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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

RECEIVED FROM

The Baltimore Museum of Art
Art Museum Drive, Baltimore, Maryland 21218
Registrar's Office: 301/396-6326

Nº 8164

Date: February 6, 1987

Ship to: Scott Burton
c/o Soghor Leonard
419 Broome Street
New York, NY 10013

Via: Barrett's United/Crozier Prepaid: X Collect: _____ No. of Boxes: 1 pc

Date of Shipment: Feb. 6, 1987 Insured by: BMA until release

Purpose of Shipment: Return from exhibition: SCOTT BURTON

Approved by: Melanie F. Harwood
Melanie F. Harwood, Registrar

Number	Artist/Title/Description/Condition	Valuation
11734.1	<u>Table M (Cat. #3)</u> <i>combination</i> Painted and textured pine 22" high	<i>Call Soghor</i> \$20,000.00
11734.2	<u>Inlaid Table (Cat. #9)</u> ON LOAN TO BMA	
11734.3	<u>Lounge Chair (Cat. #11b)</u> RELEASED TO MAX PROTETCH GALLERY	<i>call Max</i>
11734.4 II	<u>Sling Chair (Cat. #42)</u> RELEASED TO MAX PROTETCH GALLERY	
11734.5	<u>Square and Cube Table (Cat. #64)</u> RELEASED TO SOTHEBY'S	

Condition of table as received

Received by: Scott Burton Date: 2/6/87

PLEASE SIGN AND RETURN THIS RECEIPT

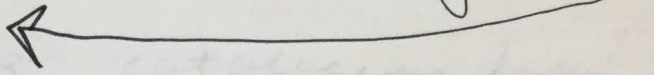
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

12-15-86

Mus. Shop

↓
Steven

396-6338 → Rascalski
(closed on Monday)



(301) 396-6034 Trish Waters

to order 100 copies SRB Catalogue

She said she'd give info to,

+ he would take care of it accord. to info I gave her
re: free copies & discount on rest / billing & shipping addr.
SR will call vs re: shipping cost

whenever he figures this out

(301)
396-6034
Trish Waters

10 Am A

Sara King

734-9797

how soon
needed

ms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

Fri.

K-

Here's the scoop
on SB catalogues from
The Baltimore Museum of Art.

They should all be
sent here!

50 - are being given
to him (gratis)
50 - to order and bill
him. He should get 40%
off. He thinks it's going to
sell for \$14.00. Bill
should be sent to him
at: 86 Thompson St
NY NY 10012

Seems to be it should
be \$8.40 per copy. Get
the exact amount on
the phone.

OK to go ahead on
this. So - we should be
getting 100 catalogues.

(301)
396-6034
Trish Waters

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

Scott Burton
360 West 36th Street
New York, New York 10018

December 31, 1986

Arnold L. Lehman
Director
The Baltimore Museum of Art
Art Museum Drive
Baltimore, Maryland 21218

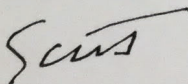
Dear Arnold,

I know it's late but at least it's still December. I'm finally writing to extend my gratitude to you and literally all of your staff for being so terrific to work with on the show: Melanie Harwood and Carol Murray; Karen Nielsen and her helpers; Faith Holland and Kathleen Ward; Frances Klapthor and Nancy LaCourse; Anthony Boening, Ken Ingels and Patrick Lears; not to mention Bernie Jenifer; and indirectly, Ann Boyce as well. Trish Waters deserves a separate sentence for wonderfulness. I need not mention Brenda.

I do want to end on a note of personal thanks to you, Arnold, for being, really, the perfect host--the host with the most--from your generously providing such a superb staff to your ability to serve gracious lunches in your office. You are an excellent Director and I thank you.

All the best for a happy and healthy New Year.

