



**Granary Books, Inc.**  
168 Mercer Street, Ste 2

TELEPHONE: 212.337.9979  
FACSIMILE: 212.337.9774  
New York, NY 10012

sclay@granarybooks.com  
www.granarybooks.com

## **Edith Schloss Burckhardt Archive**

Featuring: Rudy Burckhardt, Edwin Denby,  
Francesca Woodman, and Alvin Curran

Avant-garde composer and musician Alvin Curran has written about his meeting with artist, writer, and critic Edith Schloss Burckhardt during his first years in Rome: “In that same settling-in period I met Edith Schloss, an Offenbach-born New York painter just divorced from photographer-painter Rudy Burckhardt. She arrived on a cloud of combustible materials which included the entire New York Abstract Expressionist movement, the Cedar Bar, Art News, MOMA, the Art Students League and Balanchine Stravinsky the Carters Edwin Denby de Kooning Twombly Feldman Cage Brown Rothko Cunningham Pollack her beloved Morandi and of course ‘Piero’ (della Francesca)...”

The Edith Schloss Burckhardt Archive offers an extraordinary opportunity for research into multiple areas of scholarship, especially unique insight into the lives and experiences of women in the art world, an American artist’s expat life in Rome from the 1960s–2010s, the New York School of painters and poets, and a particularly rich and far-reaching, vein of the avant-garde and experimental music world, to name a few.



Copy print of the 1949 Rudy Burckhardt photomontage “Over the Roofs of Chelsea” created for the exhibition with Helen DeMott, Lucia Vernarelli and ESB at the Pyramid Gallery. The three close friends were called “Chelsea Girls” by Edwin Denby. The Archive contains extensive correspondence with both DeMott and Vernarelli. Foreground: DeMott, ESB (pregnant with her son Jacob), and Vernarelli.

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## Edith Schloss Burckhardt (1919 – 2011)

Edith Schloss was born in Offenbach, Germany. She was sent to France and England to learn languages and, in 1936, attended a private school in Florence where she first fell in love with Italy. Edith eventually ended up in England working as an au pair while going to night school. During the Blitz she left England in a convoy that landed in New York City.

In New York Edith attended lectures and dance performances at Cooper Union and studied painting and printmaking at the Art Students League. She also studied art history, music and poetry at the New School for Social Research.

Her friend, Heinz Langerhans, German sociologist and follower of Marxist theoretician Karl Korsch, introduced her to Anne and Fairfield Porter. In 1944, Porter introduced Edith to Elaine and Willem de Kooning, and soon after she moved into a West 21st Street Chelsea loft that de Kooning had painted for Walter and Ellen “Pit” Auberbach.

Edith very quickly became a part of the de Kooning/Denby Chelsea scene that included photographer/filmmaker/painter Rudy Burckhardt and the Jane Street Group around Nell Blaine. In 1947, she and Burckhardt married. Edith was “known for knowing everyone who counted in Manhattan’s legendary postwar art scene,” (*New York Sun*, 2008) and she, Burckhardt and Denby were vital components of the New York School and the loft scene of that era.

In 1962, Edith and Rudy Burckhardt separated, at which point Edith and her young son Jacob moved to Rome. In Italy she painted and supported herself with her writing; she was the Italian art editor for the *International Herald Tribune* for nearly 20 years and wrote for *Wanted in Rome*. During this time, Edith became friends with artists Cy Twombly (with whom she had an exhibition), Giulio Turcato, Paul Klerr and Peter Rockwell. She was also a longtime partner and lifelong friend of composer/performer/teacher Alvin Curran, with whom she often collaborated.

Edith continued to work and paint up until she died in 2011 at the age of 92.

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## Selected Highlights from the Collection

### Correspondence

#### Rudy Burckhardt

Edith married Rudy Burckhardt in 1947. In a manuscript found in the Archive, Edith writes “After the first sweet madness has evaporated, a couple needs to go on in team spirit....With Rudy there was little team spirit, it was usurped by Edwin. They were the couple—the poetic photographer and the poet who sang his praises. I was outside or perhaps the times were not ripe.” The two, however, did collaborate on a few things such as a 1958 *Art News* article on Gaudi as well as Rudy’s 1953 film, “A Day in the Life of a Cleaning Woman,” which stars Anne and Fairfield Porter, Larry Rivers, and Edith. Rudy and Edith separated in 1962.

(The Archive contains correspondence from Rudy Burckhardt (and from Edith to Rudy), 1949–1998, as well as other items related to Rudy Burckhardt. Included in the correspondence are 12 handwritten postcards and cards with collaged elements from Rudy.)



Back of play money rubberstamped with information about the New York City premiere of Burckhardt’s 1968 film *Money*, that starred Edwin Denby as Hemlock Stinge, the unlovable billionaire.



