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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE

\$200. for 3 wks.

1953	Oct. 26 - Nov. 23	MacMurray College Jacksonville, Ill.
1954	Jan. 4 - 25	Currier Gallery of Art Manchester, N.H.
	Feb. 8 - Mar. 1	University of Michigan Museum of Art Ann Arbor, Mich.
	Apr. 19 - May 9	Lamont Gallery Phillips Exeter Academy Exeter, N.H.
	Oct. 4 - 25	Mt. Holyoke College South Hadley, Mass.
1955	Jan. 1 - 22	Newcomb College Tulane University New Orleans, La.
	Feb. 9 - Mar. 2	Michigan State College E. Lansing, Mich.
	Apr. 14 - May 4	University of Connecticut Storrs, Conn.

Packed in 9 boxes weighing 2082 lbs.

Box #1:	284 lbs.	99 x 22 x 22"
#2:	103 "	58 x 28 x 14"
#3:	126 "	48 x 29 x 23"
#4:	137 "	53 x 23 x 29"
#5:	164 "	41 x 27 x 32"
#6:	345 "	80 x 61 x 14"
#7:	379 "	59 x 21 x 58"
#8:	306 "	55 x 20 x 51"
#9:	238 "	39 x 26 x 35"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE

1953 - 55

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 2

- 23 paintings
- 8 sculptures
- Title poster 33 x 16½)
- Introductory label 24½ x 36) Box #7
- 31 Title labels)

<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed size H x W</u>	<u>Box No.</u>
53.2604	Albert	ATTACK IN THE WIND, 1950. Metal alloy sculpture	23½" high	5
275.37	Baader	THE AUTHOR IN HIS HOME, c.1920. Collage	22 3/4 x 16 3/4 x ½	9
53.1083	Congdon	#7 ROME, 1951. Oil on wood	49 3/4 x 42 7/8 x 1 5/8	8
53.1088	Donati	MOONSCAPE, BLACK & TERRACOTTA, 1951. Oil & rayon plastic	74 7/8 x 54 3/4 x 2	6
53.1180	Dubuffet	HEAD WITH LILAC NOSE, 1951. Plastics & mixed media on composition board	33½ x 27 x 1 3/8	9
53.2748	Dyer	EXPLORATION, 1942-53. Collage, oil on wood	30 x 23 7/8 x 1	9
53.2736	Ernst	COLLAGE 9:57 P.M., E.S.T., 1952. Collage	40½ x 60½ x 1 5/8	6
53.1173	Ferber	SCULPTURE, 1949-52. Copper, brass & lead	75" high	
53.1149	Forsberg	TOWER IMAGE, 1953. Oil and gold leaf on wood	47¼ x 22 7/8 x 2 5/8	8
54.1131	Glasco	SUMMER. 1951. Oil and sand on canvas	32¼ x 24¼ x 2 7	
53.1171	Hardy	THE CAT. 1952. Iron	16" x 17"	3
53.2044	Hare	FIGURE AT THE WINDOW. Bronze	34½" high	2
53.2045	Hofmann	CIRIAL NEBULAE, 1951. Oil on canvas	52½ x 50½ x 1 3/4	7
53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns) Collage with roofing material	14 5/8 x 28 5/8 x 1¼	8
53.2046	Lassaw	SIRUS, 1951. Bronze	23" high	3

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURF

		C/E THE EMBELLISHED SURFACE	1953-1954		
53.1127	Lipton	INTRODUCTION		h 76"	4
				destal	
53.1098	Lewitin			$\frac{1}{2}$ x $1\frac{1}{2}$	9
53.1081	Margo			$\frac{3}{4}$ x	8
			1 $\frac{1}{8}$		
53.2485	Margo	CONSTRUCTION #3. 1951. Construction in soldered lead and copper wire		49 $\frac{1}{2}$ " high	2
158.42	Masson	STREET SINGER. 1941. Collage		32 $\frac{5}{8}$ x 26 $\frac{1}{4}$	9
				x $\frac{3}{4}$	
53.2043	Motherwell	IN GREY WITH PARASOL, 1947. Collage		56 $\frac{1}{2}$ x 44 $\frac{1}{2}$ x 2 $\frac{1}{4}$	6
53.1084	Ossorio	THE ACCUSATION. 1951. Oil on canvas		30 x 40 $\frac{3}{4}$ x 1 $\frac{1}{4}$	8
186.53	Pollock	FULL FATHOM FIVE, 1947. Oil on canvas		52 $\frac{1}{2}$ x 31 $\frac{1}{4}$ x 1 $\frac{3}{4}$	7
53.1085	Poussette-Dart	#4. 1952. Oil on canvas		53 $\frac{5}{8}$ x 44 $\frac{1}{2}$ x 1 $\frac{1}{4}$	7
53.1086	Reynal	OBSIDIAN DOCTORS, 1951. Marble, obsidian sulphur in magnesite		48 x 43 $\frac{1}{4}$ x $\frac{3}{4}$	8
12.49	Rose	TOWER AND TANK, 1947. Oil on canvas		22 x 20 x 2 $\frac{1}{2}$	9
53.2772	Rozsak	REFUGE. Welded metal		24" high	5
53.1082	Ryan	#12. 1951. Collage		23 $\frac{7}{8}$ x 18 $\frac{5}{8}$	9
				x $\frac{5}{8}$	
97.26	Schwitters	POTS DAMER. 1922. Collage		22 $\frac{3}{4}$ x 16 $\frac{3}{4}$	9
				x $\frac{1}{2}$	
53.2755	Vicente	COLLAGE #6, 1952. Torn & cut paper		33 $\frac{1}{8}$ x 25 $\frac{1}{8}$	9
				x 1	
53.1087	Yaktai	CURTAIN AND STILL-LIFE, 1952. Oil on canvas		52 x 38 x 1 $\frac{3}{4}$	7

RE SALES:

The following pieces are available for sale. If anyone is interested in making a purchase please contact The Museum of Modern Art, New York

53.2604	Albert	\$450.	53.2046	Lassaw	\$750.
53.1083	Congdon	2000.	53.1098	Lewitin	400.
53.1088	Donati	1000.	53.1127	Lipton	700.
53.2748	Dyer	300.	53.2485	Margo	400.
53.2736	Ernst	500.	53.1081	Margo	450.
53.1173	Ferber	2000.	53.2043	Motherwell	1000.
53.1149	Frosberg	350.	53.1084	Ossorio	350.
54.1131	Glasco	450.	53.1085	Poussette-Dart	850.
53.1171	Hardy	150.	53.1086	Reynal	700.
53.2044	Hare	600.	53.1082	Ryan	125.
53.2045	Hofmann	1800.	53.1087	Yaktai	600.

8/6/54

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

- 2 -

THE EMBELLISHED SURFACE, Check list, continued

53.1127	Lipton	MEPHISTO, 1951. Construction in bronze & steel	29" high 76" with pedestal	4
53.1098	Lewitin	THEN SILENCE FELL, 1941. Collage	22 x 31 $\frac{1}{2}$ x 1 $\frac{1}{2}$	9
53.1081	Margo	EXTRAPOLATION #2. 1952. Oil on masonite	49 x 30 $\frac{3}{4}$ x 1 $\frac{1}{8}$	8
53.2485	Margo	CONSTRUCTION #3. 1951. Construction in soldered lead and copper wire	49 $\frac{1}{2}$ " high	2
158.42	Masson	STREET SINGER. 1941. Collage	32 $\frac{5}{8}$ x 26 $\frac{1}{4}$ x $\frac{3}{4}$	9
53.2043	Motherwell	IN GREY WITH PARASOL, 1947. Collage	56 $\frac{1}{2}$ x 44 $\frac{1}{4}$ x 2 $\frac{1}{4}$	6
53.1084	Ossorio	THE ACCUSATION. 1951. Oil on canvas	30 x 40 $\frac{3}{4}$ x 1 $\frac{1}{4}$	8
186.53	Pollock	FULL FATHOM FIVE, 1947. Oil on canvas	52 $\frac{1}{2}$ x 31 $\frac{1}{4}$ x 1 $\frac{3}{4}$	7
53.1085	Poussette-Dart	#4. 1952. Oil on canvas	53 $\frac{5}{8}$ x 44 $\frac{1}{2}$ x 1 $\frac{1}{4}$	7
53.1086	Reynal	OBSIDIAN DOCTORS, 1951. Marble, obsidian sulphur in magnesite	48 x 43 $\frac{1}{4}$ x $\frac{3}{4}$	8
12.49	Rose	TOWER AND TANK, 1947. Oil on canvas	22 x 20 x 2 $\frac{1}{2}$	9
53.2772	Rozsak	REFUGE. Welded metal	24" high	5
53.1082	Ryan	#12. 1951. Collage	23 $\frac{7}{8}$ x 18 $\frac{5}{8}$ x $\frac{5}{8}$	9
97.26	Schwitters	POTS DAMER. 1922. Collage	22 $\frac{3}{4}$ x 16 $\frac{3}{4}$ x $\frac{1}{2}$	9
53.2755	Vicente	COLLAGE #6, 1952. Torn & cut paper	33 $\frac{1}{8}$ x 25 $\frac{1}{8}$ x 1	9
53.1087	Yaktai	CURTAIN AND STILL-LIFE, 1952. Oil on canvas	52 x 38 x 1 $\frac{3}{4}$	7

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53.2748	Dyer	300.	53.2485	Margo	400.
53.2736	Ernst	500.	53.1081	Margo	450.
53.1173	Ferber	2000.	53.2043	Motherwell	1000.
53.1149	Frosberg	350.	53.1084	Ossorio	350.
54.1131	Glasco	450.	53.1085	Poussette-Dart	850.
53.1171	Hardy	150.	53.1086	Reynal	700.
53.2044	Hare	600.	53.1082	Ryan	125.
53.2045	Hofmann	1800.	53.1087	Yaktai	600.

8/6/54

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE

1953 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK & INSTALLATION LIST:

Pages 1 - 2

- 23 paintings
- 8 sculptures
- Title poster 33" x 16 $\frac{1}{2}$ ")
- Introductory label 24 $\frac{1}{2}$ " x 36") Box #7
- 31 Title labels)

✓ = Photo available

<u>No.</u>	<u>Museum Number</u>	<u>Artist</u>	<u>Title, date, medium</u>	<u>Framed size H.xW.</u>	<u>Box No.</u>
300.	53.2604	Albert	ATTACK IN THE WIND, 1950. Modalloy sculpture <i>Grace Borgevicht Gallery</i>	23 $\frac{1}{2}$ " high	5
	275.37	Baader	THE AUTHOR IN HIS HOME, c. 1920. Collage	22 3/4 x 16 3/4 x 2	9
1320.	53.1083	Congdon <i>512.065</i>	✓ #7 ROME, 1951. Oil on wood <i>Betty Parsons Gallery</i>	49 3/4 x 42 7/8 x 1 5/8	8
1000.	53.1088	Donati	✓ MOONSCAPE, BLACK & TERRACOTTA, 1951. Oil & rayon plastic <i>h.v. Enrico Donati</i>	74 7/8 x 54 3/4 x 2	6
1000.	53.1180	Dubuffet	✓ HEAD WITH LILAC NOSE, 1951. Plastics & mixed media on composition board <i>h.v. & h.v. Ralph F. Colin</i>	33 1/2 x 27 x 1 3/8	9
250.	53.2748	Dyer	EXPLORATION, 1942 - 53. Collage, oil on wood <i>Charles Dyer</i>	30 x 23 7/8 x 1	9
350.	53.2736	Ernst	COLLAGE 9:57 P.M., E.S.T., 1952. Collage <i>Jimmy Ernst</i>	40 1/2 x 60 1/2 x 1 5/8	6
2000.	53.1173	Ferber	✓ SCULPTURE, 1949 - 52. Copper, brass & lead <i>Betty Parsons Gallery</i>	75" high	1
200.	53.1149	Forsberg <i>Knudsen 508</i>	TOWER IMAGE, 1953. Oil and gold leaf on wood <i>h.v. h.v. Gallery</i>	47 1/2 x 22 7/8 x 2 5/8	8
400.	53.1126	Glasco <i>512.062</i>	✓ HEAD, 1951. Oil and pebbles on canvas <i>Catherine Viviano Gallery</i>	51 3/8 x 32 3/8 x 1 1/4	7
100.	53.1171	Hardy	THE CAT, 1952. Iron <i>Kraushaar Gallery</i>	16" x 17"	3
400.	53.2044	Hare	FIGURE AT THE WINDOW. Bronze <i>Kootz Gallery</i>	34 1/4" high	2
1200.	53.2045	Hofmann	SPIRAL NEBULAE, 1951. Oil on canvas <i>Kootz Gallery</i>	52 1/2 x 50 1/2 x 1 3/4	7
350.	53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns) Collage with roofing material <i>h.v. Dorothy Atchewo</i>	14 5/8 x 28 5/8 x 1 1/4	8
500.	53.2046	Lassaw	SIRIUS, 1951. Bronze <i>Kootz Gallery</i>	23" high	3
650.	53.1127	Lipton <i>Poster 10-703</i>	✓ MEPHISTO, 1951. Construction in bronze & steel <i>Betty Parsons Gallery</i>	29" high 76" with pedestal	4

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE
Checklist

- 275.37 Baader: The Author in his Home. ca. 1920. Collage. MOMA Purchase Fund.
- 53.1083 Congdon: #7 Rome. 1951. Oil on wood. Lent by Betty Parsons Gallery.
- 53.1088 Donati: Mooncape, Black and Terracotta. 1951. Oil and rayon plastic. Lent by Enrico Donati.
- 53.1180 Dubuffet: Head with Lilac Nose. 1951. Oil, plastics and mixed media on composition board. Mr. and Mrs. Ralph Colin.
- 53.1173 Ferber: Sculpture. 1949-52. Copper, brass and lead. Lent by Betty Parson's Gallery.
- 53.1149 Forsberg: Tower Image. 1953. Oil and gold leaf on wood. Lent by the New Gallery.
- 53.1126 Glasco: Head. 1951. Oil. Lent by the Catherine Viviano Gallery.
- 53.1171 Hardy: The Cat. 1952. Iron. Lent by the Kraushaar Galleries.
- 53.2044 Hare: Figure at the Window. Bronze. Lent by the Kootz Gallery.
- 53.2045 Häfmann: Spiral Nebulae. 1951. Oil. " " " " "
- 53.2771 Kleinbush: New England #3 (Four Barns). Collage with roofing material. Lent by Dorothy Andrews.
- ~~Klee: To be selected.~~
- 53.2046 Lassaw: Sirius. 1951. Bronze. Lent by the Kootz Gallery.
- 53.1098 Lewitin: The Silence Fell. 1941. Collage. " "
- 53.1081 Margo: Extrapolation #2. 1952. Oil. Lent by the Betty Parsons Gallery.
- 53.2485 Margo: Construction #3. 1951. Sculpture. Construction in soldered lead and copper wire. Lent by Betty Parsons Gallery.
- 158.427 Masson: Street Singer. 1941. Collage. MOMA. Mrs. Simon Guggenheim Fund.
- 53.1127 Lipton: Mephisto. 1951. Construction in bronze and steel. Lent by B. Parsons Gall.
- 53.2043 Motherwell: In Grey with Parasol. 1947. Collage. Lent by Betty Parsons Gallery.
- 53.1084 Ossorio: The Accusation. 1951. Oil. Lent by Betty Parsons Gallery.
- 186.52 Pollock: Full Fathom Five. 1947. Oil. MOMA. Gift of Peggy Guggenheim.
- 53.1085 Poussette Dart: #4. 1952. Oil. Lent by Betty Parsons Gallery.
- 53.1086 Reynal: Obsidian Doctors. 1951. Marble, obsidian sulphur in magnesite. Lent by the Stable Gallery.
- 12.49 Rose: Tower and Tank. 1947. Oil. MOMA Purchase Fund.
- Roszak: Golden Bough. Welded metal. loaned by The Pierre Matisse Co.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE
Checklist p.2

FROM THE LIST:

Pages 1 - 2

- 53.1082 Ryan: #12. 1951. Collage. Lent by Betty Parsons Gallery.
97.26 Schwitters: Potsdamer. 1922. Collage. MOMA Purchase Fund.
53.1087 Yaktai: Curtain and Stilllife. 1952. Oil. Lent by the Grace Borgenicht Gal.

- 53.2755 Esteban Vicente Collage Lent by Mr. V. center
53.2748 Carlus Dyer Exploration 1942-1953 Collage, oil on wood
Lent by Carlus Dyer
53.2736 Jimmy Ernst Collage 1952 Collage
Lent by Jimmy Ernst
53.2604 Calvin Albert Attack in The Wind 1950 Modallory scul.

G. Borgenicht 6

53.2755	Esteban Vicente	Collage	Lent by Mr. V. center
53.2748	Carlus Dyer	Exploration	1942-1953 Collage, oil on wood Lent by Carlus Dyer
53.2736	Jimmy Ernst	Collage	1952 Collage Lent by Jimmy Ernst
53.2604	Calvin Albert	Attack in The Wind	1950 Modallory scul.
53.2755	Esteban Vicente	Collage	Lent by Mr. V. center
53.2748	Carlus Dyer	Exploration	1942-1953 Collage, oil on wood Lent by Carlus Dyer
53.2736	Jimmy Ernst	Collage	1952 Collage Lent by Jimmy Ernst
53.2604	Calvin Albert	Attack in The Wind	1950 Modallory scul.
53.2755	Esteban Vicente	Collage	Lent by Mr. V. center
53.2748	Carlus Dyer	Exploration	1942-1953 Collage, oil on wood Lent by Carlus Dyer
53.2736	Jimmy Ernst	Collage	1952 Collage Lent by Jimmy Ernst
53.2604	Calvin Albert	Attack in The Wind	1950 Modallory scul.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED

An exhibition of

C/E THE EMBELLISHED SURFACE 1953-1954

CHECK AND INSTA

CHECK LIST

- 23 paint
- 8 sculpt
- Title pc
- Introduc
- 31 Title labels

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<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed size H x W</u>	<u>Box No.</u>
53.2604	Albert	ATTACK IN THE WIND, 1950. Metal alloy sculpture	23 1/2" high	5
275.37	Baader	THE AUTHOR IN HIS HOME, c.1920. Collage	22 3/4 x 16 3/4 x 1 1/2	9
53.1083	Congdon	✓ #7 ROME, 1951. Oil on wood	49 3/4 x 42 7/8 x 1 5/8	8
53.1088	Donati	✓ MOONSCAPE, BLACK & TERRACOTTA, 1951. Oil & rayon plastic	74 7/8 x 54 3/4 x 2	6
53.1180	Dubuffet	✓ HEAD WITH LILAC NOSE, 1951. Plastics & mixed media on composition board	33 1/2 x 27 x 1 3/8	9
53.2748	Dyer	EXPLORATION, 1942-53. Collage, oil on wood	30 x 23 7/8 x 1	9
53.2736	Ernst	COLLAGE 9:57 P.M., E.S.T., 1952. Collage	40 1/4 x 60 1/2 x 1 5/8	6
53.1173	Ferber	✓ SCULPTURE, 1949-52. Copper, brass & lead	75" high	1
53.1149	Forsberg	✓ TOWER IMAGE, 1953. Oil and gold leaf on wood	47 1/4 x 22 7/8 x 2 5/8	8
54.1131	Glasco	SUMMER. 1951. Oil and sand on canvas	32 1/4 x 24 1/4 x 2 7	
53.1171	Hardy	THE CAT. 1952. Iron	16" x 17"	3
53.2044	Hare	FIGURE AT THE WINDOW. Bronze	34 1/2" high	2
53.2045	Hofmann	SPIRAL NEBULAE, 1951. Oil on canvas	52 1/2 x 50 1/2 x 1 3/4	7
53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns) Collage with roofing material	14 5/8 x 28 5/8 x 1 1/4	8
53.2046	Lassaw	SIRUS, 1951. Bronze	23" high	3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE

An exhibition circulated b

Circulating Exhibition
THE EMBELLISHED SURFACE

53 - 55

New York

CHECK AND INSTALLATION LIST

2

- 23 paintings
- 8 sculptures
- Title poster 33
- Introductory label 24
- 31 Title labels

Permanent Work Sheet

available

Museum Number	Artist	Title, Date, Medium	Framed size H x W	Box No.
53.2604	Albert	ATTACK IN THE WIND, 1950. Metal alloy sculpture	23 1/2" high	5
275.37	Baader	THE AUTHOR IN HIS HOME, c.1920. Collage	22 3/4 x 16 3/4 x 1 1/2	9
53.1083	Congdon	✓ #7 ROME, 1951. Oil on wood	49 3/4 x 42 7/8 x 1 5/8	8
53.1088	Donati	✓ MOONSCAPE, BLACK & TERRACOTTA, 1951. Oil & rayon plastic	74 7/8 x 54 3/4 x 2	6
53.1180	Dubuffet	✓ HEAD WITH LILAC NOSE, 1951. Plastics & mixed media on composition board	33 1/2 x 27 x 1 3/8	9
53.2748	Dyer	EXPLORATION, 1942-53. Collage, oil on wood	30 x 23 7/8 x 1	9
53.2736	Ernst	COLLAGE 9:57 P.M., E.S.T., 1952. Collage	40 1/4 x 60 1/2 x 1 5/8	6
53.1173	Ferber	✓ SCULPTURE, 1949-52. Copper, brass & lead	75" high	1
53.1149	Forsberg	✓ TOWER IMAGE, 1953. Oil and gold leaf on wood	47 1/4 x 22 7/8 x 2 5/8	8
54.1131	Glasco	SUMMER. 1951. Oil and sand on canvas	32 1/4 x 24 1/4 x 2 7	
53.1171	Hardy	THE CAT. 1952. Iron	16" x 17"	3
53.2044	Hare	FIGURE AT THE WINDOW. Bronze	34 1/2" high	2
53.2045	Hofmann	SPIRAL NEBULAE, 1951. Oil on canvas	52 1/2 x 50 1/2 x 1 3/4	7
53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns) Collage with roofing material	14 5/8 x 28 5/8 x 1 1/4	8
53.2046	Lassaw	SIRUS, 1951. Bronze	23" high	3

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

1953 - 55

An exhibition circulated by The Museum of Modern Art, New York, New York

CHECK AND INSTALLATION LIST:

Pages 1 - 2

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V. photo available

<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Framed size H x W</u>	<u>Box No.</u>
53.2604	Albert	ATTACK IN THE WIND, 1950. Metal alloy sculpture	23 $\frac{1}{2}$ " high	5
275.37	Baader	THE AUTHOR IN HIS HOME, c.1920. Collage	22 $\frac{3}{4}$ x 16 $\frac{3}{4}$ x $\frac{1}{2}$	9
53.1083	Congdon	✓ #7 ROME, 1951. Oil on wood	49 $\frac{3}{4}$ x 42 $\frac{7}{8}$ x 1 $\frac{5}{8}$	8
53.1088	Donati	✓ MOONSCAPE, BLACK & TERRACOTTA, 1951. Oil & rayon plastic	74 $\frac{7}{8}$ x 54 $\frac{3}{4}$ x 2	6
53.1180	Dubuffet	✓ HEAD WITH LILAC NOSE, 1951. Plastics & mixed media on composition board	33 $\frac{1}{2}$ x 27 x 1 $\frac{3}{8}$	9
53.2748	Dyer	EXPLORATION, 1942-53. Collage, oil on wood	30 x 23 $\frac{7}{8}$ x 1	9
53.2736	Ernst	COLLAGE 9:57 P.M., E.S.T., 1952. Collage	40 $\frac{1}{4}$ x 60 $\frac{1}{2}$ x 1 $\frac{5}{8}$	6
53.1173	Ferber	✓ SCULPTURE, 1949-52. Copper, brass & lead	75" high	1
53.1149	Forsberg	✓ TOWER IMAGE, 1953. Oil and gold leaf on wood	47 $\frac{1}{4}$ x 22 $\frac{7}{8}$ x 2 $\frac{5}{8}$	8
54.1131	Glasco	SUMMER. 1951. Oil and sand on canvas	32 $\frac{1}{4}$ x 24 $\frac{1}{4}$ x 2 $\frac{7}{8}$	
53.1171	Hardy	THE CAT. 1952. Iron	16" x 17"	3
53.2044	Hare	FIGURE AT THE WINDOW. Bronze	34 $\frac{1}{4}$ " high	2
53.2045	Hofmann	SPIRAL NEBULAE, 1951. Oil on canvas	52 $\frac{1}{2}$ x 50 $\frac{1}{2}$ x 1 $\frac{3}{4}$	7
53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns) Collage with roofing material	14 $\frac{5}{8}$ x 28 $\frac{5}{8}$ x 1 $\frac{1}{4}$	8
53.2046	Lassaw	SIRUS, 1951. Bronze	23" high	3

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

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THE ENBELLISHED SURFACE, Check list, continued

53.1127	Lipton	✓ NEPHISTO, 1951. Construction in bronze & steel	29" high 76" with pedestal	4
53.1098	Lewitin	THEN SILENCE FELL, 1941. Collage	22 x 31½ x 1½	9
53.1081	Margo	EXTRAPOLATION #2. 1952. Oil on masonite	49 x 30 3/4 x 1 1/8	8
53.2485	Margo	CONSTRUCTION #3. 1951. Construction in soldered lead and copper wire	49½" high	2
158.42	Masson	STREET SINGER. 1941. Collage	32 5/8 x 26½ x 3/4	9
53.2043	Motherwell	IN GREY WITH PARASOL, 1947. Collage	56½ x 44½ x 2½	6
53.1084	Ossorio	THE ACCUSATION. 1951. Oil on canvas	30 x 40 3/4 x 1½	8
186.53	Pollock	✓ FULL FATHOM FIVE, 1947. Oil on canvas	52½ x 31½ x 1 3/4	7
53.1085	Poussette-Dart	#4. 1952. Oil on canvas	53 5/8 x 44½ x 1½	7
53.1086	Reynal	OBSIDIAN DOCTORS, 1951. Marble, obsidian sulphur in magnesite	48 x 43½ x 3/4	8
12.49	Rose	✓ TOWER AND TANK, 1947. Oil on canvas	22 x 20 x 2½	9
53.2772	Roszak	REFUGE. Welded metal	24" high	5
53.1082	Ryan	#12. 1951. Collage	23 7/8 x 18 5/8 x 5/8	9
97.26	Schwitters	POTSDAMER. 1922. Collage	22 3/4 x 16 3/4 x ½	9
53.2755	Vicente	COLLAGE #6, 1952. Torn & cut paper	33 1/8 x 25 1/8 x 1	9
53.1087	Yaktai	✓ CURTAIN AND STILL-LIFE, 1952. Oil on canvas	52 x 38 x 1 3/4	7

RE SALES:

The following pieces are available for sale. If anyone is interested in making a purchase please contact The Museum of Modern Art, New York

53.2604	Albert	\$450.	53.2046	Lassaw	\$750.
53.1083	Congdon	2000.	53.1098	Lewitin	400.
53.1088	Donati	1000.	53.1127	Lipton	700.
53.2748	Dyer	300.	53.2485	Margo	400.
53.2736	Ernst	500.	53.1081	Margo	450.
53.1173	Ferber	2000.	53.2043	Motherwell	1000.
53.1149	Frosberg	350.	53.1084	Ossorio	350.
54.1131	Glasco	450.	53.1085	Poussette-Dart	850.
53.1171	Hardy	150.	53.1086	Reynal	700.
53.2044	Hare	600.	53.1082	Ryan	125.
53.2045	Hofmann	1800.	53.1087	Yaktai	600.

8/6/54

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

- 2 -

THE EMBELLISHED SURFACE - Check & Installation List, continued

<i>Sup.</i>					
#500.	53.1098	Lewitin	THEN SILENCE FELL, 1941. Collage <i>Mr. Landes Lewitin</i>	22x31 $\frac{1}{2}$ x1 $\frac{1}{2}$	9
300.	53.1081	Margo	EXTRAPOLATION #2, 1952. Oil on masonite <i>Betty Parsons Gallery</i>	49x30 3/4x 1 1/8	8
350.	53.2485	Margo	CONSTRUCTION #3, 1951. Construction in soldered lead and copper wire <i>Boris Margo</i>	49 $\frac{1}{2}$ " high	2
	158.42	Masson	STREET SINGER, 1941. Collage	32 5/8x26 $\frac{1}{4}$ x 3/4	9
1000.	53.2043	Motherwell	IN GREY WITH PARASOL, 1947. Collage <i>Rocky Gallery</i>	56 $\frac{1}{2}$ x44 $\frac{1}{4}$ x2 $\frac{1}{4}$	6
125.	53.1084	Ossorio	THE ACCUSATION, 1951. Oil on canvas <i>Betty Parsons Gallery</i>	30x40 3/4x1 $\frac{1}{4}$	8
	186.53	Pollock	FULL FATHOM FIVE, 1947. Oil on canvas	52 $\frac{1}{2}$ x31 $\frac{1}{4}$ x1 3/4	7
600.	53.1085	Poussette-Dart	#4, 1952. Oil on canvas <i>Betty Parsons Gallery</i>	53 5/8x44 $\frac{1}{2}$ x1 $\frac{1}{4}$	7
700.	53.1086	Reynal	OBSDIAN DOCTORS, 1951. Marble, obsidian sulphur in magnesite <i>The Stable Gallery</i>	48x43 $\frac{3}{4}$ x3/4	8
	12.49	Rose	TOWER AND TANK, 1947. Oil on canvas	22x20x2 $\frac{1}{2}$	9
	53.2772	Roszak	REFUGE. Welded metal <i>Pierre Inatene Gallery</i>	24" high	5
85.	53.1082	Ryan	#12, 1951. Collage <i>Betty Parsons Gallery</i>	23 7/8x18 5/8 x5/8	9
	97.26	Schwitters	POTSDAMER, 1922. Collage	22 3/4x16 3/4 x $\frac{1}{2}$	9
332.	53.2755	Vicente	COLLAGE #6, 1952. Torn & cut paper <i>Esteban Vicente</i>	33 1/8x25 1/8 x1	9
600.	53.1087	Yaktai <i>512.063</i>	CURTAIN AND STILL-LIFE, 1952. Oil on canvas <i>Borgenicht Gallery</i>	52x38x1 3/4	7

RE SALES:

The following pieces are available for sale. If anyone is interested in making a purchase please contact The Museum of Modern Art, New York.

53.2604	Albert	\$450.	53.2046	Lassaw	\$750.
53.1083	Congdon	2000.	53.1098	Lewitin	400.
53.1088	Donati	1000.	53.1127	Lipton	700.
53.2748	Dyer	300.	53.2485	Margo	400.
53.2736	Ernst	500.	53.1081	Margo	450.
53.1173	Ferber	2000.	53.2043	Motherwell	1000.
53.1149	Forsberg	350.	53.1084	Ossorio	350.
53.1126	Glasco	600.	53.1085	Poussette-Dart	\$850.
53.1171	Hardy	150.	53.1086	Reynal	700.
53.2044	Hare	600.	53.1082	Ryan	125.
53.2045	Hofmann	1800.	53.1087	Yaktai	600.

10/21/53

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

C/E THE EMBELLISHED SURFACE 1953-1954

PRESS RELEASE

53.1096 Landes L

53.1099 "

53.1081 Margo: Expectation II. 1952. Oil on canvas.

53.1082 Ryan: #12. 1951. Collage.

53.1083 Congdon: #7. 1951. Oil on wood.

53.1084 Ossorio: The Accusation. 1951. Oil on canvas.

53.1085 Pousette Dart: #4. 1952. Oil on canvas.

53.1086 Jeanne Reynal: Obsidian Doctors. 1951. Marble, obsidian, sulphur in magnesite.

Joseph Glasco: Head. 1951. Oil on canvas.

Seymour Lipton: Mephisto. 1951. Construction in bronze and steel.

53.1041 Wells: The Return. 1948. Watercolor.

53.1042 I. Rice Pereira: Light Break. 1952. Oil on canvas.

53.1088 Enrico Donati: Moonscape, Black and Terracotta. 1952. Oil on canvas.

53.1087 Yekta: Curtain and Still Life. 1952. Oil on canvas.

~~Allright, Womans~~

Uccason: Street finger

Pollock: Full Figure Five

Rose: Tower + Tower

Schurikler: Poloclamer

Dukeiffel: Colin

Hare: ✓

Rossak:

Eller: 2 sculpture. here

? Hare: ✓

Hemery

Secarini (Palladio)

Hoffman

Chas. Brandergh
The Decoration

Tom Hardy:

The Car

Heinrich

Ferber

To sharp

Hoffman

Secarini

Hollerwell

Hare

Hare

Hare sculpture

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II.1.54.2.1

CHECK LIST

THE EMBELLISHED SURFACE

- 53.1098 Landes Lewitin: Then Silence Fell. 1941. Collage
 53.1099 " " : Afternoon. 1941. Collage.
 53.1081 Margo: Expectation II. 1952. Oil on canvas.
 53.1082 Ryan: #12. 1951. Collage.
 53.1083 Congdon: #7. 1951. Oil on wood.
 53.1084 Ossorio: The Accusation. 1951. Oil on canvas.
 53.1085 Pousette Dart: #4. 1952. Oil on canvas.
 53.1086 Jeanne Reynal: Obsidian Doctors. 1951. Marble, obsidian, sulphur in magnesite.
 Joseph Glasco: Head. 1951. Oil on canvas.
 Seymour Lipton: Mephisto. 1951. Construction in bronze and steel.
 53.1041 Wells: The Return. 1948. Watercolor.
 53.1042 I. Rice Pereira: Light Break. 1952. Oil on canvas.
 53.1088 Enrico Donati: Moonscape, Black and Terracotta. 1952. Oil on canvas.
 53.1087 Yekta: Curtain and Still Life. 1952. Oil on canvas.

~~Albright, Wasson~~
 Wasson: Free Finger
 Pollock: Full Figure Five
 Rose: Tower + Tower
 Scherrie: Pollock
 Diller: Calin
 Hare: ✓
 Rodin: ✓
 Allier: ✓ 2 sculpture here
 ? Wasson
 Hare: ✓
 ? Wasson (Pavillon)
 ? Hoffman

Chas. Brander
The Decoration
 Tom Hardy:
The Earth
 Klein: ✓
 Ferber:
 "To slush"
 Hoffman:
 Wasson:
 Hollenwell:
 Hare:
 Karp sculpture

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CHECK LIST

THE EMBELLISHED SURFACE

- 53.1088 Landes Lewitin: Then Silence Fell. 1941. Collage
- 53.1099 " " : Afternoon. 1941. Collage.
- 53.1081 Margo: Expectation II. 1952. Oil on canvas.
- 53.1082 Ryan: #12. 1951. Collage. *on #48, 22.5" from Berlin*
- 53.1083 Congdon: #7. 1951. Oil on wood.
- 53.1084 Ossorio: The Accusation. 1951. Oil on canvas.
- 53.1085 Pousette Dart: #4. 1952. Oil on canvas. *#11, on presence from Berlin*
- 53.1086 Jeanne Reynal: Obsidian Doctors. 1951. Marble, obsidian, sulphur in magnesite.
- Joseph Glasco: Head. 1951. Oil on canvas.
- Seymour Lipton: Mephisto. 1951. Construction in bronze and steel.
- 53.1041 Wells: The Return. 1948. Watercolor.
- 53.1042 I. Rice Pereira: Light Break. 1952. Oil on canvas.
- ✓ 53.1088 Enrico Donati: Moonscape, Black and Terracotta. 1952. Oil on canvas.
- 53.1087 Yektai: Curtain and Still Life. 1952. Oil on canvas.
- 22.5" 48" Abstract: German, oil*
- 8 39 Idee: Letter Ghost*
- 158.42 German: Great finger clay not Fische, 1 pencil & 2*
- 186.52 Pollock: Full Tilted Five* *fragile*
- 12.49 Rose: Tower & Tank*
- 27.26 Jackson Pollock*
- Winkler;*
- Weatherwell*
- Hoffmann*
- Extremely good Duffel particularly*
- since I am returning several requests*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE

Checklist

Embellished Surface Checklist continued

- 53.37 Baader: The Author in his Room, Collage, 1947. Oil on wood. Last by Betty Parsons Gallery.
- 53.1093 Cong ✓ Boris Margo: Sculpture wood. Last by Betty Parsons Gallery.
- 53.1098 Cong William Kienbush: Collage wood. 1951. Oil. Last by Betty Parsons Gallery.
- 53.1184 978.37 Baader: The Author in his Home, Collage wood. 1947. Oil on wood. Last by Betty Parsons Gallery.
- 53.1177 241.31 Ernst: The Horse, He's Sick, Collage wood. 1947. Oil on wood. Last by Betty Parsons Gallery.
- 53.1149 12.49 Rose: Tower and Tank, Oil oil on wood. Last by Betty Parsons Gallery.
- 53.1122 97.26 Schwitters: Potsdamer, Collage wood. 1951. Oil. Last by the Catherine Tegen Gallery.
- 53.1122 186.52 Pollock: Full Fathom Five, Oil oil. 1947. Last by Betty Parsons Gallery.
- 53.1122 158.42 Masson: Greek Finger, Collage wood. 1947. Last by Betty Parsons Gallery.
- 53.2045 Hofmann: Spiral Nebulae. 1951. Oil. * * * * *
- Kienbush: New England 27 (Four Barns) Collage. Last by Betty Parsons Gallery.
- Klein: To be selected
- 53.2046 Laszlo: Hiding. 1951. Bronze. Last by the Katin Gallery.
- 53.1090 Lewitt: The Silence Fall. 1941. Collage. * * * * *
- 53.1081 Margo: Extrapolation #2. 1953. Oil. Last by Betty Parsons Gallery.
- 53.2485 Margo: Construction #3. 1951. Sculpture. Wood. 1951. Last by Betty Parsons Gallery.
- 53.1127 Lipton: Nephrite. 1951. Construction in bronze and stone. Last by Betty Parsons Gallery.
- 53.2043 Mothersell: In Grey with Paracel. 1945. Collage. Last by Betty Parsons Gallery.
- 53.1084 Ossurina: The Assassination. 1951. Oil. Last by Betty Parsons Gallery.
- 186.52 Pollock: Full Fathom Five. Oil. 1947. Last by Betty Parsons Gallery.
- 53.1085 Penzance Hart: #4. 1953. Oil. Last by Betty Parsons Gallery.
- 53.1190 Brandenburg: Documentation 1949. Sculpture and oil. Last by Betty Parsons Gallery.
- Reynold: Reynold: Etruscan Doctors. 1951. Marble, sculpture. Last by Betty Parsons Gallery.
- 12.49 Rose: Tower and Tank. Oil. 1947. Last by Betty Parsons Gallery.
- Roszak: Golden Song. Welded metal.
- 53.1080 Ryan: #12. 1951. Collage. Last by Betty Parsons Gallery.
- 97.26 Schwitters: Potsdamer, Collage. 1951. Oil. Last by Betty Parsons Gallery.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE
Checklist

- 275.37 Baader: The Author in his Home, Collage, ca 1920. *Walter P. Reade Fund*
- 53.1383 Congdon: #7 Rome. 1951. Oil on wood. Lent by Betty Parsons Gallery
- 53.1088 Donati: Moonscape, Black and Terracotta. 1951. Oil. *+ paper, plastic* Lent by Enrico Donati
- 53.1180 Dubuffet: *Head with black lines* Tete au Nez Lilas. 1951. Oil, Plastics and mixed media on composition board, 1951. Mr. and Mrs. Ralph Colin.
- 53.1173 Ferber: Sculpture. 1949 - 52.
Copper, brass and lead. Lent by Betty Parson's Gallery
- 53.1149 Forsberg: Tower Image. 1953. Oil *+ gold leaf* on wood. Lent by the New Gallery.
- 53.1126 Glasco: Head. 1951. Oil. Lent by the Catherine Viviano Gallery.
- 53.1171 Hardy: The Cat. 1952. Iron. Lent by the Kraushaar Galleries.
- 53.2044 Hare: Figure at the Window. Bronze. Lent by the Kootz Gallery.
- 53.2045 Hofmann: Spital Nebulae. 1951. Oil. " " " " " " " "
- Kienbush: New England #3 (Four Barns) Collage. *with roofing material* Lent by Dorothy Andrews.
- ~~Klee: To be selected~~
- 53.2046 Lassaw: Sirius. 1951. Bronze. Lent by the Kootz Gallery.
- 53.1098 Lewitin: The Silence Fell. 1941. Collage. " " " " "
- 53.1081 Margo: Extrapolation #2. 1952. Oil. Lent by Betty Parsons Gallery
- 53.2485 Margo: Construction #3. 1951. Sculpture. Construction in soldered lead and copper wire. *Betty Parsons*
- * 53.1127 Lipton: Mephisto. 1951. Construction in bronze and steel. Lent by B. Parsons Gallery
- 53.2043 Motherwell: In Grey with Parasol. 1947. Collage. Lent by the Kootz Gallery
- 53.1084 Ossorio: The Accusation. 1951. Oil. Lent by Betty Parsons Gallery
- 186.52 Pollock: Full Fathom Five. Oil. *1947. Museum of Modern Art, Gift of Percy Suppenstein*
- 53.1085 Poussette Dart: #4. 1952. Oil. Lent by Betty Parsons Gallery
- ~~53.1170 Prendergast: Decoration. 1925. Tempera and Gold leaf on masonite with gesso ground. Lent by the Kraushaar Galleries.~~
- Reynal: Reynal: Obsidian Doctors. 1951. Marble, obsidian sulphur in magnesite. Stable Gallery
- 12.49 Rose: Tower and Tank. Oil. *1947. Museum of Modern Art, Purchase Fund*
- Rozsak: Golden Bough. Welded metal.
- 53.1082 Ryan: #12. 1951. Collage. Lent by Betty Parsons Gallery ✓
- 97.26 Schwitters: Potsdamer, Collage, *1922. Museum of Modern Art, Purchase Fund*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE EMBELLISHED SURFACE Checklist continued

- 53.041 Wells: The Return. 1948. Watercolor. Lent by Durlacher Galleries.
- 53.1087 Yaktai: Curtain and Stilllife. 1952. Oil. Lent by Grace Borgenicht Gallery.
- 158.42 * Masson: Street Singer. Collage, 1941. *Museum of Modern Art
Rep. Simon Guggenheim
Fund*
- 53.1170 DeChaffetz: Tate au Nez Liane. 1951. Oil, plastic and mixed media on copper board. 1951. Mr. & Mrs. Ralph Colla.
- 53.1173 Forster: Sculpture. 1948-58. Copper, brass and lead. Lent by Betty Parsons Gallery.
- 53.1149 Forster: Tower Image. 1953. Oil on wood. Lent by the New Gallery.
- 53.1126 Glasco: Head. 1951. Oil. Lent by the Catherine Viviano Gallery.
- 53.1171 Hardy: The Cat. 1952. Iron. Lent by the Kootz Galleries.
- 53.2044 Hara: Figure at the Window. Bronze. Lent by the Kootz Gallery.
- 53.2045 Hofmann: Spiral Scholae. 1951. Oil. " " " "
- 53.2046 Jones: Landscapes on Cardboard. 1950. Oil on cardboard. Lent by the Parsons.
- 53.2048 Lacoste: Sphinx. 1951. Bronze. Lent by the Kootz Gallery.
- 53.2049 Locking: Prose. 1952. Collage. Lent by Mr. & Mrs. L. Wittner.
- 53.1098 " The Silence Fall. 1941. Collage. " " "
- 53.1091 Margo: Extrapolation #2. 1952. Oil. Lent by Betty Parsons Gallery.
- 53.1127 Minton: Nephiste. 1951. Construction in bronze and steel. Lent by B. Parsons Gall.
- 53.2048 Motherwell: In Gray with Paradox. 1947. Collage. Lent by the Kootz Gallery.
- 53.1064. Ocasio: The Annunciation. 1951. Oil. Lent by Betty Parsons Gallery.
- 53.2048 Parker: Light Break. 1950. Oil. Lent by Durlacher Galleries.
- 53.1095 Poussette Dart: #4. 1952. Oil. Lent by Betty Parsons Gallery.
- 53.1170 Pradergust: Decoration. 1950. Tempera and gold leaf on masonite with gesso ground. Lent by the Kootz Galleries.
- Reynal: Coridian Doctors. 1951. Marble, chalcidic sulphur in sepiolite. Stable Gall.
- 53.1082 Ryan: #12. 1951. Collage. Lent by Betty Parsons Gallery.
- 53.2047 Spitzer: Small Sculpture of Cardboard. 1950. Marble. Maxine and Robert Folger. Lent by Mr. & Mrs. Spitzer.
- 53.1041 Wells: The Return. 1948. Watercolor. Lent by Durlacher Galleries.
- 53.1087 Yaktai: Curtain and Still Life. 1952. Oil. Lent by Grace Borgenicht Gallery.

