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REVISED 2/17/66

PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: BURRI AND FONTANA

G/E 65-6

TO DIRECTOR OF EXHIBITION: Mrs. Neu

FROM: Waldo Rasmussen

cc: WR
DMD
RP
ADH
BC

Dear Renée:

G/E 65-6✓

I have now revised the preparation schedule for the BURRI AND FONTANA exhibition, listing below the deadline dates which should be met in order to have it ready for its first booking. Please note that it would be advisable to request loans from European sources slightly in advance of the June 6 selection deadline - by the end of May - in order to permit adequate time to arrange their transport to this country.

Contents: 40 works (paintings and sculpture)

Loan Period: September 1966 through February 1968

(Exhibition Assistant:

Selection by: June 6, 1966

Collection by: July 18

Registration by : July 27

Photography by: July 29

Introductory Text by: August 2

Framing by: August 19

Packing by: August 31

Shipment: September 2

Opening on: September 16, 1966
Wells College
Aurora, New York

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The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Circle 5-8900

Date November 7, 1966

Purchase Order 5581

To Bernard Walsh
14 East 69th Street
New York, New York
10021

Wells College
Aurora,
Kenyon College
Cambler,
Wilmington College
Wilmington, O.
Portland
Portland, Ore.
Ringling
Unit Price Art Total

Invoice bearing this number
must be mailed directly
to Treasurer's Office

CONFIRMATION ORDER

28 frames for Burri and Fontana show. C/E 65-6

\$1,149.55

Unpaid
Paid
11.15.66

Ordered by Renée S. Neu

Authorized by

Bill received by

Date received

Charge

RP
OKMP 11/11/66 - \$1,149.55.05
#460 9/65-6

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BURRI-FONTANA

65 - 6

Rental fee: \$500. for 3 wks.

Running feet: 200

7 boxes - 3478 lbs.

1966	September 23 - October 9	Wells College Aurora, N.Y.
	October 21 - November 13	Kenyon College Gambier, O.
	November 20 - December 11	Wilmington College Wilmington, O.
1967	January 6 - 29	Portland Art Museum Portland, Ore.
	May 22 - June 18	Ringling Museum of Art Sarasota, Fla.
	July 7 - 30	University of South Florida Tampa, Fla.
	September 17 - October 8	State University College Oswego, N.Y.
	October 22 - November 12	Root Art Center Hamilton College Clinton, N.Y.
	November 27 - December 18	Colorado Springs Fine Arts Center Colorado Springs, Colo.
1968	January 3 - 24	University of Iowa Iowa City, Iowa
	February 8 - 29	Columbus Gallery of Fine Arts Columbus, O.

Box Information

Box #1:	415 lbs.	75 x 15 x 86"
#2:	367 "	48 x 37 x 45"
#3:	567 "	88 x 18 x 88"
#4:	277 "	44 x 34 x 39"
#5:	684 "	87 x 33 x 71"
#6:	593 "	69 x 30 x 70"
#7:	575 "	68 x 41 x 53"

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BURRI AND FONTANA ITINERARY

1966

September 23 - October 9

Wells College
Aurora, New York

October 21 - November 13

Kenyon College
Gambier, Ohio

November 20 - December 11

Wilmington College
Wilmington, Ohio

1967

January 6 - 29

Portland Art Museum
Portland, Maine

May 22 - June 18

Ringling Museum of Art
Sarasota, Florida

July 7 - 30

University of South Florida
Tampa, Florida

September 17 - October 8

State University College
Oswego, New York

October 22 - November 12

Root Art Center
Hamilton College
Clinton, New York

November 27 - December 18

Colorado Springs Fine Arts Center
Colorado Springs, Colorado

1968

January 3 - 24

University of Iowa
Iowa City, Iowa

February 8 - 29

Columbus Gallery of Fine Arts
Columbus, Ohio

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C/E 65-6

BURRI - FONTANA C/E 65-6

An exhibition circulated by The Museum of Modern Art, New York, under the auspices of The International Council of the Museum.

CHECK LIST: BURRI: 19 works
FONTANA: 20 works

publicity photo

Museum No.	Title, Date, Medium, Credit, Photo	Height and Width	Box No.
ALBERTO BURRI			
66.1026	<u>Green Thread.</u> (1951) Burlap canvas and paint Collection Richard S. Zeisler, New York Photo: R. Petersen 1868	38 3/4 x 38 3/4"	7
66.855	<u>Strappo.</u> 1952 Oil and collage on canvas Martha Jackson Gallery, New York Photo: R. Petersen 1837	35 9/16 x 24"	4
66.948	<u>Sacco.</u> (1953) Oil, burlap and muslin Collection Mrs. Harry O. Maryan, Madison, Wisconsin Photo: R. Petersen 1792	40 3/16 x 35 1/16"	2
66.869	<u>Composition.</u> (1953) Oil, gold and glue on canvas and burlap The Solomon R. Guggenheim Museum, New York Photo: R. Petersen 1862	37 7/8 x 43 3/8"	7
66.1153	<u>Sacco e Bianco.</u> 1953 Oil and collage on canvas Martha Jackson Gallery, New York Photo: R. Petersen 1865	23 7/8 x 34 7/8 x 3"	4
66.852	<u>Lower Red.</u> (1954) Oil, burlap Martha Jackson Gallery, New York Photo: R. Petersen	35 5/8 x 41 1/8 x 3"	2 ✓
66.1017	<u>Rosso e Nero.</u> (1955) Oil and burlap Collection Mrs. Lester H. Dana, New York Photo: R. Petersen 1857	41 1/8 x 35 3/4 x 2 5/16"	2
66.1028	<u>Sacco e nero 3.</u> (1955) Paint and collage on composition board Collection Achille Cavellini, Brescia, Italy Photo: R. Petersen 1793	40 7/16 x 60 5/8 x 3"	6

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BURRI - FONTANA C/E 65-6

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	BURRI (continued)		
66.1029	<u>Nero con punti rossi.</u> 1956 Paint and collage on canvas Galleria Blu, Milan, Italy Photo: R. Petersen 1864	23 x 76 1/2"	5
66.1157	<u>Combustione Legno 13.</u> 1957 Charred wood on canvas Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania Photo: R. Petersen	60 1/4 x 40 1/2"	7 ✓
66.1083	<u>Combustione Plastica.</u> 1957 Burnt Plastic over canvas Galleria Blu, Milan, Italy Photo: R. Petersen 1860	40 5/8 x 35"	2
66.1082	<u>Nero con punti.</u> 1958 Oil on burlap Private collection, Rome, Italy Photo: R. Petersen 1850	79 1/8 x 51 3/4"	5 ?
66.810	<u>Grande Ferro. M 1.</u> 1958 Iron Washington University Art Gallery, St. Louis, Missouri Photo: R. Petersen 1614	79 1/8 x 79 1/8"	3
66.851	<u>Grande Ferro M 5.</u> 1958 Iron Collection Martha Jackson, New York Photo: R. Petersen 1838	41 1/2 x 80 5/16 x 3"	5 ✓
66.868	<u>Grande Ferro M 4.</u> (1959) Iron The Solomon R. Guggenheim Museum, New York Photo: R. Petersen 1849	76 1/8 x 80 x 3"	3
66.1084	<u>Nero Rosso e Legno.</u> 1960 Oil and wood on muslin Collection Mrs. Lina Luccichenti, Rome, Italy Photo: R. Petersen 1866	34 1/2 x 53 1/2"	7
66.854	<u>Rosso Plastica LA 1.</u> 1963 Plastic over canvas Lent by the artist, courtesy Martha Jackson Gallery, New York Photo: R. Petersen 1859	36 3/4 x 41 1/4"	2
66.849	<u>Nero Plastica LA 1.</u> 1963 Plastic over canvas Lent by the artist, courtesy Martha Jackson Gallery, New York Photo: R. Petersen 1861	49 1/2 x 19 1/2"	7
66.850	<u>Nero Plastica LA 3.</u> 1963 Plastic over canvas Lent by the artist, courtesy Martha Jackson Gallery, New York Photo: R. Petersen 1863	81 1/4 x 78 3/4 x 3'	3

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BURRI - FONTANA C/E 65-6

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LUCIO FONTANA

66.1088	C.S. 1949 Natural canvas with holes Lent by the artist, Milan, Italy Photo: R. Petersen 1853	44 3/4 x 44 3/4"	7
66.945	C.S. (1955) Oil on canvas Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome, Italy Photo: R. Petersen 1847	60 3/8 x 60 3/8"	5 ✓
66.1024	C.S. (1955-56) Oil on canvas XXème Siècle, Paris, France Photo: R. Petersen 1856	37 7/16 x 30"	4
66.799	C.S. (1955-56) Oil on canvas Collection Mr. and Mrs. Brooks Jackson, New York Photo: R. Petersen 1858	30 x 25 1/16"	4
66.1091	C.S. (1959) Tempera and gold paint on canvas Collection Mr. Waifro Spaggiari, Milan, Italy Photo: R. Petersen 1851	53 1/2 x 67 3/4"	5
66.1089	C.S. Venice Moon. 1959 Aluminum paint on canvas Lent by the artist, Milan, Italy Photo: R. Petersen 1869	60 x 60"	6
66.947 a-e	C.S. "Quanta." 1959-65 Gold paint on canvas, 5 irregularly shaped canvases mounted on panel. Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome, Italy Photo: R. Petersen		5
66.866	C.S. "Attese." 1960 Slashed canvas Collection Philip C. Johnson, New York Photo: R. Petersen 1854	35 1/2 x 32 3/4"	7
66.856	C.S. "Attese." (1960) Oil on canvas Martha Jackson Gallery, New York Photo: R. Petersen 1870	43 5/8 x 56 5/8"	6
66.1085	C.S. 1961 Oil on canvas Lent by the artist, Milan, Italy Photo: R. Petersen 1852	26 3/4 x 33 1/4"	4

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BURRI - FONTANA C/E 65-6

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FONTANA (continued)

