lasted)
As, glycerine

1) 1 liter of gelatin - solution

2) 112 grams - Knox

3) AD

400 ml. - of sensitizor
+ good color blue

4) 600 ml. Boiling water

the more water you add the better is the
solution.

Gelatin red - Lipton Co.

3 liters of solution
dye 1/2 + 3

30 gram per liter (Potassium dichromate)
^{salt jar}

30 gram of Potassium dichromate per

1 liter of water - 400 ml. sensitized
solution per liter
+ 1/2 spoon of True color

mixed slowly

Procedure 400 ml.

112 gr. Gelatin + solution + boiling water
AD True color And put mix in a
double boiling

He llego a quedar dormido de aburrimiento en
empacando la coquea, como en ballo y torcedor
mos como budo en el ay que se desordenan
los ojos de y van a dormir sobre
pod coloruq a swt - que para q. medio
tee spoon - archetery. degen de la brie
convierte blue true color F.D.C.

5 y 9 color
110 degree water Temp.

Hydrometer / Pot Temp
Thermometer

Sun exposure
Vacuum cleaner - Table

Acid at 750
Fould chloride ident Temp.

Hydrochloric Acid solution:

Very ANHYDROUS substances

Este es el grupo de gente + antipática que se ha
tocado de conocer - o no recuerda ingratamente
sus cosas en el P.A. Q. Center. Todos corriendo
desesperados de las de los indios del down
No te dan ni siquiera la oportunidad de pre-
sentarse, es realmente una gran oportunidad
para bostezar y descansar del pie sobre la
cruza, la quevona de L. entre el lado y, es hu-
mana y pesada. Aplaudiendo fuertes en su plan-
che que seguramente va a resultar una gran
cagada, total lo loco corriendo enajena-
dos, haciendo quevadas, cagándose,
con viajeros medievales.

Sobre todo de, o no hucha, con el hacha Abiet-
to, opinando, preguntando, que quevon +
cuidado, el fondo de ordena, Tal vez no
debería de haber oído - pero en el fondo
es mejor que estar sentado en el sofá
Aspirando loca y pelando con el - A
quién por lo menos, oído en vida con una
cuerda pesada. Aburrido, es la
palabra clave. Esperando que su pie se
mejore del accidente. Estoy aburri-
do, realmente aburrido. Que le oír
a hacer, luchar con la su adicción y
esperar, siempre esperar que mañana
salga el sol.

Glenn Norma Dege preñado a busear.
en la casa algunos no siento bien, Leo,
concurso, como bien y de la la sensación
de vida familiar algo que desde hacer
muchos años, no ~~se~~ experimento.

In ASA Tungsten oada, oedtaue, bueas
vergas y Trabajo ena de Tengu gams.

Probleers:

Sensitizer,

BAUER STABILITY

49° $\downarrow$ CHANGES WITH ROOM TEMP.
(MEASURE GUIDE.)

HEAT - FE CL3 - 75°

500 dots screen

HARD GROUND METHOD

INK ROLLED INTO THE PLATE (BLUE INK)

DIRECT METHOD

BLACK
(12 hrs TO DRY)

Working with gelatin emulsion

REWORKING THE RESIST AREA (INTAGLIO AREA)

Press the ink in TOP OF PLATE
exposing open lower to acid.

SPRAY Ni AFR brush

clean AFR brush with Fantastie

SPRAY Acquaion T

COMBINATION OF TECHNIQUES

deriving plates with reg. oil.

INFORMATIONS PARA ENTINTADO

PARA que a tinta nãe seque usar PAM
(non stick cooking spray)

JINTAS

DANIEL SMITH INK

4130 1st Ave South Seattle

Order 800 426 6740

importante
+ estamper

PARA limpar com a Tinta para
Acetate de limpo (- hot plate)

SETWELL COMPOUND

MS 679

(caution spray)

MADE BY HANDICAP
(inks & chemicals)

Chicago Ill 60604

⊛ PARA limpar planchas usar
Acetate vegetal AMOLTA / COMPOZ
(STAZOLA)

SOFTFLOWER OIL

Terminar limpo (excesso acetate)
com Jantas Ink all purpose spray cleaner.

puntas (p dibujar en las planchas) *

STÄEDTLER MARS 780 QS.

El profesor había empezado mal desde el desayuno, una pregunta, se iba a ir a visitar al doctor y yo contesté con un recordando NO - Después habló de nuevo de la idea de nuevo - En el estudio una gela-tona y el acodo, han dado un gran resul-tado, y, después de tratar de cubrir los 2 planchas con folio, el down nos dijo que emplease otras técnicas tipo hard ground. Después de varios intentos de conseguir algo, llegó la hora del almuerzo y nos de-sajaceé del estudio - El prof. está com-pletam. absorbido por el juego de judo de Judo y el. Los dos se decían a sí mismos, que le quitara todo el tiempo consociando de gran cantidad de planchas y no dejan-dole tiempo a Venti, para atender al resto.

Hoy real. de muchas cosas felices y algo BASTA -

Quisiera tanto volver a casa, y olvidarme pronto de este viaje, inútil, en muchos sentidos, no vale la pena pasar tanto y pasar tantas incertidumbres para tener como resultado NADA o muy poco - Es de esperar. Los intentos de hacer algo en la práctica no funcionan, y, un buen prof. debería dedicarse igualmente sus actividades en forma igualitaria entre sus alumnos - Otra desilusión + en su vida de pintor.

AIR PUMP -

3 WAY AIR CONTROL VALVE

Solowave bath tub x Tile caulk

FUTURES (hard ground

for regular x No Wax Floors

Friday 23 (Fish Tank)

Good - glue plunger hardware
(Resden shoes)

Aequatant plates
Screen filter

Spray Aequatant with stones.

~~the~~ CRAYON / Cotho crayon / ⁰ base crayons
CRAYON act as a cover

DROD correct plate defects

hand color (with water colors)

Sand paper req.

collage req. plates with diff sand papers
put together.

CHAPTER FOUR

F. T. 40V3UP.

Sevdedet:

FRAN Gofello

PHOTO-ETCHING_S

20

65⁰⁰ hour

part all

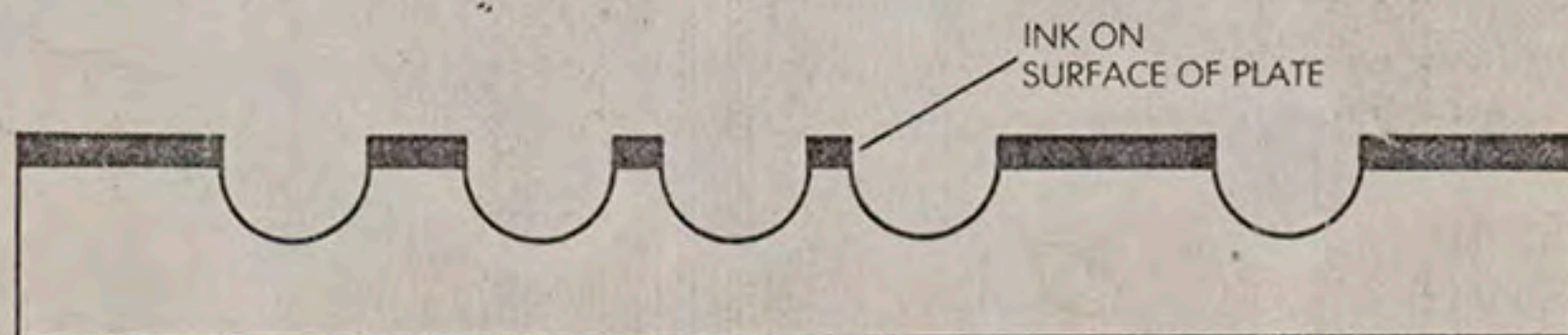
The process of photographically reproducing an image on a metal plate so that it can be etched and thus duplicated by printing has changed little over the past century. A line or halftone image on film is contacted to a plate covered with a light-sensitive coating, then exposed to an ultraviolet light source. Where light travels through the film, the coating hardens. A solvent appropriate to the coating used is then applied to dissolve the unexposed areas. The etch solution attacks the metal except where the coating remains on the surface.

In traditional photoengraving, the finished plate is printed in relief; that is, all the raised areas of the plate are inked, forming the positive image when printed. The areas etched by the acid are nonprinted areas.

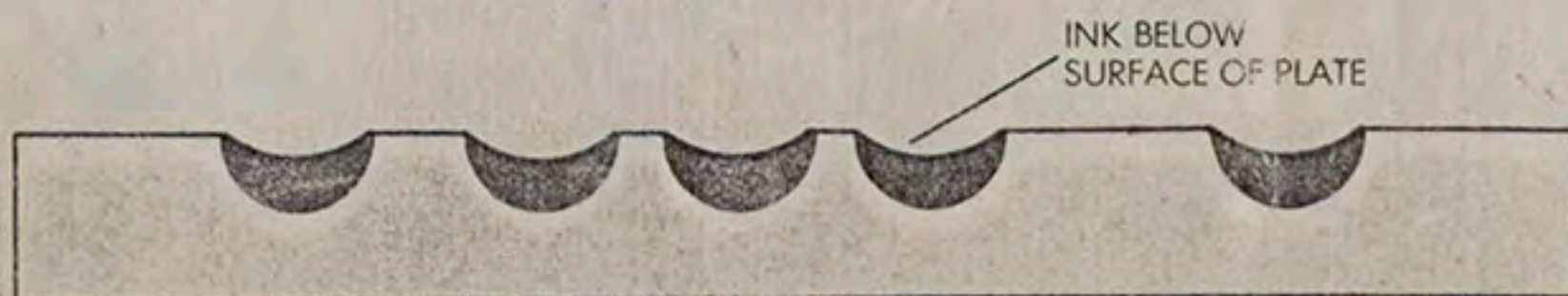
In intaglio printing the opposite is true: everything etched below the surface of the plate is filled with ink, and the surface is then wiped clean so that it becomes the nonprinted area.

