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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

The Art Lending Service of The Museum of Modern Art

21 West 53 Street, New York, New York. 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to: Marvin J. Fields
Director of Marketing Services
Renfield Corporation
919 Third Avenue
New York, New York 10022

No

x Date December 2, 1975

Terms Net 10 days

Description	Amount	
Sponsorship of Penthouse Exhibition " A Museum Menagerie" December 9 through March 7, 1975 This includes a Corporate membership for the period December,1975 to December, 1976.	$6000.00	
Please make check payable to The Museum of Modern Art but send to the Art Lending Service. Thank you! Invoice for Opening Reception will follow.		

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	ALS/AAS	I.D.1.100

The Art Lending Service of The Museum of Modern Art

21 West 53 Street, New York, New York. 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to: Marvin J. Fields
Director of Marketing Services
Renfield Corporation
919 Third Avenue
New York, New York 10022

No

Date January 15, 1976

Terms Net 10 days

Description	Amount	
200 "Museum Menagerie" posters	$500.00	TOTAL

Please make check payable to The Museum of Modern Art but send to the Art Lending Service.

Thank you!

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RUDER & FINN

November 19, 1975

Marvin J. Fields
Director of Marketing Services
Renfield Corporation
919 Third Avenue
New York, New York 10022

January 5, 1976

Dear Marvin:

For your information, I have enclosed several copies of the Piper-Heidsieck Menagerie ad. You will notice that the ad appeared in Time, U.S. News, Newsweek, New York, Nation's Business, and Sports Illustrated.

I have also included a copy of a New York Times article which appeared December 29.

Sincerely,

Robert Greenwald

Maureen Reilly
Coordinator
Art Lending Service

Enc.

cc: Mrs. B.B. Renfield

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RUDER & FINN

ROBERT GREENWALD
SENIOR VICE PRESIDENT

November 19, 1975

Mr. Marvin Fields
Renfield Importers, Ltd.
919 Third Avenue
New York, New York 10022

Dear Marvin:

After Louise Feinsot of Ruder & Finn Fine Arts and Arthur Lindo brought me up to date on last Friday's meeting, I asked them to put on paper their evaluation of the publicity potential for the forthcoming "A Museum Managerie" exhibition. Their memorandum is enclosed. My own views concur with theirs.

It would seem the costs that would be involved for Renfield to retain R&F Fine Arts to make a major publicity effort in this short time span are not worth the possible benefits to be derived. Generating significant coverage in New York City on television, the New York Times, and so on, is a long shot, as their memo explains in detail. On the other hand, we could proceed with their "alternate route" where coverage is more likely. In addition, there is the area of liquor trades publicity, which no doubt you'll have Nat Fields look into.

As you suggested to Arthur, I am sending copies of the material to Mrs. Renfield, Austin and Charlie. I thought you would also be interested in seeing a background listing on some of the current projects of R&F Fine Arts.

Please let me know what you think.

Best regards.

Sincerely,

Robert Greenwald

RG/nb
Enc.

cc: B. Renfield
A. D'Alton
C. Stein
N. Weissman
L. Feinsot
A. Lindo

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R&F Inter-office memo

ROUTE TO:

1.

2.

3.

4.

5.

Date: November 18, 1975

To: Robert Greenwald

From: Louise Feinsot/Arthur Lindo

Subject: Renfield/Piper-Heidsieck

I. Background

At Renfield's request, we attended a meeting on Friday, November 14, at their offices. Attending this meeting were: Mrs. Renfield, Marvin Fields, Charlie Stein, Judy Price and an associate from the Museum of Modern Art. The discussion centered on publicizing The Annual Penthouse Art Exhibition, titled "A Museum Managerie," which will be on view from December 9 through March 7, opening with a champagne party on December 9 at 6:15 p.m.

Piper-Heidsieck is sponsoring the exhibit this year at a cost of $5,000 and is contributing the Piper-Heidsieck Champagne for approximately 600 guests.

Their goal is to achieve maximum TV and newspaper publicity for Piper-Heidsieck Champagne. Ideally, they would like the publicity before, during, and after the opening of the show in the metropolitan New York area (including New Jersey, Connecticut and Westchester).

II. Our Assessment

From past experience with publicity on client-sponsored exhibitions, we know that publicity must be geared to the opening date in order for it to be news. This means that all contacts must be made within the next two weeks (nine working days starting November 24). The press release must be prepared and covering letters sent. Special guests must be "corralled" who would attract the media -- preferably well-known animal lovers, the artists whose works will be on view and some of the "beautiful people." For us to handle this assignment at this late date, it would mean putting $2\frac{1}{2}$ top publicity people to work immediately at a cost of approximately $5,500 to $7,000 for a month. And even at that expense we cannot guarantee that the kind of coverage obtained would justify the monies spent.

more...

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III. Reactions

Judy Price from MOMA has not given us any clue as to who of particular importance will come to the party. She indicated that only two of the artists to be featured in the exhibition are among the living (Louise Nevelson and Robert Rauchenberg), and it is very doubtful they would attend such a party. She also indicated that the Museum did not have "beautiful people" or any other special personalities on its list of invited guests. They would leave it to us to find the "attractions" -- not a simple task. (By the way, Robert Rauchenberg could not be pursuaded to attend a special party for a new print portfolio which included a new work of his. Mobil Oil Corporation had commissioned the print portfolio at a cost of approximately $250,000.)

In order to entice TV coverage, we need visual material, a special angle, and one or two key personalities.

On top of this, this is not a major museum exhibition as it is only open to the membership and it is basically a comercial/fund-raising project, as all of the works of art are for sale, with only a percentage going to the Museum, the remainder going to private art galleries. Should we be fortunate enough to get our contacts at the various local TV stations agree to have the party covered there is no guarantee that some special event would not preempt coverage on that evening. Furthermore, it would take some special maneuvering to be sure once the TV interviewing coverage was there, that they mentioned Piper-Heidsieck. This is very unlikely since it would then be a double commercial venture.

To get print coverage for the party/Piper-Heidsieck, we would certainly need those same special personalities to be in attendance. Otherwise, it would be just another of New York's many, many parties. In addition, to attract the attention of "Suzy," Eugenia Sheppard, June Weir at Women's Wear Daily, New York Times Women' Page editor, Joan Whitman, etc., it would be necessary to send a bottle of champagne along with a special invitation.

In other words, we are really "down" on the possibilities for good coverage. However, we certainly have the contacts and the know-how -- but will make no promises.

As an alternate route, we recommend buying "publicity services" in the form of column mentions ($400 per month with one mention per week to 300 newspapers reaching 4,000,000 readers), one-minute syndicated TV film news

more...

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release ($5,000), syndicated newspaper releases to national weeklies and smaller dailies ($700 each), nationally syndicated radio release ($600), or perhaps local ads in media such as the New York Times, New York Magazine and the New Yorker. These approaches could indeed provide coverage.

IV. Exhibitions

Sponsoring exhibitions is a superb idea and one that can generate enormous amounts of coverage -- but it must be the right exhibition. Ruder & Finn Fine Arts has recommended to clients (i.e. Philip Morris, Bulova, Mobil, SCM, Clairol) that they sponsor major, prestigious exhibitions that in and of themselves will generate extraordinary amounts of publicity. Then we work on guaranteeing that the sponsor is included in the publicity. We also have an opportunity to place stories relating to the sponsor's contribution to the arts. It is important to note that a campaign of this sort is never mounted overnight and generally is launched at least six to eight months in advance of the opening date.

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RUDER & FINN FINE ARTS
NEW YORK

ARTS & COMMUNICATIONS COUNSELO
TORONTO

NINA K. WRIGHT
President

Caroline Goldsmith, Sr. Vice President

Sandra Ruch, Senior Vice President

Louise Feinsot, Vice President

Renate Schurch, Vice President

Sue Pearlman, Account Executive

Karen Hughes, Account Executive

Diane Anderson, Administrative Assistant

Ronnie Taffet, Administrative Assistant

Joan Landsberger, Administrative Assistant

Jeanne Parkin, Vice President

Rina Greer, Account Executive

Rebecca Peill, Administrative Assistant

Prizewinning Projects

** Esquire/Business Committee for the Art Awards
o Arts & Business Council of New York City Awards

N.B. Museums marked by parenthesis denote location of opening exhibition

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I. MAJOR MUSEUM EXHIBITIONS

The Triumph of Time, 1977: Bulova
(Metropolitan Museum of Art, New York City)
Tour of Europe, 1978

Images of An Era: Three Decades of American Posters: 1945-1975, late 1975:
Mobil Oil Corporation (Corcoran Gallery of Art, Washing D.C.)
Tour of Europe, 1976

Black American Artists: 1750 - 1950 Fall, 1976: Philip Morris Incorporate
(Los Angeles County Museum of Art)
Travels to Atlanta, Detroit, New York City in 1977

**Frontier America, 1975: Philip Morris Incorporated
(Museum of Fine Arts, Boston)
Tour of United States, 1975; Tour of Europe, 1976

The Canadian Canvas, 1975: Time Canada
(Le Musée d'Art Contemporain, Montreal)
Two-year museum tour in Canada

**In Praise of Hands Contemporary Crafts of the World, 1974:
(Toronto Science Centre) Benson & Hedges (Canada) Ltd.

**The Flowering of American Folk Art, 1974: Philip Morris Incorporated
(Whitney Museum of American Art, New York City)
Toured Richmond, Virginia and San Francisco

**Indian Art of the Americas, 1974: Philip Morris Incorporated
(Indianapolis Museum of Art)
Two-year museum tour in United States

o** Masterworks from the Museum of the American Indian, 1973: Philip Morris
(The Metropolitan Museum of Art, New York City) Incorporated

Latin American Graphics, 1972: Philip Morris International
(Galeria Bonino de Buenos Aires)
Two-year museum tour in Central and South America

Willi Gutman, 1972: Philip Morris Incorporated
(Virginia Museum of Fine Arts)

o** 200 Years of North American Indian Art, 1971: Philip Morris Incorporated
(Whitney Museum of American Art, New York City)

Software, 1970: American Motors Corporation
(The Jewish Museum, New York City)

Air, 1970: Philip Morris (Australia) Ltd.
(National Gallery of Victoria, Australia)
Toured Amsterdam and Caracas

When Attitudes Become Form, 1969: Philip Morris International
(Kunsthalle, Berne)
Toured London and Krefeld

The New Alchemy, 1969: Benson & Hedges (Canada) Ltd
(Art Gallery of Ontario, Toronto; Le Musée d'Art Contemporain, Montrea

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A Plastic Presence, 1969: Milprint and Miller Brewing
(The Jewish Museum, New York City)
Toured Milwaukee and San Francisco

European Painters Today, 1968: The Mead Corporation
(Le Musée des Arts Décoratifs, Palais du Louvre, Paris)
One-year museum tour in United States

** Art Across America, 1967: The Mead Corporation
(Knoedler's Gallery, New York City)
Two-year museum tour in United States

Focus on Light, 1967: Circle F Industries
(New Jersey State Museum, Trenton)

** Op and Pop, 1966: Philip Morris Incorporated
(American Federation of Arts Gallery, New York City)
Five-year tour around the world

Mother & Child in Modern Art, 1963: Clairol
(American Federation of Arts Gallery, New York City)
Two-year museum tour in United States

II. EXHIBITIONS DIRECTED TO SPECIAL MARKETS

Zoo Sight, June 1975: Elk Stores
(Art Gallery of Ontario)

Illustrative Art of Joseph Boggs Beale, late 1975: American National Insurance Company
(Historical Society of Pennsylvania)
Two-year museum tour in United States

International Art Exhibition, 1974: ITT
(Miami Art Center)
One-year tour in United States

I'm Beginning to See..., 1968: Job Corps (OEO)
(Time/Life Exhibition Center, New York City)

A History of American Art Porcelain, 1967: Cybis, Inc.
(New Jersey State Museum, Trenton)
Two-year tour in United States

III. CORPORATE COLLECTIONS

J.C. Penney Company (New York City)

Gulf + Western Industries (New York City)

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New York Telephone Company (New York City)

Martin E. Segal Company (New York City)

Shearson, Hayden, Stone (New York City)

Bristol-Myers Company (New York City)

Capital Research (Los Angeles)

Philip Morris U.S.A. (Richmond, Virginia)

Reed Paper Ltd. (Toronto)

Coopers & Lybrand (Toronto)

Greenshields Inc. (Toronto)

Benson & Hedges (Canada) Ltd. (Toronto)

Formosa Spring Brewery (Toronto)

KVN Construction (Toronto)

Urwick, Currie & Partners, Ltd. (Toronto)

Proctor & Redfern (Toronto)

United Dominions Corp. Canada Ltd. (Toronto)

Shell Canada Ltd. (Toronto)

IV. UNIQUE ONE-TIME PROJECTS

Lend-a-Print: Clairol
(Art in the factory on loan to employees)

o** 1500 Broadway: Arlen Realty and Development Corporation
(Building under construction into art work)

Your Role as Banker to the Arts: American Bankers Association
(A book)

Art in the Factory: Benson & Hedges (Canada) Ltd.
(Paintings hung within the factory environment)

City Walls: Benson & Hedges (Canada) Ltd.
(Wall paintings in 6 Canadian cities, by major artists)

What's New in London: Pan Am
(Special short film designed for passenger terminals)

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Art in the Corporate Environment: The Marlborough Godard Gallery
(An exhibition in Toronto)

Art in New Toronto Subways: Toronto Transit Commission
(Chief coordinator for art selections)

V. CORPORATE GALLERY CONCEPTS
(Development and use of space to attract the public)

American Greetings Corporation

** Huntington National Bank

VI. SPECIAL COMMISSIONS OF WORKS OF ART

Contact, sculpture by Les Levine: Gulf + Western Industries

11 Pop Artists, portfolio of lithographs by major artists: Philip Morris Incorporated

Symbol, sculpture by Willi Gutman, in Richmond, Va.: Philip Morris Incorporat

Moskee, sculpture by Tom Lloyd: Philip Morris Incorporated

America: The Third Century, portfolio of lithographs by major artists: Mobil Oil Corporation

Untitled sculpture by Harold Town: Ownix Development Ltd.

VII. SPECIAL CONSULTANTS FOR COMMUNICATIONS

Shaw Festival Theatre

The Niagara Institute

ITT: Lobbying Effort re 51st Street Bridge, New York City

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VIII. PUBLICITY ASSIGNMENTS

USSR Photo '70 (Tour in United States)

Cantor, Fitzgerald & Co., Inc. (Donation of Rodin sculptures)

o** Miller Movies in the Parks (Free movies shown in New York City parks)

Committee on Institutional Cooperation (Consortium of 10 Midwest colleges with art collections)

Skowhegan School of Painting & Sculpture (Annual arts award dinner)

** SCM Corporation (Three major exhibitions in New York City museums)

Jesse H. Jones Hall for the Performing Arts (Official opening of new building Houston)

Tel Aviv Museum (Official opening of new museum, Israel)

The Carborundum Museum (Official opening of new museum, Niagara Falls)

Artario '72: Ontario Council for the Arts
(Official simultaneous openings in Ontario)

IX. RESEARCH ASSIGNMENTS

Olivetti Corporation of America

Harris Bank & Trust Company

American Revolution Bicentennial Administration

LeeWards

X. PUBLIC SERVICE CONTRIBUTIONS

o** 30 Contemporary Black Artists, 1968-1970
(Minneapolis Institute of Arts)
Two-year tour in United States

** From Within (art from Auburn Penitentiary), 1973
(National Collection of Fine Arts, The Smithsonian Institution, Washington, D.C.)
One-year tour in United States

Public Relations & the Cultural World, 1970 to present
(Course given for New York University)

1969 Arts Seminar for: Young Presidents Organization

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28 X 28

C. 1500 - 1800

Charlie Finn
Brand Manager
Arthur Lindo
R + F

Pierre's poster - offset — call Allen Hahn —
ask about invitation
1000 → $595.00
2000 $685.00
get estimates for 100
250
500

Calder —

Museum — yellow envelopes

Hahn
100	2800
250	2850
500	2960
1000	2990

— invit back to B.B Penfield

2:30 Friday at Penfields

Arthur Lindo

M. Germaine —

* call Marvin Fields w/ specs for poster
list of artists —

guest list for Lindo + Finn
press release

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Marvin J. Fields Director of Marketing Services

November 18, 1975

Ms. Judy Price
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Judy:

We have checked on the production of The Museum of Modern Art poster you left with me. Below please find the prices based on quantities of 100, 250, 500, 1000 and 2,000.

100	$708.00
250	735.00
500	766.00
1000	824.00
2000	906.00

I think this information is what you require.

Thank you.

Sincerely,

Marvin Fields

P.S. Your layout is attached.

Renfield Importers, Ltd. 919 Third Avenue New York, New York 10022 Tel: (212) 688-2300

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POSTER FOR " A MUSEUM MENAGERIE

100 pound weight

12" x 33"

split fountain - yellow, pink, blue

print on white

glossy - one side surprint black

Estimates

510 - 100 posters

535 - 250

575 - 500

650 - 1000

740 - 2000

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MARVIN FIELDS

Dear Judy-

Please send invitations to names marked with X.