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

Check list

- 53.1083 Congdon: #7 Rome. 1951. Oil on wood. Lent by Betty Parsons Gallery
- 53.1088 Donati: Mooncape, Black and Terracotta. 1952. Oil. Lent by Enrico Donati.
- 53.1180 Dubuffet: Tete au Nez Lilas. 1951. Oil, plastics and mixed media on composition board. 1951. Mr. & Mrs. Ralph Colin.
- 53.1173 Ferber: Sculpture. 1949-52. Copper, brass and lead. Lent by Betty Parsons Gallery.
- 53.1149 Forsberg: Tower Image. 1953. Oil on wood. Lent by the New Gallery.
- 53.1126 Glasco: Head. 1951. Oil. Lent by the Catherine Viviano Gallery.
- 53.1171 Hardy: The Cat. 1952. Iron. Lent by the Kraushaar Galleries.
- 53.2044 Hare: Figure at the Window. Bronze. Lent by the Kootz Gallery.
- 53.2045 Hofmann: Spiral Nebulae. 1951. Oil. " " " " "
- ~~53.1177 Jones: Landscape on Turkish Towel. 1949. Oil on Turkish Towel. Lent by D. Farbar.~~
- ~~KLEE: TO BE SELECTED~~
- 53.2046 Lassaw: Sirius. 1951. Bronze. Lent by the Kootz Gallery.
- ~~53.1099 Lewitin: Afternoon. 1941. Collage. Lent by Mr. Landes-Lewitin.~~
- 53.1098 " The Silence Fell. 1941. Collage. " " "
- 53.1081 Margo: Extrapolation #2. 1952. Oil. Lent by Betty Parsons Gallery.
- ~~53.1127 Lipton: Mephisto. 1951. Construction in bronze and steel. Lent by B. Parsons Gall.~~
- 53.2043 Motherwell: In Grey with Parasol. 1947. Collage. Lent by the Kootz Gallery.
- 53.1084. Ossorio: The Accusation. 1951. Oil. Lent by Betty Parsons Gallery.
- ~~53.1042 Periera: Light Break. 1952. Oil. Lent by Durlacher Galleries.~~
- 53.1085 Poussette Dart: #4. 1952. Oil. Lent by Betty Parsons Gallery.
- 53.1170 Prendergast: Decoration. 1925. Tempera and gold leaf on masonite with gesso ground. Lent by the Kraushaar Galleries.
- Reynal: Obsidian Doctors. 1951. Marble, obsidian sulphur in magnesite. Stable Gall.
- 53.1082 Ryan: #12. 1951. Collage. Lent by Betty Parsons Gallery.
- ~~53.2077 Spivak: Model for Bottom of Garden Pool - Mosaic. 1952. Mosaic and cement relief. Lent by Mr. Max Spivak.~~
- 53.1041 Wells: The Return. 1948. Watercolor. Lent by Durlacher Galleries.
- 53.1087 Yaktai: Curtain and Still Life. 1952. Oil. Lent by Grace Borgenicht Gallery.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Embellished Surface Checklist continued

- ✓ 3.2485 ✕ Boris Margo: Sculpture Construction #3 1957
 Construction in soldered lead and copper wire
- ✕ ✕ William Kienbush: Collage
 Copper, brass, lead
- ✓ 275.370 Baader: The Author ~~and~~ in his Home, Collage
- ✓ 241.35 Ernst: The Horse, He's Sick, Collage
- 12.49^Δ Rose: Tower and Tank, Oil
- ✓ 97.26 Schwitters: Potsdamer, Collage
 Soldered lead and copper wire
- ✓ 186.52 Pollock: Full Fathom Five, Oil
 In bronze and steel
- ✕ ✕ 158.42 Haason: Fleet Limper, collage
- Δ Δ Roza: GOLDEN BOUGH, WELDED METAL
- ~~Wlee:~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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EMBELLISHED SURFACE

* SCULPTURE ONLY

53.1173 Ferber SCULPTURE, 1949-52 Copper, brass, lead
53.1171 Hardy THE CAT, 1952. Iron
53.2044 Hare FIGURE AT THE WINDOW. Bronze
53.2046 Lassaw SIRIUS, 1951. Bronze
53.2485 Margo CONSTRUCTION #3. 1951 Soldered lead and copper wire
53.1127 Lipton MEPHISTO, 1951. Construction in bronze and steel
Roszak GOLDEN BOUGH. Welded metal

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

THE EMBELLISHED SURFACE

SUMMARY SHEET

Date of first booking: MacMurray College, Jacksonville, Ill. Oct.26 - Nov.16, 1953

Date of last booking:

Listed in catalogues: C/E 1953-1954

Exhibition assembled by: Jane Sabersky

Curatorial advisor: Andrew C. Ritchie

Labels by: Jane Sabersky

Designer: Carlus Dyer

Cost summary:

Estimated expenditure:

Preparation:

framing and matting: \$96.96
photographs: 33.63
transportation:
(pick up & delivery) 55.57

Total

Insurance: 8/53 \$15,255.00

Transportation (shipping):

Number of boxes:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

CIRCULATING EXHIBITIONS CATALOGUE

1953-1954

*7
**The Embellished
Surface**

**EXPLORATION WITH
THE MEDIUM**

SPACE: 250 running feet
RENTAL FEE: \$200 for 3 weeks
WEIGHT PACKED: undetermined
approximately 2000 pounds
AVAILABLE: after September 15

The Impressionist experiment to capture the light-struck surface of things on canvas as well as Seurat's pseudo-scientific approach to color and form, brought to the fore a renewed interest in the manipulation of the picture surface itself. The experimental spirit continued into the present century; in fact, it is an outstanding characteristic of 20th-century art.

The Impressionist use of paint applied in dots and heavy impasto was followed by the Cubist use of collage, paper bits added to the surface of their paintings for textural and expressive values. Other movements like Dadaism and Surrealism employed this means with equally symbolic or metaphoric connotations. During the last decade or so, artists have elaborated the picture surface with an increasing variety of materials. In painting, objects such as stones, thumb-tacks, cloth, leaves, sand, string, buttons, etc., are frequently pasted onto the canvas. Paint often is applied heavily and spread with the fingers as much as with the brush or palette knife.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE EMBELLISHED SURFACE 1953-1954

Fee... \$ 200. for 3 weeks

ITINERARY

MacMurray College, Jacksonville, Ill.

Oct. 26 - Nov. 16, 1953

Currier Gallery of Art, Manchester, N.H.

Jan. 4 - Jan. 25, 1954

University of Michigan, Ann Arbor, Mich.

Feb. 8 - March 1, 1954

Lamont Gallery, Phillips Exeter Academy, Exeter, N.H.

April 19 - May 9, 1954

The Museum of Modern Art Archives, NY

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c/E THE EMBELLISHED SURFACE 1953-1954

Museum number	Artist	Title	Date	Medium	Lender	S.P.	Insurance	Photograph number
53.2604	Calvin ALBERT	ATTACK IN THE WIND	1950	Modalloy sculpture	Grace Borgenicht Gallery, N.Y.	\$450.	\$300.	Obtained from gallery
275.37	BAADER	THE AUTHOR IN HIS HOME	ca. 1920	Collage	Coll. MOMA	N.F.S.		
53.1083	CONGDON	#7 ROME	1951	Oil on wood	Betty Parsons Gallery, N.Y.	\$2000.	\$1320.	
53.1088	Enrico DONATI	MOONSCAPE, BLACK AND TERRACOTTA	1951	Oil & rayon plastic	Mr. Enrico Donati, 200 W. 57th St., N.Y.	\$1000.	\$1000.	Obtained from artist
53.1180	Jean DUBUFFET	HEAD WITH LILAC NOSE	1951	Oil, plastics & mixed media on comp. board	Mr. & Mrs. Ralph Colin, 941 Park Ave., N.Y.	N.F.S.	\$1000.	
53.2748	Carlus DYER	EXPLORATION	1942-53	Collage, oil on wood	Carlus Dyer, Shorefront Park, S. Norwalk, Conn.	\$300.	\$250.	
53.2736	Jimmy ERNST	COLLAGE 9:57 P.M., D.S.T.	1952	Collage	Jimmy Ernst, 20 Harbor View Ave. S. Norwalk, Conn.	\$500.	\$350.	
53.1173	Herbert FERBER	Sculpture	1949-52	Copper, brass & lead	Betty Parsons Gallery, N.Y.	\$2000.	\$2000.	
53.1149	Jim FORSBERG	TOWER IMAGE	1953	Oil & gold leaf on wood	New Gallery, N.Y.	\$350.	\$200.	Obtained from gallery
53.1126	Joseph GLASCO	HEAD	1951	Oil on canvas	Catherine Viviano Gallery, N.Y.	\$600.	\$400.	
53.1171	Thomas HARDY	THE CAT	1952	Iron	Kraushaar Galleries, N.Y.	\$150.	\$100.	Obtained from gallery
53.2044	David HARE	FIGURE AT THE WINDOW		Bronze	Kootz Gallery, N.Y.	\$600.	\$400.	
53.2045	Hans HOFMANN	SPIRAL NEBULAE	1951	Oil on canvas	Kootz Gallery, N.Y.	\$1800.	\$1200.	
53.2771	William KIENBUSCH	NEW ENGLAND #3 (FOUR BARNS)		Collage with roofing material	Miss Dorothy Andrews, 68 E. 12th St., N.Y.	N.F.S.	\$350.	
53.2046	Ibram LASSAW	SIRIUS	1951	Bronze	Kootz Gallery, N.Y.	\$750.	\$500.	
53.1098	Landes LEWITIN	THEN SILENCE FELL	1941	Collage	Mr. Landes Lewitin, 117 Waverly Place, N.Y.	\$400.	\$500.	
53.1127	Seymour LIPTON	MEPHISTO	1951	Construction in bronze & steel	Betty Parsons Gallery, N.Y.	\$700.	\$650.	
53.2485	Boris MARGO	CONSTRUCTION # III	1951	Construction in soldered lead & copper wire	Boris Margo, 122 University Place, N.Y.	\$400.	\$350.	
53.1081	Boris MARGO	EXTRAPOLATION #2	1952	Oil on canvas	Betty Parsons Gallery, N.Y.	\$450.	\$300.	
158.421	Andre MASSON	STREET SINGER	1941	Collage	Coll. MOMA	N.F.S.		
53.2043	Robert MOTHERWELL	IN GREY WITH PARASOL	1947	Collage	Kootz Gallery, N.Y.	\$1000.	\$1000.	
53.1084	OSSORIO	THE ACCUSATION	1951	Oil on canvas	Betty Parsons Gallery, N.Y.	\$350.	\$225.	
185.52	Jackson POLLOCK	FULL FATHOM FIVE	1947	Oil on canvas	Coll. MOMA	N.F.S.		
53.1085	POUSSETTE-DART	#4	1952	Oil on canvas	Betty Parsons Gallery, N.Y.	\$850.	\$600.	
53.1170	Charles PRENDERGAST	DECORATION	1925	Tempera & gold leaf on masonite w. rosso ground	Kraushaar Galleries, N.Y.	\$450.	\$300.	
53.1086	Jeanne REYNAL	OBSIDIAN DOCTORS	1951	Marble, obsidian, sulphur in magnesite	The Stable Gallery, N.Y.	\$700.	\$700.	
12.49	Herman ROSE	TOWER AND TANK	1947	Oil on canvas	Coll. MOMA	N.F.S.		
53.1082	Ann RYAN	#12	1951	Collage	Betty Parsons Gallery, N.Y.	\$125.	\$85.	
97.26	Kurt SCHWITTERS	POTSDAMER	1922	Collage	Coll. MOMA	N.F.S.		
53.2755	Esteban VICENTE	COLLAGE #6	1952	Collage	Mr. Esteban Vicente, 88 E. 10th St., N.Y.	\$500.	\$350.	

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THE EMBELLISHED SURFACE

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1953 - 54

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: 1 sculpture 53.1173 Ferber: Sculpture

1. Unbolt Brace A from outside of box (2 bolts and washers) and slide out
2. Lift out Brace B from marked slide.
3. Unbolt Brace C from outside of box (4 bolts, 8 washers) and lift out.
4. Unbolt Brace D from outside of box (2 bolts, washers) and lift out.
5. Unbolt Brace E from outside of box (4 bolts, 8 washers) and lift out.
6. Lift out Brace F from slide.
7. Lift out sculpture. CAUTION: SCULPTURE IS HEAVY - 2 MEN NECESSARY TO HANDLE PIECE.
8. Replace - 6 braces in box and bolt in place - and replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #1: 1 sculpture 53.1173 Ferber: Sculpture

1. Place sculpture in box making sure highest point at top of sculpture is against pad at end of box.
2. Replace Braces A,C,D,E in marked spaces at sides of boxes and bolt in place from outside of box.
3. Slide Braces B and F into marked grooves.
4. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 2 sculptures: 53.2485 Margo: Construction #3
53.2044 Hare: Figure at the Window

FOR 53.2485 Margo: Construction #3: UNPACKING INSTRUCTIONS:

1. Unbolt Brace A and lift out.
2. Unscrew nuts from Braces B and C and lift off bolts.
3. Lift sculpture off bolts.
4. Replace - 3 braces in box and bolt in place.

FOR 53.2044 Hare: Figure at the Window UNPACKING INSTRUCTIONS:

1. Unbolt slotted Brace A at base of sculpture and lift out carefully from around upright of sculpture.
2. Unbolt Brace B from top of sculpture and slide out carefully from around back of sculpture.

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

3. Lift out sculpture.
4. Replace - 2 braces in box and bolt in place.

PACKING INSTRUCTIONS - BOX #2: - 2 sculptures: 53.2385 Margo: Construction #3
53.2044 Hare: Figure at the Window

FOR 53.2485 Margo: Construction #3: PACKING INSTRUCTIONS:

1. Hang the sculpture on the two bolts at the top of the box.
2. Slide Brace A into marked space and bolt in place.
3. Replace Braces B and C over bolts and screw in place using nuts and washers.

FOR 53.2044 Hare: Figure at the Window PACKING INSTRUCTIONS:

1. Replace sculpture in fitted base with upright piece in padded groove at back of box.
2. Replace slotted Brace A around base of sculpture under fixed brace at right side of box. Bolt in place at left side.
3. Replace Brace B around sculpture so end fits into fixed brace at right side of box. Bolt in place at left side.
4. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #3: - 2 sculptures: 53.1171 Hardy: The Cat
53.2046 Lassaw: Sirius

FOR 53.1171 Hardy: The Cat UNPACKING INSTRUCTIONS:

1. Unbolt Brace A and lift out.
2. Lift out sculpture
3. Replace - Brace A in box and bolt in place.

FOR 53.2046 Lassaw: Sirius UNPACKING INSTRUCTIONS:

1. Unbolt Brace B and lift out.
2. Lift out sculpture.
3. Replace - Brace B in box and bolt in place.
4. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #3: - 2 sculptures: 53.1171 Hardy: The Cat
53.2046 Lassaw: Sirius

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

FOR 53.1171 Hardy: The Cat PACKING INSTRUCTIONS:

1. Replace sculpture in box as marked inside the box.
2. Replace Brace A with plain end under permanent brace at back of box and bolt in place in front of box.

FOR 53.2046 Lassaw: Sirius PACKING INSTRUCTIONS:

1. Replace sculpture in box so pads at side and back touch sides and back of sculpture
2. Place Brace B diagonally across base of sculpture so plain end fits under fixed brace at corner of box and bolt in place in front of box.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #4: - 1 sculpture: 53.1127 Lipton: Mephisto and separate black pedestal

1. Unbolt Brace A from outside of box (2 bolts) and lift out.
2. Lift out black pedestal.
3. Unbolt Brace B from outside of box (4 bolts and washers) and slide forward and out.
4. Lift out sculpture.
5. Replace - 2 braces and bolt in place - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #4: - 1 sculpture: 53.1127: Lipton: Mephisto and separate black pedestal

1. Set sculpture with base point into marked fixed brace at end of box. Twist sculpture until it fits outline marked in bottom of box.
2. Slide Brace B over top of sculpture and bolt in place from outside of box (4 bolts and washers).
3. Set black pedestal in place as marked in box.
4. Set Brace A in marked grooves at end of box and bolt in place from outside of box. (2 bolts and washers)
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #5: - 2 sculptures: 53.2772 Roszak: Refuge
53.2604 Albert: Attack in the Wind

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

FOR 53.2772 Roszak: Refuge: UNPACKING INSTRUCTIONS:

1. Unbolt Brace A from outside of box and outside of partition and lift out carefully through base of sculpture.
2. Unbolt Brace B from outside of box and outside of partition and lift out.
3. Lift out sculpture.
4. Replace - 2 braces in box and bolt in place.

FOR 53.2604 Albert: Attack in the Wind: UNPACKING INSTRUCTIONS:

1. Unbolt Brace A from outside of box and outside of partition and slide out.
2. Unbolt Brace B from outside of box and lift out.
3. Slide sculpture from box.
4. Replace - 2 braces in box and bolt in place.

PACKING INSTRUCTIONS - BOX #5: - 2 sculptures: 53.2772 Roszak: Refuge
53.2604 Albert: Attack in the Wind

FOR 53.2772 Roszak: Refuge: PACKING INSTRUCTIONS:

1. Place sculpture in box so large crescent shape at top of piece is to rear center of box.
2. Place Brace A through base of sculpture and slide under permanent brace in back of box. Bolt in place in from of box outside box and outside of partition.
3. Place Brace B diagonally across crescent shape of piece pad down and bolt in place from outside of box and outside of partition.

FOR 53.2604 Albert: Attack in the Wind: PACKING INSTRUCTIONS:

1. Place sculpture in fitted space with heavy side of piece to outside end of box.
2. Place Brace A in front of box and bolt in place from outside of box and outside of partition.
3. Place Brace B in diagonally across top of sculpture so padded slot fits over piece holding it firmly in place and end of brace fits under fixed brace at back of box.
4. Bolt Brace B in place from outside of box.
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #6: - 3 paintings (1 covered with PLEXIGLAS)

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

1. Slide the paintings from the marked grooves - ONE AT A TIME - WITH CARE - DO NOT DROP.
2. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #6: - 3 paintings (1 covered with PLEXIGLAS)

1. Slide the 3 paintings into the grooves marked with the same number, in the order listed:

FACE ALL PAINTINGS TO SIDE OF BOX INDICATED INSIDE THE BOX.

53.2736	Ernst	COLLAGE
53.1088	Donati	MOONSCAPE, BLACK AND TERRACOTTA
53.2043	Motherwell	IN GREY WITH PARASOL. Plexiglas. DO NOT USE masking tape.

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #7: - 5 paintings each in its own marked groove (1 covered with PLEXIGLAS)

- Package containing 32 labels and title poster in own marked groove
- Envelope of CONDITION RECORD SHEETS

1. Slide the Title Poster and label package from marked groove.
2. Slide the 5 paintings from the marked grooves WITH CARE - ONE AT A TIME - DO NOT DROP.
3. Replace - wrapping paper and corrugated boards from package - box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #7: - 5 paintings each in its own marked groove (1 covered with PLEXIGLAS)

- Package containing 32 labels, title poster and CONDITION RECORD SHEETS in its own marked groove.

1. Title Poster, Labels and envelope of
CONDITION RECORD SHEETS; Make a flat package of the title poster and 32 labels by placing them face to face and back to back with corrugated board between the faces. Wrap in heavy paper and seal. Add envelope of CONDITION RECORD SHEETS to package.
2. Slide the 5 paintings and package into the grooves marked with the same number, in the order listed:

FACE ALL PAINTINGS TO SIDE OF BOX INDICATED INSIDE THE BOX.

TITLE POSTER, LABEL AND CONDITION RECORD SHEET PACKAGE

54.1181 - 53.1126	Glasco	HEAD SUMMER
53.1085	Pousette-Dart #4	
53.2045	Hofmann	SPIRAL NEBULAE
186.53	Pollock	FULL FATHOM FIVE- PLEXIGLAS - Do not use masking tape

(Continued, Page #6)

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

53.1087 Yektai CURTAIN AND STILL LIFE

3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #8: - 6 paintings each in its own marked groove

1. Slide the 6 paintings from the marked grooves WITH CARE - ONE AT A TIME - DO NOT DROP.
2. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #8: - 6 paintings each in its own marked groove

1. Slide the 6 paintings into the grooves marked with the same numbers, in the order listed:

FACE ALL PAINTINGS TO SIDE OF BOX INDICATED INSIDE THE BOX

53.1084	Ossorio	THE ACCUSATION
53.1149	Forsberg	TOWER IMAGE
53.1081	Margo	EXTRAPOLATION #2
53.1083	Congdon	#7 ROME
53.1086	Reynal	OBSIDIAN DOCTORS
53.2771	Kienbusch	NEW ENGLAND #3 (Four Barns)

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #9: - 9 paintings in 8 marked grooves (5 covered with GLASS)

1. Slide the 9 paintings from the grooves - WITH CARE - ONE AT A TIME - DO NOT DROP.
2. Before removing gummed tape from the 5 paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

3. Replace lid on box making sure all bolts are saved.

PACKING INSTRUCTIONS - BOX #9: - 9 paintings in 8 marked grooves (5 covered with GLASS)

1. Before retaping 5 paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED TAPE ON GLASS COVERED PICTURES.

2. Slide the 9 paintings into the grooves marked with the same numbers, in the order listed:

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THE EMBELLISHED SURFACE - Unpacking & Packing Instructions, continued

12.49	Rose	TOWER AND TANK	
53.1180	Dubuffet	HEAD WITH LILAC NOSE	
158.42	Masson	STREET SINGER - GLASS use masking tape	
53.2755	Vicente	COLLAGE #6	
53.1098	Lewitin	THE SILENCE FELL - GLASS use masking tape	
53.2748	Dyer	EXPLORATION	
97.26	Schwitters	POTSDAMER) Place in one slide face to
275.37	Baader	THE AUTHOR IN HIS HOME) face with corrugated board
) between the faces, GLASS -
) use masking tape
53.1082	Ryan	#12. GLASS- Use masking tape	

3. Bolt lid on box SECURELY.

10/27/53

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

THE EMBELLISHED SURFACE

THE EMBELLISHED SURFACE, an exhibition of 30 paintings and sculpture by European and American artists, prepared by the Department of Circulating Exhibitions of The Museum of Modern Art, will be shown at _____ from _____ through _____.