In photo-etching it is possible to print the etched plate using both relief and intaglio techniques; one of the resulting prints is the negative of the other.

The procedures outlined in this chapter deal with the production of an intaglio printing plate. These techniques allow the artist greater flexibility in reworking the plate, a richer, more tactile surface, and greater fidelity when working with images drawn directly onto Mylar or another translucent material in place of



RELIEF PLATE



INTAGLIO PLATE

Comparison of relief and intaglio plates.
Top: Etched photoengraving plate printed in relief. Bottom: Etched photoengraving plate printed as an intaglio plate.

Keith Howard

11206-91 St., Peace River, Alberta Canada T8S 1P7 Telephone: (403) 624-4621 / (403) 624-5518

**To the participants of the First International Safe Etching and
Photo Etching Workshop; From Keith Howard Aug. 31, 1993**

It was an honour and a privilege to work with such a dedicated group of printmakers. Your friendship, enthusiasm and creative curiosity contributed to the vitality and positive energy at this workshop. A great learning experience for all including myself. To quote directly from my article that appeared in the Summer issue of "Printmaking Today";

"Printmakers who have been introduced to this new safer approach to etching are in fact pioneers and innovators as each one discovers how uniquely to adopt these techniques to their individual expressive demands. They embody the true creative and intellectual spirit of the artist. They are becoming the next generation of etchers."

Printmakers like you could serve as inspiration and example for this next generation of etchers. The next major step towards safer etching practices will occur if the Hunt Manufacturing Company decides to include a line of products to cater for safer etching techniques. It is not hard to see how a line of safe etching products, easily available at reasonable prices, would lead to a revival of etching as a viable and popular art form. You are in the position **where you can have some impact** on the "Next Generation of Safe Etching and Photo Etching" by spreading the knowledge of this new way of working.

Printmakers from Europe, Australia and the US have been experiencing great difficulty obtaining the Asahi non-glare glass for the "Howard Process" halftone method. This is due to the limited supply and distribution of this product. The only long term solution to supplying this product to the worldwide market would be if the Hunt Manufacturing Company decided to market and supply it. I have been dealing with a Mr. Bill Nicholson from Hunt Manufacturing and he needs some other professional conformation (other than mine) of the value and long term benefit that the Asahi non-glare glass to my approach to safe photo etching and also of the need to market and distribute a line of products that would cater to this safe etching movement. Not only would I like to see my safe etching methods adopted by all art schools and universities but also I would like to see them included in all high school art curriculums. A letter of conformation and support from you would be invaluable towards this end. If you wish to help me in this regard the letter should be addressed to;

Mr. Bill Nicholson; Product Manager
Hunt Art Division
Hunt Manufacturing Co.
230 South Broad St.
Philadelphia, PA 19102-4167
U.S.A.
Phone (215) 732-7700 FAX (215) 875-5327

As sponsors of this first workshop Fairview College should have received a copy of the etchings that you made at this workshop. Could you please forward one example each of the work that you did at this workshop to; Joan Isaac, Fairview College Postal Bag 3500, Peace River, Alberta T8S 1V9 Canada (Please mark it "Printed Matter no commercial value" for trouble-free custom clearance.) Thank you once again. Remember that I am here as a resource for you. Please contact me any time if you have any technical problems.

CLUSOER DO Ballet
de Verdi

DANZA MACABRICA
SOMZ SENS

1 Newspaper Transparencies

John



Equitex / Acetate

or
Bom

wet Equitex / newspaper photo /
with

1) put coat on picture get dry

2nd " " " x Acetate

Sandwich together

~~photo~~ burnished the paper side
to make it stick to Acetate

(if I have air bubbles, to pinch pin on
B. and let it out.)
then Acetate

Developing gelatine 1 quantity of sensitizer
or half tone

B/W film. XP2
XP1-400 X 24" C 41 sol. gelatine
145000

COATING plate : Temp. of gel

Humidity inside Temp.
Thickness of gel.

AMMONIUM DICHOROMATE

HEATING FURNACE

How long to leave the plate before
etching.

SUN DRY PLATE BEFORE ETCHING

Alcohol + water bath before etch.

organic process = gel like coating -
(TEMPERAMENTAL)

Developing the plate

Temp. WATER

Hot WATER rub soft
cold " " & hard

look text PHOTOGRAVURE

gel

preserving & experimenting
fast accelerated drying AD FO Fe Cl,
10% of Hydrochloric Acid ~

end

June 14 - 1995

It was a good session

Pre-Prep. outside all coordination.
elevation off again. (one person set of right)
attention 60%.

CLASS FREEDOM.

Fixed, moving on the covered,
procedural position in low force.

Activity

in out / relate to front Note

CHAR. You must look for new goods
Note

INT. close on stop.

E. G. H. tension (front relate)

TECH. practices MATERIAL (right of Jean)
Turns descend

Panto practices situation with
+ terrace.

next class one thing new in story procedure

Set up for story too long (opening)
video Jean. work / opening a share
arbitrary, ext, too fast after the back

Jean, good motivated

you, arbitrary where she is doing these
jeepers search

Class # 25

June 21

ROH, projections

Panto walk in place
V.I. good section
pretty.

Relating (overreaction)

High degree of tension on entrance only

Emotional good *
Circles all again -

M.T.W. alone, AT wtd, to T.
when call w. no speed/relating to T.

CHAE.
Note: relating to T. (on extend)
now on position.

$\frac{2}{1} \text{ in } \Gamma$ & no concentration what so ever

R.D.M. release that project to the front
Tech & practices.

speed/guarantee emotional activation

Bringing new and delocalizations

Opening, LEARN the Korean
funny incident, bad joke

change/project set of c/

Class # 26

June 23, 1995

Jean read Journal -
Proc. 850

T. I see please

Execution of the activity
(condition) 40%

do jump - turn that is worth

3 proceed. portions, at least

On 5.11 - more progressions, cover the floor

effort: slow and

over: base

Each: follow your lead, leave the pattern.
practices

Piano: 1

S. Writing - day of ending

NEW

~~En 1979~~, Luego de numerosas experiencias, posando ante la camara fotografica, habia iniciado, mi colaboracion con Giuliana Traverso, quien enseñaba talleres de fotografia, exclusivamente para mujeres, en Genova y Milano, habiendo logrado gran popularidad, con el movimiento feminista, entonces en su apogeo, en Italia. Habiendo coincidido, nuestro encuentro ~~en~~ la primavera del 1980, con mi madurez creativa como performer, logrando la Traverso, ^X excelentes resultados, mediante el uso inteligente, de lentes y luces, ^d determinando estas imagenes, (^{co} verdaderos ^x magicos cuadros de una exposicion), ^{neg.} un ~~merecido~~ suceso, a la fotografa, despues de una vasta campana promocional, dirigida por Lanfranco Colombo, su amigo y protector, quien era una de las figuras mas destacadas y poderosas, en el ambito fotografico. Siguiendo nuestra colaboracion, por ^{el paso} ~~mas~~ de tres anos, una cadena de exitos para la fotografa genovesa,

Together I } N.Y.
We Always II } 84-95
collaborated
deafened from here

En la fiesta en la casa de Pedro, se agarraba el perro y
se ponía reunidos el dueño de casa con Vallalobos
Era una de esas reuniones que el tanto se
movían, las cosas declaradas colectivas
tan de grabados, se había comprado en se
punta se de López y un dibujo de Jean Cocteau
verdaderamente. - Poco el elide, yo se había
vendido se está estupefacto con una gran
canetada y en un lugar de emergencia
eran 3 partes, una esauque y la otra
+ otra.

Volaba en el viento con todos los deseos que
se observaban desde el aire en los cerros tan
difícil de ver todo el mundo de él. - Se afue
saban contando días - en que ellos eran los
interiores del cuento. - Era tan diferente
a estar en el mundo en su estudio con Sebastian
Wadsworth Tormento esgu y todo era en
un momento.

El dueño de la casa se veía ventaba ^{1/2} palabras
en lo mejor, se tocaba baguette del tren a Trilón
primero de A. que se lleva a varias cuadras de
casa - donde se habían estado esperando y
se estaban con grandes de refresco apenas se
se iba sobre la escala, se seguían sucedían
donde con sus ojos en los ojos, los q. agoraban
el q. de la casa estaban de fuego, como si ellos.

Medaba guiso y se ponía a hervir se cubría se cubría
la gente de la cocina de Masan BWAY / el 30 del
mes del 26 de junio

July 5 [class # 27]

Foot. progressions

Punto choice.

V.I. - V section.

Ind. freedom. (perception)

13 Reh. lower x
one new sledge

audible

Rehearsal July 6, 95 Made Box A
Sledge

Sledge Motor

Speed one (slowdown)

1st gear

2nd gear

More credible, 2nd gear slower

Join.