Regards,

Marvin

Cards made for box

Andrea Arcarola
25 Brighton Fifth Lane
Brooklyn, N.Y. 11235

Martha Bachmann
Box 307 Apt. 4M-1
Scarborough, N.Y. 10510
914-762-4818

Charles Bacon
777 N. Eldridge Street Apt. 218
Houston, Tx. 77024

Hamden, Conn. 06514

Harry Black
19372 James Couzens Highway
Detroit, Mich. 48235

Estelle P. Blythe
6253 S. Whipple Ave.
Chicago, Ill. 60629

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11/75

MARVIN FIELDS

Dear Judy-

Please send invitations to names marked with X.

~~Regards,~~

Marvin

Cards made for box

yk
e Avenue
n, N.J. 07047

d Avenue
.Y. 10024

11
Place
.J. 07410

Barschi
h Street Apt. 6-J
.Y. 10011

tt
d Road
nn.

g
h Street
Wisc. 53222

r
Parkway
.Y. 11235

erman
ce Harding Blvd.
N.Y. 11362

les
lay Avenue Apt. 5-B
.Y. 11355

tein
nue
Hamden, Conn. 06514

/ Andrea Arcaroia
25 Brighton Fifth Lane
Brooklyn, N.Y. 11235

Martha Bachmann
Box 307 Apt. 4M-1
Scarborough, N.Y. 10510
/ 914-762-4818

Charles Bacon
777 N. Eldridge Street Apt. 218
Houston, Tx. 77024

X Harry Black
19372 James Couzens Highway
Detroit, Mich. 48235

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6253 S. Whipple Ave.
Chicago, Ill. 60629

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PERSONNEL LIST

Ellis Abramson
6 Tulip Drive
Fords, N.J. 08863

Dominic Aceto
431 Third Avenue
Bellmawr, N.J.

Gust Afendoulis
1420 Blanchard S.W.
Grand Rapids, Mich. 45909

Richard H. Allen
6750 Lake Washington Blvd.
Apt. A-31
Kirkland, Wash. 98033

Michael Allocco, Jr.
C/O Town & Country Apartments
2 F Ridgebury Ct.
Baltimore, Md. 21207

Mihai Altarovici
30 Ellwood Street
New York, N.Y.

Rex Loring Altman
10605 Rose Avenue
Los Angeles, Calif. 90034

Alvin Appel
28 Danville Road
Spring Valley, N.Y. 10977

Mario Arbace
1225 Park Avenue
New York, N.Y. 10028

Andrea Arcaroia
25 Brighton Fifth Lane
Brooklyn, N.Y. 11235

Martha Bachmann
Box 307 Apt. 4M-1
Scarborough, N.Y. 10510
914-762-4818

Charles Bacon
777 N. Eldridge Street Apt. 218
Houston, Tx. 77024

Daniel Baczyk
7015 Cottage Avenue
North Bergen, N.J. 07047

Leo Baer
585 West End Avenue
New York, N.Y. 10024

Lewis Bandell
20 Madelyn Place
Fairlawn, N.J. 07410

Russell H. Barschi
305 W. 18th Street Apt. 6-J
New York, N.Y. 10011

Abner Bennett
15 Ball Pond Road
Danbury, Conn.

Richard Berg
3385 N. 97th Street
Milwaukee, Wisc. 53222

Jerry Berger
2940 Ocean Parkway
Brooklyn, N.Y. 11235

Morris J. Berman
244-30 Horace Harding Blvd.
Douglaston, N.Y. 11362

Jorge Bernales
144-03 Barclay Avenue Apt. 5-B
Flushing, N.Y. 11355

Bruce Bernstein
650 Mix Avenue
Hamden, Conn. 06514

Harry Black
19372 James Couzens Highway
Detroit, Mich. 48235

Estelle P. Blythe
6253 S. Whipple Ave.
Chicago, Ill. 60629

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Hueston A. Boone
The Wellington
135 So. 19th Street
Philadelphia, Pa. 19103

D. Darryl Booth
2070 Hassell Road #102
Hoffman Estates, Ill. 60172

Nicholas Braccolino
5643 W. 171 Place
Tinley Park, Ill. 60477

Frank Brechtlein
88 Walnut Ave.
Floral Park, N.Y. 11001

Lucy G. Brereton
2980 Silver Beach Place
Bronx, N.Y. 10465

Thaddeus "Mike" Brewington
9102 Ardmore Road
Landover, Md. 20785

Edward Brudner
165 E. 66th Street
New York, N.Y. 10021

Melissa Brzostowski
132-30 Pople Avenue
Flushing, N.Y. 11355

Claire Buckner
3550 Lake Shore Drive
Chicago, Ill. 60657

Douglas Burnside
5032 S.W. 87th Terrace
Cooper City, Fla. 33314

Jack Byrnes
39-11 217th Street
Bayside, N.Y. 11361

Jack Cagan
8971 So. Hollybrook Blvd.
Apt. 209
Pembroke Pines, Fla. 33025

Michael Caposino
19511 Sierra Santo
Irvine, Calif. 92664

Paul Capraro, Jr.
5 Valley View Court
Ballston Lake, N.Y. 12019

Francis Carpano
8 Glen Hill Lane
Wilton, Conn. 06897

Gregory Cavalchini
103 E. 75th Street
New York, N.Y. 10021

Robert Cellurale
113 Watford
Westgate Farms
Wilmington, Del. 19808

Barbara Chaitin
115 E. 9th Street Apt. 8-N
New York, N.Y. 10003

Conrad Chojnowski
4 Prospect Place Apt 6
Matawan, N.J. 07747

Maria A. Cisneros
1133 Morrison Ave.
Bronx, N.Y. 10472

Wesley O. Clark
12625 S.E. Oatfield
Milwaukie, Oregon 97222

Mary Coakley
304 E. 42nd Street
New York, N.Y. 10017

Josephine Colletti
208 Irving Ave.
Brooklyn, N.Y. 11237

Cheryl Cunningham
205 E. 78th Street
New York, N.Y. 10021

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Austin D'Alton
33-B Putnam Green
Greenwich, Conn. 06830

Lawrence Davis
4200 Havana Court
Columbia, S.C. 29201

Alfred A. DeNisco
5008 Emmaline Drive
Erie, Pa. 16509

Karan Denmark
200 E. 36th Street
New York, N.Y. 10016

Samuel DiGesare
226 Huntington Ave.
Buffalo, N.Y. 14214

James Dimitroff
3039 Meeting House Lane
Indianapolis, Ind. 46222

Louis DiPenti
20515 Gardenview Ave.
Maple Heights, Ohio 44137

Sheila DiRienzo
50 Hillside Street
E. Hartford, Conn. 06108

Charles Djinis
597 West Hill Road
Stamford, Conn.

Michael Dowling
9 Loretta Court
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Rosalie Edwards
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116 Curtis Cross Road
Hendersonville, Tenn. 37075

Armedia Pera Estrada
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San Francisco, Calif 94110

Mary P. Farrell
80-30 166th Street
Jamaica, N.Y. 11432

David Farrow
504 E. Madison Ave.
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Marvin Fields
39 Beaumont Dr.
Huntington Hills, N.Y. 11746

Joseph Flanagan
721 Catamaran St.
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Dallas, Texas 75204

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Thomas Gopsill
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Morris Grossman
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Robert W. Kline
3 Limerock Road
Lititz, Pa. 17543

Joan Koenig
63-16 70th St.
Middle Village, N.Y. 11379

Frank Kory
6885 White Pine Drive
Birmingham, Mich.

John Lackos
5543 E. Lake Drive
Apt. A
Lisle, Ill. 60532

John A. Lange
R.F.D. #4 Box 73
Glen Allen, Va. 23060
ALL MAIL TO
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Richmond, Va. 23260

Charles Larkin
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Feasterville, Pa. 19047

Joseph F. Lefton
3248 Colby Ave.
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11340 W. Olympic Blvd. Suite 250
Los Angeles, Calif. 90064

Ann Levin
850 Powell St. Apt. 201
San Francisco, Calif.

Janet Licini
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Bertha Lipschutz
136 E. 55th Street
New York, N.Y. 10022

James Lozito
4623 Royal Forest Ct.
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Box 425 Pilgrim Gardens
Drexel Hill, Pa. 19026

Rita Maresca
1544 Coleman St.
Brooklyn, N.Y. 11234

Louis Mark
41 Kew Gardens Road
Kew Gardens, N.Y. 11415

Robert Maschmeyer
1018 Mackinac Drive
Creve Coeur, Md. 63141

Harry J. Masi
Stonegate Garden Apartments
Peekskill, N.Y. 10566

Louis Matsie
7410 W. Howard Street
Niles, Ill. 60648

Marian Maylam
164 Brown St.
Sea Cliff, N.Y.

Mel R. Mazzanti
1671 Jolly Ct.
Los Altos, Ca. 94022

Thomas McDonagh
25 Beecher St.
Jamaica Plains, Mass. 02130

Billy W. McDonald
19369 Ohio
Detroit, Michigan 48221

James McElwee
350 Howell Road
Englewood, N.J. 07631

Kathleen McGovern
147-37 Beech Ave.
Flushing, N.Y. 11355

Thomas Meehan
4803 Norstar Blvd Apt 216 Bldg. #6
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Elena Meluso
1601 W. 2nd St.
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5 Lakeview Terrace
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Stamford, Conn. 06906

Henry Obie
33260 Edgeroue Dr.
Fraser, Mich 48026

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90-92 Summit St.
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Westherford, Tx. 76086

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402 Mt. Prospect Ave. Apt 15E
Newark, N.J. 07104
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Renfield N.J. Office

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Belmont, Calif. 94002
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Elizabeth Pichette
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Santa Monica, Calif. 90401

Bernard Pickley
322 Kercheval Ave.
Grosse Pointe Farms, Mich 48236

Alfred G. Pinelli
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Helen Rakiec
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Orone Park, N.Y. 11417

Ruth Ramos
1340 Commodore Rd.
Uniondale, N.Y.

Elmer Raykowitz
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Wilkes-Barre, Pa. 18702

Max Rayner
6200 Riverdale Ave.
Riverdale, N.Y. 10471

Douglas Reed
40 Emporia Ave.
Springfield, Ill.

Donald Reeve
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Kenner, La. 70062

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187 Great Hills Drive
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10 Gracie Square
New York, N.Y. 10028

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9705 Pleasant Ave. So. Apt. 2-H
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P. Gerald Ross
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Sunrise, Fla. 33313

Barbara Roth
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Milton Russell
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Terry J. Ryan
Box 10943
Jackson, Miss. 39209

Rose Sachs
290 9th Ave.
New York, N.Y. 10001

Theodore Sands
1102 Gardenia Ave.
Long Beach, Calif 90813

George M. Sawyer
2931 Sequoyah Drive N.W.
Atlanta, Ga. 30327

Margaret Schiffman
42-45 Kissena Blvd.
Flushing, N.Y.

Jack Schwartz
640 West 239th Street
Riverdale, N.Y. 10463

John C. Schwartzel
2802 Lexington Road
Louisville, Ky. 40206

James Scomillio
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Scarsdale, N.Y. 10583

Jessie Segal
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Jackson Heights, N.Y. 11372

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1866 Grove St.
Ridgewood, N.Y. 11237

Donald Smith
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New York, N.Y. 10037

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Gloucester, Mass. 01980

Charles Stein
477 Plainfield Road
Edison, N.J. 08817

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Bruno Torti
209 Old Kings Highway No.
Darien, Conn.

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Brooklyn, N.Y. 11218

John Turner
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New York, N.Y.

Joseph Valentino
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Flushing, N.Y. 11358

Rosa Venegas
237 E. 58th St.
New York, N.Y. 10022

Dominick L. Verderese
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Lansing, Mich. 48912

Florence Wallitsch
306 St. Nicholas Ave.
Brooklyn, N.Y. 11227

Joseph Wilkes
225 E. 84th Street
New York, New York 10028

Sandra Wilkins
RD #1 Walnut Hill Road
Bethel, Conn.

Ernest George Winkle
50-68 45th St.
Woodside, N.Y. 11377

Blanche Wolf
225 E. 63rd Street
N.Y., N.Y. 10021

Lastar Woods
1011 Carroll Pl.
Bronx, N.Y. 10453

John J. Young
838 Lindeman Road
St. Louis, Mo. 63126

Richard Zachry
1 King Street
New York, N.Y. 10012

Larry Zellner
05-70 188th St.
Jamaica, N.Y. 11423

Elaine Yancha
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Maplewood, N.J. 07040

Muriel Perlman
890 Gloucester Road
Union, N.J. 07083

Dorothy Friedman
3 Marshall St. Apt. 7-F
Irvington, N.J. 07111

Marion Rasnick
81 Morris Ave. Apt. 37
Springfield, N.J. 07083

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53 Coolidge St.
Irvington, N.J. 07111

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4th floor desk

Sandra Lang
Art Lending Service

November 25, 1975

Please have a messenger come to pick up this package to be delivered to Mrs. B.J. Renfield, Reinfield Importers, Inc., 919 Third Avenue, today.

Thank you.

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Mrs. B.L. Renfield
Renfield Importers, Ltd.
919 Third Avenue
New York, N.Y. 10022

November 25, 1975

Dear Mrs. Renfield:

Please find enclosed the invitations you requested.

I have included ten extra invitations. Please inform us of the names of those invited with these invitations as we must supply all names of people invited to our Security Department for the night of the opening (and for a doorlist in case guests forget to bring their invitations).

Do let me know if you need any more invitations.

Sincerely,

Maureen Reilly,
Coordinator
Art Lending Service

MR/sl

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Marvin J. Fields Director of Marketing Services

November 18, 1975

Ms. Judy Price
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Judy:

Attached please find the first of several lists to be forwarded to you relative to our Piper Heidsieck opening. This list covers our Metro New York and New Jersey Distributor Principals.

It is my hope to forward to you shortly a list from Mrs. Renfield, Mr. Reinfeld and Mr. D'Alton of other people that they would like to have attend.

With kindest regards.

Marvin Fields

MF:er
attachment

cc: Mrs.Renfield
Mr. Reinfeld
Mr. D'Alton

Renfield Importers, Ltd. 919 Third Avenue New York, New York 10022 Tel: (212) ~~688-2300~~ 644-2000

(Phillip Meyers, Sec./Treas.)

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35 people

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New York, N.Y. 10028

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Mr. and Mrs. Gianluigi Gabetti
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10020 Reviglasco/Moncalieri
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New York, N.Y.10017

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Chicago, Illinois 60610

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Cambridge, Massachusetts 02138

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Mr. and Mrs. Albert A. List → New York address: 650 Park Avenue
207 Byram Shore Road Penthouse C
Byram, Connecticut New York, N.Y. 10021

Mrs. H. Gates Lloyd
"Linden" Darby Road
Haverford, Pennsylvania 19401

Mr. and Mrs. Edward J. Mathews
One Beekman Place
New York, N.Y. 10022

Mr. and Mrs. Pierre MATISSE
167 East 64th Street
New York, N.Y. 10021

Miss Grace M. Mayer
35 East 76th Street
New York, N.Y. 10021

Mr. Porter A. McCray
Room 1034
50 Rockefeller Plaza
New York, N.Y. 10020
home 160 East 65th Street
New York, N.Y. 10021

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Dallas, Texas 75205

Mrs. Gertrud A. Mellon
1035 Fifth Avenue
New York, N.Y. 10028

Mr. and Mrs. Edouard Morot-Sir
Department of Romance Languages
The University of Arizona
Tucson, Arizona 85721

Mr. and Mrs. Robert Motherwell
173 East 94th Street
New York, N.Y. 10028

Mrs. Louise Nevelson
29 Spring Street
New York, N.Y. 10012

Mr. and Mrs. William S. Paley
820 Fifth Avenue
New York, N.Y. 10021

Mrs. Bliss Parkinson
215 East 72nd St.
New York, N.Y. 10021

Mr. Stuart Preston
235 East 72nd St.
New York, N.Y. 10021

Mr. and Mrs. Oscar De La Renta
~~138 1/2 East 80th~~ 2 East 70 Street
New York, N.Y. 10021

new address same as Ronald Lauder

Mr. and Mrs. John D. Rockefeller III
One Beekman Place
New York, N.Y. 10022

Mr. and Mrs. David Rockefeller
146 East 65th Street
New York, N.Y. 10021

(2) Vice-President ~~Governor~~ and Mrs. Nelson A. Rockefeller
810 Fifth Avenue
New York, N.Y. 10021

Mr. and Mrs. Alexandre P. Rosenberg
20 East 79th Street
New York, N.Y. 10021

Mme Elieth Roux
605 Park Avenue
New York, N.Y. 10021

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Mrs. John Barry Ryan
450 East 52nd St.
New York, N.Y. 10022

Mr. and Mrs. Wolfgang Schoenborn
~~The Westbury Hotel~~ 900 Park Avenue
~~15 East 69th Street~~ New York, N.Y. 10021
~~New York, N.Y. 10021~~
new address

