

early Jan., 1971

Dear Sally,

Thanks for your beautiful letter and penned pendent, de-pendent, etc. I'm afraid I'm not going to be able to answer worthily: I find myself exhausted these days -- mysteriously inasmuch as I haven't really been able to do any work that would account for it: the news of Marie's death was the last straw to my system . . . came like a sledge hammer -- I've been in physical mourning all week now. In addition to the grief at her death, I've felt a terrible social disintegration somehow grotesquely symbolized by the fact that she'd been dead and buried a week without anyone having thought to inform either myself or Ken Jacobs: I learned it quite by accident, called him and discovered he knew nothing about it: probably very few others know: maybe this is your first sign of any such thing. One of the very greatest film-makers of our Time dies and is buried in the style of Mozart: what else is there to say? What makes that particularly grotesque is that she and Willard DID for so many years stand so much against the impersonalization that characterizes American 20th Century living. Both fought so bravely to hold people together in their endeavors. That/comes-to-that! I find myself in an absolute circle of grief and loneliness. I remember TOO well how much the film-makers did once relate to each other humanly. Now we seem to have all become ciphers in some immortality machine, some historical process of an increasingly fascist society. And I am sick, sick with the social mean-and-meaningless-ness and the sadness of her death -- not that she died . . . but that she died amidst such estrangement as she did -- and such despair as her alcoholism attempted foolishly to withstand. I myself could not bear to go and visit her this last trip to New York: with Ken, and others, it was the same: the despair had almost completely taken over and replaced Marie herself: and, worst of all, she continued an act of gaiety which would not even permit the despair to manifest itself honestly: (do I misspell "despair"? am I trying to make it mean "desperate" also?): I cannot even think this morning: NOR have ~~the~~ I the fulfillment of any emotion: confusion only.

I had not thought to write all that, or anything really. I just intended to send you the information you asked-for. I do not want to hinder your processes at all -- no matter WHAT -- for you do seem to be at center some full LIFE these days . . . bless it.

We don't have a list of all prices: thus I'll quote you only those you requested and a few others readily available.

"Dog Star Man" is \$1200.⁰⁰
"Sirius Remembered" is \$200.⁰⁰
"The Weir Falcon Saga" is \$500.⁰⁰
"The Machine of Eden" is \$200.⁰⁰
"The Animals of Eden and After" is \$600.⁰⁰
"Scenes From Under Childhood" is \$2,800.⁰⁰
"eyes" is \$600.⁰⁰

"The Dead" is \$180.⁰⁰ "Blue Moses" is \$200.⁰⁰. "Three Films" is \$175.⁰⁰
"Fire of Waters" is \$110.⁰⁰. "The Art of Vision" is \$5,000.⁰⁰. "Daybreak & Whiteye" is \$100.⁰⁰. "Anticipation of The Night" is \$600.⁰⁰. "Window Water Baby Moving" is \$180.⁰⁰. "Films By Stan Brakhage" is \$75.⁰⁰. "Reflections on Black" is \$180.⁰⁰
Jane had to raise prices on all "Songs". She will send a list when she gets her new catalogue.

Blessings Stan

the way to shadow garden is \$480.00
"nightlights" is \$150.00
"nightlight" is \$80.00

CARNEGIE MUSEUM OF ART

ONE OF THE FOUR CARNEGIE MUSEUMS OF PITTSBURGH

Copyright © Creator, by permission. All rights reserved.

CMOA respects the intellectual property rights of artists and others. The CMOA website and all images and text contained therein are protected by applicable U.S. and international laws and regulations, and are owned by CMOA or used by CMOA with permission from the owners or under fair use or where otherwise specified. Copyright for some items are held by the artists and/or other third parties. You agree not to download, copy, reproduce, publish or transmit, or otherwise use any portion of the CMOA website (including any images or text contained therein), except for your own personal noncommercial use or “fair use,” as this term is defined by applicable copyright laws, without written permission from CMOA and/or other appropriate rights holders.

Commercial Use Is Restricted

Unauthorized publication or exploitation of museum files is specifically prohibited. Anyone wishing to use any of these files or images for commercial use, publication, or any purpose other than fair use as defined by law must request and receive prior permission from the appropriate rights holder(s). CMOA reviews all requests on a case-by-case basis and may require payment of a license fee depending upon the intended nature of such use.

For additional information, see the Carnegie Museum of Art Terms of Use.