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## ROBERT MOTHERWELL: COLLAGES AND DRAWINGS

64 - 11

Rental fee: \$350. for 3 wks.  
 Running feet: 140  
 5 boxes - 1539 lbs.

1965	September 20 - October 11	Duke University Durham, N.C.
	October 25 - November 22	University of Minnesota Minneapolis, Minn.
	November 30 - December 21	College of St. Benedict St. Joseph, Minn.
1966	January 7 - 28	University of Utah Salt Lake City, Utah
	February 13 - March 6	Witte Memorial Museum San Antonio, Tex.
	March 21 - April 11	University of South Florida Tampa, Fla.
	April 26 - May 17	Contemporary Arts Association Houston, Tex.
	September 13 - October 16	Baltimore Museum of Art Baltimore, Md.
	October 31 - November 20	Indiana University Bloomington, Ind.
	December 5 - 26	University of Colorado Boulder, Colo.
1967	January 13 - February 5	University of California Riverside, Ca.
	February 20 - March 18	San Francisco Museum of Art San Francisco, Ca.
	April 2 - 23	Sacramento State College Sacramento, Ca.

Box Information

Box #1:	190 lbs.	36 x 59 x 21"
#2:	300 "	38 x 50 x 24"
#3:	252 "	36 x 42 x 26"
#4:	335 "	40 x 36 x 37"
#5:	462 "	52 x 60 x 33"

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**THE MUSEUM OF MODERN ART**

11 WEST 53 STREET NEW YORK 19 N.Y.

TO Miss Helen Kirkpatrick

DATE September 21, 1965

The Museum of Modern Art

**PURCHASE ORDER**

**№ 49082**

New York, New York

DISCOUNT:

Design of poster and text panel

UNIT PRICE

TOTAL

Estimate  
\$55.00

ROBERT MOTHERWELL: WORKS ON PAPER

c/E 64-11

ORDERED BY Department of Circulating Exhibitions NH

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AND CHECKED BY .....

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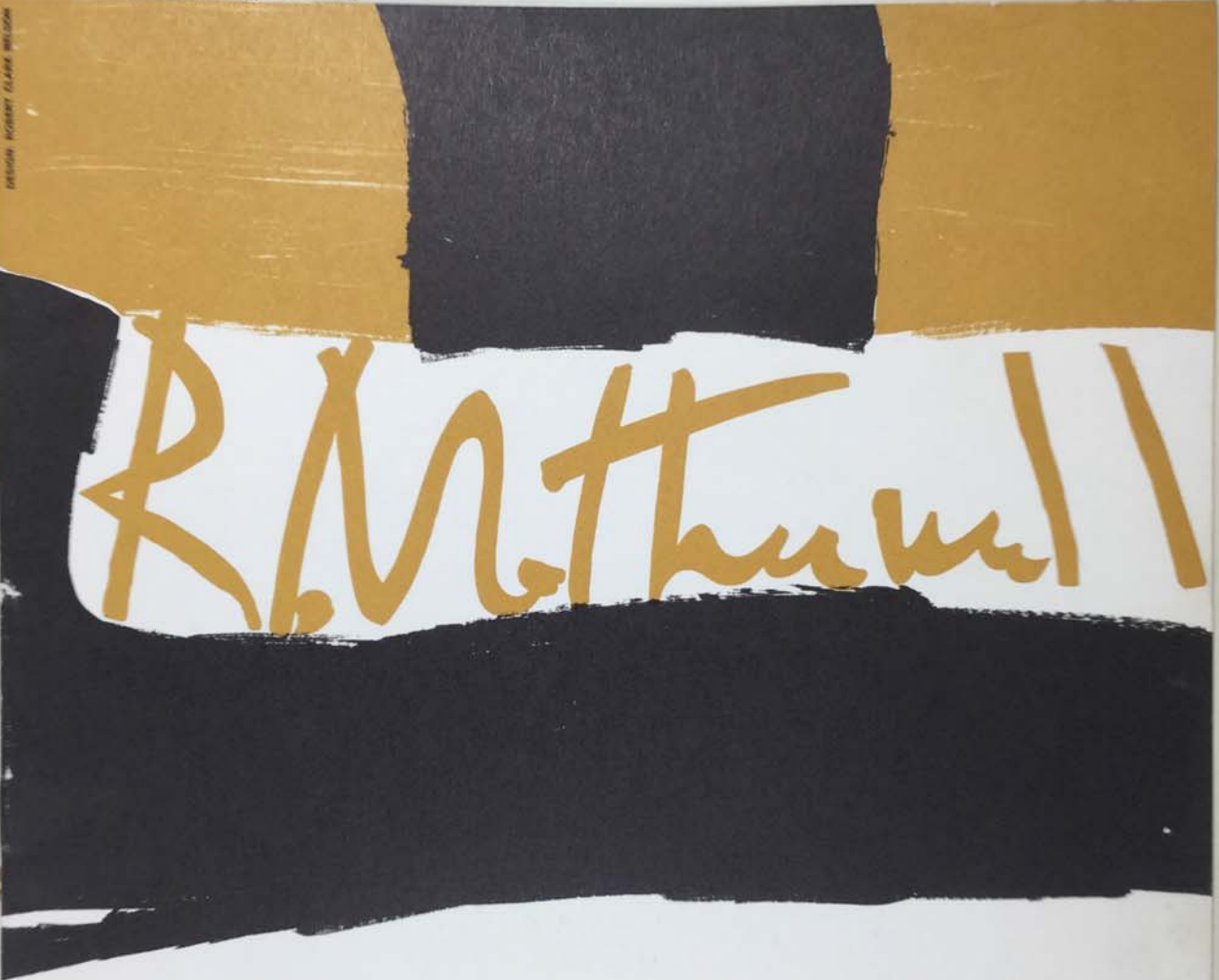
SAN FRANCISCO

To: Mr. Rasmussen

From: WILDER GREEN / Sheila

NUE . SAN FRANCISCO, CALIFORNIA 94102 . HEMLOCK 1-2040

DESIGN: ROBERT CLARK WILSON



MOTHERWELL: APRIL 27 - MAY 17, 1966 • CONTEMPORARY ARTS MUSEUM • HOUSTON, TEXAS

Gerald Nordland, Director

GN:ev

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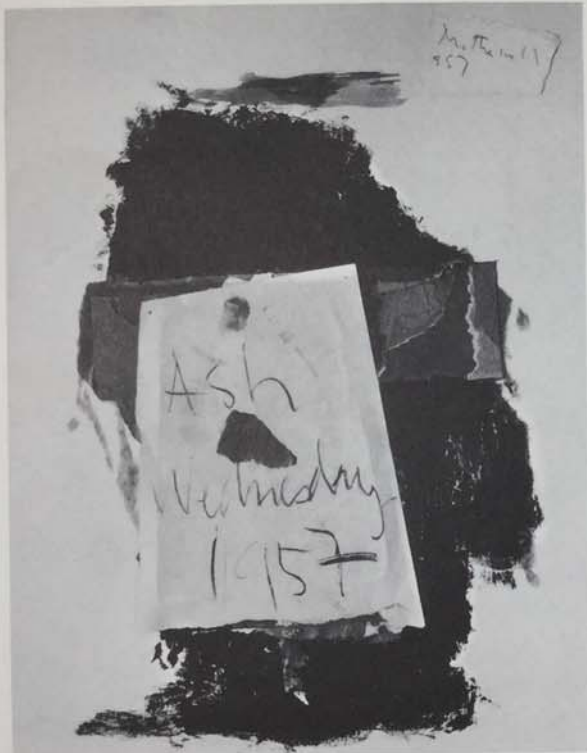
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**ASH WEDNESDAY**  
Oil and collage on board, 27 $\frac{7}{8}$  x 22 $\frac{7}{8}$ "  
Collection of the artist

# ROBERT MOTHERWELL

## WORKS ON PAPER

An exhibition organized for circulation by The Museum of Modern Art, New York

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## FOREWORD

ROBERT MOTHERWELL: WORKS ON PAPER was organized by the Museum of Modern Art, New York and directed by Frank O'Hara, Associate curator of Painting and Sculpture Exhibitions. Not intended as a retrospective, the exhibition contains collage, oil and other paints on paper, as well as lithographs. Some are related to Motherwell's paintings, others are independently conceived works and series of works.

WORKS ON PAPER marks the first one-man exhibition in Houston of an artist whose work is equally effective in a great variety of media and size. Therefore, it seemed important that this initial showing should be as representative as possible, but without compromising the purpose for which it was intended.

With this in mind, the Houston showing will include other paintings in addition to the selection made by Mr. O'Hara, and I am indeed most grateful for his consent to this augmentation. Of course, the circulating exhibition is being presented in its entirety, which, unassisted, still makes an important statement about one of America's foremost contemporary painters.

WILSON BURDETT  
*Director*

## INTRODUCTION

Robert Motherwell was born in Aberdeen, Washington, in 1915. He lived in San Francisco from 1918 until his graduation from Stanford University in 1936, with the exception of five years in the 'twenties. Subsequently he attended Harvard University and the University of Grenoble (France). In 1939-40, he became assistant in art at the University of Oregon in Eugene. The following year, Motherwell moved to New York, studied with Meyer Shapiro at Columbia, and on his advice, took up painting instead of art history as a career. He also began meeting European and South American artists living in New York and became especially interested in surrealism. Among the artists were Marcel Duchamp, Matta Echaurren, Max Ernst, Esteban Francés, Stanley William Hayter, André Masson, and Wilfred Lam. In 1942 he participated in an exhibition called "First Papers of Surrealism", organized by André Breton and Marcel Duchamp and held in the Whitelaw Reid Mansion in New York. About the same time, Motherwell also met William Baziotes, Jackson Pollock, Wilhelm de Kooning and Hans Hofmann.

In 1944 Motherwell became director of "The Documents of Modern Art", publishing the eleventh of the series in 1951. In 1948, at the suggestion of Clyfford Still, he was one of the founders of an art school called "The Subjects of the Artist", on East Eighth Street, New York, and taught there along with Baziotes, Rothko and David Hare. Barnett Newman joined the faculty in January. It was partly through this school that "The Club", a weekly discussion meeting of avant-garde artists and writers, developed during the 'fifties. In 1952 Motherwell edited *Modern Artists in America* with Ad Reinhardt. He has also taught and lectured extensively all over the United States and participated in several major symposia.

Motherwell's first one-man show was held in New York during 1944 at Peggy Guggenheim's gallery, Art of this Century. Since then he has had numerous one-man exhibitions, having been represented in such important international shows here and abroad as the Third International Art Exhibition in Japan, 1955; The Museum of Modern Art's "The New American Painting" exhibition, 1958-59,



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which toured Europe; the American National Exhibition in Moscow, 1959; Documenta II in Kassel, Germany, 1959 and the Sao Paulo Bienal, 1961; and "Painting and Sculpture of a Decade: 1954-1965", Tate Gallery, London, 1964. His most recent exhibition was a major retrospective at the Museum of Modern Art, New York in autumn 1965 which is being shown in 1966 in Amsterdam at the Stedelijk Museum, in London at the Whitechapel Gallery, and in Essen, Germany, at the Folkwang Museum.

Frank O'Hara writes: "Motherwell's special contribution to the American struggle for modernity was a strong aversion to provincialism, both political and aesthetic, a profound immersion in modern French culture (especially School of Paris art and the poetry and theories of the Symbolist and Surrealist poets — conquest by absorption, like the Chinese), and a particular affinity for what he has sometimes called 'Mediterranean light', which in his paintings seem to mean a mingling of the light of the California of his childhood with that of Mexico and the South of France.

"The complexity of his modern aesthetic, if one may draw a distinction between modern vision and contemporary attitudes toward styles, is unified by certain basic preferences which govern every period of his work and are of an almost textbook simplicity: a painting is a sheer extension, not a window or a door; collage is as much about paper as about form; the impetus for a painting or drawing starts technically from the subconscious through automatism (or as he may say 'doodling') and proceeds toward the subject which is the finished work."

O'Hara has also written that Motherwell's collages alone "are full evidence of his unique sensibility for the relation of mass to the density of material. . . . In even the most abstract of the collages one senses the emergence of a dark, sometimes tragic, presence, a subject whose fragility is protected by the ironic sophistication of the means. . . . Taken together, Motherwell's collages are the most important contribution by an American artist to that medium." The artist's great interest in the technique of collage dates from 1943, when Peggy Guggenheim invited him, along with

Jackson Pollock and William Baziotes, to submit collages for a forthcoming show at her gallery, Art of This Century.

Among the drawings in the exhibition which are related to Motherwell's paintings are two which bear the same title as the paintings — *Figuration with Orange and Black* #2 (1959) and *Two Figures with Green Stripe* (1960-64). *The Yellow Envelope* (1956) refers to the painting *Jour La Maison, Nuit La Rue* (1957), the title of which is taken from a poem by the French Dada-Surrealist poet Paul Eluard. *The Figure 4 on Black* (1965) is related to several paintings using that figure, including one in Motherwell's famous series "Elegy to the Spanish Republic." *Sea, Sky, Sand* (1961) uses a dominant ovoid shape, which is also in the major painting, *Monster — For Charles Ives* (1959).