66.857	<u>C.S.</u> (1962) Oil on canvas Marlborough-Gerson Gallery, New York Photo: R. Petersen 1787	60 5/8 x 46 1/4"	6
66.858	<u>C.S.</u> (1962) Oil on canvas Marlborough-Gerson Gallery, New York Photo: R. Petersen 1788	59 x 46 5/8"	6
66.867	<u>C.S. New York.</u> (1962) Punctured Copper sheet Martha Jackson Gallery, New York Photo: R. Petersen 1784	49 1/4 x 25 3/4"	6
66.1090	<u>Portrait of Iris Clert.</u> (1962) Gold paint and colored stones on canvas Collection Dott. Graziano Laurini, Milan, Italy Photo: R. Petersen 1855	26 3/4 x 22 1/2"	4
66.809	<u>Spiral Concept 8.</u> (1963) Gold paint on canvas Fischbach Gallery, New York Photo: R. Petersen 1797	33 x 40 3/4"	7
66.1023	<u>C.S.</u> (1965) Lacquered wood and canvas XXème Siecle, Paris, France Photo: R. Petersen 1789	33 1/4 x 41"	2
66.1078	<u>C.S.</u> (1965) Lacquered wood and canvas Lent by the artist, Marlborough Galleria d'Arte, Rome, Italy Photo: R. Petersen	79 5/8 x 60"	1
66.1086	<u>C.S.</u> (1965) Tempera on canvas Lent by the artist, Milan, Italy Photo: R. Petersen 1848	40 1/2 x 33 1/4"	2
66.946	<u>C.S. "Attese."</u> (1965) Tempera on canvas Lent by the artist, Marlborough Galleria d'Arte, Rome, Italy Photo: R. Petersen 1785	46 1/2 x 36"	6
66.1087	<u>C.S.</u> (1965-66) Tempera on canvas with cut-outs of lacquered wood Lent by the artist, Milan, Italy Photo: R. Petersen 1867	69 x 69"	1

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ALBERTO BURRI AND LUCIO FONTANA
C/E 65-6
Publicity Release

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

An exhibition of works by the Italian painters Alberto Burri and Lucio Fontana, organized for circulation in the United States by The Museum of Modern Art, New York, will be on view at _____ from _____ to _____. The development of the two artists' work since 1949 is shown in 39 examples selected in Italy and the United States by Renée S. Neu, Assistant Curator at The Museum of Modern Art.

Burri and Fontana have been prominent among postwar painters who have given up traditional media to explore new artistic concepts and materials. Both establish communication directly through the physical elements of a work. Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large, textural compositions. Fontana, by puncturing and slashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surfaces, has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work. He has said: "I want to show that space is behind and around the painting. I also want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

The exhibition shows examples of Burri's Sacchi (burlap compositions) of the early 1950s; one from the Combustioni series begun in 1957, in which he worked with an acetylene torch to make compositions of canvas and charred wood or paper on canvas; examples from the series of large works in sheet iron, the Ferri, which he began in 1958 and in which the torch is used to impart subtle and elusive colors to the metal; and three of the Plasticas, from a series begun in 1961 in which several sheets of plastic are burnt and melted to make the composition. In the introduction to the exhibition Mrs. Neu says of Burri's work: "Having started to paint in those difficult years [World War II], he has tried to con-

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ALBERTO BURRI AND LUCIO FONTANA
C/E 65-6
Publicity Release

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vey man's suffering....After the first impact, which has all the brutality of directness, one is almost reluctantly captured by the subtle and understated use of color with sharp contrasts of red or black, by the variety of textures, by the lacerations and lovingly stitched wounds; there is an enormous dignity and tragic beauty in these paintings, be they Sacchi, Ferri, or Plasticas. And eventually it becomes apparent that, in spite of all his innovations and his breaking away from tradition, Burri's paintings are very architectural and classical, extremely controlled so that nothing is left to chance."

Fontana was a founder of the Spatialist Movement in Milan in 1947. He has sought expression in accordance with experimental, scientific principles, as opposed to idealistic concepts, and tried to work in the realm of the dynamic as opposed to the static. For painters who signed the manifesto Spazialismo in 1947, art was not embodied in the physical work but in the gesture and discoveries of each work, which could permanently alter the spirit of man. In his first manifesto, the White Manifesto written in Argentina a year earlier, Fontana said: "Sensation was everything with the primitive man:...musical sensations, rhythmic sensations. It is our intention to develop this original condition of man....We are asking for a total comprehension of the primary values of existence; that is why we are establishing in art the substantial values of nature. We are offering the substance and not the accidents. We shall never depict either man or the other animals or the other forms. The latter are the manifestations of nature which change in time and disappear according to the succession of phenomena. Their physical and psychical conditions are subject to matter and its evolution. And we are applying ourselves to matter and its evolution, which are the generating sources of existence."

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ALBERTO BURRI AND LUCIO FONTANA
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Fontana titles all his works "Spatial Concept," although they range widely in style and mood. The exhibition shows a punctured canvas of 1949, the year he began to use this title, and includes examples of the later punctured works and the slashed canvases, as well as one of the delicate works in which he employs metallic paint and colored stones, and recent works, of 1965, in which a cutout of lacquered wood is employed with canvas.

Burri was born in 1915 in Città di Castello, Italy. He received a degree in medicine and while serving as a surgeon in the Italian Army was taken prisoner in North Africa. In a detention camp in Texas he took up painting in 1944-45. His first one-man show was held at the Galleria La Margherita, Rome, in 1947. In 1958 he was awarded third prize at the Pittsburgh International at the Carnegie Institute, Pittsburgh, and in 1960 he won the International Association of Art Critics Prize at the XXX Biennale, Venice. He was represented in a one-man show at the XXXIII Biennale, Venice, in 1966.

Fontana was born in Santa Fe de Rosario, Argentina, (of Italian parents) in 1899, and 1905 he moved with the family to Italy. He studied art at the Accademia di Brera, Milan, under Adolfo Wildt, a neo-classical sculptor, from 1927 until 1929, and at that time became interested in the art of the earlier Italian group, the Futurists. In 1930 he had his first one-man show at the Galleria del Milione in Milan. In 1934 he was working in abstraction in metal and concrete, and later made large ceramic sculptures. He also designed ceramics for Manufactures de Sèvres. Returning to Argentina in 1939, he helped found the Academia d'Altamira in Buenos Aires in 1946, and the same year, with his students, published the White Manifesto, in which he announced his desire to establish in art the "substance and not the accidents" of nature. In 1948 he began to use perforations in drawings and paintings. He also has worked on several occasions with fluorescent tubing,

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ALBERTO BURRI AND LUCIO FONTANA
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creating a spatial arabesque of 900 feet of neon tubing in the Grand Staircase of the Fine Arts Palace at the IX Triennale in Milan in 1951 and neon-tube sculptures in 1952. He has been represented in one-man shows at the Venice Biennale's in 1954, 1958, and 1966, receiving the Italian Prize for Painting in the last. He first exhibited in the United States in a one-man show at the Martha Jackson and David Anderson galleries in New York in 1961. A retrospective exhibition of his work was organized by the Walker Art Center in Minneapolis, Minnesota, in 1966.

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BURRI AND FONTANA C/E 65-6)

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

The following works are available for sale. If anyone is interested in making a purchase, please contact the Department of Circulating Exhibitions, The Museum of Modern Art, New York. We request any works sold while in the exhibition remain in the exhibition until the end of the tour.

The following works are for sale:

<u>Alberto Burri</u>		
66.1153	<u>Sacco e Bianco.</u>	\$7,500.
66.855	<u>Strappo</u>	7,000.
66.852	<u>Lower Red</u>	10,000.
66.1029	<u>Nero con punti rossi</u>	13,000.
66.1083	<u>Combustione Plastica</u>	10,000.
66.854	<u>Rosso Plastica LA 1</u>	6,000.
66.849	<u>Nero Plastica LA 1</u>	6,000.
66.850	<u>Nero Plastica LA 3</u>	15,000.
<u>Lucio Fontana</u>		
66.1088	<u>C. S. 1949</u>	4,800.
66.945	<u>C. S. (1955)</u>	11,600.
66.1024	<u>C. S. (1955-56)</u>	2,500.
66.1089	<u>C. S. Venice Moon 1959</u>	6,000.
66.947 a-e	<u>C. S. "Quanta" 1959-65</u>	812.
66.856	<u>Attese (1960)</u>	4,200.
66.1085	<u>C. S. 1961</u>	2,000.
66.857	<u>C. S. (1962)</u>	5,000.
66.858	<u>C. S. (1962)</u>	5,000.
66.1090	<u>Portrait of Iris Clert (1962)</u>	2,000.
66.687	<u>C. S. New York (1962)</u>	2,000.
66.809	<u>Spiral Concept 8. (1963)</u>	4,000.
66.1078	<u>C. S. (1965)</u>	7,600.
66.1086	<u>C. S. (1965)</u>	2,700.
66.946	<u>C. S. "Attese" (1965)</u>	2,925.
66.1087	<u>C. S. (1965-66)</u>	6,500.

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Informazioni; non mi pare che fossero per noi importanti, ma erano interessanti.

Spero che questo sopra le sia di qualche aiuto. 2° Luglio 1969 io intanto mi s'è fatto di ricevere da lei - come promesso - le dispositive dell'opera che la Signora Fontana pensa di offrire al museo in modo da poter fare almeno una scelta preliminare. Come sa ci terrei molto a fare io la scelta.

Sig. Piero Fedeli, che almeno per ora appare molto incoraggiante sulla possibilità di un'opera qui, m'interesserebbe anche di sapere come progredisce Corso Monforte 23 retrospettiva (data, numero approssimativo delle opere, Milano, Italy)

Egregio Signor Fedeli, avere notizie che notizie, le faccio molti cordiali saluti.

Per il "catalogue raisonné" sull'opera di Fontana le invio fotografie di quadri che o erano nell'esposizione che organizzai o che notai a quell'epoca:

C.S. (1955-56) (rosa?)
Galerie XXme Siècle
14 rue des Canettes
Paris VI

Sono sicura che lei è a contatto con il Sig. Sanlazzaro; quando io passai da Parigi alcuni anni fa, vidi vari quadri di Fontana in galleria.

