

January 3, 1998
Montreal, Quebec

SPACES
Seymour Rosen
1804 North Van Ness
Los Angeles
California 90028

Dear Mr. Rosen,

I was very happy to receive your letter of november 5th 1997, and all the information in it was very usefull for me. Unfortunately, I was very busy working on my Master's in Art History the last weeks, and for this reason I am answering you just now.

Concerning the 11 newsletters you published from 1982 to 1991, I am very interested to order them for myself, just as the offer described in *Raw Vision* since it can be very long from the office of my university. For this reason, I am joining you a check to buy these newspapers. I consider your contribution major. This information is the proof of concrete motivation in the folk art environment. This way of saving and preserving in North America can be applicate in future cases here in Quebec. Actually, it is a very important documentation for completion of the last chapter of my masters paper, that I should finish in may. In that way, I will send you a integral copy of my university work and will inscribe some acknowledgements in it, for your help.

Furthermore, I am send you some pictures about the Durette folk art environment. It look like the Romano Gabriel environment in Eureka. Some other pictures are on the internet. Durette is alive presently. He is 66 years old, and a lot of people stop each year to visit this unique space. At the moment, there is no conservation problem because the artist can work on it and repairs the broken pieces. But you have to understand than the Durette environment is locate in a hard climate (snow, hard wind...) area (in Gaspésie), which can rapidly affect the wood-colored and metal sculpture. For my masters, I want to settle general solutions for the eventual conservation and communication-diffusion of this kind of creation, and itemize best solutions applied actually in the world. To that effect, I think your efforts are very appropriate and relevant. In the case you repertoriare, does the conservation motivation depend on the artist's family or the public reaction around the site? Is there some friendly or museal motivation? Could you explain to me how it is possible to pass from a private sphere to a public art environment? What are the general problematic that occur with the conservation of this particular site? Is there some organization plan, intervention plan, process? What are your principal financial partners? I suppose your newsletters anwer to all these questions.

Furthermore, I told you about my future interests in starting a preservation organization in Quebec. This is a big lacuna in the art system and more in the field of the government responsibilities. So, I will be very gratefull to receive your help and your advice. At the moment, I have first to finish my master's degree before this summer. Next, I have to study the best opportunities to materialize this project, find collaborators (I have now some good contacts, but, that is not enough), funds (you know the difficulties!). A friend of mine got actually some interest from "Patrimoine Canada", but we have first to define our project. The enthousiasm is there, but I can't put in a fulltime on this project before the summer. I don't

know if your organization can receive a person for a introductory course if I asked for a government subvention in a youth-work program?

I send you a references on films, books and documents specific to Quebec. I'm sure there is more, but we have to deal with our passion, the short time and we have some "obligations". A lot of work still has to be done, but we are very motivated. Anyway, we will communicate in our internet site all the new documents we found.

I hope an answer from you very soon, and I vous remercie for all your interest.

My best,



Valérie Rousseau

P.S.1. Please send me the information at my personal adress. Too, I have a Email at home: m263624@er.uqam.ca

P.S.2. Do you have the book *Les Patenteux du Québec*? If not, I can send you one an exemplaire...