Dear Edith,  
I cleaned just about time for  
me to write you again - it took about this  
long for me to cease being angry at you,  
after your fury (Mediterranean temperament  
at me). Thank you for the telegram. 3)  
Nothing is ever clear-cut for my favorite  
poet John Ashbery often says, but on balance  
I think Edwin wanted to be dead, he  
was so conscious of his failing faculties  
and had been talking about it to many  
friends, old (Patricia and Safford and myself)  
and new. The including the text of the

notes we found, the Waldo County detective  
Lieutenant McFadden and I, in Edwin's  
room, written in an unusually clear,  
legible hand on two sides of a piece  
of lined notepaper. He'd during the night  
had swallowed some small white pills  
and ~~some~~ blunkers - something that  
might kill even young people.  
After two and a half days we're  
getting somewhere back toward normal.  
Jacob came from New York, and Tom  
the telephone calls have almost stopped  
we went for a canoe ride and a swim.

and this morning are going to pick  
up Edwin's ashes from the funeral  
home in Camden and maybe  
sprinkle them in the woods where  
he always walked. Just you, me,  
Jacob, Tom and myself. In Sept.  
there will probably be a memorial  
service in the St. Marks Church.  
Best wishes for a  
good summer --- Rudy

Side I  
To whom it may concern  
No one is to blame if  
I should die  
I brought with me  
when I came the means  
to do it easily and  
unaided.  
Edwin Denby  
Side II  
To whom it may concern  
No one is to blame if  
I should die.  
I hereby declare I was  
not helped by anyone,  
I apologize and for myself  
I am happy to leave  
this declaration  
Edwin Denby

Left: Rudy Burckhardt 3-page letter, July 15, 1983.

Letter written three days after Edwin Denby's suicide. "Nothing is ever clear-cut (as my favorite poet, John Ashbery often says) but on the balance I think Edwin wanted to be dead, he was so conscious of his failing faculties and had been talking about it to many friends, old (like Frank Safford and myself) and new. I'm including the text of the notes we found, Waldo County detective Lieutenant McFadden and I, in Edwin's room, written in an unusually clear, legible hand on two sides of a piece of lined notepaper. During the night he'd swallowed some small white pills and some whiskey — something that might kill even young people."

The text of Denby's suicide note, in Burckhardt's hand.

"Side I / To whom it may concern / No one is to blame if I should die / I brought with me when I came the means to do it easily and unaided. / Edwin Denby / Side II / To whom it may concern / No one is to blame if I should die. / I hereby declare I was not helped by anyone, I apologize for myself I am happy to leave this declaration / Edwin Denby"



2-page letter with collage elements, March 13, 1986.

“I’ve finished a film with Kenneth Koch’s poem ‘IN BED’ that has been well received in Soho and Hoboken, so now I’m painting again and planning on having a show in the Blue Mountain Gallery. I wish I were a better painter but that doesn’t stop me from painting anyway.”



Color photograph by Rudy Burckhardt, 5 3/4 x 4 inches, July 27, 1998.

On the back of the photo is a note to ESB. The last line reads “This is the only color photo I ever took — ”



Postcard from Rudy Burckhardt with multiple collaged elements, 5 3/8 x 3 1/2 inches, Easter Sunday 1999.

The handwritten note on the back is written three months before Rudy’s suicide. It reads, in part, “Yes it’s that time of the year again—but I have to keep my age a secret now.” The archive contains 12 collaged postcards from 1987–1999.



Edwin Denby

Edwin Denby was one of the most important and influential American dance critics of the 20th century, as well as a poet and novelist. He met Rudy Burckhardt in Switzerland while looking for someone to take his passport photo in 1934, and the two remained inseparable for the rest of Denby's life.

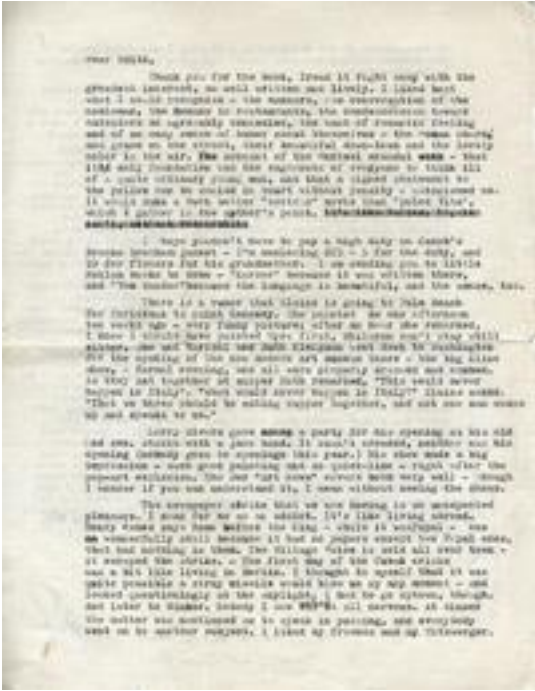


Front and back of postcard from Edwin Denby sent to Rudy Burckhardt and Edith from Rome, June 14, 1949.



Back of postcard from Edwin Denby, in New York, to Edith in Rome, May 22, 1965.

"I am just about to buy a little farm-house in Maine (they've found GOLD there—but I don't know where)."



Edwin Denby 2-page letter to Edith, ca. 1963.

“There is a rumor that Elaine [de Kooning] is going to Palm Beach for Christmas....She and Marisol and Ruth Kleigman went down to Washington for the opening of the new modern art museum there – the big Kline show, – formal evening, and all properly dressed and combed. As they sat together at supper Ruth remarked, “This would never happen in Italy.” “What would never happen in Italy?” Elaine asked. “That we three should be eating supper together, and not one man comes up and speaks to us.” Among other things Denby also writes about the New York Newspaper Strike, Larry Rivers, Lincoln Kirsten, Robert Rauschenberg, Merce Cunningham and Diane di Prima.

### Francesca Woodman

“Francesca Woodman, the photographer who took her own life at 22 in 1981, is as close to a true saint as the putatively secular world of contemporary art can claim. The dreamy, formally playful and disarmingly erotic pictures Woodman made — mostly of herself partly unclothed or naked — project a self surrendering unreservedly to the spirit of art. ...it is hard to shake off the admittedly absurd notion that she was too purely an artist for this muddy world.”—Ken Johnson, “Exposing the Body, Baring the Soul,” *New York Times*, March 15, 2012.

