RICHARD PRINCE:
THE DOUGLAS BLAIR TURNBAUGH COLLECTION
(1977–1988)

JUNE 11–JULY 16, 2016
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It is an honor to present this singular collection of artworks, ephemera, and personal correspondence by artist Richard Prince. Assembled by New York writer and producer Douglas Blair Turnbaugh, the archive dates to the artist’s earliest and most formative years, ranging from before 1977 to about 1988. In its entirety, the collection offers an intimate glimpse into the unique relationship and confidential rapport shared by this influential artist and his devoted early patron.

This rich collection has been of constant fascination since it was unpacked several months ago in my gallery—transferred in its entirety from Turnbaugh’s home in New York City where it was carefully stored for decades. Confronted with more than three hundred objects, not to mention the hours spent with Turnbaugh and others who so generously shared first-hand encounters and recollections, the undertaking has profoundly transformed my appreciation and understanding of this artist. Sharing this experience is my principal motivation to present an insightful selection of the collection in a museum exhibition format. Though it might have been more lucrative for Turnbaugh to send a few of the best works to auction, it was his desire and foresight to keep the collection intact as a document of this transformative period in the artist’s career and as an elegy to a momentous time in his own life. In an era where art fairs and the Internet have trained us to consume in bits and bytes, spending time reading letters from Prince to Turnbaugh and perusing the collection of exhibition cards, artist’s books, photographs, drawings and other ephemera, challenges us to look, understand and, ultimately, draw our own conclusions. This independent perspective based on looking and learning underscores much of what inspires me as a historian and an art dealer.

This exhibition is dedicated to Douglas Blair Turnbaugh. As an early patron and friend of Richard Prince, he supported the artist’s vision at a time when the outcome was uncertain, and this exhibition wouldn’t be possible without his devotion and championing of under-recognized artists. I’d like to acknowledge his partner Chu-lin Nelson Lee for all of his encouragement and support. I am grateful to Marc Arranaga for the introduction to Mr. Turnbaugh.
I want to thank everyone who has made this exhibition and publication possible. I am deeply indebted to Carole Ann Klonarides who has been invaluable in organizing the collection and unpacking its historic context from her first hand perspective as one of Prince’s earliest supporters and friends, and dealer of his work. Her friendship and support is a great treasure to me personally. I am also thankful to Kristine McKenna and Richard Kuhlenschmidt for generously sharing their personal insights into the time Prince was in Los Angeles. The acumen of Jeremy Sanders has been instrumental in appraising the collection, and in helping select rare and never-before-seen examples that reflect the time in which the collection was assembled. I am grateful to Cecilia Dan, and Christine Steiner who offered their professional assistance, sound advice and guidance though this process. This project came together through the efforts of Susan Petrella and the support of Gene Ogami, Linda Schaffer, Gawain Weaver and Carl Berg. I would be nowhere without my incredibly dedicated team of Alexandra Lippman, David De Boer, and the creative input of Jessica Fleischmann and Dorothy Lin. Lastly, a thank you to Cindy Bernard, Christina Leung, Kathryn Markel, Ellen Sragow, Jake Zellweger and Lisa Ziviello for their assistance.

—Edward Cella
Richard Prince, a seminal figure, a superstar in the constellations of the international art world, and a creative force in popular culture needs no introduction. His ideas have given new words to our vocabulary; the appropriated image, for example.

The provenance of this unknown Prince collection of artworks and ephemera is surely unique: the artist gave almost all items in it to me, as tokens of our special friendship and it stands today as forensic evidence that Richard shared something of his life with me, and completely changed my life, my way of thinking. Many of the items in the collection have never been publicly seen as I considered them too private, too intimate, to share. Our relationship began in the late 1970s and continued to 1992. We met by chance when I was living in SoHo, in my loft on Grand Street, and he was renting a room from a painter in a loft next door. One winter night I stopped by to see my friend, and she introduced Richard, who looked at me inquisitively. Maybe it was because I was wearing a full-length Argentine fox coat and was accompanied by my champagne-colored Afghan hound. I didn’t know what to make of him either; he reminded me of Jack Nicholson as the inmate in One Flew Over the Cuckoo’s Nest. I suspected Richard might have mistaken me for a rich dilettante. And I didn’t immediately recognize I was confronting a great artist. Somehow we connected, perhaps as aliens meeting in outer space, and continuing with shared interest as collectors and stockpilers of images. We supported each other as we could. I was treasurer of a small foundation and arranged a grant to Tanam Press to publish Richard's first book Why I Go To The Movies Alone (1983). Richard constantly was prodding me to come out of the artistic closet, resulting in the publication of a book of my drawings, which Richard baptized with a perfect title Beat It: 28 Drawings, (Taurus Editions, 1983). It was a great and equal exchange of caring concern: his book is celebrated, mine was personally liberating.

Some of the pieces in this collection at first glance may be seen merely as common objects. But Richard is a master prankster, provocateur, poet,
alchemist, prestidigitator — he transforms thoughts and material objects while appearing to reproduce them, into revelations, into art, into icons. Two examples of this are seen here in an ordinary passport photo and a beat-up old leather jacket. The photo: Richard offered to do my portrait. His method was to have the “sitter” give him four photos of himself, and Richard would choose one to “rephotograph.” Of my selection, he chose my first passport photo, which I had always hated because it showed, to me, a wan boy, sexless as an angel. Richard “simply” blackened the background — and the untouched original image was transformed as by magic into a lovely shy adorable boy, with sex appeal. Better than Lourdes! Or psychoanalysis. Richard inscribed this photo “For Dougy with Big Love from Dikie Boyman,” in itself a kind of encryption, to which I had the key. The leather jacket: He gave me his old black leather motorbiker jacket. I never wanted to attract attention to myself: I could never wear that, I told him. “Wear it around in your loft until you get used to it,” he advised. About this time I was making “silhouette” portraits, life-sized tracing around people’s bodies, like the police drew around the bodies at crime scenes. When I showed them to Richard, he was indignant. He didn’t bother to say they were fabulous but was indignant I hadn’t asked him to pose. I said, “Well, they’re all nudes....” He stripped off his clothes, except for his engineer boots, and lay down on the floor, on my big black drawing paper. I drew around his body with white paint. It was a beautiful drawing and surprisingly a great likeness. Richard looked at it and said, “You left off my dick!” I told him this was a just a silhouette, genitals wouldn’t show. I gave him the brush and he drew in the missing bits. The Master’s touch! It did enhance the work. It was our first and only artwork collaboration. The drawing was later accidentally destroyed, but before that happened, I got made a great photo of it: in this, Richard’s silhouette floats in allegorical Renaissance form over my recumbent leather-clad body. So the biker jacket is an objet trouvé, and Richard’s genital self-portrait survives, along with many other variations of it to be seen in this collection.

