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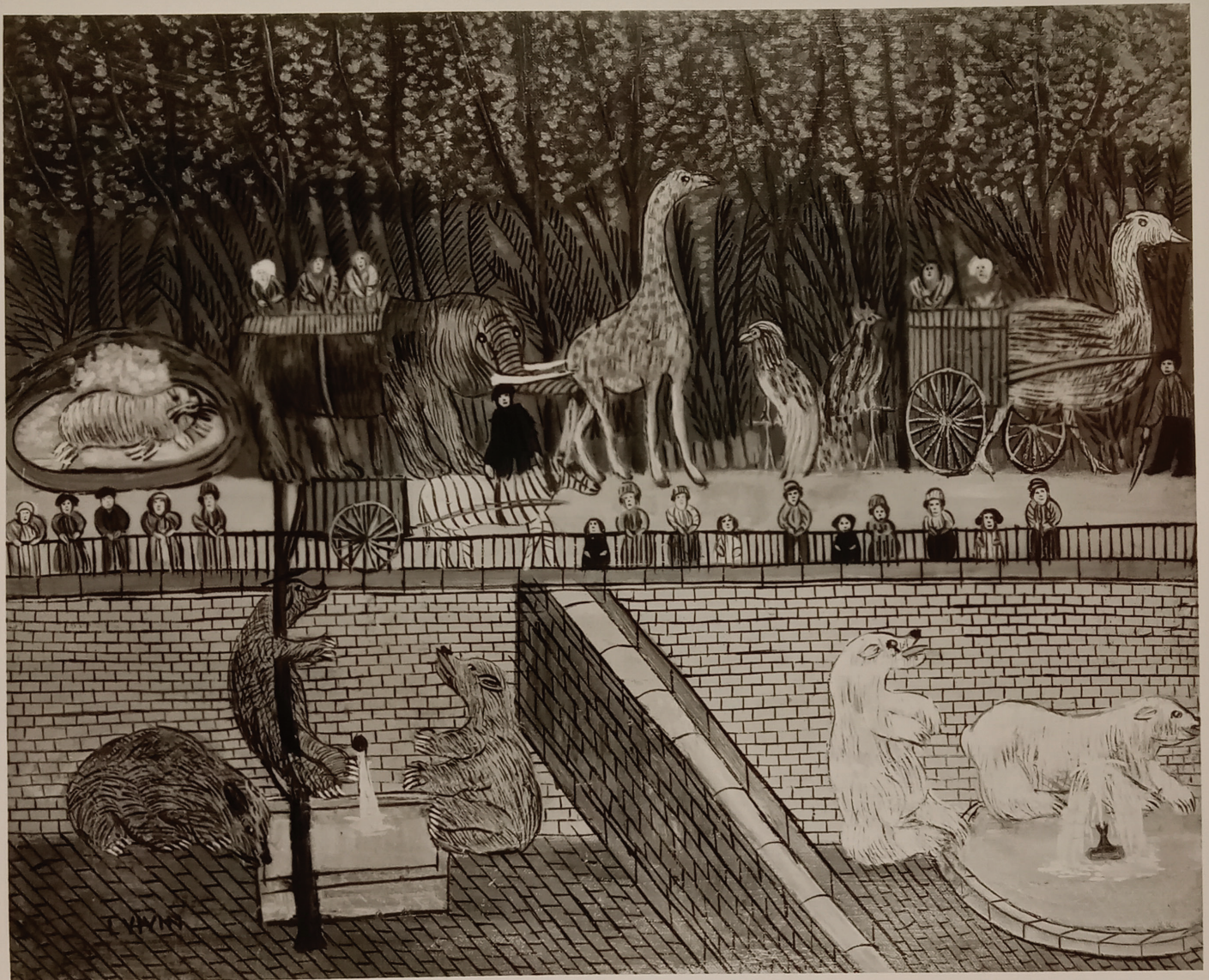
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Artist - Louis Vivin

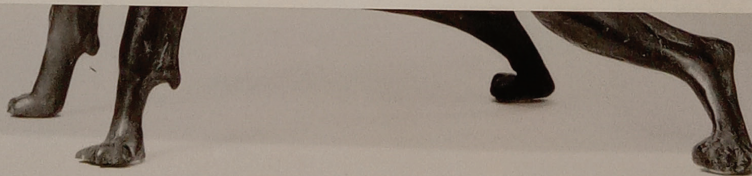
Subject - au Jardin d'acclimatation

medium - oil

Size - 19³/₄" x 24" : 12F (c.1935) 50 x 61 cm

Perls Galleries

MMA 11653



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Elbert Weinberg

MAX

Bronze, 1/9; 1973

34½" h. x 15½" x 17"

grace Borgenicht gallery

MMA 11654

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Harold: Basses de cafe
H 5cm by 4cm 2 x 4cm 5
bronze 1938

GALERIE LOUISE LEIRIS
S. A. R. L.
47, Rue de Monceau, 47
PARIS - 8^e

14252
H568



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LEONARDO LE GRAND

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KODAK SAFETY FILM

KODAK TRI X PAN FILM

KODAK SAFETY FILM



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PHOTO CREDIT
LEONARDO LE GRAND

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MENAGERIE

This exhibition is comprised of contemporary images of a number of members of the animal kingdom rendered in a variety of media and styles. In depicting the animal world, some artists are fascinated by the smallest creatures while others are attracted to the larger and mightier. Whether domestic or wild, each animal represented has captured the imagination of the artist and, in turn, the viewer's eye may rove to appreciate a menagerie, albeit a museum menagerie.

Delicacy of line and smallness of scale in Morris Graves' drawing Insects corresponds to his minute subject matter which he renders in a playful composition. Joan Brown in her lithograph Donald # 2, Alex Katz in his drypoint and aquatint Sunny, and Judy Rifka in her lithograph Red the Dog with Color Vision offer portraits of two well loved and popular pets, the dog and the cat. Brown's image is a formal representation of a cat in a steady frontal pose whereas Sunny is rendered in a bold, linear manner, his protruding tongue further revealing his character. Rifka's dog is defined by notation-like lines and flat areas of blue and yellow which gives an overall abstract effect. Rodney Alan Greenblatt

The Art Lending Service
of the Junior Council
of The Museum
of Modern Art
invites you
to a preview of
the 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

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Delicacy of line and smallness of scale in Morris Graves' drawing Insects corresponds to his minute subject matter which he renders in a playful composition. Joan Brown in her lithograph Donald # 2, Alex Katz in his drypoint and aquatint Sunny, and Judy Rifka in her lithograph Red the Dog with Color Vision offer portraits of two well loved and popular pets, the dog and the cat. Brown's image is a formal representation of a cat in a steady frontal pose whereas Sunny is rendered in a bold, linear manner, his protruding tongue further revealing his character. Rifka's dog is defined by notation-like lines and flat areas of blue and yellow which gives an overall abstract effect. Rodney Alan Greenblat brings an illustrative story-book quality to his acrylic Alvin the Squirrel as does Brad Davis in Study Rabbits #2. In a more humorous vein is William Wegman's dog at the keyboard in Doguerreotype. This image arises from a pun on the word daguerreotype which is a photographic process. Some of the larger animals in this exhibition include the deer which can be seen in Joseph Raffael's oil Deer in High Grasses where the animal is at rest in its natural habitat and represented in a naturalistic way. Elaine de Kooning denotes the power of this animal in her small acrylic Red Reindeer where she uses a thick outline for her subject which fills the picture space in conjunction with an aggressive brushstroke. The potential physical strength expressed in Malcolm Morely's print Leopards is apparent in these wild

Additional press information available from Michael Boodro, Assistant, and
Elizabeth Shaw, Director, Department of Public Information, The Museum of
Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7504; 7501.

After

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cats situated in their indigenous environment in relaxed moments. The lion, king of beasts, is depicted on a grand scale in Ned Smyth's . This monarch is rendered, however, more as a mythological beast, stylized and imposed upon a geometric background as a symbol of the animal world.

MENAGERIE is the fifteenth in a series of exhibitions that Pfizer Inc. is renting from the Art Advisory Service of The Museum of Modern Art. The works in this exhibition are for sale; please address inquiries to (212) 708-9525.

Additional press information available from Michael Boodro, Assistant, and
Elizabeth Shaw, Director, Department of Public Information, The Museum of
Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7504; 7501.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 102

FOR RELEASE: DECEMBER 11 1975

A MUSEUM MENAGERIE, the holiday Penthouse exhibition/sale, sponsored by Piper-Heidsieck Champagne this year, is a bestiary of animals of all shapes, colors, and forms. The 70 works, selected by William S. Lieberman, Director of the Department of Drawings, for the Art Lending Service of The Museum of Modern Art, will be on view on the sixth floor from December 11 through March 7, 1976. 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-François 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 André Masson.

Other artists whose work is included are Picasso, Miró, Tchelitchev, 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.

The Penthouse exhibitions and the Art Lending Service of The Museum of Modern Art are maintained by the Museum's Junior Council. The exhibition is open to the public from 11:30 a.m. to 5:00 p.m. daily except Wednesdays; 2:00 p.m. to 5:00 p.m. Sundays, through the Museum's office entrance at 21 West 53 Street.

Additional press information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019.
Phone: (212) 956-7504; 7501.

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A MUSEUM MENAGERIE

December 10, 1975 through March 7, 1976

Art Lending Service Penthouse Exhibition

This exhibition, presented by the Museum's Art Lending Service, is made possible by a grant from Piper-Heidsieck Champagne.