Mr. and Mrs. Samuel Parkman Shaw
162 East 93rd Street
New York, N. Y. 10028

Mrs. Daphne Hellman Shih
228 East 61st St.
New York, N.Y. 10021

Mrs. Bertram Smith
907 Fifth Avenue
New York, N.Y. 10021

Mr. and Mrs. David M. Solinger
33 East 70th St.
New York, N.Y. 10021

Mr. Benjamin Sonnenberg
19 Gramercy Park South
New York, N.Y. 10003

Mrs. Thomas A. Stone
860 United Nations Plaza

New York, N.Y. 10017

Mr. and Mrs. Donald B. Straus
~~44 East 73rd St.~~ 66 East 79th Street
New York, N.Y. 10021

726
Mr. and Mrs. Eugene Victor Thaw
~~585~~ Park Avenue
New York, N.Y. 10021

Mrs. Lawrence Copley Thaw
765 Park Avenue
New York, N.Y. 10021

Mr. Robert L. B. Tobin
711 Park Avenue
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870-A Park Avenue
New York, N.Y. 10021

Mr. and Mrs. Edward M. M. Warburg
730 Park Avenue
New York, N.Y. 10021

Mr. Glenway Wescott
"Haymeadows"
Rosemont, New Jersey 08556

Mr. Monroe Wheeler
251 East 51st St.
New York, N.Y. 10022

← Hay-Meadows
Rosemont, New Jersey 08556

Mr. and Mrs. Charles Zadok
~~40 Central Park South~~
~~New York, N.Y. 10019~~

new address
Sterling Road, R.3
Greenwich, Conn. 06830

Mrs. Poe Burling
3308 R Street, N. W.
Washington, D. C. 20007

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Mrs. Agustin E. Edwards
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Greenwich, Connecticut 06830

Mr. and Mrs. George Heard Hamilton
Whitman Street
Williamstown, Massachusetts 01267

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19 Beekman Place
New York, New York 10022

Mrs. Alex L. Hillman
895 Park Avenue
New York, New York 10021

Mr. Emilio Sanchez, Jr.
333 East 30th Street
New York, New York 10016

Mr. and Mrs. Donald S. Stralem
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New York, New York 10022

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Consign

RECEIPT TO WSL - DEPARTMENT OF DRAWINGS

GENTELLINI, Franco Italian, born 1909

251P Still Life with Cat
1958
Oil on canvas
The Picadilly Gallery
$12,000

252P DUBUFFET, Jean French, born 1901

Dog
1954
Pen and ink
$9,000

253P LAM, Wilfredo Cuban, born 1902

Untitled
1946
Brush and ink
The Mayor Gallery
$7,000

254P Seal — b. 1931 Am.
credit - Allan Kaufman

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	Commission
PARKER	$45.00
STAEMPFLI	$120.00
MOTHERWELL	$95.00
QUANDT	$122.00
BARNET	$57.50
LABOUREUR	$30.00
CALDER	$375.
MUMPRECHT	$15.00
MUMPRECHT	$20.00
SEARLE	$25.00
SEARLE	$25.00
KOREN	$112.50
KOREN	$67.50
WUNDERLICH	$37.50
WENGENROTH	$27.50
TALBOTS 7 for $36.00, 13 for $20 =	$77.20
Dali -	
	$1251.70 TOTAL

Not yet deposited -

Asmus	$ 90.80
	$1342.50

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FORUM GALLERY INC.

1018 Madison Avenue at 79th Street, New York, N. Y. 10021 LEHIGH 5-6080

BELLA FISHKO, DIRECTOR

4 December, 1975

The Art Lending Service
The Museum of Modern Art
11 West 53 rd. Street
New York, New York
10019

Dear Sirs,

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The purchase of the drawing does not entitle the owner to reproduction rights; these are reserved by the artist.

Thank you for your cooperation, and all good wishes for the "Menagerie" show.

Sincerely,
Ron J. Strahan
Ron J. Strahan
Assistant to the Director

RJS/me
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3450
2/69.00
8
10

Prassinos –
200
35
235

Rohlfs – 200
31
$231.

Rouault – 975
35.
$1010.

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44

$2\overline{)96}$ = 4, 8, 16

$2\overline{)85}$ = 43.5

$2\overline{)72.50}$ = 36.75, 6, 10.

$2\overline{)58}$ = 29, 4, 18

29 × 2 = 58

Baskin 350 + 29
$ 30
380

Chadw. 1000
$ 44
1044.

1000
$ 44
1044.

Gris 3000
$ 35
3035.

Kuniyoshi 2000
$ 48
2048

Labourem 150
$ 22
172.

Mecksepa − 1500
$ 37.00
1537.00

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Wunderlich - 38.00 Net

McLean - 65.88 - Retail

Ernst - floated 24.00 Net
matted 25.50 Net

Picasso - Cat - 34.13 Net
Moore - 28.50 Net
Rubriffet $49.50 Net

Goya - Retail - 48.75

2 Price's - 30.00 - Net/each

Wilke ~~42.~~ 30.00 Net

Wiley - 42.75 Net

Bens - 40.00 Net

42.75
42.75
$85.50

$ 705.00 - Rubriffet

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Frames

~~Stort.~~ $36
~~Asmus~~ $54.
~~Quandt~~ 28.
~~Christo~~ $34.
~~Wunderl.~~ - 38.00 - Bergrueen
~~McLean 32.94~~

Chadwick 42.19
42.19
Kunioshi 48.00
~~Ernst 37.50~~
Laborrer 21.75
Baskin 29.00
Meskseper 36.25
Gris 33.75
Rouault 34.50
Prassinos 33.75
~~Mumprecht 26.00~~
~~Mumprect 36.00~~
~~Picasso pigeon~~ $45.00
~~Morisot 26.25~~
Rohlfs?

2 ~~Dali's - 24 each~~
~~Mumprecht $25.90~~
Ernst

Feldman -
Goya - $24.38
2 Prices $30.00 each
Wilke 30.00
Wily 42.75
Beys 40.00

Saidenberg is okay

Picasso - Le Chat
Moore
2 Ernst
Dubuffet
Lam

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34.
2/69

Rolfs - $31.
Le Chat - 34.50
Moore 2/57
[redacted] Lam - already framed
Ernst 2/51
Ernst 2/48
Dub. $50

25
2/51
4/11

285
2/57.00
4/17
16/10

Vintage $30 - Feininger

1 copy of checklist

21 : 2
1.94 : 38
4.0 2. 38
39.0 .34
88.00
1075.10

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January 12, 1976

Condition
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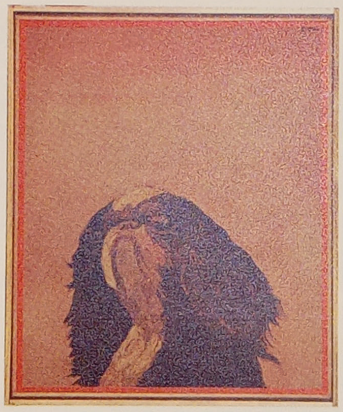

SEGUI

"Homage to man's best friend"
Lefebre Gallery, New York • March 25 to April 19, 1975

MF 608-2

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Cover: photo #1, 18" x 15", oil on canvas
left: photo #2, 44" x 57", oil on canvas
below: photo #3, 18" x 15", oil on canvas

left: photo #4, 44" x 57", oil on canvas
above: photo #5, 18" x 15", oil on canvas

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photo #6, 18

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oto #1, 18" x 15", oil on canvas
o #2, 44" x 57", oil on canvas
oto #3, 18" x 15", oil on canvas

#4, 44" x 57", oil on canvas
oto #5, 18" x 15", oil on canvas

At first sight, Antonio Segui's "Stylistic Exercises in Boating", which opened at Lefebre in the Spring of 1972, gave one the impression — even though one knew that this was not the case — of having seen those beautiful landscapes before, of having partaken of the universal scenes that belong to all of us and to no one. This déja vu, this very essence of the magical attributes of art, seemed to embody the virtues often connected with classicism, and seldom with modern art: liberating the spectator's soul from the subjective tyranny of the artist. Segui had discreetly remained behind the curtain, and if he had made a hole through which to watch us in order to amuse himself, it disturbed not in the least his brilliant achievement, the successful restoration of painting to its communal function and this has almost no precedence in modern painting.

To quote an observation by a leading art critic: Segui's style "might be comparable to that of a writer who combines a slightly archaic vocabulary with up-to-the-minute syntax, not as a stylistic affectation but because his understanding of the past and his participation in the present does receive common expression." In effect, Segui throughout a masterful dominion over the utterances of painting from impressionism to modern realism, had created a luminous world which emerged reassuringly from an act of collective creation rather than from the artist's individual unconscious.

photo #6, 18" x 15", oil on canvas

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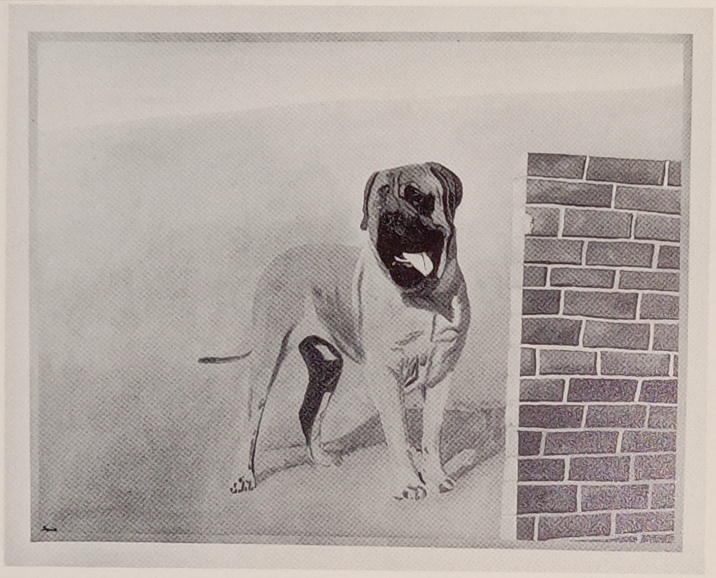
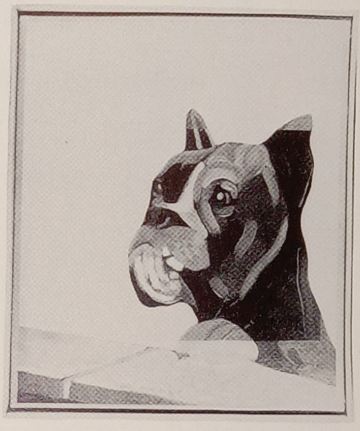
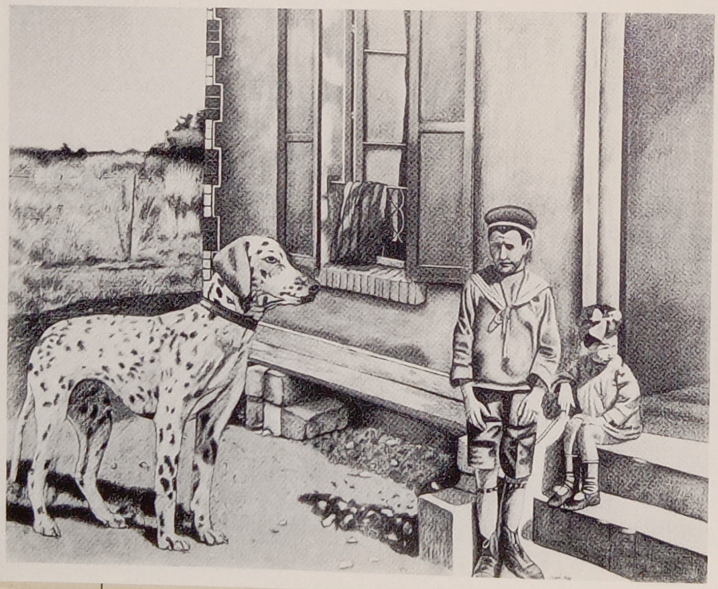


left: photo #7, 44″ x 57″, oil on canvas
below: photo #8, 18″ x 15″, oil on canvas





left: photo #9, 44″ x 57″, fusain and pastel on canvas
above: photo #10, 18″ x 15″, oil on canvas

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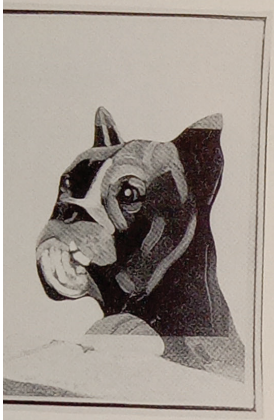
hoto #7, 44" x 57", oil on canvas
" photo #8, 18" x 15", oil on canvas



#9, 44" x 57", fusain and pastel on
o #10, 18" x 15", oil on canvas

In the present collection of oil and charcoal portraits of man's best friend, we again have an experience of characteristics similar to the one pointed out above, though in this case the artist's displacement acquires a new guise, without losing its disalienating effect upon the spectator's consciousness. As in the theatre of Brecht, where Segui's aesthetic finds certain equivalence, the meaning is no longer the actor's truth, but it is to be found in the freedom men have to make things signify. This time Segui leaves us alone in front of his work, only making it clear to us that he is doing so, perhaps with some ulterior motive.

We wonder at the anonymous, distant landscapes infinitely detailed as in a display of transcendental craftsmanship. His subjects, like the conceptual dog of Spinoza, do not bark. Grave, arrogant, they stare at us enigmatically from their mythological postures, with the acute perfection of manufactured sphinxes. There is no drama, and yet their aloofness becomes theatrical, reminiscent of a dramatic concept which finds affinities with Goya. Segui does not try to duplicate the historical impression of his models, but signifies their quality by appealing to the semantic power of painting; they are for him the instrument rather than the object of the signification. Once more, Segui confirms that he is the painter, and painting therefore, the sole object of his work.

Paris, February 1, 1975

Julian Cairol

Julian Cairol, Argentinian poet and critic, resides in New York. Recently he has filmed a critical essay on S. Kierkegaard, and presented a videotape-poetry-reading at Stefanotty's.

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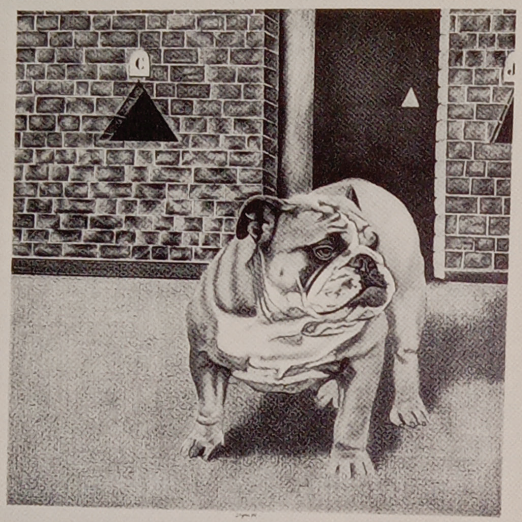
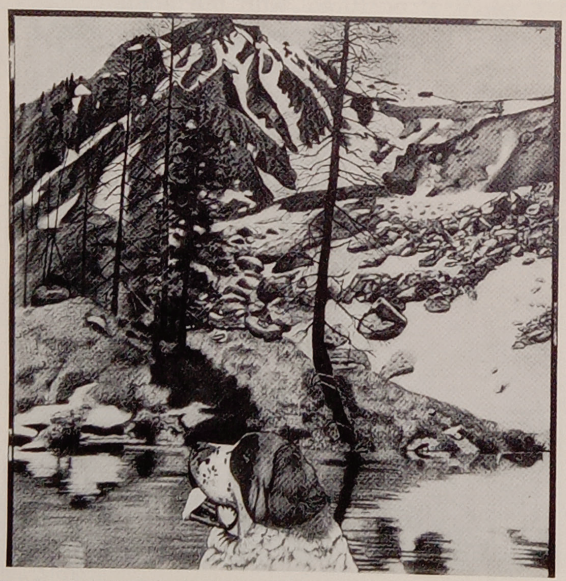
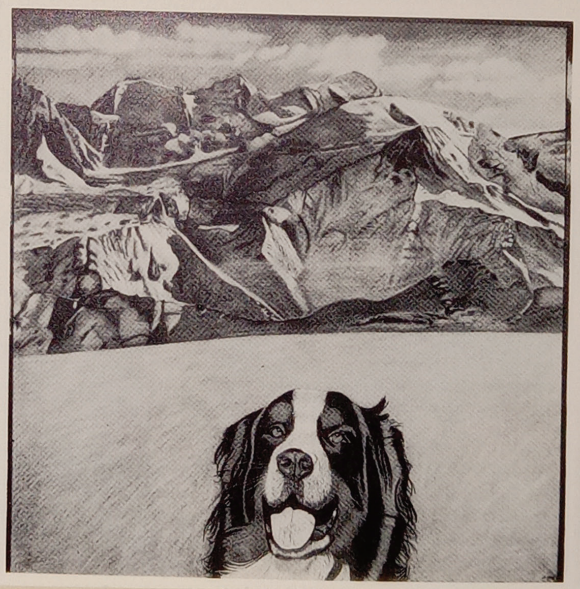


top left: photo #11, 59" x 59", fusain and pastel on canvas
top right: photo #12, 18" x 21-1/2", oil on canvas
lower left: photo #13, 59" x 59", fusain and pastel on canvas
lower right: photo #14, 59" x 59", fusain and pastel on canvas





ANTONIO SEGU

born 1934 in Cordoba (Arge
travels to Europe. Pursues s
and in Spain. 1957: first one
1963: settles in Paris.