Sincerely,



Scott

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

December 8, 1986

Brenda Richardson
Assistant Director for Art (and)
Curator for Painting and Sculpture
The Baltimore Museum of Art
Art Museum Drive
Baltimore, Maryland 21218

Dear Brenda,

I want to thank you for making Scott's opening such a lovely event! But even more than that, I want to let you know what a truly extraordinary job you did on every aspect of the project. The choice of works for the exhibition is outstanding and provides a stunning overview of Scott's career. The installation is breathtaking! And the catalogue will serve as the definitive document for years to come despite the not-so-nice-gneiss discovery. It's a beauty both design-wise and content-wise. You are to be congratulated on all fronts, as is Trish for her supportive role. And last but not least, I want to say that it was a pleasure to work with both of you.

Best regards,

Nina Felshin

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	Burton	IV.23

THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

June 17, 1986

Nina Felshin
27 West 96th Street
New York, NY 10025

Dear

6/18

Nina -

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I just spoke with Colleen Chastler. She suggests I look over the NOAA slides (or other material if you've received it by then) to choose one for the catalogue. If none is acceptable (which I find hard to believe), she suggests I contact Kathy Hillenbrand of Real Comet Press for b/w's of other, earlier, shots. How about if we rendezvous when I'm in NYC the weekend of the 27th? I can/will be there either the Friday or Monday of the weekend. Are the NOAA slides she's sent you good? Trish 301-396-6034 ta

slides of the Rosenau chair (although the color is not great in that one). And, I've given Scott two sheets' worth of NOAA slides so he can choose one or two for Nancy's article (or whatever).

I intend to come up to New York the weekend of the 27th and will probably meet up with Larry to retrieve the photographs of the new pieces from the last show. Let me know if we should meet to exchange any other things for the catalogue/exhibition.

Oh, yes, one more important thing! Brenda and Scott have decided to ask the Blacks for the loan of their chairs for the exhibition after all. I will send under separate cover Brenda's official loan request letter and Museum's official forms to their attention, which I assume you will intercept. In some cases of paired furniture, we might be borrowing single pieces rather than pairs, but that is something we have not fully resolved yet. For right now, we should operate under the assumption that the pair will be borrowed.

I'll talk to you soon, I'm sure!

Sincerely,

Trish
enclosures

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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

June 17, 1986

Nina Felshin
27 West 96th Street
New York, NY 10025

Dear

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charts together, the shade manufacturer took chairs and table, and the
slides of the Rosenau chair (although the color is not great in that
one). And, I've given Scott two sheets' worth of NOAA slides so he
can choose one or two for Nancy's article (or whatever).

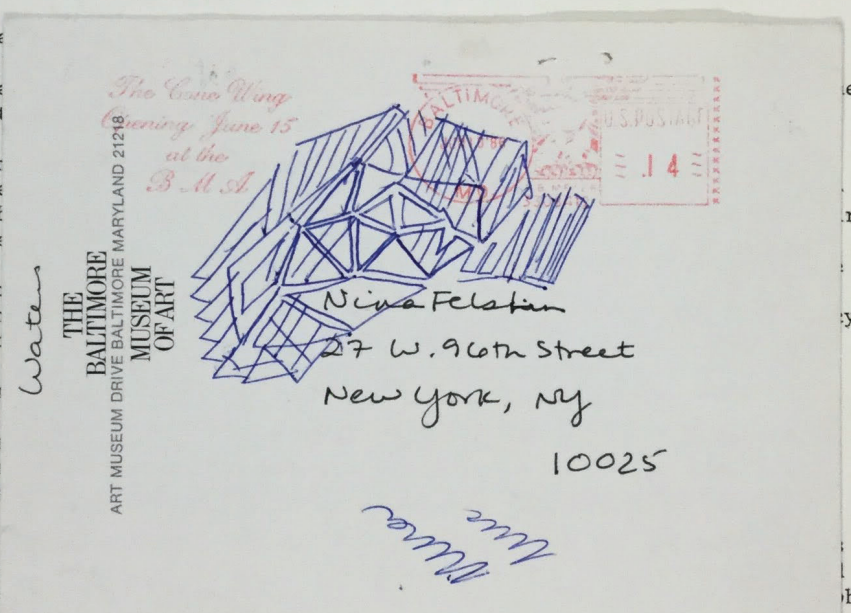
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I'll talk to you soon, I'm sure!