Among the artists included are Hofmann, Masson, Motherwell, Lipton, Ryan, Hare, Pousette Dart, Schwitters, Dubuffet, Roszak, Reynal and Glasco. Their work is characterized by an intense interest in the elaboration of the surfaces of their paintings or sculpture.

During the last decade or so, artists have concentrated more and more on the textural and sensuous possibilities of their media and in many cases have added extraneous matter to the original material such as: sand, sawdust, buttons, rope, cloth, thumb-tacks, and plastic materials, while encaustic and mosaic techniques have been revived. Similarly recent sculpture is often left unpolished or without patina, exhibiting unevennesses on the surface that result from casting or soldering together the various metals. Further, unorthodox techniques have been introduced into the working process: sometimes the artist spreads the paint with his fingers, at other times he squeezes it directly out of the tube onto the canvas or pours it from a tin.

Nearly every period in art has seen the exploitation of foreign matter to enrich surfaces. This heritage has been the fertilising source of many features of contemporary work. The renewed interest in the manipulation of the picture surface came to life again with the Impressionist experiment to capture the light-struck atmosphere of things; while from analytical Cubism derives the practise of attaching extraneous matter to the surface.

Romantic in its basic connotation, the elaboration of the surface is frequently a revolt against the puritanical formalism characteristic of classic-academic schools. The artists assembled here have treated the surfaces of their work in manifold ways - for different effects and with differing symbolic meaning.

After its showing at _____ the exhibition will continue its tour throughout the country.

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~~Prepared by the Department of Circulating Exhibitions of the Museum of Modern Art,~~
THE EMBELLISHED SURFACE, and exhibition of paintings and sculpture by European and
American artists, ~~has been~~ prepared by the Department of Circulating Exhibitions of
The Museum of Modern Art, will be shown at.....from.....through.....

Among the artists included are Margo, Ryan, Hofmann, Ferber, Lipton, Motherwell,
Hare, Ossorio, Pousette Dart, Schwitters, ~~Klae~~, Dubuffet, Roszak and Kienbush.
~~At~~ their work is characterised by an intense interest in the elaboration of the
surfaces of their paintings or sculpture.

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thumb-tacks, plastic materials, while encaustic and mosaic techniques have been re-
vived. Similarly recent sculpture, is often left unpolished or without patina,
exhibiting unevennesses on the surface that result from casting or soldering to-
gether the various metals. Further, unorthodox techniques have been introduced into
the working process: sometimes the artist spreads the paint with his fingers, at
other times he squeezes it directly out of the tube onto the canvas or pours it
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Nearly every period in art has seen the exploitation of foreign matter to en-
rich surfaces. This heritage has been the fertilising source of many (characteristics)
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of the surface is frequently a revolt against the puritanical formalism characteristic
of classic-academic schools. The artists assembled here have treated the surfaces
of their works in manifold ways - for different effects and with differing conno-
tations. *symbolic*

The renewed interest in the manipulation of the picture surface came to life
again with the Impressionist experiment to capture the light-struck atmosphere of
things; while from analytical Cubism derives the practise of attaching extraneous
matter to the picture's surface; ~~while~~

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INTRODUCTORY LABEL LSTHE EMBELLISHED SURFACE

Exploration with the Medium

During the last decade or so, artists have concentrated more and more on the elaboration of surfaces of either canvas or sculpture. With an increasing freedom and inventiveness they have manipulated their respective media. Frequently extraneous matter has been attached to the surface or imbedded and mixed in with the original material. Often the surface is built up to a thick and heavily encrusted mass, projecting from its background so that it resembles modelling with the hand rather than the brush.

Unorthodox techniques have been introduced into the working process; sometimes the artist spreads the paint with his fingers, at other times he squeezes it directly out of the tube onto the canvas or pours it from a tin. Sand, sawdust, buttons, thumb-tacks, bits of paper, rope, cloth, plastic materials have been added, encaustic and mosaic techniques revived. Similarly recent sculpture, is often left unpolished or without patina, exhibiting unevennesses on the surface that result from casting or soldering together various metals.

Nearly every period in art has seen the exploitation of foreign matter to enrich surfaces. This heritage has been the fertilising source of many characteristic features of contemporary work. Primitive sculpture was embellished with feathers, beads, shells, or cloth. The Greeks painted and beset with stones the images of their gods; medieval masters applied actual gold leaf and added ~~precious~~ metals and jewels. The actual paths and grooves traced by the artists brush across the canvas are undoubtedly another contributing factor towards interest in the manipulation of the surface. In the 19th century one end result of the theories of the Impressionists was paintings whose surfaces were applied and treated with formalised refinement. Romantic in its basic connotation, the elaboration of the surface is frequently a revolt against the puritanic formalism characteristic of classic-academic schools.

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The artists assembled here have treated the surfaces of their works in manifold ways - for different effects and with differing connotations.

Masson and Donati have kept strictly within the Surrealist vernacular. Donati has completely covered his canvas with a fuzzy, plastic material, upon which he then painted. In his waste and mysterious "Moon-Landscape" the tactile sensation of the textured surface adds another dimension and enhances the sense of undefinable space. Masson, who often introduces extraneous matter into his paintings, has here appropriately invested his "Street Singer" with a super-imposition of sheet music and drifted leaf.

Klee, one of the most prolific utilisers of surface treatment, has employed throughout his work pointillism, collage, sand, intaglio, cloth, heavy impasto etc., to give credence to his fantastic, poetic or humorous images. In his.....(to be selected)

Schwitters has never deviated from his irrational "Dada-merz" technique of fitting together his pictures from an infinite variety of things. His "Potsdamer" is made up of cloth and pasted-on printed matter. Their various shapes overlapping each other, the diverse materials pull the onlooker from one textural sensation to the other. Nevertheless, the composition is held together by a carefully related colour scheme which also dictates the mood. By contrast, Ryan and Motherwell, composing their designs from an assortment of bits of torn paper or vari-typed cloths, disregarding the Dadaist's underlying connotation of mockery and destruction, instead, they have transmuted their collages into a decorative interplay of colour, line and texture.

Rose converts the sophisticated and highly sensitive technique of the Impressionists into a broad design. Intent on emphasising the plastic quality of the architectural elements which make up his composition, he builds up his surface to a thick consistency. Foreground and distance are marked by a sharply outlined colour contrast where the Impressionists broke line into tiny dots to achieve an over-all, vibrating effect.

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Congdon etches his impressions into a previously painted, uneven and flecked surface, applied with palette knife and brush; while Dubuffet builds up his surface to form his image out of paint. Yaktai gives substance to his loose, decorative arrangement through excessively heavy impasto. Flowers and petals gain a three-dimensional quality, contrasting with the sketchily noted accessories, table and window, silhouetted against the bare canvas.

The renewed interest in the manipulation of the picture surface came to life again with the Impressionist experiment to capture the light-struck surface of things on canvas. In order to achieve the effect of atmospheric vibrations, paint was applied in flecks, dots and patches, leaving an uneven surface which gave the desired, shimmering effect. The Neo-Impressionists and particularly Seurat, carried the technique further. Desiring to give form and structure again to their compositions, "they turned the irregular brush strokes and improvised colour of the Impressionists into dots of pure, primary colour and tried to codify the emotional effects of lines and tones." (~~XXXXXXXXXX~~) Paint was applied with methodical, almost machine-like precision.

From analytical Cubism derives the practise of attaching extraneous matter to the picture's surface. Having completely broken up and disintegrated natural forms into geometric, abstract shapes and planes, the Cubists began to introduce letters and words as part of their compositions, and pasted bits of paper, i.e. collage, to the surfaces of their otherwise austere, monochromatic pictures. Applied not only for its textural and decorative values, collage, in Cubist terms, "represents an emphasis upon the reality of the painted surface which was looked upon as a final entity rather than presenting realism in the shape of the presented object." (~~XXXXXXXXXX~~)

Some 20th century artists, Pollock, Ossorio, Raynal, Poussette Dart, Hofmann, - show little concern with the rendering, transforming and analysing of the object. Their attention is directed inward rather than toward the world around. These artists present on canvas forces which have welled up ^{from} within themselves and

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which they render in abstract symbols, expressing in colour the emotional intensities by which they have been moved.

Among sculptors, Hare, Ferber, Lipton, Roszak and others, have abandoned the traditional handling of their media. Instead of hewing their images out of stone, or building them up in clay to be cast in metal afterwards, they prefer soldering, welding or metal cutting. Unevennesses resulting from the very nature of the technique are often left unpolished and constitute part of the design. Bent and twisted shapes are embossed, etched or perforated. Where the painter, in a sense, pours himself out on the canvas, identifies himself with it, the sculptor expresses himself similarly in the tensions and movement of intertwined lines and curved or bent shapes.

~~The main concern of these artists is the creative act itself. Their main objective and result is immersion in the medium; the sensuous and imaginative possibilities of paint and affixements on canvas, or the textures of plastic materials. Therein is the esthetic experience, without reference to material reality.~~

The main concern of these artists is the creative act itself. Their main objective and result is immersion in the medium; the sensuous and imaginative possibilities of paint and affixements on canvas, or the textures of plastic materials. Therein is the esthetic experience, without reference to material reality.

X ALFRED H. BARR, JR. "PAINTING + SCULPTURE IN THE MUSEUM OF MODERN ART," 1942

XX ALFRED H. BARR, JR. "CUBISM AND ABSTRACT ART" THE MUSEUM OF MODERN ART, 1936

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THE EMBELLISHED SURFACE

Exploration with the medium

Space:
Rental Fee:
Weight packed:

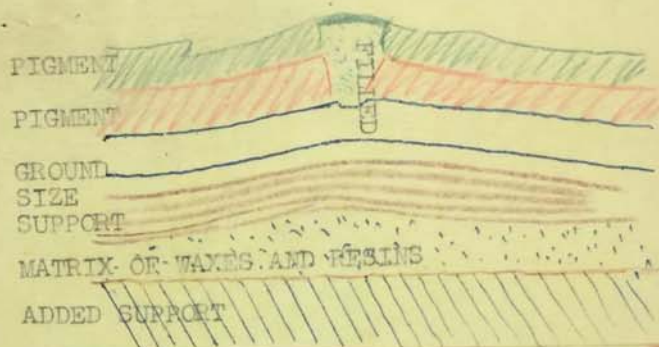
The Impressionist experiment to capture the light-struck ^{surface of things} [atmosphere] on canvas as well as Seurat's pseudo-scientific approach to colour and form, brought to the fore a renewed interest in the manipulation of the picture surface itself. The experimental spirit continued into the present century; in fact, it is an outstanding characteristic of 20th century art.

The Impressionist use of paint applied in dots and heavy impasto was followed by the Cubist use of collage, paper bits added to the surface of their paintings for textural and expressive values. Other movements like Dadaism and Surrealism employed this means with equally symbolic or metaphoric connotations. During the last decade or so, artists have elaborated the picture surface with ^{an} increasing variety of materials. In painting, objects such as stones, thumbtacks, cloth, leaves, sand, string, buttons etc., are frequently pasted onto the ~~surface~~ canvas. Paint often is applied heavily and spread with ^{the} fingers as much as with the brush or palette knife. The ^{own} fingerprint is left as part of the surface texture while spots, streaks, blobs and similar accidents which occur during this rapid way of working are readily incorporated in the design.

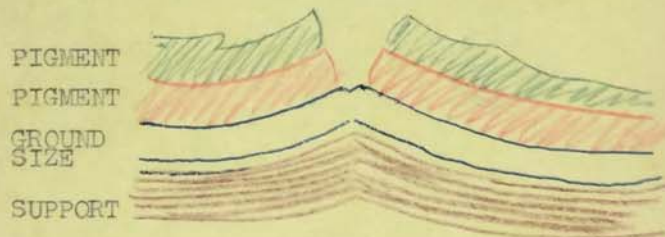
Similarly, sculpture ^{is} today often left unpolished or without patina, exhibiting unevennesses on the surface that result from casting or soldering together various metals. These technical imperfections are utilised as important elements in the over-all concept and made part of the esthetic experience.

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This is a crosssectional view of the repaired area using the resin matrix



This a crosssectional view of the existing condition of the canvas in question.



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-2-

Approximately 30 paintings and sculpture together with illustrated labels will be included in this exhibition. Some of the artists represented are: Shahn, Pollock, Dubuffet, Kienbush, Klee, Schwitters, Glasco, Congdon, Masson, Lassaw, Roszak, Hare, Pereira and others.

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THE EMBELLISHED SURFACE

Exploration with the Medium

During the last decade or so, artists have concentrated more and more on the elaboration of surfaces of either canvas or sculpture. With an increasing freedom and inventiveness they have manipulated their respective media. Frequently extraneous matter has been attached to the surface or imbedded and mixed in with the original material. Often the surface is built up to a thick and heavily encrusted mass, projecting from its background so that it resembles modelling with the hand rather than the brush.

Unorthodox techniques have been introduced into the working process: sometimes the artist spreads the paint with his fingers, at other times he squeezes it directly out of the tube onto the canvas or pours it from a tin. Sand, sawdust, buttons, thumb-tacks, bits of paper, rope, cloth, plastic materials have been added, encaustic and mosaic techniques revived. Similarly recent sculpture, is often left unpolished or without patina, exhibiting unevennesses on the surface that result from casting or soldering together various ~~materials~~ metals.

Nearly every period in art has seen the exploitation of foreign matter to enrich surfaces. This heritage has been the fertilising source of many characteristic features of contemporary work. Primitive sculpture was embellished with feathers, beads, shells, or cloth. The Greeks painted and beset with stones the images of their gods; mediaeval masters applied actual gold leaf and added precious metals and jewels. The actual paths and grooves traced by the artists brush across the canvas are undoubtedly another

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contributing factor towards interest in the manipulation of the surface. In the 19th century one end result of the theories of the Impressionists was paintings whose surfaces were applied and treated with formulised refinement. Romantic in its basic connotation, the elaboration of the surface is a frequently a revolt against the puritanic formalism characteristic of classic-academic schools.

The artists assembled here have treated the surfaces of their works in manifold ways - for different effects and with differing connotations.

Masson and Donati have kept strictly within the Surrealist vernacular. Donati has completely covered his canvas with a fuzzy, plastic material, upon which he then painted. In his waste and mysterious "Moon-Landscape" the tactile sensation of the textured surface adds another dimension and enhances the sense of undefinable space. Masson, who often introduces extraneous matter into his paintings, has here ~~appropriately~~ appropriately invested his "Street Singer" with a super-imposition of sheet music and drifted leaf.

Klee, one of the most prolific utilisers of surface treatment, has employed throughout his work pointillism, collage, sand, intaglio, cloth, heavy impasto etc., to give credence to his fantastic, poetic or humorous images. In his (to be selected)

Schwitters has never deviated from his irrational "Dada-merz" technique of fitting together his pictures from an infinite variety of things. His "Potsdamer" is made up of cloth and pasted-on printed matter. Their various shapes overlapping each other, the divers materials pull the onlooker from one textural

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sensation to ~~another~~ the other. Nevertheless, the composition is held together by a carefully related colour scheme which also dictates the mood. By ~~From analytical~~ contrast, Ryan and Motherwell, composing their designs from an assortment of bits of torn paper or vari-typed cloth^{ing}, disregard the Dadaist's underlying connotation of mockery and destruction instead, they have transmuted their collages into a decorative interplay of colour, line and texture.

Rose converts the sophisticated and highly sensitive technique of the Impressionists into a broad design. Intent on emphasising the plastic quality of the architectural elements in his (which make up his) composition, he builds up his surface to a thick consistency. Foreground and distance are marked by a sharply outlined colour contrast where the Impressionists broke line into tiny dots to achieve an over-all, vibrating effect.

Congdon etches his impressions into a previously painted, uneven and flecked surface, applied with palette knife and brush; while Dubuffet builds up his ~~image~~ surface to form his image out of paint. Yaktai gives substance to his loose, decorative arrangement through excessively heavy impasto. Flowers and petals gain a three-dimensional quality, contrasting with the sketchily noted accessories, table and window, silhouetted against the bare canvas.

The renewed interest in the manipulation of the picture surface came to life again with the Impressionist experiment to capture the light-struck surface of things on canvas. In order to achieve the effect of atmospheric vibrations, paint was applied in flecks, dots and patches, leaving an uneven surface which gave the desired, shimmering effect. The Neo-Impressionists and particularly Seurat, carried ~~the~~ the technique further. Desiring to give form and structure again to their compositions, "they turned the irregular brush strokes and improvised colour of the Impressionists into dots of pure, primary colour and tried to codify the emotional effects of lines and tones."

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(Alfred). Paint was applied with methodical, almost machine-like precision.

From analytical.....

Some 20th century artists: Pollock, Ossorio, Raynal, Margo, Poussette Dart, Hoffman, show little concern with the rendering, transforming and analysing of the object. Their attention is directed inward rather than toward the world around. These artists present on canvas forces which have welled up from within themselves and which they render in abstract symbols, expressing in colour the emotional intensities by which they have been moved.

Among sculptors, Hare, Ferber, Lipton, Roszak and others, have abandoned the traditional handling of their media. Instead of hewing their images out of stone, or building them up in clay to be cast in metal afterwards, they prefer soldering, welding or metal cutting. Unevennesses resulting from the very nature of the technique are often ~~xxxx~~ left unpolished and constitute part of the design. Bent and twisted shapes are embossed, etched or perforated. Where the painter, in a sense, pours himself out on the canvas, identifies himself with it, the sculptor expresses himself ~~xxxx~~ similarly in the tensions and movement of intertwined lines and curved or bent shapes.

The main concern of these artists is the creative act itself. Their main objective and result is immersion in the medium; painting on canvas, or ^{the conscious and} ~~the texture~~ of plastic materials. Therein ~~xxxx~~ is the esthetic experience, without reference to material reality.

imaginative possibilities of the medium

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The renewed interest in the manipulation of the picture surface came to life again with the Impressionist experiment to capture the light-struck surface of things on canvas. In order to achieve the effect of atmospheric vibrations, paint was applied in flecks, dots and patches, leaving an uneven surface which ~~gave~~ gave the desired shimmering effect. The Neo-Impressionists, and particularly Seurat, carried the technique further. Desiring to give form and structure again to their compositions, "they turned the irregular brush strokes and improvised colour of the Impressionists into dots of pure, primary colour and tried to codify the emotional effects of lines and tones." (Alfred) Paint was applied with methodical, almost machine-like precision.

From analytical Cubism derives the practise of attaching extraneous matter to the picture's surface. Having completely broken up and disintegrated natural forms into geometric, abstract shapes and planes, the Cubists began to introduce letters and words as part of their compositions, and pasted bits of paper, i.e. collage, to the surfaces of their otherwise austere, monochromatic pictures. Applied not only for

metal afterwards, they ~~practise~~ ~~practise~~

Unevennesses resulting from the very ~~text~~ nature of the technique and constitute part of the design are often left unpolished. Bent and twisted shapes are embossed or etched and perforated. Where the painter, in a sense, pours himself out onto the canvas, identifies himself with it, the sculptor creates in a similar ~~automatic way~~ ^{expresses himself similarly} in the tensions and movement of intertwined lines and curved or bent shapes. [The main

concern of these artists is the creative act itself. ^{Their} ~~the~~ main result ^{objective and} is ^{the} paint on canvas ^{or the shape in space} ~~the texture of plastic materials~~. Therein is the esthetic experience, without reference to the material reality.

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its textural and decorative values, collage, in Cubist terms, "represented an emphasis upon the reality of the painted surface which was looked upon as a final entity rather than ~~xx~~representing realism in the shape of the presented object." (Alfred Cubism)

Many of today's artists are intent on rendering certain spatial effects rather than the vibrating atmosphere, and movement rather than the instantaneous moment as were the Impressionists. Some of the work of 20th century artists such as Pollock, Ossorio, Raynal, Margo, Poussette Dart, show little concern with the rendering, transforming and analysing of the object. Their attention is directed inward rather than toward the world around. These artist present on canvas forces which have welled up from within themselves and which they render in abstract symbols, expressing in colour the emotional intensities by which they have been moved. Likewise sculptors, ^{as} ~~as~~ for instance Hare, Ferber, Lipton, Roszak, ^{and others} ~~who~~ have abandoned the traditional handling of their media. Instead of hewing ~~xxxxxx~~ their images out of stone, or building them up in clay to be cast in metal afterwards, they prefer soldering, welding or metal cutting. Unevennesses resulting from the very ~~xxx~~ nature of the technique and constitute part of the design are often left unpolished, ~~or~~ bent and twisted shapes are embossed or etched and perforated. Where the painter, in a sense, pours himself out onto the canvas, identifies himself with it, the sculptors creates in a similar ^{expresses himself similarly} ~~autistic way~~ ^{in the tensions and} movement of intertwined lines and curved or bent shapes. [The main concern of these artists is the creative act itself. ^{Their} ~~the~~ main ^{objective and} result is ^{the paint on canvas} ~~the~~ ^{the shape in space} ~~the~~ ^{the texture of plastic materials.} ~~the~~ experience, without reference to the material reality.

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The Impressionist experiment to capture ~~light~~ the light-struck atmosphere on canvas as well as Seurat's pseudo-scientific approach to colour and form, has brought to the fore a ~~new~~ renewed interest in the manipulation of the picture surface itself. The experimental spirit continued into the present century, in fact, it is an outstanding characteristic of 20th century art.

To paint applied in dots and heavy impasto soon was added extraneous matter like bits of paper (collage). Various movements such as Cubism, Dadaism and Surrealism employed this means with symbolic, metaphoric or nihilistic connotations (implications). During the last decade or so, artists have elaborated the picture surface with an increasing variety of ^{materials} ~~matter~~ (things). In painting objects such as stones, thumbtacks, cloth, leaves, sand, string ~~and~~ buttons etc., are frequently pasted on to the canvas. Paint often is applied heavily and spread with fingers as much as with the brush or palette knife, ~~(thereby)~~ including the fingerprint as part of the surface texture. ~~Spots, streaks, blobs and similar accidents which occur during this rapid way of working are readily incorporated in the design pattern.~~

Likewise in sculpture, today often left unpolished or without patina, unevennesses on the surface resulting from casting or soldering together various metals, have become important elements in the over-all concept and are made part of the esthetic experience.

Approximately 30 paintings and sculpture by will be included in this exhibition.

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Decorative surface what came
out of collage's surrealistic

Madness & substance of
sculpture

Pollock

Modzok

Shaker

Perrier

Reynal

Lavau

Dubuffet

Hare

Albright

Buller ? Smith

Waple ?