ONE MAN SHO

1957 Galeria Paidela, Co

1958 Museo de Arte, Qu
Guatemala.

1959 Galeria Genova, Me

1960 Galeria Witcomb, B

1961 Instituto de Arte Co

1962 Fundacion Ortiz, La

1963 Galeria Antigona, B

1964 Galerie Jeanne Buch

1966 Galerie Paul Bruk, L
Galerie Kaleidoscoo

1967 Galerie Kolarcev Uni

1968 Universidad Central
Bernard, Paris. Galer
Buenos Aires. Pro G
(Holland).

1969 Instituto de Arte Con
Puerto Rico; Museur
National, Cracow, (P

1970 Grafik Galerie, Brem
Museum, (Holland);

1971 Noord-Brabant Mus
Paris; Musée de Mon

1972 Lefebre Gallery, New
Aires; Maison de la
Galerie, Caracas; Gal

1973 Galerie Claude Berna

1974 Galerie Fred Lanzenb

1975 Lefebre Gallery, New

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fusain and pastel on canvas
-1/2", oil on canvas
", fusain and pastel on canvas
59", fusain and pastel on canvas

ANTONIO SEGUI

born 1934 in Cordoba (Argentine). 1950: studies law and painting. 1952: travels to Europe. Pursues studies of painting and sculpture in France and in Spain. 1957: first one man show in Argentine. Moves to Mexico. 1963: settles in Paris.

ONE MAN SHOWS (EXCERPTS)

1957 Galeria Paidela, Cordoba (Argentine).

1958 Museo de Arte, Quito (Ecuador). Museo Municipal de Arte, Guatemala.

1959 Galeria Genova, Mexico.

1960 Galeria Witcomb, Buenos Aires (Argentine).

1961 Instituto de Arte Contemporaneo, Lima (Peru).

1962 Fundacion Ortiz, La Plata (Argentina).

1963 Galeria Antigona, Buenos Aires (Argentine).

1964 Galerie Jeanne Bucher, Paris. Galerie Claude Bernard, Paris.

1966 Galerie Paul Bruk, Luxemburg. Galerie Claude Bernard, Paris. Galerie Kaleidoscoop, Ghent (Belgium).

1967 Galerie Kolarcev Univerzitet, Belgrade.

1968 Universidad Central, Caracas (Venezuela). Galerie Claude Bernard, Paris. Galerie Jeanne Bucher, Paris. Galeria Galatea, Buenos Aires. Pro Grafica Arts, Chicago. Galerie T., Haarlem (Holland).

1969 Instituto de Arte Contemporaneo, Lima (Peru); Galeria Colibri, Puerto Rico; Museum of Art, Darmstadt (Germany); Galerie National, Cracow, (Poland.)

1970 Grafik Galerie, Bremen; Neue Galerie, Baden-Baden; Utrecht Museum, (Holland); Galerie Nationale, Prague.

1971 Noord-Brabant Museum (Holland); Musée d'Art Moderne, Paris; Musée de Mons (Belgium); Galeri T, Amsterdam.

1972 Lefebre Gallery, New York; Museum of Modern Art, Buenos Aires; Maison de la Culture, Rennes (France); Arte Contacto Galerie, Caracas; Galerie T, Amsterdam.

1973 Galerie Claude Bernard, Paris; Galerie T, Amsterdam.

1974 Galerie Fred Lanzenberg, Brussels.

1975 Lefebre Gallery, New York.

GROUP SHOWS (EXCERPTS)

1961 Museo de Arte Moderno, Buenos Aires. Museum of Modern Art, San Francisco.

1962 Museo de Arte Moderno, Rio de Janeiro. Art Institute, Boston.

1963 Musée d'Art Moderne, Paris. Musée National d'Art Moderne, Madrid.

1964 XXXII Biennal, Venice. Pittsburgh International. Walker Art Center, Minneapolis. Akron Art Institute, Atlanta Art Association, University Art Museum, Austin, Texas.

1965 The Solomon R. Guggenheim Museum, New York, Lefebre Gallery, New York.

1966 Leverkusen Museum, Germany. Musée National d'Art Moderne, Tokyo. Galeries Pilotes, Lausanne.

1967 Museum of Modern Art, New York. Salon de Mai, Paris. Museum of Modern Art, Kyoto. Delaware Art Center, Wilmington.

1968 Kunstnernes Hus, Oslo. Museum of Modern Art, New York. Kunsthalle Darmstadt.

1969 Galerie du Dragon, Paris. Galerie Creuzevault, Paris. Bibliotheque Nationale, Paris. Lefebre Gallery, New York. International Graphic Show, Ljubljana.

1970 Galeries Pilotes, Lausanne. Musee d'Art Moderne, Paris. Museo de Arte Moderno, Mexico. Museum of Contemporary Art, Tokyo. Galerie du Dragon, Paris.

1971 Art Argentine Actuel, Kunsthalle, Basel; Benson and Hedges Collection, (touring South America); Canvas Art Gallery, Vancouver, Museo Univercidad, Mexico City; Utrecht Museum, Holland; Galerie d'Eendt, Amsterdam.

1972 Third British International Biennale, Bradford; Norwegian International Biennale, International Graphic Biennale, Frechen (Germany); Robert McLaughlin Gallery, Ontario, Waterloo Art Gallery, Kitchener; Salon International de la Gravure, Montreal; Graphic Biennale, Europahaus, Vienna.

1973 L'estampes contemporaines, Bibliotheque Nationale, Paris; Latin-American Artists, Ripon College, Wisconsin (also shown at the University of South Dakota in Springfield, the State College of California, the Athenaeum, Providence, R.I.); Biennale Internationale d'Epinal (France); Biennale Venice; Sigma 13, Tournai (Belgium); Bienal International de Puerto Rico, San Juan.

1974 Opening exhibition Hirshhorn Museum, Washington, D.C.; Estudio Actual, Caracas; Galerie Colin, Rouen (France); Galerie du Passeur, Paris; Maison de la Culture, Le Havre; Galleria II Gattiano, Rome; Festival International d'Art Contemporain, Royan (France); Galerie Verriere, Lyon.

MF 608-2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

ART
of th
21 W
New

FROM

and c

ALS

756-

756-

756-

756-

to March 22, 1975

CARL-HENNING PEDERSEN

Oil Paintings and Watercolors

March 25 to April 19, 1975

ANTONIO SEGUI

"Homage to man's best friend"

April 22 to May 24, 1975
the story of a piece of wood
that became Pinocchio
told in 25 images by

Corneille

OPEN
Tuesday through Saturday 10-5:30

©Lefebre Gallery 1975
Photos mainly by Otto Nelson

47 EAST 77th STREET
NEW YORK 10021, N.Y.
RHINELANDER 4-3384
RHINELANDER 4-3340

LEFEBRE GALLERY

ALECHINSKY
ANTES
BISSIER
POL BURY
CORNEILLE
DOTREMONT
FOLON
FUSSMANN
HARTUNG
HORST JANSSEN
ASGER JORN
LESTIE
CARL-HENNING PEDERSEN
POLIAKOFF
REINHOUD
SEGUI
SONDERBORG
TING
TOPOR

MF 608-2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

IN

PICKED UP

ON:

Date:

Order No.:

FROM: Lefebre Gallery 47 East 77 Street, New YOork, New York 10021 744-3384

January 12, 1976

20%

and delivered to the Art Lending Service of the Museum of Modern Art, the following items:

ALS No.	Artist	Title - Medium	Price	Rental	Date	Sig.	Condition
756-339P	SEGUI, Antonio Argentinian, b.1934	UNTITLED, fusain & pastel on canvas, 51 x 51	$3850	FSO	73	ns AS	good
756-340P	SEGUI, Antonio	UNTITLED, oil on canvas, 18 x 15	$1450	FSO	74		good; wood strip
756-341P	SEGUI, Antonio	UNTITLED, oil on canvas, 18 x 21 1/2	$1650	FSO	74		good; wood strip
756-342P	SEGUI, Antonio	UNTITLED, oil on canvas, 18 x 21 1/2	$1650	FSO	74		good; wood strip

MF 608-2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

SAIDENBERG GALLERY INC.

16 EAST 79th STREET
NEW YORK, N. Y. 10021
(212) 288-3387

December 5, 1975

Art Lending Service
The Museum of Modern Art
21 West 53rd Street
New York City 10019

Attention: Miss Maureen Reilly

Dear Miss Reilly,

As you know, we have been telephoned twice to inform us that the small Manolo sculpture that we consigned to you, has been stolen. We know your insurance company is responsible and, unless recovered, we will expect the $750.00 less your 20% as a reimbursement.

Good luck on the show.

Sincerely yours,

Eleanore Saidenberg

Eleanore Saidenberg

CONSIGNEE

ART DEALERS ASSOCIATION OF AMERICA, INC. MEMBER

...der 4-1580

1308

...ber 6, 1975

exhibition

... 26, 1975

ZE	PRICE
4"	$1,000.
7"	$1,000.
	$1,000.
	$1,000.
3"	
7"	$600.
16"	$500.
"	$4,000.
32"	$650.
x 24"	$300.
33"	$750.
x 13 3/4"	$350.
x 14 3/4"	$350.
x 9"	$500.
x 15½"	$975.

as noted

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

SAIDENBERG GALLERY INC.

16 EAST 79th STREET
NEW YORK, N. Y. 10021
(212) 288-3387

November 19, 1975

TO: The Museum of Modern Art

ATTENTION: Miss Maureen Reilly
Art Lending Service
21 West 53rd Street
New York City 10019

ON CONSIGNMENT

Sale price

The Museum of Modern Art is to get a 20% commission off the sale price.

7 Unframed works picked up by Mr. Wm. Lieberman on Nov. 7, 1975

DS 1) PICASSO
"La colombe en vol, fond noir"
Lithograph
9 juillet 1950
Bloch 676 - Mourlot 190 $ 3,000.

DS 2) PICASSO
Aquatint (matted)
Executed 1937
Illustration for Buffon "Histoire Naturelle" $ 500. + frame

3) PICASSO
Plate 35 from "347-series"
Etching
Dated: 13/4/68 III
25/50 $ 3,500.

4) PICASSO
Plate 89 from "347-series"
Aquatint
Dated: 15.5.68. IV
25/50 $ 2,750.

CONSIGNEE

...der 4-1580

1308

...ber 6, 1975

exhibition

... 26, 1975

ZE	PRICE
4"	$1,000.
	$1,000.
	$1,000.
	$1,000.
	$600.
16"	$500.
	$4,000.
32"	$650.
x 24"	$300.
33"	$750.
x 13 3/4"	$350.
x 14 3/4"	$350.
x 9"	$500.
x 15½"	$975.

as noted

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

SAIDENBERG GALLERY INC.

16 EAST 79th STREET
NEW YORK, N. Y. 10021
(212) 288-3387

5) PICASSO
Plate 203 from "347-series"
Aquatint
Dated: 8.7.68. II
24/50 $ 1,000.

DS 6) MASSON
"La carpe"
Etching and aquatint in color
Executed 1972
2/50 $ 275. + frame

DS 7) MASSON
"Oiseau"
Lithograph
Executed 1957
3/30 $ 550. + frame

5 Framed works + 1 Sculpture, to be picked up next Tuesday, November 25th, 1975

8) MASSON
"Tortue"
Ink and charcoal drawing
Executed 1945
17½ x 23 inches $ 2,000.

9) TOLEDO
"Toros"
Watercolor
Executed 1963
8-3/4 x 10-1/2 inches $ 400.

10) TOLEDO
"Dream Frantasy"
Watercolor
Executed 1964
9½ x 12¼ inches $ 550.

ART DEALERS ASSOCIATION OF AMERICA INC. MEMBER

nder 4-1580

1308

ber 6, 1975

exhibition

26, 1975

ZE	PRICE
4" x 4"	$1,000.
	$1,000.
	$1,000.
	$1,000.
8" x 4"	$600.
16"	$500.
xxx	
"	$4,000.
32"	$650.
x 24"	$300.
33"	$750.
x 13 3/4"	$350.
x 14 3/4"	$350.
x 9"	$500.
x 15½"	$975.

as noted

CONSIGNEE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

SAIDENBERG GALLERY INC.

16 EAST 79th STREET
NEW YORK, N. Y. 10021
(212) 288-3387

11) TOLEDO
"Bicu bini dxaba"
(The dog of the underworld)
Watercolor
Executed c. 1963
8¼ x 9 inches $ 300.

12) MASSON
"Grive sur la neige"
(Thrush in Snow)
Oil on canvas
Executed 1953
19-3/4 x 7-5/8 inches $ 5,000.

13) MANOLO
"Passe de cape"
Bronze
Height: 2", W: 3", D: 1-3/4"
Executed 1938 $ 750.

CONSIGNEE

nder 4-1580

1308

mber 6, 1975

exhibition

r 26, 1975

IZE	PRICE
24"	$1,000.
	$1,000.
	$1,000.
	$1,000.
	$600.
16"	$500.
"	$4,000.
32"	$650.
x 24"	$300.
x 33"	$750.
x 13 3/4"	$350.
x 14 3/4"	$350.
x 9"	$500.
x 15½"	$975.

as noted

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

TERRY DINTENFASS, INC. • *18 east 67th street, new york, n. y. 10021* • *rhinelander 4-1580*

SHIPPING RECEIPT

☐ CONSIGNED TO
☒ TO CLIENT
☐ RECEIVED FROM
☐ RETURNED TO

NAME Maureen Riley

ADDRESS Museum of Modern Art

CITY _____ STATE _____

66 Nº 1308

Date November 6, 1975

Terms For exhibition

To be picked up Wednesday, November 26, 1975

PC.	ARTIST	NO.	TITLE	MEDIUM	SIZE	PRICE
1	Susi Gablick		TROPISM #3, 1970	oil/ collage	24" x 24"	$1,000.
	" "		" #5, 1970	"	"	$1,000.
	" "		" #9, 1970	"	"	$1,000.
2	June Leaf		" #8 1970	"	"	$1,000.
			SKETCHES FOR THE STORY OF MABOU 1971	Mixed media	18" x 24"	$600.
3	Raymond Saunders		PIECE #3, 1972	"	23" x 29"	
	Sidney Goodman		HAMMERS 1966	W/C	12" x 16"	$500.
4	~~xxxxxxxxxxxx~~		~~xxxxxxxxxxxx~~	~~xxxxxxxxxx~~		
	" Arthur G. Dove "	TD 217	RED COW, 1935	W/C	5" x7 "	$4,000.
5	Robert Andrew Parker		GREYHOUNDS, 1960	"	22½ x 32"	$650.
	" " "		FOUR VIEWS OF A HOUSE IN A TRAP 1972	Gouache	20 x 24"	$300.
6	" " "		Untitled Fantasy with Animals 1963	W/C	26 x 33"	$750.
7	" " "		DOG ON A LEASH ON A PORCH 1974	"	16½ x 13 3/4"	$350.
	" " "		DOG ON A LEASH 1974	"	16½ x 14 3/4"	$350.
8	Raymond Saunders		MARIE ON SUNDAYS, 1974	Mixed media	6½ x 9"	$500.
	Sidney Goodman		ROAST CHICKEN, 1966	oil	12½ x 15½"	$975.

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PLEASE SIGN BLUE COPY AND RETURN.

ABOVE RECEIVED IN GOOD CONDITION.

Date _____ _____

CONSIGNEE

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

TERRY DINTENFASS, INC. • *18 east 67th street, new york, n. y. 10021* • *rhinelander 4-1580*

Pg. 2

HE BO

SHIPPING RECEIPT

☐ CONSIGNED TO
☐ X TO CLIENT
☐ RECEIVED FROM
☐ RETURNED TO

NAME Maureen Riley

ADDRESS Museum of Modern Art

CITY _____ STATE _____

66 Nº 1309

Date Nov. 6, 1975

Terms For exhibition

PC.	ARTIST	NO.	TITLE	MEDIUM	SIZE	PRICE
1	William King June Leaf		UNDERSTANDING 1973 (unique) MONKEYS PAINTING 1973	Bronze Mixed media	15½"H 24 x 34"	$1,800. $700;
2	Robert Andrew Parker		PARROT, 1968	W/C	33 x 39"	$750.
3	Hyman Bloom		ELEPHANTS	CRAYon	9 x 12"	$300.
4	~~Edward Koren~~ Edward Koren		~~RAT, 1975~~ FROG, 1975	~~Ink on wood~~ "	~~14 x 22½"~~ 20½ x 14"	~~$ 650.~~ $450.
5	Edward Koren		BIG FISH	Ink on wood	14½ x 39½ x 3"	$750.
6	~~Arthur Dove~~		~~COWS, 1937~~	~~W/C~~	~~5" x 7"~~	~~$3500.~~
7	Arthur G. Dove		COWS (3) 1935	W/C	5" x 7"	$4,500.
8						

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ABOVE RECEIVED IN GOOD CONDITION.