Sincerely,

Trish
enclosures



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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

June 17, 1986

Nina Felshin
27 West 96th Street
New York, NY 10025

Dear Nina:

Thanks for the updated granites list. I'll be sure that the catalogue entries reflect your changes.

I'm sending you all the performance photos you had originally handed over to us except for one. The only one Brenda is interested in possibly using in the catalogue is a black and white photograph of "Chair Drama" performed at Finch College in 1971 under the general heading of "Furniture Vaudeville" (my information is all from the back of the photograph!). The photo features two chairs on a stage; a Charles Eames molded polyester shell chair and Scott's Bronze Chair. If Nancy Princenthal wants us to duplicate this photograph, let us know. All in all, the selection of performance photographs is not great, for her purposes or ours.

Also, here are two black and whites of Bronze Chair: one indoors and one outdoors. We've got copies of both versions here at the BMA, so there is no need to worry about schedules with borrowing back those.

As far as transparencies of non-lava rock chairs go, our selection is slim. I've enclosed a 4 x 5 of the MoMA chairs (that over-reproduced installation photo). Here are also slides of the Mobil and Philadelphia chairs together, the Chase Manhattan Rock Chair and Table, and two slides of the Rosenau chair (although the color is not great in that one). And, I've given Scott two sheets' worth of NOAA slides so he can choose one or two for Nancy's article (or whatever).

I intend to come up to New York the weekend of the 27th and will probably meet up with Larry to retrieve the photographs of the new pieces from the last show. Let me know if we should meet to exchange any other things for the catalogue/exhibition.

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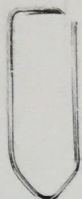
I'll talk to you soon, I'm sure!

Sincerely,

Tish
enclosures

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	Burton	IV.23



THE
BALTIMORE
MUSEUM
OF ART

June 6, 1986

Scott Burton
86 Thompson Street
New York, NY 10012

Dear Scott:

Nina and Larry Shopmaker have both been in close contact with me, ironing out the details of the chronologies of your work. It's coming along very well and I feel good about its progress.

I've enclosed a copy of a rather lengthy bibliography which I have compiled from the list you gave me and various lists found in the catalogues in which you are mentioned. Obviously, not all the articles/entries are worth mentioning in our "Selected Bibliography." I would appreciate it if you could look over the list and cross out the entries which you think the readers can do without.

Page 9 is a list of references which I cannot find in any of the local (Baltimore-DC) libraries to xerox for our file and to see for myself if they are worth mentioning. I'm sure they mean more to you than they do to me and I am hoping you will be able to tell me if you want them to be in the bibliography or not.

I know this is a pretty tedious task but I am hoping that just the citation, rather than the full article in front of you, will be enough for you to judge its merit.

Thank, Scott. Hope to see you soon.

Sincerely,

Trish

Trish Waters
Curatorial Associate

TW:tw
enclosure

cc: Nina Felshin

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THE
BALTIMORE
MUSEUM
OF ART

June 6, 1986

Scott Burton
86 Thompson Street
New York, NY 10012

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Sincerely,

Trish Waters
Curatorial Associate

TW:tw
enclosure

cc: Nina Felshin

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

NF

THE
BALTIMORE
MUSEUM
OF ART

May 19, 1986

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

Enclosed is our formal loan agreement letter and forms, of which a similar version was sent to all the potential lenders to the exhibition. Please do read it, sign it, and return a copy to us. And, of course, please do excuse our impersonal formality in this gesture but I am sure you understand the situation.

