

Dear Linda,

Good intuition, I'd say! Since the allegory of the American Landscape is one of my concerns, I'll add my 2 cents to your question about Artpark.

To my eye Artpark presented the archetypical allegory for the American Landscape and the pathos of "art's" attempts to find meaning and value in it.

Artpark was previously a spoils pile, 50 feet high and 150 acres in area, of boulders dumped in front of the original natural escarpment that created Niagara Falls (50,000 years later and 7 miles upstream now) during the construction of the Niagara Mohawk Power plant.

Subsequently, a chemical dump was added (read: a mini Love Canal ) This was then memorialized as Artpark in honor of Harry(sic) Bridges, a state senator, as , I believe, a convenient attempt to mask a threatened, possible future scandal under the noble gesture of bringing culture to a fallow, useless eyesore of poisoned land that the children of Lewiston, NY (local bedroom community) were warned to avoid because of its hazardous chemicals and, as I witnessed, burned the arms of the construction workers who struggled on this land to complete the project for its gala opening.

The"Artpark, further, buried, obliviously, the "little people" of the Iroquois, so important to their mythology, (see Edmund Wilson Apologies to the Iroquois). I had the good fortune of discovering this and serendipitously joining my "little people" with theirs as the first artist to be invited to Artpark..

So, the poignant issues of Art-Landscape dialectic. I was sad to hear that Gordon had "artfully" arranged his "dumped" palettes, as it appears as another art insult to this landscape, carrying with it the epater le bourgeoisie mentality so insularly lauded in art, but oblivious to the reality of the American landscape underneath.

It might be fun to talk of this sometime. Of course I have lots more info , including a film made of my work there that covers some of the history. I am sending you a gift of a recent catalogue.