Date _____

_____
CONSIGNEE

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

LOAN FORM

MARTHA JACKSON GALLERY INC. (LENDER) • 32 east 69 street • new york, n. y. 10021 • cable jaygalry • phone yu 8-1800

THE BORROWER: Museum of Modern Art
ADDRESS: Art Lending Service
CITY: 21 West 53rd ~~St~~ STATE: N.Y.,N.Y. ZIP:
SELECTED BY: Maureen Riley PHONE: 956-6114
EXHIBITION TITLE AND DETAILS: A MUSEUM MENAGERIE
EXHIBITION DATES: OPENING: December 2 THRU: 4 months

DATE: November 21, 1975 APPROVED BY: [illegible]
APPROXIMATE REMOVAL DATE: November 24, 1975 RETURN: after April
AUTHORIZED CARRIER: Philip Katzen

PACKING INSTRUCTIONS:
☐ CONTAINER ☒ WRAP ONLY ☐
☐ VIA TRUCK ☐ RAIL/SEA ☐ AIR
☐ CHARGES COLLECT ☐ CARRIER TO BILL ☐ MJG TO BILL

SEND:
☐ PHOTOS ☐ 8x10 B/W ☐ COLOR
☐ PROVENANCES ☐ ARTIST'S BIOG. ETC. ☐ Less 15%

LOC	IDENTIFICATION	ARTIST	TITLE	YEAR	MEDIA	SIZE	CONDITION OF WORK	LIST PRICE	NET PRICE
HH	15166	Karel Appel	Untitled	1973	oil on canvas	16x12"	good	$4,000	$3,400

Phil: Please deliver to above address on Tuesday, November 24th. To the attention of Maureen Riley.

Welded metal Rig U

IMPORTANT
1) CONDITION OF PROTECTIVE FRAMES NOT INDICATED.
2) ALL LISTED WORKS ARE FOR SALE AT LIST PRICES EXCEPT WHERE INDICATED BY THE NOTATION NFS.
3) THE LENDER RETAINS THE RIGHT TO CHANGE NET PRICES AT ANY TIME.
4) IN THE EVENT OF SALE, PURCHASE, LOSS OR DAMAGE INVOLVING ANY WORK NOTIFY THE LENDER BY LETTER, WIRE OR CABLE.

TOTAL 1 WORKS $ 3,400.00
VALUE TO CARRIER $ 850.00

THE WORKS LISTED ABOVE ARE BORROWED SUBJECT TO THE TERMS AND CONDITIONS OF THE LOAN AGREEMENT ON FILE WITH THE LENDER.

ORIGINAL — PLEASE SIGN AND RETURN. WORKS CANNOT BE RELEASED UNTIL ACKNOWLEDGMENT IS RECEIVED BY LENDER.

DATE _____ THE BORROWER _____

BY _____ TITLE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

CASTELLI GRAPHICS 4 EAST 77 NEW YORK 10021 288-3202

14 November 1975

Art Lending Service
Museum of Modern Art
21 West 53 Street
New York New York
10019

ON CONSIGNMENT AND LOAN:

NO.

ROBERT RAUSCHENBERG: Turtle, 1970
lithograph, 20x28
5/30
framed $700.00

Buffalo, 1969
lithograph, 20x28
5/25 700.00 not for sale

list.

(3) 10% discount.

Shipped _____ Receipt No. _____ By [illegible]

TOTAL NO. ITEMS		INSURE FOR	TOTAL
8	It is hereby agreed that the above property is delivered for examination and that title to it does not pass by such delivery. The property shall be returned to ASSOCIATED AMERICAN ARTISTS, Inc. forthwith on demand. The amount set opposite each item shall be the price thereof only in the event of and subject to express confirmation to that effect by ASSOCIATED AMERICAN ARTISTS, Inc. following your offer to pay same. You assume full responsibility for any loss or damage from any cause whatsoever to the property from the time of delivery to you until such property is received and receipted for by the ASSOCIATED AMERICAN ARTISTS, Inc. For the purpose of ascertaining loss or damage, the amount set forth opposite each item shall be considered the value thereof. ALL CLAIMS MUST BE MADE WITHIN TEN DAYS	4340	4340

MF 608-2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ON MEMORANDUM

CO № 1428

FROM Associated American Artists
663 Fifth Avenue, New York, N. Y. 10022
Telephone: PLAZA 5-4211 / Cables: ARTAMERIST

Nov. 24, 1975

TO: Members Gallery, Museum of Modern Art
West 53rd Street
NY, NY 10022 Attn: Bill Lieberman Maureen Reilly

SHIP VIA:
☐ EXPRESS COLLECT
☐ EXPRESS PREPAID
☐ MESSENGER
☐ PARCEL POST
☐ TAKEN
SHIPPING DATE:

To be Returned by _____ Bill for Charges $ _____ on A _____

			PRICE
	(8)		
(1)	Eight framed prints from total consignment of 17 framed prints:		
54/225	~~Barnet~~	Soliloquy -wood 23¾ x 35	$ 575
Etchy	~~Hart~~	Pig Market Mexico 17/30 16½ x 20 brown wood	190
1st state 3/3 (57) eng.	~~Hayter~~	Pegasus 19 x 23 b. wood	475
35 P. litho	Kuniyoshi	Western Landscape 20 x 24 b. wood	900
3/50 Etching	Reifel	Sea Bass Cancellation -b.w.	175
L 69/99	Searle	Love Story 26½ x 32 - b.w.	250
L. - mid b.	Steinlen	Chat sur Barrière dark wood w/g 29 x 33	1500.
3, litho ed. 665	Wengenroth	Owls -wood 23 x 20 lr 22¼ x 30¾	275
(2)	Complete information for all prints on attached list.		
(3)	10% discount.		

Shipped _____ Receipt No. _____ By [signature]

TOTAL NO. ITEMS		INSURE FOR	TOTAL
8	It is hereby agreed that the above property is delivered for examination and that title to it does not pass by such delivery. The property shall be returned to ASSOCIATED AMERICAN ARTISTS, Inc. forthwith on demand. The amount set opposite each item shall be the price thereof only in the event of and subject to express confirmation to that effect by ASSOCIATED AMERICAN ARTISTS, Inc. following your offer to pay same. You assume full responsibility for any loss or damage from any cause whatsoever to the property from the time of delivery to you until such property is received and receipted for by the ASSOCIATED AMERICAN ARTISTS, Inc. For the purpose of ascertaining loss or damage, the amount set forth opposite each item shall be considered the value thereof. ALL CLAIMS MUST BE MADE WITHIN TEN DAYS	4340	4340

MF 608-2

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

ON MEMORANDUM

CO Nº 1464

FROM Associated American Artists
663 Fifth Avenue, New York, N. Y. 10022
Telephone: PLAZA 5-4211 / Cables: ARTAMERIST

Nov. 26 19 75

TO: Members Gallery, Museum of Modern Art
West 53rd Street
NY, NY 10022 Attn: Bill Lieberman Attn: Maureen Reilly

SHIP VIA:
☐ EXPRESS COLLECT
☐ EXPRESS PREPAID
☐ MESSENGER
☐ PARCEL POST
☐ TAKEN
SHIPPING DATE:

To be Returned by 12/31 Bill for Charges $ _____ on A _____

	PRICE
(1) Three (3) framed prints from total consignment of 17 framed prints:	
Avery Fantail Pigeon (blue)	$1,600.
Lautrec Les Vieilles Histoires	600.
Millet Deux Vaches	475
(2) Complete infomation for all prints attached to 1st CO.1428	
(3) 10% discount.	
[plus Omar Rayo Print from CO1463]	

Shipped _____ Receipt No. _____ By _____

TOTAL NO. ITEMS		INSURE FOR	TOTAL
3	It is hereby agreed that the above property is delivered for examination and that title to it does not pass by such delivery. The property shall be returned to ASSOCIATED AMERICAN ARTISTS, Inc. forthwith on demand. The amount set opposite each item shall be the price thereof only in the event of and subject to express confirmation to that effect by ASSOCIATED AMERICAN ARTISTS, Inc. following your offer to pay same. You assume full responsibility for any loss or damage from any cause whatsoever to the property from the time of delivery to you until such property is received and receipted for by the ASSOCIATED AMERICAN ARTISTS, Inc. For the purpose of ascertaining loss or damage, the amount set forth opposite each item shall be considered the value thereof. ALL CLAIMS MUST BE MADE WITHIN TEN DAYS	2,675	26 75

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ART LENDING SERVICE

ON MEMORANDUM

CO № 1463

FROM Associated American Artists
663 Fifth Avenue, New York, N. Y. 10022
Telephone: PLAZA 5-4211 / Cables: ARTAMERIST

Nov. 26, 1975

TO: Members Gallery, Museum of Modern Art
West 53rd Street
NY, NY 10022 Attn: Bill Lieberman Maureen Reilly

SHIP VIA:
☐ EXPRESS COLLECT
☐ EXPRESS PREPAID
☐ MESSENGER
☐ PARCEL POST
☐ TAKEN
SHIPPING DATE:

To be Returned by 12/31 Bill for Charges $ _____ on A _____

	PRICE
(1) Six (6) framed prints from total consignment of 17 framed prints:	
(19½ x 26) 27 x 33 Miro From: Ubu aus Baleares lr 58/120 MS	$975.
To Follow w/ CO1464 (Rayo From My Zoo)	350.
lr 21/50 ornate wood Rouault L'Ane 23½ x 17½	875
19 x 14½ Talbot Pig 115/250 - lr 74 - black wood	36 35.50
74/100 - ll wood w/ metal stup Tamayo 25 x 29 Untitled (Wolf)	575.
30½ x 36¼ Winderlich Rugissement lr, m. section	375.
(2) Complete information for all prints attached to previous CO.1428.	
(3) 10% discount	

Shipped _____ Receipt No. _____ By _____

TOTAL NO. ITEMS		INSURE FOR	TOTAL
6	It is hereby agreed that the above property is delivered for examination and that title to it does not pass by such delivery. The property shall be returned to ASSOCIATED AMERICAN ARTISTS, Inc. forthwith on demand. The amount set opposite each item shall be the price thereof only in the event of and subject to express confirmation to that effect by ASSOCIATED AMERICAN ARTISTS, Inc. following your offer to pay same. You assume full responsibility for any loss or damage from any cause whatsoever to the property from the time of delivery to you until such property is received and receipted for by the ASSOCIATED AMERICAN ARTISTS, Inc. For the purpose of ascertaining loss or damage, the amount set forth opposite each item shall be considered the value thereof. ALL CLAIMS MUST BE MADE WITHIN TEN DAYS	3,185.50	3,185.50

MF 608-2

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

IN

PICKED UP ON:

Date:

Order No.:

FROM: Fisher Fine Art Limited: London — Dept. of Drawings

December 11, 1975

and delivered to the Art Lending Service of the Museum of Modern Art, the following items: (varies)

ALS No.	Artist	Title - Medium	Price	Rental	Date	Sig.	Condition
756-290P	STORTENBECKER, Nikolaus	PIG, serigraph, 23/75, (8 3/4 x 14 1/4) 30 x 22	$200+ F $45	FSO	72	lr	good: natural wood
756-291P	ASMUS, Dieter	HUNTING LEOPARD, serigraph 57/75 (25 1/2 x 34) 28 x 35	$200+ F $70	FSO	72	lr	good: plexibox
756-292P	QUANDT, Silvia	MYSELF IN ACTION, serigraph 17/75, (21 1/4 x 16 1/4)	$200 + F $35	FSO	73	lr	good: plexibox
756-293P	CHRISTO	TEN MILLION OIL DRUMS WALL: PROJECT FOR THE SUEZ CANAL. CONCRETE FOUNDATION, MAIN SUPPORT serigraph, 43/70, (28 x 22)	$500+ F $45	FSO	67-72	lr	good: plexibox

MF 6018-2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Marlborough

Marlborough Gallery Inc.
40 West 57th Street
New York, N.Y. 10019

Telephone: (212) 541-4900
Cables: Bondartos New York
Telex: 236485/237517

Art Lending Service
Museum of Modern Art
11 West 53 Street
New York, New York

December 2, 1975

INVOICE - ON CONSIGNMENT

Alex KATZ (b. 1927)

Rex #1 1975
oil on canvas
48 3/4 x 48 3/4 inches $ 7,000

Moose (cut-out) 1975
oil/aluminum
8 x 14 1/2 x 7 7/8 inches 1,500

$ 8,500

PA:am

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

January 6, 1975

Date:

Order No.:

Y. 757-3721

January 15, 1976

20%

g items:

Ms. Maureen Riley
MOMA - Lending Service:

Received from Lefebre Gallery:

Argentinian
b. 1934

1. Painting by Antonio Seguí

$3,850.00

Untitled
1973
fusain & pastel on canvas
51" x 51"

2. Painting by Antonio Seguí

$1,450.00

Untitled
1974
oil on canvas
18" x 15"

3. 2 Paintings by Antonio Seguí

$1,650

ea: Untitled
ea: 1974
ea: oil on canvas
ea: 18" x 21½"

less 20% in case of sale

Price	Rental	Date	Sig.	Condition
20	FSO	73	Ir	good; welded aluminum
15	FSO	73	Ir	good; welded aluminum
75	FSO	73	Ir	good; welded aluminum
95	FSO	75	Ir	good; welded aluminum

MF 608-2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

IN

PICKED UP
ON:

Date:

Order No.:

FROM: Brooke Alexander Inc. 20 West 57 Street, New York, N.Y. 757-3721

January 15, 1976

20%

and delivered to the Art Lending Service of the Museum of Modern Art, the following items:

ALS No.	Artist	Title - Medium	Price	Rental	Date	Sig.	Condition
756-357P	BEAL, Jack	SPOTTED SALAMANDER, litho w/watercolor, A.P. #18 (11 x 14 1/2)(14 1/2 x 17 1/2	$320	FSO	73	Ir	good; welded aluminum
756-358P	CASTRO-CID, Enrique	TWELVE DRAGONFLIES, litho w/ gouache, A.P.#5, 22 1/4 x 30 3/4	$415	FSO	73	Ir	good; welded aluminum
756-359P	MOTHERWELL, Robert	UNTITLED (Bird II) etching 7/21,(30 x 23) 32 x 24 1/2	$475	FSO	73	Ir	good; welded aluminum
756-360P	WELLIVER, Neil	BROWN TROUT, etching w/ watercolor, A.P. #28, 27 1/2 x 36	$695	FSO	75	Ir	good; welded aluminum

MF 608-2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT

Drawing Department, Museum of Modern Art, (W. Lieberman)

(Name and Address of Consignor)

hereby consigns to the Art Lending Service of the Museum of Modern Art, 21 West 53rd Street, New York 19, New York, pursuant to and upon the terms and conditions set forth in the agreement between the parties, hereto, dated February 9, 1976, providing for the consignment of various works of art, the following described article(s), and hereby agrees that the selling price at which the article(s) may be sold during the period of the consignment (including the consignee's 20% handling charge, but before deducting the prepaid rental collected by the consignee from the purchaser) is as stated below:

ALS No.	Artist	Title - Medium	Price	Rental	Date	Sig.	Condition
756-394P	Leonard BASKIN American, born 1922	FRIGHTENED BOY AND HIS DOG color woodcut 128/200 13 x 24 3/4	$380 f.	FSO	54	lr	good; brown wood
756-395P	Lynn CHADWICK British, born 1914	BEAR, brush and ink (w/ tummy grey) 25 x 22 1/4	$1044	FSO	58	lr	good; brown wood
756-396P	Lynn CHADWICK British, born 1914	BEAR, brush and ink 26 1/2 x 21	$1044	FSO	58	lr	good; ~~xxxxx~~ wood brown
756-397P	Juan GRIS Spanish 1887-1927	SEATED ANGEL, gouache, pen & ink 18 1/2 x 15 1/4	$3035	FSO	nd	ll	good; brown wood in plate
756-398P	Jasuo KUNIYOSHI American 1899-1953	THE FARM, pen, brush & ink 18 x 14 3/4	$2048	FSO	22	ll	good; wood w/ silver rub
756-399P	Jean-Emile LABOUREUR French 1877-1943	NUDE WITH CAT, woodcut Ed. 100 (7 1/2 x 5 1/4) 21 x 14 3/4	$172	FSO	12	ll	good; brown wood
756-400P	Friedrich MECKSEPER German, born 1936	ELEPHANT, etching 60/75 (15 1/2 x 19 1/2) 26 x 33	$1537	FSO	65	lr	good; brown wood
756-401P	Mario PRASSINOS French, born 1916	WOMAN WITH CAT, etching & aquatint AP 18 1/2 x 16	$235	FSO	46	lr	gogd; welded aluminum
756-402P	Christian ROHLFS German, 1849-1938	SMALL ANIMALS woodcut 8 1/2 x 11 1/4	$231	FSO	21	ll	good; blond wood
756-403P	Georges ROUAULT French 1871-1958	FLOATING DRAGON, etching, aquatint & roulette 59/225 (8 1/2 x 12 1/4) 16 3/4 x	$1010 20 1/2	FSO	28	lr	good; brown wood

Executed in duplicate on the date set forth above

Consignor

Asst. Treasurer

Consignee, Museum of Modern Art

MF 608 -1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU – PARIS VIIIe

TÉL LAB 57-35

522

REG.COM SEINE 57 A 11887

ADR TÉL. GALLEIRIS-PARIS

MJ/bl

Mrs. Maureen Reilly
Coordinator/ Art Lending Service
The Museum of Modern Art
11 West 53rd Street
NEW YORK 10019
USA

December 18th, 1975

Dear Mrs. Reilly,

Excuse me for the delay in answering your letter of December 5th.