Among the series presented in the exhibition are "Summertime in Italy" (1960-65), "Beside the Sea" (1962), and "African Collages" (1965). Works in the "Summertime in Italy" series are characterized by a looming central form rising out of a horizontal band, suggesting an island or steep cliff rising out of the Mediterranean Sea. In the "Beside the Sea" series, works have the characteristic calligraphic element of an abstract wave springing from a series of horizontal bands which seem to stand for the sand and the water. "African Collages" all contain black vertical elements which seemingly suggest a totemic figure.

A fourth series presented in the exhibition is the "Lyric Suite", represented by 12 drawings. In writing about the inception of "Lyric Suite," O'Hara says that Motherwell, given a stack of Japanese handmade paper, made six drawings, and on seeing them the next day, was so excited by the black ink having bled into orange at its edges that he decided to make six hundred more drawings. These drawings were done in 1965 and are exhibited in this exhibition for the first time.

In his drawings, as in his paintings, Motherwell ranges from rough-hewn vital sensibility to delicate lyricism.



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## CATALOGUE

In dimensions given in the catalogue, height precedes width.

**Pregnant Woman Holding Child. 1953**  
Casein and ink on paper, 17 $\frac{5}{8}$  x 15 $\frac{1}{2}$ "  
Lent by the artist

**The Yellow Envelope. 1956**  
Oil and collage on composition board,  
21 $\frac{1}{8}$  x 17 $\frac{5}{8}$ "  
Lent by the artist

**Ash Wednesday. 1957**  
Oil and collage on board, 27 $\frac{7}{8}$  x 22 $\frac{7}{8}$ "  
Lent by the artist

**Drawing #8. 1958**  
India ink on paper, 16 $\frac{1}{4}$  x 20 $\frac{1}{4}$ "  
Lent by the artist

**Seated Woman. 1958**  
Wash drawing on paper, 23 $\frac{3}{4}$  x 29 $\frac{1}{4}$ "  
Lent by the artist

**Canadian Collage. 1959**  
Oil and collage on board, 21 x 17 $\frac{5}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Drawing #11. 1959**  
Ink and wash on paper, 28 x 34"  
Lent by the artist

**Figuration with Orange and Black #2. 1959**  
Oil on paper, 42 $\frac{3}{8}$  x 36"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Summertime in Italy #4. 1960**  
Oil and collage, 41 $\frac{1}{8}$  x 27 $\frac{3}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Sea, Sky, Sand. 1961**  
Oil on paper, 36 $\frac{3}{8}$  x 30 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Structure Before the Italian  
Mediterranean. 1961**  
Oil on paper, 53 x 42 $\frac{1}{2}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Beside the Sea #14. 1962**  
Oil on paper, 36 $\frac{1}{4}$  x 30 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Beside the Sea #15. 1962**  
Oil on paper, 36 $\frac{1}{4}$  x 30 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Drawing #10. 1962**  
Black and brown ink on paper, 22 $\frac{1}{2}$  x 28 $\frac{1}{2}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Half and Half. 1962**  
Ink, oil and collage on paper board,  
43 $\frac{5}{8}$  x 30 $\frac{5}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**La Favorita. 1962**  
Oil and collage on paper, 38 $\frac{1}{4}$  x 32 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Moonrise Beside the Sea. 1962**  
Oil on paper, 36 $\frac{1}{4}$  x 30 $\frac{1}{4}$ "  
Lent anonymously

**U.S. Art Canvas. 1962**  
Oil and collage on paper, 36 $\frac{1}{4}$  x 30 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**U.S. Art, New York, N.Y. 1962**  
Oil and collage, 36 $\frac{1}{4}$  x 30 $\frac{3}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**The Abstract Heart. 1963**  
Oil on paper, 39 $\frac{3}{4}$  x 30 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Acrobatic Wave. 1964**  
Oil on paper, 30 $\frac{1}{8}$  x 53 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Two figures with Green Stripe. 1960-64**  
Oil on board 30 x 43 $\frac{1}{2}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**African Collage #1. 1965**  
Oil and collage on board, 44 $\frac{1}{8}$  x 31 $\frac{3}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**African Collage #2. 1965**  
Oil and collage on board, 44 $\frac{1}{8}$  x 31 $\frac{3}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**African Collage #3. 1965**  
Oil and collage on board, 44 $\frac{1}{8}$  x 31 $\frac{3}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Automatic Image #1. 1965**  
Paint on paper, 38 $\frac{1}{4}$  x 32 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Automatism #1. 1965**  
Crayon and paint on board, 35 $\frac{3}{8}$  x 25 $\frac{3}{8}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**The Figure 4 on Black. 1965**  
Oil on paper board, 30 $\frac{1}{8}$  x 53 $\frac{1}{4}$ "  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Madrid #1. 1965**  
Lithograph in black ink, 25 x 32"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

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**Madrid #5. 1965**

Lithograph in black ink, 25 x 32"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Summertime in Italy #11. 1965**

Lithograph in black ink, 25 x 32"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Summertime in Italy #12. 1965**

Lithograph in brown ink, 25 x 32"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Summertime in Italy #13. 1965**

Lithograph in blue ink, 25 x 32"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**Summertime in Italy #14. 1965**

Lithograph in dark blue ink, 25 x 32"  
Lent by the artist

**12 works from Lyric Suite, 1965**

Red and Blue #1, 2, 3, 4. 18 1/4 x 16 1/4"  
Bleeding Browns #1, 2, 3, 4. 18 1/4 x 16 1/4"  
Bleeding Black and Blue #3, 4, 6, 12.  
18 1/4 x 16 1/4"

The following will be included in the exhibition during the Houston showing only:

**BLACK ON WHITE 1961**

Oil on canvas, 78 x 162 3/4"  
Lent by The Museum of Fine Arts,  
Houston, Texas

**IBERIA NO. II**

Oil on canvas, 10 1/2 x 13 3/4"  
Lent by the artist

**BENNINGTON**

Oil on canvas, 18 x 24"  
Lent by the artist

**SAILOR**

Oil on canvas, 30 x 24"  
Lent by the artist

**DRAWING DATED 1960**

Oil on canvas, 23 x 29"  
Lent by the artist

**Untitled**

Oil on canvas, 16 x 12"  
Lent by Helen Frankenthaler Motherwell

**SUMMERTIME IN ITALY NO. 15**

Oil on canvas, 48 x 30"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

**SUMMERTIME IN ITALY NO. 16**

Oil on canvas, 48 x 30"  
Lent by the artist, courtesy of the  
Marlborough-Gerson Gallery, New York

## ACKNOWLEDGEMENTS

I deeply appreciate the special loans for the Houston exhibition which were made possible by the kindness of the artist and his wife, Helen Frankenthaler Motherwell. The paintings were lent from their private collections, and by courtesy of Marlborough-Gerson Gallery. Also, lent especially for the Houston exhibition was the major work, BLACK ON WHITE, from the permanent collection, Museum of Fine Arts, Houston. Mr. James Johnson Sweeney, Director was most generous to approve the loan since this important painting had been away in recent months, borrowed by the Museum of Modern Art, New York for their retrospective exhibition of Motherwell. W.B.

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# MEMORANDUM

To: Mr. Rasmussen  
From: WILDER GREEN / Sheila  
DEC 19 1966  
Date: Dec. 16, 1966  
Subject:

Mr. Green has asked me  
to send you two copies of  
the enclosed letter - one  
for Dick Palmer. He would  
like to talk to you about it  
at your convenience.

Sheila

SAN FRANCISCO

NUE . SAN FRANCISCO, CALIFORNIA 94102 . HEMLOCK 1-2040

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DEC 19 1966

December 13, 1966

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that we are taking the "Motherwell on Paper"  
y - March 1967. I have arranged to borrow a  
plement that show with highlights from  
Motherwell's career. The artist is helping with the supplemental  
section and has made several suggestions. Among his suggestions  
for inclusion was "Two Figures with Cerulean Blue Stripe", 1960,  
from the collection of Sophie and Boris Leavitt. I received from  
the Leavitts indication of their willingness to lend and will  
have loan forms very shortly. Perhaps it would be convenient and  
least expensive to have the work forwarded to San Francisco from  
the Modern or its packing and storage facilities. As I understand  
it the European Motherwell show has not yet been disbursed.  
Please let me know what we can do to make this handling most  
convenient and inexpensive.

I might point out that Donald Grossman has agreed to lend his  
"Je t'aime ll a", 1955. And we are expecting Mr. John Cuddihy's  
"A View #1", 1958, the Metropolitan's "Elegy LXX", 1961, and Mr.  
Janss' "Jour la Maison, Nuit la Rue", 1957.

If there is any way you can help us I would appreciate it greatly.  
It seems senseless to simply return them to their homes, install  
them and remove them within a very short period. I would appreciate  
your help and advice.

Sincerely,

Gerald Nordland  
Gerald Nordland, Director

GN:ev

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**SAN FRANCISCO**

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DEC 19 1966

December 13, 1966

Mr. Wilder Green.  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Wilder:

I believe you know that we are taking the "Motherwell on Paper" show during February - March 1967. I have arranged to borrow a few pictures to supplement that show with highlights from Motherwell's career. The artist is helping with the supplemental section and has made several suggestions. Among his suggestions for inclusion was "Two Figures with Cerulean Blue Stripe", 1960, from the collection of Sophie and Boris Leavitt. I received from the Leavitts indication of their willingness to lend and will have loan forms very shortly. Perhaps it would be convenient and least expensive to have the work forwarded to San Francisco from the Modern or its packing and storage facilities. As I understand it the European Motherwell show has not yet been disbursed. Please let me know what we can do to make this handling most convenient and inexpensive.

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Sincerely,

*Gerald Nordland*  
Gerald Nordland, Director

GN:ev

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11 WEST 53 ST NYK 1967 FEB 6 PM 10 27

PLEASE SEND AS SOON AS POSSIBLE A LARGE SELECTION OF BLACK  
AND WHITE PHOTOS FROM ROBERT MOTHERWELL EXHIBIT TO THE SAN  
FRANCISCO MUSEUM OF ART, McALLISTER AND VAN NESS, SAN FRANCISCO.  
MANY THANKS

MARY M RYAN PUBLICITY.

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C/E 64-11

CONTEMPORARY ARTS ASSOCIATION • 6945 FANNIN STREET • HOUSTON, TEXAS 77025

WILSON BURDETT  
DIRECTOR

April 27, 1966

Mr. Frank O'Hara  
Associate Curator of Painting and Sculpture Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y. 10019

Dear Frank:

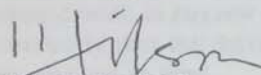
Our showing of your very excellent ROBERT MOTHERWELL: WORKS ON PAPER opened last night, and I am sending you copies of the catalogue.

Thanks to Kathleen Haven, I was able to use the type shown on the title page.

I leave here Sunday for Southold, and if you are ever out that way I'll be at the Southold Historical Museum. Probably, it would be rare for you to get over to the North Fork since most of the action is in the Hamptons, on the other side.

You were wonderful to help me on the various projects and if I can be of assistance some day please do let me know.

Sincerely,

  
Wilson Burdett

WB/vah  
enc.

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UNIVERSITY OF *Minnesota*

COLLEGE OF LIBERAL ARTS • DEPARTMENT OF ART • UNIVERSITY GALLERY  
MINNEAPOLIS, MINNESOTA 55455

September 2, 1965

Mrs. Renée Neu  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Mrs. Neu:

I was delighted to meet and talk with you during my recent visit to The Museum of Modern Art, and hope all is going well with your forthcoming Motherwell exhibition. We received the invitation to the opening in this morning's mail and only wish I might be in New York at that time.

That possibility is extremely slight, however, and we are very much looking forward to our showing of the circulating Motherwell exhibition, to open here October 27. We hope, as you no doubt remember, also to borrow, with your assistance, four or five relatively large oils, to exhibit concurrently in a separate gallery here, together with our large "Mural Fragment," 1950 (a photograph of which is enclosed). As your time may permit, we will look forward to hearing from you on the possibility of these additional loans.

We are also enclosing a photograph of our 1950 David Smith, "Star Cage." If you should wish to borrow this work for your forthcoming Smith exhibition (do I recall correctly that the Smith exhibition is to follow Motherwell?), we would, of course, be pleased to lend.

All best wishes to you, and also to Mr. O'Hara, who was so gracious when I met him at East Hampton.

Sincerely yours,

*Betty Maurstad*  
Betty Maurstad  
Curator

bm/m  
encl (2 photographs)

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1950-1951

WORKS ON PAPER (P/A 64-65)

Works on paper are available for sale at the prices indicated. If you wish to purchase any possible purchases, please relay them to Mr. Wilda, Assistant Director, Department of Circulating Exhibitions at The Museum of Modern Art, New York, giving the prospective purchaser's name and complete address. The price must be cleared by the artist and his dealer before they can be sold. We request that any work sold while in the exhibition remain in the Museum for the duration of its tour, preferably scheduled to end in New York. (All prices include frame.)

	Title, Date	Price
1950	Abstract Work Holding Child, 1950	\$ 1,000.
1950	The Yellow Envelope, 1950	1,000.
1950	Two Wednesday, 1951	1,000.
1950	Drawing #8, 1950	1,000.
1950	Seated Woman, 1950	1,000.
1950	Smitten Collage, 1950	1,000.
1950	Drawing #11, 1950	1,000.
1950	Figure with Orange and Black #2, 1950	1,000.
1950	Waterline in Italy #4, 1950	1,000.
1950	Untitled, 1951	1,000.
1950	Untitled, 1951	1,000.
1950	Two, May, 1951	1,000.
1950	Structure Before the Italian Pedimentum	1,000.
1950	Seaside the Sea #1, 1951	1,000.
1950	Seaside the Sea #2, (1951)	1,000.
1950	Seaside the Sea #3, 1951	1,000.
1950	Drawing #12, 1951	1,000.
1950	Half and Half, (1951)	1,000.
1950	In America, 1951	1,000.

