

22 May 1978

Dear Valerie Muller

Thankyou for your invitation to choose one of my earlier films for presentation to the Fonds Municipal d'Art Contemporain.

While thinking about my early films I had a flash image of Gerhart Richter, coming towards me after showing a film in the Kunsthalle in Dusseldorf, and saying 'Great film, Tony'. A year or so later Gerhart began his huge series of portrait close-ups. An added compliment! The film I had shown was made originally as a documentation of the public, who came to see me, at Aktionsraum in Munich in 1969. The film 'Munich People' had significance for me through its marginality, it touches on the painted portrait, the filmed portrait and the documentation of a randomly chosen public. 'Munich People' was simply documentation of unknown people who came into a room and were filmed giving their name, date and the time. There was no choice of a particular group of society (such as people on the dole or a bunch of bankers or the backsides of VIPs in London). They were just some inquisitive people who came to see me and found there was a camera between us. Of course the next logical move was to throw the camera away, which I did on my next visit to Munich.

On returning to Aktionsraum to show the finished film, I asked the public to line up in a row and I looked at each person (full face) for about one minute (The performance was called 'Peoples Presence').

NOTHING BETWEEN THE PUBLIC AND I.

The film 'Munich People' was shown often in the late sixties and early seventies. It was shot on the 18th and 19th October 1969. The film was later bought by the WDR (West Deutsche Rundfunk and shown on the same TV chain) and the Museum of Modern Art, New York for their exhibition "Information", 1971.

"Munich People", which is a 20 minute, black and white 16mm optic tone film was sold to the WDR, with TV rights for Germany, for 9000 DM in 1970 and later to the Modern Museum in New York for 5000 DM with internal institutional rights in 1970.

I would offer to the Fonds a copy of Munich People with institutional rights (ie non commercial showings within museums and educational institutions) for 5000 SFR.

Yours sincerely

Tony Morgan



R206 DEM

Tony Morgan  
Route de Florissant 210  
1231 Conches

85.9  
59.9

Genève, le 23 juin 2000

Fonds municipal d'art contemporain,  
10, rue des Vieux-Grenadiers  
1205 Genève

+ D 2003-002 LAST

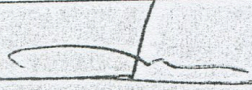
: DON DE L'ARTISTE EN 2003  
VIDÉO BETACAM SP, 6' 54"

# FACTURE

Acquisition d'oeuvres de Tony Morgan pour le Fonds  
municipal d'art contemporain

## Films et vidéos

000 - 33	Filmmakers, 1971, 16mm, n/bl, 10'	2'000 SF
2000 - 36	Munich People, 1969, 16mm, n/bl, 20'	4'000 SF
2000 - 38	Description 1970, 1970, 16mm, n/bl, 11'	4'000 SF
2000 - 31	Some Events, 1969, 1970, 16mm, n/bl, 5'	2'500 SF
000 - 32	Double Happening, 1970, 16mm, n/bl, 6'	2'500 SF
000 - 34	Beefsteak, 1968, 16mm, n/bl, 10'	4'000 SF
000 - 38	Düsseldorf ist ein guter Platz zum Schlafen, 1972, 16mm, couleur, 1'16"	1'000 SF
000 - 37	Herman Dances Alone, 1976, vidéo PAL, n/bl, 54', Betacam	3'000 SF
	Notices, descriptifs, commentaires	2'000 SF
	Montant total	25'000 SF
	Demande d'acompte	23'000 SF

Référence système	206 4494207
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Visa technique/Contrôle	Signature engageant le service
Or.	

Versement pour le compte de  
Anthony Howard Morgan  
Banque cantonale de Genève  
Cpte : R 3224.35.99



**Tony Morgan**  
**7, av. des Tilleuls**  
**1203 Genève**  
**Tél / fax 022 340 69 21**  
**e-mail serdaly.morgan@freesurf.ch**

Born in Pickwell, Leicestershire, England. 1938  
 Left London for a 1680 miles walk to Rome, 1960  
 Artist-in-residence at Corps de Garde, Groningen, 1983  
 Artist-in-residence, Halles de l'Île, Geneva, 1987  
 Scholarship (werkbeurs), WVC, Amsterdam, 1988  
 Studio, Maison des Arts du Grütli, Ville de Genève, 1990-1992  
 Artist-in-residence, Catherine Skira, Cadaques, Spain, 1992  
 Scholarship, Centre de Gravure Contemporaine, Genève, 1998

### ONE MAN EXHIBITIONS

- 1965 Gallery Davray, Paris.
- 1966 Gallery Indica, London.
- 1968 Gallery Denise René - Hans Meyer, Krefeld.
- 1971 Gallery Volker Skulima, Berlin.
- 1983 Gallery Michael Haas, Berlin.
- 1987 Gallery Theeboom, Amsterdam.
- 1988 Gallery Ruine, Genève.
- 1990 Folkwang Museum, Essen.
- 1990 Inexistent, Antwerpen.
- 1991 Gallery Bastions, Genève.
- 1992 Forum d'Art Contemporain, Sierre.
- 1993 Salle Crosnier, Palais d'Athénée, Genève.
- 1993 Gallery Reiner Masset, Munich.
- 1995 Gallery Rivolta, Lausanne.
- 1998 Gallery Carol Johnssen, Munich.
- 1988 Gallery Michel Foëx, Genève.