As the pharaohs wanted to keep their most treasured possessions even after death, so I would like to keep everything Richard gave me. But the reality is ashes-to-ashes, and the thought of this collection, in itself a collaborative artwork/archive of a seminal time in this artist’s development being lost has become intolerable. All the pieces in this collection hold more meaning than the eye can see, but perhaps now that they can be seen in this context may emit good vibrations to those who also love Richard Prince’s work, and who respond to the magic of art.
Copy of black and white photograph of DBT in front of his "tracing portrait" of Richard Prince, on which RP has added his penis, N.D.
WHERE TO BEGIN?
Jeremy Sanders

This exhibition emerged from a few boxes of archival materials produced by, and/or related to Richard Prince, the preponderance of which dates from mid-70s through mid- to late 80s, a period during which Prince first came to full maturity as an artist and made, arguably, the most significant work of his career. The collection consists of paper, mostly, photographs, drawings, manuscripts, publications, pamphlets, flyers, announcement cards and other printed matter, alongside correspondence and assorted papers, some of it typed, some handwritten, with photocopies and carbons, notes and revisions. To sort through it is to see evidence of a process: both an artist at work, and the artwork. Where does the paper trail lead? That’s not entirely certain. In fact, of any single characteristic one could point to, it is Prince’s very elusiveness that ultimately emerges most clearly.

Consider one early work: a photo on the left of a cowboy in a white hat and black mask with his pistol drawn, and to the right, the ace of spades with text below that reads:

call a spade a spade
call a spade a heart
call a spade a shovel
don’t call a spade nothin’

It’s signed by Prince and dated 1982. The cowboy, the crossed-out, handwritten text, the straightforward, just-the-facts manner of arranging the picture’s elements—these are all things you’ve seen before If you’ve spent any time looking at Prince’s work.

The process by which we recognize and identify images is not fully understood, but it goes something like this: take in visual information, perceive patterns, mentally cross check these against patterns seen and filed away in the past, looking for a match. When patterns align, there’s a flash of recognition. You know it when you see it, in other words.
Not always. Patterns align imperfectly, leaving a margin for error. The trained eye can account for it using context and conditioning, but the system can be hacked, one thing made to look like another. Camouflage, for example. Or consider Jenny Holzer’s maxim, “use what is dominant in a culture to change it.” This idea is in Prince’s artistic DNA as well. The Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince, and Winters was formed in the late 70s with the intent of subverting the political and economic structure of the world, but camouflaged itself with artless gray business cards and other materials that gave the appearance of a corporate consulting firm.

Look again at that Cowboy. The date is right—Prince’s first series of Cowboys date from 1980–84. The series, each entitled Untitled (Cowboy), are color images rephotographed from Marlboro ads. This photograph is different. It is a black and white photo, not color, and not rephotographed from another image. In fact, the image is a self-portrait, Prince playing the role of cowboy, and it was originally taken in 1973. This self-portrait has appeared elsewhere, and this combination of text and image is dated 1974, and inscribed to Douglas Blair Turnbaugh in 1982.

After the 1980-84 series Prince continued to use the cowboy motif in his work, always using cowboy imagery drawn from pop-culture, including Marlboro ads, illustrations for pulp novels, and other sources. Self-portraits, on the other hand, are in short supply. The two others that I’m aware of are both dated 1980, and in both he is disguised. Untitled (Richard Prince), is a heavily retouched black and white image re-photographed in color: self-portrait as mannequin. Untitled (Richard Prince and Cindy Sherman) is a diptych, a photo of Prince made to look like Sherman, and a photo of Sherman made to look like Prince, both in heavy make-up and identical wigs so that their identities seem to merge. There’s no disclosure in these self-portraits; only the choice of disguise is revealing. Seen from our current vantage the cowboy is most resonant of the three. Self-portrait of the artist as outlaw, drifter, desperado, man on-the-run—not only is it a prologue to a career-long preoccupation with the motif, it declares his outsider stance, and willingness to work at, or beyond, accepted legal and artistic boundaries.

Prince generally ignores any work of his that dates earlier than 1977, that is, anything before he began the practice of rephotography and appropriation. That’s the official story, but it’s not true. Occasionally he acknowledges the existence of earlier work, notably when publicity attending the Fugitive Artist
exhibition organized by Michael Lobel at SUNY Purchase Gallery brought attention to work made from 1973–1977 and forced his hand. Prince refused to grant image permissions necessary to reproduce the work in the exhibition catalogue. Of course, to assert such rights is an implicit acknowledgement of authorship. The exhibition catalogue (a publication I highly recommend) was already done, waiting to go to press, so they printed it without images. The design was not changed except now there are blank spots where the images were meant to go. Artists do occasionally disavow juvenilia, but this has conventionally applied to work with little or no public profile, work either still in the artist's possession, or else traded, given as a gift, or somehow lost. Prince's case is considerably messier. By 1977 his career had advanced to a stage that one would not think it could simply be annulled as a youthful indiscretion. In the years 1973–77 Prince had exhibited work in both solo and group exhibitions at well known commercial galleries in New York and elsewhere. He had been groups shows held at MoMA and The Brooklyn Museum, among others. It had been referenced in catalogues and reviewed by critics. And the work had sold, been acquired by private collectors and museums (The Getty Institute, and MoMA among them), and several major corporate collections (The JP Morgan Chase, Prudential collection), and Prince had, of course, received payment for these sales. There's an extensive public record if one goes looking, but the exhibition history that you will find online today, or in any catalogue of his work printed from the mid-80s onward, indicate Prince's work was first shown in 1979, a group show at Castelli, with the artist's first solo exhibition in 1980. The paper trail belies this official history — announcement cards for exhibitions at Kathryn Markel Gallery, New York, 1976; Ellen Sragow Gallery, New York, 1977; Galerie Jollenbeck, Cologne, 1978. These are just the solo shows.