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PRICE LISTROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

The following works on paper are available for sale at the prices indicated. If you receive any inquiries about possible purchases, please relay them to Mr. Waldo Rasmussen, Executive Director, Department of Circulating Exhibitions at The Museum of Modern Art, New York, giving the prospective purchaser's name and complete address. All sales must be cleared by the artist and his dealer before they may be considered final. We request that any work sold while in the exhibition remain in the exhibition for the duration of its tour, presently scheduled to end in April, 1967. (All prices include frames.)

Museum No.	Title, Date	Price
65.834	Pregnant Woman Holding Child. 1953	\$ 1,200.
65.978	The Yellow Envelope. 1956	2,500.
65.906	Ash Wednesday. 1957	2,400.
65.828	Drawing #8. 1958	1,400.
65.996	Seated Woman. 1958	2,200.
65.911	Canadian Collage. 1959	2,400.
65.838	Drawing #11. 1959	2,700
65.861	Figuration with Orange and Black #2. 1959	3,900.
65.835	Summertime in Italy #4. 1960.	4,750.
65.987	Untitled. 1961	2,700.
65.988	Untitled. 1961	2,700.
65.909	Sea, Sky, Sand. 1961	2,100.
65.1001	Structure Before the Italian Mediterranean.	4,800.
65.892	Beside the Sea #2. 1962	2,700.
65.899	Beside the Sea #14. (1962)	2,700
65.896	Beside the Sea #15. 1962	2,700.
65.989	Drawing #10. 1962	2,700.
65.977	Half and Half. (1962)	4,700.
65.905	La Favorita. 1962.	3,400.

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## P R I C E L I S T

Page 2.

ROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

65.999	Moonrise Beside the Sea. 1962.	
65.903	U. S. Art Canvas. 1962	3,400.
65.910	U. S. Art, New York, N. Y. 1962	3,400.
65.998	The Abstract Heart. 1963	2,800.
65.985	Acrobatic Wave. 1964.	4,800.
65.965	Two Figures with Green Stripe. 1960-64	2,700.
65.960	African Collage #1. (1965)	4,700.
65.961	African Collage #2. 1965	4,700.
65.962	African Collage #3. 1965	4,700.
65.908	Automatic Image #1. (1965)	2,700.
65.963	Automatism #1, 1965.	2,700.
65.976	The Figure 4 on Black. 1965	4,800.
65.994	Madrid #1. (1965)	
65.995	Madrid #5. (1965)	
65.990	Summertime in Italy #11. (1965)	
65.991	Summertime in Italy #12. (1965)	
65.992	Summertime in Italy #13. (1965)	
65.993	Summertime in Italy #14. (1965)	
	12 works from Lyric Suite, (1965)	1,000. each
65.969, 970 971, 956	Red and Blue #1, 2, 3, 4.	
65.972, 973 974, 975	Bleeding Browns #1, 2, 3, 4.	
65.980, 981	Bleeding Black and Blue #3, 4, 6, 12.	

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DLS

THE MUSEUM OF MODERN ART, NEW YORK

DLS

THE MUSEUM OF MODERN ART, N.Y.

FLORA L. PAULK  
ACTING REGISTRAR  
SF MUSEUM  
SAN FRANCISCO CALIF

MARCH 16, 1967

THIS AUTHORIZES RELEASE OF MOTHERWELL TWO FIGURES WITH GREEN  
STRIPE FROM EXHIBITION MOTHERWELL ON PAPER stop LETTER  
FROM WEIL FOLLOWS *works*

RASMUSSEN  
MODERNART

✓ Charge CE 64-11

S. Weil  
RP  
RSN  
MF  
circ green

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MEMORANDUM FOR CIRCULATING DEPARTMENT

RECEIVED  
MUSEUM OF MODERN ART  
JUL 15 1965

TO: DIRECTOR OF EXHIBITIONS: Frank O'Guinn

FROM: Walter Kasper

SUBJECT: Works

I have listed below the proposed preparation schedule for the MUSEUM OF MODERN ART, GALLERY AND DRAWING exhibition.

Content:	40 works
Loan Period:	September 1965 through April 1967
Exhibition Installation:	March 1966
Selection Loan requests by:	June 15, 1965
Collection by:	July 30
Registration by:	July 29
Photography by:	August 2
Introductory Text by:	August 5
Printing by:	August 21
Printing by:	September 3
Printing by:	September 6
Opening at:	September 20, 1965 Duke University Durham, North Carolina

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PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: ROBERT MOTHERWELL: COLLAGES  
AND DRAWINGS C/E 64-11

TO DIRECTOR OF EXHIBITION: Frank O'Hara

FROM: Waldo Rasmussen

Dear Frank:

I have listed below the revised preparation schedule for the ROBERT MOTHERWELL: COLLAGES AND DRAWINGS exhibition.

Contents:	40 works
Loan Period:	September 1965 through April 1967
Exhibition Assistant:	Renee Neu
Selection loan requests by:	June 18, 1965
Collection by:	July 20
Registration by:	July 29
Photography by:	August 2
Introductory Text by:	August 6
Framing by:	August 23
Packing by:	September 3
Shipment:	September 6
Opening on:	September 20, 1965 Duke University Durham, North Carolina

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SEPARATE REQUISITION  
REQUIRED FOR EACH  
PHOTOGRAPHER

STAFF *066*  
PHOTOGRAPH REQUISITION

4759

DATE NEEDED

NAME M. Frost DEPT. C/E DATE OF REQUEST 10/14/66

CHARGE TO: Robert Motherwell: Works on Paper C/E 64-11  
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT \_\_\_\_\_  
DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES \_\_\_\_\_  
LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS \_\_\_\_\_  
DESCRIBE BELOW

REG. \_\_\_\_\_ B & W \_\_\_\_\_

COPY NEGATIVES \_\_\_\_\_  
LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION  
WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

MUS. COLL. APPROVAL \_\_\_\_\_

REGISTRAR'S APPROVAL \_\_\_\_\_

NAME OF PHOTOGRAPHER \_\_\_\_\_

ADDRESS \_\_\_\_\_

NO. NEGS. \_\_\_\_\_ NO. PRINTS \_\_\_\_\_

SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

TO BE TAKEN \_\_\_\_\_ DATE \_\_\_\_\_ TIME \_\_\_\_\_

LOCATION IN MUSEUM \_\_\_\_\_ SPECIFY \_\_\_\_\_

OTHER \_\_\_\_\_ SPECIFY \_\_\_\_\_

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH <small>GLOSSY, MATTE, SEMI-MATTE</small>
3 copies of the following photos, 8 x 10" glossies		
65.834 <u>Pregnant Woman Holding Child</u>	S. 17-145	
<del>65.833</del> <u>Canadian Solage</u>		
65.828 <u>Drawing #8</u>	S 17.157	
65.861 <u>Figuration with Orange &amp; Black #2</u>	S 17.140	

*Rec'd  
10/13*

TOTALS: NEGS. \_\_\_\_\_ PRINTS \_\_\_\_\_ PHOTOSTATS \_\_\_\_\_ BLUEPRINTS \_\_\_\_\_

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BLURB FOR THE EXHIBITION "ROBERT MOTHERWELL:WORKS ON PAPER" (Taken from the material contained in the press release from the Museum of Modern Art)

Robert Motherwell was born in Aberdeen, Washington in 1915. He lived for the most part in San Francisco from 1918 until his graduation from Stanford University in 1936. Subsequently he attended Harvard University and the University of Grenoble in France. In 1939-40 he became assistant in art at the University of Oregon, moving the following year to New York, where he studied with Meyer Shapiro at Columbia. Upon Shapiro's advice, however, Motherwell soon took up painting instead of art history as a career. He met at this time European and South American artists living in New York and became especially interested in surrealism, participating in 1942 in an exhibition called "First Papers of Surrealism," organized by Andre Breton and Marcel Duchamp. He also met William Baziotas, Jackson Pollock, Willem de Kooning and Hans Hofmann, all major figures in the development of Abstract Expressionism. In addition to his tremendous artistic output, Motherwell has edited a major book, The Dada Painters and Poets, published in 1951. He has also taught and lectured extensively throughout the United States and participated in major symposia.

Motherwell has been included in many group exhibitions both here and abroad. His first one-man show was held at the Art of This Century Gallery in New York in 1944, while his most recent, both organized by the Museum of Modern Art, were the major retrospective presented in 1965 and the present exhibition, which is more limited in scope. Included are collages, works in oil and other paints on paper, and lithographs, dating from 1953 to the present, although the majority were done during the past five years. Some are related to Motherwell's paintings, others are independently conceived works and series of works.

Among the series of works presented are "Summertime in Italy" (1960-65), "Beside the Sea" (1962), and "African Collages" (1965). Works in the "Summertime in Italy" series are characterized by a looming central form rising out of a horizontal band, suggesting an island or steep cliff rising out of the Mediterranean Sea. In the "Beside the Sea" series, works have the characteristic calligraphic element of an abstract wave springing from a series of horizontal bands which seem to stand for the sand and the water. "African Collages" all contain black vertical elements which seemingly suggest a totemic figure.

The late Frank O'Hara who organized this exhibition for the Museum of Modern Art has written that Motherwell's collages alone "are full evidence of his unique sensibility for the relation of mass to the density of material...In even the most abstract of the collages one senses the emergence of a dark, sometimes tragic, presence, a subject whose fragility is protected by the ironic sophistication of the means.... Taken together, Motherwell's collages are the most important contribution by an American artist to that medium."

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## The Museum of Modern Art

**To** Waldo  
**From** Dick  
**Date** Feb 15, 1967  
**Re** MOTHERWELL: WORKS ON PAPER - International Tour ??

I've gone over the checklist (attached) and the loan receipts and it appears the only loan to the show which is not from Motherwell himself is one which belongs to the Estate of Frank O'Hara.

Do you plan to take up the matter of extending the loans directly with Motherwell as regards a Latin American tour? I think Mexico might well be interested (didn't you say he was interested in having it go there), so perhaps it could go there first, then down to Caracas, Brazil (or did he once say he did not want his work shown there) and BA.

Please let me know what you want me to do on this.

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PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: ROBERT MOTHERWELL: COLLAGES  
AND DRAWINGS C/E 64-11

TO DIRECTOR OF EXHIBITION: Frank O'Hara

FROM: Waldo Rasmussen

Dear Frank:

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

FRAMING RECORD SHEET

Ref. CE 64-11

(Exhibition)

Title John's Notebook

Ref. CE 64-11

(Title)

Date March 17, 1959

Medium ink and wash on paper

Size 10 1/2 x 14

Ordered by Mr. [illegible]

Mr. [illegible]

Order Letter, [illegible] at [illegible] [illegible]  
[illegible], N. Y.

Forwarded to Mr. [illegible]

Mr. [illegible]

Description of work:

*Size 3 white front  
Lower not*

Work picked up by Mr. [illegible] delivered to Mr. [illegible]

Order delivered to Mr. [illegible]

On receipt of framing materials removed from box which shall be preserved and re-  
packed before returning to lender (see Registrar's suggested form for detailed order's  
details). Lender agrees to not/frame change original

Note: Original work and frame must be marked with artist number for identification.  
Every eye hole should be drilled on back of frame to avoid injury. All loose  
glue and other film action on original backing should be removed by new lamination.

Frame delivered to Mr. [illegible] manufactured by Mr. [illegible]

refined to Mr. [illegible] polished to Mr. [illegible]

Comments:

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

FRAMING RECORD SHEET

for: ICE F 95-63  
(Exhibition)

C/E 64-11

Artist Robert Motherwell

by: Andy Olah  
(Framer)

Title DRAWING Number 11, 1959

Medium ink and wash on paper

MOMA # 65.838

Ordered by RSN date 8-5-65

Lender Artist, courtesy of Marlborough-Gerson  
Gallery, N. Y.

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Size 3 walnut frame  
linen mat

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: C/E 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Untitled. 1961

Medium oil on paper

MOMA # 65.987

Ordered by RSN date 9/1/65

Lender artist

Promised for 9/3/65 rec'd \_\_\_\_\_

Description of order:

free standing - linen mat 3 x 3 1/2"

walnut frame *plex*

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_

Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: ICE P 95-63 CE64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Pregnant Woman Holding Child

Medium ink & gouache on paper

MOMA # 65.834

Ordered by RSN date \_\_\_\_\_

Lender artist

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Flexi & new frame - small walnut frame - backing

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_

Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

ROBERT MOTHERWELL 125-F-95-63

FRAMING RECORD SHEET

for: C/E 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title UNTITLED, 1961

Medium oil/paper

MOMA # 65.988

Ordered by RSN date 9/2/65

Lender artist

Promised for 9/3 rec'd \_\_\_\_\_

Description of order:

free-standing - linen mat 3 x 3 1/2"  
walnut frame - plexi

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: ~~IGF P 95-63~~ **CE 64-11**  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Summertime #4

Medium \_\_\_\_\_

MOMA # 65.835

Ordered by RSW date 8/27

Lender artist

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Put spacer between work and plexi

Change carboard in back

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_

Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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	CE	II. 2.137.11.1

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

FRAMING RECORD SHEET

for: ICB E 95-63  
(Exhibition)

CIE 64-11

Artist Robert Motherwell

by: Andy Olah  
(Framer)

Title DRAWING Number 11, 1959

Medium ink and wash on paper

MOMA # 65.838

Ordered by RCN date 8-5-65

Lender Artist, courtesy of Marlborough-Gerson  
Gallery, N. Y.