### PUBLICATIONS (selection)

Catalogue 'Junge Englische Bildhauer', Kunsthalle, Bern, 1967.  
 Catalogue 'Intermedia', Heidelberg, 1969.  
 Catalogue 'Strategy: Get Arts', Edinburg, 1970.  
 Catalogue 'Information Show', 1970.  
 Catalogue 'Prospect 1971', Kunsthalle Dusseldorf.  
 Catalogue 'Transformer', Kunstmuseum, Lucern, 1974.  
 Catalogue 'Art of Peace' Biennale, Hamburg, 1985.  
 Catalogue 'Etant donnés', City Thoughts, Amsterdam, 1988.  
 Catalogue (personnel), Folkwang Museum, Aachen 1990.  
 Catalogue (personnel) 'Somewhere Between', More or Less Editions, Genève, 1998.

Booklet 'Love letters' (edition of 30), linocuts, New-York, 1997.  
 Booklet 'Who cares' (edition of 30), linocuts, Nie Verlag, Germany, 1999.  
 Booklet 'Danger N°1', Laboratoire d'impression edition, Geneva, 1999.

Main **films and videos:** between 1967 and 1979 (separate filmography)

Main **performances:** between 1960 and 1987 (separate list)

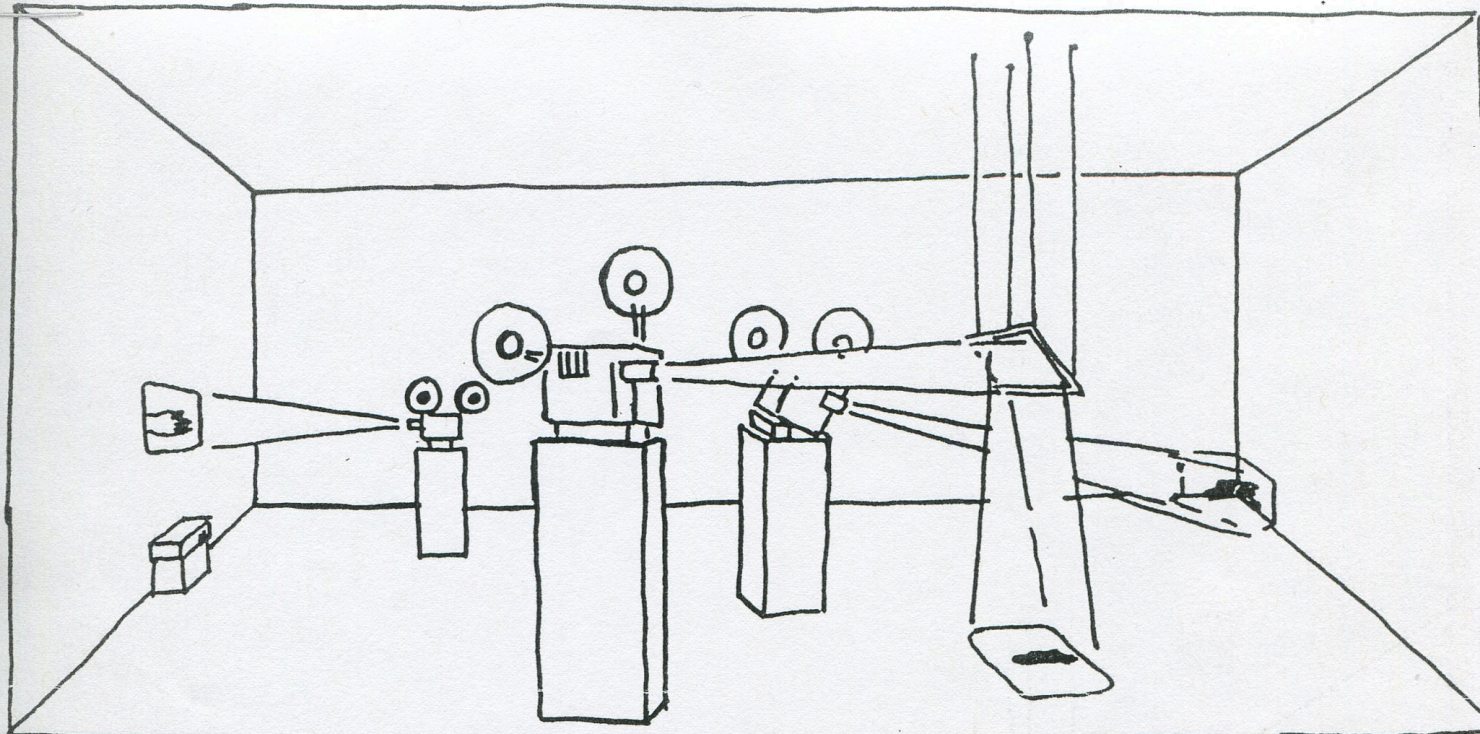
### GROUP EXHIBITIONS (selection)