BARNET, Will: SOLILOQUY, lithograph 54/225, 1972	\$575.00
BEAL, Jack: THE LOBSTER, pastel, 1975	NFS
BEAL, Jack: SPOTTED SALAMANDER, lithograph with watercolor, AP #18, 1973	\$320.00
BEUYS, Joseph: HARE SUGAR, silkscreen 21/40, 1974	\$680.00
CALDER, Alexander: ELEPHANT, LION & DOG, gouache, 1975	\$2500.00
CHRISTO: TEN MILLION OIL DRUMS WALL: PROJECT FOR THE SUEZ CANAL. CONCRETE FOUNDATION MAIN SUPPORT, serigraph 43/70, 1967-72	\$545.00
DALI, Salvador: RHINOCEROS, etching 31/75, 1968	\$240.00
DALI, Salvador: L'ELEPHANT, etching 26/75, 1968	\$240.00
DOVE, Arthur G.: RED COW, watercolor, 1935	\$4000.00
DOVE, Arthur G.: COWS, watercolor, 1935	\$4500.00
DUBUFFET, Jean: DOG, pen and ink, 1964	\$9050.00
ERNST, Max: OISEAU CAMEL, etching 95/150, 1969	\$651.00
ERNST, Max: FEMME INSECTE, lithograph AP, 1973	\$548.00
GABLIK, Suzi: TROPISM #3, oil/collage, 1970	\$1000.00
GABLIK, Suzi: TROPISM #5, oil/collage, 1970	\$1000.00
GENTELLINI, Franco: STILL LIFE WITH CAT, oil on canvas, 1958	\$12,000.00
GOODMAN, Sidney: HAMSTERS, watercolor, 1966	\$500.00
GOODMAN, Sidney: COW, charcoal drawing, 1975	\$800.00
GRAUSMAN, Philip: GRASSHOPPER, bronze and silver, 1971	\$2200.00

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HART, G.P. "Pop": PIG MARKET, MEXICO, etching 17/30, 1926	\$190.00
KATZ, Alex: SUNNY, aquatint & drypoint 19/52, 1972	\$350.00
KATZ, Alex: MOOSE, oil on aluminum, 1975	\$1500.00
KATZ, Alex: REX #1. oil on canvas, 1975	\$7000.00
KOENIG, Fritz: CAMARQUE XX (HERD), cast iron, 1973	\$8500.00
KOREN, Edward: FROG, ink on painted wood, 1975	\$450.00
KUNIYOSHI, Y.: WESTERN LANDSCAPE, lithograph Ed. 35, 1935	\$900.00
LAM, Wifredo: UNTITLED, brush and ink, 1946	\$7000.00
LEAF, June: SKETCHES FOR THE STORY OF MABOU, mixed media, 1971	\$650.00
MCLEAN, Richard: LEX ARCO, lithograph 3/40, 1975	\$446.00
MARYAN: DOG, oil on canvas, 1967	\$5000.00
MASSON, Andre: GRIVE SUR LA NEIGE, oil on canvas, 1953	\$5000.00
MASSON, Andre: LA CARPE, etching & aquatint 2/50, 1972	\$335.00
MASSON, Andre: TORTUE, ink and charcoal, 1945	\$2000.00
MASSON, Andre: OISEAU, lithograph 3/30, 1957	\$610.00
MINUZZI: DER VERZVEIFELTE BLICK, etching with hand color XXI/XXX, 1975	\$400.00
MIRO, Joan: UNTITLED (from "Ubu aux Baleares")lithograph 55/120, 1971	\$975.00
MOORE, Henry: ELEPHANT SKULL, etching PL XVII 45/100, 1969	\$657.00
MOTHERWELL, Robert: UNTITLED (Bird II) etching 7/21, 1973	\$475.00
MUMPRECHT, Rudolf: GRAND CHAT SUR FOND BRUN, etching 20/75 1952	\$172.00
MUMPRECHT, Rudolf: LE CHAT NOIR, etching AP, 1951	\$ 91.00
OLDENBURG, Claes: MOUSE, offset lithograph 203/250, 1972	\$250.00
PARKER, Robert A.: DOG ON A LEASH ON A PORCH, watercolor, 1974	\$350.00
PARKER, Robert A.: DOG ON A LEASH, watercolor, 1974	\$350.00

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PARKER, Robert A.: UNTITLED FANTASY WITH ANIMALS, watercolor, 1963	\$750.00
PARKER, Robert A.: PARROT, watercolor, 1968	\$750.00
PICASSO, Pablo: LE PIGEONNEAU, linoleum engraving AP. edition of 226, 1939	\$1590.00
PICASSO, Pablo: LA COLOMBE EN VOL, FOND NOIR, lithograph 1950	\$3080.00
PICASSO, Pablo: UNTITLED, aquatint, 1937 (Illustration for Buffon "Histoire Naturelle")	\$540.00
PICASSO, Pablo: LE CHAT, etching, 1941	\$3820.00
PRICE, Ken: JAPANESE TREE FROG CUP, lithograph AP, 1968	\$460.00
PRICE, Ken: FROG CUP, lithograph, trial proof, 1968	\$460.00
QUANDT, Silvia: MYSELF IN ACTION, serigraph 17/75, 1973	\$235.00
ROUAULT, Georges: L'ANE, lithograph 21/50, 1925-27	\$875.00
SEGUI, Antonio: UNTITLED, oil on canvas, 1974	\$1650.00
SEGUI Antonio: UNTITLED, oil on canvas, 1974	\$1650.00
SEGUI, Antonio: UNTITLED, fusain & pastel on canvas, 1973	\$3850.00
SHERMAN, Sarai: SEE NO EVIL, oil 1973-74	\$2700.00
STAEMPFLI, George: AMARYLLIS AND SALTATORIA, pencil and watercolor, 1973	\$800.00
STEINBERG: UNTITLED, silkscreen 122/150, 1965	\$450.00
STEINLEN, T: CHAT SUR BARRIERE, lithograph	\$1500.00
STORTENBECKER, Nikolaus: PIG, serigraph 23/75, 1972	\$245.00
TALBOT, Jonathan: PIG, etching 173/250, 1974	\$ 36.00
TAMAYO, Rufino: HOWLING WOLVES, lithograph 51/75, c.1960	\$580.00
TAMAYO, Rufino: UNTITLED (Wolf) lithograph 74/100, 1959	\$650.00
TCHELITCHEW, Pavel: TOROS, ink, 1932	\$850.00
TOLEDO, Francisco: DREAM FANTASY, watercolor, 1964	\$550.00

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WARRENS, Robert: THE SLIPPER, acrylic on canvas, 1973	\$1700.00
WEINBERG, Elbert: MAX, bronze 1/9, 1973	\$3000.00
WEINBERG, Elbert: ESCAPE, bronze relief, 1972	\$3000.00
WELLIVER, Neil: BROWN TROUT, etching with watercolor, A.P. #28, 1975	\$695.00
WUNDERLICH, Paul: RUGISSEMENT, lithograph 5/75, 1969	\$425.00
ZIEGLER, Laura: IL MIO CANE, terracotta, 1975	\$5000.00

Mr. William S. Lindsay
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Bill,

These are the prints that I lend to the Junior Council
and that I would much appreciate your bringing back
on your next trip unless you find somebody trustworthy
to take them.

Dali, Rhinoceros
Ernst, Femme Insecte
Ernst, Ocean Ceramie
Moore, Elephant's Skull
Matisse, Le Cygne
Monod, Lobster
Picasso, Le Chat
Picasso, Le Pigeonier
Wunderlich, Rugissement

Many thanks.

As ever,

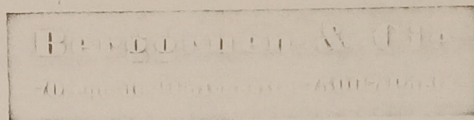
Heinz Bergeruen

TELEPHONE : 222 02 12 - 222 02 42 - CABLE : BERGUAU PARIS

24, AV. CATHOL. DE BRUXELLES - 1050 BRUXELLES - BELGIUM

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October 25, 1976

Mr. William S. Lieberman
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

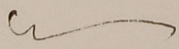
Dear Bill,

These are the prints that I lent to the Junior Council
and that I would much appreciate your bringing back
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Dali, Rhinoceros
Ernst, Femme Insecte
Ernst, Oiseau Caramel
Moore, Elephant's Skull
Morisot, Le Cygne
Mumprecht, Lobster
Picasso, Le Chat
Picasso, Le Pigeonneau
Wunderlich, Rugissement

Many thanks.

As ever,


Heinz Berggruen

TÉLÉPHONE : 222.02-12 & 222.55-22 - CABLES : BERGART PARIS

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21 West 53rd Street, New York, N. Y.

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756-233P	Pablo PICASSO	LA COLOMBE EN VOL, FOND NOIR	lithograph	\$3080
756-234P	Pablo PICASSO	UNTITLED	aquatint	\$540
756-235P	Pablo PICASSO	UNTITLED	etching 25/50	\$3500
756-236P	Pablo PICASSO	UNTITLED	aquatint 25/50	\$2750
756-237P	Pablo PICASSO	UNTITLED	aquatint 25/50	\$1000
756-239P	Andre MASSON	OISEAU	lithograph 3/30	\$610
756-240P	Andre MASSON	TORTUE	ink & charcoal	\$2000
756-241P	Francisco TOLEDO TOLEDO	TOROS	watercolor	\$400
756-242P	Francisco TOLEDO	DREAM FANTASY	watercolor	XXXX \$550
756-243P	Francisco TODEDO	BICU BINI DXABA (The Dog of the Underworld)	watercolor	\$300

756-244P Andre MASSON GRIVE SUR LA NEIGE oil on canvas \$5000

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DATE NEEDED
1/9/75

ARTIST AND TITLE		NEGATIVE NUMBER	FINISH GLOSSY, MATTE, SEMI-MATTE
MANOLO: PASSE DE CAPE, bronze 1938		black & white photograph	2 b&w photographs
TOTALS:	NEGS. _____	PRINTS <u>2 b&w</u>	PHOTOSTATS _____ BLUEPRINTS _____

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SPECIFY _____

ARTIST AND TITLE

NEGATIVE NUMBER

FINISH

GLOSSY, MATTE, SEMI-MATTE

CALDER: ELEPHANT, LION & DOG,
gouache, 1975
43 x 14 3/4

2 color transparencies

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REG. _____ B & W _____

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MUS. COLL. APPROVAL _____

REGISTRAR'S APPROVAL _____

NAME OF PHOTOGRAPHER _____

ADDRESS _____

NO. NEGS. _____ NO. PRINTS _____

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TO BE TAKEN _____ DATE _____ TIME _____

LOCATION IN MUSEUM _____ SPECIFY _____

OTHER _____ SPECIFY _____

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH
William KING: UNDERSTANDING, 1973 Bronze, 15 1/4"H	black & white photo	GLOSSY, MATTE, SEMI-MATTE 4 glossy b & w prints
TOTALS: NEGS. _____ PRINTS <u>4</u> PHOTOSTATS _____ BLUEPRINTS _____		

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THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT

Grace Borgenicht Gallery 1018 Madison Avenue, New York, New York 10021
(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 November 26, 1975, 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 15% 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
756-230P	GRAUSMAN, Philip	GRASSHOPPER, bronze and silver, 4/6, 22" long	\$2200	FS0	71	ns	good
756-231P	WEINBERG, Elbert	ESCAPE, bronze relief, 23H x 16W	\$3000	FS0	72	1m	good
756-232P	WEINBERG, Elbert	MAX, bronze, 1/9, 34 1/2H x 15 1/2 x 17	\$3000	FS0	73	ob	good

Executed in duplicate on the date set forth above

MF 608 -1

Richard D'Amico
Consignor

Asst. Treasurer

Consignee, Museum of Modern Art

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FORUM GALLERY INC.