Positive fall

2nd Jump off (in 2 trees)

with energy and turn w. happy

immediate. Appear at point

held flag. / modo de la > conde
derecho de la de J. y el faro de la
a los otros punto hacia adelante

July 12, 95 Class # 28

R. GAPP

V. I. Good session

wide down, what the change is.

WASADG in vent left foot to

Journal DYNAMIC correct. Gary

Freedom was too much for

Shoulder x leg foot

M.W. took (not ahead)

CHAR on

M.W. (less GAPS) easy

F.O.M. corrupted

Jump off

TZeh x practice

P. W. CHAR x FORM.
EVIDENCE.

Rehearsal # 25

July 13

Muscle Box - Sludge - towers

Muscle Box! A step forward.

K₁ - 1st expr. bigger

Torso is too big & sharper

K₁ - K₂ across bigger Corgier

K₁ - slide more Eud

K₁ - usual descend (stood early)
She need couch for for at
slide goot back
(usually goet off other too)

Sludge!

imp. Dark Torso should face backward

F₁ 1st progression, bend forward.

When

Speed After celebration, everybody should
rush on. dashing center

In the way in relation to each other

Held we did last week

feet on the back out
heart on coming from
distance

Dark do nothing
for for
uuuuu

2nd fall to nobby
on the floor. Long time
Dale shoulder on kiss
relate to the action of the 1st time
F. After celebration (Twen. Thor
Dale point, follow it.)

Mary dead across with flag
F. Last progression hub up with
one foot.

Gary help score to go down Dale
becarefully to about Drake
the dynamos.

GARY & F. for. for staying
After the fall get into the
circle

LOVERS } toed
13"

Good jump

Over all Gary practice every day
1st MOV, and get in and out of bridge

F. stop on bow 2"

Sound began slower (repeated)
slow

M. 1st MOV too fast

fade off the floor on dynamos
After that (embraces) quickly,
Dym. Brake mark 1st MOV hand
too fast

you - ^{as} have the med pause
(showing ass)

open legs up stage legs have to
end higher
and look at her at the end of bite

Mark before ascension
look at her - up arms and look
then up.

Mary bridge here / head all to

F. unmasked looking, center.
both arms stretch,

remask O & M, at the same time

When Mark grab her wrist O. stop.

Mark you loose after touch
archesse
head higher

F. Arms, elbow goes together

is too fast the too

Punch
Account

↓ down
Keep chest forward

Class # 29 July 19
One new nader gone T.
Foot, leg, foot
Panto your choice
P.W. of endugs.
Tree, but W. ch
Int, foot
Foot, Panto ch,
P.W.
READ/KATTYN
dig, quite down key
P'or chahong,
reaction presented chart
Tech - Bob,

Free but entered enough space,
not. Degree of force of the
bdg. exp. class.

Equal tension is in (int)
impulsive u

overplayed most of these.

Base is achieved by a real contact
we plan not and nothing happen
signal
The way you are looking

Toy showed good, holding back w. ch.
MISTAKE get clear to the other ch
was, chat foot not x BASE
look all condition present and y
looking at

Kissing a Cook
Antinatural
feeling direct between so
we can acknowledge
recept - greeting center
activity, negative chat x anyone
have to BASS
leg foot makes 1 point count out.

To feel on
point in motion
Everyone does
pointed toe and put down
the right way

1) point toe shorter
increase joy, take 2 toe and point
out, /
something backwards

3) whole jump,

4) jump tiny jump - straight leg
point of contact

5) jump point 0.1 x 0.1

T, GARDEN Tach.
1/2 Homenum Twen.
renew

Reverse Transfers class

T.I. good section
P. Prep good Ass good Journal acc
corrected
serve ADDSD
very imp. should apply before grading
The Journal -
Worse up. face signal go to inside of
Addition = energy of 2nd wave
TAX instrument very second step
go far enough / deplete the instrument
of energy.

2) photo launch
claim freedom after the order / clouded
red, format, preplan + TAX superstep
STAY on
you, freedom, check, before get in the
room

Emotional week condition cost,
(some are doing something old)
Jealousy / Es. sensations not connect
to think.
Prep Com. good / bad foot leg

CHARZ - INT - love

INT. BASE everything. creating activity
at center

in relat BASS, y. have to do thing before
- Fee prep, rel. To everyone
prep. deliver class proceed, collect
enough ground covered to direct
in class - CONDITIO
How much we can share
recomb. All education
SOD, next week, last class.
(challenging the specifics)
worked out
Ask - Gary great. lack study process
product noticeable better
perform/practices

Call #30. July 26
Conditions: HOT, Itchy, Stagnant, dreadful.
T, I & good section. REVIEW
Opening section don't let the front see whe.
re y. put y. books, etc.
Rel. prep prep. to everyone.
Journal week
Animation is routine -
Can freedom change order
positive ✓
Walk through too much detv.
char, phrasing. & not arbitrary
Int - struggle to get that BASS.
looking personally.
procedure attitude (don't look the floor)
off the procedure & approximate
organic speed into an intention path
Berke into position.
opening scenes & a symbol
Scenes AFTER HOLIDAYS

font rehearsal #

overall dynamics
lovers & Peep shop.

F. - Head Position /
Elbow

sludge entrance extended up
180° celebration
one leg up, extend

Body Art

photos & collages

FRANCESCO COFELLO

TORSO DCA/TA.

photography etc.

1A historical illustration
de body art & performance

Body Art

introduction

photo

info. 300. etc.

historical
B. and P. ref.
& review
de la foto,
collages
y
fotografados

I PART:

photos

THE PRINTER	1972	small (1)
CALENDAR	74	(5)
FRAGILE	73	(1)
BANDS	75	(5)
BUSEARNO	77	(6)
Fino	78	(5)
EL TACH	80	
TRAVEL	82	(7)
Della TATA	85	
TRAVEL	87	} 12
FRAGILE	94	
DAI TAGO	93	(2)
(elected. fotos guardados)		$\begin{matrix} 94 \\ 72 \\ \hline 266 \end{matrix}$

Body and
introduction
foto
info. - 300. - 4 re.

Textos sobre:
1984-1987
Uchirana
Recorrido sobre
espejos.

WSTAS DE RDO

विद्यया

coverz

SANDRO X DO

РАЧКА

III. PART.

Collages
(w/ corners) b/w d'800

Photocollings

CASA DUNA 90

SATCOT TORSO 94

orgue de as y d'leane 3

foto collage 89/90

foto Pseudoceros
" Dal D'800

Cedric O'neill & Pseudoceros

foto Pseudoceros
" Pino

Cedric Pseudoceros

foto

FRONT COVER

F. COPILO / BODY ART / PERFORMANCE
Pato Pono ESS

CONTENIDO

INTRODUCTION ~~ANALYSIS~~
— TEXTO —

OVERTURES HISTORICAL.
DE LUJANO INGA PONO.

BDO T Copello Pato the Preadice
~~ANALYSIS~~

CESTIA ALTAURA.

Pato EAPENDADO
4 DAL DRAGRO

CESTIA DRAGRO A MESTUDA.

Pato BUSEARDO
a Pono

CESTIA ESOTRALDA

PATO

Handwritten notes at the top of the left page, including "Handwritten notes" and "Handwritten notes".

Handwritten notes in the middle of the left page, including "Handwritten notes" and "Handwritten notes".

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Handwritten notes in the middle of the left page, including "Handwritten notes" and "Handwritten notes".

Handwritten notes at the bottom of the left page, including "Handwritten notes" and "Handwritten notes".

Crozier Cassocky?

John Traverso

Crozier de campo de la zona

Crozier
Come Dato (John Luke)
LA PATOCA ALCOPTO
John Woe?

AMERICA 1984

escedto (frag.) from Hot off the Press
cellage con Sando
John Traverso

Crozier Costa Rica

John Traverso, grabado

The Journal of

Tex To

John from late perf.
John PAZ EX.

Escedto chwasa

John Dal Lago (Valla)

CORR TITULO AUTOR

JOJO PINO -

- ^{editar} TEXTO INTRODUCIDO (~~scrib~~)

(x) ^{Introducir} TEXTO INGRATUM

^{eliminar} TEXTO OCHO (+)
TRADE
SHOW GANCEE

JOJO CARREDAERO -

TEXTO ACOTADA (exotica)

JOJO DAL DRAGRO

✓ TEXTO OCHESADO ALPUDA (exotica)

✓ ^{JOJO BUSCHERO}
" PINO

✓ TEXTO ESTORALDA (exotica)

✓ TEXTO AL CORFO DEL DRAGO

✓ JOJO TRAVERZO

✓ TEXTO
COME DARE LA PAROLA AL CORFO
JOJO LULU

Collages

TEXTO OFF THE PRESS

collages, SANDRO CTE

JOJO TRIVETT N. YORK

STORY OF THE

THE

(THE) THE

THE

THE

(THE) THE

THE

(THE) THE

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(THE) THE

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THE

THE

THE

THE

THE

Text the Journey (Play)
Jesús from the show
4 PAF SERRAVALLO

Texto eluducata

Jesús DAL DAGEO
(NATURALEZA)

photocollage 1970-71 -
photocollage seen Styria Studios 1971
Experiences Awarded Peabody 1971
(Grand N.Y.C. on the Arts)

photograv. con G. Lufsho Milano 1976?

photogr. en los 90s,
Canta Dora

194 Illustr. de un libro.

84 Sandro/85 videos Jeff
photocollage fotos Area
fotos Everett

the Journey from Castello to San Blas
going through Venice.
90s

F. Cofello

Body ART

PERFORMANCES

foto Joe Lada

Paruo "MIMO"

back cover

Overture

Inga Pin

INTERVIEW

ARTISTA

~~BOOK~~ plus Facades & collages

AMAZONIA

TRADITORS (moner)

TORSO

DOFROCK

SUSAN

BARBONDETO

peut eandit
vendo

BANDERA (fabre)

orguide & vulcano

Estrella bandera (show Rotta)

collage BUSCARINO

DOPTICO (pragore 2

CALENDARO 4

HERESO

PICABIA

PORTOPINO

LUCU

VISTAS RIO 6

28 f.