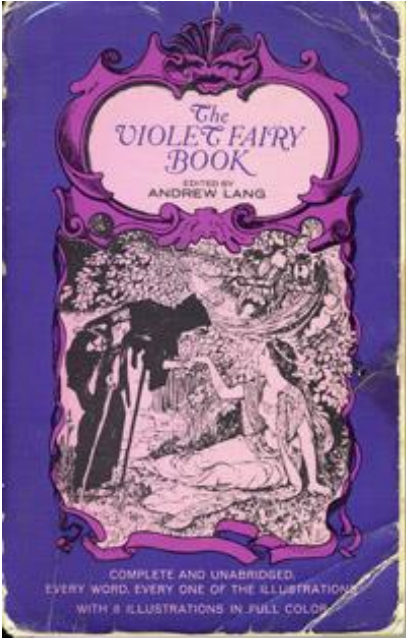
Edith recounts, “After I finished a lecture in contemporary Italian art at RISD in the Palazzo Cenci in Rome in 1977, there she was—among a crowd of lively students, she stood out. ‘Come with me,’ she said.” Edith came to call her “Woodmouse” and they became close friends during Francesca’s early and important years in Rome.

(In addition to correspondence from Woodman, the Archive contains a letter from Woodman’s ex-boyfriend Benjamin Moore to ESB six month’s after her suicide, and correspondence from Sloan Rankin, Woodman’s close friend, model, and sometimes collaborator. Other items include *Some Disordered Interior Geometries*, the only book by Woodman that was published during her lifetime.)





Francesca Woodman contact sheet from a photo session with ESB and her dog Ida, 1977 or 1978, 7 x 9 1/4 inches. The Archive also contains the original negatives.



*The Violet Fairy Book* given to ESB as a gift by Francesca Woodman. Woodman has signed her name on the f.f.e.



Letter to ESB from Francesca Woodman, 1979.

Letter written on transparent tracing paper and mounted on Russian music manuscript with the artist's (self-portrait?) passport photo, 1979. Approx. 7 1/2 x 9 1/4 inches.

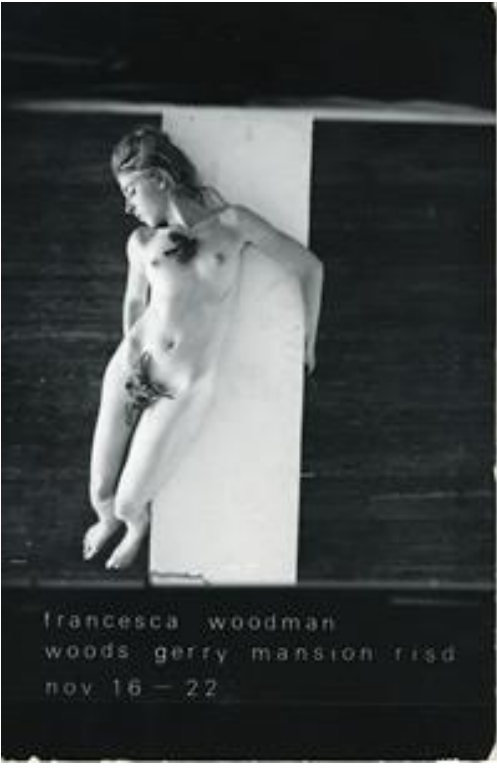


Photo post card announcement for Woodman exhibition at the Woods-Gerry Mansion, Rhode Island School of Design, November 16–22, 1978.

With a note to ESB and postmarked November 7, 1978, 3 1/2 x 5 1/2 inches.



Letter to ESB and her dog Ida from Francesca Woodman, 1978.

On a single sheet there is a typewritten letter to ESB and a handwritten letter to Ida, ESB's dachshund, from Francesca Woodman. "I bought a polaroid camera for a dollar it is fun but the focus doesn't work most of the time. but I wanted you to see that part of the reason why I rented the room was that I felt it would be a good place to try to become more like the review you wrote about me last march. That is such an inspiration point for me the things you wrote were so clear more like the way I'd wish to be than how I am. Anyway I'm very happy working in this room I've finally started working for real again although the pictures are thus far rather austere and I'm not doing any painting at all these days."

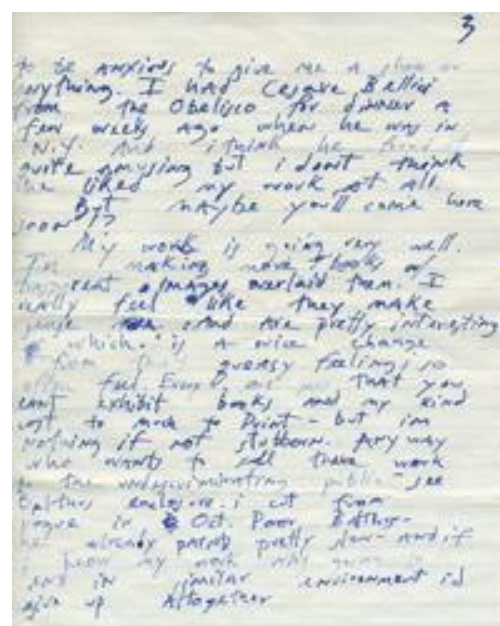
ESB wrote the first review of Woodman's work in the *International Herald Tribune*, March 31, 1978.



Letter to ESB from Francesca Woodman in which she discusses her senior exhibition and her boyfriend Benjamin Moore, among other things, November 17, 1978.