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

CONSIGNMENT AGREEMENT

Nº 1861

MUSEUM OF MODERN ART
NAME.....

2 DECEMBER 1975
Date.....

ADDRESS 11 WEST 53 rd STREET.....

consignee

INSURANCE.....

NEW YORK
CITY.....STATE N.Y.....ZIP.....

consignee

PAYABLE BY.....

consignee

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PAYABLE BY.....

" A MUSEUM MENAGERIE "

9 Dec. 1975 - 7 Mar. 1976

TERMS.....

Exhibition ☒

On Approval ☐

Artist	No.	Title	Medium	Size	S. P.
GREGORY GILLESPIE	FO# 7605	" NITE VEGETABLES " 1973	MIXED	6" x 5 1/2	\$ 2,100.00
SARAI SHERMAN	8169	" SEE NO EVIL " 1973-74	OIL	38" x 38"	\$ 2,700.00
JACK ZAJAC	6262	" SMALL GOAT ON A STAKE " 1961 # 6/6	BRONZE	9 1/2" x high	\$ 900.00
DAVID LEVINE	8610	" AMERICAN ECONOMY UN-HATCHED " 1971	INK	10 1/2 x 11 1/2	\$ 600.00
LAURA ZIGLER	8611	" IL MIO CANE " 1975	TERRA-COTTA	8 1/2" x high	\$ 5,000.00

All works of art listed above remain the property of Forum Gallery until receipt of full payment as noted herein, and subject to the conditions noted above. All reproduction rights reserved by Forum Gallery.

PLEASE SIGN BLUE COPY AND RETURN.

Above received in good condition.

Date.....

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THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT

Fisher Fine Art Limited: London
(Name and Address of Consignor)

Dept. of Drawings

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 December 11, 1975, 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 handling charge, but before deducting the prepaid rental collected by the consignee from the purchaser) is as stated below: (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	1r	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	1r	good; plexibox
756-292P	QUANDT, Silvia	MYSELF IN ACTION, serigraph 17/75, (21 1/4 x 16 1/4)	\$200 + F \$35	FSO	73	1r	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	1r	good; plexibox

Executed in duplicate on the date set forth above

MF 608 -1

Consignor

Asst. Treasurer

Consignee, Museum of Modern Art

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THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT

Department of Drawings, The Museum of Modern Art, 11 West 53 Street, N.Y.C.
(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 December 5, 1975, 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 15% 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
756-251P	GENTELLINI, Franco	STILL LIFE WITH CAT, oil, 41 x 32 3/4	\$12,000	FSO	58	1m	good; wood w/ gold rub
756-252P	DUBUFFET, Jean	DOG, pen and ink, 8 1/2 x 10 3/4	\$9000	FSO	54	1r	good; unframed
756-253P	LAM, Wilfredo	UNTITLED, brush and ink 12 1/2 x 9 1/2	\$7000	FSO	46	11	good; silver wood
756-254P	BEAL, Jack	THE LOBSTER, pastel, 19 3/4 x 25 1/2	\$ NFS	FSO	75	ur	good; plexibox

Executed in duplicate on the date set forth above

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Consignor

Asst. Treasurer

Consignee, Museum of Modern Art

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THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT **The Museum of Modern Art**

John Berggruen 228 Grant Avenue, San Francisco, California 94109 (415) 781-4629
(Name and Address of Consignor)

To: Bill Lieberman
From: Drawings
Maureen Reilly
Art Lending Service
Date: December 9, 1975
Re: Works presently being framed by Dain-Schiff Inc.

19 prints

ALS No.	Artist	Title - Medium	Price	Color	Size	Age	Condition
55-361P	MCLEAN, Richard	LEX ARCO, lithograph 3/40 (13 x 16) 23 x 26	3445	Fso	75	1r	good; wood frame
	Salvador Dali:	Rhinoceros, etching					
	Salvador Dali:	L'Elephant, etching					
	Max Ernst:	Femme Insecte, litho					
	Max Ernst:	Oiseau Caramel, etching					
	Henry Moore:	Elephant's Skull, etching					
	Berthe Morisot:	Les Cygnes, etching					
	Rudolf Mumprecht:	Lobster, etching					
	Rudolf Mumprecht:	Le Chat noir					
	Rudolf Mumprecht:	Grand chat sur fond brun, etching					
	Picasso:	Le Chat, etching					
	Picasso:	Le Pigeonneau, linoleum engraving.					
	The Wunderlich "Rugissement" which is also from Berggruen is in storage here until the exhibited "Rugissement" is sold.						
	Dubuffet:	Dog, pen and ink					
	Tamayo:	Howling Wolves, litho (from Print Dept.)					
	Stortenbecker:	Pig, serigraph					
	Asmus:	Hunting Leopard, serigraph					
	Quandt:	Myself in Action, serigraph					
	Christo:	Ten Million Oil Drums Wall, serigraph					

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HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION

July 29, 1976

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

Dear Ms. Reilly:

I wish to thank you for your prompt
reply to my inquiries regarding
Gregory Gillespie's participation in
"A Museum Menagerie" at The Museum of
Modern Art. The detailed information
which you provided will be helpful to
us in assuring the accuracy of our
research.

Sincerely,

Barbara R. Butts

Barbara R. Butts
Intern

25 JUIN 1970

3, RUE DE VALOIS, PARIS 1^{er}

eur de vous faire connaître que
ce jour, vous avez été nommé :

es Arts et des Lettres.

articulièrément heureux et vous
citations.

créer, Monsieur, l'assurance de
guée.

nistre et par délégation
chargé de Mission

A. BROS

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6751
Le Ministre d'Etat

chargé des Affaires Culturelles

25 JUIN 1970

3, RUE DE VALOIS, PARIS 1^{er}

Monsieur,

J'ai l'honneur de vous faire connaître que
par arrêté en date de ce jour, vous avez été nommé :

Chevalier de l'Ordre des Arts et des Lettres.

J'en suis particulièrement heureux et vous
exprime toutes mes félicitations.

Veuillez agréer, Monsieur, l'assurance de
ma considération distinguée.

Monsieur LIEBERMAN William S.
Conservateur de dessins et gravures
au Musée d'Art Moderne à New-York

Pour le Ministre et par délégation
Le Chargé de Mission

A. BROS

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO. 19
FCR RELEASE: MARCH 26, 1976
PRESS PREVIEW: MARCH 24
11am-4pm

THE "WILD BEASTS": FAUVISM AND ITS AFFINITIES

MAJOR SPRING EXHIBITION OPENS AT THE MUSEUM OF MODERN ART

The Fauves, the group of artists led by Matisse who revolutionized the art of painting by the extraordinary brilliance and purity of color of their work in the early years of this century are the subject of the major spring exhibition at The Museum of Modern Art, from March 26 through June 1. The "Wild Beasts": Fauvism and Its Affinities, the first comprehensive exhibition of Fauvist art to be seen in this country for more than 25 years, was directed by John Elderfield, Curator of Painting and Sculpture, who has also written the accompanying book.* The exhibition has been made possible by grants from SCM Corporation and the National Endowment for the Arts.

The exhibition consists of more than 100 paintings and related graphic works and sculptures, most of which were borrowed from collections all over the world. Several important paintings by Matisse and Derain, among others, have not previously been shown in this country. The exhibition will travel, later this year, to the San Francisco Museum of Modern Art and the Kimball Art Museum in Fort Worth.

When Matisse and his friends first exhibited their paintings together in 1905, it was to shocked and surprised reactions and, they were called "les fauves" or "wild beasts". But, as Mr. Elderfield notes, "Genuinely new art is always challenging....shock and surprise quickly disappear. To look again at these exquisitely decorative paintings is to realize that the term Fauvism

*THE "WILD BEASTS": FAUVISM AND ITS AFFINITIES by John Elderfield. 168 pages, 206 illustrations (24 in color). \$15.00 clothbound; \$7.95 paperbound. Published by The Museum of Modern Art, New York. Distributed to the trade by Oxford University Press, New York, Toronto.

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NO. 19

Page 2

tells us hardly anything at all about the ambitions or concepts that inform Fauvist art."

The main section of the exhibition contains the classic Fauve paintings of 1905 - 1907 by each of the principal Fauve artists, including particularly important works by Matisse, Derain and Vlaminck, as well as major paintings by Braque, Dufy, van Dongen, Friesz, Manguin and Marquet.

If Fauvism did seem shocking in 1905, it was only to those not yet adjusted to earlier avant-garde art, as the works in the introductory orientation galleries of the exhibition make clear: paintings of the Impressionist and Post-Impressionist traditions that influenced the development of Fauvism; so-called "proto-Fauve" works made by the Fauve painters themselves; and paintings by artists outside France who later worked in the Fauve style. Shown here together for the first time are Matisse's study and definitive version of Luxe, calme et volupté (1904-1905) and Derain's L'Age d'or (1905), their important multi-figure compositions representing a poetic, ideal world and painted in the Neo-Impressionist style. Derain's panoramic The Turning Road, L'Estaque (1906), which opens the exhibition, shows the vivid, decorative culmination of the same theme.