After going over the lists of studio and commissioned works with a fine-toothed comb, I realize I have a miscellany of issues to bring to your attention:

- 1) We would like to receive from you quality black and white photographs of the following pieces in your collection: Table II; Rustic Table; Lawn Chair (pine); Inlaid Table; and your Aluminum Chair and Lounge Chair in progress. Of course, we can always use existing photographs of Learsy's Aluminum Chair and de Menil's Lounge Chairs if your new works are not ready to be photographed in time for the catalogue. We would also like a transparency of the new, plated (plating to be determined) Pedestal Tables, again, if they are ready in time to be photographed for the catalogue. We are aiming to have all our photographic material in hand by mid-June so our catalogue designer may begin to work on this project.

maybe should borrow Learsy's or guy in Tenn because S.B. going slowly

*nickel plated
make 2nd pair in Bronze alloy w/ high copy content (Tallix) will have name of metal*

MCA Chic. 10th Annu. Catalog

- 2) What are the exact measurements for Table II? By the way, rest assured that we are changing the wording of the copy for that entry.

MCA 10th Annu. cat

- 3) We have sent our formal letter to Christophe de Menil asking only her permission to cite her collection and your two chairs in it. We are hoping/presuming that you will be fabricating another single Lounge Chair, to be loaned to the exhibition, and, therefore, are not approaching her for a loan. If, in fact, you discover in the next few weeks that the fabrication of another chair is unlikely by the time of the exhibition, we will then approach Ms. de Menil directly.

SB

SB ex. copy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Scott Burton
page 2
May 19, 1986

DW call American Monument

Larry Max will know

4) Have you yet had an opportunity to check the granite types of Halff's and Shapiro's Bench and Table's?

5) Brenda agrees that if you believe your Table of Inverted Triangles and Figurative Chaise will be fabricated in time for the exhibition, we should include them in the list of your works. Was I correct in relaying the information to Brenda that you felt these two works are more in progress (and, therefore, more likely to be completed by November) than the New Chair? Please do let us know measurements, materials, edition information, etc. of each of these two new works.

*yes
yes*

yes

not likely to be compl.

6) In a telephone conversation with Brenda, Emily Pulitzer mentioned that you will be fabricating a third Chaise Longue. Is this so? We want to be sure to have this information accurate in the catalogue. Mrs. Pulitzer also wants to know if the angle of the photograph of her chaise (photocopy enclosed) is the angle you would recommend in photographing the piece.

*Yes - for D.W.
Violetta Sandi Arab.*

7) Please remember to let us know when you determine the plating of the two pairs of Pedestal Tables (one new pair, one pair being replated).

see #1

8) On a different subject...I've placed a request through our Museum photographer to photograph the Tony Smith painting as it is installed in our gallery. I hope to have the photograph very shortly and will forward it to you.

Thanks.

I hope all of these details did not sour you on the exhibition! I feel that the catalogue raisonné part of the publication is really shaping us nicely and that you will be pleased when it is a reality.

I was so pleased to be able to see your new works in their installation at Max's. They look stunning and are everything you told us they would be!