Prince put together a book in 1985, entitled Wild History, a compilation that includes his own writing and the writings of other Downtown artists. Here's what he says about it:

The title comes from the Chinese. The Chinese have two types of history. The regular kind and the “wild” kind. The regular is straightforward. Mao on his way to the revolution. The second kind, the “wild” kind, is Mao FUCKING in the bushes...on the way to the revolution.

Prince recently reused that image of himself as an outlaw to create a new self-portrait, his first self-portrait since 1980. The photo, produced in an edition of 2, is dated 1973/2013. Is it wild history, or the regular kind?
SPIRITUAL AMERICA
KIM FINE
5 RIVINGTON ST.
NEW YORK, NY 10003
(212) 228-9303

YOU ARE INVITED TO A COCKTAIL PARTY, 28 OCTOBER FROM 8.

THE PASSWORD IS: TESTIMONY

Kimberly

BY RICHARD PRINCE
A PHOTOGRAPH OF BROOKE SHIELDS
BY GARY GROSS
Where to begin? Here is some text from his gallery’s website.

Prince has redefined the concepts of authorship, ownership, and aura. Applying his understanding of the complex transactions of representation to the making of art, he evolved a unique signature filled with echoes of other signatures yet that is unquestionably his own.

The most complex transaction of Prince’s career came in 1983, when he opened a gallery space called Spiritual America to exhibit a photograph, also entitled Spiritual America. There’s no way around it — the image is softcore child porn, a nude photo of Brooke Shields taken when she was ten, seen from the front, standing in a bathtub, wearing lipstick and eye shadow, her hair done up, her body oiled, steam curling around her feet, she gazes directly out at the viewer.

Prince had an announcement printed, plain white text on black background, that read:

By Richard Prince
A Photograph of Brooke Shields
By Gary Gross

The odd phrasing calls attention to the question of authorship. It is a photo by Richard Prince. It is a photograph by Gary Gross. Both statements are true. It’s not an either/or proposition, or fifty-fifty split; one fact does not diminish the other. The work raises a parallel question, art or pornography? The same logic applies: It is art; it is pornography. The artwork has an undeniable aesthetic impact, which is not diminished by the fact that it is child pornography, and as such, morally and legally inexcusable, which is not diminished by the fact that it is art. It’s a bomb that can’t be defused.

There was a court case pending when the exhibition opened, Brooke Shields’ mother, who had authorized the photo at the time, was now suing Gary Gross. Press coverage of the lawsuit brought public attention to the case, but few people had seen the photo in question. Prince hired Kim Fine to sit at a receptionist desk through the run of the show, then left town himself. Word about the show got around primarily by word of mouth. Between press coverage of the unseen photo and Prince’s sudden disappearance, the show became the focus of intense curiosity.
The potential for legal repercussions was a real concern. The decision to go see it would not have been undertaken lightly, and there was no way to see it by accident. Nothing else was ever shown at Spiritual America, the gallery space, except *Spiritual America*, the photograph. To go there was to be implicated, complicit, a witness, and not merely a bystander, but an accessory after the fact. Prince, who knows a thing or two about evasiveness, had preempted any alibi one might construct.

Again, the legal question was not merely theoretical. What if you happened to be there and the vice squad arrived? On the back of this copy of the announcement card there is an invitation, written by hand, to a reception held at the gallery which includes the password necessary to gain entry. The password is TESTIMONY. As in, “you may be called upon to give testimony.”
Why I Go To The Movies Alone
Richard Prince
Note: This is an uncorrected proof copy.

Draft — an early draft (extremely early it might add) — how did you and when did you get this?

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title and Details</th>
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<tbody>
<tr>
<td>BERNARD FAUCON</td>
<td>The Banquet, 1978, Fresson color photograph</td>
</tr>
<tr>
<td>SHERRIE LEVINE</td>
<td>Untitled, 1979, collage</td>
</tr>
<tr>
<td>LEN JENSHEL</td>
<td>Pacifica, California, 1978, Ektacolor color photograph</td>
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<tr>
<td>ARNOLD KRAMER</td>
<td>Untitled, 1979, Ektacolor color photograph</td>
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<tr>
<td>SHARON SMITH</td>
<td>E4-1, 1978-9, Polaroid SX-70 photographs</td>
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<tr>
<td>NANCY GOL DIN</td>
<td>Janet and Richard on Bed, Chicago, 1977, Ektacolor color photograph</td>
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<tr>
<td>BRIAN HAGIWARA</td>
<td>53rd Street, New York, 1978, Cibachrome color photograph</td>
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<tr>
<td>SANDY SKOGLUND</td>
<td>Untitled, 1979, Cibachrome color photograph</td>
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<tr>
<td>STEVE COLLINS</td>
<td>Untitled, 1979, Ektacolor photograph with laquer</td>
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<tr>
<td>RICHARD PRINCE</td>
<td>Untitled, 1979, Ektacolor color photograph</td>
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</tbody>
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PICTURES: PHOTOGRAPHS
June 23 through July 27, 1979

Steve Collins  Arnold Kramer
Bernard Faucon  Sherrie Levine
Nancy Goldin  Richard Prince
Brian Hagiwara  Sandy Skoglund
Len Jenshel  Sharon Smith

Opening Saturday, June 25rd, from 4 to 6 p.m.
AT CASTELLI GRAPHICS
All the time, no matter when, he’s trying to think, but can’t remember, except that true poets never work, and he didn’t make that up, but he forgot who did.

His work is made on about the same level as a snake’s decision to crawl on its belly.

Art is in the bone of his shoulder and since he can’t avoid it he tries not to control it.

He tries to administer a system of chaos as a perpetually pedestrian subject, then levels the components of his chaos with the great whip of the familiar.

We find he’s an element of surprise in what at best is a perfectly ordinary setting. He places himself in a situation without specific purpose, keeping in mind, that once involved in that situation, the paramount concern is not the case.

This may seem like an unstable gesture to obtain a property of singularity, but he can only attempt to fix himself up, in an area where there’s fifty degrees of uncertainty.

The source of the pleasure for him is the surprise.

If art is to be made, then the solution is made by the experience.