Lawman

Wermer ?

Picasso Green Life

Glavo

Braque St. L. Harrison

Possessed last of a few years

" Lucia Dreier

Good

Picasso St. L. 1913 Paris

Bill

Ernst Grosse ?

Roberto

Masson sand etc

Forrester

Guir ?

Wendell

Liqueres coll. suicide ?

Campbell

Wlee

Schwitters

Hoffman ?

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THE MUSEUM OF MODERN ART

Date March 18, 1955

To: Miss D. Dudley

Re: EMBELLISHED SURFACE

From: Jane Sabersky

This is to inform you that Seymour Lipton picked up his piece of sculpture "Mephisto", included in the exhibition EMBELLISHED SURFACE, from The Museum of Modern Art this morning to make necessary repairs.

shipped from Exeter to Vassar and she will then ship it on to New York after removing the Pollock.

Mrs. Claflin will probably secure the loan of Nelson Rockefeller's de Kooning called Asheville, No. 1. This is a small picture and the simplest thing would be to have it picked up here with our loans if Carol can bring it here.

She will also ask for the loan of the Stamos The First Cyclone, 1946-47, now in my office under consideration for purchase by Nelson Rockefeller. This can be picked up with the Museum's loans, also. Stamos' address from May 1st on is East Marion, Long Island; phone, Greenport 7-0294M.

a painting by Pollock which is to be included in the exhibition "The Embellished Surface". It is possible the painting may arrive shipped

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.
THE MUSEUM OF MODERN ART

LOAN RECEIPT

cc: Mrs. Claflin
Porter McCray
Virginia Pearson ✓

Date April 27, 1954

To: Dorothy Dudley

Re: Loan to Vassar

From: Dorothy Miller

Dear Dad:

Agnes Rindge Claflin has been discussing with me loans to a big American exhibition she will hold at Vassar from the middle of May to the middle of June. She will write with her formal request for the following:

Kline Chief
Pollock Full Pathom Five
" Number 12

The Pollock Full Pathom Five is in the C/E "Embellished Surface," which closes at Exeter, New Hampshire May 9. Mrs. Claflin's opening date is somewhat flexible and she has not yet decided on what date she will send her truck to pick up. If the truck comes close to May 15, the "Embellished Surface" exhibition will probably be back here in time to extract the Pollock. However, she may decide to ask us to have the box containing the Pollock shipped from Exeter to Vassar and she will then ship it on to New York after removing the Pollock.

Mrs. Claflin will probably secure the loan of Nelson Rockefeller's de Kooning called Asheville, No. 1. This is a small picture and the simplest thing would be to have it picked up here with our loans if Carol can bring it here.

She will also ask for the loan of the Stamos The First Cyclone, 1946-47, now in my office under consideration for purchase by Nelson Rockefeller. This can be picked up with the Museum's loans, also. Stamos' address from May 1st on is East Marion, Long Island; phone, Greenport 7-0294M.

Stamos will deliver a painting by Pollock which is to be included in the exhibition "The Embellished Surface". It is possible the painting may arrive shipped collect.

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THE MUSEUM OF MODERN ART

cc Bill Farnie
Edith Herman

Date: July 22, 1953

To: Miss Dudley

Re: Pollock painting for C/E

From: Jane Sabersky

Embellished Surface

Dear Dorothy:

Tuesday or Wednesday of next week "Home Sweet Home" will deliver a painting by Pollock which is to be included in the exhibition "The Embellished Surface". It is possible the painting may arrive shipped collect.

on left side

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THE MUSEUM OF MODERN ART

LOAN RECEIPT

The objects described
are loaned to the care of

cc Jane Sabersky ✓
Alicia, for Mr. Ritchie
Tish Howe

Date June 24, 1953

To: Bill Farnie

Re: Kemeny paintings in AHB office

From: Monawee Allen

Dear Bill:

There is a group of paintings by Kemeny in Mr. Barr's office and he doesn't want to look at them anymore. However, Jane Sabersky wants to look at them for possible use in a C/E and Mr. Ritchie is to look at them, too, when he returns from Europe. Would you please, when you have a chance, come to the 5th and take them from Mr. Barr's office to the Mezzanine and hold them until further notice. If you'll let me know when you go to Mr. Barr's office, I'll go with you to make some kind of a check on how many, etc.

Thanks,

Monawee

on left side

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date.....~~September 16, 1953~~.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Miss Dorothy Andrews
68 East 12th Street
New York, N.Y.

for Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953- June 1954)

.....
Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2771	Kienbusch. <u>New England #3 (Four Barns)</u> . 1947. Collage with roofing material.	N.F.S.	\$350.	00
<i>on left side</i>				

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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 19, N. Y.

Date.....July 17, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Grace Borgenicht Gallery
61 East 57th Street
New York, N.Y.

for Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953-June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2604	Albert. <u>Attack in the Wind</u> . 1950. Modelloy sculpture.	\$450.00	\$300.00	00
<i>On file Rept</i>				

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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 19, N. Y.

Date..... June 18, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **The Grace Borgenicht Gallery**
61 East 57th Street
New York 22, New York

for **Circulating Exhibitions: THE UNRELLISHED SURFACE**
(June 1953-June 1954)

Registrar **Dorothy H. Dudley**

Museum Number	Description	S.P.	Insurance Value	
53.1087	Yekta: <u>CURTAIN AND STILL LIFE</u> . Oil on canvas. 1952.	\$600	\$600	00
<i>June</i>				

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date..... July 23, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. & Mrs. Ralph F. Colin**
941 Park Avenue
New York City

for **Circulating Exhibition: THE REBELLISHED SURFACE (August 1953 - June 1954)**

Registrar **Dorothy H. Dudley**

Museum Number	Description	S.P.	Insurance Value
53.1180	Dubuffet. <u>Tete en Nez Lilas</u> . 1951. Oil, plastics, and mixed media on composition board.	H.F.S.	\$1000.00

On July 23rd.

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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 19, N. Y.

Date.....June 10, 1955.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Enrico Donati**
200 West 57th Street
New York, New York

for
Circulating Exhibition: **THE UNDELLISHED SURFACE**
(June 1955-June 1956)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value		
53.1088	Donati: <u>Mooncape, Black and Terracotta, Oil on canvas.</u> 1952.	\$1000	\$1000	00

June

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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 19, N. Y.

Date June 18, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Durlacher Brothers**
11 East 57th Street
New York 22, New York

for **Circulating Exhibition: THE EMBELLISHED SURFACE**
(June 1953-June 1954)

Registrar **Dorothy H. Dudley**

Museum Number	Description	S.P.	Insurance Value
<i>not 9/29/53</i> 53.1041	Wells: <u>The Return</u>. Watercolor. 1948	\$400	\$300 00
<i>not 9/29/53</i> <i>Best</i> 53.1042	Pereira: <u>Light Break</u>. Oil on canvas. 1952.	1500	1125 00

1475

June

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date.....September 15, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Carlus Dyer**
Shorefront Park
South Norwalk,
Conn.

for **Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953 - June 1954)**

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.2748	Dyer. <u>Exploration</u> . 1942-1953. Collage, oil on wood.	\$300.00	\$250. 00

on left Ref

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THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Date.....September 16, 1955.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. Jimmy Ernst
20 Harbor View Avenue
South Norwalk,
Conn.

for Circulating Exhibition: The Embellished Surface (September 1953 - June 1954)

.....
Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.2736	Jimmy Ernst. <u>Collage 9:57 P.M., D.S.T. 1952.</u> Collage.	\$500.00	\$350. 00
<i>on Sept 16, 1955</i>			

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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 19, N. Y.

Date.....July 24, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From

Dorothea Farbar
5 Westminister Road
Brooklyn, N.Y.

for

Circulating Exhibition: THE EMBELLISHED SURFACE (August 1953 - June 1954)

Registrar

Dorothy E. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.1177	Jones. <u>Landscape on Turkish Towel.</u> 1949. <u>Oil on Turkish towel.</u>	\$100.00	\$100.	00
<i>on July 24th</i>				

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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 19, N. Y.

Date..... July 21, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From

Kraushaar Galleries
32 East 57th Street
New York 22, N.Y.

for

Circulating Exhibition: THE EMBELLISHED SURFACE
(July 1953- June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.1171	Hardy. <u>The Cat.</u> 1952. Iron.	\$150.00	\$ 100.	00
53.1170	Prendergast. <u>Decoration.</u> 1925. Tempera and gold leaf on Masonite with Gesso ground.	\$450.00	\$300.	00

on July 21st

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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date.....July 8, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Landes Lewitin**
117 Waverly Place
New York, New York

for **Circulating Exhibition: THE EMBELLISHED SURFACE**
(July 1953-June 1954)

Registrar **Dorothy H. Dudley**

Museum Number	Description	S.P.	Insurance Value	
53.1088	Lewitin: <u>Then Silence Fell.</u> 1941. Collage.	\$400	\$500	00
let → 53.1089	" : <u>Afternoon.</u> 1941. Collage.	400	500	00

1000 00

on July 8, 1953

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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 19, N. Y.

Date... August 24, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Boris Margo**
122 University Place
New York City

for **Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953-
June 1954)**

Registrar
Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.2485	Margo. <u>Construction #3</u> . 1951. Construction in soldered lead and copper wire.	\$400.00	\$350. 00

on August

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 54. 2. 1

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Date..... **November 13, 1953**

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Pierre Matisse Gallery**
41 East 57th Street
NEW YORK, N.Y.

for **C/E EMBELLISHED SURFACE (September 1953-June 1954)**

Dorothy Dudley
Registrar

Museum Number	Description	S.P. \$1560.	Insurance Value
53.2772	Rossak: Golden-Rough (Refuge)- Steel brazed with brass & copper		\$1560
on inv. Ref			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series: Folder:
	CE	II. 1. 54. 2. 1

LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION:

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER

Address

Will you permit use of your name as lender in catalog?

If not, what acknowledgment

is desired?

ARTIST'S NAME

Exact TITLE of Work

MEDIUM of work (please underline):

tempera on canvas

tempera on wood

watercolor

ink

pencil

charcoal

crayon

collage

print (medium)

stone

wood

bronze

plaster

plastic

terra cotta

ceramic

artificial stone

construction in

metal

or

DATE of work

Does date appear on work?

Location of SIGNATURE

SIZE of picture (without frame or mat):

height

width

SIZE of sculpture:

height without pedestal (or length)

original or replica (please underline)

Approx. weight

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work?

SELLING PRICE if work is for sale

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory?

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary?

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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wooden base slightly chipped around corners
sculpture in good condition

Conditions governing the receipt of loans

Unless arrangements to extend the loan have been made by The Museum of Modern Art, objects lent to it shall remain in its possession for the time specified on the face of this sheet, but may be withdrawn from exhibition at any time by the Director of Exhibitions or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Under the terms of this agreement, The Museum of Modern Art will exercise the same care in respect to loans as it will in the safekeeping of its own property.

At the option of the lender, which option must be in writing, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and, or trade.

Otherwise the lender may continue his own insurance for the period of the loan. The Museum, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum Library for educational use.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent handling charges for The Museum of Modern Art to help defray the cost of the exhibition and handling.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date July 8, 1955

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Betty Parsons Gallery
15 East 57th Street
New York 22, New York

for Circulating Exhibition: THE ENHANCED SURFACE
(June 1953-June 1954)

Registrar Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.1083	Congdon: <u>#7, Rome</u> . 1951. Oil on wood.	\$2000	\$1320	00
53.1084	Ossorio: <u>The Accusation</u> . 1951. Oil on canvas.	350	225	00
53.1085	Poussette Dart: <u>#4</u> . 1952. Oil on canvas.	850	600	00
53.1081	Margo: <u>Extrapolation #2</u> . 1952. Oil on canvas.	450	300	00
53.1082	Ryan: <u>#12</u> . 1951. Collage.	125	85	00
			<u>\$1530</u>	<u>00</u>

in July rpt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date July 23, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From

Betty Parsons Gallery
15 East 57th Street
New York 22, N.Y.

for

Circulating Exhibition: THE EMBELLISHED SURFACE
(June 1953- June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value
53.1127	Lipton. <u>Mephisto</u> . 1951. Construction in bronze and steel.	\$700.00	\$650. 00
53.1173	Ferber. Sculpture. 1949-52. Copper, brass and lead.	\$2000.00	\$2000.00

on July 23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Date.....September 2, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Miss Joanne Reynal
240 West 11th Street
New York City

for Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953-June 1954)

Registrar

Dorothy M. Dudley

Museum Number	Description	S.P.	Insurance Value	
55.1086	<u>Obsidian Doctors. 1951. Marble, obsidian and sulphur in magnesite.</u>	\$700.00	\$700.	00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Date.....August 13, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. Max Spivak
175 Madison Avenue
New York City

for Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953 - June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2077	Spivak. Model for Bottom of Garden Pool - Mosaic. 1952. Mosaic and cement relief.	\$500.00	\$500.	00

This is a duplicate copy of the loan receipt sent to
Mr. Max Spivak
175 West 17th Street
New York City

on Aug 13/53

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date September 2, 1953

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From The Stable Gallery
924 7th Avenue
New York, N.Y.

for
Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953-June 1954)

Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.1086	<u>Jeanne Reynal.</u> <u>Obsidian Doctors. 1951. Marble, obsidian and sulphur</u> <u>in magnesite.</u>	\$700.00	\$700.00	
This is a duplicate copy of the loan receipt sent to: Miss Jeanne Reynal 240 West 11th Street New York City				
<i>Sept 1953</i>				

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date.....September 17, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Estebán Vicente**
88 East 10th Street
New York, N.Y.

for **Circulating Exhibition: THE EMBELLISHED SURFACE (September 1953-June 1954)**

.....
Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2755	Vicente. <u>Collage #6</u> . 1952. Collage.	\$500.00	\$332.	00
<i>Sept 1953</i>				

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date July 3, 1955

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Catherine Viviano Gallery
42 East 57th Street
New York 22, New York

Dear Miss V.

for Circulating Exhibition: THE EXCELLENSED SURFACE
(July 1953-June 1954)

Registrar

Dorothy E. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.1126	Glasco: Head. 1951. Oil on canvas.	\$600	\$400	00

on July 1955

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date.....August 4, 1953.....

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Kootz Gallery**
600 Madison Avenue
New York City

for **Circulating Exhibition: THE EMBELLISHED SURFACE (August 1953 - June 1954)**

.....
Registrar

Dorothy H. Dudley

Museum Number	Description	S.P.	Insurance Value	
53.2043	<u>Motherwell. In Grey with Parasol. 1947. Collage.</u>	\$1000.00	\$1000.	00
53.2044	<u>Hare. Figure at the Window. Bronze.</u>	\$600.00	\$400.	00
53.2045	<u>Hofmann. Spiral Nebulae. 1951. Oil.</u>	\$1800.00	\$1200.	00
53.2046	<u>Lassaw. Sirius. 1951. Bronze.</u>	\$750.00	\$500.	00
			3100 00	

on Aug 1953

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Pearl Moeller

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date.....August 9, 1954

From.....V. Pearson.....Department.....Circulating Exhibition

For.....THE EMBELLISHED SURFACE

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy.....size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 positive stat label attached

Cost

80¢

Forwarded to.....

Amount.....

Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

TO PHOTO SALES D

From.....

For

Please supply.....

(Quantity)

Please have.....

(Photographer)

- 1 glossy NEG size 14 X 16
 1 " NEG + POS 8 X 10
 1 Semi-matte POS 30 X 36 sheet

take.....

(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 POS +		
1- Neg (reduced from type line = 44% (copy size) 8 X 10		
1- NEG. (reduced to scale = 50% (of copy size) (from typewriter paste-up sheet		
1- Enlarged Pos. 30 X 36 - 2X final paste-up		

Forwarded to.....

Amount.....

Date Billed.....

(over)

Costs

6.30

6.00

12 30
2 40

less

2090

9.90

pt. 28, 1953

g Exhibitions

SURFACE

PHOTOGRAPHS

9.90

NEG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

3 L. Ry. '00

3.33

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date Sept. 28, 1953

From C. Dyer Department Circulating Exhibitions

For THE EMBELLISHED SURFACE
Introductory label

4 PRINTS NEW PHOTOGRAPHS
Please supply Photostats Please have _____
(Quantity) (Photographer)

1 glossy NEG size 14 X 16
1 " NEG + POS 8 X 10 take _____
1 Semi-matte POS 30 X 36 sheet (Number of shots)

9.90

Date of completion _____ Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 POS +		
1- NEG (reduced from type line = 44% (copy size) 8 X 16		
1- NEG. (reduced to scale = 50% (of copy size) (from typewriter paste-up sheet		
1- Enlarged POS. 30 X 36 - 2X final paste-up		

Forwarded to _____ Amount _____ Date Billed _____

(over)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date Aug. 1, 1954

From C. Dyer -

Department Circulating Exhibitions

For THE EMBELLISHED SURFACE

Posters (final enlargement)

PRINTS

NEW PHOTOGRAPHS

1 Please supply Photostat pos.
(Quantity)

Please have _____
(Photographer)

glossy size 22x40 sheet

take _____
(Number of shots)

Date of completion _____

Date of completion 3, 70

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1- Photostat POSITIVE

16 X 36

(on 22x40 sheet)

to incl. 2" alpha

for wrap all around.

enlarged to scale = 185%

from negative
paste-up

4.20
~~less 20 70~~

Forwarded to _____

Amount _____

Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date

7/31/53

From

Salerno

Department

C/S

For

Embellished Surface

PRINTS

Please supply

2

(Quantity)

glossy

✓

size

8x10

NEW PHOTOGRAPHS

Please have

(Photographer)

take

(Number of shots)

8
7.1

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 copy negative of attached photo, and 2 prints.

(Rozzetta: Golden Boughs)

2.85

less 20.70

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date: 7/27/53

From: Sackler Dept. Department: C/E

For: Embellished surface

PRINTS

Please supply 2

(Quantity)

glossy ✓ size 8x10

NEW PHOTOGRAPHS

Please have

(Photographer)

take 1.75

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Boris Ivanov

Percy Hainford

Re: telephoned with P.R. he says he does not # for above photos of 2 sculptures but would be able to find them. Refer in your order to my call with him

1.50 less 20% discount

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date

July 21/5-3

From

J. Salazar

Department

92

For

Enchanted Wood Surface

PRINTS

Please supply

2

(Quantity)

glossy

✓

size

8x10

NEW PHOTOGRAPHS

Please have

Sennar

(Photographer)

take

1 Disk

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Enpoken #7

\$ 3.90

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date July 21

From J. K. Kiersey Department CE

For The En. Collection Surface

PRINTS

NEW PHOTOGRAPHS

Please supply 2 each
(Quantity)

Please have _____
(Photographer)

glossy ✓ size 8x10

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>Bacalar: The Author in his home</u>	<u>87222</u>	<u>60 each</u>
<u>Brush: The Horse, He's sick</u>	<u>88623</u>	

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date July 16/53

From Salisbury Department C/E

For Embossed Surface & Early Works by Modern Masters

PRINTS

NEW PHOTOGRAPHS

Please supply heads
(Quantity)

Please have _____
(Photographer)

glossy V size 8x10

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Pollock: Full Fashion Five	811-472	
Klee: Letter Sketch	82683	
Rose: Tower + Trees	89069	
Schmidts: Pots & Jars	81578	
Maneu: Street Scenes	Studley F99	
Mac Voss: Sketch	89087	
Dudman: Landscape	811.850	
Kier: Landscape	83122	
Shaw: Trees; Front Page	86857	

Sunrise = 45 each
Studley = 60 each

Forwarded to _____

Amount _____

Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date

July 16/53

From

Salisbury

Department

C/E

For

Unpublished Surface & Early Works by Modern Masters

PRINTS

NEW PHOTOGRAPHS

Please supply

8 each
(Quantity)

Please have

(Photographer)

glossy

V

size

8x10

take

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Pollock: Full Figure Five
Klee: Letter Sketch
Rore: Tower & Tower
Schwitters: Pots & Jars
Manson: Street Signs
Mac Low: Sketch
Duchamp: Landscape
Kiro: Landscape
Brecht Davis: Front Page

811-472
82683
89069
81578
Studley F99
82087
811.850
83122
86857

3600
7100
840
458
3600
420

Sunrise = 45 each
Studley = 60 each

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date July 15-15-3

From Salerno Department CS

For See backsheet for face

PRINTS

Please supply 1 each
(Quantity)

glossy ✓ size 8x10

Date of completion

NEW PHOTOGRAPHS

Please have Samuni
(Photographer)

take 4
(Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Lippon "Martyr"		2 shots
Yaklaci "Window"		1 4
Picassotto Dark		1 4
"Beinckup"		

1.00/4
1.35/3
Neg = 3.00 ea
Print = 45

Forwarded to Amount Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Emb. Safe

May 25, 1953

November 24, 1953

Dear Mr. Anderson:

As you know, some time ago we borrowed your painting "Sunken Dolmens" for our circulating exhibition THE EMBELLISHED SURFACE. Very regretfully however, I was unable to include the picture. In order to keep the exhibition within manageable size for circulation I was forced to alter my plans and restrict the content of the show considerably. I am very sorry indeed, that under the circumstances your picture had to be left out. I do hope to find occasion to include it at some other time. Meanwhile, may Wahn Bros. deliver the painting to you on Tuesday, December 1st?

Forgive me for writing you only today, the delay occurred due to my prolonged absence from New York.

With many thanks again for your generous cooperation,

sincerely yours,

Jane Sabersky
Associate Curator

Mr. G. Malcolm Anderson
178 Stanton Street
New York 2, New York

Porter A. Hefrey
Director
Department of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc - green
yellow
registrar
EMBELLISHED SURFACE

April 12, 1954

May 25, 1955

Miss Dorothy Andrews

68 East 12 Street

New York 3, N. Y.

Miss Dorothy Andrews

68 East 12th St.

New York, New York

Dear Miss Andrews:

Dear Miss Andrews:

Thank you very much for your letter of April 12 extending the loan

of your collage

within THE MUSEUM

We are pleased to

The exhibition THE EMBELLISHED SURFACE to which
you generously lent your Kienbusch painting New
England #3 has completed its tour and you kindly
picked up the painting at this Museum on May 24th.

May I extend my sincere thanks and those of our
exhibitors for your loan which contributed so much
to the success of the exhibition which was shown at
the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we
have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray

Director

Department of Circulating Exhibition

PMH/mf
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Embellished
68 East 12 Street
New York 3
April 13, 1954

Miss Dorothy Andrews
68 East 12 Street
New York 3, N. Y.