Sincerely,

Trish Waters
Curatorial Associate

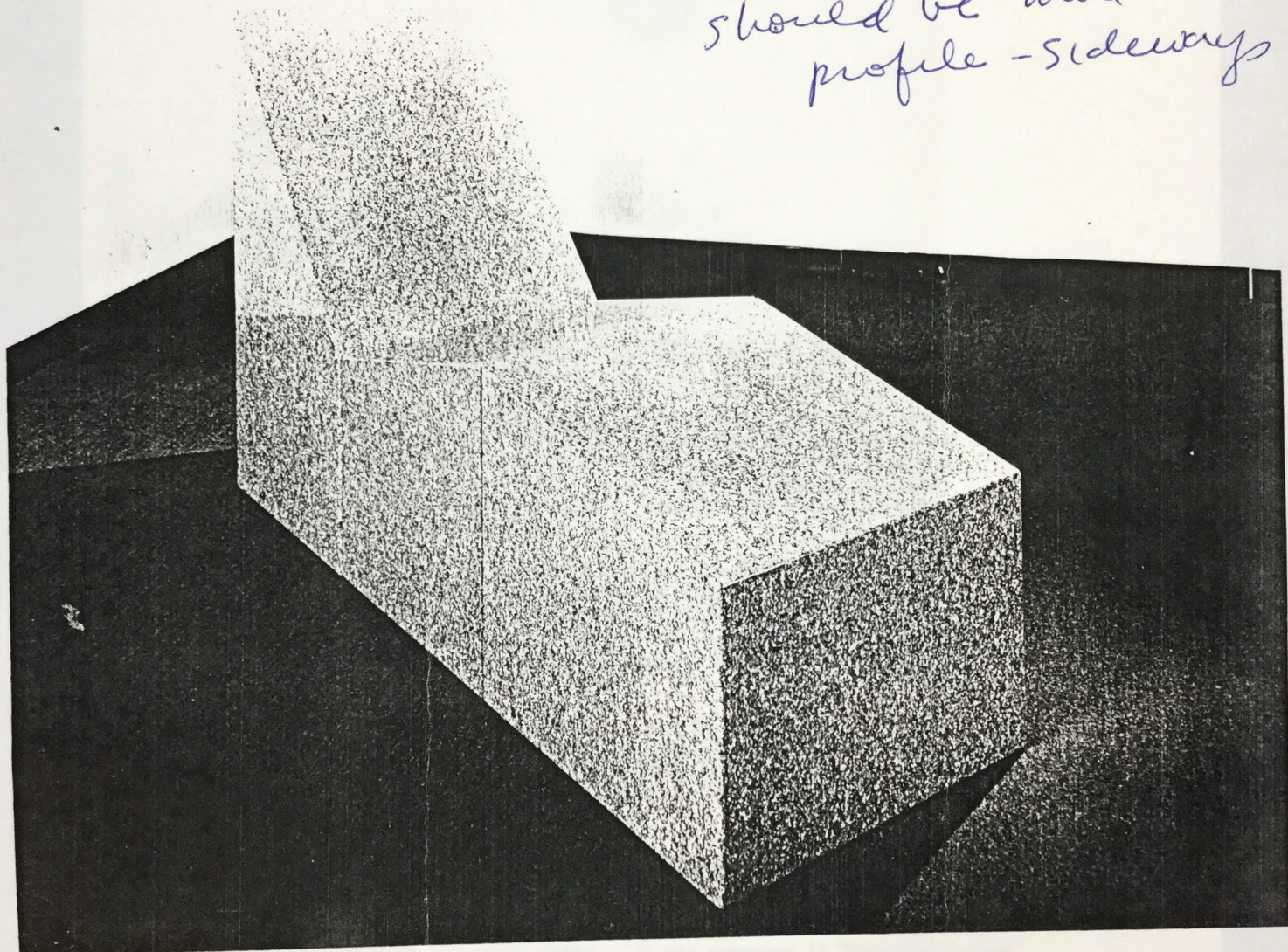
TW:tw
enclosure

cc: B. Richardson
N. Felshin

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*should be more
profile - sideways.*



Thanks for checking into these things, Nina. As I told Scott, the list of studio pieces is really shaping up nicely.

Sincerely,

Trish

Trish Waters
Curatorial Associate

TW:tw
enclosures

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THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

May 19, 1986

Nina Felshin
27 West 96th Street
New York, NY 10025

Dear Nina:

I'm glad to know that Mexico was a real treat and that you are back to normal living once again.

Enclosed is a copy of two letters I just sent Scott today, so you will know what he will be concerned with over the next few days. If you can answer any of the questions I posed to him, please do not hesitate to let me know. Most of them are pretty straight forward, detailed issues and some, in fact, are simply reminders for him more than questions.

I have a few questions for you, too (of course). In regards to the Bronze Chair replica, I cannot remember if you said you had or would contact Oberlin to check on the inscription/stamp exact wording. I can easily give them a call and ask them to check out the wording for us but I did not want to do it if you already had called them.