Since his ambiguity cannot be appreciated, his problem than is to translate what he believes to be ‘privileged sensations’, with a time-adjusting nonplus attitude.

He generates himself in an optional space where he devises breathing methods of constant ‘creation’, neither progression or regression, but quiet growth movements to be feel in and to be wise of.

Since the material of which he’s made extends to the public domain, he exists on his own terms, with his own solutions.

But like the man who invests in a mirage simply to test the notion that he has nothing left to lose, he lives in a world of constant failure. He’s no more prone to exaggeration than the edges of a knife guaranteed for fifty years at two-thirty in the morning.

No agree with every philosopher he’s ever read, and to hear him tell it, it all sounds pretty good to him.

For him not to be is as it should be. If aftermaets remain, he thinks of them as temporary proof providing the convenience of hindsight.

Richard Prince
Is his name really Richard Prince? A name so perfect it seemed chosen. A Dick and a Prince. Umm. It was hard to believe he was born in the Panama Canal Zone, and perhaps he wasn’t (has anybody seen his birth certificate or even asked?) According to his own mythology, he was born there because his parents were working as spies during the Cold War for the Office of Strategic Services, the precursor of the CIA. In a purported 1967 interview with British Sci-Fi writer J.G. Ballard (which would have made him eighteen years old at the time), Prince agreed with Ballard that people born in Panama City are called Zonians; that “the canal has represented for some time the concept of unlimited possibility.”¹ A Zonian is very much like an alien. I do believe he invented and embraced this idea. Nothing about him seemed real. His friend Gary Indiana wrote, “Richard Prince would probably gag at the idea of being ‘real’ anything, since the various things he produces tend to articulate the terms of a basic refusal.”² He played golf, which he called the “postmodern sport.” His uniform was a black suit jacket, white button-down or tee shirt with either black slacks or jeans and he smoked cigarettes, usually unfiltered. Prince’s benign sensibility and astuteness recommend him as a latter-day André Breton for distressed survivors of the Unculture.³

RP: You have to adapt to a protean world. I can wear a golf hat and motorcycle boots at the same time. I can have style and be unreasonable simultaneously.⁴ He spoke with no intonation, flat and restrained, usually in simple “truisms” that were said as if they were a fact. Once he told me a great artist is a liar and thief, then I found out later it was a line taken from Picasso, who said, “Good artists copy, great artists steal.”

³ Gary Indiana, “Richard Prince at Baskerville + Watson,” (review), Art In America, (December 1984), 165.
Even the way I met him was strangely random. It was 1979; I was walking in the West Village when something caught my eye. There, in the Three Lives & Co. bookstore window, were what appeared to be large-scale advertising images of three men in suits, each tanned, gaunt-looking, and holding an unnatural model-like pose. The display included books, but none seemed to have any relevance to the photographs and vice versa. As a grad student immersed in the semiotics of media, I had to know what was up. I went into the store and asked about the display. I was told, “It is an important work of art by Richard Prince.” I had never heard of him, nor had anyone else I knew. Eventually, Marvin Heiferman, then Director of Castelli Graphics, put a work by Prince in the gallery’s summer group show, and when I inquired, Marvin gave me his phone number. I called, and Prince invited me to his studio.

He lived on 11th Street in New York’s East Village in an infamous building that housed REAL poet bohemians, like Allen Ginsberg and Rene Ricard. The apartment was a walkup, four or five flights, in a railroad flat tenement building. The apartment was sparse with the exception of a table and chair that served as a place to eat and work, along with a bed and a lamp. Hanging on the walls were empty black plastic trash bags. He lifted a bag and showed me that the walls had been carved out to make shelves for books, rare first edition books, which he was in the business of buying, selling, and obsessively collecting. On the table was the Semiotext publication of Jean Baudrillard’s *In The Shadow of the Silent Majorities*, a big influence at the time for many in the downtown scene, along with Philip K. Dick’s 1968 novel, *Do Androids Dream of Electric Sheep?* Prince also wrote and had met Reese Williams (Tanam Press) at Printed Matter, who would later publish his first book *Why I Go To The Movies Alone* and soon after, *Wild Histories*, a selection of short stories by hip downtown writers, which he had compiled.

**RP:** The first things I took were texts. They got published in *Tricks Magazine* in 1976. They were called “Eleven Conversations.” The texts were taken from the back of Elvis Presley bubble gum cards. The next year I started taking pictures. The writing then took on a fictional element that came out of what was going on in the photographs he chose to take. The pronouns he used in the texts are actually referring to the people in the pictures. Later, after his show at CEPA Gallery in Buffalo, he gave me a pamphlet titled, *Menthol Pictures*, which had three short texts about a horror film, a war film and a sex film. In it he wrote, “The material formally appropriated was available to

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anyone who cared to use it. The fact that the material had possibly been observed or unconsciously collected by persons other than myself, in effect defined its desire and threat. It was this ‘prior availability’ that verified this fictional transformation and helped cool down the reference to an observable reality.” Here Prince reiterates his stance as a witness. He inscribed my copy with, “Thought you might like to read a dirty little book —Richard.”

At the beginning of his career, he had been a frustrated painter. His malaise was caused by lack of attention and being perpetually broke, spending what little money he had on books or his art. In the late 1970s, he met one person with whom he found a quality of familial friendship, an empathetic sympathizer of the artist’s condition. Douglas Turnbaugh, a well-dressed man with a patrician air had moved to SoHo to try to find a release from his own blocked creative energy. Turnbaugh admired Prince’s defiance of the art establishment and has said, “Sometimes I felt paternal anxiety for Richard’s security and other times I felt like a student at the feet of a great Master, who was showing me the way...even the way that was wrong.” The two became confidants and had an ongoing correspondence as they both travelled widely. In one letter Prince wrote, “The writing thing at least doesn’t cost anything to do — Christ I don’t know about this larger photo making—it just doesn’t seem financially plausible... Anyway I still think it’s the only way to make a picture. Painting seems to be about something about history and nothing else. Its practitioners a retroactive lot. A kind of cowardly about face has happened as a result of re-definition of western romanticism and perpetuation of the artist as mythical hero — a lot of rubbish is being passed off as new wave.”