34
28
62

Selezione ed. T. A. S.

3) Stato della Bandiera 75
DAL MAGGIO

5) BUSEARONO 76 + collage

5) PONO 78/79 PORTADA MUSEO
DURO II / RANNO / ESCALA / INACCURATO

7) TRADERSO 1980

5) TES VET 87

7) FEARU RIZ 1994

5) DAL MAGGIO 1993

Copello B. O. a

34 over

ARAZONA

SIZE 9 1/4 x 12 "

OTHER X 500

TORSO / DIPLOMA

WED / BARBONS MORTO

GRANJA / BANDERA JABR.

MUDO / ORQUIDEAS Y VOLCANES

FRAGOR DEPTO

CABENDAR I II x III + ASTAR IS BORN

PICABIA / MARCISO

INLU / PORTOFOLIO

VASTAS RIO, TALLE

PAHOCA

SANCHO / LOS VAO

PANDE PEACAR / ^{By VAO} VICENTE / ^{deudon} PASA

Relm

NOV 23rd 24 Aug

chest up sodug down

mask visible

position body steady forward

Sept 21

Phy from beginning face to head
dynowe both sides, sacro speed
left over wide score.

at very end stood movement over
after ceasing of looking there,
look globe and do movement.

element from 129, era celestial

14 x 22 photograph

\$500.00

1,000 plates.

2d. 100 5000
total \$6.00

100.50
6000

Class # 31. - Reg 8005 Review
Woods, read Journal August 23
Looking ahead / otherwise I get very
I quite a good 1st section

Notes:

Prep. / make sure that you relate to
everyone in the Pre-Prep
When you do, do so without
speaking and then to to

As / more d.o.f. at entrance
class feed / weak

Rel. / make sure you get to studio
at least 3 or 4.

Central / relate to
V. H. Prep.

A change (weak)

Central too weak + concentration -
struggling

Holder of condition

Answer every question very fast

Assignment for playwriting starts
about 9, 10 or 11 / read
money

Now we have
Gen. Proficiency, visible skills

Class / get what we don't have
struggle

delivery of conditions

15 limitations

To relate more professionally
freedom procedure
you give us what we can't take from
the prep.
Unceasability de la persona
(human condition)
MONTA (TEXT book)

432 ~~435~~
(610) until 2pm,
Brush Sun 1 "

Call #32 Aug 30 Sept.

leg foot Low of hand, scene
Hiz READ / T. I. An excellent section,
pre prep. = 9 people - better to work
relating help. * Journal was great for it
some impression not personal but
how the group feel. Emotional
more personal matter
Relating next class F. H. x Gary
relate to T. (one to one)
fiscial well done (dear)
Annotated/work. sources

Good prep.
Rel. more personally, given clear record
rel. one to one in freedom.
H.T.W. get use/guide towards
from condition to objective
char

Very close, repetition of progression
Objective -

AT place, same speed slow

MT degree of being personal
suggests freedom of action for
greeting and story included

W.O. / foot, less dense

PRATO / DALL (#10 before any AW)

activity in Aviation

Rehn Aug 31.

3 score rehearsal,

Sludge^m all fall produces  with the group.

activate the fall

Hold to person at center
until

look at something on 

circle slow

[Class 33] Sept 6,

leg foot BALL scene

TEXAS boy read power

T. I down section, bearing
PRE Prep., weak.

PREP. Tally challenge

Ass. careless

degree of T. 
score lights predict / up for assemblage

activate, weak,

Wake up the physical instrument

Rel. to T. { Tension, shoulders, leg foot
hands.

contribute to the group *

CHAR: score now one, progression, organic.

NET:

α

cover space.

in T. W. / using the equivalent (500!)
die

TECH. - practices

PANTO - read procedure (weight: a person has weight)

geometrically
activated

Alardo $\angle$.212 749.6658

Round class # 34 Sep. 13, 1995

T.I. good section

Notes: audience top level of tension
look ahead.

TOSSO x Audience $\left\{ \begin{array}{l} \text{WAVE UP} \\ \text{Squeal} \\ \text{To} \\ \text{CAPACITY} \end{array} \right\}$
clan freed. > better
Rel. overexertion hold on cone
line (shoulders)

React, (good sets) bag x credibility
gen. note 60%
(under covered tattoo)

position focal cohesion

Att. W. expression better
AT will / to each other

if relate / long enough for exchange

CHAR. x INT.

BOA > leg foot (All conditions) x attitude
performance

Tech x is up to you.
speed of intention

condition
motivation

scene 1 exp. level, conclusion.

sound: shades of execution or ingenuity of choices
NEAR correlation, level of abstraction

logic or signs (scenes)

reason why CHAR do what they do

[Class # 35]

Sep 20 '95

conditions: SAD - itchy - slow - pessimistic
AFRAID - FREE.

NEW

CHAR: ALARMIST, BOSS / DREAMER,
INTOLERANT / PESSIMIST / POOR

one change leg foot BALL scenes

weak section shades of goat (Peep)
T. I. and selected change
to challenge of instrument.

change = decision x device

" = real change (challenge of instrument)

Prop G. Note scene description = suggest the
class coherence

off the proceed. > To know where you are
going to be next

Class freedom = weak

Degree of T. close edge an issue

orally coordinated.

Holding positions 1 d. of T.

Att. T. W. / OK = space

CHAR - NEW CHAR. Cook like a variation
terrible dig, for what we do
poor. motivated.

INT. - OK

leg. foot - great coordination

TECH - well back from floor position

Panto -

look great. back
in position. Concentration

focus 3/6 am Sep 27

leg foot & anto Ball (law of handling)
my life is changing I found out.

T.I. good 5.

Entrance leg foot poductal

Rel. one to one, (intro) who's for accurate

Historical faster,

Text.

Art. W. ProgreTore and Course Stops.

CHAR. The 1st one, now, full of the conditions
I FORN is establish by lines & extensions

(next week & define gr. back, less than the group
write down and go to T.I.)

Diaphragm & walk (leg foot) > out

Rehearsal Sledge

Ball are weak, hold to on to other people
until, ASS is in the floor.

Rosa Legada DIST. Educ. Dept. 2009

Center of Latin Am. Dept.

ENVIRONMENT

Museum show
Int. Steam Ale

Right in front, side to side
Poles by back walls.

NARRATIVE TEXT with story x photos

Altar

velas azul y rojos

flores

bobina

Altare

basilio de pinto

hanging
from
ceiling

uteras, sales, exeres,
boxel, o d d o, Audones,
es p d e t e s,

Performance

masa de p d e t e s

y cantos / silencios

estructura

las 12 estaciones

PAUL ANNOUNCEMENT.
PROGRAM.

Notes for head of

un poco vagabundo.

la escuela de las pulgas
cada vez que vuelvo a casa siento su falta
Sebastian!

En un día gris como hoy habíamos ido a
visitar a PAUL, en el uptown joint
señalaban sus recuerdos
Todos habían desafiado a Paul y Sebastian
había quedado realmente solo.
Y su flauta.

+ de 10.000 de renta a la semana, etc.
y nadie se decidía a darlo en gob.

Se queda en casa de Tereza
y se estaba tratando, desahuciándose de
todas esas cosas para volver al origen.
Por dejarlo por Tereza ¡incluyendo a Tereza
también.

No contaba tantas cosas a Ron.

Para el Arco del Templo. Lo había
salido en se salía.

Pueda ser que se desahucie la película con Co
de Blanche en el Hotel.

class #38

one change greatest lack in physical evaluations
Prep - M.T.W. - char. int. - Foot. leg foot Tech
(new x review) P.M.T. (Ball law of handling) Play openings

Journal reader: Bob Bellamy. - very good 602

The prep + happy by happy easy going
Correction Mary leg foot position

M.T.W. - Have to each other to T. 655 end
Char. (woman) Tension on foot M.T.W.
(double to go extension too low Jane)

MAN 3 T. 6 35 ended

int 635
Jean/Joe progress not organize/eksp not fish
Macao/Kathen wee progress x motion.
not base

FRANK / MARY > Base
FRANK / Bob weedy motion. presented char

Gary X Kathleen. base required activity + center
like Kevin do something, conclusions.
glad but/done Jace to Jace

Joe/Marco no comment of procedure

leg foot end 4 to 7

Tech. full side (ball with foot)
reverse side leg T

Oblique + 2342 diagonal
roll TURN end 7⁰⁰

Panto ball

REVIEW:

T.I. Very good section

How many y, odd y. change
GARY MARY Bob FRANK

I. Freed end w. laugh, sigh. int.
instrument

Frank cont. slowly but shaky
nicely join in y. bows (move torso)
no high Forest.