C.S. (1955-56) (bianco)
Mr. and Mrs. Brooks Jackson
1032 Second Avenue
New York City

Lei probabilmente saprà che questo quadro fu danneggiato e che purtroppo il Sig. Jackson non volle farlo riparare.

cc: Mrs. Fontana
Spiral Concept No. 8 (1963) (oro)
Fischbach Gallery
29 West 57th Street
New York City

C.S. Attese (1959)
The Museum of Modern Art, N.Y.

sul retro in rosso: L. Fontana
in questo momento non abbiamo una foto in più da spedirle. Se non ne ha urgente bisogno la spediremo in Settembre.

C

C.S. Attese No. 2 (1960)
Philip Johnson
375 Park Avenue
New York City, New York

sul retro: l. fontana
concetto spaziale
Attesa
H1 - AE 7
sono uscito e mi sono bagnato!"

Non ho foto dei tre pezzi nella collezione di: Mr. and Mrs. Cleve Gray, Melius Road, Warren Connecticut; sono collezionisti che all'ultimo momento rifiutarono di prestare ma sono sicura che se scrivete invieranno tutte le

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informazioni; non mi pare che fossero pezzi importantissimi, ma erano interessanti.

Spero che quanto sopra le sia di qualche utilità; io intanto mi auguro di ricevere da lei - come promesso - le diapositive delle opere che la Signora Fontana pensa di offrire al museo in modo da poter fare almeno una scelta preliminare. Come sa ci terrei molto a fare io la scelta.

Benchè non possa almeno per ora essere molto incoraggiante sulla possibilità di averla qui, m'interesserebbe anche di sapere come progredisce il progetto per la retrospettiva (data, numero approssimativo delle opere, etc.).

Nella speranza di avere presto sue notizie, le invio molti cordiali saluti.

Renée S. Neu
Assistant Curator
Painting and Sculpture

Encl. 4 fotografie

cc: Mrs. Fontana

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C/E 65-6 green

December 2, 1968

Mr. David McKee
Marlborough Gerson Gallery
41 East 57th Street
New York, New York

Dear Mr. McKee:

In doing research for our exhibition of the work of Lucio Fontana and Alberto Burri, Mrs. Neu borrowed the enclosed photographs and color transparencies which we have just found in our files. I am very sorry for the delay in returning them to you and hope that this delay has not caused any inconvenience.

Sincerely,

Judith Warren
Circulating Exhibitions

Encl: photos and color transparencies

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C/E 65-15

green

June 19, 1968

July 12, 1968

Mme. Denise René
Galerie Denise René
124 rue La Boétie
Paris

Dear Mme. René:

In going through our files, I ran across these two slides that Mrs. Neu must have borrowed from you while doing research for our recent exhibition of tapestries. I send them on to you with apologies for not having returned them sooner.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: two slides

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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C/E 65-6
green

C/S 65-6
green

June 19, 1968

Mrs. Salvadori
12 East 72nd Street
New York, New York

Dear Mrs. Salvadori:

Enclosed is the letter that I would like you to translate into Italian for me. I want to thank you for your willingness to do this work. As you will see, this letter discusses a rather sensitive area and I wanted to make sure the translation was perfect.

Our department pays \$3.50 per hour or \$3.50 per one hundred words for translation. Please direct your invoice to me and I will see that a Purchase Order is issued to cover your charge.

I would appreciate it if this could be done at your earliest convenience since we would like to proceed with the restoration. Thank you again for your cooperation. If you have any question about my wording, please contact me.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: letter to Galleria Blu

I personally am very excited to be charged with the selection and I certainly want to do everything in my power to reach our goal of having an extraordinarily beautiful exhibition, an exhibition which would be of greatest value to our audiences throughout the country. The announcement of the exhibition met with a great deal of interest, and it has already been booked in several institutions.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6
green

- 2 -

As you know, I had written and called November 29, 1965 and Italy several times to ask your cooperation in proceeding with our plans and requesting your assistance with the loan of works you have retained. Since I knew that you still possess many important works which would represent you extremely well, I was particularly anxious to have your Mr. Alberto Burri. Naturally we would not want to proceed if you do not 7423 Woodrow Wilson Drive your own interest we would want to represent Los Angeles 46, California. I can assure you that every care would be taken for the safeguarding of works, and because of the precautions we have Carlo Burri: framing and packing over many years of arranging traveling exhibitions, the incidence of damage is extremely slight.

Talking to you on the phone last week was certainly a great pleasure but I don't need to tell you how much this was dampened by your negative reaction to our proposal. I hope that you may be willing to reconsider, and wanted to write you in further detail about the exhibition.

This exhibition was approved by the whole Program Committee of the Museum with great enthusiasm. Everybody felt that your work - and Fontana's - in spite of the great acclaim you have won is not as widely known and appreciated as it deserves. All agreed that it will be very exciting to have it circulate to a very wide audience throughout the United States and Canada. admiration,

In our telephone conversation it appeared to me that you were somewhat annoyed about discussions that had taken place within the Museum in respect to this exhibition and of which I must assume, you have learned indirectly and in part only. Certainly a number of suggestions and proposals had been made, but after examining them we decided that the present was best. An earlier circulating exhibition of Magritte and Tanguy has proved very successful, and since an exhibition of your work has recently traveled singly, we thought the two-man show would avoid any duplication and provide an especially provocative occasion.

I believe that particular interest has been created by the juxtaposition of two artists who are very different from each other and will therefore enhance each other's work. It is really two one-man shows traveling together, and I strongly believe that the identity and validity of the work of each artist will appear clearly when 20 to 25 works of each are assembled.

I personally am very excited to be charged with the selection and I certainly want to do everything in my power to reach our goal of having an extremely beautiful exhibition, an exhibition which would be of greatest value to our audiences throughout the country. The announcement of the exhibition met with a great deal of interest, and it has already been booked in several institutions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

- 2 -

As you know, I had written and called you in California and Italy several times to ask your cooperation in proceeding with our plans and requesting your assistance with the loan of works you have retained. Since I knew that you still possess many important works which would represent you extremely well, I was particularly anxious to have your cooperation. Naturally we would not want to proceed if you do not approve, and of course in your own interest we would want to represent you by key examples. We can assure you that every care would be taken for the safeguarding of works, and because of the precautions we have developed in framing and packing over many years of arranging traveling exhibitions, the incidence of damage is extremely slight.

We do hope you may be willing to assist us with this important exhibition, which would bring a broader understanding of your achievements to a wide American and Canadian public.

Won't you let me know your reaction to our proposal? Before approaching possible lenders, I would greatly appreciate hearing from you.

Assuring you of our deep respect for your work, and of my own great admiration,

Very sincerely,

Renée S. Neu
Circulating Exhibitions

RETURNS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

ZCZC CBA065 VIA ITT XKI018 UDO770 ROB102 LSM606 GLL432 0X
UICB CO IGMI 014
BRESCIA 5200 14 4 1220

JUDITH WARREN MODERNART 11 WEST 53 STREET NEWYORK

QUADRO BURRI ARRIVATO SEGUE RICEVUTA
CAVELLINI

COL 11 53

1968 JUL 4 AM 10 16

C/E 65-6

ITT World Communications Inc.

NY Phone Serv: Teleg

G. A. Cavellini
via Bonmelli 16
BRESCIA (Italia)

Judith Warren
Circulating Exhibitions

G. A. Cavellini
via Bonmelli 16
BRESCIA (Italia)

TRANSLATION: wants to know when he will receive his painting back,
if it is in good condition?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

~~SECRET~~
C/E 65-6
green

C/E 65-6

Brescia 4 giugno 1968

Gentile Banda Sabatello Neu,

June 10, 1968

Mr. G.A. Cavellini
Via Bonomelli 16
Brescia, Italy

ormai è passato

, ed io non ho più avuto notizie

del quadro di BURRI che ho prestato per le

Dear Mr. Cavellini:

vostra collezione. Per favore, mi scriva

I am terribly sorry for this long delay in returning your Burri, but there has been a tremendous amount of work at our warehouse and everything has gone very slowly. Your painting will be sent later this week and you will be receiving it in the very near future. Our agents in Rome will contact you about its delivery to you. The painting did not sustain any damage and is in good condition.

Again please accept my apologies for the delay.

La ringrazio molt per le informazioni; e

nell'attesa gradisco distinti saluti

Sincerely, it is my
hope to
sincerely in

G.A. Cavellini

Judith Warren
Circulating Exhibitions

G.A. Cavellini
via Bonomelli 16
BRESCIA (Italia)

TRANSLATION: wants to know when he will receive his painting back.
Is it in good condition?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6

Brescia 4 giugno 1968

Gentile Renée Sabatello Neu,

ormai è passato
tanto tempo, ed io non ho più avuto notizie
del quadro di BURRI che ho prestato per le
vostre esposizioni. Per favore, mi scriva
subito quando è partito per l'Italia; se è
in buon stato; con quale mezzo è stato
spedito; e a chi mi devo rivolgere in
Italia per accelerare la restituzione.
La ringrazio molto per le informazioni; e
nell'attesa gradisca distinti saluti

g.a.Cavellini

g.a.cavellini

G.A.Cavellini
via Bonomelli 16
BRESCIA (Italia)

TRANSLATION: wants to know when he will receive his painting back.
Is it in good condition?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Miss Dudley

BQ

JW

C/E 65-6

green

May 22, 1968

March 21, 1968

Mr. Achille Cavellini

Via Bonomelli 16

Brescia, Italy

Dear Mr. Cavellini:

Dear Mr. Cavellini:

After a most successful tour, the BURRI-FONTANA exhibition is about to be returned to New York from its last booking. Unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City and no van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities, but we do need some confirmation of address.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Reada B. New
Assistant Curator

Enclosure: Receipt of Delivery for Burri-Fontana
Illustrated Checklist
Itinerary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
green
DHD, RSN, JW

May 22, 1968

Mrs. Lester H. Dana
20 Beekman Place
New York, New York

Dear Mrs. Dana:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Burri: Rosso e Nero which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Rosso e Nero
Illustrated Checklist
Itinerary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Dudley
BG
JW
C/E 65-6
green

May 17, 1968

Mrs. Marilyn Fleischbach
Fleischbach Gallery
29 West 57th Street
New York, New York
Mrs. Lester H. Dana
20 Beekman Place
New York, New York

March 21, 1968

The national circulating exhibition BURRI AND FONTANA proved a most popular and interesting experience throughout its long tour, and I am writing now to you. Dear Mrs. Dana: For your loan of Fontana's Spiral Concept 8 which contributed so much to the beauty and success.