On the back is the photocopied announcement for her November 16, 1978 senior exhibition at Woods-Gerry Mansion, Rhode Island School of Design.





Second and third page of a 5-page letter from Francesca Woodman, December 7, 1979.

“My work is going very well. I’m making more books w/ transparent images overlaid [in] them. I really feel like they make sense and are pretty interesting—which is a nice change from the queasy feeling I so often feel. Everyone says that you can’t exhibit books and my kind cost too much to print—but I’m nothing if not stubborn. Anyway who wants to sell their work to the indiscriminating public...”



Drawing with note from Francesca Woodman stuck on ESB's apartment door, [1979?]. Green ink and pastel drawing, approx. 8 3/4 x 5 3/4 inches.



Front and back of postcard from Francesca Woodman, September 14, 1979. “I caught my first salmon this week! Not quite this big...”





Front and back of postcard from Francesca Woodman, March 25(?), 1978.

“A little fragment of your favorite. I hope I didn’t offend you by going away like that but I didn’t want to embarrass you or me by watching me snivel.”

### Anne and Fairfield Porter

ESB and the poet Anne Porter and painter Fairfield Porter were lifelong friends.

(The Archive contains 12 folders of correspondence from Anne and Fairfield Porter (and from Edith to Anne and Fairfield), ca. 1964–2010, as well as other items related to the Porters.)



Collaged Christmas card, n.d.

“This is to send you much love & transatlantic Christmas wishes. I made this card for you on an August evening in Miami while F read the Odyssey out loud to us.”





First page of 2-page ESB letter to Anne Porter, March 19, 1990, carbon with corrections.

The letter begins by replying to Anne’s objections to a manuscript sent by ESB to Anne on Fairfield. “Of course I’ll take it out, I’m sorry it bothered you. Of course it wasn’t important. I only put in the episode because it gave a vivid idea of the dear and gruff ways of F., how analysts are, how one used to pay attention to them and how Rudy saw himself (he himself wrote ‘they called me Edwin’s little friend’) and how he was moved and flattered by F.’s affection which he anyhow reciprocated. I myself have had and still have to take a lot of stuff because of Rudy and Edwin.”

Alvin Curran

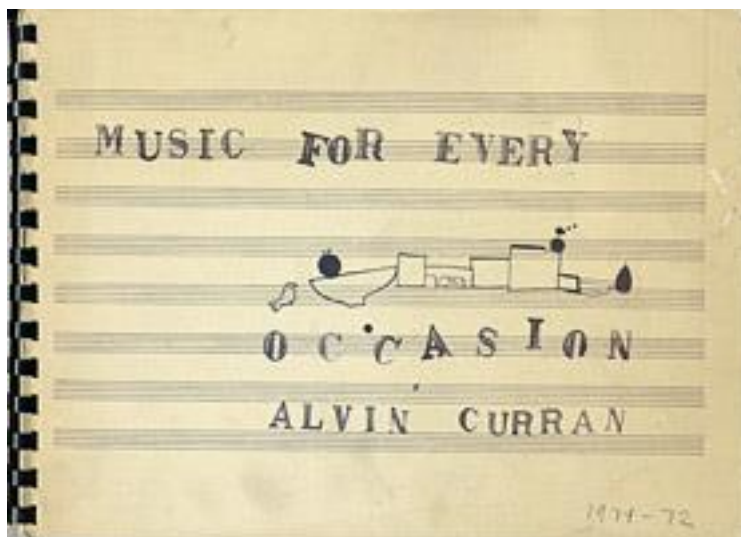
According to the contemporary music venue Roulette, "Alvin Curran's music career spans nearly 50 years as a composer/performer/teacher in the American experimentalist tradition—his work readily embraces all the contradictions.“ He dates his becoming an artist to his being in “an apple tree at the house of his lifelong friend, poet Clark Coolidge” at the age of 13. After studying at Yale with Elliott Carter, in 1963 he moved to Rome in 1965. He co-founded the radical musical collective Musica Elettronica Viva (MEV) in 1966 with Frederic Rzewski and Richard Teitelbaum. Around the same time he also met Edith Schloss. The two became longtime partners and lifelong friends, often collaborating on each other’s projects.

On his web site, Curran has written about his meeting Edith during his first years in Rome. “In that same settling-in period I met Edith Schloss, an Offenbach-born New York painter just divorced from photographer-painter Rudy Burckhardt. She arrived on a cloud of combustible materials which included the entire New York Abstract Expressionist movement, the Cedar Bar, Art News, MOMA, the Art Students League and Balanchine Stravinsky the Carters Edwin Denby de Kooning Twombly Feldman Cage Brown Rothko Cunningham Pollack her beloved Morandi and of course ‘Piero’ (della Francesca)...But Edith brought all kinds of other wonders to my attention including a pair of angels, Patience Gray and Norman Mommens, who were determined to return to nature in the mother Mediterranean. Patience (as many know) was a consummate writer, goldsmith, and back-to-the-earth cook, and Norman, a great burly Belgian, was a sculptor of life, looking for the archaic secrets of direct stone carving in proto-human artifacts.” [Extensive correspondence from both Gray and Mommens are included in the Archive.]

(The Archive contains 12 folders of correspondence from Alvin Curran (and from Edith to Alvin), as well as ephemera and many photographs of MEV and Curran.)



Photobooth picture of Alvin Curran, Edith and Caspar, n.d.



Alvin Curran, *Music for Every Occasion*, [published by Experimental Music Catalogue, 1972?], 11 x 8 inches, 84 pp. Compositions written between 1971–72.