Dear Miss Andrews:

Thank you very much for your letter of April 10 extending the loan
of your collage "Four Barns" by Kienbusch to our circulating exhibi-
tion THE EMBELLISHED SURFACE.

We are pleased indeed to be able to keep it in the show.

Sincerely yours,

Jane Sabersky
Associate Curator
Circulating Exhibitions

JS:ej

Sincerely yours

Dorothy Andrews

Emb. Surf. M. F. #3
collage (4 Barns)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

68 East 12
New York 3
April 10

Dear Miss Sabersky,

I must apologise
for having mislaid your letter
of March 12 requesting my consent
for extending the loan of Kienbusch's
Four Barns. I shall be glad
to have the collage continue with
the exhibition. I hope this delay
of mine has not caused you
unnecessary inconvenience.

Sincerely yours

Dorothy Andrews

Emb. Surf N. Eng #3
collage (4 Barns)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

EMB. SURF

March 12, 1954

October 1, 1954

Miss Dorothy Andrews
68 East 12th Street
New York, New York

Dear Miss Andrews:

This department is at present preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of "New England #3 (Four Barns)" by Kienbusch to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loans.

Therefore would you consent to extend your loan until June of 1955? Your generosity I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printers in about three weeks.

Edith L. Berman
Secretary

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky
Associate Curator

JS/bbp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Embellished Sur.

A

KRAMER GALLERIES
32 EAST 57th STREET NEW YORK 22, N.Y.

Sept. 4, 1953

October 1, 1953

Museum of Modern Art
11 East 57th Street
New York City

Miss Dorothy Andrews

Miss Dorothy Andrews
68 East 12th Street
New York, N.Y.

Dear Miss Andrews:

Enclosed is a copy of our loan agreement form for the Kienbusch, "New England #3 (Four Barns)" which you are so kindly lending to our circulating exhibition The Embellished Surface. Would you please fill out the missing information, and after having signed it, return it to us. We will then send you a receipt for the collage.

With many thanks again for your generous loan.

Sincerely,

Sincerely,

Edith L. Herman
Secretary

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Unbelleshed Surface

KRAUSHAAR GALLERIES

32 EAST 57TH STREET, NEW YORK 22, N.Y.

PLAZA 5-2791

ANTOINETTE M. KRAUSHAAR

Sept. 4, 1953

Museum of Modern Art
11 West 53rd Street
New York City

Attn: Miss Jane Sabersky.

Dear Miss Sabersky:

We are sending you by bearer the collage

/ "New England # 3" (Four Barns)

by William Kienbusch

The picture is lent by Miss Dorothy Andrews and insured
for \$ 350.00.

Sincerely,

KRAUSHAAR GALLERIES

Edith M. Rauer

Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green
yellow
registrar
EMBELLISHED SURFACE

May 24, 1955

Mr. Max Kahn
Grace Borgenicht Gallery
61 East 57th Street
New York 22, New York

Dear Max:

The exhibition THE EMBELLISHED SURFACE to which you
generously lent Yektai's Curtain & Still Life and
Albert's Attack in The Wind has completed its tour
and we are returning the sculpture and painting to
you by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our exhibitors
for your loan which contributed so much to the success of
the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois
Gurrler Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have
your signature on the enclosed Receipt of Delivery?

Sincerely,

Jane Sabersky
Associate Curator
Department of Circulating Exhibitions

JS/mf
Enclosure

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GRACE BORGENICHT GALLERY

61 EAST 57 STREET - NEW YORK 22 - EL 5-3951

March 18, 1954

Mr. Max Kahn
Grace Borgenicht Gallery
61 East 57 Street
New York 22, N. Y.

March 12, 1954

Dear Max:

Miss Jane Sabersky
Thank you for your letter of March 12 extending the loans of
Albert's "Attack in the Wind" and Yekta's "Curtain and Still
Life" to our exhibition THE EMBELLISHED SURFACE.

We are pleased indeed to be able to continue the circulation
of this show.

With kindest regards.

In answer to your letter of March
12th, you may keep "Attack in the Wind" and Yekta's "Curtain and Still
Life" until June, 1954.

Sincerely yours,

With cordial
Jane Sabersky
Associate Curator
Circulating Exhibitions

JS:ej

MF:et

MS:et

Emb. Surface

Emb. Surf

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

61 EAST 57 STREET · NEW YORK 22 · EL 5-3951

March 12, 1954

Miss Jane Sabersky
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Jane:

In answer to your letter of March 11th, you may keep Calvin Albert's "Attack in the Wind" and Yektai's "Curtain and Still Life" until June, 1955.

With cordial greetings,

Yours sincerely,

Max

Max Kahn

MK:et

Emb. Surf

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

June 12, 1954

March 11, 1954

Mr. Max Kahn
Grace Borgenicht Gallery
61 East 57th Street
New York 22, New York

Dear Max:

This department is at present preparing its program for the season 1954-55 and I am writing you in connection with your generous loan of "Attack in the Wind" by Albert, and "Curtain and Still Life" by Yektai, to our exhibition THE EMBELLISHED SURFACE which at present is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests, among them, rather important educational centers, which could not be fitted into the schedule due to the time limit set on the loans.

I am therefore writing to ask if you would consent to a prolongation of your loan until June of 1955. Your generosity, I know, will be greatly appreciated by those who not often have the chance to see exhibitions of this kind. I would be very grateful if you could let us have your answer soon so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

Jane Sabersky

With many thanks for your kind consideration.

Sincerely,

Mr. Max Kahn
The Borgenicht Gallery
61 East 57th Street
New York 22, New York
enc.

Jane Sabersky
Associate Curator

P. S. A reminder - you promised to let us know which sculpture by Calvin Albert might be available. I would very much like to include him in this show too.

JS/bbp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Euclid's Proof
Surface*

June 6, 1953

Mr. Ralph F. Colin
Executive, Goldmark Colin & Kape
575 Madison Avenue
New York 22, New York

June 12, 1953

Dear Ralph:

As you requested, enclosed please find the complete itineraries for the loan of the STAINED GLASS and the STAINED GLASS MURALS.

Dear Max:

I think the question which Yaktai is solved finally. With your permission I would like to include the "Flowers" as I feel it would best illustrate the theme of the exhibition.

With kindest regards,

Enclosed is our loan agreement form. Please return it to me after having filled out and signed it. As Hahn Bros. will have to pick up several paintings for us during the coming week I wonder whether they may also call for the Yaktai? I shall telephone you as soon as I know the exact day.

With ever so many thanks for your generous cooperation,

sincerely,

Jane Sabersky
Associate Curator

Mr. Max Kahn
The Borgenicht Gallery
61 East 57th Street
New York 22, New York
enc.

P. S. A reminder - you promised to let me know which sculpture by Calvin Albert might be available. I would very much like to include him in this show too.

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The Embellished Surface

ITINERARIES FOR:

STATES OF MIND

1953 Oct. 21 to Nov. 11 June 6, 1955 Pennsylvania State College
State College, Pa.
Nov. 25 to Dec. 15 Henderson State, T. G.
Arkadelphia, Ark.
Mr. Ralph F. Colin
Rosenman Goldmark Colin & Kaye
575 Madison Avenue Jan. 19 Washington University
New York 22, New York St. Louis, Mo.

Dear Ralph:

1954 Feb. 2 to Feb. 23 Rockford Art. Assoc.
As you requested, enclosed please find the complete itineraries
for the exhibitions STATES OF MIND and THE EMBELLISHED SURFACE.
April 10 to April 31 Currier Gallery of Art

I am sorry that you found discrepancies in our earlier listings.
However, our schedules often change in mid-tour. Sometimes exhibitors
retire from their contracts, while others may "squeeze in."

With kindest regards,

1955 March 1 to March 22 Sincerely, Carleton College
Northfield, Minn.
April 5 to April 25 University of Idaho
Jane Sebersky Moscow, Idaho
Associate Curator
May 10 to May 31 Department of Circulating Exhibitions
Russell, Kansas
JS/lp
Enclosures July 25 to Aug. 15 Atlanta Public Library
Atlanta, Ga.

THE EMBELLISHED SURFACE

1953 Oct. 26 to Nov. 23 MacBurray College
Jacksonville, Ill.
1954 Jan. 4 to Jan. 25 Currier Gallery of Art
Manchester, N. H.
Feb. 8 to Mar. 1 Univ. of Michigan
Ann Arbor, Michigan
April 19 to May 9 Lamont Gallery
Phillips Exeter Academy
Exeter, N. H.
Oct. 4 to Oct. 25 Mt. Holyoke, Ma.
South Hadley, Mass.

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- 2 -

ITINERARY FOR THE EMBELLISHED SURFACE (Cont.)

1955	Jan. 18 to Jan. 22	Newcomb College Tulane Univ. New Orleans, La.
	Feb. 9 to March 2	Michigan State College E. Lansing, Mich.
	April 14 to May 4	University of Conn. Storrs, Conn.

Dear Mr. & Mrs. Collins:

I am pleased to inform you that your Embellished Surface has been completed and is now on its way to the University of Conn. by Bahn Brothers which on May 14th.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacBarray College, Jacksonville, Illinois
Gardner Gallery of Art, New Haven, Conn.
University of Michigan, Ann Arbor, Michigan
Loomis Gallery, William Loomis, New York, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Forster A. Bailey
Director
Department of Circulating Exhibitions

PM/af
Enclosure

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cc - green
yellow
registrar
EMBELLISHED SURFACE

April 12, 1955

May 24, 1955

Mr. Ralph F. Colin

Mr. & Mrs. Ralph F. Colin
941 Park Ave.
New York, N.Y.

Dear Mr. & Mrs. Colin:

The exhibition THE EMBELLISHED SURFACE to which you generously lent your Dubuffet Head With Lilac Nose has completed its tour and we are returning the painting to you by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Jane Kaboray
Associate Registrar
Department of Circulating Exhibitions

Sincerely,

Porter A. McCray
Director
Department of Circulating Exhibitions

PAH/mf
Enclosure

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ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL T. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY W. KAYE
WALTER J. PETSCHER
HAS FREUND
AMERSON DRESBACH
SEYMOUR D. LEWIS

April 12, 1955

MURRAY HILL 6-7800

Mr. Ralph F. Colin
Rosenman, Goldmark, Colin and Kaye
575 Madison Avenue
New York, New York

March 22, 1954

Dear Mr. Colin:

At your request I am listing below the itinerary for the season 1954-55 of the exhibition EMBELLISHED SURFACE, to which you so kindly lent Dubuffet's "Head With Lilac Nose":

11 West 53rd Street

New York Mt. Holyoke College
South Hadley, Mass.

Oct. 4 to Oct. 25, 1954

Dear Miss Sabersky:

Newcomb College
Tulane University
New Orleans, La.

Jan. 1 to Jan. 22, 1955

the ten

Note with thanks that you will let us know when the
scheduled Michigan State College
East Lansing, Mich.

Feb. 9 to March 2, "

Univ. of Connecticut
Storrs, Conn.

April 14 to May 4, "

Sincerely yours,

R. F. Colin

RFC:FFY

Jane Sabersky
Associate Curator
Department of Circulating Exhibitions

JS/lp

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ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 8-7800

March 22, 1954

Miss Jane Sabersky
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Sabersky:

Thank you for your letter of March 19th with the tentative schedules for the two exhibitions. I note with thanks that you will let me know when the schedules have been completed.

Sincerely yours,

R. F. Colin

RFC:FFF

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

1. Mr. and Mrs. Ralph F. Colin March 19, 1954

2. Mr. and Mrs. Ralph F. Colin March 19, 1954

December 28 - January 19 1954 Washington University

STATES OF MIND

March 19, 1954

December 28 - January 19 1954

Washington University
St. Louis, Mo.

Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York City

Rockford Art Association
Rockford, Ill.

March 7 - March 24

(undecided)

Dear Mr. and Mrs. Ralph F. Colin

April 10 - 51

The Currier Gallery of Art
Manchester, N. H.

Thank you for your generosity in allowing us to keep Dubuffet's
"Head with Lilac Nose" in our exhibition THE EMBELLISHED SURFACE,
and Soutine's "Charled Trees" in STATES OF MIND.

We are pleased indeed to be able to continue circulating these two
exhibitions next season. The schedules for next year are not as
yet complete, for we must wait until the new catalogues are dis-
tributed and until the exhibitors have decided when they can best
fit the various shows into their own programs. Here are the ten-
tative schedules to date:

January 28 - February 18 1954 University of Idaho

THE EMBELLISHED SURFACE

October 28 - November 18 1953 MacMurray College

March 1 - March 25 Jacksonville, Ill.

January 4 - January 25 1954 The Currier Gallery of Art
Manchester, N. H.

April 5 - April 25

February 8 - March 1 " University of Michigan College
Ann Arbor, Mich. N. Y. 18

April 19 - May 9 " Phillips Exeter Academy,
Exeter, N. H.

When these schedules are complete we will
Mrs. Colin.

(tentative) " Wells College
Aurora, N. Y.

(tentative) " Fort Worth Arts Center
Fort Worth, Texas

(tentative) 1955 Atlanta Art Association
Atlanta, Ga.

STATES OF MIND

October 21 - November 11 1953 Pennsylvania State College
State College, Penna.

November 25 - December 15 " Henderson State Teachers College
Arkadelphia, Arkansas

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2. Mr. and Mrs. Ralph F. Colin March 19, 1954

2. Mr. and Mrs. Ralph F. Colin March 19, 1954

EMANUEL J. ROSENMAN
GABRIEL GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETERSEN
MARK FRIED
AMERSON GOSLOW
SEYMOUR S. LEWIS

December 29 - January 19 1954 Washington University
STATES OF MISSOURI, Mo.

December 29 - January 19 1954 Washington University
St. Louis, Mo.

February 2 - February 23 " Rockford Art Association
Rockford, Ill.

March 7 - March 28 " (undecided)

April 10 - 31 " The Currier Gallery of Art
Manchester, N. H.

May 14 - June 4 " Phillips Exeter Academy
Exeter, N. H.

October 21 - October 22 " Mt. Holyoke College
South Hadley, Mass.

Dear Miss Sabersky:

November 8 - November 29 " Nashville Civic Arts
Nashville, Tenn.

December 12 - January 2 1955 (undecided)

January 25 - February 15 " University of Idaho
Moscow, Idaho

March 1 - March 22 " Carlton College
Northfield, Minn.

April 5 - April 26 " (undecided)

May 9 - May 30 " (undecided) Skidmore College
Saratoga Springs, N. Y. is
interested.

When these schedules are complete we will gladly send them to you and
Mrs. Colin.

Sincerely yours,

Jane Sabersky
Associate Curator

JS:ej

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ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 8-7800

March 15, 1954

Miss Jane Sabersky
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Sabersky:

I have your letter of March 12th about your traveling exhibition program for the season 1954-55.

Mrs. Colin and I are willing to lend you both the Dubuffet and the Soutine for use in those exhibitions during another season.

I believe that you previously sent me a tentative list of the exhibition schedule in both instances for the current season, but the schedule was not complete. For my information, I would like to have a complete schedule of the exhibitions this season, showing places and dates, and a similar schedule for next season when you have completed your arrangements.

Sincerely,

R. F. Colin

RFC:FFF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RALPH F. COLIN
675 MADISON AVENUE
NEW YORK 22

July 27, 1953

Miss Jane Sabersky
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

March 12, 1954

Dear Miss Sabersky:

Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York City

I have your loan agreement form covering

the Dubuffet "Head with Lilac Nose" The painting

will This department is at present preparing its program for the season of 1954-55 and I am writing you in connection with your generous loan of Dubuffet's "Head with Lilac Nose" to our circulating exhibition THE EMBELLISHED SURFACE, and your loan of Soutine's "Gnarled Trees" to STATES OF MIND. Both of these exhibitions are enjoying a most successful tour. We would like to offer them again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loans.

RFC:R
Enc.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce these exhibitions in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky
Associate Curator

JS:aj

P. S. STATES OF MIND was originally prepared by Miss Geraldine Pelles. Since she is no longer ~~here~~ with us, I am asking in her stead.

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RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

July 27, 1953

Miss Jane Sabersky
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Saberseky:

As requested in your letter of July 24,
I have completed your loan agreement form covering
the Dubuffet "Tete au Nez Lilas." The painting
will be ready to be picked up tomorrow, July 28.

Sincerely yours,

R. F. Colin

RFC:FSF
Enc.

*The Embellished
Surface
C*

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

RALPH COLIN
875 MADISON AVENUE
NEW YORK 22

July 15, 1953

Miss Jane Sabersky
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

July 24, 1953

Dear Miss Sabersky:

Mr. and Mrs. Ralph Colin to your letter of July 15th.
941 Park Avenue
New York City
of a Dubuffet painting for the exhibit
entitled "The Embellished Surface - Exploration with
the Medium."

Dear Mr. and Mrs. Colin:

This is to thank you very much again for your
great kindness in lending your Dubuffet for the Circulating Exhibi-
tion, The Embellished Surface. I am very pleased indeed to include
an example of his work.

Enclosed is our loan agreement form. Please
return it to me after having signed it. The Registrar's receipt will
be forwarded to you upon receipt of the painting.

I understand that Sunami will spend most of
next week at the Museum. We have therefore arranged with Hahn Bros.
to pick up your painting on Tuesday, July 28th.

We shall have it photographed according to
your arrangements with Sunami, and at the same time will devise a
more protective frame for the picture while it is on tour. If you
prefer, we can then return the picture to you until we need it for
boxing in the early part of September.

May I also thank you once more for the great
pleasure you have given me in showing me your beautiful collection.
I have immensely enjoyed my visit with you.

Sincerely,

Jane Sabersky
Associate Curator

JS:eh

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RALPH F. COLIN
575 MADISON AVENUE
NEW YORK 22

July 15, 1953

Miss Jane Sabersky
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Sabersky:

I am replying to your letter of July 14th addressed to Mrs. Colin and myself relative to the possible loan of a Dubuffet painting for the exhibit entitled "The Embellished Surface - Exploration With the Medium."

We will be happy to lend you a Dubuffet, despite the long period of the loan, because we are Dubuffet enthusiasts and feel that it will be helpful to have his work more widely known. As you may know, we have seven Dubuffet's of varying size and importance. We would be willing to lend you any one that you choose, and accordingly you may wish to see them all and make a selection. If so, telephone to me and we will be glad to have you stop up for a drink late one afternoon and see the paintings.

Sincerely yours,

RFC:FSF

Ralph F. Colin

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

July 14, 1953

Mr. and Mrs. Ralph F. Colin
941 Park Avenue
New York, New York

Dear Mr. and Mrs. Colin:

I am writing at the suggestion of Miss Dorothy Miller who told me that you are the owners of several Dubuffet paintings.

At present I am preparing an exhibition entitled THE EMBELLISHED SURFACE - EXPLORATION WITH THE MEDIUM for the Department of Circulating Exhibitions. For your further information I am enclosing a copy of our catalogue in which the exhibition is described on pages 9 and 10.

I am very anxious to include an example of the work of Dubuffet and was planning on borrowing The Work-Table from our collection. However, both Miss Miller and Mr. Barr feel, understandably enough, that the painting ought to remain on view here and another painting we own has already been promised elsewhere. I am therefore writing to ask if under the circumstances you would be willing to lend one from your collection. Dubuffet's work naturally, would be a great contribution to the show. Furthermore, since Miss Louchheim of the New York Times, as well as Life Magazine expressed interest in giving this show publicity, I am particularly eager that he be represented.

We would need the picture at the Museum by the middle of August and it would be returned to you in June of 1954. The Museum would assume all transportation and insurance costs until the painting is returned to you.

Although I fully realize the sacrifice which this request entails I hope you will support us in a program which makes available first quality exhibitions of original works of art to vast areas of our country with few or no modern art resources.

Sincerely yours,

Jane Sabersky
Associate Curator

JS:df enc

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cc - green
yellow
registrar
THE EMBELLISHED SURFACE

May 25, 1955

Mr. Enrico Donati
200 West 57th St.
New York, N.Y.

Dear Mr. Donati:

The exhibition THE EMBELLISHED SURFACE to which you
generously lent your painting Moonscape, Black and
Terracotta has completed its tour and we returned
the painting to you by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our exhibitors
for your loan which contributed so much to the success of
the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have
your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McGray
Director
Department of Circulating Exhibitions

PAM/mf
Enclosure

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Donati
Emb Surf.

March 18, 1954

Mr. Enrico Donati
200 West 57th Street
New York City

Dear Mr. Donati:

This is to acknowledge your telephone call the other day and to thank you very much for your kindness in extending the loan of your painting "Moonscape, Black and Terracotta" to our exhibition THE EMBELLISHED SURFACE.

We are pleased indeed to be able to continue the circulation of this show next season.

With kindest regards.

Sincerely yours

Jane Sabersky
Associate Curator

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

March 12, 1954

March 18, 1954

Mr. Enrico Donati
200 West 57 Street
New York City

Enrico Donati
200 W 57 St
NYC

Dear Mr. Donati:

This is to acknowledge your telephone call the other day, and to thank you very much for your kindness in extending the loan of your painting "Moonscape, Black and Terracotta" to our exhibition THE EMBELLISHED SURFACE. We are pleased indeed to be able to continue the circulation of this show next season.

With kindest regards.

Therefore, would you consent to exhibit your generosity I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may include it in our forthcoming catalogue which must go to the printer in three weeks.

Sincerely yours,

Jane Sabersky
Associate Curator
Circulating Exhibitions

With many thanks for your kind consideration.

J5:ej

Sincerely,

Jane Sabersky
Associate Curator

J5:ej

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Donati

March 12, 1954

Mr. Enrico Donati
200 West 57 Street
New York City

Dear Mr. Donati:

This department is at present preparing its program for the season 1954-55 and I am writing you in connection with your generous loan of "Moodscape, Black and Terracotta" to our exhibition THE EMBELLISHED SURFACE which at present is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests, among them, rather important educational centers, which could not be fitted into our schedule because of the original time limit set on the loans.

Therefore, would you consent to extend your loan until June of 1955? Your generosity I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printers in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky
Associate Curator

JS:ej

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

EMB. SURF.

June 5, 1955

March 11, 1954

Mr. Enrico Donati
200 West 57th Street
New York, New York

Dear Mr. Donati: Enclosed please find our loan agreement form

This department is at present preparing its program for the season 1954-55 and I am writing you in connection with your generous loan of "Moonscape, Black and Terracotta" to our exhibition THE EMBELLISHED SURFACE which at present is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests, among them, rather important educational centers, which could not be fitted into the schedule due to the original time limit set on the loans.