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, or enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loan returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosures: Receipt of Delivery for Fontana's Spiral Concept 8
Illustrated Checklist
Inventory

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6
green
RSN, DHD, JW

May 17, 1968

Mrs. Marilyn Fischbach
Fischbach Gallery
29 West 57th Street
New York, New York

Dear Marilyn:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Fontana: Spiral Concept 8 which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. As you know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time, we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Fontana: Spiral Concept 8
Illustrated Checklist
Itinerary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Dudley
BG
JW
C/E 65-6
green

March 21, 1968

Mr. Donald Droll
Fischbach Gallery
29 West 57 Street
New York, New York

Dear Mr. Droll:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loan returned.

Thank you for your cooperation and patience.

Sincerely,

Edith Warren
Circulating Exhibitions

Enclosure:

Mrs. Mai is in South America on Museum business and I know she will write when she returns to thank for your very generous loan to our exhibition OPEN AND POSTED. In the meantime please accept my thanks, on behalf of the Museum.

Enclosed is our Receipt of Delivery. Kindly sign and return it in the envelope provided.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E 65-6
RSN, JW, DHD

March 21, 1968

June 7, 1968

Lucio Fontana
Corso Monforte 23
Milan, Italy

Egregio signor Fontana:

La signora Neu sta viaggiando in America del Sud per gli affari per nostro Museo, ma scrivo per assicurarVi che sara pronto al suo ritorno per esprimerVi il nostro ringraziamento per i vostri prestiti generosi alla nostra esposizione, BURRI E FONTANA. Nel frattempo Vi prego di accettare il mio ringraziamento, nel nome del nostro Museo.

Mi permetto di accludere la nostra quietanza di consegna. Vorrei sottoscriverla per favore e ritornarmela nella busta acclusa?

Con molti cordiali saluti,

Translation:

Mrs. Neu is in South America on Museum business and I know she will write when she returns to thank for your very generous loans to our exhibition BURRI AND FONTANA. In the meantime please accept my thanks, on behalf of the Museum.

Enclosed is our Receipt of Delivery. Kindly sign and return it in the envelope provided.

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C/E 65-6
Miss Dudley

BG

JW

C/E 65-6

green

May 20, 1968

Mr. Thomas Messer

Director

William S. Paley Museum

1571 Fifth Avenue

New York, N.Y.

Mr. Lucio Fontana

Corso Monforte 23

Milan, Italy

March 21, 1968

Dear Mr. Fontana:

After a most successful tour, the BURRI-FONTANA exhibition is about to be returned to New York from its last booking. Unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City and no van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities, but we do need some confirmation of address.

Thank you for your cooperation and patience.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Sincerely,

Judith Warren

Circulating Exhibitions

Enclosure

Assistant Director

William S. Paley Museum of Art, New York

Enclosure

Illustrated Checklist

Inventory

See photograph

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E 65-6

green

THD, RS, JW

RS

JW

C/E 65-6

green

May 20, 1968

March 22, 1968

Mr. Thomas Nesser
Director
Solomon Guggenheim Museum
1071 Fifth Avenue
New York, New York
10019

Dear Mr. Nesser:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of the two works by Burri, Composition and Grande Ferro Mh, which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. As you know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary, which I think will interest you. I am also returning a photograph I borrowed while doing the research for this show.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipts of Delivery for: Burri: Composition
Burri: Grande Ferro Mh

Illustrated Checklist
Itinerary
One photograph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Dudley
BG
JW
C/E 65-6
green

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 65th Street
New York, New York
Mr. Thomas Messer
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

March 22, 1968

Dear Mr. Messer:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loans returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: Report of Delivery
Illustrated Checklist
Inventory
Receipts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MARTHA JACKSON GALLERY
Inc.

32 east 69 street

new york 21, n

cable jaygalry

C/E 65-6

green

DHD, RSN, JW

phone yu 8-1800

May 21, 1968

July 19, 1968

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York

Dear Mrs. Jackson:

That national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your very generous loans which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. As you know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and to expose their work to a large audience.

Enclosed is our Receipt of Delivery which we ask that you date, sign and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you. Finally I take this opportunity to return photographs which I borrowed when doing research for the exhibition.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery
Illustrated Checklist
Itinerary
Photographs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

MARTHA JACKSON GALLERY
Inc.

*o/e 65-6
DHO, JW*
• 32 east 69 street • cable jaygalry
• new york 21, n. y. • phone yu 8-1800

May 21, 1968

March 27, 1968

*Mrs. Judith Werten
Curating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York*

Mrs. Renee Neu
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mrs. Neu:

Would you please be kind enough to release and
deliver to the Jewish Museum the following
painting:

Lucio Fontana Spatial Concept Attese Red
with 5 Cuts, 1960 o/c 38 $\frac{1}{4}$ x 51 $\frac{1}{4}$.

Thanking you in anticipation for your cooperation,

Sincerely,

H. Hart

Harold Hart

ah

Thank You for your cooperation in this matter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

C/E 65-4

MARTHA JACKSON GALLERY

• 32 east 69, new york, n. y. 10021 • phone yu 8-1800 • cable jaygalry

March 27, 1968

Miss. Judith Warren
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Warren,

In reply to your letter of March 22, please return the Burri and Fontana paintings to the following:

Burri

9622	NERO PLASTIC LA 3	Santini Bros.
9624	ROSSO PLASTICA LA 1	Santini Bros.
9623	NERO PLASTIC LA 1	Santini Bros.

Fontana

6673	SPACIAL CONCEPT ATTESE RED WITH FIVE CUTS	Santini Bros.
7220	NEW YORK 21	Martha Jackson Gallery

Thank You for your cooperation in this matter.

Sincerely,

Patricia Willis

Patricia Willis
Research Librarian

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Miss Dudley
BG
JW
C/E 65-6
green

March 22, 1968

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69 Street
New York, New York

Dear Mrs. Jackson:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loans returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions
Assistant Curator

Enclosure: Receipt of Delivery for Fontana's Q.B. "Attens"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

C/E 65-6

green

DHD RSN JW

W

JW

C/E 65-6

green

May 20, 1968

Mr. Phillip Johnson
375 Park Avenue
New York, New York

Mr. Phillip C. Johnson
375 Park Avenue

Dear Mr. Johnson:

The national circulating exhibition BURNI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Fontana: C.S. "Attese" which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. As you know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Fontana: C.S. "Attese"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Miss Dudley
BG
JW
C/E 65-6
green

March 21, 1968

Mr. Phillip C. Johnson
375 Park Avenue
New York, New York

Dr. Giuliano Laurini

Dear Mr. Johnson:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loan returned. This enables us to introduce American art to many countries that have never been exposed to it. Thank you for your cooperation and patience. We are able to bring backwork of two such eminent Italian artists to the United States and in only eight days to expose their work to a large audience.

Sincerely,

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's Itinerary which I think will interest you.

Judith Warren
Circulating Exhibitions

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

André G. Mac
Assistant Curator

Enclosure: Receipt of Delivery for "Burri-Fontana: Portrait of His Art"
Illustrated Checklist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E 65-6
green
DHD, RSN, JW

*Milano 6. 5. 68
Miss Judith Warren
The Museum of Modern Art
New York*

June 3, 1968

*My address is via Stoppani
6 Milan - Italy*

Dott. Graziano Laurini
Via Stoppani 6
Milan, Italy

Dear Dott. Laurini:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Fontana: Portrait of Iris Clert which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Fontana: Portrait of Iris Clert
Itinerary
Illustrated Checklist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Milan 6.5-68
Miss Judith Warren
The Museum of Modern Art
New-York

My address is via Stoppani
6 - Milan - Italy, for
the return of picture
of L. Fontana: Portrait
of Iris Clert.

Sincerely
proprio/purin

CE65-6
DHD
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arch 21, 1968

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Warren
ting Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Miss Dudley

EG

JW

C/E 65-6

green

May 23, 1968

Mrs. E. Gates Lloyd

"Linden"

Early Road

Hartford, Pennsylvania

Dott. Graziano Laurini

Corso Buenos Aires 75

Milan, Italy

March 21, 1968

The national circulating exhibition BURRI AND FONTANA visited a most eager
Dear Dott. Laurini: and throughout its long tour, and I am writing now to express
my thanks for your loan of Burri's Compositions (Landscape) which contributed so much
to its beauty and success.

After a most successful tour, the BURRI-FONTANA exhibition is about to
be returned to New York from its last booking. Unfortunately for the last few
weeks there has been a strike by the movers and warehousemen in New York City
and no van traffic has been able to leave, or more importantly for us, to enter
the city. The exhibition is completely safe in Columbus, Ohio and we hope to
have it returned immediately after the settlement of the strike - hopefully in
the very near future.

As it would speed the return of loans we would appreciate it if you
would kindly let us know where we should send the shipment. (Do we have the
correct address?) Our forwarding agents will handle all the formalities, but
we do need some confirmation of address.

Thank you for your cooperation and patience. We will get on it before it
circulates. Your original shipping is still on the way. Our agent is sure
substantial and we thought that you might like it. Sincerely,

Again say I express my personal thanks, as well as those of the Museum,
for your generosity which made this exhibition possible.

Judith Warren
Circulating Exhibitions

Encs. 2, 3, 4
Exhibition Catalogue

Enclosures Receipt of Delivery for Burri's Compositions (Landscape)
Illustrated Checklist
Inventory

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Miss Diller
JH
C/E 65-6
green
DHD, RSN, JW

May 23, 1968

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

Dear Mrs. Lloyd:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Burri: Combustione Legno 13 which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States, and in many cases, to expose it to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of our Illustrated Checklist and the exhibition's itinerary which I think will interest you.

We have returned the painting in the frame which we put on it before it circulated. Your original stripping is still on the work. Our frame is more substantial and we thought that you might like it. There is no charge.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Combustione Legno 13
Illustrated Checklist
Itinerary

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Miss Dudley

BG

JW

C/E 65-6

green

green
JW, JN, JW

March 21, 1968

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

Dear Mrs. Lloyd:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like you loan returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosures: Receipt of Delivery for Burri: Burri: Burri's Burri
Illustrated Checklist
Inventory

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
green
DHD, RSN, JW

March 29, 1968

Mrs. Judith Warren,
agent for The Museum
of Modern Art, N.Y.