“Conceived as occasional music in the broadest sense, these works are intended for performance by professional and amateur alike on any suitable occasion; e.g. births, deaths, weddings, dances, concerts, new moons, initiations, feasts, armistices, fasts, meditations, games, parades, demonstrations, revolutions, arrivals, departures, etc. Some may be adaptable to several occasions, others not.” Cover and drawings by Edith Schloss Burckhardt.



Filarmonica, February 5, 1970. 7 1/4 x 3 1/2 inch silver gelatin photograph mounted on board. Frederic Rzewski, Nicole Abeloos, ESB, Barbara Mayfield, and Alvin Curran.



Announcement card for exhibition by Alvin Curran and Edith at St. Paul's American Church, Rome, May 25–June 11, 1966.



Alvin Curran, Caspar, Edith Schloss Burckhardt, Richard Teitelbaum, Barbara Mayfield, Nicole and Frederic Rzewski in the Piazza Navona in Rome, ca. 1970. Photograph by Clyde Steiner.



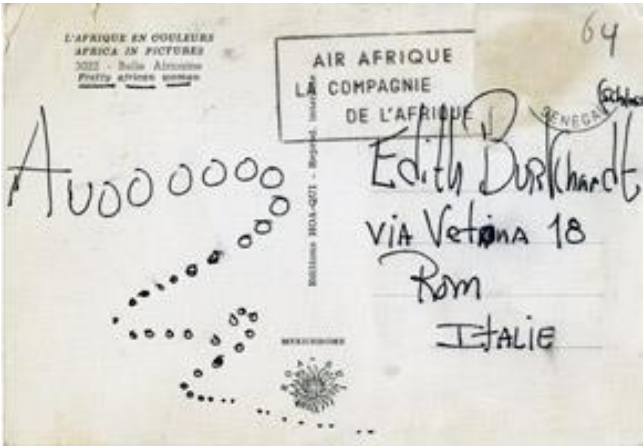


First page of a 2-page letter from Alvin Curran to Edith, September 3, 1972.

“Your letters are like Clark’s [Coolidge]: so full of things and more things that it’s hard to believe that life is really like that somewhere and hard to know if it’s desirable or in this case enviable.”



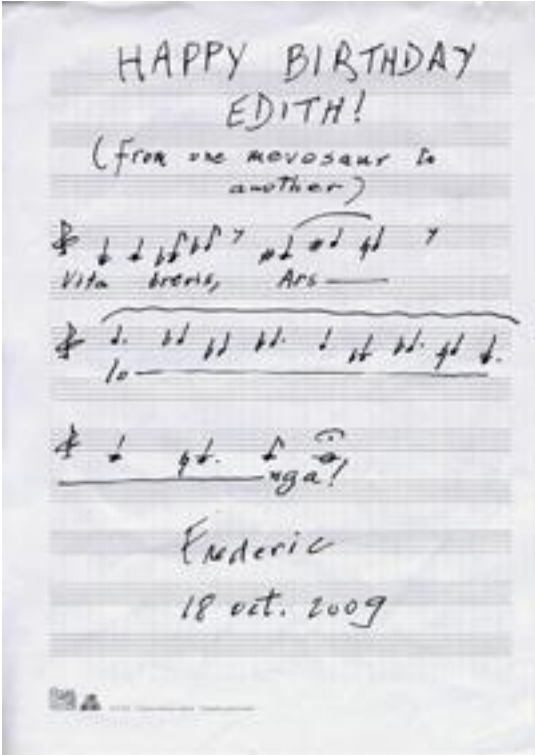
First page of a 2-page letter from Alvin Curran to Edith, sent from Kenya, January 1966. “...I am pie-eyed bullshit no crap Stone Blind DRUNK.”



Front and back of postcard from Alvin Curran to Edith, sent from Senegal, 1964(?).



Flyer designed and drawn by Edith for Contra Band at St. Paul's American Church, Rome, November 27, 1968. Featuring music by Alvin Curran, Robert Ashley and others.



Birthday wishes from Frederic Rzewski, October 18, 2009. "From one mevosaur to another."

Frederic Rzewski is a composer, virtuoso pianist and a founding member of the radical music collective MEV. (In addition to correspondence with Fredric Rzewski, the Archive also contains much correspondence with Fredric's wife Nicole.)

**Rackstraw Downes**

Writer, painter and MacArthur fellow Rackstraw Downes had a lifelong friendship with Edith. Here he writes to her about Fairfield Porter's death and funeral. "It was very sad; the world is not the same without him. It was touching to see de Kooning throw flowers on his grave. He had a thorough Catholic funeral. Fairfield meant for me some kind of court-of-appeal when I needed help with aesthetics: I admired him so much. His example, reading a paper when I was an art student, made me feel I did not need to curse & come on like a truck driver & give up reading in order to paint—there were so many anti intellectual painters then."

(The Archive contains 6 folders of correspondence from Rackstraw Downes and from Edith to Rackstraw.)





First page of a 2-page letter from artist and writer Rackstraw Downes, September 29, 1975.

## Elaine de Kooning



Back of postcard sent from Paris to ESB, n.d.

In the prologue to her unpublished memoir *The Loft Generation*, written as a letter to Elaine de Kooning, ESB writes: "In a postcard you wrote me from Paris you said you had seen an art review in the Trib deploring commercialism in art and: 'I thought. Aha! A friend! And there was your name.' Yes dear we became friends in the thick and thin of it from the forties to the eighties—when you were the figurehead that steadily led the New York art fleet sailing into the wind."