M.T.W. - good / gen. degree of T. Too low
4/22 (shoulders no clear
and
as)

CHART: 1/2 did NOW x motivated (oldies)

INT. - jump up (All of y.)

Now - activities to be done at center

F.O.D. - change sched. next week: TENSION

Tzeh / practice 2 of ^{NEW} falls

Panto: LOCOMOTION AGAIN

conviction x
we read it
dancer

to project illusion of reality
to by the panto.
look socially but it's not.
diff imagination

PLAYWRIGHT. opening w. NARRS
(props etc) delivered clear
symbol

fabre false

Ruth St. Denis / Ted Shawn

day # 39

Oct. 25, 1995

T.I. / guide a good section (clock backstage
fortunes).

I. Freedom, joint Cough.

degree of / shoulders qualifications

relating, good position, line x

addent, good lead x

M.T.W. d. of Tension

INT. - better. reaction to other expand
independence.

stop at center, reasonable looking
perf. vocal (two friends, 2 covers)
social credibility

S.O.D. - Tension, not correct conditions
challenge the specialties.

impulse tension increase arbitrary
look

T.E.H. a - Responsible for MATERIAL

Playwriting: Well how do you consent on that
Do y. have a chart?
Did she establish a set of etc.
NARRATIVE line. (very clear)
the fox and the grapes
(perf. sense)
Feeds and

LA HISTORIA CON GRAFICA
PAO 32

WORDS AT ENDO

no se acercaban y enredaban con
the friends (T.O. in 2015) and the
by G.H. y P. T. W. MAN

un antagonista / todos apaleaban
Al O, T. el que pugnaba a los cedentes.
pueda confortarse sus deseos
con su sorpresa. No querían oírlos
de puse muy redonda y ella touch a ki
pueda su vida se creaban tensiones
que se creaban para oírse. - Era
Tan inocente! Luchaba contra dolores
de odio.

El adverbio un se creaba en T. P.
recreando todos los aspectos de la
Avanguardia histórica. Era obvio!
Bob x y bla bla bla era una copia
H. H. una brujita, una lengua asportada
de de insuperable vida de fantasmas
Era muy magistral todo eso, había estado
con el castillo.

Tan inocente! Por ayudar a los amigos
no había podido la relación con Carlos
la hija de puta!

D'Annunzio / Vito / y Zulu / solo
(carneada) las sediciones habían
hecho la historia, a los se creaban
ellos de Avanguardia.

Tan, sentí eligo la paz labda
formación con el pelo
se creaban. ut Alfred. de T. H.
se detiene, cada una de las
y coexisten de flaqueas
por donde
se creaban tensiones.

Class # 40

Nov. 1

Good strong class.

CAVAT
what will bring y. close to the group.
Assignment next week
correct d. of Tension (4 degrees

of full

medium) high hell

3) Hell 4) relax

Chae. How Chae o

Attention, trying to achieve the Base
Panto > Text.

proced. for 1000s better project.
love.

Go to

Playwriting. abstract - symbols x

...
 ...
 ...
 ...
 ...

[Class #41]

Nov. 8, 1995

Scatter section, weak, Admiring
 Relat, both sides - better degree of T.
 M.T.W. gen. to such ext,
 C/TW char, with old signature alignments
 Don't use static char. and projections
 in T. / Use post Alcento.

next class / degree of Tension.
 scene

[Class #42]

Nov 15, 95

READ MARK bad mood, Navajo side, bitchy side,
 projections and bases, Tensions, challenge
 the specifics,

Surprise. Tensions / fuel release
 high held held

scene Jean.
 playing w, the devil

Reasonable section II. II

useful,
 it becomes created as when people are
 working on something off SW

Tension weak

* M.T.W. on the performer (not a char)

char on T.W. ok

Int methodology going to center and ended
 close enough

NOTH. useful to know

4 Tension

Your choice next week

PANTO

ending Tension

Play waiting

overplayed

Two diff styles

REVIEW | Plan # 43. | Nov. 22 1990

Prep, INT, CHAR INT, EQP (degrees of T.)

Tech (review) PANTO (choice) P.W. opening 600

READ Joy &

Peep

CORR Bob.

CHAR - Man x Woman 2/2.

INT -

EQP, Tension 5

Well, to the front, no CHAR. 35
performed. 40

Tech - 1/2 / point / ascend. seat 750

PANTO (choice.)

300

Playing to the

P.W. Bob to the football, Mary wife loved
Joy queen of angels.

Jean B. / drawn stealing the bag, Tweed,
Ready bag.

To I ask for a good section
early good
for - a
Mary - u

Not a formal good impression
warrior up, etc. good
class procedure, all you check
what it that mean? enough that words
the best are translating, ocean, just
in other, indirect (are you warrior?
mean turn heart on /
direct. my good friend does to
make to see a person.
love

present, well call, done
four condition, the endless awkward
make small O, degree of T, 1/2 was
better, that a travel (up) hand
or, T, W
To move to much, too
corrected

Cher, L.H. New Cher, reds ones
Jean, Mark, broke your own record
in T.

Overall good, professional a good
responding to each other / extension
portion start & end w, tension
Z.D.M. relax was worth, some corrupt

others,
don't stay too long on good tension Kate
Play W.

A) Symbol / Trouble too formal
is a fewing?
Mary P.W. where we go from here
credibility, char can be
change in a way. Accepted
social true, stylis too
is different.

B) Miss B (sound of bag too disturbing)
Marco did't have a char. Mark, playing
when we motivated emotionally relation
and don't have a char.
Narrative level (problem) don't hold
why? they move the bag.

corrected the writing, the goes that
they play -

Claude Faur's playing's level (30) come
end of a man hole of Manhattan. So
we believed.

We can read it / but we don't believe
writing ideas, interest, compelling
our job is to save them, we have to
use it.

and stretched like balloon

{ Class # 34 } Nov. 29, 1995

T, I, BAD Blues. I read the DANCE
SHOW our games, 2000, get to the degree of T.
Hell and high hold.

Class # 35 | Dec 6, 1995

Butterfly jumps
frog up

T, I, CAUSAS NO STOPS,

CHAR - NEWS

INT - BOSEGETT
Pam Jo

[forced there after room (blusion)
like a outgrip
performer for these
compelling attitude

Teach, speed of the CARD

Photo Cam of hand ball
over week

Prep. show collages Feb. 13/1996
breve historia de collage.
+ texto about myself making photo
collages in Brazil, winner of AGRAND
to do my work.

las 3 edades de la mujer
la eugenia, la puta y la bruja
(postcards)

VIDEAS de TAPU
series of VIDEOS.

CATALOGO DE SITUACIONES TEXTO
TO FUSAS MOSTRADO HASTA tenerlo
estampado. El uso de diptero de las
imagenes para fotografados, posters
postcards y cadelsetas.

A little factory (around the show)

A BROADWAY STAGE SHOW
(in FORT DAIS.)

A movie with my tape / Video
project

AN ENCYCLOPEDIA
ABOUT MY WORK

TOTAL 18

(3 cu B/neg 100)

(300 B/negs) 89
+addy's vobas

LA PALCA "JARDIN Botánico 89

"SANDRO y yo" Betafogo vato DA Pandezue
89

His desires?

Las deepseas:
2) Chodno acerca Pared de Azulete (89)

"BEDRA HALL (89)"

1. JARDOU & SAUNCO (90)

5. "Богатство и образование" (89) Киев

ТАДЖЕБА

7 TAQUEO
1 Ave. Rio BRANCO⁹) (89) Cou Saudeo
q Too

los 2503 son:

Oruade Asaible A⁴ (Barbours) (90)

1 Bright 9 (90) (vista de la bahía con el P. de Azueta)

2. HClO_2 (90)

и "Звезда", "Восход" (90)

5 Vota do Corregedor (89) (corretor)

"Crossing Ave. Rio Brancos" (89) sunbox

her notes:

Key people:
2 Ave. 3rd Ave. 4th Ave. 5th Ave. (1989)

"Ave. Las Papeas" (89)

"Peking River" (90)

88 cadbs0/speing to 11 ploom Radner

88 June 11, 1904, Sep. con. 1904

89 Shawn. / Diego / collage / Vuelvo a la vida

90 collagen / watercolor / DROGA

90 *SAU. Sandus auratus* D Raja Noxent

And another: *How long the journey to the east*

91. Præd. O. O. A. R. O. T. O. R. A. D. I. C. T. O. R. A. G. E.

92 RADUO DE ISCAR - DROGA

Еще было сказано и

১৭৫০

4 escedb2.

93 Zuccato Topdeck

can 2 vce, q. viededizze al college

citric acid do couve e a manteiga

Con seguridad y sin recobrar 89 me
de Eaduer

quede dedicat al College, de pe de pagare

Quinta y Siete de Abogado en el 90

Con 90° depressione conosciuta

Sittaboyo

el pectro (grasso)

2a. deoga?

1 Cover page Photo, Collage Prepared

2 Salapas ecdops

1 Back cover collage separator

2 Auto introduction
5 pages collage

8/9 Historia del Collage

5 Costa collages

80 Reprod. collages

8 Zoo

1 Ecdops

110 + glances 115 a 120 pages

Querida Dpris:

He tenido noticias tuyas a través de Mario, por supuesto! A mi para que me llamas. Este verano creí que vendría mi amigo Ron Tate de Brooklyn, que al final canceló su viaje (es el tipo que debía haber traído, el contenido de la maleta, los zapatos de teatro y las agendas de varios años, que es lo que mayormente me urge ahora).