Days were spent sleeping, working on his art, or seeing a show. One night a week he worked the graveyard shift at the Time and Life offices in Rockefeller Center in a department called Copy Process, ripping up magazines like People, Fortune, Sports Illustrated, and Time, and delivering the editorial pages to the appropriate departments. It was dead-end, boring work. At the end of the shift, he was left with the advertising pages. He had always loved the photography of Paul Outerbridge — his later work, the ones he did for Maxwell House Coffee.

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7 A letter to Douglas Turnbaugh from Richard Prince dated February 16, 1981, mailed from Fulton Street, New York but written on Houston Intercontinental Airport stationary.
Prince's first photographs were re-photographed ads for furniture and accessories such as cigarettes, pens, watches, jewelry—he showed me how the watches were always styled with the hands in the position of 10:10, the male watch on the left, the female watch on the right. He liked advertising images because the author is unknown and they weren’t about being believable. Because they were ads, you knew that they were not true, as Prince put it, an “official fiction.” They also perfectly fit within the frame of a 35-millimeter camera, with no cropping or manipulation; just the depression of the shutter and the image was “taken,” “pirated,” “stolen,” sampled, and later critics called it appropriation. Blown up larger than their magazine proportions without text, allowed the viewer to see what the picture imagines itself to be while making Prince the author of someone else’s work.

RP: …the picture that I take, that I steal... happens to be an image that appears in the advertising section of a magazine. I've always had the ability to misread these images and again, disassociate them from their original intentions. I happen to like these images and see them in much the same way I see moving pictures in a movie. That’s how he saw the images in the Cowboys series (Marlboro cigarette ads). He noticed that together with the text and logo removed, the images make up a narrative as if the art director created the whole ad campaign as a storyboard for a movie. I was the director of an uptown 57th Street gallery called Baskerville+Watson, and we exhibited the Cowboys series in 1983. The immediate response was confusion and outrage, questioning who was the author of these pictures, and how did he “take” them. Prince would respond, “I did it with electronic scissors.”

RP: I think the audience has always been the author of an artist’s work. What's different now is the artist can become the author of someone else’s work. When people see the Marlboro ads in magazines or up on billboards, the ones that I rephotographed, they tell me they think about me, about my cowboys, about how those ads are my pictures. They associate those cowboys with my cowboys. I hadn’t expected that kind of reversal. Under his nom de plume “Fulton Ryder,” Prince wrote that the artist Christopher Wool bought the first “Cowboy” photograph in 1986, but as I am a witness, Lew Baskerville bought a “Cowboy” in the gallery’s 1983 exhibition — it was the only work that sold.

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10 http://www.richardprince.com/birdtalk/
During his job’s midnight two-hour dinner break, Prince would usually go to 42nd Street movies, peep shows, and Adult Entertainment theaters, where he would see showbiz publicity headshots in the windows or on the walls of these establishments; the windows would be blacked out around the photo except for the fluorescent colors and blinking lights. There was a place called Tango Palace, a dime-a-dance place with the doorway adorned with the headshots of girls named Krystie or Carole. They smile with teeth that are whiter than white, and on a street where the Castro Convertible showroom is an oasis of sanity these ladies are desperately real.\(^\text{11}\) This is how the *Entertainment Pictures* began. He would tell me that people would sell their headshot to be used in ads for sex or porno movies, even though they were not physically involved in such. Sometimes the same headshot would appear in Earl Wilson’s celebrity column on Page Six of the *New York Post* as that of an obscure girl in the chorus line or rising star to watch. Prince said that he had the feeling that the people in the pictures “are actually dying for space.”\(^\text{12}\)

In a letter to Turnbaugh from January 1981, Prince writes, “God do I hate the business side of art. It just doesn’t mix — it does of course if you are phenomenally popular and prove to be the meal ticket. To be a meal ticket is to have someone’s undivided attention. Cindy (Sherman) just bought this book on drag queens with all these great pictures—we’re going to dress me up and do the same. Found a great piece of slang last nite from one of the dyke proofreaders — “Pissing on Ice” — it means living well. I’m using it for a new portfolio of work (privately available).

That’s about it —Rick”

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Richard Prince, Baskerville + Watson, New York, NY, October 20–November 19, 1983

Clockwise from top left: Exhibition invitation card, exhibition postcard, personal note from Carole Anne Klonarides, press release.
Edward Cella Art & Architecture is pleased to present a rare collection of artworks, ephemera, and personal correspondence by artist Richard Prince. This private collection was assembled by New York writer and producer Douglas Blair Turnbaugh. The archive dates to the artist's earliest and most formative years (1977–1988) and offers an intimate glimpse into the unique relationship and confidential rapport shared by this influential artist and his devoted early patron. The Turnbaugh collection features over 200 items, most of which have never before been seen or exhibited. Highly personal, the collection attests to the intimacy and friendship shared between an artist and a collector. Further study of it also reveals Prince's own developing narrative as a young artist in search of self-definition, offering some insights into the relationship between his evolving identity and work.

The collection includes correspondence between Prince and Turnbaugh, exhibition related ephemera, books and journals, selected press clippings, artist books and ephemera, and other unique objects.

In addition to the archive, a selection of unique Prince photographs, drawings and collages owned by Turnbaugh are also available.
EXHIBITION CHECKLIST OF WORKS BY RICHARD PRINCE

Modern Bride Layout Proposal, Collage, graphite, and Letraset mounted on board, 1979, 24 x 36 inches

Untitled (White races descended (sic.) from Chimpanzees...), 1976,
Black and white photographic prints, velum mounted on embossed paper, 21.5 x 33.5 inches

Untitled, Self Portrait, 1974, Graphite on paper, 30 x 22 inches

Minding Him (Maquette for Boy on a Ferry), 1976, Color photograph and Letraset on paper, 10.5 x 17 inches

Minding Him (Boy on a Ferry), 1976, Color photograph and Letraset on paper, 23.5 x 35.5 inches

Untitled (Drawing of the backside of boy with pants down), 1980,
Colored pencil on paper, 11 x 10 inches

Untitled (Multicolored penises), c. 1980, Graphite and colored pencil on paper, 26 x 15 inches

Untitled (Penis Book), c. 1980, Collage, marker and colored pencil on paper, 8.5 x 8.5 inches

Untitled (Cologne Bottle), 1983, Photograph on paper, 5 x 8 inches

Krystie, From the Entertainer Series, Artist proof, 1982, Ektachrome photograph, 30 x 45 inches