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Size 3 ~~Kelike~~ walnut frame  
linen mat (see linen for  
Andy)

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: ICE F 95863  
(Exhibition)

Artist Robert Motherwell

by: Andy Olah  
(Framer)

Title FIGURATION WITH ORANGE AND BLACK #2. 1959

Medium \_\_\_\_\_

MOMA # 65.861

Ordered by REN date 7-30-65

Lender Artist, courtesy, Marlborough-Gerson,  
Gallery, New York.

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

#6

Natural mahogany stripping to extend at least 1/2" from surface of painting  
and spacer.

Cross bars - back  
increase spacer  
Put rag board on back

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_

Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: C/E 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Untitled, 1961

Medium oil on paper

MOMA # 65.987

Ordered by RSN date 9/1/65

Lender artist

Promised for 9/3/65 rec'd \_\_\_\_\_

Description of order:

**free standing - linen mat 3 x 3 1/2"**  
**walnut frame**

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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

FRAMING RECORD SHEET

for: JCE 2-95-63 CE 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Pregnant Women Holding Child

Medium ink & gouache on paper

MOMA # 65.834

Ordered by RSN date \_\_\_\_\_

Lender artist

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Plexi & new frame - small walnut frame - backing

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_

Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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ROBERT MOTHERWELL: WORKS ON PAPER

Check List

Page 5

12 works from Lyric Suite, (1965.)

65.969,970 971,956	Red and Blue #1, 2, 3, 4.	18 1/4 x 16 1/4"
65.972,973, 974, 975	Bleeding Browns #1, 2, 3, 4.	18 1/4 x 16 1/4"
65.980,981, 982, 983	Bleeding Black and Blue #3, 4, 6, 12.	18 1/4 x 16 1/4"

Red + Blue # 1 507

# 2 509

# 3 508

# 4 510

Bleeding Browns # 1 513

2 514

3 511

4 512

Bleeding Black + Blue. # 3 503

# 4 506

# 6 504

# 12 505

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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File CIE 64-11

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

FRAMING RECORD SHEET

for: ICE P 95-63 CIE 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title Summertime #4

Medium \_\_\_\_\_

MOMA # 65.835

Ordered by PSN date 8/27

Lender artist

Promised for \_\_\_\_\_ rec'd \_\_\_\_\_

Description of order:

Put spacer between work and plexi.  
Change carboard in back

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

## The Museum of Modern Art

Monday, 1. 1937

Friday, 1. 1937

December 21, 1936

Dear Mr. [Name]

Dear Mr. [Name]

We are glad to hear that you are interested in the work of the artist [Name] and that you are planning to visit the [Name] collection. We are very glad to hear that you are planning to visit the [Name] collection and that you are planning to visit the [Name] collection.

We are glad to hear that you are interested in the work of the artist [Name] and that you are planning to visit the [Name] collection. We are very glad to hear that you are planning to visit the [Name] collection and that you are planning to visit the [Name] collection.

Very truly,  
[Name]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

cc: M'well Works on Paper C/E 64-11  
L&L

WR/RP  
RSN

## The Museum of Modern Art

To  
From Dorothy C. Miller  
Renée S. Neu  
Date  
Re September 19, 1967  
Loan Request: Motherwell's Pancho Villa

Dear Miss Miller:

We are planning to send our exhibition ROBERT MOTHERWELL: WORKS ON PAPER to three South American museums (Buenos Aires, Caracas and Mexico City). I am now revising the original selection and would like very much to include Pancho Villa Dead and Alive from the Museum Collections (Museum #77.44)

Bob Motherwell has urged me to tell you how important it is for him to have Pancho Villa included. He is particularly interested in having a fairly comprehensive exhibition because, as you probably know, aside from his representation at the VI Sao Paulo Biennial in 1961, his work was never shown in South America. I feel that this beautiful collage together with Rothko's The Poet and the Elegy which probably I will obtain from the Fogg, should represent quite well Motherwell's early period. I hope that the fact that the loan period is only six months will make it possible for the Museum to lend this important work. We are as usual working under pressure as we are trying to meet the shipping deadline of October 25.

Many thanks.

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2.137.11.1
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cc: Mr. (Museum) ICE-F-77-63

Mr. (Museum) C/E 64-11

EVA DHD

DHD

RP

SP-104-30-62 L & L

March 23, 1967

circ

green

March 23, 1967

Mr. Robert Motherwell

173 East 94th Street

New York, New York 10028

June 3, 1968

Estate of Frank O'Hara  
c/o Mrs. Granville-Smith  
Rowayton, Connecticut

Dear Mrs. Granville-Smith:

Mrs. Neu, who handled the dispersal of ABSTRACT WATERCOLORS and was the director of ROBERT MOTHERWELL: WORKS ON PAPER, is in South America for one month on Museum business and asked that I send these Receipts of Delivery to you for your signature. Kindly return them in the enclosed envelope.

Although I was not working at the Museum during the dispersal of these exhibitions, I understand there was a long delay in returning the works due to legal problems of the estate. I am sorry this long delay occurred.

Sincerely,

Judith Warren

Circulating Exhibitions

I do doubt that Waide would want to send the WORKS ON PAPER only to Mexico, as you suspected, since as a one-shot sale it would be expensive. In any case, I doubt that even a single sale would be before at least 3 or 4 months elapsed. This is the problem we face in regard to the Latin American tour in general: the longer we wait to begin offering the show, the longer it will take to arrange the schedule and work out dates.

Since I may be away, I am leaving a note for Waide asking him to contact you about this matter as soon as possible after he returns.

With best regards and our thanks, again, for agreeing to lend the painting.

Sincerely,

Richard L. Falser  
Executive Assistant  
Circulating Exhibitions

Enclosures: Loan Agreement form in duplicate (sent Motherwell, 12/12/67)  
47 1/8 x 30 1/8

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The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2.137.11.1
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cc: WR (INDIA)

WR (hold)

EVA

DHD

RP

SP-ICE-30-82 L & L

✓ ~~ICE-F~~ C/E 64-11

circ

green

March 20, 1967

Mr. Robert Motherwell  
173 East 94th Street  
New York, New York 10028

Dear Mr. Motherwell:

Thank you for your letter of March 13, a copy of which I have sent on to Waldo in India. He will be in New Delhi through the end of this month working on the installation of the TWO DECADES show at the Lalit Kala Akademi and attending to related details. I heard from him last week and everything seems to be going extremely well. The paintings arrived safely and earlier than expected so everything is slightly ahead of schedule for a change.

I know Waldo will be delighted to learn that you will lend your Iberia #2 for the Australian showings of the exhibition. I have now enclosed our loan form for this work which I would appreciate your completing and returning in the envelope provided as soon as it is convenient. Since it now seems likely that the Australian showings will take place during the earlier of the two periods we listed in earlier letters, we hope it will be agreeable to you if we arrange to collect the painting very early next month. Our Assembly Coordinator will be in touch with you to arrange a date for pick-up that would be convenient.

I do doubt that Waldo would want to send the WORKS ON PAPER show only to Mexico, as you suspected, since as a one-shot undertaking it would be quite expensive. In any case, I doubt that even a single showing could be arranged before at least 3 or 4 months elapsed. This is the problem we face in regard to the Latin American tour in general: the longer we wait to begin offering the show, the longer it will take to arrange the schedule and work out dates.

Since I may be away, I am leaving a note for Waldo asking him to contact you about this matter as soon as possible after he returns.

With best regards and our thanks, again, for agreeing to lend the painting.

Sincerely,

Richard L. Palmer  
Executive Assistant  
Circulating Exhibitions

Enclosure: Loan Agreement form in duplicate for: Motherwell, Iberia #2.  
47 1/8 x 80 1/4"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROBERT MOTHERWELL  
173 EAST 94th STREET  
NEW YORK, N. Y. 10028

March 13, 1967

Dear Palmer,

This is a belated reply to Waldo's letter of February 23rd. to me, which I will reply to in sequence. Waldo says that he'd like to keep The Forge should the show go to Australia, which is fine with me. What I want to withdraw, that is, to have in New York by this coming September, is the beach *black* picture with the figure four on it, and the pale lavender picture that I think is untitled. I would be willing to lend my Iberia # II as Waldo asks, but The Elegy #70 now belongs to the Metropolitan Museum and my impression is that they would not lend it. However, Yale University has one, a very large one, and I think Ritchie would lend that.

As far as the South American show of my paper works is concerned there are two difficulties. One is that I am ~~not~~ ~~really~~ only interested in The Museum of Modern Art in Mexico City; I would imagine it would be too expensive for you to send it there alone. The other is that an awful lot of my salable works are tied up in the show, which presents both me and Marlborough with an economic problem. But I think I should discuss this face to face with you and Waldo. When is he coming back? Please send him my best regards

And my best regards to you,

*RM*

Mr. Richard Palmer  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

RM:bc

RP will reply  
DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE WR RP  
NO REPLY NECESSARY  
FILE *OMG SPICE-30-22 L&L C/E64-11*  
*COPY WMSAN PAPER ICE-7*  
INFORMATION COPIES TO:  
EVA, DAD, RP  
BG  
WR (INDIA)

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

~~16 E 95 St~~  
Marlborough-Gerson Gallery Inc.  
41 East 57th Street  
New York 22, New York

Telephone: PLaza 2-5353  
Cable: Bondartos, New York

APR 22 1966 ①

ROBERT MOTHERWELL  
173 EAST 94th STREET  
NEW YORK, N. Y. 10028

April 20, 1966

MF  
C/E 64-11

Dear Waldo,

" In looking over the schedule of my traveling show of works on paper, I notice that it is not scheduled for anywhere between the middle of May and the middle of September, and I have a thought about it. I graduated from Stanford University, and the Art Department there several times has asked for a show of mine (which we were never able to realize); also the University of California and particularly Peter Selz could be interested: do you think these possibilities are worth investigating? Both institutions have large and active summer schools.\*

Hope to see you very soon.

Best regards,

*Bob*

\* Hate to see the show in a warehouse for 4 months!

SEW/cc  
encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

# Marlborough

~~16 E 95 St~~  
Marlborough-Gerson Gallery Inc.  
41 East 57th Street  
New York 22, New York

Telephone: PLaza 2-5353  
Cable: Bondartos, New York

C/E6411

September 25, 1965

Mrs. Renée S. Neu  
Museum of Modern Art  
11 West 53 Street  
New York City

Dear Renee:

I am returning to you herewith the checklist for the Motherwell  
"paper" show on which I have marked the regular selling price  
in the right hand margin in pencil.

Please note that the lithographs are not for sale.

Please note also that nothing may be sold out of the exhibition  
without Bob's consent and accordingly these prices should simply  
be used as guides for prospective purchasers. Bob is not sure  
how many of these and which ones he would be willing to sell and  
we will decide this on a work by work basis as the occasion  
arises.

Sincerely yours,

  
Stephen E. Weil

SEW/cc  
encl.

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## ROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

3  
 16 works on paper  
 37 labels  
 1 Title Poster  
 1 Introductory Poster

REC. BY \_\_\_\_\_  
 ANSW. BY \_\_\_\_\_  
 SEP 24 1965  
 FILED BY \_\_\_\_\_

Museum Number	Title/date lender	H x W framed	
✓ 65.834	<u>Pregnant Woman Holding Child.</u> 1953. casein and ink on paper. Lent by the artist. Photo: Peterson S. 17-145	17 5/8 x 15 1/2" 10 x 8 3/4"	\$1,200
✓ 65.978	<u>The Yellow Envelope.</u> 1956. oil and collage on composition board. Lent by the artist. Photo: Peterson 522	21 1/8 x 17 5/8"	2,500
✓ 65.906	<u>Ash Wednesday.</u> 1957. oil and collage on board. Lent by the artist. Photo: Juley 206	27 7/8 x 22 7/8" 20 x 15 1/4"	2,400
✓ 65.828	<u>Drawing #8.</u> 1958. india ink on paper. Lent by the artist. Photo: Peterson S. 17-152	16 1/4 x 20 1/4" 11 3/8 x 14 1/4"	1,400
✓ 65.996	<u>Seated Woman.</u> 1958. wash drawing on paper. Lent by the artist. Photo: Peterson	23 3/4 x 29 1/4" 19 3/4 x 24 1/8"	2,200
✓ 65.911	<u>Canadian Collage.</u> 1959. oil and collage on board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Juley 306	21 x 17 5/8" 20 x 16 7/8"	2,400
✓ 65.838	<u>Drawing #11.</u> 1959. ink and wash on paper. Lent by the artist. Photo: Peterson Juley 435	28 x 34" 22 3/8 x 28 1/2"	2,700
✓ 65.861	<u>Figuration with Orange and Black #2.</u> 1959. oil on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson S. 17-140	42 3/8 x 36" 41 3/4 x 34 1/4"	3,900

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROBERT MOTHERWELL: WORKS ON PAPER

Check List cont'd.

