



Raymond Saunders Catalog Introduction

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STEPHEN WIRTZ GALLERY

June 8, 1989

Ronnie Saunders
Office of Toni Morrison
Robert F. Goheen Professor
PRINCETON UNIVERSITY
70 Washington Road
Princeton, New Jersey 08544

Dear Ronnie,

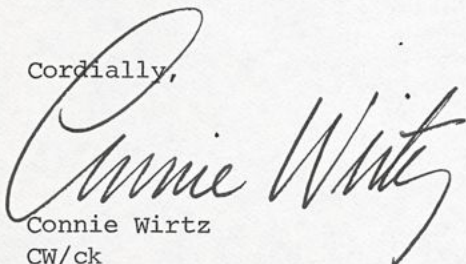
We were delighted to learn that Ms. Morrison would be pleased to write for our up-coming publication on Raymond Saunders. As I do hope she understood, there are no parameters involved.

Following our conversation, I am enclosing slides illustrating the paintings and works on paper in Raymond's current exhibition. I have also included slides of other works some of which may also be illustrated. Since Raymond approaches his artwork non-heirarchically and combines elements of his past and present, the additional slides may serve to give a broader reading of his work.

Ms. Morrison may wish to consider projecting these slides as there is much detail in many of the paintings that would go unnoticed. Also, many of the collage elements have a personal significance beyond their visual structure. In many ways, the world, as Raymond interprets the overlay of cultures, is his palette. Thus, she will find signage from China, packaging from Brazil and debris from France combined on one canvas.

Again, we are thrilled with Ms. Morrison's interest in this project and that she shares our enthusiasm for Raymond Saunders' work. I would be glad to provide her with any additional material and look forward to remaining in touch. In the interim, please extend our warm regards.

Cordially,



Connie Wirtz
CW/ck
encs.

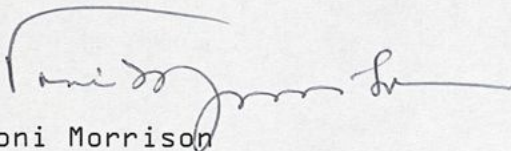
From their position
describing the world
world as unscripted

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To: Connie Wirtz
From: Toni Morrison
re: Ray Saunders exhibition

Raymond Saunders reconstitutes reality for us and with us. We discover with a shock how much of the world's beauty lies in its detritus. In painting after painting emotion fused by a rapier intelligence forces us to see clearly what we only guess at: the shape of language, the speed of color, the massey weight of space. We look at his pictures and {suddenly or slowly} begin to imagine our own humanity--a kind of trembling tenderness touched with menace, exhilaration, relief, and the outrageous bounty at our disposal.

From an environment of the lost, the discarded, Saunders creates another wholly inscribed world of found things in which chalk and metal and paint and wallpaper and toys and insignia combine to destabilize and soothe us--then to change us altogether like a tropical medicine belt. Glorious.



Toni Morrison
August 9, 1989

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