The works in the main galleries of the exhibition reveal that Fauvism passed through three fairly distinct stylistic phases: First, the early Neo-Impressionist-derived manner of Derain's Effects of Sunlight on the Water and Charing Cross Bridge (1905) gave way to a mixed-technique style of blocks and areas of flat, pure and often arbitrary color and loose, sketch-like drawing. This style properly emerged in the summer of 1905, when Derain and Matisse worked together at the small Mediterranean seaport of Collioure. Matisse's The Open Window, Collioure and Matisse's and Derain's landscapes of that summer typify the first Fauve style. Manguin's The Vale, Saint-Tropez

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

NO. 19

Page 3

(1905), Dufy's The Railway Wagon (1905) and Vlaminck's "block and swirl" landscapes of 1906, such as The Bridge at Chatou and The Houses at Chatou, show amended versions of this style as practiced by other Fauves.

In 1906, the mixed-technique style gradually gave way to a more consistent use of flat areas of color. If the Neo-Impressionists and van Gogh lie behind the first Fauve style, Gauguin influenced the second. Although Matisse continued to use the mixed-technique style in 1906, and to remarkably various effect, in such masterpieces as Girl Reading (La Lecture), The Gypsy, and "Oriental" Rugs, he concurrently began painting in the flat-color-area style.

In the winter of 1906-1907, he produced The Young Sailor, II, a lyrical decorative work that looks forward to the idealized forms of his post-Fauvist art. Derain, in contrast, worked consistently in the flat-color-area style in 1906, as seen in Charing Cross Bridge, the strongly Gauguinesque Hyde Park, Landscape at L'Estaque and the panoramic The Turning Road, L'Estaque which show how he brought this method to fruition.

Most of the other Fauves came to artistic maturity in 1906, producing their versions of this second Fauve style. Vlaminck, however, avoided it by and large, preferring the more excited effects of a heavily impastoed broken-touch method. Nevertheless, one of his very rare flat-color-area works, The Village, is among the most impressive of Fauve paintings. Van Dongen's Fauve work can best be related stylistically to the style of 1906 -- though in fact he worked in this manner right through his Fauve period. His development was largely independent of the others', and his preferred subjects, portraits and scenes of entertainment, differ sharply from the others' bias towards landscape. The vivid coloring and flattened forms that appear in his art, from "Cautchouc" at the Cirque Medrano of 1905 to Modjesko, Soprano Singer of 1908, represent a particularly individual path, parallel to, but somewhat apart from, that followed

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

NO. 19

Page 4

by the Matisse circle, whose members were now working side by side on similar subjects.

Early in 1906 Dufy worked beside Marquet at Sainte-Adresse, and there they painted the companion works, Sainte-Adresse -- The Jetty and The Beach at Sainte-Adresse in a modified mixed-technique style. Dufy then moved on to paint in a highly structured version of the flat-color-area method, in which he produced his most impressive Fauve paintings, such as Sunshades and Old Houses at Honfleur. The latter work bears comparison with Braque's Canal Saint-Martin, Paris (1906), equally structured and stable in format. In the summer of 1907 Braque worked beside Friesz at La Ciotat. While Friesz extended the decorative aspects of Fauvism by the addition of almost Art Nouveau drawing, Braque's companion painting, Landscape at La Ciotat, though still highly decorative, reveals the influence of Cézanne, whose work had a crucial impact on French painting that year.

A new interest in Cézanne, enhanced by the large memorial exhibitions of 1907, accompanied the final period of Fauvism. Cézanne's influence is most strongly felt in some of the late Fauve figure compositions of 1907, which are shown together in the concluding gallery of the exhibition. Matisse's Blue Nude and Derain's Bathers are shown together for the first time since the Salon des Indépendants in the spring of 1907. Both these works show, in different ways, the influence of Cézanne. Derain's was preceded by another little-known work, The Dance of 1906, the concluding painting in his decorative Fauve style, after which his color progressively darkened as his interests turned to sculptural, Cézannist forms, and his affiliation with Fauvism was ended. Matisse, in contrast, extended Fauvism in a new way: His painting, Le Luxe, I of 1907, prepares for the grand decorative style of his post-Fauve years.

 Photographs, color transparencies, additional information available from
 Elizabeth Shaw, Director, Department of Public Information, The Museum of
 Modern Art, 11 W. 53 St., New York, NY 10019 Phone: (212) 956-7501; 7504

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MUSEUM MENAGERIE

Selections from the Art Lending Service

Loaned to Freeport Minerals Company

Fall 1979

A project of the Junior Council

The Museum of Modern Art, New York

This exhibition is a selection of works in a variety of media that reflects artists diverse use of animal imagery.

ABBOTT, Berenice.
FLORIDA, HAVE YOUR PICTURE MADE. nd
Photograph.
Courtesy Marlborough Gallery

ANONYMOUS.
RABBIT. nd
Mexican paper-mache mask.
Courtesy Mythology Unlimited

ANONYMOUS.
WOLF. nd
Mexican paper-mache mask.
Courtesy Mythology Unlimited

ANONYMOUS.
FOX. nd
Mexican paper-mache mask.
Courtesy Mythology Unlimited

APPEL, Karel.
DONKEY. 1971
Lithograph. Edition of 100
Courtesy Martha Jackson Gallery

AVERY, Milton.
FLIGHT. 1953
Woodcut
Courtesy Associated American Artists

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- AVERY, Milton.
DAWN (BLACK). 1953
Woodcut. Edition of 15
Courtesy Associated American Artists
- BASKIN, Leonard.
CAVE BIRD. 1979
Engraving. Edition of 125
Courtesy Kennedy Galleries
- BEAL, Jack.
KIDDO. 1978
Linoleum cut. Edition of 27
Courtesy Brooke Alexander Inc.
- BEAL, Jack.
LOBSTER. 1975
Lithograph. Edition of 90
Courtesy Brooke Alexander Inc.
- BENES, Barton Lidice.
DRAGONFLIES. 1979
Rubber stamp and watercolor.
Courtesy Kathryn Markel
- BURGIN, Victor.
PHALLACY. 1978
Photograph.
Courtesy John Weber Gallery
- CHILDS, Frederick.
RALPH. 1974
Oil.
Lent by the artist
- CHILDS, Frederick.
MAEDEANE. 1974
Oil.
Lent by the artist
- COLLINS, James.
SELF PORTRAIT WITH MICKEY MOUSE. 1979
Photograph.
Courtesy Max Protetch Gallery
- DENES, Agnes.
MAP PROJECTION: THE SNAIL II. 1978
Lithograph. Edition of 50
Courtesy Pace Editions
- EVANS, Walker.
FM POINTER, THE OLD RELIABLE HOUSEMOVER. nd
Photograph.
Courtesy Witkin Gallery
- FRINK, Elisabeth.
OWL. 1977
Etching. Edition of 75
Courtesy Pace Editions

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- HALL, Susan.
THE DINNER. 1973
Etching with watercolor.
Courtesy Brooke Alexander Inc.
- HNIZDOVSKY, Jacques.
EMPEROR PENQUIN. 1973
Woodcut. Edition of 120
Courtesy Associated American Artists
- HNIZDOVSKY, Jacques.
IRISH SETTER. 1978
Woodcut. Edition of 150
Courtesy Associated American Artists
- HNIZDOVSKY, Jacques.
WHITE-HEADED VULTURE. 1974
Woodcut. Edition of 100
Courtesy Associated American Artists
- HOCKNEY, David.
MY MOTHER WITH A PARROT. 1974
Etching. Edition of 100
Courtesy Martha Jackson Gallery
- HUDSON, Andrew.
ZOO DRAWING. 1978
Colored pencil.
Courtesy Bernard Jacobson Ltd.
- HUDSON, Andrew.
ZOO DRAWING. 1978
Colored pencil.
Courtesy Bernard Jacobson Ltd.
- KATZ, Alex.
DOG AT DUCK TRAP
Lithograph. Edition of 90
Courtesy Brooke Alexander Inc.
- LICHTENSTEIN, Roy.
BULL HEAD I
Lithograph and linocut. Edition of 100
Courtesy Getler/Pall Gallery
- LILIENTHAL, Andrea.
THREE BLUE BIRDS 1977
Watercolor.
Courtesy Kathryn Markel
- MCCOY, Ann.
SEA SERPENTS: TRACTULUS ARISTOLIS. 1978
Lithograph.
Courtesy Brooke Alexander Inc.

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McLEAN.

UNTITLED. 1970
Offset lithograph. Edition of 200
Courtesy Art Lending Service

MOTHERWELL, Robert.

UNTITLED (BIRD II). 1974
Etching. Edition of 21
Courtesy Brooke Alexander Inc.

MUYBRIDGE, Eadweard.

ANIMAL LOCOMOTION (TWO DEER IN A FOREST). 1887
Photograph.
Courtesy Associated American Artists

MUYBRIDGE, Eadweard.

ANIMAL LOCOMOTION (YOUNG BOY ON A DONKEY). 1887
Photograph.
Courtesy Associated American Artists

MUYBRIDGE, Eadweard.

ANIMAL LOCOMOTION (JOCKEY ON HORSE BACK). 1887
Photograph.
Courtesy Associated American Artists

NICE, Don.

BUFFALO. 1976
Lithograph with silkscreen. Edition of 50
Courtesy Pace Editions

PARKER, Robert Andrew.

PROBOSCIS MONKEY. nd
Lithograph. Edition of 20
Courtesy Amy Baker

PHILLIPS, Peter.

BIRD & MACHINE. 1974
Screenprint. Edition of 100
Courtesy Bernard Jacobson Ltd.

PICASSO, Pablo.

LE DINDON from BUFFON. 1941-42
Etching and aquatint. Edition of 225
Courtesy Kennedy Galleries

PICASSO, Pablo.

LE SINGE from BUFFON. 1941-42
Etching and aquatint. Edition of 225
Courtesy Kennedy Galleries

PICASSO, Pablo.

LE LOUP from BUFFON. 1941-42
Etching and aquatint. Edition of 225
Courtesy Kennedy Galleries

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PRICE, Ken.

JAPANESE TREE FROG CUP. 1968
Lithograph. Edition of 20
Courtesy Brooke Alexander Inc.

RAUSCHENBERG, Robert.

YOKE from ROMANCES. 1977
Lithograph. Edition of 37
Courtesy Getler/Pall

RUSCHA, Ed.