Page 2

INSERT (Back Page)	✓ 65.835	<u>Summertime in Italy #4.</u> 1960. oil and collage. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson July 408 ?	41 3/8 x 27 3/8" 40 3/4 x 26 3/4"	4,750
	✓ 65.909	<u>Sea, Sky, Sand.</u> 1961. oil on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: July 372	36 3/8 x 30 2/8" 22 3/4 x 22 3/8"	2,100
	✓ 65.1001	<u>Structure Before the Italian Mediterranean.</u> 1961. oil on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	53 x 42 1/2". 52 x 41 1/2"	4,800
	✓ 65.899	<u>Beside the Sea #14.</u> (1962) <i>Insert Beside the Sea #2</i> oil on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: July 379	36 1/4 x 30 1/4". 29 x 22 7/8"	2,700
	✓ 65.896	<u>Beside the Sea #15.</u> 1962. oil on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: July 343	36 1/4 x 30 1/4" 28 7/8 x 22 7/8"	2,700
	✓ 65.989	<u>Drawing #10.</u> 1962. black and brown ink on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	22-1/2 x 28-1/2" 30 1/4 x 40 1/4"	2,700
	✓ 65.977	<u>Half and Half.</u> (1962.) ink, oil and collage on paper board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson 518	43 5/8 x 30 5/8" 40 x 27"	4,700
	✓ 65.905	<u>La Favorita.</u> 1962. oil and collage on paper. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	38 1/4 x 32 1/4" 29 x 22 3/4"	3,400
	✓ 65.999	<u>Moonrise Beside the Sea.</u> 1962. oil on paper. Lent anonymously. Photo: Peterson July 350	36 1/4 x 30 1/4"	NFS

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## ROBERT MOTHERWELL: WORKS ON PAPER

## Check List

Page 3

- |          |   |                                     |       |
|----------|---|-------------------------------------|-------|
| ✓ 65.903 | U.S. Art Canvas. 1962.<br>oil and collage on paper.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Juley 445         | 36 1/4 x 30 1/4"<br>28 7/8 x 22 1/8 | 3,400 |
| ✓ 65.910 | U.S. Art, New York, N.Y. 1962.<br>oil and collage.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Juley 367          | 36 1/4 x 30 3/4"<br>28 7/8 x 22 7/8 | 3,400 |
| ✓ 65.998 | The Abstract Heart. 1963.<br>oil on paper.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson                   | 39 3/4 x 30 1/4"<br>30 1/2 x 23     | 2,800 |
| ✓ 65.985 | Acrobatic Wave. 1964.<br>oil on paper.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson 529                   | 30 1/8 x 53 1/4"<br>29 1/2 x 52 3/4 | 4,800 |
| ✓ 65.965 | Two Figures with Green Stripe. 1960-64.<br>oil on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson 517 | 30 x 43 1/2"<br>26 1/2 x 29 7/8     | 2,700 |
| ✓ 65.960 | African Collage #1. (1965.)<br>oil and collage on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson     | 44 1/8 x 31 3/8"<br>39 3/4 x 27     | 4,700 |
| ✓ 65.961 | African Collage #2. 1965.<br>oil and collage on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson       | 44 1/8 x 31 3/8"<br>39 3/4 x 27     | 4,700 |
| ✓ 65.962 | African Collage #3. 1965.<br>oil and collage on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson       | 44 1/8 x 31 3/8"<br>39 3/4 x 27     | 4,700 |
| ✓ 65.908 | Automatic Image #1. (1965)<br>paint on paper.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson                | 38 1/4 x 32 1/4"<br>29 x 22 7/8     | 2,700 |

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ROBERT MOTHERWELL: WORKS ON PAPER

Check List

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- |          |  |                                     |                              |
|----------|--|-------------------------------------|------------------------------|
| ✓ 65.963 | <u>Automatism #1. 1965.</u><br>crayon and paint on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson           | 35 3/8 x 25 3/8"<br>20 x 30         | 2,700                        |
| ✓ 65.976 | <u>The Figure 4 on Black. 1965.</u><br>oil on paper board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson 5/5      | 30 1/8 x 53 1/4"<br>29 1/2 x 52 5/8 | 4,800                        |
| ✓ 65.994 | <u>Madrid #1. (1965.)</u><br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photograph: Peterson          | 25 x 32"<br>22 1/8 x 30             | NFS<br>(same for \$200 each) |
| ✓ 65.995 | <u>Madrid #5. (1965.)</u><br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson               | 25 x 32"<br>22 1/8 x 30             |                              |
| ✓ 65.990 | <u>Summertime in Italy #11. (1965.)</u><br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson | 25 x 32"<br>30 x 22 1/8             |                              |
| ✓ 65.991 | <u>Summertime in Italy #12. (1965.)</u><br>lithograph in brown ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson | 25 x 32"<br>30 1/8 x 22 1/4         |                              |
| ✓ 65.992 | <u>Summertime in Italy #13. (1965.)</u><br>lithograph in blue ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson  | 25 x 32"<br>30 1/2 x 22 1/2         |                              |
| ✓ 65.993 | <u>Summertime in Italy #14. (1965.)</u><br>lithograph in dark blue ink.<br>Lent by the artist.<br>Photo: Peterson  | 25 x 32"<br>30 1/8 x 22 1/2         |                              |

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ROBERT MOTHERWELL: WORKS ON PAPER

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12 works from Lyric Suite, (1965.)

✓ 65.969,970 971,956	Red and Blue #1, 2, 3, 4.	18 1/4 x 16 1/4"	} 1,000 each
✓ 65.972,973, 974, 975	Bleeding Browns #1, 2, 3, 4.	18 1/4 x 16 1/4"	
✓ 65.980,981, 982, 983	Bleeding Black and Blue #3, 4, 6, 12.	18 1/4 x 16 1/4"	
65.987	Untitled. 1961. oil on paper Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York Photo: Petersen 501	29 x 23"	2,700
65.988	Untitled. 1961. oil on paper Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York Photo: Petersen 502	29 x 23"	2,700
65.892	Beside the Sea #2. 1962 oil on paper lent by the artist, etc. Photo:	<del>22 1/2 x 30 1/4</del> 36 1/4 x 30 1/4	2,700

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ROBERT MOTHERWELL 195-63

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

FRAMING RECORD SHEET

for: C/E 64-11  
(Exhibition)

Artist MOTHERWELL

by: Andy Olah  
(Framer)

Title UNTITLED, 1961

Medium oil/paper

MOMA # 65.988

Ordered by RSN date 9/1/65

Lender artist

Promised for 9/3 rec'd \_\_\_\_\_

Description of order:

free standing - linen mat 3 x 3 1/2"  
walnut frame - plexi

Loan: Picked-up by \_\_\_\_\_ delivered to \_\_\_\_\_ rec'd \_\_\_\_\_  
Labels: delivered to \_\_\_\_\_ on \_\_\_\_\_

Description of framing materials removed from loan which must be conserved and re-fitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_ plexiglas \_\_\_\_\_

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at \_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_  
refitted at \_\_\_\_\_ returned to \_\_\_\_\_

Comments: \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

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

Date received September 1, 1965

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. Robert Motherwell  
173 East 94 Street  
New York, New York

for Circulating Exhibition: MOTHERWELL: WORKS ON PAPER  
September 1965 through April 1967

cc: Marlborough-Gerson Galleries

Registrar

Dorothy H. Dudley

Museum Number	Description	Selling price	Insurance Value
	<u>The following works by Motherwell:</u>		
65.996	<u>The Abstract Heart, oil on paper</u>	\$ 2,800.	\$2,800.
65.989	<u>Drawing Number 10, ink on paper</u>	2,700.	2,700.
65.994	<u>Madrid #1, lithograph in black ink</u>	nfs	200.
65.995	<u>Madrid #5, lithograph in black ink</u>	nfs	200.
65.990	<u>Summertime in Italy #11, lithograph in black ink</u>	nfs	200.
65.991	<u>Summertime in Italy #12, lithograph in brown ink</u>	nfs	200.
65.992	<u>Summertime in Italy #13, lithograph in blue ink</u>	nfs	200.
65.987	<u>Untitled, oil on paper</u>	2,700.	2,700.
65.988	<u>Untitled, oil on paper</u>	2,700.	2,700.
65.1001	<u>Structure Before the Italian Mediterranean, oil on paper</u>	4,800.	4,800.

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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.

July 7, 1965  
or as noted below  
Date received

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Robert Motherwell**  
173 East 94 Street  
New York, New York

for **Circulating Exhibition: MOTHERWELL: WORKS ON PAPER**  
September 1965 through April 1967

cc: Marlborough-Gerson Galleries

Registrar

Dorothy H. Dudley

Museum Number	Description	Selling price	Insurance Value
	<b>The following works by Motherwell:</b>		
65.985	<u>The Acrobatic Wave</u> , oil on paper	\$ 4,800.	\$4,800.
65.960	<u>African Collage #1</u> , oil and collage on board	4,700.	4,700.
65.961	<u>African Collage #2</u> , oil and collage on board	4,700.	4,700.
65.962	<u>African Collage #3</u> , oil and collage on board	4,700.	4,700.
65.968	<u>Automatic Image #1</u> , paint on paper	2,700.	2,700.
65.963	<u>Automatism #1</u> , crayon and paint on board	2,700.	2,700.
65.892	<u>Beside the Sea #2</u> , oil on paper	2,700.	2,700.
65.899	<u>Beside the Sea #14</u> , oil on paper	2,700.	2,700.
65.896	<u>Beside the Sea #15</u> , oil on paper	2,700.	2,700.
65.911	<u>Canadian Collage</u> , oil and collage on board	2,400.	2,400.
65.905	<u>La Favorita</u> , oil and collage on paper	3,400.	3,400.
65.861	<u>Figuration with Orange and Black #2</u> , oil on paper	3,900.	3,900.
65.976	<u>The Figure 4 on Black</u> , oil on paper board	4,800.	4,800.
65.909	<u>Sea, Sky, Sand</u> , oil on paper	2,100.	2,100.
65.965	<u>Two Figures with Green Stripe</u> , oil on board	2,700.	2,700.
65.903	<u>U.S. Art Canvas</u> , oil and collage on paper	3,400.	3,400.
65.910	<u>U.S. Art, New York, N.Y.</u> , oil and collage on paper	3,400.	3,400.
65.977	<u>Half and Half</u> , ink, oil and collage on paper board received December 3, 1964 and previously receipted on Departmental Receipt	4,700.	4,700.
65.835	<u>Summertime in Italy #4</u> , oil and collage received August 23, 1965	4,750.	4,750.

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

July 7, 1965 or as  
Date received noted below

### LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **Mr. Robert Motherwell**  
173 East 9th Street  
New York, New York

for **Circulating Exhibition: MOTHERWELL: WORKS ON PAPER**  
September 1965 through April 1967

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling price	Insurance Value
	The following works by Motherwell:		
65.906	Ash Wednesday, oil and collage on board	\$ 2,400.	\$2,400.
65.828	Drawing Number 8, india ink on paper	1,400.	1,400.
65.838	Drawing Number 11, ink on paper	2,700.	2,700.
65.834	Pregnant Woman Holding Child, casein and ink on paper	1,200.	1,200.
	The following received September 1, 1965:		
65.996	Seated Woman, wash on paper	2,200.	2,200.
65.993	Summertime in Italy Number 14, lithograph in blue ink	nfs	200.
	The following received December 3, 1964 for consideration for exhibition and previously receipted on Departmental Receipt:		
65.978	The Yellow Envelope, oil and collage on composition board	2,500.	2,500.
	The following twelve works from Lyric Suite:		
65.969- .971 & 65.956	<i>country of Marlborough-Guernsey Gallery</i> Red and Blue #1-4, ink on paper	1,000. each	1,000. each
65.972- .975	Bleeding Brown #1-4, ink on paper		
65.980- .983	Bleeding Black and Blue #3,4,6,12, ink on paper		
	The following works not exhibited:		
65.964	Automatism #2, paint and crayon on board		2,700.
65.966	The Figure 4 on an Orange Ground, paint on board		4,700.

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STATEMENT OF CURATORIAL INTEREST IN  
THE MUSEUM OF MODERN ART, NEW YORK

As the Museum of Modern Art, an exhibition organized for circulation  
in the Museum of Modern Art, New York, will soon be \_\_\_\_\_  
\_\_\_\_\_ and several of these will \_\_\_\_\_. Directed by Frank  
O'Hara, Associate Director of Painting and Sculpture Exhibitions at the Museum,  
the exhibition presents 34 works by one of America's foremost contemporary  
artists. Not presented as a retrospective, the exhibition shows works dating  
from 1945 to the present, but the majority were done during the past five  
years. Included are collages, works in oil and other paints on paper,  
and lithographs. Most are related to Rothwell's paintings, others are  
independently conceived drawings and series of works.

Frank O'Hara has written that Rothwell's collages show "how full  
was his mind searching for the relation of man to the density  
of material... In even the most abstract of the collages one senses the  
presence of a dark, sometimes tragic, presence, a subject whose fragility  
is protected by the ironic modification of the scene... Taken together,  
Rothwell's collages are the most important contribution by an American  
artist to that medium." The artist's great interest in the technique of  
collage dates from 1943, when Peggy Guggenheim invited him, along with Jackson  
Pollack and William Scharice, to submit collages for a forthcoming show at  
the gallery she then owned in New York, Art of This Century.