I am sending you enclosed a photograph (rather bad) of the small bronze by Manolo which has been stolen at the Museum of Modern Art.

Yours sincerely

Maurice Jardot

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

OUT

(1) DELIVERY ORDER

Date:

Order No:

will follow under separate cover.

PLEASE DELIVER
ON: March 26, 1976
TO: Bill Lieberman

the following items from the Art Lending Service of the Museum of Modern Art, 6th Floor, Annex Building, 21 West 53rd Street, New York, N. Y.

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-254P	BEAL, Jack	THE LOBSTER, 1975	pastel	$NFS

for the Art Lending Service of the Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

From Mr. Liberman —

Prices

Barbara Mathas - Knoedler

Steinberg, Saul. American, born 1914
Main Street. 1973. Color lithograph

Rauschenberg, Robert. American, born 1925 Mrs. Castelli
Stuntman, 5. lithograph
Unit (Turtle), 1970 lithograph printed in color
Unit (Buffalo), 1969 lithograph printed in color

Rivers, Larry. American born 1923
Downtown Lion. 1967. Etching printed in color.

Mrs. Tatyana Grosman "Tony Towle"
Universal Limited Art Editions
5 Skidmore Place
West Islip, L.I., New York
Tel.: (516) MO9-7484

will probably have to
cope with framing

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

The Museum of Modern Art

To Bill Lieberman
Drawings
From Maureen Reilly
Art Lending

Date March 23, 1976

Re Remaining works from "A Museum Menagerie"

The remaining works which are consigned to the Art Lending Service are as follows:

GENTELLINI: STILL LIFE WITH CAT

CHADWICK: BEAR

CHADWICK: BEAR

BASKIN: FRIGHTENED BOY AND HIS DOG

GRIS: SEATED ANGEL

MECKSEPER: ELEPHANT

PRASSINOS: WOMAN WITH CAT

ROHLFS: SMALL ANIMALS

ROUAULT: FLOATING DRAGON

DUBUFFET: DOG

LAM: UNTITLED

KUNIYOSHI

CHRISTO: TEN MILLION OIL DRUM WALL - Fisher Fine Arts
STORTENBECKER - Fisher Fine Arts

MCLEAN: LEX ARCO - John Berggruen

All of Berggruen & Cie which we will unframe and return to you.

As you are aware, we have a possible buyer for the Kuniyoshi. The Art Lending Service would like to keep the Christo, Meckseper & Kuniyoshi (if not sold this week) in the Lending Service. This means, of course, that these works would be available for rent. Sandra will be going to San Fransisco in May and could return the Mclean at that time. We would be happy to return the remaining works framed to your department or have the frames removed if preferred.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Bill Lieberman
Department of Drawings
Museum of Modern Art
New York, New York

March 23, 1976

Dear Mr. Lieberman:

The Art Lending Service greatly appreciates your gift of the following three prints to our Penthouse exhibition "A Museum Menagerie":

ASMUS, Dieter: HUNTING LEOPARD, 1972, serigraph $200.00

LABOUREUR, Jean-Emile: NUDE WITH CAT, 1912, woodcut $150.00

QUANDT, Silvia: MYSELP IN ACTION, 1973, serigraph $200.00

These prints were sold in the exhibition which continued from December 10 until March 7, 1976.

Thank you for helping to make our exhibition the big success that it was.

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Berggruen & Cie
70, rue de l'Université . 75007 Paris

May 3rd, 1976

Mrs. Maureen Reilly
Art Lending Service
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mrs. Reilly,

With reference to your letter of April 26, I must admit that the information on the Max Ernst print L'Oiseau Caramel is, indeed, very confusing.

The catalogue established by Mr. Goerg who is the Curator of Prints at the Geneva Museum and the catalogue established by Dieter Brusberg give this print as being an original etching while Werner Spies in his Oeuvre Catalogue lists it ~~under~~ as a photolithograph.

It is extremely difficult to ascertain where the truth is. Under the circumstances, it would probably be advisable not to sell the print to the party in question unless the client does not care.

Therefore, please turn it over to Mr. Lieberman together with the other prints that have remained unsold.

Thanking you,

Yours sincerely,

Heinz Berggruen

TÉLÉPHONE : 222.02-12 & 222.55-22 - CABLES : BERGART PARIS
S.A. AU CAPITAL DE 180000 F · RC PARIS B 572222990 · C.C.P. 744177 PARIS

Maureen Reilly
Coordinator
Art Lending Service

MR/sl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Mr. Heinz Berggruen
Berggruen & Cie
70, rue de l'Universite
Paris 7, France

April 26, 1976

Dear Mr. Berggruen:

We currently have in the Art Lending Service on hold the works of art not sold in the exhibition "A Museum Menagerie".

A client of ours who saw the Max Ernst "L'Oiseau Caramel" in the exhibition is still interested in purchasing this work. However, he has done some research on the work and has found some conflicting information in a book by R. Lebel entitled "Le Soleil Noir". Mr. Lebel states in his book/article that Ernst produced no etchings of L'Oiseau Caramel" in 1969. He states that an edition of 150 etchings of this image was produced in 1968; an edition of 150 photolithographs of the same image was produced in 1969. All 300 prints were signed in pencil.

Since the information you gave us states that the work is an etching but the date is 1969, we are confused as to the exact status of this print. Please send us more detailed information about this work of art, when and where it was published and by what method exactly. Our client is interested in knowing if if the work is an etching or simply a photolithographic copy.

We look forward to hearing from you at your earliest convenience.

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

MR/sl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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R. LEBEL. L'OISEAU CARAMEL

PARIS 1969 LE SOLEIL NOIR

41.5 x 30.5 CM

L.A. 20, 1969

3 PHOTOLITOGRAPHS WITH "HEIGHTENED" COLOR

ALL SIGNED; FROM 1-150 IN PENCIL

6, 1976

Dear Mrs. Reilly,

Thank you so much for your letter of December 30 in which you confirm the safe arrival of the prints we sent you. As per your request, I am giving you some additional information on these graphics:

The Dali etchings which are signed and numbered, were done in 1968 in an edition of 75 numbered impressions.

The Max Ernst lithograph, Femme Insecte, was done in 1973, in 79 signed and numbered impressions. The Max Ernst etching, Oiseau Caramel, was done in 1969 in an edition of 150 copies.

The Elephant Skull by Henry Moore was done in 1969 in 100 impressions.

The small Berthe Morisot etching is a restrike from the original plate, which explains its extremely low price.

The Mumprecht etchings were done in 1952 in the editions indicated on the prints (50 and 75). Rudolf Mumprecht is a Swiss artist leaving in Berne.

The rare Picasso etching, The Cat, is recorded in the George Bloch book on Picasso graphic works under # 333. It was done in 1941 and is a unique print. The other Picasso, Le Pigeonneau, was done in 1939 in an edition of 226 impressions plus a few artist's proofs. It is recorded in Bloch under # 326.

Finally, the Wunderlich lithograph, Rugissement, was done in 1969 in 75 signed and numbered impressions.

I trust that this information is what you were looking for and I hope you will be successful with the sales.

Please make sure to turn eventually the unsold ones over to Bill Lieberman who kindly proposed to bring them back to Paris on his next trip.

Yours sincerely,

Heinz Berggruen

TÉL.: 222 02-12 & 222 55-22 - CABLES: BERGART PARIS - SOCIÉTÉ ANONYME AU CAPITAL DE 180.000 F - R. C. SEINE 57 B 22299 - C. C. P. 744177 PARIS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

L'OISEAU CARAMEL

MAX ERNST

1968 ETCHING #1-150

SIGNED IN PENCIL

Cie

Paris 7

y 6, 1976

Dear Mrs. Reilly,

Thank you so much for your letter of December 30 in which you confirm the safe arrival of the prints we sent you. As per your request, I am giving you some additional information on these graphics:

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Heinz Berggruen

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Berggruen & Cie
70, rue de l'Université • Paris 7

January 6, 1976

Mrs. Maureen Reilly
Coordinator
Art Lending Service
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mrs. Reilly,

Thank you so much for your letter of December 30 in which you confirm the safe arrival of the prints we sent you. As per your request, I am giving you some additional information on these graphics:

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Yours sincerely,

Heinz Berggruen

TÉL.: 222 02-12 & 222 55-22 - CABLES: BERGART PARIS - SOCIÉTÉ ANONYME AU CAPITAL DE 180.000 F - R. C. SEINE 57 B 22299 - C. C. P. 744177 PARIS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 19, 1975

Miss Maureen Reilly
The Junior Council
The Museum of Modern Art

Heinz Berggruen
Berggruen & Cie
70, rue de l'universite
Paris 7

December 30, 1975

Upon the suggestion of Bill Lieberman, we take pleasure in mailing you a [illegible] graphics for your Christmas sale for which a consignment invoice is enclosed.

Dear Mr. Berggruen:

I apologize for the delay in writing to acknowledge the receipt of your prints. They arrived safely and are to be delivered from the framers this week. They will then be included in our exhibition.

In the meantime, do you have any additional information about the prints that may help us in consigning and selling them? I am referring to the dates of the works for I see from your list that only one Picasso is given a date, that of 1939. I would appreciate any further information as well, size of edition, etc.

I have enclosed a copy of a recent New York Times article about our exhibition.

We do appreciate your participation in "A Museum Menagerie".

Looking forward to hearing from you soon, I am

Yours sincerely,

Heinz Berggruen

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Berggruen & Cie
70, rue de l'Université • Paris 7

November 19, 1975

Miss Maureen Reilly
The Junior Council
The Museum of Modern Art
11 West 53 St.
New York, N.Y. 10019

Dear Miss Reilly,

Upon the suggestion of Bill Lieberman, we take pleasure in mailing you a number of original graphics for your Christmas sale for which a consignment invoice is enclosed.

Please note that prices are special net prices in dollars.

If any of the prints, as I hope, are sold, kindly send us a check for the corresponding amount. As to the unsold ones, they must, under no circumstances, be returned through the mail since this may cause us endless problems with the French Customs. Therefore, please hand the unsold ones over to Mr. Lieberman who kindly suggests to bring them back to Paris upon his next trip to Europe.

Kindly acknowledge the safe arrival of the graphics.

I wish you a great success for your sale and remain,

Yours sincerely,

Heinz Berggruen

TÉL.: 222 02-12 & 222 65-22 - CABLES: BERGART PARIS - SOCIÉTÉ ANONYME AU CAPITAL DE 180.000 F - R. C. SEINE 57 B 22299 - C. C. P. 744177 PARIS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Mr. John Berggruen
John Berggruen Gallery
228 Grant Avenue, 3rd floor
San Francisco, California 94108

April 22, 1976

Dear Mr. Berggruen:

The Richard McLean color lithograph "Lex Arco" originally consigned from you to Mr. William Lieberman for the exhibition "A Museum Menagerie" is currently being held in the Museum's Art Lending Service. The 'Menagerie' exhibition closed in early March so we would like to return this work to you.

I shall be in San Francisco between May 12 and 21 and I would be able to transport this work to you at that time.

Unless I hear otherwise from you I shall bring the work with me to the west coast and call you around May 12. I look forward to meeting you.

Sincerely,

Sandra Lang
Assistant Coordinator
Art Lending Service

SL/xx

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

John Berggruen Gallery

8 December 1975

Mr. William S. Lieberman
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

ON CONSIGNMENT FOR EXHIBITION

Richard McLean:

"Lex Arco" 1975
color lithograph
13" x 16"
edition of 40
signed & numbered: 3/40
published by Archer Press,
Oakland, CA.

retail value: $300.00

JB/jpb

228 Grant Avenue, 3rd Floor
San Francisco, California 94108
(415) 781-4629

COPY

d to the

(THIS copy is for your files; please sign and return the white copy.)

the receipt
rstood and
all respon-

Date Received _____ (Signed) _____ for _____ Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

OUT

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

(3) GALLERY COPY

Date:

Order No:

DELIVERED THE FOLLOWING ITEMS

ON: ~~April 1, 1976~~

TO: Bill Lieberman

The undersigned acknowledges receipt of the following items heretofore delivered and/or consigned to the Art Lending Service of the Museum of Modern Art:

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-398P	KUNIYOSHI, Yasuo	THE FARM, 1922	pen, brush & ink	$2048

(THIS copy is for your files; please sign and return the white copy.)

The undersigned reserves the right to inspect the returned articles and to make claim for damages in writing within ten days of the date of the receipt by the undersigned of the aforementioned articles if they are found not to have been returned in satisfactory condition, it being understood and agreed that if such a claim is not made within such period the Art Lending Service of the Museum of Modern Art is released from any and all responsibility with respect to such articles.

Date Received_____ **(Signed)**_____ **for**_____ **Gallery**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

OUT

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

(2) ALS GALLERY FILE

DELIVERED THE FOLLOWING ITEMS
ON: April 22, 1976
TO: William Lieberman

Date:

Order No:

The undersigned acknowledges receipt of the following items heretofore delivered and/or consigned to the Art Lending Service of the Museum of Modern Art:

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-253P	Wilfredo LAM	UNTITLED	brush & ink	$7000.00

(Please sign and return THIS copy; the blue copy is for your files.)

The undersigned reserves the right to inspect the returned articles and to make claim for damages in writing within ten days of the date of the receipt by the undersigned of the aforementioned articles if they are found not to have been returned in satisfactory condition, it being understood and agreed that if such a claim is not made within such period the Art Lending Service of the Museum of Modern Art is released from any and all responsibility with respect to such articles.

Date Received April 22, 1976 **(Signed)** Mona Mee Richards **for** W&L **Gallery**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

OUT

(2) ALS GALLERY FILE

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

DELIVERED THE FOLLOWING ITEMS

Date:

ON: March 9, 1976

Order No:

TO: Grace Borgenicht Gallery
1018 Madison Avenue
New York, N.Y. 10021

The undersigned acknowledges receipt of the following items heretofore delivered and/or consigned to the Art Lending Service of the Museum of Modern Art:

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-230P	Philip GRAUSMAN	GRASSHOPPER	bronze & silver	$2200
756-231P	Elbert WEINBERG	ESCAPE	bronze relief	$3000
756-232P	Elbert WEINBERG	MAX	bronze	$3000

(Please sign and return THIS copy; the blue copy is for your files.)

The undersigned reserves the right to inspect the returned articles and to make claim for damages in writing within ten days of the date of the receipt by the undersigned of the aforementioned articles if they are found not to have been returned in satisfactory condition, it being understood and agreed that if such a claim is not made within such period the Art Lending Service of the Museum of Modern Art is released from any and all responsibility with respect to such articles.

Date Received Mar 9 76 **(Signed)** [signature] **for** [signature] **Gallery**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

ART LENDING SERVICE
of the MUSEUM OF MODERN ART
21 West 53rd Street
New York 19, N. Y.

OUT

(1) DELIVERY ORDER

Date:

Order No:

will follow under separate cover.

PLEASE DELIVER
ON: March 9, 1976
TO: Forum Gallery
1018 Madison Avenue
New York, N.Y. 10021

the following items from the Art Lending Service of the Museum of Modern Art, 6th Floor, Annex Building, 21 West 53rd Street, New York, N. Y.

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-246P	Jack ZAJAC	SMALL GOAT ON A STAKE	bronze	$900
756-247P	Gregory GILLESPIE	NITE VEGETABLES	mixed media	$2100
756-248P	Sarai SHERMAN	SEE NO EVIL	oil	$2700
756-249P	Laura Ziegler	IL MIO CANE	terracotta	$5000
756-250P	David LEVINE	AMERICAN ECONOMY UN-HATCHED	ink	$600

for the Art Lending Service of the Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

Berggruen & Cie
70, rue de l'Université. 75007 Paris

March 10, 1976

Mrs. Maureen Reilly
Coordinator
Art Lending Service
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mrs. Reilly,

On November 19 of last year, we sent you, upon the request of Bill Lieberman, a number of graphics for your sale.

I trust that the sale has now been completed and would greatly appreciate your advising me what the result has been as far as our prints are concerned. If there have been any sales, kindly send us a check and turn the unsold prints over to Mr. Lieberman who promised to bring them back to us when he next comes to Paris.

