



Station de Recherche des Iles Mingan, Inc.
Mingan Island Cetacean Study, Inc.

Oct 2 1993

To whom it may concern,

This document is to certify that an indefinite loan has been made to Mr. Gendron Jensen-a research collaborator of the Smithsonian Institution-of a set of Atlantic white -sided bones by Mingan Island Cetacean Study. MICS has made the loan because of Mr. Jensen's association with the Smithsonian Institution and his close collaboration with Dr.. James Mead Curator of Marine Mammals for the National Museum of Natural History (Smithsonian) in Washington, D. C..

Richard Sears, Director

September of 2014

Gendron Jensen
P.O. Box 194
Vadito, NM 87579

To whom it may concern,

In turn, I am handing over to Joseph A. Cook, Ph.D. this dolphin skeleton for collection of Museum of Southwestern Biology, University of New Mexico, Albuquerque, gift on behalf of student studies.

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Jonathan L. Dunnum, Ph.D.
Senior Collection Manager
Museum of Southwestern Biology
University of New Mexico

September 13th, 2014
from: Gendron Jensen
P.O. Box 194
Vadito, NM 87579
godoting@gmail.com

Dear Jonathan,

This missive comes covering two boxes containing almost all of skeletal remains for White Sided Dolphin who died in Gulf of St. Lawrence, most likely in region of Straits of Jacques Cartier, in from Anticosti Island, out of Longue-Pointe-de-Mingan.* Do also find the bones which I encountered during bone hunting in among Sangre de Cristos of Taos County over the years. I now wish I had also to hand over to you, the bounty of bones from infirmed wild creatures found in northwoods of Minnesota, some of which got given over to Department of Natural Resources, Wildlife Management, North Central Station near Grand Rapids, my stomping grounds of many years since early boyhood ramblings. You and Joseph will get some sense of my Burning Years of ardency on behalf of the wild-creature relics, in the catalogues which are along, herein for your scrutiny, and Catherine, as well.

It cannot be deeply enough expressed how I have need of loan for right-side earbone of blue whale, to enjoin in configuration with the one already in hand for the Tamarind Institute project, titled, "denouement", which is to commence December 1st, there across campus from your CERIA Building haunts. In now fetching these two boxes from Tamarind, you get some sense of my rigors in the exacting medium of stone lithography. At the time when proofings get done, later in December, I'll try to alert you folks and maybe you can hike over, as did Joseph and Catherine, to observe proofing for "la verdaderamente", echoing from the skull of grizzly she-bear which slumbers in your collection. (That lithographic adventure occurred in 2006-2007.) My own biological clock is urgently ticking, Jonathan, and there will not be another chance to engage the printmaking likes of Bill Lagattuta, master printer, who retires next year. My energy-levels are not what they were during halcyon times of the field research I was privileged to enjoin in earlier years.

The one auditory bulla, devoid of both posterior process, bullar facet, and anterior pedicle, thus revealing more, the actual earbone, tympanoperiotics, just as with one of my earliest Tamarind projects, titled "ausculta!". For that project, I had my New Hope lithographic stone in bowels of Marine Mammal Division, National Museum of Smithsonian in the Capitol. I worked around the clock, sleeping with my sweater rolled up on ramp of loading dock, next to the table onwhich earbones of NHM-259329 & 239280 were carefully placed for my bioptical embrace in close proximity. The lithograph became a composite comingled of the two, creating one, undistortive image of an earbone.

* (Two letters written Smithsonian Mag Editors: Oct. 1992 and Apr. 1994.)
Copies enclosed, herewith.

Believe me, I know first-handedly, how bad apples do verily "Spoil The Bunch"! I can well appreciate how institutions, caring mightily for their collections, finally pull up their draw bridges over the vigilant moats surrounding their digs, warding off the few flakes who make things difficult for any others. I know from ~~my~~ years of very close association with natural scientists here and abroad, how spooked they can get for people like me, mere artist that I must be. I get tears just thinking of how hard it has been to sustain my awkward vantagepoint. If any event, I will die, as the truth-telling bones of wild creatures ever present, and then no further can I inquire or reach out for such proximity as is needful in the project with Tamarind, now afoot. Please help make this project occur, Jonathan!

Again, Jonathan!

with enduring warmth
of sincerity,

Anderson

ENCLOSURES: Catalogues for you, for Joseph and for Catherine.
"The Burning Years", for exhibit June-July, 2013.