Among the drawings in the exhibition which are related to Rothwell's  
paintings are two which bear the same title as the paintings - Figure with  
Green and Black (1959) and The Figure with Green Hair (1960-61). The  
Figure with Green (1958) refers to the painting Figure with Green Hair (1958),  
the title of which is taken from a poem by the French Symbolist poet  
Paul Valéry. The Figure with Green (1960) is related to several paintings  
using that figure, including one in Rothwell's recent series Figure with

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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file - note

ROBERT MOTHERWELL: WORKS ON PAPER  
C/E 64-11  
Publicity Release

DEPARTMENT OF CIRCULATING EXHIBITIONS  
THE MUSEUM OF MODERN ART, NEW YORK

ROBERT MOTHERWELL: WORKS ON PAPER, an exhibition organized for circulation by The Museum of Modern Art, New York, will open on \_\_\_\_\_ at \_\_\_\_\_ and remain on view until \_\_\_\_\_. Directed by Frank O'Hara, Associate Curator of Painting and Sculpture Exhibitions at the Museum, the exhibition presents 46 works by one of America's foremost contemporary painters. Not intended as a retrospective, the exhibition shows works dating from 1953 to the present, but the majority were done during the past five years. Included are collages, works in oil and other paints on paper, and lithographs. Some are related to Motherwell's paintings, others are independently conceived works and series of works.

Frank O'Hara has written that Motherwell's collages alone "are full evidence of his unique sensibility for the relation of mass to the density of material....In even the most abstract of the collages one senses the emergence of a dark, sometimes tragic, presence, a subject whose fragility is protected by the ironic sophistication of the means....Taken together, Motherwell's collages are the most important contribution by an American artist to that medium." The artist's great interest in the technique of collage dates from 1943, when Peggy Guggenheim invited him, along with Jackson Pollock and William Baziotes, to submit collages for a forthcoming show at the gallery she then owned in New York, Art of This Century.

Among the drawings in the exhibition which are related to Motherwell's paintings are two which bear the same title as the paintings - Figuration with Orange and Black #2 (1959) and Two Figures with Green Stripe (1960-64). The Yellow Envelope (1956) refers to the painting Jour La Maison, Nuit La Rue (1957), the title of which is taken from a poem by the French Dada-Surrealist poet Paul Eluard. The Figure 4 on Black (1965) is related to several paintings using that figure, including one in Motherwell's famous series "Elegy to the



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ROBERT MOTHERWELL: WORKS ON PAPER  
C/E 64-11  
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Spanish Republic." Sea, Sky, Sand (1961) uses a dominant ovoid shape, which is also in the major painting Monster - For Charles Ives (1959).

Among the series presented in the exhibition are "Summertime in Italy" (1960-65), "Beside the Sea" (1962), and "African Collages" (1965). Works in the "Summertime in Italy" series are characterized by a looming central form rising out of a horizontal band, suggesting an island or steep cliff rising out of the Mediterranean Sea. In the "Beside the Sea" series, works have the characteristic calligraphic element of an abstract wave springing from a series of horizontal bands which seem to stand for the sand and the water. "African Collages" all contain black vertical elements which seemingly suggest a totemic figure.

A fourth series presented in the exhibition is the "Lyric Suite," represented by 12 drawings. Mr. O'Hara writes of the inception of "Lyric Suite" that Motherwell, given a stack of Japanese handmade paper, made six drawings, and on seeing them the next day, was so excited by the black ink having bled into orange at its edges that he decided to make six hundred more drawings. These drawings were done in 1965 and are exhibited here for the first time.

In his drawings, as in his paintings, Motherwell ranges from rough-hewn vital sensibility to delicate lyricism.

Robert Motherwell was born in Aberdeen, Washington, in 1915. He lived in San Francisco from 1918 until his graduation from Stanford University in 1936, with the exception of five years in the 'twenties. Subsequently he attended Harvard University and the University of Grenoble (France). In 1939-40, he became assistant in art at the University of Oregon in Eugene. The following year, Motherwell moved to New York, studied with Meyer Schapiro at Columbia, and on his advice, took up painting instead of art history as

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ROBERT MOTHERWELL: WORKS ON PAPER  
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a career. He also began meeting European and South American artists living in New York and became especially interested in surrealism. Among the artists were Marcel Duchamp, Matta Echaurren, Max Ernst, Esteban Francés, Stanley William Hayter, André Masson, and Wifred Lam. In 1942 he participated in an exhibition called "First Papers of Surrealism," organized by André Breton and Marcel Duchamp and held in the Whitelaw Reid Mansion in New York. About the same time, Motherwell also met William Baziotes, Jackson Pollock, Willem de Kooning and Hans Hofmann. In 1944 Motherwell became director of "The Documents of Modern Art," publishing the eleventh in the series in 1951. In 1948, at the suggestion of Clyfford Still, he was one of the founders of an art school called "The Subjects of the Artist," East Eighth Street, New York, and taught there along with Baziotes, Rothko and David Hare. Barnett Newman joined the faculty in January. It was partly through this school that "The Club," a weekly discussion meeting of avant-garde artists and writers, developed during the 'fifties. In 1952 Motherwell edited Modern Artists in America with Ad Reinhardt. He has taught and lectured extensively all over the United States and participated in some major symposia.

Motherwell's first one-man show was held at the Art of This Century Gallery in New York in 1944. His most recent was a major retrospective organized by The Museum of Modern Art, New York, shown there in the Fall of 1965 and scheduled to be shown in Amsterdam, London, and Essen in 1966.

Motherwell has participated in many group exhibitions both here and abroad, of which some of the most important were: "Fourteen Americans," The Museum of Modern Art, New York, 1946; "Three Americans," Galerie Maeght, Paris, 1947; "American Vanguard Art for Paris," Galerie de France, Paris, 1952; "Younger American Painters: A Selection," Solomon R. Guggenheim Museum, New York, 1954; "The New Decade: Thirty-five American Painters and Sculptors,"

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Whitney Museum of American Art, New York, 1955, and subsequently shown in San Francisco, Los Angeles, Colorado Springs, and St. Louis; "Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York," shown in 8 cities in Europe, 1955-56; "The New American Painting," shown in 8 cities in Europe and at The Museum of Modern Art, New York, 1958-59; "American Painting and Sculpture," American National Exhibition, Moscow, 1959; "The Art of Assemblage," The Museum of Modern Art, New York, 1961, shown thereafter in Dallas and San Francisco; "Painting and Sculpture of a Decade, 1954-64," Tate Gallery, London, 1964; "American Collages," organized by The Museum of Modern Art, New York, shown there in 1965 and circulated throughout the United States.

He has also been represented in the U.S. Representations to the II and VI Bienals, São Paulo, 1951 and 1961; Tenth Inter-American Conference, Caracas, 1954; and Documenta II, Kassel, 1959 (all organized by The Museum of Modern Art).

Motherwell lives in New York and Provincetown, Massachusetts, and travels extensively, mostly in Europe.

11/17/65

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ROBERT MOTHERWELL: WORKS ON PAPER

1965-66

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

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UNPACKING INSTRUCTIONS - BOX #1: - 14 works in 14 frames, COVERED IN PLEXIGLAS.  
DO NOT TAPE.

1. Carefully remove each work one at a time from its groove.
2. Replace lid on box, making sure to save all box bolts.

---

PACKING INSTRUCTIONS - BOX #1: - 14 works in 14 frames, COVERED IN PLEXIGLAS.  
DO NOT TAPE.

1. Replace each work in its proper groove as indicated by corresponding numbers, and facing in the direction indicated by the arrows.
2. Replace lid on box and bolt securely.

---

INCLUDED IN BOX #1: 65.981, 65.969, 65.970, 65.972, 65.973, 65.974, 65.975,  
65.980, 65.983, 65.971, 65.956, 65.982, 65.976, 65.985.

---

UNPACKING INSTRUCTIONS - BOX #2: - 6 works in 6 frames, COVERED IN PLEXIGLAS.  
DO NOT TAPE.

1. Carefully remove each work one at a time from its groove.
2. Replace lid on box, making sure to save all box bolts.

---

PACKING INSTRUCTIONS - BOX #2: - 6 works in 6 frames, COVERED IN PLEXIGLAS.  
DO NOT TAPE.

1. Replace each work in its proper groove as indicated by corresponding numbers, and facing in the direction indicated by the arrows.
2. Replace lid on box and bolt securely.

---

INCLUDED IN BOX #2: 65.905, 65.908, 65.965, 65.960, 65.962, 65.961.

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ROBERT MOTHERWELL: WORKS ON PAPER

2.

1965-66

UNPACKING INSTRUCTIONS - BOX #3: - 8 works in 8 frames, COVERED WITH PLEXIGLAS.  
DO NOT TAPE.

1. Carefully remove each work one at a time from its groove.
2. Replace lid on box, making sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #3: - 8 works in 8 frames, COVERED WITH PLEXIGLAS.  
DO NOT TAPE.

1. Replace each work in its proper groove as indicated by corresponding numbers, and facing in the direction indicated by the arrows.
2. Replace lid on box and bolt securely.

INCLUDED IN BOX #3; 65.911, 65.909, 65.896, 65.910, 65.899, 65.903, 65.892, 65.963.

UNPACKING INSTRUCTIONS - BOX #4: - 12 works in 12 frames, COVERED WITH PLEXIGLAS.  
DO NOT TAPE.  
Condition Report Sheets  
Title Labels

1. Carefully remove each work one at a time from its groove.
2. Remove Title Labels and Condition Report Sheets from their respective compartments.
3. Replace lid on box, making sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #4: - 12 works in 12 frames, COVERED WITH PLEXIGLAS.  
DO NOT TAPE.  
Condition Report Sheets  
Title Labels

1. Replace each work in its proper groove as indicated by corresponding numbers, and facing in the direction indicated by the arrows.
2. Wrap Title Labels as one package and place in their own compartment.
3. Replace Condition Report Sheets in their compartment.
4. Replace lid on box and bolt securely.

INCLUDED IN BOX #4: 65.838, 65.987, 65.988, 65.906, 65.996, 65.999, 65.990, 65.995,  
65.994, 65.991, 65.993, 65.992.

Title Labels  
Condition Report Sheets

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROBERT MOTHERWELL: WORKS ON PAPER

3.

1965-66

UNPACKING INSTRUCTIONS - BOX #5: - 8 works in 8 frames, COVERED WITH PLEXIGLAS.

DO NOT TAPE.

Title Poster

Introductory Poster

1. Carefully remove each work one at a time from its groove.
2. Remove Title Poster and Introductory Poster from their groove.
3. Replace lid on box, making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #5: - 8 works in 8 frames, COVERED WITH PLEXIGLAS.

DO NOT TAPE.

Title Poster

Introductory Poster

1. Replace each work in its proper groove as indicated by corresponding numbers, and facing in the direction indicated by the arrows.
2. Replace Title Poster and Introductory Poster (face to face, separated by corrugated board) in their groove.
3. Replace lid on box and bolt securely.

INCLUDED IN BOX #5: 65.835, 65.978, 65.989, 65.977, 65.828, 65.834, 65.1001, 65.861.

Title Poster

Introductory Poster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Walter Dill Anderson. Works on Paper (1936-1942)

Accession Number	Title/Date	Size
45.378	Portrait of a Young Girl. 1936. Drawing, black ink on paper. Collection of the artist.	10 x 8 1/4"
45.379	The Valley Beyond. 1936. Black and white drawing on paper, with colored water mounted on board as wood. Collection of the artist.	21 1/8 x 17 5/8"
45.380	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	11 3/4 x 12 1/4"
45.381	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	13 3/4 x 17 1/4"
45.382	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 3/4 x 12 1/4"
45.383	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.384	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.385	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.386	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.387	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.388	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.389	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.390	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.391	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.392	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.393	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.394	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.395	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.396	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.397	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.398	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.399	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"
45.400	Portrait of a Young Girl. 1936. Black ink on paper. Collection of the artist.	10 1/2 x 12 1/4"



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

Museum Number	Title/date lender	H x W unframed
65.834	<u>Pregnant Woman Holding Child. 1953.</u> <i>Lent by</i> <del>drawing and gouache.</del> casein and ink on paper. Collection of the artist	<i>17 5/8 x 15 1/2</i> 10 x 8 3/4"
65.978	<i>oil</i> <u>The Yellow Envelope. 1956.</u> <i>Lent by</i> paint and collage on comp board, and painted canvas mounted on board on wood. Collection of the artist.	21 1/8 x 17 5/8"
65.828	<u>Drawing #8. 1958.</u> <i>Lent by</i> India ink on paper. Collection of the artist.	<i>16 1/4 x 20 1/4</i> 11 3/8 x 14 1/4"
65.996	<u>Seated Woman. 1958.</u> <i>Lent by</i> wash drawing on paper. Collection of the artist	<i>23 3/4 x 29 1/4</i> 19 3/4 x 24 1/8"
65.911	<u>Canadian Collage. 1959.</u> <i>Lent by</i> oil and collage on board. Collection of the artist, <i>courtesy</i> PHOTO: JULY 306	<i>21 x 17 5/8</i> 20 1/4 x 16 7/8"
65.838	<u>Drawing #11. (1959)</u> <i>Lent</i> ink and wash on paper. Collection of the artist.	<i>28 x 34</i> 22 3/8 x 28 1/2"
65.861	<u>Figuration with Orange and Black. 1959.</u> <i>Lent by</i> oil on paper. Collection of the artist, <i>courtesy</i>	<i>42 3/8 x 36</i> 41 3/4 x 34 1/4"
65.835	<u>Summertime in Italy #4. 1960.</u> <i>Lent by</i> oil and collage. Collection of the artist, <i>courtesy</i>	<i>41 3/8 x 27 3/8</i> 40 3/4 x 26 3/4"
65.909	<u>Sea, Sky, Sand. 1961.</u> <i>Lent</i> oil on paper. Collection of the artist, <i>courtesy</i> PHOTO: JULY 372	<i>36 3/8 x 30 3/8</i> 28 3/4 x 22 7/8"
65.1001	<u>Structure Before the Italian Mediterranean. 1961.</u> <i>Lent by</i> oil on paper. Collection of the artist, <i>courtesy of</i>	53 x 42 1/2" ✓
65.906	<u>Ash Wednesday. 1961.</u> <i>Lent by</i> oil and collage on board. Collection of the artist. PHOTO: JULY 306	<i>27 7/8 x 22 7/8</i> 20 x 15 1/4"
65.899	<u>Beside the Sea #14. (1962).</u> oil on paper Collection of the artist, <i>courtesy</i> PHOTO: JULY 379	<i>36 1/4 x 30 1/4</i> 29 x 22 7/8"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER Check List -2- September 2, 1965