BLACK ANTS. 1971
Screenprint. Edition of 100
Courtesy Bernard Jacobson Ltd.

RUSCHA, Ed.

I'M AMAZED. 1971
Silkscreen. Edition of 100
Courtesy Mythology Unlimited

SCHNEIDER, Gail.

PRONGHORN. 1977
Gouache and pencil.
Courtesy Pam Adler Gallery

SHAHN, Ben.

CULTURE. 1968
Serigraph. Edition of 73
Courtesy Kennedy Galleries

STANLEY, Robert.

ROOSTER. 1979
Lithograph.
Lent by the artist

STORTENBECKER, Nikolaus.

PIG. 1972
Serigraph. Edition of 75
Courtesy Fisher Fine Art Ltd.

TOLEDO, Francisco.

ALLIGATORS. nd
Watercolor.
Courtesy Amy Baker

TOLEDO, Francisco.

CAT WITH HAIR ON END. 1975
Aquatint with etching. Edition of 25
Courtesy Martha Jackson Gallery

TOLEDO, Francisco.

UNA VACA ESPANOLA. 1974
Aquatint.
Courtesy Martha Jackson Gallery

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VAN BRUNT, Carl.
DOGGIE. 1979
Acrylic.
Lent by the artist

WAY, Jeff.
HOLE IN MY SOLE
WHOLE SOUL. 1975
Chalk.
Courtesy Pam Adler Gallery

WELLIVER, Neil.
SMELTS. 1977
Etching with watercolor. Edition of 40
Courtesy Brooke Alexander Inc.

WHISTLER, James McNeill.
THE SMITH'S YARD. 1895
Lithograph.
Courtesy Associated American Artists

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ART LENDING SERVICE
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New York 19, N. Y.

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ON: dec. 21, 76

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Paris, France
75007

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21 West 53rd Street, New York, N. Y.

ALS NO.	ARTIST	TITLE	MEDIUM	VALUE
756-355P	Pablo PICASSO	LE CHAT	etching unique	\$3000
756-351P	Rudolf MUMPRECHT	LOBSTER	etching 2/75	\$40
756-345P	Salvador DALI	RHINOCEROS	etching 31/75	\$150
756-354P	Pablo PICASSO	LE PIGEONNEAU	linoleum engraving AP-ed. 226	\$1200
756-350P	Berthe MORISOT	LES CYGNES	etching	\$15
756-347P	Max ERNST	FEMME INSECTE	litho AP ed. 79	\$400
756-349P	Henry MOORE	ELEPHANT SKULL	etching PL XVII 145/100	\$480
756-356P	Paul WUNDERLICH	RUGISSEMENT	litho 5/75	\$400
756-348P	Max ERNST	OISEAU CAMEL	etching 95/150	\$480

J. Putney ALS
for the Art Lending Service of the Museum of Modern Art

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OUT

PLEASE DELIVER

Date: _____

ON: ~~XXXXXXXXXX~~ May 1976

Order No:

TO: John Berggruen

223 Grant Avenue **will follow u**
San Francisco, CA. 94108

will follow under separate cover.

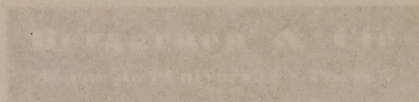
the following items from the Art Lending Service of the Museum of Modern Art, 6th Floor, Annex Building,
21 West 53rd Street, New York, N. Y.

[illegible]

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November 19, 1975

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

Salvador Dali	Antelope. Etching, signed	\$ 150	190 + 50 frame
Salvador Dali	Elephant. Etching, signed	150	
Max Ernst	Three Insects. Litho in colors, signed	400	500 +
Max Ernst	Amel. Etching, signed	480	600 +
Henry	John Berggruen Gallery 223 Grant Avenue San Francisco, CA 94108		
Henry	Skull. Etching, signed	480	600 + 57 frame
Berthe	June 23, 1976 Les Cygnes. Etching	15	20 + 50 frame
Rudolf	Dear John Berggruen Gallery:	40	55 + 55 frame
Rudolf	Chat noir. Etching, signed	50	65 + 66 frame
Rudolf	On May 17 I delivered a lithograph "Lex Arco" by Richard McLean to you at 223 Grant Avenue during my vacation in San Francisco. We are now catching up on our paper work and I would appreciate it if you would sign and return the white copy of our "Out" form enclosed. The blue copy is for your files.		70 frame
Pablo	Ref. Bloch 333	\$ 3,000	3750 + 69 frame
Pablo	Thank you for lending us this work for our exhibition.		
Pablo	Le Pigeonnet. Linoleum engraving, signed.		
Pablo	Sincerely, 1939, Ref. Bloch 326	\$ 1,200	7500 + 90 frame
Paul	Wunderlich Rugissement		
Paul	Litho in colors, signed	\$ 400	40 + 31 white frame

Sandra Lang
Assistant Coordinator
Art Lending Service

SL/xx
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

Berggruen & Cie

70, rue de l'Université - Paris 7

Fisher

Stortenbecher \$36.00

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

November 19, 1975

Drawings (continued)

Basile \$29.00

Chadwick \$42.19

Chadwick \$42.19

* Labourer \$21.75

2070

On consignment

Berggruen

Dubuffet \$50.00

* Salvador Dali	Rhinoceros. Etching, signed	\$ 150	190 + 50 frame
* Salvador Dali	L'Elephant. Etching, signed	150	
* Max Ernst	Femme Insecte. Litho in colors, signed	400	500 +
* Max Ernst	Oiseau Caramel. Etching, signed	480	600 +
* Henry Moore	Elephant's Skull. Etching, signed	480	600 + 57 frame
* Berthe Morisot	Les Cygnes. Etching	15	20 + 53 frame
* Rudolf Mumprecht	Lobster. Etching, signed	40	- 55 + 55 frame
* Rudolf Mumprecht	Le Chat noir. Etching, signed	50	- 65 + 76 frame
* Rudolf Mumprecht	Grand chat sur fond brun. Etching in colors, signed	80	100 + 72 frame
* Pablo Picasso	Le Chat. Etching, signed, with remarques. Epreuve d'etat from the <u>Buffon</u> Ref. Bloch 333	\$ 3.000	3750 + 69 frame
* Pablo Picasso	Le Pigeonneau. Linoleum engraving, signed. 1939, Ref. Bloch 326	\$ 1.200	1500 + 90 frame
Paul Wunderlich	Rugissement Litho in colors, signed	\$ 400	+ 38.00 net-frame

TOTAL = \$1075.10

John Berggruen

McLean

DRAWINGS

Rouault \$34.50

Rubens \$31.00

Praxinos \$33.75

Meckseper \$36.25

Kobayashi \$48.00

Gala \$33.75

Phone prices are NET to us.

\$963.35

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FRAMES

Fisher

Stortenbecher \$36.00

• Quandt \$28.00

Christo \$34.00

• Remus 54.00

Bergruen

Dali \$24.00

Dali \$24.00

Ernst ~~\$27x50~~ \$25.50

Ernst \$24.00

Moore \$28.50

Morisot \$26.25

• Mumprecht \$26.00

• Mumprecht \$36.00

Mumprecht \$25.90

Picasso \$45.00

Picasso \$34.50

Wunderlich \$38.00

John Berggruen

McLean \$32.94

DRAWINGS

Rouault \$34.50

Rohlf \$31.00

Prassinis \$33.75

Meckseper \$36.25

• Kuniyoshi \$48.00

Gris \$33.75

Drawings (continued)

Baskin \$29.00

Chadwick \$42.19

Chadwick \$42.19

• Labourer \$21.75

Dubuffet \$50.00

Ronald Feldman

ALS Beuys \$40.00

ALS Wilke \$30.00

ALS Price \$30.00

ALS Price \$30.00

Wt 2 Goya \$24.38 —

Wiley \$40.00

TOTAL = \$1075.10

54.00
 \$ 1129.10
 165.75
 \$ 963.35

Keep
 possible

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

1/5/76

MUSEUM MENAGERIE: To be framed

BASKIN, Leonard. American, born 1922

350

Frightened Boy and His Dog. (1954). Color Woodcut (125/200)

CHADWICK, Lynn. British, born 1914

1000

Teddy Bear. 1958. Brush and ink

1000

Teddy Bear. 1958. Brush and ink

GRIS, Juan. Spanish, 1887-1927

3000

Seated Angel. Gouache, pen and ink

KUNIYOSHI, Yasuo. American, 1899-1953

2000

The Farm. (1922). Pen, brush and ink

LABOUREUR, Jean-Emile. French, 1877-1943

150

Nude with Cat. (1912). Color woodcut (edition 100)

MECKSEPER, Friedrich. German, born 1936

1500

Elephant. 1965. Color etching. (edition 60/75)

PRASSINOS, Mario. French, born 1916

200

Woman with Cat. (1946). Etching and aquatint (artist's proof)

ROHLFS, Christian. German, 1849-1938

200

Small Animals. (1921). Woodcut

ROUAULT, Georges. French, 1871-1958

975

Floating Dragon. (1928). Etching, aquatint and roulette (59/225)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ALS / AAS	I.O. 1.99