Después con la Pacita, no tuve mejor suerte!

Y tu quiénsabe en qué líos andas hasta el cuello metida.

Talvez lo mejor sería que me lo enviaras todo por paquete postal vía aérea y asegurate que lo mandes 1ra clase sino se pierde.

Darling blue, I'll be doing quite well this year, it look like.

Estoy recogiendo mis fragmentos y pegándolos con cola para que no se los lleve el viento.

Oro, eso necesito, esas agendas, que me informan de lo que aconteció, quotidianamente ayer. Estoy por empezar a enseñar, en el taller y en el teatro, será mas equilibrado para mi rol de conquistador. También efectuaré una exposición de mis collages (prima absoluta) en el Instituto de las Condes en Julio próximo y talvez después en Buenos Aires, también estoy tratando de formar un grupo teatrante para mi nueva obra. La 1era parte se titula Magic Bway y en la banda sonora tiene la voz registrada de Mark, quién es el autor de esta obra "Cabaret en los 90s, el Cabaret Voltaire", nuestro grupo se titula Dadá. No te encanta?

También estoy arreglando mis apuntes, pero eso es lento, pero voy avanzando. La plata escasa hasta que no empiece con las ediciones pronto, ha sido todo sumamente lento, mandar ha hacer los muebles para el taller, instalarse otra vez, claro que la sala que me asignaron es estupenda, no ese hoyo que tenía en Brooklyn y al final rehice los mismos muebles con unos maestros muy profesionales, para Noviembre estaba todo listo, pero entonces llegaba el verano y las vacaciones, tutto da capo!

Menos mal que me conseguí un socio para el taller de impresiones, no es una maravilla, es todavía muy joven e inesperto en estas lides, pero al menos hasta ahora me ha mantenido. Adelantandome dinero por futuras prestaciones con las ediciones, pronto comenzaremos con Hugo Marín, con diez ediciones, dicen, al final veremos...

Para mí que en esta casa donde vivo penan! Tiene mas de 100 años de trajines y de muertos, además tengo las cenizas de Mark sobre mi cómoda, esperando un bello contenedor. Esta mas vivo que nunca antes, he realizado collages con sus fotos y estoy escribiendo nuestra historia. Realmente lo amé a Mark!

Este oasis chileno me ha servido para recuperar mi memoria y ver el pasado bajo una mejor perspectiva.

Lo siento lo mal que parece ~~que~~ lo estas pasando, pero hay que ser sensible a las vueltas de nuestros ciclos y emprender para superar otro camino. Guru Eco dice que deberías salirte de la tela de araña y venirse a descansar y relajarte, pero a lo mejor te gusta el ajetreo... Chichi, Luli, Patti, chicas de N. York dan envidia a las estrellas, no puedo vivir sin ellas...

Je sui desolé, Madame!

Estoy en mi etapa "Collages", los estoy terminando, clasificando, fotografiando y pienso hacer un buen catalogo con ellos y promover mi mejor obra plástica, e cuanto a los grabados, aquí come en todos lados, son difíciles y no dan al final mucho prestigio, haré las ediciones para los otros, como siempre. Pero sí ~~que~~ me encontré un publisher y con él estoy realizando cuatro imágenes muy hermosas aún en cadena de montaje, que me darán a conocer mas ampliamente en este medio.

Bueno querida anota mi dirección y teléfono y que no se te pierda!

Francisco Copello

Gral. Boonen Rivera 1982, Hunoa, Santiago / tel. 274-3930

Montones de cariño a los Montealegre y un gran beso para ti

Vistas de Rio

Grupo de veinte imagenes inspiradas en las vistas de Rio de Janeiro,
Materiales: papier-colle, vistas, reproducciones fotograficas de comienzos
de siglo, colores a oleo, fotos de familia y de performances.

Uno vendido a Guillermo Edwards y otro donado a Colomba Norero, "El caso
rio de mi tia Edna"

En blanco y negro, tres collages:

"Daddy's vistas"(1989); "Jardin Botanico"(La palma)(1989); "Botafogo
visto da Pao de Assucar"(1989).

Los mejores seleccionados; seis collages:

"Camino aereo Pao de Assucar"(1989); "Beira-Mar" (1989);

"Jardin Botanico"(1990); "Botafogo y Corcovado"(1989); "Paqueta";

"Avenida Rio Branco"(1989)

Los otros son, regulares buenos, seis collages:

"Rua da Assembleia"(1990); "Bright, vista de la bahia con el Pao de Assucar"
(1990); "Ilmafiscal"(1990); "Estrella, vista nocturna"(1990); "Vista do
Corcovado"(1989); "Crousing Ave. Rio Branco"(1989).

Los peores: tres collages

"Avenida Beira-Mar"(gloria)(1989); "Avenida das Palmas"(1989);

"Painting Rio"(1990).

(Vistas de Zoo)

1989 7

4 Ave. BEIRA-MAR e LOROA 4
vistas vintage / fotos DADO / GWA / gafeta de color
forma año

(Vistas de Zoo)

1990

BRIGHT, CORRADO
foto vistas / tubo de color / puberdade
oleo / reprod. / BRIGHT.
Bavenitz

forma y año

(Vista)

4 Juncos de Jales ad Ave. 1989
Zoo Branco u

foto auto seatto Saubee x de 3
too aetox y protagonizada del 2do de
vista vintage, oleo, gafeta de color
forma año

38 x 51 cm.

[Vista de rio]

1989

5 CAMINO ABIZO PAO DE ASSUEAR^u

foto vista / Balon / impressão Veneta / óleo
gouache

[Vistas de rio]

1989

5 ENTRADA DO RIO VISTA DO FORCO VADO^u

vista de rio / ref. Bosh / ying-yang
papel / óleo /
No gouache

[Vista de rio]

1989

5 AVENIDA DO BRANCO^u

vista foto / gouache / papel de color
image
papel collé, ~~óleo~~.

forma auto

[Vista de rio]

1989/90

5 IL MAFUSEAL^u

foto image vista / foto album leva / foto ferr.
óleo
SPATEO PATEO
F. Redu. de color
gouache auto

[Vista de rio]

1989

5 Avenida das PALHAS^u

vista image / foto pedafende / papel / óleo
singou
incoae

38 x 51 cm.

[VISTAS DE RIO] 1989 (38x54)
Jaredon Bandoneo 4 (Lapalaca)
foto vista / eacus Berkeley
papel del abundante tubo forma año

[Vista de Rio] 1989

Vista de Rio de Jaredon BRASOL 4
Vista, foto J. Copello, papel de estamp
DADDY'S VISTAS tubo forma año.

[Vista de Rio] 89 / 1990 zona

Atardecer en la bahía 4
foto Rodolfo 73 de Annegida fotos glori
Vista con oleo papel estrella
zona/año

[Vista de Rio] 1989/90

a Paduoung Rio 4
Vista, catalogo rep. tubo / papel oleo
zona año

[VISTAS DE RIO] 1989

PAQUETA 4
fotos vista / BOX papel / rep. Blue RANS
oleo, finca tubo forma año

VISTAS DO RIO 1989/90

"Paisagem d'ASSOMBLEIA"
fotos vistas, paisagem de color, óleo, fundo de
arquitetura

forma ano

Vistas de Rio (ocock) 1989

"Botafogo e Cotecorado"
óleo, fotos vistas, foto black, ^{esqueleto} forma

Vistas de Rio 1989/90

"Jardim Botânico" (envelado)
fotos sobre vistas / paisagem / cores
óleo forma

Vistas de Rio 1989

"BOTAFOGO MAR"
Jardim e vista / mar / galapagos / safó.
óleo tela forma

Vistas de Rio 1989

"Botafogo visto do PÃO"
fotos S. Lida / fotos perf. poster / vistas rio
tela forma do pedra

38 x 51 cm.

ETHA Grande BOX #1

Asids

(1) Forcast

(3) paste coffee Prices

(1) print in doo II

(1) in can x tree

Ucarno III D A/P (2 colors)

13/15 deo 90 14

1/15 to 14/15 (13 prints) + (1 color proof) working.