Carole, From the Entertainer Series, Artist proof, 1983, Ektachrome photograph, 30 x 45 inches

Untitled (From the Watch Series – Two Baume and Mercier), edition 1/10, 1979, Ektachrome photograph, 20 x 24 inches

Red Drawing, 1979, Colored pencil on paper, 11 x 8.5 inches

Untitled (A Spade), 1982, Black and white photographic print on paper and offset printing, 12 x 17.5 inches
Portrait of Douglas Turnbaugh, 1985, Black and white photograph on paper, 10 × 8 inches

Untitled (Party World), 1985, Drawing on plastic bag, 28 × 20 inches

Portrait of Douglas Turnbaugh, 1987, Graphite on paper, 20 × 22.5 inches

Drawing on Stationary from Vienna Hotel, 1986, Pen and ink on paper, 8 × 6 inches

Illustrated Manuscript on Legal Pad, c. 1980, Pen and ink on paper, 11 × 8.5 inches

Self Portrait (by Cindy Sherman), 1980, Black and white photograph on paper, 10 × 8 inches

Untitled (Portrait of a black child), 1980, Black and white photograph on paper, 10 × 8 inches

Untitled (Nude with golf club), 1982, Color photograph on paper, 5.25 × 4.5 inches

BAM Next Wave T-Shirt, designed by Richard Prince, produced by the Brooklyn Art Museum, 1987, Cloth
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1978</td>
<td>Letter sent from Florence regarding Köln show from RP to DBT, dated September 28</td>
</tr>
<tr>
<td></td>
<td>Postcard from RP to DBT depicting the Golden Gate Bridge, dated February 9</td>
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<td></td>
<td>Photocopy of letter sent to friends, dated September 27</td>
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<tr>
<td>1979</td>
<td>Newspaper Article: “Texas Torture Killer Found Guilty Again,” with original drawing by RP</td>
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<tr>
<td></td>
<td>Valentines drawing over photocopy form RP to DBT</td>
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<tr>
<td>1980</td>
<td>Postcard from PR to DBT depicting Niagara Falls with drawing in pen of a watch and the words “John Camaron Swazzee,” dated June 10</td>
</tr>
<tr>
<td>1981</td>
<td>Letter, 2 pages, from RP to DBT, dated January 27</td>
</tr>
<tr>
<td></td>
<td>Letter from RP to DBT on Houston Intercontinental Airport Stationary, dated February 16</td>
</tr>
<tr>
<td></td>
<td>Letter, 2 pages, from RP to DBT, dated February 10</td>
</tr>
<tr>
<td>1982</td>
<td>Newspaper clipping, “A ‘miracle’ of surgery”</td>
</tr>
<tr>
<td>1983</td>
<td>Letter from RP to DBT, dated May 27</td>
</tr>
<tr>
<td></td>
<td>Altered postcard from RP to DBT</td>
</tr>
<tr>
<td>1985</td>
<td>Letter from RP to DBT inscribed with an ink drawing of a penis labeled “Egyptian Love”</td>
</tr>
</tbody>
</table>
1986
Page from Nudist Magazine signed “Dickie P”

Letter from RP to DBT with original drawing on stationary from Vienna Hotel

1988
Letter from RP to DBT regarding death of Chino

2011
Letter from Kyler Culver to DBT regarding Wall Street Journal article entitled, “An Artist Amasses a Rare Collection,” by Robert P. Walzer

N.D.
Birthday Card from RP to DBT

Newspaper Article: “Thorpe trial opens in plot to kill ‘gay lover’” with typed note from RP

Writings on Dry Dock Savings Bank
Manilla Envelope, “Anteans Pour Homme” (crossed out), two paragraph text handwritten by RP

EXHIBITION RELATED EPHEMERA

1976
*ART WITH WORDS*, Kathryn Markel
Fine Arts, New York, NY, January 12–February 12
Exhibition card

Exhibition card

1977
*In Complete Control*, Ellen Sragow Ltd., New York, NY, September 25–October 23
Exhibition card

1978
*Richard Prince, Galerie Jollenbeck*, Cologne, Germany
Exhibition card

Two exhibition cards

1979
Exhibition card, announcement

Invitation
50 NYC Photographers, IRT Lexington Subway, Brooklyn Bridge Stop, sponsored by OIA, Brooklyn, NY
Exhibition card

Borrowed Time, curated by Carole Ann Klonarides, Baskerville + Watson, New York, NY, March 9–April 9
Exhibition card

Imitation of Life, Joseloff Art Gallery, Hartford Art School, University of Hartford, West Hartford, CT, November 6–28
Exhibition card

1980
New Museum of Contemporary Art (window installation), New York, NY, September 26–November 3
Exhibition card

Exhibition of Gallery Artists, Metro Pictures, New York, NY, November 15–December 3
Press release

Printed Matter (window installation), New York, NY, October 1–31
Exhibition card

Richard Prince, Artists Space, New York, NY, February 23–March 29
Exhibition card

Richard Prince, CEPA Gallery, Buffalo, NY
Exhibition card

The Offices of Fend, Fitzgibbon, Holzer, Nadin, Prince & Winters
Invitation, press release

Pleasure & Function, Art Resources, Los Angeles, CA
Inscribed exhibition card

1981
35 Artists Return to Artists Space: A Benefit Exhibition, Artists Space, New York, NY, December 4–24
Exhibition card

Richard Prince/Photographs, Jancar/Kuhlenschmidt Gallery, Los Angeles, CA, October 10–31
Exhibition card with original artwork

An Exhibition of Photographic Works by Richard Prince and Drawings by Michael Zwack, Metro Pictures, New York, NY
Inscribed invitation

New Voices 2: 6 Photographers: Content/Theater/Fiction, Allen Art Museum, Oberlin College, Oberlin, OH
Exhibition card

1982
7 from Metro Pictures, Middendorf/Lane Gallery, Washington D.C.
Exhibition card

Black and White in Color Photographs, Metro Pictures, New York, NY, April 10–May 3
Announcement, press release, preview invitation
February 16, 1981

Dear Douglas,

Been home all day watching movies on television and reading the newspaper. Can’t seem to do much else. Read an article on Hemingway letters and some notes on fiction in the book review section. Have been thinking of some new pictures to make so more to the point — how to make them — no money. Heard from Andy Whyte in Washington and he won’t give me 300 or someone I know. Perhaps this time you do it. I don’t know — maybe for the trip.