Dear Edith,  
 It was nice to hear from you.  
 I often think of you and miss you.  
 I spent the past month in Palm  
 Beach working on a series of  
 portraits of President Kennedy  
 who never sat still in that  
 rocking chair and had to make  
 lightning sketches and work  
 from them (I'm still working  
 back here in my studio in NY)  
 new address 827 B'way. The  
 whole Florida episode was  
 like a fairy tale - or rather, I  
 felt like twelve-year-old Elaine  
 having a far-fetched day-dream.  
 I had a slew of portraits slated for  
 this coming April - I then, mid-  
 December, from nowhere (a chance  
 encounter) the commission to paint  
 an official portrait of JFK. For the  
 time February was dropped into  
 my astonished lap. So for the portrait  
 is anything but official since  
 the Pres. always posed in his

shirt sleeves.  
 Before I left for Florida, I did  
 a beautiful portrait of Edith (in  
 my opinion) standing on a  
 slight foot cushion. Also a  
 friend of Marie Curie's -  
 I forget, since last summer, I've  
 been totally involved with  
 portraits (probably a response  
 to Fairfield's request to allude  
 toward them).  
 After my show, I'll leave - when  
 I look to Europe. I had always  
 promised myself that I'd go to  
 Europe after visiting California  
 which I did last summer. I  
 visit Rosalind Wiseman, Elaine's  
 daughter - a darling, as I know  
 she would be. We met on each  
 other's shoulders as though we'd  
 known each other a lifetime -  
 I'm writing down your address  
 in the hope of seeing you this  
 summer. If you change, I don't  
 know how to get to you. Yours, E.

2-page letter from Elaine de Kooning postmarked February 4, 1963.

"I spent the past month in Palm Beach working on a series of portraits of President Kennedy who never sat still in that rocking chair so I had to make lightning sketches....The whole Florida episode was like a fairy tale — or rather, I felt like twelve-year-old Elaine having a far-fetched day-dream."

## Helen Carter-Jones

Helen Carter-Jones was a sculptor and wife of composer Elliott Carter. "We went to the ballet last weekend and there we sat next to Edwin, which was a most welcome surprise, as usual he was his very special self."

(The Archive contains 6 folders of correspondence from Helen Carter-Jones and from Edith to Helen and Elliott Carter, as well as the manuscript for ESB's Carter-Jones eulogy.)

January 16<sup>th</sup>  
 24 Jan  
 Dear Edith,  
 We went to the ballet last week and  
 there we sat next to Edwin, which  
 was a most welcome surprise, as  
 usual he was his very special  
 self. We talked about you and  
 he said Jacob and Thomas had  
 been in Rome and were with you  
 which must have been lovely for  
 all. Edwin does look frail but  
 he assured us that he is quite  
 able to go around the City again  
 as before, which I only hope means  
 that he is stronger than he appears.  
 No special news from here other  
 than there is always a great deal  
 of activity, many art shows and  
 a great many concerts. Elliott and  
 I will go to London and Paris Oct  
 22nd for 10 days as Ed. Plans -

Concerts will be played by Charles  
 Rosen, pianist and the BBC symphony  
 at Festival Hall and Bouly will  
 do his song cycle in Paris with  
 IRCAM. Feb 23<sup>rd</sup>, which are the  
 2 albums we will be giving (there's  
 a few letters at English University  
 that I pay for the trip).  
 Again we are leaving one of New York's  
 very cold-but clear, winter spells  
 which makes it quite nice - that is  
 if one does not go out for long periods.  
 We have been out to visit David  
 he has a tooth clamp which I don't  
 University promised for him, he likes  
 it very much and is able to go  
 there 5 x a wk driving himself, his  
 morale is wonderful considering his  
 Sad fate & Carol is fine for him!  
 Much love to you and Albert  
 for Helen

2-page letter from Helen Carter-Jones, January 16, 1977.



James Schuyler

ESB wrote in her unpublished memoir *The Loft Generation* about Schuyler. “Jimmy’s obliqueness, covering old hurts and an unacknowledged past, was thick and strange. He said so little you felt embarrassed in his company. Only once in a while he let out with a sentence that was so sweetly pungent and bright, it cleared the air like lightning.”



Letter from James Schuyler, October 7, 1971.

Schuyler writes “I’m getting in on the photo offset racket and doing a magazine. The only thing different about mine will be that it is to have as many drawings as poems.” The letter also shares news about the Fairfield Porter family and Jimmy’s new romantic interest.

Meret Oppenheim

ESB met Meret Oppenheim in a Basel gallery in 1947. Her article, “Meret Oppenheim,” (manuscripts are in the Archive) includes remembrances of the 1948 postcard as well as the Basel Fasnacht celebration. (There is also Oppenheim ephemera in the Archive.)



Front and back of postcard from Meret Oppenheim to ESB, February 23, 1948.

“I was very pleased with the greetings from M. Ernst.”



Costumes by Meret Oppenheim, Basel Fasnacht 1951 (?). From left to right: Oppenheim, friend of Oppenheim and ESB. Silver gelatin print, 4 x 5 1/2 inches.

Oppenheim won 2nd prize for her costumes of 3 “pasteurized cows.” ESB recounted that the papier-mâché heads were so heavy that she almost fainted.