Ucarno II

- 1 BAT (devo eungo -)

1 color proof

(4) Ed. 2/5 to 5/5

Ucarno in 4) state / 2nd state / color proof

transfer later drawings 10 (envelopes)

no no parts

TOPO COLLAGE

1 TUA "

" SCENE II "

" PIZZA PARALOO "

" PRABLOS Y EL BILBO "

" THE LIT "

" MY WIFE "

" HOROSCOPE "

" THE COP "

" GREEN... "

" CUARTO I "

" JORDAN BOLANCO DE RIO "

" THE BEIRA-MAR, BOTAFOGO "

" RUA DE ASSIMBLIK "

" BOTAFOGO E CORCOVADO "

" OIA "

" LAS MENINAS "

" CUARTO II (en vela) "

" TABARUA 'en el edificio de la 23ª Ave. "

" ON LAS 3085 Y EL BILBO (BUSENANO) "

Paquete # 1

26

புதுவரை

Несколько сотен де вероуа

[illegible]

11/11/11

4 80905000 4

[Faint handwritten notes at the bottom of the page]

11 Cora Bob Wilson

4. Atmundo 4

4. COAST GUARD

in Herbst 1880

12 M "

in Westbury, Essex

4. The "Singles" (perthure)

4. 17. 1954 г. 22.00

1. செய்துள்ள நாடு வந்தன (2) 14/10/14

1. 354423, (7400 80217-23)

11372

(Fotocolleges)

"Escudor, wu enowfuit, Hrauk

"Dofcora"

"Bandera" (Shu Rora-82)

"Aethuocanite, Aisa"

"Tea de Padeo, Bandera"

"The Juice"

"Estribillo Kizim Afric"

"Fogues d'Aguar"

"Lull"

"Alcarras de Pads"

செவ்வாய் ௦௧.௦௮.௨௦

"Taqwida"

u Visitation at Tordereu

„~~одежда~~ б ~~одежда~~ ~~одежда~~ ~~одежда~~ ~~одежда~~“

7A061474

नरदेवगठ-यम-यलदेव 'अय' "

7 27, 28, 29, 30

"оромдордас 7 volentis"

4. 10. 1944

4 Las Zotas (Basset Hound)

4 B2897 42u

“Foguet de l'Arguau”

4 LITTON The subro and private lines

"The present"

in der Arbeit an Beobachtung:

५०३४५५ ५
५०३४५५ ५

MISS STONE

отр II, сснх оааоаа и

"A STAR IS BORN"

и отпечатано 1944 г. II

III is is

11/24/2014

NO-2004-000000

Reserve for H.

[illegible]

George Thompson

M. G. M. M.

[Faint handwritten notes at the bottom of the page]

[Faint handwritten notes at the bottom of the page]

DEAN 04000

1158060022 002

W. 11. 11. 11.

[illegible]

1940 1000 2041

1405' DNE 401542

PKI201

2015-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-10

1. LIVING

1. 20/10/2019 10:00 AM
 2. 20/10/2019 10:00 AM

FOTO-COLLAGES

Estreos:
"Caleudado II" (Brazo)

"Ingreso" Castañeda

"Ghastly" Casa Dña

"Portofino"

"Moreno Fino"

"Fruitland"

"Fu. HAV. CHU" (con velo)

"Eu de Zubay" (c. Dña)

"Ce Abato" (c. Dña)

"Zubul of 000"

"Fraguent de Casado"

"H PALMA"

"Botafogo visto do Pão" (con Sando)

"Ave. Rdo Branco"

"Ave. das Palmeas"

"Bright"

"Almo Aterro Pó de Azeit"

"Enxada do Rio Vista do Corcovado"

"Fazenda Rdo"

"Barragem de Botafogo"

1500
1000
2000

10

PASTELS 23 x 20

"The Magic box"

"Oreos"

"Frida's early sketches"

"Frida I"

"Frida II"

"Las 2 caras de Eva" (cartes)

"Oreos" (2nd version)

"Sebastian on the range"

"Water portrait" 3/4

"The King of the birds"

"Cofeacover" (serie recuente)

Total 79 pastels

6649415

(10)

(52)

"Oreos" 23 x 20

"The Magic box" (2nd version)

"Frida's early sketches"

"Frida I" (2nd version)

"Frida II" (2nd version)

"Las 2 caras de Eva" (cartes)

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"Sebastian on the range"

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"Sebastian on the range"

"Water portrait" 3/4

"The King of the birds"

"Cofeacover" (serie recuente)

Total 79 pastels

"Los Jers de la A" (edus)

"Recordas del edeo "

"LAS ATRAS del edeo "

"de espi tu del edeo" (sujer teo teo teo)

"Autoretrato "

2 " Retratos 1 y 2 "

Requero firme de seras:

El budo

El espejo

LA MASERA

EL TUBO

2. ENTABLADITOS (1x2)

Cubos seras

Valle en volcanes

Edo en era

Cubo en para

2 Cubos esculdo A y B

2 edeo:

RITA

White white gate

MARK

Ring MASTIC

Das Bunderley

"(edus) de la A" (edus)

"Recordas del edeo "

"LAS ATRAS del edeo "

"de espi tu del edeo" (sujer teo teo teo)

"Autoretrato "

2 " Retratos 1 y 2 "

Requero firme de seras:

El budo

El espejo

LA MASERA

EL TUBO

2. ENTABLADITOS (1x2)

Cubos seras

Valle en volcanes

Edo en era

Cubo en para

2 Cubos esculdo A y B

2 edeo:

RITA

White white gate

MARK

Ring MASTIC

Das Bunderley

"refratto" (section area)

4. egress: stutar con el pelo azul.

1. ee "Kocher" 1000

...e a natureza da água de beber.

Handwritten signature

"Koyon au 1^{er} novembre" (Archieve 1000)

1 Recreados de la ciudad

1/11/2008

"vado con fradate y soe (sagrar)

h h n v

WALL (esperance de laek)

Coffe house

Reservados de la ciudad (Peep holes)

1) A la guatemalteca (retirado a la guerra civil)

"Retrato de Brach"

114 APOKRYFEN (Apokryphen)

WANDA

4 чмрз 22 6 2002г.г. 4

„Уморо умариде,“

4 11 2014 05:00 PM

002432 2000 000000000000 41 0

5. In choice, 1/4 DARTA

for new vessel

11 Aug 1954, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695

"Siddhanta" (of ethics)

[Faint handwritten notes at the bottom of the page]

PASTE L&S (1986) SEZES 23 X 30"

2020 to 2020 to 2021

~~Wm. B. E. & Co.~~

၄ ဝဂ္ဂိကော ဝုဏ္ဏ ၄

1. Courtoise en Traje de las

the Pugs class

4 325021 4 mopa 22 4

[illegible]

9. Этот а

॥ रेखा ० रेखा? ॥

и ввѣща въсѣхъ

"Kritika to de WALTER"

Pequeño Nuevo : Cayendo

321 : n n

११००२५२ : ५ ५ |

4. How many

4. Praga de água (reservatório)

" Fleet of Cummins y se avala.

h 0829 13 4

subo
 en rivas

11 con Actor y publico

24 Secundo con la quinta.

Who can miss this?

Box # 39

06 4

62

Dobro sobre paper
 Transparente.

Grabados Antigos

Panalla deuto de cu lagorale

Plata de cu collage

72

298532

298532

298532

298532 (28) 298532

298532

298532

298532

298532

298532

298532

Grades and Rigors

85, 85

1st state (the best)

and " equal color threads

Ratio of 4

2/4 waste

DEALS (74) Brouderage

e/p. (moderation)

CORSAHVS (85) size 19 1/2 x 27 1/2

Ratio of 6

1/6 to 4/6 + 6/6

1/6 waste

A/P

" PABLS & CATERERS at Vansell

Ratio de 100 + 10 A/P

" of 10 Row #

A/P

10/X waste

BAT

CONGRATULATIONS

WILL BE THE BEST

WILL BE THE BEST

WILL BE THE BEST

WILL BE THE BEST

WILL BE THE BEST

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WILL BE THE BEST

WILL BE THE BEST

4 MASKS 4862 2211

Joond 20/02

A/P.

"A CAT A FOP A"

24. 23

$$\frac{2}{3} \leq \frac{1}{3}$$

2000

$$1/30 + 2/30 + 3/30 + 4/30 + 5/30 + 6/30 + 7/30 + 8/30 + 9/30 + 10/30 + 11/30 + 12/30$$

Page 20 of 20

Photocopies from collages 1994

Picabia n

19 1/2 + 16" paper size

Robert of 30 (unpublished)
4/30 + 5/30 + 7/30 + 8/30 + 10/30 15/30

PHOTOGRAPHED BY
 JAMES H. HARRIS
 1944
 FOR THE
 NATIONAL ARCHIVES
 COLLEGE PARK, MARYLAND

addition of 30 (unrounded)
6/30 + 8/30 to 16/30

 $\frac{1}{2} \frac{1}{2}$

$\frac{A}{V}$

Color 4008 2

22

6/20 - 7/20 - 10/20 - 11/20 - 12/20

(Faint handwritten notes at the bottom of the page)

Photographs from 1944
also of
appear 19/2/44

Index of 20 (unbrushed)

2/30 - 3/30 - 10/30 11/30 12/30

color photo/s

Winter photo/s

7/4

4

5

Index of 20 (unbrushed)

also of

appear 19/2/44

Photo - Echinos from colleges 1994

plates 16 x 20 u

NUCLEAREO (reguladas/Aleazar)

Reduction of 30 (Sold to Miss Bender
Germany 1994)

+

P/P.

A/P.

BAT.

24/11/94. 1994/10/10. 1994/10/10.

1994/10/10. 1994/10/10. 1994/10/10.

(25/11/94. 1994/10/10. 1994/10/10.)

25/11/94. 1994/10/10. 1994/10/10.

25/11/94. 1994/10/10. 1994/10/10.

25/11/94.

25/11/94.

25/11/94. 1994/10/10. 1994/10/10.

25/11/94. 1994/10/10. 1994/10/10.

25/11/94.

25/11/94.

Photo of chong from collage 1990/1995

THIS WAS A THE FLAG

(Two Bottom - Two Bottoms)

Bander del Rega

Bottom of 25

9/25 + 12/25 - 16/25 to 19/25 / 22/25 to 25/25

R/P

P/P

Bandera peregada

Bottom of 25

3/25 + 7/25 to 10/25 + 12/25 to 14/25 + 16/25 + 18/25

R/P

P/P

2000-2005 from collage

THIS WAS A THE FLAG

1995

1990-1995

10

(Bottom of 25 to 25/25)

120 to 130 + 120 + 120

Photo exchange from colleges 1944

ALBA

P/P.