Dear Mrs. Warren,

June 3, 1968

I thank you for your letter of March 21, 1968;
it is a pleasure for the expedition of the ship-
ment and you have my correct address that I
confirm to you:

Mrs. Dear Mrs. Luccichenti: Via del Circo Massimo 9
Rome, Italy

Thank you. The national circulating exhibition BURRI AND FONTANA evoked a most eager
and interested response throughout its long tour, and I am writing now to
express my thanks for your loan of Burri: Nero Rosso e Legno which contributed
so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institu-
tions whose wide geographical distribution enabled it to reach people in all
parts of the country. Our active program of international circulating exhibi-
tions enables us to introduce American art to many countries that have never
been exposed to it; I am particularly pleased that this time we were able to
bring the work of two such eminent Italian artists to the United States and
in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and
return to us. I also enclose another copy of the Illustrated Checklist and
the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum,
for your generosity in making this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Nero Rosso e Legno
Illustrated Checklist
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

March 29, 1968

Mrs. Judith Warren,
agent for The Museum
of Modern Art, N.Y.

Dear Mrs. Warren,

I have received your letter of March 21, 1968 ;
it is all right for the expedition of the ship-
ment and you have my correct address that I
confirm to you:

Mrs. Lina Luccichenti, Via del Circo Massimo 9
Rome, Italy

Thank you very much for your interest in the
matter.

Sincerely,

Lina Luccichenti

Lina Luccichenti

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hibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

Marlborough

Miss Dudley

BQ

JW

C/E 65-6

green

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

March 21, 1968

Mrs. Lina Luccichenti
Via del Circo Massimo 9
Rome, Italy

Dear Mrs. Luccichenti:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities, but we do need some confirmation of address.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Marlborough

01E65-6
JW DHD BB
Marlborough Galleria d'Arte
Via Gregoriana 5 Roma 00187

Telefono: 684.678
Cable: Bondartos, Roma

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

April 5, 1968

Mr. Bruno Herlitzka
Marlborough
Via Gregoriana 5
Rome, Italy

Rome, May 3rd, 1968

Dear Miss Warren,

I must apologize for having waited so long in answering your letter of April 5, but I had to make some inquiries about the painting by Fontana.

Yes, it is OK that you return this work to Marlborough Gerson Gallery - New York as it had been consigned to them from the beginning.

My very best regards.

Thank you for your cooperation and I am sure you will find the work very interesting.

Bruno Herlitzka

BH/sp

Judith Warren
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

Marlborough

G/E 65-6

DHD

BG

JW

Judith Warren
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

April 5, 1968

Mr. Bruno Herlitzka
Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy

Rome, April 2, 1968

Dear Mr. Herlitzka:

Thank you for your prompt letter of April 2. There does seem to be one problem and I would like to check this with you before we proceed in returning the loans for our exhibition BURRI-FONTANA. According to our records Marlborough Gallerie d'Arte is the owner of the Fontana C.S. (1965). We received however, information from Marlborough Gerson in New York to return the work to them and that it had been consigned to them from you in Rome. I would just like to check with you as to where the work should be returned - to you in Rome or the the gallery here in New York.

I am very happy to tell you that the warehousemen strike in New York was settled just two days ago and we expect the exhibition BURRI-FONTANA to arrive in New York sometime early next week.

Thank you for your cooperation and I look forward to hearing from you.

Sincerely,

It is hoped that the different shipments as we will see in the case of Burri's works.

Waiting for your good news.

Judith Warren
Circulating Exhibitions

Very sincerely yours,

Bruno Herlitzka

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Marlborough

01E65-4

BHD
BB
JW

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma 00187

Telefono: 684.678
Cable: Bondartos, Roma

Judith Warren
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 10019
USA

Mrs. Carla Panselli
Marlborough Galleria d'Arte
Via Gregoriana 5
Roma, Italy

Rome, April 2, 1968

Dear Mrs. Warren,

Dear Mrs. Panselli

with reference to your letter of March 21 concerning the Burri-Fontana exhibition, please return the Fontana paintings to our address in Rome, care of our shippers:

Bruno Tartaglia & Co.,
piazza di Spagna 26 - 27
Roma

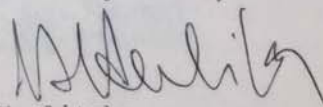
The Burris, I suppose, were shipped to you directly from him. We don't represent anymore this artist, but I can give you his private address:

Alberto Burri
Grottarossa - Casale 14
Roma

It is anyway essential that you make two different shipments as we will not be able to take care of Burri's works.

Waiting for your good news, I am,

Very sincerely Yours,



Bruno Herlitzka

BH:sp

London: 39 Old Bond St., W1
New York: 41 East 57th St., N.Y. 22
C.C.I.A. 262202

FRANKING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6

RECEIVED

THIS, 1968

Miss Dudley

BG

JW

C/E 65-6

green

FORMING

September 8, 1968

March 21, 1968

Mr. David Wolfe

Marlborough Gallery

31 East 57th Street

New York, New York

Mrs. Carla Panicali

Marlborough Galleria d'Arte

Via Gregoriana 5

Rome, Italy

Dear Mrs. Panicali:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities but we do need some confirmation of address.

Thank you for your cooperation and patience.

Sincerely,

Hudith Warren
Circulating Exhibitions

Assistant Director

Enclosure: Receipt of Delivery for: Fontana, S.S. (44.357)

Fontana, S.S. (44.358)

Illustrated Checklist

Inventory

Four photographs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6

green

DHD, RSN

20

C/E 65-6

green

September 9, 1968

Mr. David McKee
Marlborough Gerson Gallery
41 East 57th Street
New York, New York

Dear Mr. McKee:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loans of the two Fontana's which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. As you probably know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and to expose their work to a large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you. Finally I take this opportunity to return photographs which I borrowed when doing research for the exhibition.

Again may I express my own personal thanks, as well as those of the Museum, for the gallery's generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for: Fontana, C.S. (66.857)
Fontana, C.S. (66.858)

Illustrated Checklist
Itinerary
Four photographs

FORMING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

C/E 65-6
Miss Dudley
BG
JW
C/E 65-6
green

May 14, 1966
March 22, 1968

Mrs. Harry G. Marzani
1521 Willes Avenue
Mr. David McKee
Marlborough-Gerson Gallery
41 East 57 Street
New York, New York

The national circulating exhibition BURRI AND FONTANA evoked a most eager response throughout its long tour, and I am writing now to express my thanks for your loan of Burri's Scuro which contributed so much to its beauty and success.

Dear Mr. McKee:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future. Most Italian artists to the United States and to my mind, to express their work to a very large audience.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loans returned.

you sign, and return to us. Mr. Stephen Adler will receive the original, indicating the return address. Thank you for your cooperation and patience. I am enclosing another copy of the Illustrated Checklist and the exhibition's Itinerary which I think will interest you.

Sincerely,

Again my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Judith Warren
Circulating Exhibitions
Sincerely,

Paul G. Bar
Assistant Director

Enclosure: Xerox copy of Receipt of Delivery: Burri's Scuro
Itinerary
Illustrated Checklist

FRANKING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6

green

DHD

RSN

JW

PRINTING

May 14, 1968

Mrs. Harry O. Maryan
1521 Vilas Avenue
Madison, Wisconsin 53711

15 March 1968

Dear Mrs. Maryan:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Burri: Sacco which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is a Xerox copy of our Receipt of Delivery which we ask that you sign, date and return to us. Mr. Siegfried Adler will receive the original, indicating for us that he received the work. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again my I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Xerox copy of Receipt of Delivery: Burri: Sacco
Itinerary
Illustrated Checklist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6

MRS. HARRY O. MARYAN
1521 VILAS AVENUE
MADISON, WISCONSIN 53711

15 March 1968

Dear Sir:

I am seriously considering an offer I have to sell the Burri Sacco I loaned you for exhibit. The buyer wants to know the size of the painting and I do not have the information. Would you kindly send me the measurements at once, and hold sending the painting back to me until I give you further instructions. If I decide to sell it, it will be sent collect to Switzerland.

Will you also let me know when the exhibit will be over? I have been ill all year, in and out of the hospital. At present I am in a brace with a broken collar bone and cannot get to my files, so I shall have to rely on your help with the dimensions of the painting and the dates when the exhibit will be over.

Sincerely yours,

Hazel Maryan

I was very sorry to hear of your protracted illness. Please accept my very best wishes for a prompt recovery.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: one photograph

FRAMING

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Miss Dudley

RSN

BG

JW

C/E 65-6

green

March 21, 1968

Mrs. Harry O. Maryan
1521 Vilas Avenue
Madison, Wisconsin

11, rue des Capettes
Paris 6e, France

Dear Mrs. Maryan:

We were just in the process of contacting all the lenders to the BURRI-FONTANA exhibition when we received your letter of March 15. After a most successful tour the exhibition was about to be returned to New York from its last booking but unfortunately there has been a strike for the last few weeks by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As we will try to return the loans to the lenders as soon as the exhibition can be brought to our warehouse, we would appreciate it if you could let us know where the painting should be returned.

The measurement of your Burri: Sacco (1953) is 40 3/16 x 35 1/16". I am enclosing a photograph of the painting which might prove useful.

I was very sorry to hear of your protracted illness. Please accept my very best wishes for a prompt recovery.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: one photograph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Miss Dudley
BG
JW
C/E 65-6
green

March 21, 1968

Mr. Sanlazzaro
XXeme Siècle
11, rue des Cavetts
Paris 6e, France

Dear Mr. Sanlazzaro:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last book but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities, but we do need some confirmation of address.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6
green
RSN, DHD, JW

Waifro Spaggiari
Via Foscarini 5
Milano

June 3, 1968

Mr. Waifro Spaggiari
Via Foscarini 5
Milan, Italy

Dear Mr. Spaggiari:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Fontana C.S. (1959) which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for: Fontana: C.S.
Illustrated Checklist
Itinerary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E65-6
JW
BB
DAD

Waifro Spaggiari
Via Foscari 5
Milano

Milan, May 7, 1968

Mrs. Judith Warren
The Museum of Modern Art
II West 53 Street
New York, N.Y. 10019

Dear Mrs. Warren:

I thank you so much for your kind letter of May, I.