65.896	<u>Beside the Sea #15.</u> 1962. oil on paper. Collection of the artist. <i>PHOTO: JULY 343</i>	$36\frac{1}{4} \times 30\frac{1}{4}$ <del>28 <math>\frac{7}{8}</math> x 22 <math>\frac{7}{8}</math>"</del>
65.989	<u>Drawing #10.</u> 1962. black and brown ink on paper. Collection of the artist.	22 $\frac{1}{2}$ x 28 $\frac{1}{2}$ "
65.977	<u>Half and Half.</u> 1962. ink, oil and collage on paper board. Collection of the artist.	40 x 27"
65.905	<u>La Favorita.</u> 1962. oil and collage on paper. Collection of the artist.	$38\frac{1}{4} \times 32\frac{1}{4}$ <del>29 x 22 <math>\frac{3}{4}</math>"</del>
65.999	<u>Moonrise Beside the Sea.</u> 1962. oil on paper. Lent anonymously to artist.	28 $\frac{7}{8}$ x 22 $\frac{7}{8}$ "
65.903	<u>U.S. Art Canvas.</u> 1962. oil and collage on paper. Collection of the artist.	$36\frac{1}{4} \times 30\frac{1}{4}$ <del>28 <math>\frac{7}{8}</math> x 22 <math>\frac{7}{8}</math>"</del>
65.910	<i>P4. JULY 445</i> <u>U.S. Art, New York, N.Y.1</u> 1962. oil and collage. Collection of the artist. <i>PHOTO: JULY 367</i>	$36\frac{1}{4} \times 30\frac{3}{8}$ <del>28 <math>\frac{7}{8}</math> x 22 <math>\frac{7}{8}</math>"</del>
65.998	<u>The Abstract Heart.</u> 1963. oil on paper. Collection of the artist.	30 $\frac{1}{2}$ x 23"
65.985	<u>Acrobatic Wave.</u> 1964. oil on paper. Collection of the artist.	$30\frac{1}{8} \times 53\frac{1}{4}$ <del>29 <math>\frac{1}{2}</math> x 52 <math>\frac{3}{4}</math>"</del>
65.965	<u>Two Figures with Green Stripe.</u> 1960-64. oil on board. Collection of the artist.	$30 \times 43\frac{1}{2}$ <del>26 <math>\frac{1}{4}</math> x 29 <math>\frac{7}{8}</math>"</del>
65.960	<u>African Collage #1.</u> 1965. oil and collage on board. Collection of the artist.	$44\frac{1}{8} \times 31\frac{3}{8}$ <del>39 <math>\frac{3}{4}</math> x 27"</del>
65.961	<u>African Collage #2.</u> 1965. oil and collage on board. Collection of the artist.	$44\frac{1}{8} \times 31\frac{3}{8}$ <del>39 <math>\frac{3}{4}</math> x 27"</del>
65.962	<u>African Collage #3.</u> 1965. oil and collage on board. Collection of the artist.	$44\frac{1}{8} \times 31\frac{3}{8}$ <del>39 <math>\frac{3}{4}</math> x 27"</del>



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER Check List -3- September 2, 1965

- 65.908 Automatic Image #1. (1965.)  $38\frac{1}{4} \times 32\frac{1}{4}$   
 paint on paper.  $29 \times 22\frac{7}{8}$ "  
*lent by* Collection of the artist, *courtesy*
- 65.963 Automatism #1. 1965.  $35\frac{3}{8} \times 25\frac{3}{8}$   
 crayon and paint on board.  $20 \times 30$ "  
*lent by* Collection of the artist, *courtesy*
- 65.976 The Figure 4 on Black. 1965.  $30\frac{1}{8} \times 53\frac{1}{4}$   
 oil on paper board.  $29\frac{1}{2} \times 52\frac{5}{8}$ "  
*lent by* Collection of the artist, "
- 65.994 Madrid #1. (1965.)  $22\frac{1}{8} \times 30$ "  
 lithograph in black ink.  
*lent by* Collection of the artist, *courtesy*
- 65.995 Madrid #5. (1965.)  $25 \times 32$   
 lithograph in black ink.  $22\frac{1}{8} \times 30$ "  
*lent by* Collection of the artist, *courtesy*
- 65.990 Summertime in Italy #11. (1965.)  $25 \times 32$   
 lithograph in black ink.  $30 \times 22\frac{1}{8}$ "  
*lent by* Collection of the artist, *courtesy*
- 65.991 Summertime in Italy #12. (1965.)  $25 \times 32$   
 lithograph in brown ink.  $30\frac{1}{8} \times 22\frac{1}{4}$ "  
*lent by* Collection of the artist, *courtesy*
- 65.992 Summertime in Italy #13. (1965.)  $25 \times 32$   
 lithograph in blue ink.  $30\frac{1}{4} \times 22\frac{1}{8}$ "  
*lent by* Collection of the artist, *courtesy*
- 65.993 Summertime in Italy #14. (1965.)  $25 \times 32$   
 lithograph in dark blue ink.  $30\frac{1}{8} \times 22\frac{1}{4}$ "  
*lent by* Collection of the artist.

## 12 works from LYRIC SUITE, (1965!)

- 65.969, 970, 971, 956 Red and Blue #1, 2, 3, 4  $11\frac{1}{8} \times 9\frac{1}{8}$
- 65.972, 973, 974, 975 Bleeding Browns #1, 2, 3, 4 " "
- 65.980, 981, 982, 983 Bleeding ~~Exx~~ Black and Blue #3, 4, 6, 12 " "

Please Exam:  
 Give top copy to Mene with  
 all the rest - + second copy  
 to me - Thanks

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.137.11.1

ROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

CHECK LIST: 49 works on paper  
37 labels1 Title Poster  
1 Introductory Poster*indicates publicity photos*

Museum Number	Title/Date/Medium Lender/Photo Credit	Dimensions	
		Height x Width	Framed
✓ 65.834	<u>Pregnant Woman Holding Child.</u> 1953. Casein and ink on paper. Lent by the artist. Photo: S. 17-145	17 5/8 x 15 1/2" 10 x 8 3/4"	✓ 5
65.978	<u>The Yellow Envelope.</u> 1956. Oil and collage on composition board. Lent by the artist Photo: Peterson 522	21 1/8 x 17 5/8"	✓ 5
✓ 65.906	<u>Ash Wednesday.</u> 1957. Oil and collage on board Lent by the artist Photo: Juley 206	27 7/8 x 22 7/8" 20 x 15 1/4"	✓ 4
✓ 65.828	<u>Drawing #8.</u> 1958. India ink on paper Lent by the artist Photo: S.17.152	16 1/4 x 20 1/4" 11 3/8 x 14 1/4"	✓ 5
65.996	<u>Seated Woman.</u> 1958 Wash drawing on paper Lent by the artist Photo: Peterson	23 3/4 x 29 1/4" 19 3/4 x 24 1/8"	✓ 4
✓ 65.911	<u>Canadian Collage.</u> 1959. Oil and collage on board. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 306	21 x 17 5/8" 20 x 16 7/8"	✓ 3
✓ 65.838	<u>Drawing #11.</u> 1959. Ink and wash on paper Lent by the artist Photo: Juley 435	28 x 34" 22 3/8 x 28 1/2"	✓ 4
✓ 65.861	<u>Figuration with Orange and Black #2.</u> 1959. Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: S-17.140	42 3/8 x 36" 41 3/4 x 34 1/4"	✓ 5
✓ 65.835	<u>Summertime in Italy #4.</u> 1960 Oil and collage. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 408	41 3/8 x 27 3/8" 40 3/4 x 26 3/4"	✓ 5



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER

Page 2.

65.987	Untitled. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 501	29 x 23" <i>new</i>	4
65.988	Untitled. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 502	29 x 23" <i>new</i>	4
✓ 65.909	Sea, Sky, Sand. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 372	36 3/8 x 30 2/8" ✓ 22 3/4 x 22 7/8"	3
65.1001	Structure Before the Italian Mediterranean. 1961. Oil on paper. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	53 x 42 1/2" ✓ 52 x 41 1/2"	5
65.892	Beside the Sea #2. 1962 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo:	36 1/4 x 30 1/4" <i>new</i>	3
✓ 65.899	Beside the Sea #14. (1962) Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 379	36 1/4 x 30 1/4" ✓ 29 x 22 7/8"	3
✓ 65.896	Beside the Sea #15. 1962 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 343	36 1/4 x 30 1/4" ✓ 28 7/8 x 22 7/8"	3
65.989	Drawing #10. 1962 Black and brown ink on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	30 1/4 x 40 1/4" ✓	5
65.977	Half and Half. (1962) Ink, oil and collage on paper board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 518	43 5/8 x 30 5/8" ✓ 40 x 27"	5
65.905	La Favorita. 1962 Oil and collage on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Petersen	38 1/4 x 32 1/4" ✓ 29 x 22 3/4"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER

Page 3.

✓ 65,999	<u>Moonrise Beside the Sea.</u> 1962 Oil on paper Lent anonymously Photo: Juley 350	36 1/4 x 30 1/4" ✓	4
✓ 65.903	<u>U. S. Art Canvas.</u> 1962 Oil and collage on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 445	36 1/4 x 30 1/4" ✓ 28 7/8 x 22 7/8"	3
65.910	<u>U. S. Art, New York, N. Y.</u> 1962 Oil and collage Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 367	36 1/4 x 30 3/4" ✓ 28 7/8 x 22 7/8"	3
65.998	<u>The Abstract Heart.</u> 1963 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	39 3/4 x 30 1/4" ✓ 30 1/2 x 23"	5
65.985	<u>Acrobatic Wave.</u> 1964 Oil on paper Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York Photo: Peterson 529	30 1/8 x 53 1/4" ✓ 29 1/2 x 52 3/4"	1
65.965	<u>Two Figures with Green Stripe.</u> 1960-64 Oil on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 517	30 x 43 1/2" ✓ 26 1/2 x 29 7/8"	2
✓ 65.960	<u>African Collage #1.</u> (1965.) Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York	44 1/8 x 31 3/8" ✓ 39 3/4 x 27"	2
✓ 65.961	<u>African Collage #2.</u> 1965 Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	44 1/8 x 31 3/8" ✓ 39 3/4 x 27"	2
✓ 65.962	<u>African Collage #3.</u> 1965 Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	44 1/8 x 31 3/8" ✓ 39 3/4 x 27"	2
✓ 65.908	<u>Automatic Image #1.</u> (1965) Paint on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	38 1/4 x 32 1/4" ✓ 29 x 22 7/8"	2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.137.11.1

ROBERT MOTHERWELL: WORKS ON PAPER

Check List

Page 4

- |          |  |                    |   |
|----------|--|--------------------|---|
| ✓ 65.963 | <u>Automatism #1.</u> 1965.<br>crayon and paint on board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson           | 35 3/8 x 25 3/8" ✓ | 3 |
| ✓ 65.976 | <u>The Figure 4 on Black.</u> 1965.<br>oil on paper board.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson          | 30 1/8 x 53 1/4" ✓ | 1 |
| ✓ 65.994 | <u>Madrid #1.</u> (1965.)<br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photograph: Peterson          | 25 x 32" ✓         | 4 |
| ✓ 65.995 | <u>Madrid #5.</u> (1965.)<br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson               | 25 x 32" ✓         | 4 |
| ✓ 65.990 | <u>Summertime in Italy #11.</u> (1965.)<br>lithograph in black ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson | 25 x 32" ✓         | 4 |
| ✓ 65.991 | <u>Summertime in Italy #12.</u> (1965.)<br>lithograph in brown ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson | 25 x 32" ✓         | 4 |
| ✓ 65.992 | <u>Summertime in Italy #13.</u> (1965.)<br>lithograph in blue ink.<br>Lent by the artist, courtesy of the<br>Marlborough-Gerson Gallery, New York.<br>Photo: Peterson  | 25 x 32" ✓         | 4 |
| ✓ 65.993 | <u>Summertime in Italy #14.</u> (1965.)<br>lithograph in dark blue ink.<br>Lent by the artist.<br>Photo: Peterson  | 25 x 32" ✓         | 4 |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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## ROBERT MOTHERWELL: WORKS ON PAPER

Check List

Page 4

✓ 65.963	<u>Automatism #1. 1965.</u> crayon and paint on board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	35 3/8 x 25 3/8" ✓	3
✓ 65.976	<u>The Figure 4 on Black. 1965.</u> oil on paper board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	30 1/8 x 53 1/4" ✓	1
✓ 65.994	<u>Madrid #1. (1965.)</u> lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photograph: Peterson	25 x 32" ✓	4
✓ 65.995	<u>Madrid #5. (1965.)</u> lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32" ✓	4
✓ 65.990	<u>Summertime in Italy #11. (1965.)</u> lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32" ✓	4
✓ 65.991	<u>Summertime in Italy #12. (1965.)</u> lithograph in brown ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32" ✓	4
✓ 65.992	<u>Summertime in Italy #13. (1965.)</u> lithograph in blue ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32" ✓	4
✓ 65.993	<u>Summertime in Italy #14. (1965.)</u> lithograph in dark blue ink. Lent by the artist. Photo: Peterson	25 x 32" ✓	4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ROBERT MOTHERWELL: WORKS ON PAPER

Check List

Page 5

12 works from Lyric Suite, (1965.)