*"1979 Replica/
for Donald
Droll"
inscribed in middle
below central
seat ornament*

*make sure
announcement to
owners & leave to
center? only
MPP*

If there is any way that you can clarify the assignment of pairs of Concrete Tables to their owners, I would be grateful. We are extremely vague as to how many pairs each owner actually owns. I assume the gallery's records will be helpful on this issue but if you have any leads, please do let me know.

Your granite list has proven to be invaluable! I question one of the names, though, simply because it seems to reflect French rather than Italian: Verde Fontain (3/10 of cat. no. 55, Cafe Table). Scott's original granite name was "Verde Fontana" which seems more in keeping with the other names. Do you remember if Jonathan Zanger commented on this one granite type in particular as being an exception to the (unwritten) rule?

*ask Zanger
?*

Thanks for checking into these things, Nina. As I told Scott, the list of studio pieces is really shaping up nicely.

Sincerely,

Trish

Trish Waters
Curatorial Associate

TW:tw
enclosures

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	Burton	IV.23

THE
BALTIMORE
MUSEUM
OF ART

NF copy

May 19, 1986

Scott Burton
86 Thompson Street
New York, New York 10012

Dear Scott:

The Baltimore Museum of Art will host a major exhibition of the work of SCOTT BURTON from December 7, 1986-January 31, 1987. The exhibition, a comprehensive survey of Burton's studio work from 1973 to the present, will include approximately thirty-five of Burton's sculptures representing his innovative conception of "functional" art (tables, chairs, settees) in various mediums.

In conjunction with the exhibition, the Museum will publish a catalogue in which all works in the exhibition will be illustrated, along with careful documentation of both Burton's studio and commissioned work. The catalogue's essay, which I am presently preparing, will include discussion of the integral relationship between Burton's studio concepts and those specifically designed for a more public context in which certain sociological implications are forcefully presented.

The exhibition will be on view in Baltimore only; it is not scheduled to circulate, in large part because of the daunting logistical requirements of travel for many of these weighty and fragile stone mediums. Accordingly, the loan period will be limited to approximately twelve weeks, from time of collection to time of return. Needless to say, all costs of the loans will be borne by The Baltimore Museum of Art. Handling will be carried out by firms experienced in transport and installation of Burton's work. Loans will be fully insured, at owner's stated valuation, through the Museum's fine arts insurance coverage with Huntington T. Block.

Although Burton's work has been widely exhibited in various group contexts in American and European museums, as well as in solo exhibitions limited to a few works, this will be the first Burton exhibition in which the full spectrum of his work has been presented. The exhibition has been made possible through support from the National Endowment for the Arts, The Pearlstone Foundation of Baltimore, and The Equitable.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

Scott Burton
page 2
May 19, 1986

We would very much like to include in the exhibition your Table II, Lawn Chair (pine), Aluminum Chair, Lounge Chair (both in progress), and Sling Chair, and in anticipation of your cooperation, we are enclosing our formal Loan Agreement documents. I would be grateful if you could complete the form and return one copy to me at your earliest convenience. Our Registrar's Office will be in contact at a somewhat later date to make specific arrangements regarding transport. In the meantime, if you have any questions concerning the loan request, please do not hesitate to contact me (301/396-6309) or Trish Waters, Curatorial Associate (301/396-6034).

We believe this will be an exceptionally beautiful exhibition, and one which will prompt important consideration of Burton's contribution at a significant "mid-career" moment in his development. We are very much hoping that you will agree to participate as a lender.

With best personal regards,

Brenda Richardson
Assistant Director for Art (and)
Curator of Painting and Sculpture

BR:bms

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LOAN AGREEMENT

THE
BALTIMORE
MUSEUM
OF ART

LOAN AGREEMENT

EXHIBITION SCOTT BURTON

EXHIBITION DATES December 7, 1986-January 31, 1987

LENDER Scott Burton PHONE (Business) _____

ADDRESS 86 Thompson Street (Home) _____

New York, NY 10012

(Unless otherwise instructed below, work will be shipped from & returned to this address)

CREDIT Collection Scott Burton, New York
(Exact form of lender's name for catalogue, labels, publicity)

TITLE/DESCRIPTION of Work SEE ATTACHED LIST

ARTIST/Maker Scott Burton DATE of Work _____

Medium/materials & Support _____

DIMENSIONS (excluding frame, mat, or pedestal):

Height _____ Width _____ Depth _____ Diameter _____ inches

Height _____ Width _____ Depth _____ Diameter _____ cm./mm.