The address you have is correct, that is: Spaggiari, Via
Foscari 5 - Milano, Italy.

I hope to receive the Fontana as soon as possible.

Kindest regards,

N. Spaggiari

FRANKING

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Miss Dudley
BO
JW
C/E 65-6
green

March 21, 1968

Mr. William S. Blandrath, Jr.
Mr. Walfro Spaggiari
Via Foscari 5
Milan, Italy

Dear Mr. Spaggiari:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the return of loans we would appreciate it if you would kindly let us know where we should send the shipment. (Do we have the correct address?) Our forwarding agents will handle all the formalities, but we do need some confirmation of address.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

PRINTING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6
Miss Dudley

BG

JW

C/E 65-6

green

FRAMING

May 17, 1968

March 22, 1968

Mr. Richard S. Teisler

Mr. William N. Eisendrath, Jr.
Director
Washington University Art Gallery
Steinberg Hall
St. Louis, Missouri

Dear Mr. Eisendrath:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loan returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: Receipt of Delivery for Burri-Fontana

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6

green

DHD, RSN, JW

Miss Bailey

RD

JW

C/E 65-6

green

May 17, 1968

Mr. Richard S. Zeisler
1 East 57th Street
Suite 807
New York, New York

Dear Mr. Zeisler:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Burri: Green Thread which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the illustrated Checklist and the exhibition's itinerary which I think will interest you.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Green Thread

FRAMING

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Miss Dudley
BG
JW
C/E 65-6
green

March 21, 1968

Mr. Richard S. Zeisler
4 East 70 Street
New York, New York

Dear Mr. Zeisler:

After a most successful tour, the BURRI-FONTANA ~~EXHIBITION~~ was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like your loan returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

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PERSPECTIVE
EXHIBITIONS

FRAMING

October 21, 1956

Mr. Bernard Salati
27 West 57th Street
New York, New York

Dear Mr. Salati:

As I see it, there are the leading artists for the exhibition which I had not already sent to you. If there are any discrepancies in my information and yours, would you please let me know? Also, would you tell me if I've left out anything? It's true, some time since I've looked at them and I've forgotten the details of our discussion, so I would appreciate your suggestions for our records.

Again, be thank you very much for an excellent job.

Sincerely yours,

Ray Stewart
Executive, Exhibitions

Enclosure: Drawing material sheets

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cc: C/E 65-6
RSN
green

October 24, 1966

Mr. Bernard Walsh
37 West 26th Street
New York, New York

Dear Mr. Walsh:

As I see it, these are the framing orders for HERRI-FONTANA which I had not already sent to you. If there are any discrepancies in my information and yours, could you please let me know? Also, could you tell me if I've left out anything? It's been some time since I've looked at these and I've forgotten the details of our discussions, so I would appreciate your corrections for our records.

Again, we thank you very much for an excellent job.

Sincerely yours,

Mary Stewart
Circulating Exhibitions

Enclosure: Framing record sheets

PERSPECTIVE
EXHIBITIONS

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C/E 65-6

EXAMPLE OF BURRI AND FONTANA LETTER

Date 11/11/66

LIST TO WHOM THE BURRI AND FONTANA LETTER WAS SENT

Mrs. Winthrop Rockefeller, President
Museum of Fine Arts
MacArthur Park, East 9th & Commerce Streets
Little Rock, Arkansas
Mr. MacArthur Park, East 9th & Commerce Streets
Little Rock, Arkansas
46 North Lee Hobbes Avenue
Pasa Dear Mrs. Rockefeller:

November 11, 1966

Mr. T. W. I am writing regarding the circulating exhibition BURRI AND FONTANA which is now available and will be included in our program through February 1968.

Alberto Burri and Lucio Fontana have been prominent among postwar artists who have given up traditional media to explore new artistic concepts and materials. Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large, textural compositions. Fontana, by puncturing and slashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surfaces, has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work.

The exhibition shows the development of the two artists' work since 1949. Burri is represented by several of his famous burlap compositions of the early 1950s; one from the Combustioni series begun in 1957, as well as examples from his sheet iron series begun in 1958 and from a series of the Plasticas begun in 1961. Fontana's "Spatial Concepts," the title used for all his works, range widely in style and mood. The exhibition includes examples of his punctured and slashed canvases, as well as one of the delicate works in which he employs metallic paint and colored stones. Recent works of 1965 in which a cut-out of lacquered wood is employed with canvas are also included in the exhibition.

The exhibition consists of 39 works and is available at a rental fee of \$500 for three weeks. Longer showings can be arranged if desired. In addition to the fee, the exhibitor is responsible for one-way transportation charges from the preceding city in the itinerary. The exhibition requires approximately 200 running feet.

I enclose a copy of the illustrated checklist of the exhibition which is available at 10 cents a copy. Each exhibitor will receive 500 copies.

If you would like to have this exhibition at your museum, we shall look forward to hearing from you.

Sincerely,

Mr. G. C. Cunningham, Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Illustrated Checklist

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Date 11/11/66

LIST TO WHOM THE BURRI AND FONTANA LETTER WAS SENT

Mrs. Winthrop Rockefeller, President
Museum of Fine Arts
MacArthur Park, East 9th & Commerce Streets
Little Rock, Arkansas

Mr. Walter Hopps, Director
Pasadena Art Museum
46 North Los Robles Avenue
Pasadena 1, California

Mr. T. W. Leavitt, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, Calif.

Mr. Fred S. Bartlett, Director
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, Col.

Dr. Otto Karl Bach, Director
Denver Art Museum
1343 Acoma Street, Civic Center
Denver, Colorado

Mr. Hermann Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dr. August L. Freundlich
Joe & Emily Lowe Art Gallery
University of Miami
Coral Gables, Florida

Mr. Gudmund Vigtel, Head of the Museum
Atlanta Art Association
1280 Peachtree Street
Atlanta, Georgia

Mrs. Muriel B. Christison, Associate Director
Krannert Art Museum
University of Illinois
Champaign Illinois

~~Mr. C. C. Cunningham~~

Mr. C. C. Cunningham, Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Mrs. Alfred P. Shaw, President
The Art Institute of Chicago
1115 North Dearborn Street

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PAGE 2 BURRI-FONTANA LETTER LIST

Mrs. Alfred P. Shaw, President
The Arts Club of Chicago
109 East Ontario Street
Chicago, Illinois

Mr. A. Franklin Page, Director
J. B. Speed Art Museum
2035 South Third Street
Louisville 8, Kentucky

Mr. James B. Byrnes, Director
Isaac Delgado Museum of Art
City Park, Lelong Avenue
New Orleans 19, La.

Mr. Charles P. Parkhurst, Director
Baltimore Museum of Art
Wyman Park
Baltimore 18, Md.

Mrs. Sue M. Thurman, Director
Institute of Contemporary Art
Soldier's Field Road
Boston, Mass.

Mr. Willis F. Woods, Director
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit 2, Michigan

Mr. Anthony M. Clark
Director
201 East 24th Street
Minneapolis Institute of Arts
Minneapolis, Minnesota

Mr. Martin Friedman, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Mr. Charles Buckeley, Director
City Art Museum of St. Louis
Forest Park
St. Louis 5, Missouri

Mr. William N. Eisendrath, Jr.
Curator of Collections
Department of Art & Archaeology
Washington University
St. Louis, Missouri

Mr. Norman A. Geske, Director
University of Nebraska Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

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Mr. Eugene Kingman, Director
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Mr. Laurence Sickman, Director
William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City 11, Missouri

Mr. William Hutton, Director
Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Mr. Gordon Mackintosh Smith, Director
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo 22, New York

Mr. Paul N. Perrot, Director
Corning Museum of Glass
Corning, New York

Mr. Harris K. Prior, Director
The Rochester Memorial Art Gallery
490 University Avenue
Rochester 7, New York

Mr. Edward H. Dwight, Director
Munson-Williams-Proctor Insitute
310 Genesee Street
Utica, New York

Dr. Justin Bier, Director
North Carolina Museum of Art
Raleigh, North Carolina

Mr. Edward B. Henning
Curator of Contemporary Art
Cleveland Museum of Art
East Blvd. & Bellflower Road
Cleveland 6, Ohio

Mr. Thomas C. Colt, Director
Dayton Art Institute
Forest & Riverview Avenues
Dayton 5, Ohio

Mr. Otto Wittman, Director
Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 1, Ohio

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa - 2, Oklahoma

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4

Dr. Francis Newton, Director
Portland Art Museum
S.W.Park at Madison Street
Portland 5, Oregon

Mr. Gustave von Groschwitz
Director
Carnegie Institute of Techn ology
Schenley Park
Pittsburgh 13, Pa.

Mr. Merrill C. Rueppel, Director
Dallas Museum of Fine Arts
Fair Park
Dallas 26, Texas

Mr. James Johnson Sweeney , Director
Museum of Fine Arts of Houston
1001 Bissonnet
Houston, Texas

Mr. John Palmer Leeper, Director
Marion Koogler McNay Art Institute
6000 North New Braunfels
San Antonio 6, Texas

Mr. Leslie Cheek, Jr., Director
Virginia Museum of Fine Arts
Blvd. & Grove Avenue
Richmond 20, Virginia

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dr. Richard E Fuller, Director
Seattle Art Museum
Volunteer Park
Seattle 2 Washington

Mr. David G. Carter, Director
The Montreal Museum of Fine Arts
1379 Sherbrooke Street, West
Montreal 25, Quebec, Canada

Mr. J. W. Borcoman, Director
Exhibition Extension Series
National Gallery of Canada
Ottawa 4, Ontario , Canada

Mr. W. J. Withrow, Director
The Art Gallery of Toronto
Grange Park
Toronto 2 B, Ontario, Canada

Mr. Richard B. Simmins
Vancouver Art Gallery, 1145 West Georgia Street, Vancouver 5, Brit. Columbia

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Dr. Ferdinand Eckhardt, Director
Winnipeg Art Gallery
Civic Auditorium
Winnipeg 1, Manitoba, Canada

Mr. Daniel Robbins, ~~Director~~
Museum of Art
Rhode Island School of Design
224 Benefit Street
Providence 3, R.I.