I am looking forward to hearing from you and remain,

Yours sincerely,

Heinz Berggruen

TÉLÉPHONE : 222.02-12 & 222.55-22 - CABLES : BERGART PARIS
S.A. AU CAPITAL DE 180000 F · RC PARIS B 572222990 · C.C.P. 744177 PARIS

Sincerely,

Maureen Reilly
Coordinator
ARt Lending Service

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Heinz Berggruen
Berggruen & Cie
70, rue de l'Universite
75007 Paris, France

March 24, 1976

Dear Mr. Berggruen:

Thank you for your letter of March 10, 1976. Our exhibition has been dismantled, and we sold the following prints from Berggruen & Cie:

MUMPRECHT, Rudolf: LE CHAT NOIR, etching	$50.00 Net
MUMPRECHT, Rudolf: GRAND CHAT SUR FOND BRUN	$80.00 Net
DALI, Salvador: L'ELEPHANT, etching	$162.00 ($150.00 for print & $12.00 sales tax)

Our Finance Department does require a bill from the consignor before issuing the check. Please send us a bill for the sale of the above three prints, indluding the N.Y.C. sales tax for the Dali. The clients for both of the Mumprecht's were tax exempt. Because we must charge our clients the sales tax, this tax will be passed on to you. Would you prefer the check issued in francs?

Bill Lieberman will return the remaining prints to you when next in Paris. Thank you so much for your participation in our exhibition.

Looking forward to hearing from you soon, I am

Sincerely,

Maureen Reilly
Coordinator
ARt Lending Service

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS/AAS	I.D.1.100

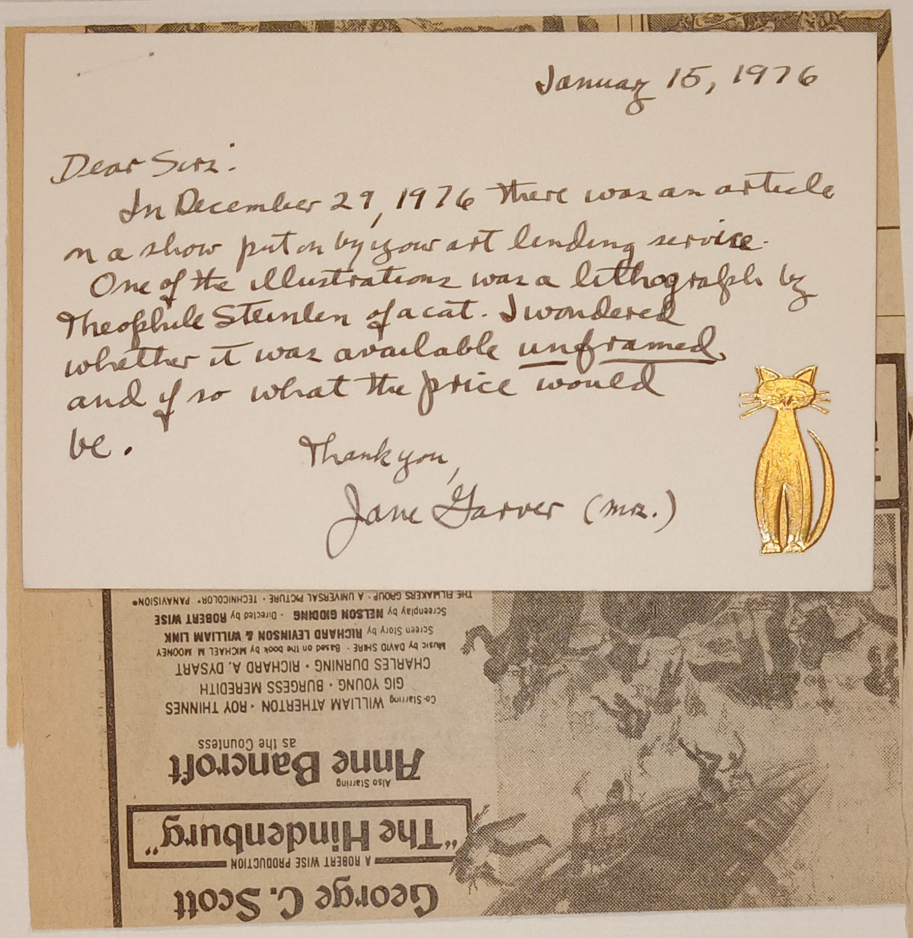
January 15, 1976

Dear Sirs:

In December 29, 1976 there was an article on a show put on by your art lending service. One of the illustrations was a lithograph by Theophile Steinlen of a cat. I wondered whether it was available unframed, and if so what the price would be.

Thank you,

Jane Garver (Mrs.)



Quiet One

department of drawings, comprises 80 pieces. They can be viewed daily, except Wednesdays (when the museum is closed), from 11:30 A.M. to 5 P.M.; Sunday, from 2 to 5 P.M.

If you're not going to tour the museum, you don't have to pay the admission fee if you go in through the office entrance, at 21 West 53d Street.

And one of the nicest things about the show is that if you fall in love with something, you can take it home — for a price. The pieces are for sale (the graphic works are all framed), and prices range from $36 for an etching of a very fat pig by Jonathon Talbot to $12,000 for a dreamy oil of a still life with cat by Franco Gentellini.

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This Menagerie Is a Very Quiet One

By LISA HAMMEL

There is a lovely art menagerie on the sixth floor of the Museum of Modern Art.

Monkeys paint intently on an endless roll of paper; a gorilla escapes sequentially from a box. Cats loll about in composed elegance. A pompous donkey poses in a dress suit. Leopards leap, mice nibble, frogs squat, cows lumber.

And the meanest dog in the world strains at a leash held by a disembodied hand.

All these animals of the artist's eye can be viewed in an exhibition in the museum's Penthouse, and although it will be there through March 7, it is an ideal holiday show to which to bring children.

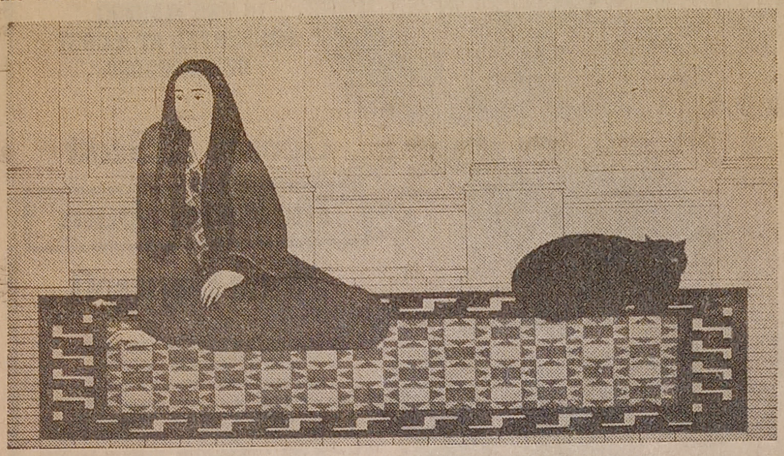
The creatures are rendered in a wide variety of art media, from drawings, prints and paintings through bronze sculpture. There are older pieces by Millet and Lautrec, others by young contemporaries.

There are works by names that are not very familiar, and others by such artistic demiurges as a charming Picasso toad; a Milton Avery pigeon, very blue; a merry Calder trio; Tamayo's deadly wolves; a cat mysterious in the gold of autumn from Théophile Steinlen.

The show, put on by the museum's art lending service, and selected by William S. Lieberman, director of the department of drawings, comprises 80 pieces. They can be viewed daily, except Wednesdays (when the museum is closed), from 11:30 A.M. to 5 P.M.; Sunday, from 2 to 5 P.M.

If you're not going to tour the museum, you don't have to pay the admission fee if you go in through the office entrance, at 21 West 53d Street.

And one of the nicest things about the show is that if you fall in love with something, you can take it home — for a price. The pieces are for sale (the graphic works are all framed), and prices range from $36 for an etching of a very fat pig by Jonathon Talbot to $12,000 for a dreamy oil of a still life with cat by Franco Gentellini.



The animals gracing the Museum of Modern Art's show include the cat in "Soliloquy" by Will Barnet, above, an aquatint of a toad by Picasso and a cat lithograph by Theophile Steinlen.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Jane Garver
S. Tonawanda Creek
East Amherst, N.Y. 14051

January 23, 1976

Dear Mr. Garver:

Thank you for your inquiry of January 15, 1976. All of the works in the Penthouse Exhibition "A Museum Menagerie" are on consignment to us from galleries in New York City. The Steinlen cat came to us framed and the only price we have for it is the framed price of $1500.00. It is possible, although not probable (since the frame was made specifically for this work), that the gallery would deduct a small amount for this frame.

Please let us know if you are interested in purchasing this work of art and we will put a reserve on it for you.

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

MR/sl

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LEFEBRE GALLERY

47 EAST 77TH STREET
NEW YORK 21 NEW YORK
RHINELANDER 4-3384

January 20 - 1976

Art Lending Service
Museum of Modern Art
21 West 53rd Street
New York, New York
10019

Dear Lending Service:

I thought it might interest you that in the December edition 1975 of Art International an article on the exhibition at the Los Angeles County Museum, "European Painting in the Seventies" appears in which Gerald Nordland writes about SEGUI (who is one of the 16 artists represented in the show):

> "His two new paintings of dogs show us a range of work that is original, involved with shallow space, dramatic flatness, and compulsive patterning. His huge bulldogs are rendered in microscopic detail yet vie purposefully with brick walls and the illusion of perspective. Worked in a peculiar medium of charcoal and pastel, these paintings achieve a hallucinatory surrealism which establishes this artist as the major discovery of the exhibition."

Sincerely yours,

John Lefebre

Att.: signed Consignment Agreement re 4 works by Segui

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January 13, 1976

INTERNAL USE ONLY

TO: Dick Koch
Franz Skryanz
Steve Perrin
Sudy MacMillan
Maureen Reilly

FROM: Sarah Hoge

Art Lending Service "A Museum Menagerie"
Opening
December 9, 1975 - 6:15 - 8:15 p.m.
Penthouse and Founders Room
Attendance: 275

Charge: # 7332-0912

Art Lending Service
Penthouse Exhibitions

Project Order # 8383

Security	14 hours	$ 91.11
Custodians	4 hours	43.33
Staff Overtime		
Hostesses	4-1/2 hours	13.50
	TOTAL	$ 147.94

Champagne and canapes arranged
by Junior Council and sponsored
by Piper-Heidsieck

One lobby host supplied by
Art Lending Service

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The Art Lending Service of The Museum of Modern Art

21 West 53 Street, New York, New York. 10019 Telephone: (212) 956-6114 Cable: Modernart, New York

Sold to: Marvin J. Fields
Director of Marketing Services
Renfield Corporation
919 Third Avenue
New York, NEw York 10022

No

Date December 31, 1975

Terms Net 10 days

Description	Amount	
Flowers from Bill's Flower Market, INc. for Opening of "A Museum Menagerie"	$60.00	
Please make check payable to The Museum of Modern Art but send to the Art Lending Service. Thank you!		

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The Museum of Modern Art

To Fred Coxen
Operations

From Maureen Reilly
Art Lending Service

cc: Collins Bruce

Date December 15, 1975

Re wall labels

Please mount the new wall labels for the Penthouse Exhibition. We are having a second mini installation early Wednesday morning and will need the labels sometime that day.

Thank you.

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The Museum of Modern Art

To Fred Coxen
Operations

cc: Collins Bruce

From Maureen Reilly
Art Lending Service

Date December 10, 1975

Re broken glass

Please replace the broken glass in the NATKIN: FIELD MOUSE ALS 745-200.
This particular work has been rented and is awaiting pick-up, so we need it back as soon as possible.

Thank you.

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TERRY DINTENFASS, INC. 18 *east 67th st.* • *new york, n. y.* 10021 • *rhinelander* 4-1580

26 December 1975

Ms. Sandra Lang
Art Lending Service
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Ms. Lang:

Enclosed is our invoice for the two Koren sculptures. Good luck with the rest of your exhibition!

Would you kindly let us know when your will sent payment for the stolen William King, sculpture, UNDERSTANDING.

Thank you.

Sincerely,

Luise Ross

Luise Ross
Associate

Enc.

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Mrs. Bella Fishko
Forum Gallery
1018 Madison Avenue
New York, New York 10021

November 11, 1975

Dear Mrs. Bella Fishko:

The Art Lending Service's new Penthouse Exhibition has been entitled "A Museum Menagerie" and will open to the public December 9.

Bill Lieberman is the guest-director of the show, and he has asked me to inquire if you have any paintings, drawings, or sculpture of works with an animal theme. Since Mr. Lieberman is leaving town this Friday, please let me know of any possible works as soon as possible.

Thank you for your assistance.

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

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The Museum of Modern Art

To Sarah Hoge
Special Events
From Maureen Reilly
Art Lending Service

Date November 10, 1975

Re Revised copy for invitation to "A Museum Menagerie"

The copy is as follows:

The Art Lending Service of the Junior Council of The Museum of Modern Art invites you to a preview of the ~~Winter~~ Penthouse Exhibition "A Museum Menagerie"

Tuesday, December 9 6:15 to 8:15 p.m.

Sixth floor, The Museum of Modern Art
11 West 53 Street

RSVP 956-6114

A Museum Menagerie: A bestiary consisting of works by modern artists in various media.

The exhibition is made possible by a grant from Piper-Heidsieck Champagne.

Our sponsor requests that the word Champagne be included in the copy.

O.K. - many thanks
Jeanne Thayer

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The Museum of Modern Art

To Maureen Reilly

From Jeanne Thayer
Chairman, Special Events Committee

Date November 6, 1975

Re A MUSEUM MENAGERIE invitation text

Dear Maureen:

At the Special Events Committee meeting yesterday, the invitation copy for A MUSEUM MENAGERIE was reviewed and we would like you to make the following additions or corrections:

1. Please add "The Art Lending Service of the Junior Council" etc.

2. Please delete "champagne" (to read simply "preview")

3. Be certain that the name of the company is accurate. (Our inclination was to delete "Champagne" after Piper-Hiedsieck.).

4. Please include some descriptive information about the exhibition - one or two sentences.

We would like to see your guest list as soon as possible for suggestions.

Thank you very much.

P.S. An edited copy of the invitation text is attached.

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cc: Mrs. Peter Price, Mrs. Douglas Auchincloss, Mrs. John Jakobson, Mrs. Alfred Stern, Richard E. Oldenburg, Miss Riva Castleman

The Museum of Modern Art

To William S. Lieberman

From Elizabeth Shaw

Date July 25, 1975

Re Art Lending Christmas show

Dear Bill:

In your very thorough and thoughtful memo to Judy you list two points that I think need some clarification:

"4. Apart from the Members' Calendar and in-house posters, no printed publicity."

Judy has been using free drop-in space provided by her husband at the opening of the penthouse shows, usually in order to give the sponsor credit. This does not interfere in any way with the drop-in space that Peter Price has generously made available to the Museum, and which we have used twice (once for the Garden and once for Modern Masters), and plan to use each month during the coming season. Judy also uses overruns of the ALS exhibition ads as direct mailing pieces for certain classification of members. The attached clipping gives some indication of the potential value of these ads.

The press release is also generally considered useful for donors as well as artists. And although I think we should continue to maintain a distinction between Lending Service exhibitions presented as a service to members, and exhibitions planned for the general public, I do not think we should eliminate releases and listings altogether. The Penthouse is open to the general public on weekends and Thursday evenings. When we have had a popular show, I think the coverage has helped admission. And we need all the help we can get. I think the release (and invitation) must stress the Art Lending Service and its role as a membership privilege. But if we are going to continue to have these shows, the subject should be approved like any other show, and the date should bear some sort of sensible relation to other openings here and elsewhere. And the opening should be used to promote the ALS as well as the show.

"6. The 'do' will be treated as a Junior Council party to see the selection. Press is not to be invited."

Again, I think it is a mistake not to invite the press. Generally the Junior Council parties provide a good mix of Council, staff, artists, galleries, and young collectors. The press has never covered one of these openings per se, but those who come enjoy them and I think their presence here does us good, not harm. I think it would be useful if all the curatorial departments could

(more)

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have openings for some of their smaller shows,also. Architecture and Design had two openings in the last year in the Goodwin galleries; Film had several special screenings; Photography had no openings in the Steichen galleries; Drawings and Prints none in the Sachs galleries. This is something we have already talked about, partly in relation to the various departmental trustee committees which might like to undertake one small opening a year to which donors and artists could be invited. These openings call attention to important parts of our program.

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The Museum of Modern Art

To William S. Lieberman

From Judy Price

Date August 25, 1975

Re

cc: Mrs. Douglas Auchincloss
Elizabeth Shaw
Richard E. Oldenburg
Mrs. John R. Jakobson
Jack Limpert

Dear Bill:

I am pleased you will be directing the Winter (December - February) Art Lending Service Penthouse Exhibition: A Museum Menagerie.

As for your question about the appearance of advertising for the Museum, these ads were donated by my husband and have been accepted by Dick Oldenburg and Jack Limpert.

For the day to day organization of the show, Maureen Reilly, Coordinator of the Art Lending Service, will be your right hand aid.