Prints: Plate, H _____ x W _____; Image, H _____ x W _____; Sheet, H _____ x W _____ mm.

INSURANCE (see Conditions on reverse): Value in U.S. dollars \$ _____

Do you wish The Baltimore Museum to insure? _____ Do you prefer to maintain your own insurance? _____ If so, estimated total premium cost: \$ _____

PHOTOGRAPHY & REPRODUCTION: The Baltimore Museum forbids public photography of works on loan. We would, however, appreciate your permission for the following non-commercial purposes: a) Reproduce the work in publications and publicity, including videotape _____

b) Slides, film and television for educational purposes _____

The lender hereby warrants that he is the owner or authorized possessor of the work herein, with authority to execute this Agreement, and that the work has not previously been subject to copyright, and if it has been copyrighted that no actions herein contemplated by The Baltimore Museum of Art will infringe the copyright.

SHIPPING: The Registrar's Office of The Baltimore Museum will contact you to arrange mutually satisfactory shipping conditions. Your loan will be needed at The Museum no later than November 15, 1986. Special instructions _____

Please note Conditions on the reverse, sign, and date, and return WHITE COPY to:
Registrar's Office, The Baltimore Museum of Art

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ADDENDUM TO LOAN AGREEMENT

The following items are requested for loan from Scott Burton for the exhibition, SCOTT BURTON, to be held at The Baltimore Museum of Art from December 7, 1986-January 31, 1987:

Table II

Lawn Chair (pine)

Aluminum Chair - ?

Lounge Chair (in progress)

Sling Chair

exh. copy of De Menil chair

for The Baltimore Museum of Art

Date

Lender or authorized representative

Date

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Burton	IV.23

THE
BALTIMORE
ART MUSEUM DRIVE BALTIMORE MARYLAND 21218
MUSEUM
OF ART

April 22, 1986

Nina Felshin
27 West 96th Street
New York, NY 10025

Dear Nina:

It was good to see you last week at Max's and I am glad that you did not miss any business by arriving after Brenda and I did that morning.

Enclosed in Brenda's draft of the checklist for the contents of Scott's Baltimore exhibition. I have sent copies of the checklist (and accompanying material) to Scott and Larry Shopmaker as well so everyone can read the draft simultaneously and know what details need to be worked out. I have marked with a yellow highlighter those bits of information I assume you and/or Scott can supply. I have often annotated the entries with questions that do not necessarily pertain to the format of the entries but do relate to the overall project.

As you can see, Brenda has come up with a format which clearly illustrates the difference between true editions (i.e., cat. no. 14, Steel Furniture) and versions (i.e., cat. no. 7, Lawn Chair).

The Chronology of Commissioned Work is a bit more problematic due to our inclusion of those works previously described as Studio Work but preferred by Scott as commissions. That list is a bit less refined than the list of Studio Work but, for our immediate purposes, we just want to be sure we have all the commissions correctly cited.

I hope this checklist is easy to work from and that you and Scott can fill in some of the holes for us. I am hoping Larry can supply the missing lenders' addresses, dimensions of sold works, etc. as I do not expect Scott to have such information readily available. But, if he does have data which I did not highlight for his direct attention, please do pass it along nonetheless!

I hope to catch up with you again soon. Please don't hesitate to call either me or Brenda (301-396-6034 or 396-6309) if you have any questions or any answers.

Sincerely,

Trish

Trish Waters
Assistant to Brenda Richardson

TW:tw
enclosure