Donne R.D.A. Puckle, Acting Director
Phoenix Art Museum
1625 N. Central Ave.
Phoenix, Arizona

Mr. Kenneth Donahue, Director
Los Angeles County Museum
Los Angeles 7, Calif.

Mr. Charles Millard
The Washington Gallery of Modern Art
1503 21st Street, N.W.
Washington 6, D. C.

Mr. William A. Leonard, Director
Contemporary Arts Center
113 West Fourth Street
Cincinnati, Ohio

Mr. Edmund K. Kuehn, Assistant Director
Columbus Gallery of Fine Arts
480 East Broad Street
Columbus 15, Ohio

Mr. Edgar Mayhews, Assoc. Director
Lyman Allen Museum
100 Mohegan Avenue
New London, Connecticut

Mr. Alfred P. Maurice, Director
Kalamazoo Institute of Art
Kalamazoo, Michigan

Mr. Warren Beach, Director
Fine Arts Gallery of San Diego
Balboa Park, P. O. Box 2107
San Diego 12, Cali.

Mr. Tomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Mr. Donald B. Goodall, Chairman
Department of Art, The University of Texas, Austin 12, Texas

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Mr. Albert S. Roe, Sr. Curator
Cornell University
Andrew Dickson White Museum of Art
Ithaca, New York

Mrs. Miriam Jagger
Assistant to the Director
De Cordova Museum
Lincoln, Mass.

Dr. Henry Hope, Head
Department of Fine Arts,
Indiana University
Bloomington, Indiana

November 15, 1968

Dear Mr. Hoffmann:

Yes, we would like to have the BUREAU AND FONTANA exhibition.
If Marie Frost can give us the JEWELRY BY PAINTERS AND SCULPTORS by April 14 - May 12, 1969 (I have written to her), we could use the BUREAU AND FONTANA as a two-part with a photography exhibition we have scheduled from October 18 - November 12, 1968, or possibly, but not as conveniently, from December 31 - February 4, 1969.

We would not want to pay a double fee for this December - February period, however, as there are no students here through Christmas and New Year's and classes begin January 14 and are followed by mid-semester vacation. So the October - November dates would be by far the best.

Thank you for bringing this to our attention.

Sincerely yours,

Wendell Chafin
(Mrs.) Wendell H. Chafin
Associate Director

WCH:R

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 18, 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Rasmussen:

Yes, we would like the BURRI AND FONTANA exhibition. If Marie Frost can give us the JEWELRY BY PAINTERS AND SCULPTORS for April 14 - May 12, 1968 (I have written to her), we could use the BURRI AND FONTANA on a twin bill with a photography exhibition we have scheduled from October 15 - November 12, 1967, or possibly, but not as conveniently, from December 22 - February 4, 1968.

We would not want to pay a double fee for this December - February period, however, as there are no students here through Christmas and New Year's and exams begin January 14 and are followed by mid-semester vacation. So the October - November dates would be by far the best.

Thank you for bringing this to our attention.

Sincerely yours,

Muriel Christison
(Mrs.) Muriel B. Christison
Associate Director

MBC:ff

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The Museum of Modern Art

To Mrs. Neu

cc: Mary Hinkel

From Gail Hoag

Date BURRI-FONTANA

Catalog corrections - dimensions)

Re

- | | | |
|-------------|----------------------|------------------|
| 1. 66.1026 | Green Thread | O.K. |
| 2. 66.855 | Strappo | 34 3/8 x 22 3/4" |
| 3. 66.948 | Sacco | 39 3/8 x 33 7/8" |
| 4. 66.869 | Composition | O.K. |
| 5. 66.1153 | Sacco e Bianco | O.K. |
| 6. 66.852 | Lower Red | 39 1/4 x 33 7/8" |
| 7. 66.1017 | Rosso e Nero | 39 3/4 x 34 1/2" |
| 8. 66.1028 | Sacco e Nero 3 | 39 3/8 x 59 1/4" |
| 9. 66.1029 | Nero con Punti Rossi | 21 1/8 x 74 3/4" |
| 10. 66.1157 | Combustione Legno 13 | 59 x 39 1/8" |
| 11. 66.1083 | Combustione Plastica | O.K. |
| 12. 66.1082 | Nero con Punti | 78 5/8 x 50 1/2" |
| 13. 66.810 | Grande Ferro. M 1 | O.K. |
| 14. 66.851 | Grande Ferro M 5 | 40 1/8 x 78 3/4" |
| 15. 66.868 | Grande Ferro M 4 | 78 5/8 x 74 7/8" |
| 16. 66.1084 | Nero Rosso e Legno | O.K. |
| 17. 66.849 | Nero Plastica LA 1 | 48 1/8 x 18 1/8" |
| 18. 66.850 | Nero Plastica LA 3 | O.K. |
| 19. 66.854 | Rosso Plastica LA 1 | O.K. |
| 20. 66.1088 | C.S. 1049 | O.K. |

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21. 66.945	C.S. 1955	O.K.
22. 66.1024	C.S. 1955-56	B 36 1/4 x 28 3/4"
23. 66.799	C.S. 1955-56	28 7/8 x 23 3/4"
24. 66.1091	C.S. 1959	O.K.
25. 66.1089	C.S. Venice Moon	O.K.
26. 66.947 a-e	C.S. Quanta	O.K. (?)
27. 66.866	C.S. Attese	39 1/2 x 31 1/2"
28. 66.856	C.S. Attese	O.K.
29. 66.1085	C.S. 1961	O.K.
30. 66.857	C.S. 1962	57 1/2 x 45"
31. 66.858	C.S. 1962	O.K.
32. 66.867	C.S. New York	46 1/8 x 22 1/8"
33. 66.1090	Portrait of Iris Clert	O.K.
34. 66.809	Spiral Concept 8	39 3/8 x 31 7/8" (vert or horiz?)
35. 66.1023	C.S. 1965	O.K.
36. 66.1078	C.S. 1965	O.K.
37. 66.1086	C.S. 1965	O.K.
38. 66.946	C.S. Attese	O.K.
39. 66.1087	C.S. 1965-66	O.K.

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C/E 65-6

Alberto Burri

And

Lucio Fontana

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

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Introduction

Italian painting throughout the years has been influenced by a long humanistic tradition and an historical concept of esthetic values which has manifested itself in the continued use of traditional materials and in the often highly painterly quality of the works. Contemporary Italian artists of great talent and creativity have tried, with varying success, to free themselves from this heritage, but in the postwar years, two major forces, the Catholic Church and the Communist Party, have blocked their way. Despite the polarity of their basic premises, the Church on the Right and the Party on the Left have shared an equally dogmatic approach to art. Their concept of art as primarily an instrument of propaganda has made them generally oppose "formalism" and favor figuration, though they have sometimes been willing to accept a watered-down form of abstraction. Since in Italy both these powerful forces exert their influence in every walk of life, the result has been the perpetuation of certain conventional forms and styles.

Alberto Burri and Lucio Fontana, the two artists presented here, have been leaders in the last twenty years in the attempt to develop a new artistic language and to achieve new esthetic values. Both extremely independent individuals, they have opposed any coercing traditionalism, whether it was due merely to a reluctance to embrace radical innovations, or to a desire to make art serve extraneous purposes. Highly inventive in extending and varying the use of materials and techniques and boldly exploiting textures and light, they have, with different means, exploded the canvas into a new spatial adventure.

Burri is a stubborn, straightforward, laconic man who does not discuss or write about art and will rarely make statements about his paintings. The various periods of his work are closely connected, and the development is logical and almost inevitable. The paintings in somber tones and undecclamatory style tell of Burri's moral and esthetic principles. As a surgeon in the Italian Army during World War II, Burri was taken prisoner in North Africa and later transferred to a detention camp in Texas. Having started to paint in those difficult years, he has tried to convey man's suffering. It would have been easy for him to emphasize tragic events that prompted certain works with appropriate titles, but he has always preferred to use generic and almost anonymous titles: *Sacco*, *Plastica*, etc.

Burri was one of the first artists of his generation to utterly shock the spectator by using such "humble and ugly" materials as burlap, rags, pitch, later charred wood, iron sheets, and finally plastic sheets to "make" his paintings. After the first impact, which has all the brutality of directness, one is almost reluctantly captured by the subtle and understated use of color with sharp contrasts of red or black, by the variety of textures, by the lacerations and lovingly stitched wounds; there is an enormous dignity and tragic beauty in these paintings, be they *Sacchi*, *Ferri*, or *Plasticas*. And eventually it becomes apparent that, in spite of all his innovations and his breaking away from tradition, Burri's paintings are very architectural and classical, extremely controlled so that nothing is left to chance. The closing lines of Pierre Restany's article on Burri (*Cimaise*, no. 59, May-June 1962) are: "This is doubtless why in spite of hundreds of imitators scattered all over the

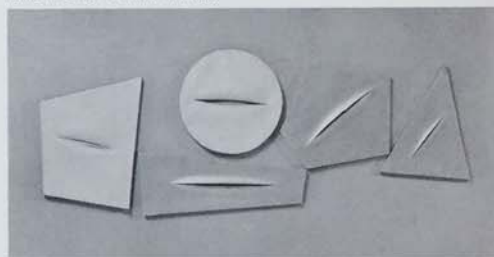
world, Burri remains inimitable, solitary, unique: a great figure at the heart of a great oeuvre."

Fontana is a worldly and extroverted man; he has extensively expounded his theories on art in several manifestos, in which, reacting to the scientific and technological revolution of our time, he proposes that "matter, color and sound in motion are the phenomena whose simultaneous development is an integral part of the new art." Experimenting with great imaginative restlessness, he tried to bring the elements of space and time into his works. By puncturing the canvas, putting lights behind it, he added a new dimension to painting.

The same concepts govern his paintings and his clay sculptures. In fact, he himself never defines his works as "paintings" or "sculptures," but uses for all the general term "Spatial Concept." The only exceptions are the *Attese*, *Quanta*, and *Fine di Dio* series.

In an interview with an Italian magazine (*L'Europeo*, July 1966), Fontana restated his principles: "The slash is the beginning of certain things. It is the point of arrival of the Spatialist Movement. I am obsessed with spatial nothingness: I want to show that space is behind and around the painting. I also want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

Fontana: C. S. *Quanta*. 1959-65.