I am therefore writing to ask if you would consent to a prolongation of your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who not often have the chance to see exhibitions of this kind. I would be very grateful if you could let us have your answer soon so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,
Jane Sabersky
Associate Curator

Jane Sabersky
Associate Curator

Mr. Enrico Donati
200 West 57th Street
New York, New York

JS/bbp

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

June 5, 1953

June 10, 1953

Mr. Carlos Donati
Bishop St.
Newark, Connecticut

Dear Mr. Donati:

Enclosed please find our loan agreement form for your painting "Moonscape", which you so kindly agreed to lend to our exhibition THE EMBELLISHED SURFACE. Would you be good enough to fill in insurance value and sales price and, after having signed it, return to me.

As discussed, we need not call for the painting before the end of August. However, if you think you will not be back in town by that time we can make arrangements to pick it up before you leave at the end of this month. Would you let me know which date would be more convenient to you?

With ever so many thanks for your generous cooperation,

sincerely yours,

Jane Sabersky
Associate Curator

Mr. Enrico Donati
200 West 57th Street
New York, New York
enc.

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

ED SURFACE

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery.

Sincerely,

Enclosure
PAM/mf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green
yellow
✓ registrar
✓ THE EMBELLISHED SURFACE

June 10, 1955

Mr. Carlus Dyer
Bishop St.
Norwalk, Connecticut

Dear Carlus:

The exhibition THE EMBELLISHED SURFACE to which you generously lent your Exploration has completed its tour and you kindly picked up the painting at this Museum on June 9th.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery.

Sincerely,

Enclosure
PAM/mf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc -green
yellow
registrar
EMBELLISHED SURFACE

May 25, 1955

Egan Gallery
46 East 57th St.
New York 22, New York

Gentlemen:

At the request of Mr. Vicente his collage Collage #6 was delivered to your gallery by Halm Brothers truck on May 24th.

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

MacMurray College, Jacksonville, Illinois
Barrier Gallery of Art, New Haven, Connecticut
University of Michigan, Ann Arbor, Michigan
Levent Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Melrose College, South Hadley, Massachusetts
Rensselaer College, Troy, New York
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

Virginia Pearson
Circulation Manager

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery.

Sincerely,

Forster A. Bailey
Director
Department of Circulating Exhibitions

Enclosure
PMB/af

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green
yellow
registrar
THE EMBELLISHED SURFACE

March 20, 1954

June 10, 1955

Mr. Jimmy Ernst
20 Harbor View
South Norwalk
20 Harbor View Ave.
South Norwalk, Connecticut

Dear Jimmy:

Dear Jimmy:

Thank you for your kindness in allowing us to loan your collage
in our exhibit. The exhibition THE EMBELLISHED SURFACE to which you
generously lent your Collage 9:57 P.M.D.S.T. has
completed its tour and was picked up by Carlus Dyer
at this Museum on June 9th.

With kindest
May I extend my sincere thanks and those of our
exhibitors for your loan which contributed so much
to the success of the exhibition which was shown at
the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have
your signature on the enclosed Receipt of Delivery.

Sincerely,

Porter A. McGray
Director
Department of Circulating Exhibitions

Enclosure
PAM/mf

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

March 30, 1954

March 11, 1954

Mr. Jimmy Ernst
20 Harbor View Avenue
South Norwalk, Conn.

Dear Jimmy:

Thank you for your kindness in allowing us to keep your collage
in our exhibition THE EMBELLISHED SURFACE.

We are pleased indeed to be able to continue the circulation of
this show.

With kindest regards.

Sincerely yours,

Jane Sabersky
Associate Curator

JS:oj

I am therefore writing to ask for a prolonga-
tion of your loan until June 1, 1954. Your generosity, I know,
will be greatly appreciated by those who not often have the chance
to see exhibitions of this kind. I would be very grateful if you
could let us have your answer soon so that we may announce this
exhibition in our forthcoming catalogue which must go to the prin-
ter in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky
Associate Curator

JS:oj

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

EMB. SURF

March 11, 1954

Mr. Jimmy Ernst
20 Harbor View Avenue
South Norwalk, Conn.

Dear Jimmy:

This department is at present preparing its program for the season 1954-55 and I am writing you in connection with your generous loan of your "Collage 9:57 P.M., E.S.T." to our exhibition THE EMBELLISHED SURFACE which at present is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests, among them, rather important educational centers, which could not be fitted into the schedule due to the original time limit set on the loans.

I am therefore writing to ask if you would consent to a prolongation of your loan until June of 1955. Your generosity, I know, will be greatly appreciated by those who not often have the chance to see exhibitions of this kind. I would be very grateful if you could let us have your answer soon so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,
Associate Curator

Jane Sabersky
Associate Curator

Miss Dorothy Foster
5 Westchester Road
Brooklyn, New York

JS/bbp

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

November 23, 1953

Mr. Herbert Farber
154 Riverside Drive
New York 25, New York

Dear Dorothea:

Due to lack of space I was, unfortunately, not able to include your painting by Jones in our circulating exhibition THE EMBELLISHED SURFACE. There was so much material available that I had to restrict the choice rather severely.

Hahn Bros. is making a trip for us on Tuesday, December 1st. Would it be possible for you to tell me by the end of this week where to they may deliver the painting?

I hope you are well and that you will visit us again sometime soon. Meanwhile thank you very much indeed for having offered the painting to us.

My best to you,

yours,

Jane Sabersky
Associate Curator

Miss Dorothea Farbar
5 Westminster Road
Brooklyn, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
lenders
registrars ✓

May 26, 1955

Mr. Herbert Ferber
454 Riverside Drive
New York 25, New York

Dear Mr. Ferber:

Your sculpture 53.1173 will be delivered to you on Friday afternoon, May 27th from the Betty Parsons Gallery. I am indeed sorry about the error in returning the piece to the wrong place. Hahn Brothers truck will make the delivery.

The exhibition was very successful and your sculpture added greatly to the interest of our exhibitors. May I extend my sincere thanks for the loan.

The exhibition was shown at the following places:
MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Virginia Pearson
Circulation Manager

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E EMBELLISHED SURFACE
FERBER

January 8, 1957

July 16, 1953

Mr. Jane Sabersky
215 West 11th Street
New York 11, N.Y.

Mr. Herbert Ferber
454 Riverside Drive
New York, New York

Dear Herbert:

Enclosed in the loan agreement form
for your sculpture Sculpture. I would ap-
preciate it if you would sign in Betty's ab-
sence.

Hahn Brothers will come on Monday,
July 20th.

I am very glad indeed to have the
piece for the show since it will contribute
greatly.

Enclosed also is our catalogue. The
exhibition is mentioned on pages 9 and 10.

Thank you very much again for your
generous cooperation and with my best regards
to you and Ille.

Sincerely yours,

Jane Sabersky
Associate Curator

JS:df
enc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

February 8, 1957

May 12, 1958

Mr. Hans Hoffmann
115 West 11th Street
NEW YORK 11, N.Y.

Dear Mr. Hoffmann:

I am sure that you are as anxious as we are to conclude the repair of your painting Spiral Nebulae 1951. I attach a copy of a report made by Mr. Orrin H. Riley and a condition photograph, and if you are in accord with his findings and recommendations we are prepared to authorize him to proceed. While Mr. Riley is pessimistic about the satisfactory remedying of the conditions which he reports, the Museum is ready to urge him to make as complete restoration as possible. If you are agreeable to his carrying out these recommendations, would you let me know and they will be undertaken at the Museum's expense. Our insurance company is willing to assume only a small portion of this cost because of the stipulation in our contract with them which releases them of responsibility for a condition which they describe as "inherent vice" in the nature of the painting itself. Perhaps if you do not completely agree with Mr. Riley we could arrange a meeting with him in which you and he could agree upon the method of restoring your picture.

I enormously enjoyed your recent show at Sam Kootz's. With the passing years your work becomes increasingly more vigorous and handsome.

With best wishes to you and Mrs. Hoffmann.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

PAM:eh

enclosure: (2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
lenders

Embellished Surface

May 28, 1956

Mr. Hans Hofmann
76 Commercial Street
Provincetown, Massachusetts

Dear Mr. Hofmann:

We are quite anxious to have you go over the report on the condition of the painting Spiral Nebulae, which was in our circulating exhibition THE EMBELLISHED SURFACE, with the restorer Orrin Riley whose ~~written~~ report I believe you have seen.

The Kootz Gallery said they were expecting you in town sometime next week. Will you be good enough to let us know so that we might arrange a meeting with you and Mr. Riley. Mr. Riley will be glad to talk with you about the work. Please let us know at what time will be convenient for you so that we can arrange to have Mr. Riley here.

Sincerely,

Virginia Pearson
Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc green
insurance
lenders
registrar -

Embellished Surface

March 20, 1956

Mr. Hans Hofmann
145 West 14th Street
New York 11, New York

Dear Mr. Hofmann:

Now that I have returned from Europe we are anxious to have your painting, Spiral Nebulae which you examined here last December restored to good condition.

I do not believe you have seen the enclosed report by Orrin Riley, the restorer recommended to us by Sheldon Keck as being the best person to make the restoration.

The painting has also been examined by the insurance adjuster who feels that the need for restoration is partly due to "inherent deterioration" in the pigment of the painting itself, a condition which will make it difficult for the Museum to recover the complete costs of restoration.

Now that you have seen the painting we want to do what you feel is best for putting it into good condition again. Shall we get in touch with Mr. Riley and authorize him to treat the painting in the manner he suggests?

Do let us hear of your decision.

With very best wishes,

Sincerely,

Porter A. McGrey

Enclosure
PAM:vp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc green
lenders
registrar
Hahn

LP

May 15, 1957

Hahn Brothers
231 East 55th Street
New York 22, New York

Dear Sirs:

Confirming my telephone request, please have the truck pick up the following painting at The Guggenheim Museum

7 East 72nd Street
New York, N.Y.

on Thursday, May 16th for delivery to:

Mr. Hans Hofmann
145 West 14th Street
New York, New York :

53.2045 Hofmann: Spiral Nebulae, 1950. Oil on canvas

Our order #9597 for this pick-up and delivery will follow.

Sincerely yours,

Virginia Pearson
Circulation Manager

C/E The Embellished Surface.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc green
lenders
registrar
bookkeeping
Hahn

Embellished Surface

June 25, 1956

Hahn Brothers
231 East 55th Street
New York 22, New York

June 7, 1956

Attention: Mrs. Fields

Dear Mrs. Fields:

Confirming my request, please have the truck pick-up at the Museum of Modern Art on Wednesday, June 27th the following painting for delivery as indicated:

53.2045 Hofmann: Spiral Nebulae

To: Guggenheim Museum
7 East 72nd Street
New York
Attention: Mr. Orrin Riley

Our order #8913 will follow

Sincerely yours,

Virginia Pearson
Circulation Manager

C/E EMBELLISHED SURFACE

Walter Winkler
Assistant Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc green
Hahn
registrar
lenders -
EMBELLISHED SURFACE

June 3, 1955

Hahn Brothers
231 East 55th Street
New York, New York

June 7, 1955

I have to report a damage to the following work which your truck delivered on May 27th to Mr. Herbert Farber, 434 Riverside Drive:

Hahn Brothers
231 East 55th Street
New York 22, New York

Attention: Mrs. Fields

Dear Mrs. Fields:

Confirming my telephone request, please have the truck pick up the following painting on Wednesday morning, June 8th, from
The Koots Gallery
600 Madison Avenue
New York, N. Y.

53.2045 Hofmann: Spiral Nebulae. Oil

Our purchase order covering the delivery will follow: #409 for Embellished Surface.

Sincerely,

We have reported this matter to our insurance company Johnson & Higgins. I am sure you realize the importance of the matter and will take prompt action on it.

Waldo Rasmussen
Assistant Circulation Manager

Sincerely,

Waldo Rasmussen
Assistant Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc - green
 registrar
 lenders THE EMBELLISHED
 SURFACE
 insurance
 Hahn

June 3, 1955

Hahn Brothers
 231 East 55th Street
 New York, New York

Dear Sirs:

I have to report a damage to the following work which your truck delivered on May 27th to Mr. Herbert Ferber, 454 Riverside Drive:

53.1173 Ferber: Sculpture. Copper, brass & lead.

This work was first picked up at the Museum on May 24 for delivery to Betty Parson Gallery, 15 East 57th Street, who notified us that it should be sent to the artist. The condition of the sculpture had been checked carefully before it left the Museum and was found to be in good condition.

Mr. Ferber called me on June 1 and informed me that the work was seriously damaged. I inspected the work that afternoon and found several serious breaks which had occurred since the work left the Museum: a break near the top of the sculpture, a crack in the center and lower sections, and a crack on the bottom spike.

Mr. Ferber says that in delivering the work the men were very careless in handling it. One of the men both he and his wife definitely felt was intoxicated, and they received extremely rude comments on the work from the men. The men objected to Mr. Ferber's marking the receipt "received in damaged condition."

We have reported this matter to our insurance company Johnson & Higgins. I am sure you realize the seriousness of the matter and will take prompt action on it.

Sincerely,

Waldo Rasmussen
 Assistant Circulation Manager

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

cc green
lenders
re-istrar

May 26, 1955

Hahn Beshora
231 East 55th Street
New York 22, New York

Attention: Mrs. Fields

Dear Mrs. Fields:

Confirming my request of this morning, please have the truck
pick up the following sculpture at the Betty Parsons Gallery,
15 East 57th Street for delivery on Friday afternoon, May 27th:

✓ 53.1173 Ferber: Sculpture

To:

Mr. Herbert Ferber
454 Riverside Drive
New York

Our order #4053 covering this pick-up and delivery will follow.

✓ 53.1176 Beshora: Head with hair

To:

Mr. & Mrs. Ralph F. Rubin
Virginia Pearson
Circulation Manager

C/E Embellished Surface

53.1171 Beshora: The Cat, 1954

To:

Beshora Collection
15 East 57th Street
New York

✓ 53.1172 Beshora: Refugee, Head dressed with leaves & copper

To:

Pierre Matisse Gallery
15 East 57th Street
New York

53.1173 Ferberg: Three large, oil on wood

To:

The New Gallery
15 East 57th Street
New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Embellished Surface

Hahn

cc green
B. Farnie
registrar
Embellished Surface
Hahn

May 19, 1955

Hahn Brothers
231 East 55th Street
New York 22, New York

Betty Parsons Gallery
15 East 57th Street
New York

Attention: Mrs. Fields

Dear Mrs. Fields:

Confirming my request of yesterday, please have the truck pick-up at the Museum the following paintings and sculpture on Tuesday, May 24 for delivery as indicated:

- ✓ 53.1087 Yoktai: Curtain & Still Life. Oil
- ✓ 53.2604 Albert: Attack in the Wind. Metalloxy

To:
The Borgenicht Gallery
61 East 57th Street
New York

- ✓ 53.1180 Dubuffet: Head with Lilac Nose. Oil

To:
Mr. & Mrs. Ralph F. Colin
941 Park Avenue
New York

Our order covering the work of the artist, all the paintings and sculpture are from the artist's collection.

- 53.1171 Hardy: The Cat. Iron

To:
Kraushaar Galleries
32 East 57th Street
New York

- ✓ 53.2772 Rossak: Refugee. Steel brazed with brass & copper

To:
Pierre Matisse Gallery
41 East 57th Street
New York

- ✓ 53.1149 Forsberg: Tower Image. Oil on wood

To:
The New Gallery
601 Madison Avenue
New York

152.1087 Donat. Moonlight, etc.

to Mr. Borgenicht, 61 East 57th St., N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Page 2 - Hahn Brothers

Embellished Surface returns

- ✓ 53.1173 Ferber: Sculpture. Copper, brass & lead
 ✓ 53.1082 Ryan: #12 Collage plus brackets and glass
 ✓ 53.1081 Margo: Extrapolation #2. Oil on canvas
 ✓ 53.1085 Pousette-Dart: #4. Oil on canvas
 ✓ 53.1084 Ossorio: The Accusation. Oil on canvas
 ✓ 53.1127 Lipton: Mephisto. Bronze & steel plus pedestal
 ✓ 53.1083 Congdon: #7, Rome. Oil on wood

To:

Hahn Brothers

 531 East 57th Street
 New York 22, New York

 Betty Parsons Gallery
 15 East 57th Street
 New York

- ✓ 53.1086 Reynal: Obsidian Doctors: Marble, obsidian, sulphur in magnesite

To:

Dear Mrs. Fielder:

 The Stable Gallery
 924 Seventh Avenue
 New York

Miss Reynal
240 West 11 St

 Enclosing my request of material have the work picked
 at the Stable Gallery as indicated on the list.

- ✓ 54.1131 Glasco: Summer. Oil and sand on canvas

To:

53.1087 Taktel: Dorian & ...

53.1088 Albert: Attack on ...

 Catherine Viviano Gallery
 42 East 57th Street
 New York

- ✓ 53.2755 Vicente: Collage #6. Collage

To:

53.1126 Taktel: Head with ...

To:

 Egan Gallery
 46 East 57th Street
 New York

Our order covering the work will follow-- #4052. All the paintings and sculpture are from the circulating exhibition THE EMBELLISHED SURFACE.

There are two more possible returns that may be added to this list-- a Donati and a Lewitin -- but so far I have been unable to contact the lenders. We will give them to the drivers if I am successful before next Tuesday.

Sincerely,

- ✓ 53.1098 Lewitin: When Silence Fell (plus frame)

 To: Stable Gallery
 924 - 7th Ave
 N.Y.

 Virginia Pearson
 Circulation Manager

P.S. Will you also add to the above order the following:
 Package containing 49 etchings for delivery to:

53.1129 Taktel: Tower ...

To:

 Valentin Gallery
 32 East 57th Street
 New York

from C/E CHAGALL'S ETCHINGS FOR FABLES OF LA FONTAINE

- ✓ 53.1088 Donati: mooncape, o/c

to: Mr. Emilio Donati, 200 West 57th St., N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Page 2 - Hahn Brothers

Embellished Surface returns

53.1173 Ferber: Sculpture. Copper, brass & lead
 53.1082 Ryan: #12 Collage plus bracketts and glass
 53.1081 Margo: Extrapolation #2. Oil on canvas
 53.1085 Founette-Dart: #4. Oil on canvas
 53.1084 Ossorio: The Accusation. Oil on canvas
 53.1127 Lipton: Mephisto. Bronze & steel plus pedestal
 53.1083 Congdon: #7, Rome. Oil on wood

To:

Betty Parsons Gallery
 15 East 57th Street
 New York

Hahn Brothers
 234 East 57th Street
 New York 22, New York

53.1086 Reynal: Obsidian Doctors: Marble, obsidian, sulphur in magnesite

To:

The Stable Gallery
 924 Seventh Avenue
 New York

Dear Mrs. Flax:

Confirming my request, please to pick up the following

54.1131 Glasco: Summer. Oil and sand on canvas

To:

Catherine Viviano Gallery
 42 East 57th Street
 New York

53.2742 Mathewson: In G

53.2743 Mathewson: Spiral

53.2755 Vicente: Collage #6. Collage

To:

Egan Gallery
 46 East 57th Street
 New York

Our order covering the work will follow-- #4052. All the paintings

and sculpture are from the circulating exhibition THE EMBELLISHED SURFACE.

There are two more possible returns that may be added to this list-- a Donati and a Lewitin - but so far I have been unable to contact the lenders. We will give them to the drivers if I am successful before next Tuesday.

Sincerely,

Virginia Pearson
 Circulation Manager

P.S. Will you also add to the above order the following:
 Package containing 49 etchings for delivery to:

Valentin Gallery
 32 East 57th Street
 New York

from C/E CHAGALL'S ETCHINGS FOR FABLES OF LA FONTAINE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
Hahn
registrar
Embellished Surface Lenders

May 18, 1955

Hahn Brothers
231 East 55th Street
New York 22, New York

Attention: Mrs. Fields

Dear Mrs. Fields:

Confirming my request, please have the truck pick up the following
four pieces on Friday, May 20th for delivery to:

The Kootz Gallery
600 Madison Avenue
New York, N.Y.

53.2043 Motherwell: In Grey with Parasol. Collage
53.2045 Hofmann: Spiral Nebulae. Oil
53.2046 Lassaw: Sirius. Bronze (small)
53.2044 Hare: Figure at the window. Bronze (small)

Our order covering the work will follow - 4051 for Embellished Surface

Sincerely,

Virginia Pearson
Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
Hahn
registrar
Embellished Surface Lenders

May 18, 1955

Hahn Brothers
231 East 55th Street
New York 22, New York

Attention: Mrs. Fields
Dear Mrs. Fields:

Confirming my request, please have the truck pick up the following four pieces on Friday, May 20th for delivery to:
The Kootz Gallery
600 Madison Avenue
New York, N.Y.

- 53.2043 Motherwell: In Grey with Parasol. Collage
- 53.2045 Hofmann: Spiral Nebulae. Oil
- 53.2046 Lassaw: Sirius. Bronze (small)
- 53.2044 Hare: Figure at the window. Bronze (small)

Our order covering the work will follow - 4051 for Embellished Surface

Sincerely,

Virginia Pearson
Circulation Manager
Department of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

April 1, 1955

Hahn Bros.
231 East 55 Street
New York, New York

Gentlemen:

I am writing to confirm our telephone conversation this afternoon, requesting that you pick up a piece of sculpture ATTACK IN THE WIND, included in exhibition EMBELLISHED SURFACE, from:

Mr. Calvin Albert
181 Emerson Place (near Pratt Institute)
Brooklyn, New York

sometime Tuesday morning, April 5, for delivery to The Museum of Modern Art.

This pick-up is covered by our purchase order #1386, which will follow in a few days.

Thanking you,

Sincerely,
Sincerely,

Lenore Palumbo
Secretary
Department of Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

c/r Embellish Surface
cc: Dudley ✓

Hahn

March 18, 1955

Hahn Bros.
231 East 55 Street
New York, New York

53.2604

Gentlemen:

Mokallay

I am writing to confirm our telephone conversation this morning, requesting that you pick up a piece of sculpture from the Museum of Modern Art for delivery to:

Mr. Kelvin Albert
181 Emerson Place (near Pratt Institute)
Brooklyn, New York

sometime Tuesday morning, March 22.

This piece, ATTACK IN THE WIND included in exhibition EMBELLISHED SURFACE, is covered by the order #1383, which will follow in a few days.