- 1967 'Junge Englische Bildhauer', Kunsthalle, Bern.
- 1969 'Between One', Kunsthalle, Düsseldorf.
- 'Intermedia', Heidelberg.
- 1970 'Strategy: Get Arts', Edinburg.
- Information Show, Museum of Modern Art, New York.
- 1971 'Prospect 1971' Kunsthalle Düsseldorf.
- 1974 'Transformer', Kunstmuseum, Lucern.
- 1985 'Art of Peace' Biennale, Hamburg.
- 1988 'Etant donnés', City Thoughts, Amsterdam.
- 1990 Maison des expositions, Genas, France.
- 1991 'Humaniora', Maastricht.
- 1997 'Désalpes-21 artistes suisses', Stavelot, Belgium.
- 1996 Karol Johnssen Gallery, Munich.
- 1999 Musée jurassien des Arts, Moutiers, Suisse.
- 2000 Centre de gravure contemporaine, Genève.

### PUBLIC COLLECTIONS (selection)

Leeds Museum, England.  
 Leicestershire County Council Collection, England.  
 Krefeld Museum, Germany.  
 Kunstmuseum, Dusseldorf, Germany.  
 Bonn Museum, Germany.  
 Lehnbruch Museum, Duisburg, Germany.  
 Fonds municipal d'Art Contemporain, Genève.  
 Fonds cantonal de décoration et d'art visuel, Genève.  
 Hayward Gallery, Arts Council of Great Britain.  
 Private collections, England, France, Italy, Germany, Switzerland.





'WALL SLAP', 'DRIP AND DROP' AND 'BLACK CORNER' TONY MORGAN STRUCTURAL FILMS 1969

Alain Vaissade,  
Président de la Commission du  
Fonds municipal d'art contemporain,  
Département municipal des affaires culturelles,  
Route de Malagnou 19,  
Case postale 9,  
1211 Genève 17

Valérie Muller,  
Fonds municipal d'art contemporain,  
10, rue des Vieux-Grenadiers,  
1205, Genève.

SECRETARIAT AFFAIRES CULTURELLES VILLE DE GENEVE	
Reçu le:	REÇU 17 JAN. 2001
Transmis à: V. Muller	
<input type="checkbox"/>	examen/rapport
<input type="checkbox"/>	règlement/réponse
<input checked="" type="checkbox"/>	pour information
<input type="checkbox"/>	pour circulation
Réponse signée par:	
Copie à: AV reuwaie'ulle	

Dear Alain Vaissade, Valérie Muller, and the Fonds commission,

At long last we come to the moment of delivery ! The films and videos that the Fonds municipal d'art contemporain bought from me, are printed, packed in their round and rectangular boxes waiting to be opened on special occasions or perhaps buried deep in the archives, matured as a fine wine, feared as Pandora's little packet until what will be left will be a cosmic dust re-invigorated in the year 5000 in three D with the famous Bingili Dust Machine, and THEY will ask themselves why did Tony Morgan just document people who gave their names, date and time of being filmed; why film the life story of a beefsteak, the dance of an egg, someone sleeping in the road, and that pathetic fool of a clown, Herman who sings "I ain't goin' to die, you can't kill me, you haven't got the machine"?

What you can't kill is the Spirit.

I hereby enclose the following films and videos subject to the separate contracts signed with the Fonds municipal d'art contemporain:

1. Filmmakers, 1971, 16mm, n/bl, 10mins..
2. Munich Püeople, 1969, 16mm, n/bl, 20 mins.
3. Description 1970, 1970, 16mm, n/bl, 11mins..
4. Some Events, 1969, 16mm, n/bl, 5 mins..
5. Double Happening, 1970, 16mm, n/bl, 6mins..

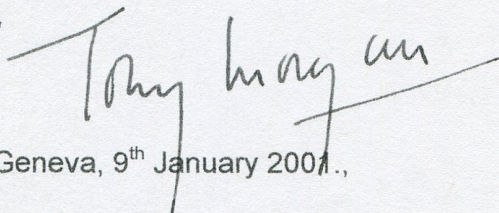


6. Beefsteak, 1968, 16mm, n/bl, 10 mins.. 1972
7. Düsseldorf ist ein guter Platz zum Schlafen, vhs video, colour, 1minute 16secs..
8. Herman Dances Alone, 1976, vhs video, n/bl, 54 mins..

As agreed I shall be working on a small catalogue raisonné of my films with photos and texts in the coming months, which will be presented as an eventual accompanying document.

I would like to thank the commission of the Fonds de Dekoration for proposing the acquisition of a series of my films and videos. A thankyou to Mr Alain Vaissade for accepting the commission's suggestions and a special thanks to Valerie Muller and Michele for their patience in the administrative field.

Yours sincerely

A handwritten signature in dark ink, appearing to read 'Tony Morgan', with a long horizontal stroke extending to the right.

Tony Morgan, Geneva, 9<sup>th</sup> January 2001.,