Have been writing a new short story about a woman named Karen — not very interesting — just a vehicle for criticism — to get a few points in here and there. The writing thing at least doesn’t cost anything to do — Christ I don’t know about this large photo making — it just doesn’t seem financially feasible. The show whipped me out even with all the sales. Anyway I still think it’s the only way to make a picture — painting seems to be something about history and nothing else. It’s practitioners: a reductive lot. A kind of cowardly about face has happened as a result of the re-definition I think. Orientalism and perpetuation of the art in a more Western sense passed off as new move.

Love,

[Signature]

Houston
Intercontinental Airport
Dear Dorsy-

What can I say. Breakfast in bed. Drinking coffee. Watching TV. It's going to rain. Going to Oxford Univ. Tomorrow to go fishing or something as such.

The ICA is right across from Buckingham Palace. Geez . . .

This is all quite unbelievable. The opening went very good last night. Sticky.

Actually, a little boring but can't complain.

I looked around for Lady Di but she was nowhere to be found. Maybe next time.

What else? Flight over was 1st class . . .

Club cabin — very pleasant. When will this explode? People still don't get it.

Quite no what to make of my work.

Sixteen year olds seem to like it. It.

Anyway — cheers. I got to finish a pair of shoes —

Love Rick

For Comfort and Service

Letter from RP to DBT dated May 27, 1983.
Richard Prince Photographic Works, Metro Pictures, New York, NY, February 5–25
Press release, Prince CV

Inscribed exhibition card

1983
Baskerville + Watson’s Fall Schedule
Press release

Richard Prince Photographs, Richard Kuhlenschmidt Gallery, Los Angeles, CA, April 9–May 14
Exhibition card

Richard Prince, Baskerville + Watson, New York NY, October 20–November 19
Exhibition card, personal note from Carole Ann Klonarides, press release

Spiritual America, New York, NY
Exhibition card, business card

Richard Prince, Le Nouveau Musée, Villeurbanne, France, January 21–March 6
Limited edition exhibition catalogue, publication announcement

Black and White in Color, West Beach Café, Venice, CA, August 15–September 11
Exhibition announcement

Invitation, press release

An Evening of Readings: Peter Nadin, Richard Prince, Reese Williams, Artists Space, New York, NY, March 29
Exhibition card, press release

Holzer, Kruger, Prince, Knight Gallery/Spirit Square Arts Center, Charlotte, NC, November 20, 1984–January 20, 1985
Exhibition catalogue

New York: Ailleurs et Autrement. ARC / Musée d’Art Moderne de la Ville de Paris, France
Exhibition catalogue

Invitation, press release

Lecture announcement

Benefit Exhibition of “Art Breaks,” Hosted by Artists Space and MTV, Artist’s Space, New York, NY, December 4 & 5
Invitation
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>2005</td>
<td><em>Citation</em>, Kathleen Cullen Fine Arts, Brooklyn, NY, September 8–October 4. Exhibition announcement, press release.</td>
</tr>
</tbody>
</table>
Clockwise from top: copy of text and artwork as reproduced in a magazine/catalog (unknown), copy typed by Prince, typist copy with pencil directions to triple space, 6" wide x 13".
N.D.
Sex, Cable Gallery, New York, NY
Press release

**ARTIST’S BOOKS & TEXTS**

1978
Manuscript, *Practicing Without a License: Richard Prince*
Richard Prince’s Cardboard artist’s portfolio

*Author’s Note* postcard by RP,
postmarked June 8, 1978, inscribed

1979
Original redacted postcard by RP,
from the “Author Series”

*Pleasure & Function*: 12-page	
photocopy publication with business
card: The Offices of Fend, Fitzgibbon,
Holzer, Nadin, Prince & Winters
Letter and conversation transcription

1980
“Soil Mechanics, Call Marcellus,
2122840664,” flier signed “Douglas / Richard”

*Menthol Pictures*. Buffalo: CEPA, 1980
Uncorrected proof


1980

New York Post clipping sent from RP to DBT

1983
*On Photos*. 90 Minute audio tape of Richard Prince discussing his work

Portrait of Douglas Turnbaugh,
black and white photograph printed on color paper

1985
Uncorrected proof, press release, invitation to the private preview, announcement card

1985
Rough draft, original, and photocopies of contracts, original proposal, two letters, chapter outlines, book outline, introduction chapter written by DBT, image checklist, copy of manuscript by David Robbins.

N.D.
Art Event Plan/Theatric, “Making Things Truer Than They Really Are” with List of Possible Participants with Phone #’s, 4 Part Outline of Production

*Author’s Note*, Postcard by RP
This book will trace Richard Prince's technical achievements and inventions in photography, including, for example, photographing in color and black and white in the same print.

Of course, since photography was invented, artists (as opposed to photographers) have been making use of it, covertly and overtly. Since the beginning of this century, artists have been appropriating and recycling other people's photographs and other man-made images. Collage, which literally means "a gluing," was invented in 1912 by Picasso, when he stuck a bit of trompe l'oeil to a Cubist painting.

Richard Prince has sometimes been referred to as "the best kept secret in the art world." This has meant, that although he is a respected, seminal figure in today's vanguard art scene, he "has not yet achieved the public celebrity and national recognition of some of his peers," wrote Andy Grunberg in the Sunday New York Times, 21 October 1984, in a feature article on the work of Richard Prince.

Of course, vital to an artist's celebrity and national recognition is endorsement by the NY Times, a conservative organ at best, but a barometer for investors/collectors. The NY Times' slowness in comprehending and acknowledging Richard Prince as a major force in today's art world is a major reason why he lacked the celebrity in question. However, better late than never, this requisite endorsement from the NY Times has changed the 35 year old artist a status from "best-kept-secret to celebrity.