THE ART LENDING SERVICE OF THE MUSEUM OF MODERN ART

CONSIGNMENT AGREEMENT

Bergguren & Cie 70, rue de l'universite Paris 7
(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 January 19, 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
756-345P	DALI, Salvador D	RHINOCEROS, etching 31/75, (12 1/2 x 17 1/2) 14 1/2 x 19 1/2	\$240 24	FSO	68	1r	good; brown wood
756-346P	DALI, Salvador L	L'ELEPHANT, etching 26/75 (17 1/2 x 12 1/4) 20 x 14	\$240 24	FSO	68	1r	good; brown wood
756-347P	ERNST, Max G	FEMME INSECTE, litho AP (79 in Edit.) 12 1/2 x 9 1/2) 14 1/2 x 11 1/4	\$548 25.50	FSO	73	1r	good; blond wood
756-348P	ERNST, Max F	OISEAU CAMEL, etching 95/150, 20 1/4 x 16 1/2	\$651 24.00	FSO	69	1r	good; blond wood
756-349P	MOORE, Henry A	ELEPHANT SKULL, etching PL XVII, 45/100 (19 1/2 x 14) 20 1/2 x 15 1/2	\$657 28.50	FSO	69	1r	good; welded aluminum
756-350P	MORISOT, Berthe E	LES CYGNES, etching 13 1/2 x 14 1/2	\$73 26.25	FSO	nd	ns	good; brown wood
756-351P	MUMPRECHT, Rudolf C	LOBSTER, etching, 2/75 16 x 23	\$110 26.00	FSO	52	1r	good; brown wood
756-352	MUMPRECHT, Rudolf SLD	LE CHAT NOIR, etching AP (22 x 15) 24 1/2 x 17	\$91 25.90	FSO	51	1r	good; brown wood
756-353P	MUMPRECHT, Rudolf	GRAND CHAT SUR FOND BRUN, ETCHING 20/75 (29 1/2 x 22) 31 1/2 x 23 1/2	\$172 36.00	FSO	52	1r	good; brown wood
756-354P	PICASSO, Pablo H	LE PIGEONNEAU, linoleum engraving AP, 18 x 18 Ed. of 226	\$1590 45	FSO	39	1r	good; wood w/ silver rub
756-355P	PICASSO, Pablo B	LE CHAT, etching, unique 23 x 18	\$3820 34.50	FSO	41	1r	good; brown wood

Executed in duplicate on the date set forth above

MF 608 -1

Consignor

Consignee, Museum of Modern Art

Asst. Treasurer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

CONSIGNMENT AGREEMENT

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... January 19, 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:

[illegible]

Consignor

Asst. Treasurer

Consignee, Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ALS / AAS	I.O.1.99

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

PICKED UP

ON:

Date:

Order No.:

FROM:

Ronald Feldman Fine Arts Inc.

33 East 74 Street, NYC 10021

240-4050

January 20, 1976

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
56-317	Ronald Feldman Ronald Feldman Fine Arts 33 East 74 Street New York, New York 10021	WAXE SUGAR (2 pieces) 1) WAXE SUGAR in cardboard (24 3/4 x 38 1/2)	1090	F50	74	nl	good; natural wood
56-318	February 4, 1976	Abstract 11tho 203/250 (26 x 23) 30 x 24 3/4	3250	F50	72	1n	good; wood frame
56-319	Dear Mr. Feldman:	LA. MINOR 211A stiching (15 x 21 1/4)	\$749	F50	63	ns	good; brown wood
56-320	Enclosed please find our consignment agreement for the works in our Penthouse exhibition.	Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-321	As you will note, the prices are higher than those you gave us. This is, of course, due to our framing costs.	Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-322	I have written the unframed prices in pencil with the understanding that this is the price you are approving. Please sign the blue copy if all the information is correct and return it to us. The white copy is for your files.	Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-323	Sincerely,	Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-324	Maureen Reilly Coordinator Art Lending Service	Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-325		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-326		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-327		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-328		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-329		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-330		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-331		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-332		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-333		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-334		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-335		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-336		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-337		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-338		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-339		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-340		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-341		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-342		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-343		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-344		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-345		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-346		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-347		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-348		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-349		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-350		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-351		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-352		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-353		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-354		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-355		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-356		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-357		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-358		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-359		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-360		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-361		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-362		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-363		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-364		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-365		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-366		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-367		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-368		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-369		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-370		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-371		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-372		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-373		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-374		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-375		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-376		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-377		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-378		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-379		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-380		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-381		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-382		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-383		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-384		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-385		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-386		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-387		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-388		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-389		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-390		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-391		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-392		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-393		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-394		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-395		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-396		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-397		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-398		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-399		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood
56-400		Abstract 14/50 (14 x 14)	\$10	F50	73	1n	good; natural wood

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



PICKED UP

Date:

ON:

Order No.:

FROM: Ronald Feldman Fine Arts Inc. 33 East 74 Street, NYC 10021 249-4050

January 20, 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
56-313P	BEUYS, Joseph	HARE SUGAR (2 pieces) 1) cotton, sugar in cardboard 2)s/s 21/40. (24 3/4 x 35 1/2) 25 1/4 x 37	\$680 600 ALS	FSO	74	m1	good; natural wood
56-314P	OLDENBURG, Claes	MOUSE, offset litho 203/250 (28 x 23) 30 x 24 3/4	\$250	FSO	72	1r	good; wood frame
56-315P	GOYA	LA TAUROMAQUIA etching (10 1/2 x 16) 17 x 21 1/4	\$749 700	FSO	nd	ns	good; brown wood
56-316P	WILKE, Hannah	UNTITLED, silkscreen 14/50 (18 x 24) 20 x 25 1/2	\$210 150 ALS	FSO	73	1r	good; natural wood
56-317P	PRICE, Ken	JAPANESE TREE FROG CUP, litho AP (25 x 17) 27 x 18	\$460 480 ALS	FSO	88	pb	good; natural wood
56-318P	PRICE, Ken	FROG CUP, lithograph, trial proof (25 x 19 1/2) 26 1/2 x 21	\$460 400 ALS	FSO	88	pb	good; natural wood

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

The Museum of Modern Art

To MAUREEN REILLY
From William S. Lieberman
Date November 24, 1975
Re Museum Menagerie: prints from Fisher

Dear Maureen:

Attached is a list of unmatted prints which are being sent to me by Fisher in London.

As noted, I paid for these by check and at some point might be reimbursed.

Fisher's discount is extraordinary which explains what might seem to be a heavy "mark-up"

Bill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FISHER FINE ART LIMITED: LONDON

11
290
STÖRTENBECKER, Nikolaus. German, born 1940

Pig. 1972

Serigraph in 10 colours

8 3/4 x 14 1/4" (22.2 x 36.3 cm)

Edition of 75 + XXV

Signed and numbered 23/75

\$ 78.00

ALS Selling Price

\$200.-

291
ASMUS, Dieter. German, born 1939

Hunting Leopard. 1972

Serigraph

25 1/2 x 34" (65 x 86 cm)

Edition of 75 + XXV

Signed and numbered 57/75

\$109.20

\$200.-

292
QUANDT, Silvia. German, born 1954+

Myself in Action. 1973

Serigraph

21 1/4 x 16 1/4" (53.7 x 41.3 cm)

Edition of 75

Signed and numbered 17/75

\$ 78.00

\$200.-

293
CHRISTO. American, born 1937

Ten Million Oil Drums Wall: Project for the Suez Canal. 1967-72Concrete Foundation, Main Support

Serigraph

28 x 22" (71 x 56 cm)

Edition of 70

Signed and numbered 43/70

\$351.00

\$500.-

\$616.20\$1,100.00

Less 40% discount

\$246.48

Total

\$369.72

Note: paid for by check by WSL 11/21/75

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	ALS / AAS	I.O. 1.99

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

OUT

(2) ALS GALLERY FILE

DELIVERED THE FOLLOWING ITEMS

ON: April 22, 1976

TO: XXXXX

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.		TITLE	MEDIUM	VALUE
756-257P	Mrs. Klaus G. Perls Perls Gallery 1016 Madison Avenue New York, New York February 20, 1976	10021 STILL LIFE WITH CAT	OIL on canvas	\$12,000.00
756-396P	Dear Mrs. Perls: Lynn CHADWICK	DEAR	brush and ink	\$1044.00
756-395P	Enclosed please find photographs of the Calder gouache and Vivin oil which you lent us for our Penthouse exhibition. Lynn CHADWICK		brush and ink	\$1044.00
756-394P	I have also included a transparency of the Calder which we had made with the possibility of using it in the production of a poster. Leonard BASKIN	FRIGHTENED BOY AND HIS	color woodcut 128/200	\$380.00
756-397P	Thank you very much for your cooperation. Juan GRIS	SEATED ANGEL	gouache, pen and ink	\$3035.00
756-401P	Sincerely, Mario BRASSINOS	WOMAN WITH CAT	etching & aquatint	\$235.00
756-402P	Maureen Reilly Coordinator Art Lending Service	SMALL ANIMALS	woodcut	\$231.00
756-400P	Friedrich MECKSEPER	ELEPHANT	etching 60/75	\$1537.00
756-403P	Georges ROUALT	FLOATING DRAGON	ETCHING, aquatint & roulette	\$1010.00
756252P	Jean DUBUFFET	DOG	pen & ink	\$9050.00

(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) Maureen Reilly for M.S.A. Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

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

OUT

(2) ALS GALLERY FILE

DELIVERED THE FOLLOWING ITEMS

Date:

ON: April 22, 1976

Order No:

TO: ~~XXXXX~~

William 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
756-251P	Franco GENTELLINI	STILL LIFE WITH CAT	OIL on canvas	\$12,000.00
756-396P	Lynn CHADWICK	BEAR	brush and ink	\$1044.00
756-395P	Lynn CHADWICK	BEAR	brush and ink	\$1044.00
756-394P	Leonard BASKIN	FRIGHTENED BOY AND HIS DOG	color woodcut 128/200	\$380.00
756-397P	Juan GRIS	SEATED ANGEL	gouache, pen and ink	\$3035.00
756-401P	Mario PRASSINOS	WOMAN WITH CAT	etching & aquatintAP	\$235.00
756-402P	Christian ROHLFS	SMALL ANIMALS	woodcut	\$231.00
756-400P	Friedrich MECKSEPER	ELEPHANT	etching 60/75	\$1537.00
756-403P	Georges ROUALT	FLOATING DRAGON	ETCHING, aquatint & roulette	\$1010.00
756252P	Jean DUBUFFET	DOG	pen & ink	\$9050.00

(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 Lisa Richards

for

WSL

Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ALS / AAS	I.O.1.99



Maureen Reilly,
Art Lending Service,
Museum of Modern Art,
11 West 53 Street
New York
N.Y. 10019
U.S.A.

bring them back? Perhaps, you could talk again to
Mr. Lieberman?

Thanking you,

Yours sincerely,

Heinz Berggruen

cc: William S. Lieberman

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

exactly at the close of the exhibition.

I hope this information is of help to you and best wishes from

Mrs. McCabe.