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The Museum of Modern Art

To William S. Lieberman

From Judy Price

cc: Mrs. Douglas Auchincloss
Elizabeth Shaw
Richard E. Oldenburg
Mrs. John R. Jakobson

Date July 23, 1975

Re Art Lending Service Christmas Show

Dear Bill:

I am so happy and pleased that you will assume curatorial responsibility for a forthcoming Art Lending Service Penthouse exhibition. This exhibition will open to the public December 9, 1975 and run for three months. Installation for the show has been reserved for December 1st, 2nd and 3rd.

Regarding points:

1) You are correct when you say that the collection is in no way to be treated as a regular Museum exhibition.

2) Of course, the Penthouse shows are presented as a service for members of the Museum, however, non-members may view the show after 3 o'clock daily.

3) Works may be in any media.

4 & 6) I have discussed these two important points with Liz Shaw and she will respond to you directly.

5) While all announcements and invitations are certainly to be checked by you and Mrs. Shaw, all announcements and invitations must be approved by the Special Events Committe. This applies to all departments as well as the Art Lending Service.

7) The Art Lending Service always consults with Development on invitations. As a matter of practice, we have consulted with most departments as well as Public Relations on any art openings that we may have.

8) Except in rare cases, all costs of matting and framing have been assumed by commercial galleries. Independent artists have also assumed these costs. Therefore, I do not see a problem. If there should be one, Maureen Reilly should be consulted.

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9) The Art Lending Service already owns one base and a vitrine. We can show these to you. We also have on the Junior Council a few members who are semi-professional carpenters, who might be able to build these bases.

10) I will discuss what sort of rack you will need in the next several weeks.

11 & 12) As a fee for consultation, the Art Lending Service will give your department a grant of $250.00. An upper limit of expenses is set at $50.00. If expenses should exceed that amount, it should be taken out of the $250.00.

All letters, insurance and registration are handled by the Art Lending Service. Except in rare cases, the gallery and the independent artist pays for the transportation to the Museum. If the works are not sold, the Art Lending Service then assumes the cost of transportation to return the works.

You are correct when you refer to a price limit in the Art Lending Service. Most works do not go over $3,500.00 However, this price limit is usually not in effect for Penthouse shows when the curator wishes to include some special things.

Sincerely,

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The Museum of Modern Art

cc: Mrs.Douglas Auchincloss
Elizabeth Shaw
Richard E. Oldenburg
Mrs.John R. Jakobson

To Mrs. PETER ORION PRICE

From William S. Lieberman

Date July 18, 1975

Re Art Lending Christmas Show

Dear Judy:

Before I assume curatorial responsibility for an Art Lending Service selection for Christmas, I would like to clarify certain ground rules and mention possible needs.

1. The selection is in no way to be treated as a regular Museum exhibition.

2. The selection is presented at Christmas as a service for Members of the Museum.

3. Works may be in any media.

4. Apart from the Members' Calendar and in-house posters, no printed publicity.

5. Announcements or invitations to see the selection are to be checked by Mrs. Shaw as well as myself.

6. The "do" will be treated as a Junior Council party to see the selection. Press is not to be invited.

7. I would suggest that "new" (since January) Supporting and Sustaining Members and all Patron members be invited. Also, Development should be consulted.

8. Costs of necessary matting and framing, hopefully, will be assumed by commercial galleries. If not, costs will be borne by the Art Lending Service.

9. Bases and a vitrine may be necessary. These will be done outside.

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10. We may need some sort of vertical revolving rack which would be purchased or rented by the Art Lending Service.

11. I, apparently, come for free. You probably know that this does not apply for International Council projects.

12. The budget of the Department of Drawings must be reimbursed for incidental expenses -- luncheons, taxis, telephone and telegraph.

13. All letters, registration, insurance, transportation, etc. are to be handled by the Art Lending Service. (Incidentally, I envy the Junior Council's ability to supply an exhibition assistant... The Department of Drawings has none.)

One last question. When I set up the Art Lending Service, there was a price limit. Is this still in effect and what is tops?

I have not had the opportunity to discuss the project with the Chairman of my department, Mrs. Auchincloss. I assume Lily will say O.K. Also, the project needs some sort of formal approval from the Museum itself.

Bill

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The Museum of Modern Art

cc: Mrs. Douglas Auchincloss
Mrs. John R. Jakobson
Richard E. Oldenburg
Elizabeth Shaw
Mrs. Alfred Stern
Riva Castleman

To Mrs. PETER ORION PRICE

From William S. Lieberman

Date August 7, 1975

Re Art Lending Christmas Show

Dear Judy:

Hope we see each other today although because of the crowds I am obliged to rehang in Modern Masters.

4. For some reason, I'm extremely wary about this. At any rate, I think it must have Mr. Oldenburg's approval.

6. I completely agree with Liz.

11. My fees come in thousands, not hundreds. I regret that the Junior Council can not adopt an arrangement with the Museum similar to that worked out with the International Council. At any rate, no fee should be paid to me or to my department. It should be contributed to the Museum.

12. I will try to keep track of expenses -- my own and my department's. For the former, I will expect an acknowledgement that I was not reimbursed. The latter must be.

I am returning the floor plan for the sixth floor. What a mess! I notice it does not record the sealed up fire place.

Bill

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May Pub

Leo Lerman
Vogue Magazine
350 Madison Avenue
New York, New York 10017

November 17, 1975

Dear Mr. Lerman:

We greatly appreciate your efforts to include the following copy in the January "People Are Talking About" column.

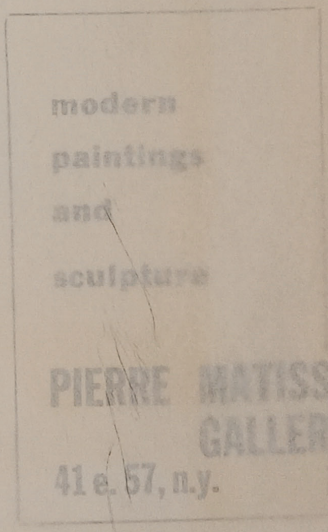
"A Museum Menagerie" is the exciting new Penthouse Exhibition from December 9 to March 7 in The Museum of Modern Are. This "bestiary" includes paintings, drawings, prints and sculpture by artists ranging from Toulouse Lautrec to Robert Rauschenberg. All works were selected for the show by William S. Lieberman and are for sale through the Art Lending Service.
The exhibition has been made possible by a grant from Piper-Heidsieck Champagne.

Many thanks.

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service

MR/sl



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PREVIEWS IN NEW YORK
(Continue from page 25)

added to the Museum's Design Collection last year. This is exclusive of Tiffany and other Art Nouveau material in the Joseph H. Heil Bequest which supplemented his gift of Tiffany glass and other objects in 1960.

Small intimate objects on view range from a delicate wine glass designed by the German, Karl Koeping, at the turn of the century to porcelain designed by the English artist Mary Rogers in 1975. A turn-of-the-century lamp by Louis Majorelle with a glass shade designed and produced by Daum Freres anticipates a motif favored by Dali and Tanguy.

The largest object is a wrought-iron grille by Antoni Gaudi made to protect street-level windows at the Casa Mila, the famous Barcelona apartment house he designed in 1905-07. (When the street-level spaces were converted to shops, some of the grilles were removed.)

* * *

'AMUSEUM MENAGERIE', Moma's holiday Penthouse exhibition/sale (sponsored by Piper-Heidsieck Champagne this year) is a bestiary of animals of all shapes, colors, and forms. The seventy works, selected by William S. Lieberman, Director of the Department of Drawings, for the Art Lending Service of the Museum, will be on view on the sixth floor through March 7. All of the works, including paintings and sculptures, prints, drawings, and collages, are for sale, ranging in price from $36.00 to $8,500.

Featured in the Menagerie are elephants by Alexander Calder and Hyman Bloom; cows by Arthur Dove, Sidney Goodman, and Jean-Francois Millet; birds by Milton Avery and Omar Rayo, and dogs by Alex Katz, Robert Andrew Parker, and Laura Ziegler. Cats are represented by Saul Steinberg, Louise Nevelson, and Will Barnet; there are monkeys by June Leaf and Elbert Weinberg; and even turtles by Robert Rauschenberg and Andre Masson.

Other artists whose work is included are Picasso, Miro, Tchelitchew, and Toulouse-Lautrec. Not all of the artists are as well known, however; three of the artists represented in the exhibition are best known for their cartoons, Edward Koren, David Levine, and Ronald Searle.

* * *

ALLIED ARTISTS OF AMERICA, in their 62nd year presented a solid and conservative show at National Academy Galleries. In the current climate of return to the figurative, painterly skill and technical virtuosity are once more receiving respectful attention. The artists of this group display these qualities. The watercolor section is the largest and contains some of the best in the show: a finely rendered architectural piece, Brown's *The Conformists*, Fry's *Gull Island*,

modern
paintings
and
sculpture

PIERRE MATISSE
GALLERY
41 e. 57, n.y.

 Pictures on Exhibit - January, 1976

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The Museum of Modern Art Archives, NY	Collection: ALS/AAS	Series.Folder: I.D.1.100

THE NEW YORK TIMES, SUNDAY, DECEMBER 28, 1975

Arts and Leisure Guide

Edited by ANN BARRY

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Spectacles **6**

Dance **6, 7**

Films **7, 15, 18**

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"THE ROYAL FAMILY"—This George S. Kaufman/Edna Ferber comedy has leapfrogged from the Kennedy Center, in Washington, D.C., to the Brooklyn Academy of Music (where it closes today), to the Helen Hayes (where it opens Monday). Taking place in 1927 and centering around an American theatrical family with a flamboyant life style, the play, in Clive Barnes's words, "has not got a thought in its head except the sincere desire to make money and to offer fun," but "it is so funnily written, so beguiling, that you soon forget your inhibitions and accept it for the giggle that it is."

NEW YEAR'S EVE—1976 may be happily ushered in at any of the great number of clubs in town, which are offering special entertainment. Among the more unusual attractions are these: Barney Josephson is bringing together a provocative sampling of the performers who played at the Cookery during the past five years, including Mary Lou Williams, the brilliant jazz pianist, who is just winding up a three-month stint there; Maxine Sullivan, the slight, silver-haired singer, who blended folk music and jazz almost 40 years ago; and Anita Sheer, guitarist and singer in a variety of tongues, who relates flamenco to the improvisional esthetic of jazz. At the Ballroom, three big-name figures on the cabaret circuit will be on hand: Judith Cohen, a highly theatrical, button-eyed creature with a flare all her own; Chad Mitchell, with a polished voice in the folk genre; and Jane Olivor doing her Broadway thing. Meanwhile, Alaina Reed, a black singer who runs the gamut from Jacques Brel fare to soul, and is considered among the very best on the cabaret circuit, will hold forth at Grand Finale. Numerous other attractions are listed in this Guide.

MUSEUM MENAGERIE—The Museum of Modern Art's penthouse has been turned into a bestiary of sorts with its current display of works in various mediums, on the subject of animals, fish and birds. There is, for instance, Jack Beal's brilliantly hued "The Lobster"; Alexander Calder's "Elephant, Lion and Dog"; Robert Andrew Parker's gouache, "Greyhounds"; Saul Steinberg's silk screen of a cat; and Elbert Weinberg's bronze "Max," who is a scowling pooch.

HIGH-KICKING FLICKS—The Brooklyn Academy of Music is opening its annual film series with flicks devoted to dance, in all of its variety—from the glittery Hollywood choreography of "The Band Wagon," with Fred Astaire and Cyd Charisse, "Swing Time," with Astaire and Ginger Rogers, and "It's Always Fair Weather," with Gene Kelly, to the ballets of "The Red Shoes" and "Romeo and Juliet"; from the American dance marathon of the fifties in "They Shoot Horses, Don't They?," to the Western country musical, "Seven Brides For Seven Brothers."

Unless otherwise noted, the critical judgments in this Guide reflect the published views of Times critics.

...The doctor's ... is probed, ...f sexuality. ...a contempo- ...ing the spirit ...stage a place ...erry) Anthony ... star. In re- ...rmance, Mr. ...kins has ma- ...former, risen ...ppearance to ... authority, e... ...tual premises ..., penetrating

...A revival of ... drama about ... her daughter ...umstances and ...e for his ov... ...Pamela Payton-Wright ...dudd star. Clive ...play of delicacy, ...also funny when ...ouching when it ...d most meticu- ...also thought the ...did. Directed by ... in the Square.

...musical that tries ... those dear dead ...ill renowned for ... that works with ...rato.

... Bennett's London ...rb of an English ... Donald Sinden, ... Havoc and Celeste ...rank Dunlop. Clive ...antly staged . . . ...d," but it "was ... as in London, still ...oing gaps where its ...might have been." ...-lost lovers, sex- ...staken identity . . . ...ad jokes sneaking in ...d the very good . . . ... close to commedia ...lon, it still has its ...Beck.

...are's tragedy is the ...Papp's first Lincoln ...lassics. Sam Water- ...nder head the cast. ... the director. Mel ...t Mr. Waterston's ...er rather than cha- ...alive," and that ...ng "is straightfor- ...straightforward for ...n Beaumont.

...N—Robert Patrick's ...esented in London, ...pitues of a lower ... shattered by their ...axlies. With Shirley ...ntgomery, Michael ..., Don Parker and ...irected by Cliva ... found two stunning ... persons of Shirley ... Montgomery, but ...-bert Patrick hasn't ... beyond reminiscent ... the pages of a book ...aphs we all remem- ...commented, however, ...ard as nails and as

...N—A play by Louis ... is set in a sordid ...s, and involves five ... famous singer, Fred ...ecided to revisit his ...g the night away, re- ...es." "A humdinger of ...e language is as raw ...ut it has a feel for ...it documentary precl- ...eriod and people." ...err remarked, how- ...ll do—expect some- ...of a happening, and ...itch comes in . . . ...ses into little more ..." Directed by and ...orelli. Little.

...—Doug Henning is a ... Walter Kerr wrote ... the kind that parents ...to . . . But they go ... really." Cort.

...Linda Hopkins in the ...s story of Bessie ...es thought that Miss ...ance was "tremen- ...a considerable effort ...ative it the shape and ...nuine theatrical eve- ... found Miss Hopkins ...resence," yet "while ... are Bessie's, it is ... is there on stage, ...ng and unmistakably ... Conceived by Will ...Hopkins. Directed by ... Edison.

...EE — A Bicentennial ...rican theater music, ... John Raitt, Tammy ... Cyril Ritchard,

Larry Kert and Lil... Kerr wrote that the... what you expect if ... of songs from her... Wien," and added ... magic or ESP, the ... are going to be se... municates itself to ... ly and at once ... abominable practice... trips down Memory...

THE NORMAN CO... of three comedies ... which are performe... nings and plot th... of three couples ... the English countr... min, Paula Pre... Estelle Parsons, ... Carole Shelley st... words (Clive Bar... "All three nights ... . . . Every last ... plus." Directed ... Morosco.

PIPPIN—A musical ... times of Charlema... Music and lyrics ... directed and choreo... "What will certai... the staging by Bob ... a painfully ordina... launches it into spac... (Barnes) Imperial.

THE RITZ—Terrence ... ly delightful farce e... ingly unappetizing s... man is pursued a... steam bath by a mu... ster. Clive Barnes ... "effervescent and ... Kerr thought the pl... errors in which ... made most of the ... stars. Longacre.

SAME TIME, NEXT ... Slade's Broadway ... man (Ted Bessell) ... retta Swit) in a ... mous adultery sit... continuing until ... 1975. "A neatly fu... comedy thoroughly ... getting a laugh every ... (Kerr) Clive Barnes, ... cally, said: "It is th... about love and adul... way's way in years."

SHENANDOAH—A musi... turmoil of the Ame... starring John Cullum. ... Rose, music and lyri... and Peter Udell. Wha... posers have done is ... most commonplace of ... Post covers, strip it of ... cation and the mocker... sively applied to it, an... original bare bones of ... Alvin.

SHERLOCK HOLMES—Th... speare Co.'s presentation ... on Arthur Conan Doyl... Gillette's 1899 book, w... phens and Alan Su... with it, laugh with it ... of all, even feel it." ... Kerr responded, "Its s... caught in the halfway ... built for them, without ... believe in it." Broadhu... Sun.

TRAVESTIES—A new pla... pard, which embroiders ... cal fact that Lenin, J... the Dadaist Tristan T... Zurich at the same ti... War I. John Wood sta... Peter Wood. Walter K... play often threatened ... under its centrifugal ... added, "Mr. Wood is ... Attendance will be aud... intent on charting the ... a serious theatrical ca... pard's." Clive Barnes ... "Mr. Stoppard has given ... both witty and clever ... them has had the sh... shimmer of this rem... Barrymore.

VERY GOOD EDDIE—A m... Bolton, P. G. Wodehou... Kern. David Christma... Spring Fairbank, James ... Hudson, Charles Repole, ... Cynthia Wells, Nicholas ... the cast. Booth.

THE WIZ—The Tony-win... musical version of "The ... directed by Geoffrey Hold... is done confidently . . . ... have firm ground beneath ... it's come from: Kansas, ... or a kiddies' matinee."

YENTL—An adaptation by ... and Isaac Bashevis ... Singer's "Yentl, the ... While Clive Barnes s... power of the play is v... evocation of a culture