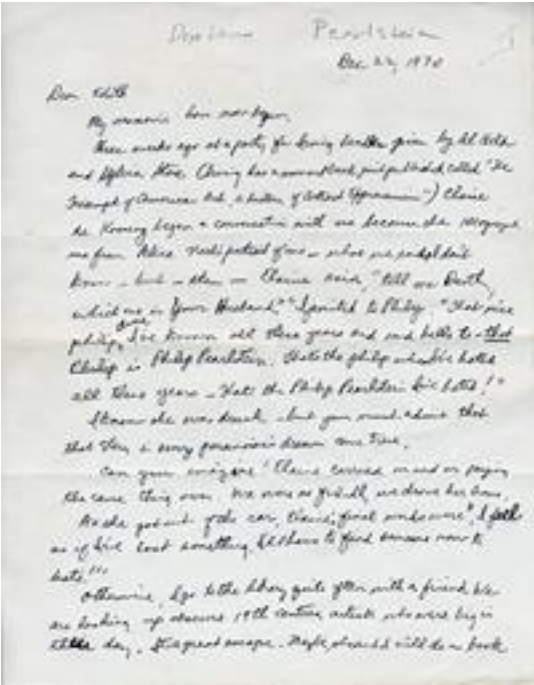
Jacob Burckhardt



Rudy and Jacob Burckhardt, n.d. A frame from a contact strip.

There is extensive correspondence and other items between Edith and her and Rudy’s son Jacob Burckhardt. As a boy, Jacob moved to Italy with his mother in 1962. He would later also spend time in America with his father Rudy, the artist Yvonne Jacquette (Rudy’s second wife) and Edwin Denby. Jacob is a photographer, filmmaker and sound artist. He documented his mother’s apartment in Italy in his 2010 film *A Guided Tour of Edith’s Apartment*. Approx. 1 1/2 linear feet.

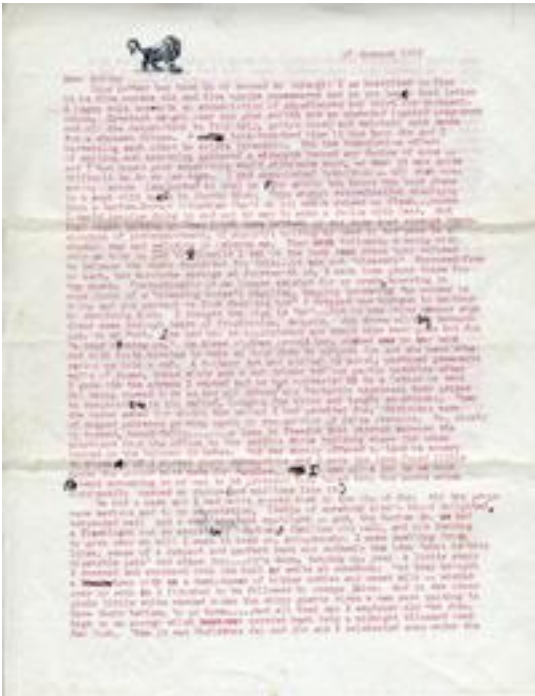
Correspondence from other friends





Letter from Barbara Guest, February 27, 1964.

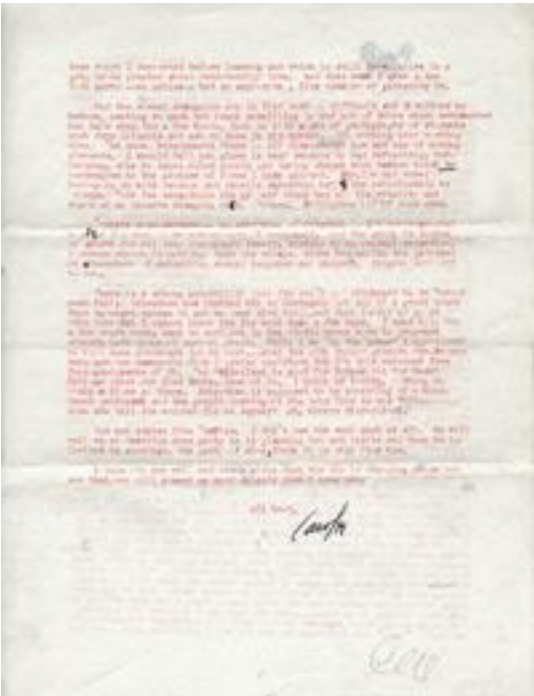
(The archive also contains correspondence with Guest’s husband, military historian and author Trumbull Higgins.)



First page of a 3-page letter from Dorothy Pearlstein, December 22, 1970.

Dorothy Pearlstein was the wife of Philip Pearlstein. In this letter, she recounts meeting a very drunk Elaine de Kooning (Elaine recognized her from Alice Neel’s portrait) at a party for Irving Sandler given by Al Held and Sylvia Stone.

(In addition to correspondence from Dorothy Pearlstein the archive also contains correspondence from Phillip Pearlstein.)



Letter from Carolee Schneemann, January 18, 1963.

“Greatest weight over the past months was an (again) pregnancy and all the desperation to find help, gather money and maintain some sense for a chosen future. A hair-breathed time it was too; Jim [Tenney] and I harvesting each other by crisis intensity.”