Sincerely,

Sincerely,

Maureen Reilly

Coordinator
Art Lending Service

Mrs. McCabe, Curator

MR/s1

15, 1976

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ALS / AAS	I.O.1.99

NIGEL GREENWOOD INC

Dear M/s Reilly, July 29th '75

Thank you for your letter.
This is to confirm that your
current selling prices for the Bill
Jacklin works are correct,

Yours sincerely,
Annie Bennett
p.p. Nigel Greenwood

Please reply to 41 Sloane Gardens - London SW1 tel 01-730 22241

bring them back? Perhaps, you could talk again to
Mr. Lieberman?

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

carefully at the close of the exhibition.

I hope this information is of help to you and best wishes from

Mrs. McCabe.

Sincerely,

Sincerely,

Maureen Reilly

Coordinator

Art Lending Service J.

Mrs. McCabe, Curator

MR/s1

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Berggruen & Cie

70, rue de l'Université. 75007 Paris

December 10, 1976

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

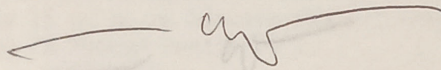
Dear Mrs. Reilly,

We are still waiting for someone to bring us back
the graphics which we gave you on consignment a
little over a year ago.

Could you now find someone coming to Paris who could
bring them back? Perhaps, you could talk again to
Mr. Lieberman?

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

Exhibition at the close of the exhibition.

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Sincerely,

Sincerely,

Maureen Reilly

Coordinator

Art Lending Service J.

Mrs. McCabe, Curator

MR/sl

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7, 1976; it did
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Berggruen & Cie

70, rue de l'Université. 75007 Paris

March 30, 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 March 24, please find enclosed our invoice for the three graphics that have been sold. I would appreciate your sending us a check in dollars and not in French Francs.

I am also much grateful to you to turn over the unsold prints to Mr. Lieberman.

Thanking you,

Yours sincerely,

Heinz Berggruen

cc: William S. Lieberman

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

gallery at the close of the exhibition.

I hope this information is of help to you and best wishes from

Mrs. McCabe.

Sincerely,

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service
McCabe, Curator
MR/sl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION

July 15, 1976

Cora Rosevear
Assistant Curator

The Museum of M
11 W 53rd St
New York, NY

Barbara R. Butts
Intern for Cynthia J.
McCabe, Curator
Hirschorn Museum
Smithsonian Institution
Independence Avenue at 8th Street, S.W.
Washington, D.C. 20560

July 27, 1976

Dear Ms. Butts:

Cora Rosevear of the Painting and Sculpture Department passed your letter of July 15 on to me because the Art Lending Service sponsored the exhibition "A Museum Menagerie".

In the exhibition we showed one of Gregory Gillespie's works entitled, "Nite Vegetables", a mixed media piece dated 1973, measuring 6 x 5 1/2". "A Museum Menagerie" was a Penthouse Exhibition held in the Museum's Members Restaurant area on the sixth floor of the main building. All Penthouse exhibitions are sponsored by the Art Lending Service of the Junior Council of The Museum of Modern Art and are therefore less formal than those held in the main galleries of the Museum.

If a catalogue was published, The Menagerie exhibition had no illustrated catalogue and unfortunately we have no slides of the work. The work was consigned to us from Forum Gallery, 1018 Madison Avenue, NYC 10021 (212) LE5-6080; - perhaps they have a photograph of the work.

Finally, in connection with our exhibition, we would appreciate if the exhibition ran from December 9, 1975 through March 7, 1976; it did not tour after its showing here. The Gillespie was returned to Forum Gallery at the close of the exhibition.

I hope this information is of help to you and best wishes from

Mrs. McCabe.

Sincerely,

Sincerely,

Maureen Reilly
Coordinator
Art Lending Service J.
McCabe, Curator
MR/sl

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	ALS / AAS	I.O.1.99

Memorandum

To Maureen Reilly
 From Eliza Ian (Drawings)
 Date 7/20/76
 Re

HORN MUSEUM AND SCULPTURE GARDEN
 SONIAN INSTITUTION

July 15, 1976

Dear Maureen,

Cora Rosevear sent us the attached letter concerning the Museum Menagerie exhibition.

The text is self-explanatory. You are the most knowledgeable person and expert in "Menagerie".
 Thanks, Eliza

nd Sculpture Garden is planning an s of the contemporary American painter duled to open in December 1977, and I assistance in our research for the

g that Gillespie took part in a useum Menagerie," at your institution in 1910-16. Can you please supply whatever information you may have regarding the exhibition? We are particularly interested in:

the title & specific dates of the exhibition
 title (s) of Gillespie work (s) included
 whether a catalogue was published, and, if so,
 whether his work (s) were illustrated, and
 whether the exhibition toured to any other locations

If a catalogue which includes Gillespie was published, we would very much appreciate receiving a copy. All charges may be invoiced to the Hirshhorn Museum, attention Cynthia J. McCabe.

Finally, in connection with our exhibition, we would appreciate receiving black and white photos of any Gillespie works in your collection and knowing if slides of these works exist.

With thanks for your kind attention and best wishes from Mrs. McCabe.

Sincerely,

Barbara R. Butts
 Intern for Cynthia J. McCabe, Curator

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	ALS / AAS	I.O.1.99

Orig Key cc CR, CK WSL

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION

July 15, 1976

Cora Rosevear
Assistant Curator
The Museum of Modern Art
11 W. 53rd St.
New York, N.Y. 10019

Dear Ms. Rosevear:

The Hirshhorn Museum and Sculpture Garden is planning an exhibition of the works of the contemporary American painter Gregory Gillespie scheduled to open in December 1977, and I am writing to ask for assistance in our research for the exhibition catalogue.

It is our understanding that Gillespie took part in a group exhibition, "A Museum Menagerie," at your institution in 1975-76. Can you please supply whatever information you may have regarding the exhibition? We are particularly interested in:

the title & specific dates of the exhibition
title (s) of Gillespie work (s) included
whether a catalogue was published, and, if so,
whether his work (s) were illustrated, and
whether the exhibition toured to any other
locations

If a catalogue which includes Gillespie was published, we would very much appreciate receiving a copy. All charges may be invoiced to the Hirshhorn Museum, attention Cynthia J. McCabe.

Finally, in connection with our exhibition, we would appreciate receiving black and white photos of any Gillespie works in your collection and knowing if slides of these works exist.

With thanks for your kind attention and best wishes from
Mrs. McCabe.

Sincerely,

Barbara R. Butts
Intern for Cynthia J.
McCabe, Curator

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Fischer Fine Art Ltd
30 King Street
London SW1
Telephone
01-839 3942
Cables
Artking London

Directors
Harry R Fischer
Dr Wolfgang Fischer
Elfriede Fischer
Dr Jutta Fischer
Anita Besson

Bankers
Hill Samuel and Co Ltd
Cleveland House
St James's Square
London SW1
VAT Reg. No.
239 0699 34

M. Managene

Miss Maureen Reilly,
Coordinator, Art Lening
Service,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK, N.Y. 10019,
U.S.A.

30th. April 1976

Dear Miss Reilly,

Thank you for your letter of April 26th asking about the availability of Sylvia Quandt's print "Myself in Action". We do have one copy of it (we have only split the portfolio twice) the net price of which (including your forty per cent discount) is Dml20 (at current rates this is US\$48.--). The postage would be covered by ten Dollars.

I look forward to hearing from you should you wish to purchase this copy.

Yours sincerely,

Jeffrey Solomons

(Jeffrey Solomons).



MR/sl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

Fischer Fine Art Ltd.
30 King Street
London, S.W.1, England

April 26, 1976

Dear Sir:

We recently sold a Sylvia Quandt silkscreen "Myself in Action" during the exhibition "A Museum Menagerie" selected by Mr. William Lieberman. Since Mr. Lieberman originally purchased this work from you we are writing to find out if you have another print of this image available.

A client of ours has shown some interest in purchasing this work. Please let us know if you have a print from this edition available, the current price to us of the work (net), and how much it would cost to send the work to us here at the Museum, unframed.

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:
	ALS / AAS	I.O.1.99

FORUM GALLERY INC.

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

CONSIGNMENT AGREEMENT

Nº 1861

MUSEUM OF MODERN ART

NAME.....

2 DECEMBER 1975

ADDRESS 11 WEST 53 rd. STREET.....

Date.....

NEW YORK N.Y.

INSURANCE.....

CITY.....STATE.....ZIP.....

consignee

PAYABLE BY.....

" A MUSEUM MENAGERIE "

consignee

SHIPPING CHGS.....

9 Dec. 1975 - 7 Mar. 1976

consignee

PAYABLE BY.....

TERMS.....

Exhibition ☒

On Approval ☐

Artist	No.	Title	Medium	Size	S. P.
GREGORY GILLESPIE <i>Am - 1936</i>	FO# 7605	" NITE VEGETABLES " 1973	MIXED	6" x 5 1/2	\$ 2,100.00
SARAI SHERMAN <i>Am. -</i>	8169	" SEE NO EVIL " 1973-74	OIL	38" x 38"	\$ 2,700.00
JACK ZAJAC <i>Am. 1929</i>	6262	" SMALL GOAT ON A STAKE" # 6/6 1961	BRONZE	9 1/2" x high	\$ 900.00
DAVID LEVINE <i>Am. 1926</i>	8610	" AMERICAN ECONOMY UN-HATCHED" 1971	INK	10 1/2" x 11 1/2"	\$ 600.00
- LAURA ZIEGLER	8611	" IL MIO CANE " 1975	TERRA-COTTA	8 1/2" x high	\$ 5,000.00

All works of art listed above remain the property of Forum Gallery until receipt of full payment as noted herein, and subject to the conditions noted above. All reproduction rights reserved by Forum Gallery.

PLEASE SIGN BLUE COPY AND RETURN.

Above received in good condition.

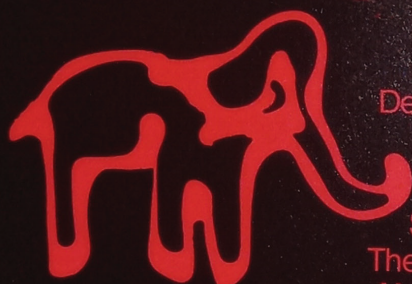
Date.....