What initially confused and baffled the NY Times was the originality and force of Mr. Prince's conception, dating from about 1976, of, to put it simplistically, photographing already existing photographs (taken by other photographers), or re-photography. How could "stealing" an already existing image be considered Art and/or Photography? Richard Prince introduced the term "appropriation," and says it is a cosmetic word for stealing, stealing images and stealing ideas. Recycling is another term sometimes used. But " Appropriation" is now as ubiquitous a term as "Post Modernism." "I probably use the word "appropriation" in art reviews and articles every week." wrote Hunter Drohojowska, a perceptive critic in Los Angeles, in a recent article "When is 'Appropriation Appropriate' reviewing Mr. Prince's show at the Richard Kohnenachmit Gallery in L.A. Drohojowska refers to Richard Prince as the founding father of the term.

Clockwise from top left: proposal cover page, authors qualifications, chapter outline, and letter to RP from DBT. Opposite: Three page rough draft.
Art Event Plan/Theatric, “Making Things Truer Than They Really Are” with List of Possible Participants with Phone #’s, 4 Part Outline of Production. N.D.
**Grommet Performance 0 –**
*the mortification of touch / an excerpt from:*

> “ORiGiNAL AS HELl / A CONtiNUOUs nARRatiOn,”
> 
> Letter by RP

Photocopied manuscript for “Richard Prince’s Portrait of Me” by Douglas Turnbaugh

> “Abbreviations” *(s.m. = soil mechanics)*, Postcard by RP

**BOOKS AND JOURNALS**

<table>
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<tr>
<th>Year</th>
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1983

1984

1985

1987

1988

1992

1995

2002

2009

2011

1989


Matchbook from Paul's Restaurant & Lounge, 46 - 3rd Ave., Cor. 10th St. New York, N.Y., N.D.
Sometimes God Has A Kid's Face, by Bruce Ritter, Paperback book upon which RP has affixed a metal arcade token, N.D.
**OTHER UNIQUE OBJECTS**

Leather Jacket given to Douglas Turnbaugh by Richard Prince, c. 1979

1985
Portrait of Douglas Turnbaugh,
Black and white print on paper,
10 × 8 inches

Print of *Cowboy Kneeling with Horse*,
Black and white print on paper,
8 × 10 inches

1988
Invitation, menu, other ephemera and photographs from the wedding of Richard Prince and Lisa Anne Spellman

N.D.
*Sometimes God Has a Kid's Face*,
by Bruce Ritter, Paperback book upon which RP has affixed a metal arcade token

Copy of black and white Photograph of DBT in front of his “tracing portrait” of Richard Prince, on which RP has added his penis

DBT Emergency Room Visitors’ Pass to See RP

Matchbook from Paul's Restaurant & Lounge, 46 - 3rd Ave., Cor. 10th St. New York, N.Y.

**SELECTED PRESS CLIPPINGS**

One box of press 68 clippings including reviews and interviews from publications including *Vanity Fair, Art in America, The New Yorker, ARTNews, Flash Art, Newsweek*, and others. Additionally, the archive includes auction catalogues and information from Christie’s, Sotheby’s, Phillips de Pury & Company, and Swann Auction Galleries that include artworks by Richard Prince.
CONTRIBUTORS

DOUGLAS BLAIR TURNBAUGH has known Richard Prince since 1976 and has collected and lent his work for the past forty years. He has worked with arts organizations in various capacities, as director, producer, curator, consultant, fundraiser, trustee, and board member, including the Ludwig Vogelstein Foundation; The Alternative Museum, New York City; Leslie Lohman Museum; Fashion Moda, South Bronx, among others. He is a writer and critic, most notably on the subject of dance. He was the first dance critic for New York Magazine (1968). His writings have appeared in The Atlantic, Dance Magazine, Playbill, Asia Magazine, Filmmakers Newsletter, Dancescope, The Advocate, The James White Review, The Leslie Lohman Museum Archive and in critical anthologies and encyclopedias, with articles published in Germany and France. He is the author of Dance Notation: A Survey (1968), Beat It: 28 Drawings by Douglas Blair Turnbaugh (1983); Duncan Grant and the Bloomsbury Group (1987); Private; The Erotic Art of Duncan Grant (1989); Strip Show: Paintings by Patrick Angus (1993); Patrick Angus: Los Angeles Drawings (2003); and Cherubim and the Ecstasy of St. Teresa (2009); FreeHand (2013); and Fragments (2014). His latest book Patrick Angus, published by Hatje Cantz, is forthcoming. He is currently preparing a collection of his critical writing, and finishing his biography of Serge Diaghilev. Turnbaugh is also the producer of the documentary films, Dances of Suzuki Hanayagi (1962), Ballets Russes (2005), Keep Dancing (2009), and Mia, a Dancer’s Journey (2014). He was featured as a dancer in Vol d’Oiseau (1962) and as a subject in the documentary Miss Hill: Making Dance Matter (2014) and in Melanie Aronson documentaries The Collector (2013) and Refuge (2014). He served for many years as Membre Conseiller for the Consell International de la Danse/UNESCO, Paris and has lectured on Dance in America on five continents, under the auspices of the U.S. Department of State. Turnbaugh is recipient of grants from the National Foundation on the Arts, the Tucker Foundation and the Oenslager Foundation. He has received the Nijinsky Medal, Warsaw, and the Diaghilev Medal, Perm, Russia, and was honored by the Bakhrushin Theatre Museum, in Moscow, in 2013. He studied Art History and Drama at the University of Washington; ballet at Bellas Artes in Mexico City; and at the School of the Ballet Russe de Monte Carlo in New York City; and film production at IDHEC in Paris and New York University.

CAROLE ANN KOLONARIDES is an independent curator of contemporary art and media, art writer, and most recently, a consultant and strategist for artists. She lived in New York from 1972 to 1991, where she worked in late-night clubs as a video jockey, did video art programming for cable television and in art galleries, most notably as the Director of Baskerville+Watson. She participated in the Whitney Museum Independent Study Program and later received her MA in Media Studies from the New School of Social Research, NYC. As the co-producer of collaborative videos on art and artists (MICA-TV), her work was included along with Richard Prince’s in the exhibition, The Pictures Generation 1974-1984 at the Metropolitan Museum of Art in 2009. Having moved to Los Angeles in 1991, She was Curator of Media Arts at the Long Beach Museum of Art (1991-95) and Curator of Programming at the Santa Monica Museum of Art (1997-2000).

JEREMY SANDERS is a specialist in artists’ books, ephemera, and archival documents related to contemporary art. He is the founder of 6 Decades Books, a project space and rare bookstore based in San Francisco.