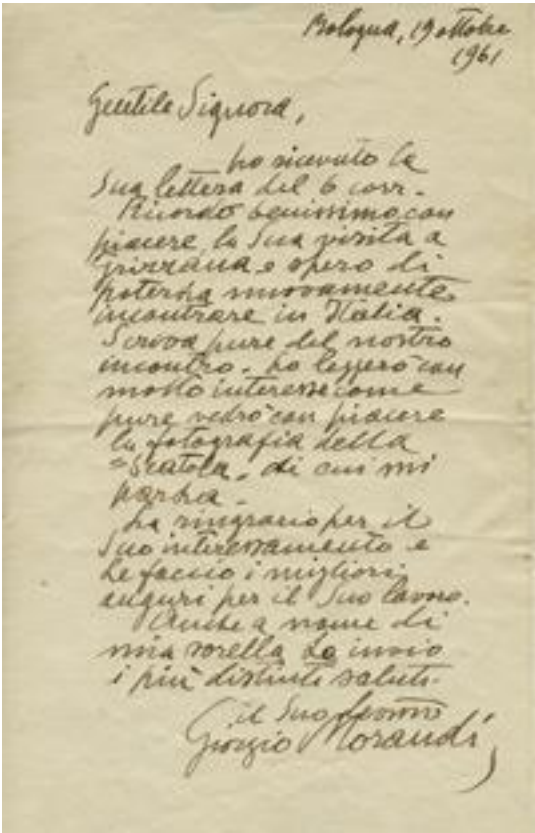


Letter from Bernadette Mayer, July 24, 1983. Typed on 8 1/2 x 14 inch paper with paint applied on the top. Letter from Italo Calvino, November 30, 1983.



2-page letter from Italian poet and ESB neighbor Amelia Roselli, March 9, 1993.

She writes in response to a request from Edith to have her book translated into Italian. “Your English is so very pretty & intelligent, that I don’t think it is a good idea to have the book translated at all, as Italian is not as light or ‘punnish’.”



Letter from Italian painter and printmaker Giorgio Morandi (1890–1964) written from Bologna to ESB, October 19, 1961.

### Edith Schloss Burckhardt’s writing

Edith Schloss Burckhardt was an editorial associate for *Art News* until the sixties and the Italian art critic for *The International Herald Tribune* from 1968 until 1986. Her writing appeared in numerous artists’ catalogs as well as other publications such as *Wanted in Rome*, *The Nation* and the *Village Voice*.



(Approx. 6 1/2 linear feet of fragments, drafts, research notes, manuscripts and other related items.)

For many years ESB researched and wrote *The Loft Generation*, an unpublished memoir of her life as part of the de Kooning/Denby circle of poets, composers and painters (including the de Koonings, Rudy Burckhardt, Edwin Denby, The Artist's Club, Leo Castelli, John Cage, Elliott Carter, John Ashbery, James Schuyler, Frank O'Hara and Larry Rivers).

(Approx. 3 linear feet of fragments, drafts, research notes, manuscripts and other related items.)

ESB wrote and illustrated her own books and unpublished novels, including the self-published *Seven Dog Walks in Rome*.

(Approx. 1 1/2 linear feet of original artwork, manuscripts and other related items.)

## Edith Schloss Burckhardt's notebooks, diaries and calendar books

The Archive contains over 110 notebooks, diaries and calendars, ca. 1962–2011. In addition to daily reflections and thoughts, many of the diaries also contain copies of ESB's outgoing correspondence.

## Edith Schloss Burckhardt's photographs

In addition to photographs located within the Archive's correspondence there are over 1800 photographs of various sizes taken in locations including New York, Italy, Egypt and Germany, ca. 1962–2009. Approx. 700 of the photographs are pasted into spiral-bound notebooks with captions.

## Summary of the Edith Schloss Burckhardt Archive

### Series I: Correspondence

#### Subseries A) General

Correspondence with many fellow artists, friends and writers, including John Ashbery, Ellen and Walter Auerbach, Nell Blaine, Jacob Burckhardt, Italo Calvino, Lawrence Campbell (2 folders), Helen Jones Carter (7 folders), Clark Coolidge, Joseph Cornell (plus ephemera), Alvin Curran (12 folders, plus photographs and ephemera), Lucien Day, Elaine de Kooning, Helen DeMott (9 folders), Edwin Denby (2 folders), Lois Dodd, Rackstraw Downes (6 folders), Hermine Ford (3 folders), Patience Gray (5 folders), Barbara Guest, Ernst Hacker (2 folders), John Heliker (4 folders), Thomas Hess, Trumbull Higgins, Yvonne Jacqueline (7 folders), Nathan Kernan, Denise Levertov, Phillip Lopate, Pat Mainardi (2 folders), Bernadette Mayer, Georgio Morandi, Norman Mommens, Charles North, Meret Oppenheim (also photographs and ephemera), Philip and Dorothy Pearlstein, Simon Pettet, Frederic Rzewski, Aram Saroyan (3 folders), Carolee Schneemann, James Schuyler, Jack Tworkov, Lucia Vernarelli (7 folders), and Hazel Hawthorne Werner.

#### Subseries B) Jacob Burckhardt

### Series II: Rudy Burckhardt

#### Subseries A) Correspondence

#### Subseries B) Assorted

### Series III: Francesca Woodman

#### Subseries A) Correspondence

#### Subseries B) Work

#### Subseries C) Writings by ESB

#### Subseries D) Assorted

### Series IV: Fairfield and Anne Porter

#### Subseries A) Correspondence

#### Subseries B) Fairfield Porter

#### Subseries C) ESB writing on Fairfield Porter

### Series V: Writing

Subseries A) General  
Subseries B) International Herald Tribune  
Subseries C) The Loft Generation  
Subseries D) Books

## Series VI: Art

Subseries A) General  
Subseries B) Barbara Ingber Gallery and Green Mountain Gallery

## Series VII: Photographs

## Series VIII: Notebooks, diaries and calendars

## Series IX: Assorted

Total of 32 boxes (plus oversize), approximately 42 1/2 linear feet.