Color photo

Exhibition of 30 (unpublished)
1/30 to 4/30 + 6/30 +

Photo exchange from colleges 1944

ALBA

Color photo

1/30 to 4/30 + 6/30 +

P/P.

Exhibition of 30 (unpublished)
1/30 to 4/30 + 6/30 +

Photo exchange from colleges 1944

POST CARD PHOTOGRAPHS
FROM COLLAGES

4994 sizes 19 1/2 x 16 "
solution of 30 ca. 1940
2/30 - 6/30
8/30 to 23/30

A/P.

own show guide
by Eves to
Cottrell's

color prints 2 in brown

Postcard
1940-41
1940-41
1940-41

14

1

2
JANUARY 1940
JANUARY 1940
JANUARY 1940

DAVID R
4 STRA COLES W. HILLS
A/P x P.P.

$$A/P \times P, P, P, P$$

THE HISTOLOGICAL SEARCH

COAGE VIEW BEETHAMAY

STANLEY BOXER

from Edition can be later proofs

21/10/22 M.B.

41866 (20) 4/5

✓ 50. 06. 2008. 10. 22. 48 x 10. 10. 10.

॥ श्री गणेशाय नमः ॥

2004, 2005

7000426 10 30002, 1000

Point shop
outside

"Forage to Boys" 1986

Trat pools

"Courage & Fear" A/P. 1984

Self portrait w. fish 1984
A/P

"Boy & Tree" 1983

"A gallinadeo nuevo de oro"

RAINIER FELLAS. Point shop

Self portrait 1984 size 13x16 1/2"

Kugee (89) A/P.

Invaders W/P.

Point shop
outside

"Forage to Boys" 1986

Trat pools

"Courage & Fear" A/P. 1984

Self portrait w. fish 1984
A/P

"Boy & Tree" 1983

RAINIER FELLAS. Point shop

Self portrait 1984 size 13x16 1/2"

Kugee (89) A/P.

Invaders W/P.

Rachel Friedman
PhD student

Rachel Friedman
PhD student

OSTERHANS
Annunciations & Green Foliage
Exposition

7000
SEALING OF TONGUE
TONGUE SEALING

7000
SEALING OF TONGS & NO. 10
TONGS & NO. 10

2

Workshop Artists

ESTABLISHED BY KONGCHI

3 color
\$1000/s

+ photograph.

MARIA KOSTAS?

4 KOSTAS (1992) Maria Kostas

color proofs

5 Edition working proofs
5 Thayer "1988

5 A/P x A/P, New Ed.

Paul Jenkins

Self-portrait (Edition) 1992

4

4

4/10/92

4/10/92 4/10/92 4/10/92

4/10/92 4/10/92 4/10/92

4/10/92 4/10/92 4/10/92

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4/10/92 4/10/92 4/10/92

4/10/92 4/10/92 4/10/92

4/10/92 4/10/92 4/10/92

Graded Assignments

4 cuba geweltes 1970 A/P

112 cuba 2000 1970 A/P

3 cuba 123 (1969-70) A/P

East Super 91 A/P

Seckseer 1971 2100 A/P

Torbo (gragea lino deano) 15/75 25/75 1975

Handage with woles 74 A/P

Masks

21 APR 2010 10:00 AM

1000 350 3000

1800 350 3000

1000 350 3000

1000 350 3000

1

2

1

Order of Redvisions of 5 elephants 1994/95
 3rd Visited 8/80, stay 1995

(also see 2000)

of 1st marks

Box red sun

color proofs

Revision of 5
 1/5 to 5/5

A/P. Coyote coll. Museo
 1/5 to 5/5

3/1/3
 2/5/5/5

1/5 to 5/5

Box red sun

color proofs

Order of Exhibition of 5 Steinhilbs (1944-5)
Museo Sigo, May 1995

4 CASA DEL LAGO 4

Exhibition of 10.
 1/10 to 9/10

4th STAIRS

COLORS PROOFS

P/P. JANE STAIRS

+ Copello coll. / Woodhouse coll.
 + Museo

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

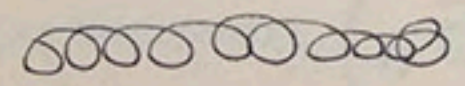
Exhibition of 10. 1/10 to 9/10

Exhibition of 10. 1/10 to 9/10

32255-5 STEPHENS (1994/5) FOR THE SHOW

24220 2780 2780 1995

CELESTUS



20/10 to 10/10

1st STATE BRASSER PLATS (in dark blue.)
 Kleinsteut w. collage
 in Jochweiburg. (at Beuseo)

BAV (Beuseo)

Werkzeugstools

colore stools

A/P (MR. Ronald Vats coll.) + (Colin & Moore coll.)

32255-5 STEPHENS (1994/5) FOR THE SHOW

24220 2780 2780 1995

CELESTUS

20/10 to 10/10

1st STATE BRASSER PLATS (in dark blue.)
 Kleinsteut w. collage
 in Jochweiburg. (at Beuseo)

BAV (Beuseo)

Werkzeugstools

colore stools

A/P (MR. Ronald Vats coll.) + (Colin & Moore coll.)

Series 5 Fitching (1994/5) for the
Shaw Museo Sigo Bray 1995.
[GEMH?] (newspaper + collage)
Working + Book. (cut + paste collage)
Wages + 1st site

$A/P_1 + [E. coli. + Gall. Ruvani] (*)$ Pech.

(Set aside cubes & ethanol)
violet, yellow (leach, teal)
working proof
u
color

A/P
P/P
E/P
of 5 1/5, 2/5

Stgo Museo show 4 Folkloreburg show
Almo Jester w. collage

2

1

1

1

1

2

Pastes

১৯৫০

5415

1) Thylakoids -
cœur

Q: Oh, what a pretty house this is!

~~Dr I Gordon & Terence Neill~~

1) A dose for each

15^a in suona tota in contraltus

ATAHUALPA SECTORS OF EDITIONS "OUBREURS" the telephone 1982

4) Addition of 10 "Mrs. Sides"
 paper a 1/10 week

(7)

1) A/P. (2) color proofs

"SECTORS FROM ATAHUALPA consist. of the weeks"

3) Addition of 10
 Sun up 6/10 weeks (15)

3) A/P. (1 color proof)

1) "Rises and falls of ATAHUALPA"
 5) A/P. 5 Edition of 10

10) 1/10 to 10/10
 Sun down 3/10 weeks (15)

states parties
 diff. coloration

2) A/P. the capacity of ATAHUALPA.
 consist. of 10 weeks

3) 1/10 to 5/10
 2) 1 color proof

(11)

4 DRAWINGS

lower x
 color
 of text.

30
 7
 8
 11
 56

51

14

15

6

10 x 1

11

1990

17th June

✓ Portofino 1/2

Edgworth of 15

10/10/10

10/10/10

10/10/10

10/10/10

11 on stage 4 1990

Exposure of 15

15/15 to 1e8

Y set of fortagoos
A/P

11 on stage 4

Exposure of 15

15/15 to 1e8

Y set of fortagoos

A/P

11 on stage 4

9 CASE 4

ADDITION of 10

1/10 to 10/10

+ A/P.

Working proofs

color proofs

A/P.

9 CASE 4

ADDITION of 10

PANDORA BOX.

A/P.

Address of 10

STATION W. XOS

A/P.

Working 2 weeks

2 years 2000

STARS

2000

Address of 10

1/2 to 2/2

BOX W RED SUR.

A/T.

working & freeds.

color freeds

STATES

FROM
COLLAGES

edition of 5
1/5 to 5/5.

VORIANO IV (CARBOHYDRATE)

2 plates

4/2. 3000

A/P. GABA. 5/80

1 A/P. 1000

3 plates

BAT 1000

Reduction of 10

(9 to be made)

1/10 per

Alano fruits

Vuorello III (roto y azul)

111

help or/yr

For have H

የጥቅም ጥራት (Quality) ያለው

we 1/10 to 5/10 + casted 6/10

Station de 10

১৫/১০/১৯

INGENIO II - PERSONAL

horizontal

Urano II

State I working proof

2 plates	"	II	"	III	"	IV	"	(3 plates)
3 plates	"	II	"	III	"	IV	"	(3 plates)

State III w/f. Jeff

color/p. red x green Top
brown x red

~~State III~~

State I working proof

State II working proof

State III working proof

State IV working proof

State V working proof

Solomon Tapan exponents

x go to studio F.

Auto present Tapan

{ collages. 70's

Illustration of collage

collages 89/90's

Alia collages

credit
Tapan represented

Tapa (ever) coffee/collage / collage
Tapa part, collage list of Ceeho
Rolo Vito
Rage
collage
Rolo Vito
Rage
collage
Tapa part, collage list of Ceeho

Ulica no I 4
I color proof
3 A/P. trees 2 mas (Tape coll.)
Reduction of 10 Boreas
1/5 to 5/10 squared
+ 1 A/P (wider part) at upper
eastern 6/10
Rosh side

$\overline{IV}$ 115668 1200000
 $\overline{III}$ 4
 $\overline{II}$ 2
 Lucero I

Strophants
Box red sun (show Bruce)
Paiderst box

Close
on stage
Pentacore
Viburnum

Fast Color

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