Consignee

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Art Lending Service
of the Junior Council
of The Museum
of Modern Art
invites you
to a preview of
the 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

m of Modern Art

N. Y. 10019 Tel. 956-6100 Cable: Modernart

EUM MENAGERIE"

ICE PENTHOUSE EXHIBITION

1975 - MARCH, 1976

R: WILLIAM LIEBERMAN

Y AND HIS DOG
128/200
rtment, MOMA

\$ 350

ANDER
watercolor A.P. #18
der, Inc.

\$ 320

/40
n Fine Arts

\$ 680

N & DOG

\$2500

1958
rtment, MOMA

\$1044

rtment, MOMA
Fine Arts

\$1044

IL DRUMS WALL: PROJECT FOR THE
CONCRETE FOUNDATION MAIN SUPPORT
70

arts, Ltd. London

\$ 545

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

December 9
through
March 7

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The Museum
of Modern Art
11 West 53 Street
New York, N.Y. 10019

Lending Service
6th Floor
The Museum
of Modern Art
11 West 53 Street
New York, N.Y. 10019

Exhibition
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by a grant from
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IL DRUMS WALL: PROJECT FOR THE
CONCRETE FOUNDATION MAIN SUPPORT

serigraph 43/70
Fisher Fine Arts, Ltd. London

\$ 545

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

Art
Lending
Service
Penthouse
Exhibition

December 9
through
March 7

A Museum Menagerie

Art Lending Service
6th Floor
The Museum
of Modern Art
11 West 53 Street
New York, N.Y. 10019

Exhibition
made possible
by a grant from
Piper-Heidsieck Champagne

m of Modern Art

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ICE PENTHOUSE EXHIBITION

1975 - MARCH, 1976

R: WILLIAM LIEBERMAN

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serigraph 43/70
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.O.1.99

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

"A MUSEUM MENAGERIE"

ART LENDING SERVICE PENTHOUSE EXHIBITION

DECEMBER, 1975 - MARCH, 1976

GUEST DIRECTOR: WILLIAM LIEBERMAN

Leonard BASKIN

FRIGHTENED BOY AND HIS DOG
color woodcut 128/200
Drawings Department, MOMA \$ 350

Jack BEAL

SPOTTED SALAMANDER
lithograph w/ watercolor A.P. #18
Brooke Alexander, Inc. \$ 320

Joseph BEUYS

HARE SUGAR
silkscreen 21/40
Ronald Feldman Fine Arts \$ 680

Alexander CALDER

ELEPHANT, LION & DOG
gouache
Perls Gallery \$2500

Lynn CHADWICK

BEAR
brush & ink, 1958
Drawings Department, MOMA \$1044

BEAR
brush and ink
Drawings Department, MOMA \$1044

CHRISTO

TEN MILLION OIL DRUMS WALL: PROJECT FOR THE
SUEZ CANAL. CONCRETE FOUNDATION MAIN SUPPORT
serigraph 43/70
Fisher Fine Arts, Ltd. London \$ 545

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The Museum of Modern Art

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Salvador DALI

RHINOCEROS
etching 31/75
Berggruen & Cie \$ 240

L'ELEPHANT
etching 26/75
Berggruen & Cie \$ 240

Jean DUBUFFET

DOG
pen & ink
Drawings Department, MOMA \$9050

Max ERNST

FEMME INSECTE
lithograph AP
Berggruen & Cie \$ 548

OISEAU CARAMEL
etching 95/150
Berggruen & Cie \$ 651

Suzi GABLIK

TROPISM #3
oil/collage
Terry Dintenfass Inc. \$1000

TROPISM #5
oil/collage
Terry Dintenfass, Inc. \$1000

TROPISM #9
oil/collage
Terry Dintenfass, Inc. \$1000

GOYA

LA TAUROMAQUIA
etching
Ronald Feldman Fine Arts \$ 749

Sidney GOODMAN

COW
charcoal drawing
Terry Dintenfass, Inc. \$ 800

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Philip GRAUSMAN

GRASSHOPPER
bronze & silver
Grace Borgenicht Gallery \$2200

Juan GRIS

SEATED ANGEL
gouache, pen and ink
Drawings Department, MOMA \$3035

G.O. "Pop" HART

PIG MARKET, MEXICO
etching 17/30
Associated American Artists \$ 190

Alex KATZ

MOOSE
oil and aluminum
Marlborough Gallery \$1500

REX #1
oil on canvas
Marlborough Gallery \$7000

SUNNY
aquatint & drypoint 19/52
Brooke Alexander, Inc. \$ 350

William KING

BUNNY
wooden sculpture
Terry Dintenfass, Inc. \$1250

Fritz KOENIG

CAMARQUE XX (HERD)
cast iron, 1973
Staempfli Gallery \$8500

Yasuo KUNIYOSHI

THE FARM
pen, brush & ink
Drawings Department, MOMA \$2048

WESTERN LANDSCAPE
lithograph, edition of 35
Associated American Artists \$ 900

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

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Jean-Emile LABOUREUR

NUDE WITH CAT
woodcut, edition of 100
Drawings Department, MOMA \$ 172

Wilfredo LAM

UNTITLED
brush and ink, 1946
Drawings Department, MOMA \$7000

MARYAN

DOG
oil on canvas, 1967
Allan Frumpkin Gallery \$5000

Andre MASSON

TORTUE
ink and charcoal, 1945
Saidenberg Gallery \$2000

OISEAU
lithograph 3/30
Saidenberg Gallery \$ 610

LA CARPE
etching & aquatint, 2/50
Saidenberg Gallery \$3335

GRIVE SUR LA NEIGE
oil on canvas, 1953
Saidenberg Gallery \$5000

Richard McLEAN

LEX ARCO
lithograph 3/40
John Berggruen \$ 446

Friedrich MECKSEPER

ELEPHANT
etching 60/75
Drawings Department, MOMA \$1537

MINUZZI

DER VERZEIFELTE BLICK
etching with hand color
Fitch-Febvre Gallery \$ 400

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

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Juan MIRO

UNTITLED
lithograph 55/120
Associated American Artists \$ 975

Henry MOORE

ELEPHANT SKULL
etching PL XVII, 45/100
Berggruen & Cie \$ 657

Claes OLDENBURG

MOUSE
offset lithograph 203/250
Ronald Feldman Fine Arts, Ltd. \$ 250

Robert Andrew PARKER

PARROT
watercolor, 1968
Terry Dintenfass \$ 750

UNTITLED FANTASY WITH ANIMALS
watercolor, 1968
Terry Dintenfass \$ 750

DOG ON A LEASH
watercolor, 1974
Terry Dintenfass \$ 350

DOG ON A LEASH ON A PORCH
watercolor, 1974
Terry Dintenfass \$ 350

Pablo PICASSO

LE CHAT
etching, 1941
Berggruen & Cie \$3820

UNTITLED
aquatint, 1937 (Ill. for Buffon "Histoire Naturelle")
Saidenberg Gallery \$ 540

LA COLOMBLE EN VOL, FOND NOIR
lithograph, 1950
Saidenberg Gallery \$3080

LE PIGEONNEAU
linoleum engraving AP Edition of 226, 1939
Berggruen & Cie \$1590

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

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Mario PRASSINOS

WOMAN WITH CAT
etching & aquatint AP
Drawings Department, MOMA \$ 235

Ken PRICE

FROG CUP
lithograph, 1968
Ronald Feldman Fine Arts \$ 460

JAPANESE TREE FROG CUT
lithograph, AP 1968
Ronald Feldman Fine Arts \$ 460

Silvia QUANDT

MYSELF IN ACTION
serigraph, 1973
Fisher Fine Arts, Ltd. London \$ 235

Christian ROHLFS

SMALL ANIMALS
woodcut, 1921
Drawings Department, MOMA \$ 231

Georges ROUALT

FLOATING DRAGON
etching, aquatint & roulette, 59/225, 1928
Drawings Department, MOMA \$1010

Rufino TAMAYO

L'ANE
lithograph, 21/50
Associated American Artists \$ 875

Antonio SEGUI

UNTITLED
oil on canvas 1973
Lefebvre Gallery \$1650

Francis TCHALITCHEN

UNTITLED
oil on canvas, 1974
Lefebvre Gallery \$1650

Sarai SHERMAN

SEE NO EVIL
oil, 1973-74
Forum Gallery \$2700

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

George STAEMPFLI

AMARYLLIS AND SALTATORIA
pencil and watercolor, 1973
Staempfli Gallery \$ 800

Saul STEINBERG

UNTITLED
silkscreen, 122/150, 1965
Paris Review \$ 450

Saul STEINBERG

MAIN STREET
lithograph, 1972-73
Drawings Department, MOMA \$ 800

T. STEINLEN

CHAT SUR BARRIERE
lithograph
Associated American Artists \$1500

Nikolaus STORTENBECKER

PIG, 1972
serigraph 23/75
Fisher Fine Art Ltd. London \$ 245

Jonathan TALBOT

PIG
etching, 1974
Associated American Artists \$ 36

Rufino TAMAYO

HOWLING WOLVES
lithograph, 51/75, 1960
Prints Department, MOMA \$ 580

Rufino TAMAYO

UNTITLED (WOLF)
lithograph, 74/100, 1959
Associated American Artists \$ 650

Pavel TCHELITCHEW

TOROS
ink, 1932
John A. Torson \$ 850

Francisco TOLEDO

DREAM FANTASY
watercolor, 1964
Saidenberg Gallery \$ 550

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

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Louis VIVIN

AU JARDIN D'ACCLIMATATION
oil on canvas, 1935
Perls Gallery

\$8500

Robert WARRENS

THE SLIPPER
acrylic on canvas, 1973
Allan Frumpkin

\$1700

Elbert WEINBERG

ESCAPE
bronze relief, 1972
Grace Borgenicht Gallery

\$3000

MAX
bronze, 1973
Grace Borgenicht Gallery

\$3000

Neil WELLIVER

BROWN TROUT
etching with watercolor, 1975
Brooke Alexander, Inc.

\$ 695

William T. WILEY

SEASONALL GATE
lithograph & etching, 1975
Ronald Feldman Fine Arts

\$ 436

Paul WUNDERLICH

RUGISSEMENT
lithograph, 5/75, 1969
Berggruen & Cie

\$ 425

Laura ZIEGLER

IL MIO CANE
terracotta, 1975
Forum Gallery

\$5000