✓ 65.969, 970 ✓ ✓ 971, 956 ✓	Red and Blue #1, 2, 3, 4.	18 1/4 x 16 1/4" ✓
✓ 65.972, 973, ✓ ✓ 974, 975 ✓	Bleeding Browns #1, 2, 3, 4.	18 1/4 x 16 1/4" ✓
✓ 65.980, 981, ✓ ✓ 982, 983 ✓	Bleeding Black and Blue #3, 4, 6, 12.	18 1/4 x 16 1/4" ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.137.11.1

## ROBERT MOTHERWELL: WORKS ON PAPER (C/E 64-11)

CHECK LIST: 49 works on paper 1 Title Poster  
37 labels 1 Introductory Poster

Museum Number	Title/Date/Medium Lender/Photo Credit	Dimensions		Box No.
		Height x Width Framed		
65.834	<u>Pregnant Woman Holding Child.</u> 1953. Casein and ink on paper. Lent by the artist. Photo: S. 17-145	17 5/8 x 15 1/2" 10 x 8 3/4"		5
65.978	<u>The Yellow Envelope.</u> 1956. Oil and collage on composition board. Lent by the artist Photo: Peterson 522	21 1/8 x 17 5/8"		5
65.906	<u>Ash Wednesday.</u> 1957. Oil and collage on board Lent by the artist Photo: July 206	27 7/8 x 22 7/8" 20 x 15 1/4"		4
65.828	<u>Drawing #8.</u> 1958. India ink on paper Lent by the artist Photo: S.17.152	16 1/4 x 20 1/4" 11 3/8 x 14 1/4"		5
65.996	<u>Seated Woman.</u> 1958 Wash drawing on paper Lent by the artist Photo: Peterson	23 3/4 x 29 1/4" 19 3/4 x 24 1/8"		4
65.911	<u>Canadian Collage.</u> 1959. Oil and collage on board. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: July 306	21 x 17 5/8" 20 x 16 7/8"		3
65.838	<u>Drawing #11.</u> 1959. Ink and wash on paper Lent by the artist Photo: July 435	28 x 34" 22 3/8 x 28 1/2"		4
65.861	<u>Figuration with Orange and Black #2.</u> 1959. Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: S-17.140	42 3/8 x 36" 41 3/4 x 34 1/4"		5
65.835	<u>Summertime in Italy #4.</u> 1960 Oil and collage. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: July 408	41 3/8 x 27 3/8" 40 3/4 x 26 3/4"		5



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## ROBERT MOTHERWELL: WORKS ON PAPER

Page 2.

65.987	Untitled. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 501	29 x 23"	4
65.988	Untitled. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 502	29 x 23"	4
65.909	Sea, Sky, Sand. 1961 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 372	36 3/8 x 30 2/8" 22 3/4 x 22 7/8"	3
65.1001	Structure Before the Italian Mediterranean. 1961. Oil on paper. Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	53 x 42 1/2" 52 x 41 1/2"	5
65.892	Beside the Sea #2. 1962 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo:	36 1/4 x 30 1/4"	3
65.899	Beside the Sea #14. (1962) Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 379	36 1/4 x 30 1/4" 29 x 22 7/8"	3
65.896	Beside the Sea #15. 1962 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 343	36 1/4 x 30 1/4" 28 7/8 x 22 7/8"	3
65.989	Drawing #10. 1962 Black and brown ink on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	30 1/4 x 40 1/4"	5
65.977	Half and Half. (1962) Ink, oil and collage on paper board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 518	43 5/8 x 30 5/8" 40 x 27"	5
65.905	La Favorita. 1962 Oil and collage on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Petersen	38 1/4 x 32 1/4" 29 x 22 3/4"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## ROBERT MOTHERWELL: WORKS ON PAPER

Page 3.

65.999	<u>Moonrise Beside the Sea.</u> 1962 Oil on paper Lent anonymously Photo: Juley 350	36 1/4 x 30 1/4"	4
65.903	<u>U. S. Art Canvas.</u> 1962 Oil and collage on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 445	36 1/4 x 30 1/4" 28 7/8 x 22 7/8"	3
65.910	<u>U. S. Art, New York, N. Y.</u> 1962 Oil and collage Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Juley 367	36 1/4 x 30 3/4" 28 7/8 x 22 7/8"	3
65.998	<u>The Abstract Heart.</u> 1963 Oil on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	39 3/4 x 30 1/4" 30 1/2 x 23"	5
65.985	<u>Acrobatic Wave.</u> 1964 Oil on paper Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York Photo: Peterson 529	30 1/8 x 53 1/4" 29 1/2 x 52 3/4"	1
65.965	<u>Two Figures with Green Stripe.</u> 1960-64 Oil on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson 517	30 x 43 1/2" 26 1/2 x 29 7/8"	2
65.960	<u>African Collage #1.</u> (1965.) Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York	44 1/8 x 31 3/8" 39 3/4 x 27"	2
65.961	<u>African Collage #2.</u> 1965 Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	44 1/8 x 31 3/8" 39 3/4 x 27"	2
65.962	<u>African Collage #3.</u> 1965 Oil and collage on board Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	44 1/8 x 31 3/8" 39 3/4 x 27"	2
65.908	<u>Automatic Image #1.</u> (1965) Paint on paper Lent by the artist, courtesy of Marlborough-Gerson Gallery, New York Photo: Peterson	38 1/4 x 32 1/4" 29 x 22 7/8"	2



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ROBERT MOTHERWELL: WORKS ON PAPER

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65.963	<u>Automatism #1.</u> 1965. crayon and paint on board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	35 3/8 x 25 3/8"	3
65.976	<u>The Figure 4 on Black.</u> 1965. oil on paper board. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	30 1/8 x 53 1/4"	1
65.994	<u>Madrid #1.</u> (1965.) lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photograph: Peterson	25 x 32"	4
65.995	<u>Madrid #5.</u> (1965.) lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32"	4
65.990	<u>Summertime in Italy #11.</u> (1965.) lithograph in black ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32"	4
65.991	<u>Summertime in Italy #12.</u> (1965.) lithograph in brown ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32"	4
65.992	<u>Summertime in Italy #13.</u> (1965.) lithograph in blue ink. Lent by the artist, courtesy of the Marlborough-Gerson Gallery, New York. Photo: Peterson	25 x 32"	4
65.993	<u>Summertime in Italy #14.</u> (1965.) lithograph in dark blue ink. Lent by the artist. Photo: Peterson	25 x 32"	4

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12 works from Lyric Suite, (1965.)

65.969,970 971,956	Red and Blue #1, 2, 3, 4.	18 1/4 x 16 1/4"	1
65.972,973, 974, 975	Bleeding Browns #1, 2, 3, 4.	18 1/4 x 16 1/4"	1
65.980,981, 982, 983	Bleeding Black and Blue #3, 4, 6, 12.	18 1/4 x 16 1/4"	1



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## EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition ROBERT MOTHERWELL WORKS ON PAPER  
 Name of Sponsoring Organization SACRAMENTO STATE COLLEGE  
ART GALLERY  
 Address 6000 J STREET, SACRAMENTO, CALIFORNIA  
 Attendance 5000  
 Date of Showing APRIL 1, '67 - APR 23, '67  
 Newspaper Space 20"  
 (Number of items in inches) (If extra copies of publicity are available, please attach and return)  
 Photographs in Newspapers, (Number) 2  
 Radio Talks 3  
 Television Programs NONE  
 School visits, special groups, etc. 7 VISITS BY SCHOOLS, 1 BY  
LOCAL ART EXH GROUPE.

Comments about the exhibition The Robert Motherwell show  
has been the most exciting show in Sacramento  
to date. More people have visited this show  
than any previous show in Sacramento.

Richard J. [Signature]  
 Signature  
Art Dept Sacramento State  
 Title  
College

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## EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition "Works on Paper" Robert Motherwell

Name of Sponsoring Organization College of St. Benedict  
Benedicta Arts Center Gallery

Address St. Joseph, Minnesota

Attendance No count taken.

Date of Showing Dec. 1 & 21

Newspaper Space Several articles in local and Minneapolis papers  
 (Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) None

Radio Talks \_\_\_\_\_

Television Programs \_\_\_\_\_

School visits, special groups, etc. Art classes from St. Cloud State University  
St. John's University, many grade and high schools and study groups.

Comments about the exhibition We enjoyed having this exhibit on campus. It  
was stimulating to the initiated group. It was a joy also to erect an  
exhibit that was so well packed, framed and labeled.

Signature

Title

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## EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition ROBERT MOTHERWELL: WORKS ON PAPER

Name of Sponsoring Organization Art Gallery, University of California, Riverside

Address University of California, Riverside

Attendance 2,400

Date of Showing Jan 13 to Feb. 6, '67

Newspaper Space c. 30 inches in the two local area newspapers; mention in art calendar of various  
 (Number of items in inches) (If extra copies of publicity are L.A. publications  
 available, please attach and return)

Photographs in Newspapers, (Number) —

Radio Talks Various local radio announcements

Television Programs —

School visits, special groups, etc. —  
No special groups - virtually entirely UCR students.

Comments about the exhibition Handsome show, excellent for teaching purposes.

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Thomas Pelzel  
Signature

Thomas Pelzel  
Title Acting Assistant Professor  
Dept. of Art, UCR

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## EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition Robert Motherwell: Works on Paper

Name of Sponsoring Organization Fine Arts Dept., University of Colorado,

Address Fine Arts Gallery, Henderson Bldg., U. of Colo., Boulder, Colo.

Attendance 1094

Date of Showing Nov. 29 - Dec. 26, 1966

Newspaper Space In three newspapers your news release was carried in full.  
 (Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) Two

Radio Talks None

Television Programs None

School visits, special groups, etc. Our studio classes attended in organized groups with instructors.

Comments about the exhibition Exceedingly well organized and a very handsome presentation.

*Frank Sampson*  
 Signature

Director of Exhibitions  
 Title

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition Robert Motherwell: Works on Paper

Name of Sponsoring Organization San Antonio Art League/Witte Museum

Address 3801 Broadway, San Antonio, Texas, 78209

Attendance 5,000 visitors estimated (paid admissions to museum)

Date of Showing February 13-March 6, 1966

Newspaper Space very little coverage - approximately 6 inches  
probably due to conflicting events in the city at this time  
 (Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) \_\_\_\_\_

Radio Talks \_\_\_\_\_

Television Programs \_\_\_\_\_

School visits, special groups, etc. Trinity University, Texas Lutheran  
College, San Antonio College art classes; San Antonio Art Institute  
painting classes; Poverty Program student groups.

Comments about the exhibition Received with a good deal of interest and  
enthusiasm by art students, artists, etc., if not by general public.  
A very beautiful exhibit in the galleries. We were very pleased  
to have it.

Maria Witteback  
 Signature

Curator of Art  
 Title

8/16/57

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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition ROBERT MOTHERWELL - Works on Paper

Name of Sponsoring Organization University Gallery

Northrop Memorial Auditorium

Address University of Minnesota, Minneapolis, Minnesota 55455

Attendance approximately 5000

Date of Showing October 27 to November 21, 1965

Newspaper Space 30

(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) 0

Radio Talks --

Television Programs "Folio" - Channel 2

School visits, special groups, etc. Augsburg College, Bethel College & Seminary,

Minneapolis School of Art, Stout State University-Wisconsin

Comments about the exhibition The University Gallery wishes to thank The Museum

of Modern Art for the privilege of including the Motherwell exhibition in its program.

This exhibition--so well selected and prepared--was received with great enthusiasm

by the large majority of our viewers.

Betty Hantsel  
Signature

Curator, University Gallery

Title

enclosed: two newspaper clippings  
from Minnesota Daily

8/16/57



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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Robert Motherwell: Works on Paper

Name of Sponsoring Organization University of Utah, Department of Art

Address Bldg. 441, University of Utah, Salt Lake City, Utah

Attendance \_\_\_\_\_

Date of Showing January 7-28, 1966

Newspaper Space 2 ft. - attached (copies) Salt Lake Tribune, This Week at the U,  
(Number of items in inches) (If extra copies of publicity are Chronicle (U)  
available, please attach and return)

Photographs in Newspapers, (Number) None

Radio Talks --

Television Programs --

School visits, special groups, etc. Art Department classes

Comments about the exhibition \_\_\_\_\_

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James J. Purdy  
Signature

Chairman, Exhibitions  
Title

8/16/57