Thanking you,

Sincerely,

Lenore Palumbo
Secretary
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

March 18, 1955

Hahn Bros.
231 East 55 Street
New York, New York

April 21, 1955

Gentlemen:

I am writing to confirm our telephone conversation this morning, requesting that you pick up a piece of sculpture from the Museum of Modern Art for delivery to:

Mr. Kelvin Albert
181 Emerson Place (near Pratt Institute)
Brooklyn, New York

sometime Tuesday morning, March 22.

This piece, ATTACK IN THE WIND included in exhibition EMBELLISHED SURFACE, is covered by the order #1383, which will follow in a few days.

Thanking you,

Sincerely,

Lenore Palumbo
Secretary
Department of Circulating Exhibitions

Thank you very much.

Sincerely yours,

Jane Rosenberg
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

JE Embellished
Surface
Hahn

April 21, 1964

Hahn Bros.
231 East 55 Street
New York, N. Y.

Gentlemen:

Confirming our telephone conversation yesterday afternoon, will you please pick up the following items on Tuesday, April 27, and deliver them to the Museum. This is on our order # 62343 which will follow in a few days.

A.C.A. Gallery 61 East 57 Street	2 paintings	<i>New Artists</i>
The Artist's Gallery 851 Lexington Avenue	4 paintings	<i>New Artists</i>
Grace Borgenicht Gallery 61 East 57 Street	1 drawing	<i>Sculptor Explores</i>
Durlacher Bros. 11 East 57 Street	9 paintings	<i>New Artists</i>
The Roko Gallery 51 Greenwich Avenue	7 paintings	<i>New Artists</i>
Betty Parsons Gallery 15 East 57 Street	1 painting	<i>New Artists</i>
The Stable Gallery 924 Seventh Avenue	3 paintings	<i>New Artists</i>
Catherine Viviano Gallery 42 East 57 Street	3 paintings	<i>Emb. Surface Sculptor Explores</i>

Thank you very much.

Sincerely yours,

Jane Sabersky
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

ask VP ✓ show

Hahn

cc green
registrars - embellished surface
Hahn registrar

March 25, 1954

Hahn Brothers
231 East 55th Street
New York 22, New York

Dear Sirs:

Please have the station wagon pick-up the following at:

Mr. Calvin Albert
152 Steuben Street
Brooklyn, New York

1 sculpture: Albert: Attack in the Wind

The piece should be delivered to The Museum of Modern Art on
March 25th. Our order 62338 covering this will follow.

Sincerely yours,

Virginia Pearson
Circulation Manager

Embellished Surface

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
lenders - embellished surface
registrar

March 16, 1954

Hahn Brothers
231 East 55th Street
New York 22, New York

Dear Sirs:

Confirming my telephone request, please have the station wagon
pick up at the Museum of Modern Art on March 17 for delivery
to:

Mr. Calvin Albert 1 sculpture
152 Steuben Street 53.2604 Albert: Attack in the Wind
New York, New York

Our order #62335 will follow.

Sincerely yours,

Virginia Pearson
Circulation Manager

Sincerely,

Edith Brown
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

C/E: EMB. SURFACE
HAIN

October 6, 1953

Hahn Brothers
231 East 56th Street
New York, N.Y.

Gentlemen: My business works are to be picked up here at the Museum and returned to me on Tuesday, September 20th, as I arranged with you over the

Would you please pick up and deliver to the Museum one sculpture at the Pierre Matisse Gallery, 41 East 57th Street, New York City, on Wednesday, October 7th. It is a work by Rozsak, entitled "Golden

Bought" for the circulating exhibition THE EMBELLISHED SURFACE.

The order number for this pick up is # 61331.

Thank you very much. *Lowland Entry, Oil. Krawchner Collection, 20. 11. 1940*

Sincerely,

Edith Herman

Secretary
 Petroleum, Gas, Coal, Oil, Durlacher House, 22 N. 3rd St. W.F.O.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

C/EEYB. SURFACE-
HANN

September 25, 1953

Hahn Brothers
231 East 55th Street
New York, N.Y.

Gentlemen:

The following works are to be picked up here at the Museum and returned to the galleries on Tuesday, September 29th, as I arranged with you over the telephone this morning.

C/E THE CLASSICAL MOTIF:

Cadmus: Venus and Adonis. Oil. Midtown Galleries, 17 E. 57th St. N.Y.C.

Austin: Europa and the Bull. Oil. Perle Galleries, 32 E. 58th St. N.Y.C.

C/E CLOWNS

Schreiber: The Act. Oil. Associated American Artists Galleries, 711 5th Ave. N.Y.C.

Beal: Country Circus: Grand Entry. Oil. Kraushaar Galleries, 32 E. 57th St. N.Y.C.

C/E THE EMBELLISHED SURFACE:

Albert: White Knight. Sculpture. Grace Borgenicht Gallery, 61 E. 57th St. N.Y.C.

Pereira: Light Break. Oil. Durlacher Bros., 11 E. 57th St. N.Y.C.

Cady Wells: The Return. Watercolor. Durlacher " " " "

The order number for this pick up is # 61329.

Thank you very much.

Sincerely,

Edith Herman
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4500 The Embellished Surface H 8/12/53
X REF
See 9/2 Sk ARTIST 10/1/53
August 31, 1953

Hahn Brothers
231 East 55th Street
New York City

Gentlemen:

This will confirm our telephone conversation in regard to picking up and delivering to the Museum a mosaic, on Wednesday morning, September 2nd. The order number for this pickup is #60804. The address is:

Miss Jeane Reynal
240 West 11th Street
New York City

A mosaic, entitled Obsidian Doctors, for the exhibition The Embellished Surface.

Will you also pick up at this time a painting by Matisse: Interior for the exhibition States of Mind. The order number for this pick up is #60805; the address is:

Dr. Harry Bakwin
132 East 71st Street
New York City

Thank you very much.

Sincerely,

Edith Herman
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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C/E EMBELLISHED
SURFACE

HANA

8/12/53

X REF

SEE C/E SIX ARTIST TEACHERS

John B. Johnson
211 East 57th Street
New York, N.Y.

Gentlemen:

I am writing to confirm our telephone conversation of this morning in regard to the works to be picked up at the Postal Gallery, 600 Madison Avenue, New York City, on Tuesday, August 12th. The order form is # 42206, and will be forwarded to you in a few days.

Wetherill, In Gray with Farnes. Collage.
Liffman, Spiral Design. Oil.
Kane, Figure of the Woman. Bronze.
Lasser, Sculpture. Bronze.
Gottlieb, Farnes.

For C/E
The Embellished Surface
" " "
" " "
" " "
Classical Motifs

Thank you very much.

Sincerely,

John B. Johnson
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E EMBELLISHED
SURFACE
CLASSICAL MOTIF
HAHN

July 28, 1953

Hahn Brothers
231 East 55th Street
New York, N.Y.

Gentlemen:

I am writing to confirm our telephone conversation of this morning in regard to the works to be picked up at the Koots Gallery, 600 Madison Avenue, New York City, on Tuesday, August 4th. Our order form is # 44480, and will be forwarded to you in a few days.

Motherwell. In Grey with Parasol. Collage.
Hoffman. Spiral Nebulae. Oil.
Hare. Figure at the Window. Bronze.
Lassaw. Sculpture. Bronze.
Gottlieb. Venus.

For C/E
The Embellished Surface
" " "
" " "
" " "
Classical Motifs

Thank you very much.

Sincerely,

Edith Herman
Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E ~~Miss Dudley~~
C/E EMBELLISHED
SURFACE
(ALSO CLASS.
MOTIF)

HAHN

July 24, 1953

July 16, 1953

Hahn Bros.
231 East 55th Street
New York, N.Y.

Gentlemen:

This is to follow up our telephone conversation this morning in regard to picking up the Dubuffet painting on Tuesday, July 28th at the following address:

Mr. and Mrs. Ralph Colin It is to be picked up at 941 Park Avenue New York City

The order number for this painting is 44479.

I would also like to remind you of the Paul Cadmus, Venus and Adonis, to be picked up at the Midtown Gallery on the same day, if possible.

Thank you very much.

Very truly yours, Sincerely,

Edith Herman
Secretary

C/E EMB
SURFACE

TETE A VNEZ LILAS

C/E CLASSICAL
MOTIF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

C/E EMBELLISHED SURFACE

HAHN

7/1/53

SEE 46 CLOWNS

July 16, 1953

Hahn Brothers
231-335 East 55th Street
New York, New York

Gentlemen:

Will you please add the following
pick up to my original list (reference my
letter of July 14, 1953). It is to be picked
up on Monday morning, July 20th. This is
also on our order # 44475 and is for our ex-
hibition THE EMBELLISHED SURFACE:

Herbert Ferber Sculpture
454 Riverside Drive
New York, New York

Thank you.

Very truly yours,

Dorothea Farbar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

C/E EMB. SURFACE

HANN

7/1/53

SEE C/E CLOWNS

June 30, 1953

Edna Brothers
321 East 57th Street
New York, New York

Gentlemen:

Will you please pick up the following items on the morning of June 16th and deliver them to the Museum. This is a confirmation of my telephone call to you this morning about our order #20000.

Lewis Crane
202 Fifth Ave.

Afro: Clown

Rich Gallery
45 East 57 St.

Valentin: Clown Making
Up

Brooklyn Gallery
12 East 57 St.

Harold: Arlecchino
Paul: Courtesy Circus -
Grand Entry

Mrs. Roskoff
210 West 72 St.
Appt. 2D

Marlene: Offstage

Don-Lion
68 Maroon Street

Don-Lion: Clown and
Spectators
Pyrotechnics

7 10²⁰
Mario Donati
200 West 57 St.

Donati: Monochrome, Black
and Terrestrial

Bargunlight Gallery
61 East 57 St.

Yakel: Flowers

Public Gallery
224 Seventh Ave.

Reynal: Abelardus Descent

W. L. Lewis
117 Waverly Place

2 Galleries

Barthelmer Brothers
11 East 17th St.

Jewels
Only Walls
Barthelmer Heliodora

W. L. Lewis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Embellished Surface

Midtown Gallery
27 East 57 St.

Address: Yours and MUSEUM

Will you also please pick up at the Museum
two paintings by Goussier - June 15, 1953
with two other paintings by Goussier and Tully at
The Willard Gallery, 27 East 57 Street and de-
Hahn Brothers Museum
231 East 55th Street
New York, New York

Gentlemen:

Very truly yours,
Will you please pick up the following items
on the morning of June 18th and deliver them to
the Museum. This is a confirmation of my tele-
phone call to you this morning about our order
#59698.

Louise Crane
820 Fifth Ave.

Afro: Clown

Milch Gallery
55 East 57 St.

Valentin: Clown Making
Up

Kraushaar Gallery
32 East 57 St.

Bouché: Arlecchino
Beal: Country Circus --
Grand Entry

Mrs. Kessler:
210 West 72 St.
Apt. 2D

Hondius: Offstage

Ben-Zion
58 Morton Street

Ben-Zion: Clown and
Spectators
" : Prometheus

7-10³⁰

Enrico Donati
200 West 57 St.

Donati: Moonscape, Black
and Terracotta

Borgenicht Gallery
61 East 57 St.

Yektai: Flowers

Stable Gallery
924 Seventh Ave.

Reynal: Obsidian Doctors

Mr. L. Lewitin
117 Waverly Place

2 Collages

Durlacher Brothers
11 East 57th St.

Pereira
Cady Wells
Davies: Heliadora

Paragil Inc.
63 East 57 St.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

-2-

Midtown Gallery
17 East 57 St.

Cadmus: Venus and Adonis

Will you also please pick up at the Museum
two paintings by Graves and Tobey and exchange
with two other paintings by Graves and Tobey at
The Willard Gallery, 23 West 56 Street and de-
liver to the Museum.

Thank you.

Miss Brothers
231 East 56th Street
New York, New York

Very truly yours,

Gentlemen:

I would like to see Dorothea Farber
my order 300000, letter of June 1954. Will
you please send her pick up of a painting
by Jeanne Seydewitz at the Stable Gallery, 234
Seventh Avenue.

I would further like to add another
pick up to my original list. This will be
for two paintings at the Betty Parsons Gall-
ery, 17 West 57th Street, also on Thursday
morning, June 15th.

Mr. Dorothea has asked what you call
for his painting between nine and ten-thirty
since there will be work in his studio at
any other time.

Thank you.

Sincerely,

Dorothea Farber

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

June 16, 1953

Bahn Brothers
231 East 58th Street
New York, New York

Gentlemen:

I would like to make a correction on my order #59698, letter of June 15th. Will you please omit the pick up of a painting by Jeanne Reynal at the Stable Gallery, 924 Seventh Avenue.

I would further like to add another pick up to my original list. This will be for six paintings at the Betty Parsons Gallery, 15 East 57th Street, also on Thursday morning, June 18th.

Mr. Donati has asked that you call for his painting between nine and ten-thirty since there will be no one in his studio at any other time.

Thank you.

Sincerely,

Dorothea Farbar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Unbellished Surface
H.

July 28, 1953

Hahn Brothers
231 East 55th Street
New York, N.Y.

Gentlemen:

I am writing to confirm our telephone conversation of this morning in regard to the works to be picked up at the Koots Gallery, 600 Madison Avenue, New York City, on Tuesday, August 4th. Our order form is # 44460, and will be forwarded to you in a few days.

Motherwell. In Gray with Farasol. Collage.
Hoffman. Spiral Nebulae. Oil.
Hare. Figure at the Window. Bronze.
Lesau. Sculpture. Bronze.
Gottlieb. Venus.

For C/E
The Unbellished Surface
"
"
"
"
Classical motifs

Thank you very much.

Yours and Edith's to be picked up at the Koots Gallery on Tuesday, August 4th, if possible.

Sincerely,

Edith Herman
Secretary

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

July 1, 1953 July 24, 1953

Hahn Bros.
231 East 55th Street
New York, N.Y.

Gentlemen:

This is to follow up our telephone conversation this morning in regard to picking up the Dubuffet painting on Tuesday, July 28th at the following address:

Mr. and Mrs. Ralph Colin
941 Park Avenue
New York City

The order number for this painting is 44479.

I would also like to remind you of the Paul Cadmus, Venus and Adonis, to be picked up at the Midtown Gallery on the same day, if possible.

Thank you very much.

Sincerely,

Mrs. Suzanne Lipton
1005 Grand Concourse

Collection Midtown Gallery
40 East 57th Street

The Gallery
40 East 57th Street

James Scharfman Gallery
40 East 57th Street

Midtown Gallery
40 East 57th Street

Lipton Suzanne
Edith Herman
Secretary

Parishgate Street, London

Alberts & sculptures

Davis, Alexander, Virginia

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

Mr. James T. Kelly
15 East 73rd Street
New York

Embellished Surface

STATE OF NEW YORK

Mr. Ralph Gellie
101 Park Avenue

Embellished Surface
July 1, 1953

Hahn Brothers
231 East 56th Street
New York, New York

Embellished Surface

Gentlemen:

Will you please pick up the following paintings at the following places on the morning of Tuesday, July 7th. This is on our order #44477 which will follow in a few days.

CLOWNS

Newhouse Galleries
15 East 57th Street

Enters: The Aristocratic
Mr. Joe Jackson

Ass. Amer. Artists Gall.
711 Fifth Avenue

Schreiber: The Act
Harmon: Clown and Monkey
Romano: Pope the Clown

Midtown Gallery
15 East 57th Street

Vickery: Clown in Top Hat

ACA Gallery
65 East 57th Street

Evergood: Clown

EMBELLISHED SURFACE

Mr. Seymour Lipton
1939 Grand Concourse

Lipton: Mephisto
" Martyr

Catherine Viviano Gallery
42 East 57th Street

Glasco: Red-Head

How Gallery
63 West 44th Street

Forsburgh: Tower Image

Grace Bergenicht Gallery
61 East 57th Street

Albert: 2 sculptures

EARLY WORKS BY MODERN ARTISTS

Downtown Gallery
32 East 51st Street

Davis: Gloucester Terrace

See Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.1

-2-

Mr. James T. Soby
26 East 72nd Street
SEE DOORMAN

Leaders
Green File
Negatives
Tchelitchev: Blue Clown

STATES OF MIND

Mr. Ralph Colin
641 Park Avenue

July 14, 1955

Soutine: Knarled Trees

Hana Brothers
251-253 5th Street
New York, New York
Thank you.

Sincerely,

Gentlemen:

Will you please pick up the following pieces on Monday morning July 20th and deliver them to Dorothea Farbar. This is on our order # 44475 which you will receive at a later date.

THE CITY

Kruschke Gallery
32 East 57th Street

Sloan: Rain Roof Tops

EMERGED SURFACE

Kruschke Gallery
32 East 57th Street

Frederick: Decorative
Series: The City

CLOWNS

Milton Gallery
65 East 57th Street

Moore: Smoking Clowns

Miss Louise Crane
625 Fifth Avenue
*See doorman

Afros: Clown

THE CLASSICAL MOTIF

Midtown Galleries
17 East 57th Street

Geddes: Yankee and Atlantic

Thank you.

Very truly yours,

Dorothea Farbar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

Lenders
Green File
Registrar

Embell. Surface

July 14, 1953

July 15, 1953

Hahn Brothers
231-235 East 55th Street
New York, New York

Gentlemen:

Will you please pick up the following pieces on Monday morning July 20th and deliver them to the Museum. This is on our order # 44475 which you will receive at a later date.

THE CITY

Kraushaar Gallery
32 East 57th Street

Sloan: Rain Roof Tops

EMBELLISHED SURFACE

Kraushaar Gallery
32 East 57th Street

Prendergast: Decoration
Hardy: The Cat

CLOWNS

Milch Gallery
55 East 57th Street

Rose: Running Clown

Miss Louise Crane
820 Fifth Avenue
*See doorman

Afro: Clown

THE CLASSICAL MOTIF

Midtown Galleries
17 East 57th Street

Cadmus: Venus and Adonis

Thank you.

Very truly yours,

Dorothea Farbar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

July 16, 1953

Hahn Brothers
231-235 East 55th Street
New York 17, New York

Dear Sirs:

Hahn Brothers
231-235 East 55th Street
New York, New York

Gentlemen:

Will you please add the following
pick up to my original list (reference my
letter of July 14, 1953). It is to be picked
up on Monday morning, July 20th. This is
also on our order # 44475 and is for our ex-
hibition THE EMBELLISHED SURFACE:

Herbert Ferber Sculpture
454 Riverside Drive Circulation Manager
New York, New York

Thank you.

Very truly yours,

Dorothea Farber

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
lenders - embellished surface ✓
registrar

March 16, 1964

October 10, 1961

Hahn Brothers
231 East 58th Street
New York 22, New York

Dear Sirs:

Confirming my telephone request, please have the station wagon
pick up at the Museum of Modern Art on March 17 for delivery
to:

Mr. Calvin Albert
152 Steuben Street
New York, New York

Our order #62335 will follow.

Sincerely,

Sincerely yours,

Virginia Pearson
Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

cc green
lenders
registrar

*Embellished
surface*

May 26, 1955

Mr. Herbert Ferber
454 Riverside Drive
New York 25, New York

Dear Mr. Ferber: *Ferber*
454 Riverside Drive

Your sculpture 53.1173 will be delivered to you on Friday afternoon, May 27th from the Betty Parsons Gallery. I am indeed sorry about the error in returning the piece to the wrong place. Hahn Brothers truck will make the delivery.

The exhibition was very successful and your sculpture added greatly to the interest of our exhibitors. May I extend my sincere thanks for the loan.

The exhibition was shown at the following places:

MacMurray College, Jacksonville, Illinois
Currier Gallery of Art, Manchester, New Hampshire
University of Michigan, Ann Arbor, Michigan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire
Mount Holyoke College, South Hadley, Massachusetts
Newcomb College, Tulane University, New Orleans, Louisiana
Michigan State College, East Lansing, Michigan
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Sincerely yours,

Virginia Pearson
Circulation Manager

Enclosure

John Schoenly
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

*Recellished
surface*

July 16, 1963

November 21, 1963

Dear Mr. Herbert Ferber
454 Riverside Drive
New York, New York

Dear Herbert:

Enclosed in the loan agreement form
for your sculpture Sculpture. I would ap-
preciate it if you would sign in Betty's ab-
sence.

Mahn Brothers will come on Monday,
July 20th.

I am very glad indeed to have the
piece for the show since it will contribute
greatly.

Enclosed also is our catalogue. The
exhibition is mentioned on pages 9 and 10.

Thank you very much again for your
generous cooperation and with my best regards
to you and Ille.

Sincerely yours,

Jane Sabersky
Associate Curator

JS:df
etc

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

*6 Griggs
Tracy*

November 24, 1953

November 24, 1953

Dear Dr. Griggs:

As you know, some time ago we borrowed your painting by Paul Mori "Transparencies" for our circulating exhibition THE EMBELLISHED SURFACE. Very regretfully however, I was unable to include the painting. In order to keep the exhibition within manageable size for circulation I was forced to alter my plans and restrict the content of the show considerably. I am very sorry that under the circumstances Mr. Mori's work had to be left out. However, I do hope to find occasion to include it in another exhibition at some future date. Meanwhile, may Hahn Bros. deliver the painting to you on Tuesday, December 1st?

Forgive me for writing you only today, the delay occurred due to my prolonged absence from New York.

With many thanks again for your generous cooperation,

sincerely yours,

Jane Sabersky
Associate Curator

Mrs. Daniel Griggs
Dr. Mary L. Griggs
3 East 77th Street
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.1

The Embellished Surface

*to Herbert
Teicher*

November 24, 1953

Dear Mrs. Grossman:

As you know, some time ago we borrowed your painting "Spring" for our circulating exhibition THE EMBELLISHED SURFACE. Very regretfully however, I was unable to include the painting. In order to keep the exhibition within manageable size for circulation I was forced to alter my plans and restrict the content of the show considerably. I am very sorry that under the circumstances your painting had to be left out. However, I do hope to find occasion to include it in another exhibition at some future date. Meanwhile, may Hahn Bros. deliver the painting to you on Tuesday, December 1st?

Forgive me for writing you only today, the delay occurred due to my prolonged absence from New York.

With many thanks again for your generous cooperation,

sincerely yours,

Jane Sabersky
Associate Curator

Mrs. Hansi Grossman
19 Ingram Street
Forest Hills, New York

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C/E THE EMBELLISHED SURFACE

THE EMBELLISHED SURFACE
1953-55