While dogmatic in his writing, in his artistic work Fontana employs the artist's privilege of expressing himself in the way which best suits him at the moment and switches from a rich playful baroque to the most severe and restricted style. Yet this is never done as a form of mere self-expression, but rather to the end of expressing the objective reality around us.

Some works, particularly the ones with large holes, often have a forbidding quality. As implied in their title, the slashed canvases which he calls *Attese* (Waiting) acquire a particular feeling of suspense. But frequently Fontana's optimism mitigates his formal statements with intense, shocking colors, with precious surfaces—silver, gold, studded with stones or colored glass—and with brightly colored fields that delight the senses.

This selection hopes to show both artists' development and accomplishments, although many paintings were too fragile to be included. The exhibition should also make evident why both Burri and Fontana are widely regarded as the source of many contemporary trends in art, and why a large number of young artists have been stimulated by their work. R.S.N.

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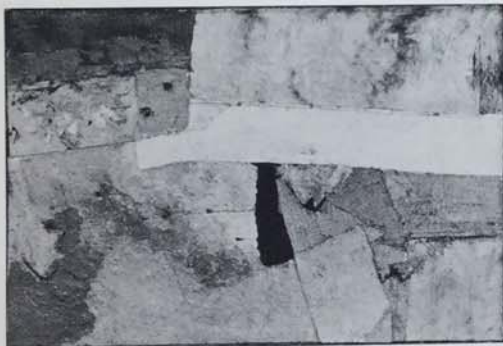
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Alberto Burri

1915 Born in Città di Castello, Italy.
 1940 Received degree in medicine and was drafted as surgeon into Italian Army.
 1944 Taken prisoner in North Africa, then transferred to detention camp at Hereford, Texas.
 1944-45 At detention camp started to paint.
 1946-47 Returned to Italy. First one-man show: Galleria La Margherita, Rome.
 1949-51 Gobbi (hump-backed paintings): small series of canvases in which bulges are introduced as part of the composition.
 1950-51 With Marco Bellocco, Giuseppe Capogrossi, and Ettore Colla formed the Origine Group which issued a manifesto. Group exhibited at the Galleria dell'Obelisco, Rome, where Burri showed his first *Catrami* (pitch paintings) and *Muffe* (mould paintings).
 1952 Started his *Sacchi* (burlap compositions).
 1957 *Combustioni* (Combustions): started using acetylene torch to make compositions mainly of canvas and charred wood or paper on canvas.

Burri: *Sacca e Bianco*, 1953

1957-58 One-man show organized by collector G. David Thompson, shown at Carnegie Institute, Pittsburgh; Arts Club of Chicago; Albright-Knox Art Gallery, Buffalo; San Francisco Museum of Art.
 1958 Began *Ferri* series (iron compositions). Works made from freely cut and soldered sheets of metal. Used the torch to impart to them subtle and elusive colors. First major award: Third Prize, Carnegie International Exhibition, Pittsburgh.
 1960 Awarded International Association of Art Critics Prize, XXX Biennale, Venice.
 1961 Started using sheet upon sheet of transparent plastic, some over a colored background, to make *Plasticas*, again burnt and scorched compositions.
 1964 Received Premio Marzotto, Italy.
 1966 *Bianchi* (Whites): new series of "collages" in painted canvas and vinyl; exhibited for the first time in one-man show at XXXIII Biennale, Venice. More serene than preceding works.

Lucio Fontana

1899 Born in Santa Fe de Rosario, Argentina, of Italian parents.
 1905 Family moved to Italy.
 1927-29 Studied at Accademia di Brera, Milan, under Adolfo Wildt, a neo-classical sculptor. Interested in Futurism.
 1930 First one-man show: Galleria del Milione, Milan.
 1934 Abstract sculpture in metal and concrete.
 1935-36 Worked in high-fire ceramics. Signed Turin avant-garde manifesto. Designed ceramics for Manufactures de Sévres.
 1939 Returned to Argentina, where he spent war years. Won official commissions and prizes for representational sculpture.
 1946 Helped found Academia d'Altamira, Buenos Aires. With his students published *Manifesto Blanco* (White Manifesto), which expounded new philosophy on art.
 1947 Returned to Milan and founded Spatialist Movement in Italy. Began application of spatialist techniques to sculpture otherwise baroque in character. *Spaziale*, first in a series of Italian manifestos.
 1948 Produced first drawings and paintings with perforations. Second manifesto.
 1949 Began to title his various works Spatial Concept.
 1950 Helped draft third spatialist manifesto which proposed rules and regulations for Spatialist Movement. With architect Baldessari executed suspended ceiling for Breda Pavilion at Fiera Campionaria, Milan, and movie theater ceiling for Sidercomit exhibition at Fiera Campionaria. Worked with perforated steel and dart-shaped fluorescent tubes.
 1951 With Baldessari created spatial arabesque of 900 feet of fluorescent tubing in Grand Staircase of Fine Arts Palace at IX Triennale, Milan. Fourth spatialist manifesto. Fifth manifesto (*Manifesto Tecnico*).
 1952 Neon-tube sculptures. Paintings with scattered pieces of glass stuck to surface. Sixth manifesto, intended for television broadcast.
 1953 Spatialist group exhibition, Sale del Ridotto, Venice, where seventh spatialist manifesto was issued.
 1954 One-man show at XXVII Biennale, Venice.
 1955 Began sculptures in perforated metal sheets (copper or aluminum).
 1958 One-man show at XXIX Biennale, Venice.
 1959 First slit canvases, titled *Attese*. Round and polygonal canvases with one or two slits (*Quanta*). Perforated spheres of clay.
 1961 With architect Monti, executed spatial decorations with 6000 feet of green fluorescent tubing for exhibition pavilion at "Italia 61," Turin. First U.S. exhibition: Martha Jackson and David Anderson galleries, New York.
 1962 Painted series of ovoid canvases with perforations on a smooth surface titled *Fine di Dio*. First museum retrospective: Städtisches Museum, Leverkusen. Applied spatialist idea to fashion and presented aluminum-colored dresses with holes.
 1964 Spatial environments for XIII Triennale and "Pittura a Milano dal 1945 al 1964," Palazzo Reale, Milan.
 1966 One-man retrospective exhibition organized by Walker Art Center, Minneapolis, Minnesota. Awarded Italian prize for Painting, XXXIII Biennale, Venice.

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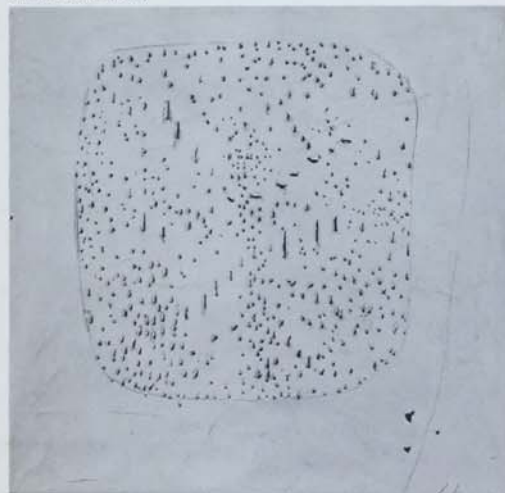
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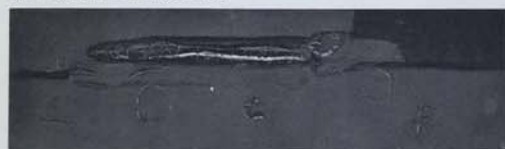
Burri, Grande Ferro M 5, 1958



Fontana, C. S. (1955)



Burri, Nero con Punti Rossi, 1956



The exhibition was selected by Renée Sabatello Neu,
Assistant Curator, The Museum of Modern Art, New York.
1966

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Catalog of the Exhibition

Dates in parentheses do not appear on the works. In dimensions height precedes width. "C.S." in Fontana listing is artist's abbreviation for Concetto Spaziale (Spatial Concept).

Alberto Burri

1. *Green Thread*. (1951). Burlap canvas and paint, 35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ ". Collection Richard S. Zeisler, New York
2. *Strappo*. 1952. Oil and collage on canvas, 34 $\frac{5}{8}$ x 22 $\frac{3}{4}$ ". Martha Jackson Gallery, New York
3. *Sacco*. (1953). Oil, burlap and muslin, 39 $\frac{1}{2}$ x 33 $\frac{3}{4}$ ". Collection Mrs. Harry O. Maryan, Madison, Wisconsin
4. *Composition*. (1953). Oil, gold and glue on canvas and burlap, 34 x 39 $\frac{1}{4}$ ". The Solomon R. Guggenheim Museum, New York
5. *Sacco e Bianco*. 1953. Oil and collage on canvas, 22 $\frac{1}{4}$ x 33 $\frac{3}{8}$ ". Martha Jackson Gallery, New York
6. *Lower Red*. (1954). Oil and burlap, 39 $\frac{3}{4}$ x 34 $\frac{5}{8}$ ". Martha Jackson Gallery, New York
7. *Rosso e Nero*. (1955). Oil and burlap, 39 $\frac{3}{4}$ x 34 $\frac{3}{8}$ ". Collection Mrs. Lester H. Dana, New York
8. *Sacco e Nero 3*. (1955). Paint and collage on composition board, 39 $\frac{1}{8}$ x 59 $\frac{1}{4}$ ". Collection Achille Cavellini, Brescia, Italy
9. *Nero con Punti Rossi*. 1956. Paint and collage on canvas, 21 $\frac{5}{8}$ x 75 $\frac{1}{4}$ ". Galleria Blu, Milan
10. *Combustione Legno 13*. 1957. Charred wood on canvas, 59 x 39 $\frac{3}{8}$ ". Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania
11. *Combustione Plastica*. 1957. Burnt plastic over canvas, 39 $\frac{3}{8}$ x 33 $\frac{3}{4}$ ". Galleria Blu, Milan
12. *Nero con Punti*. 1958. Oil on burlap, 78 $\frac{3}{8}$ x 50 $\frac{1}{2}$ ". Private collection, Rome
13. *Grande Ferro M 1*. 1958. Iron, 78 $\frac{3}{8}$ x 78 $\frac{3}{4}$ ". Washington University Art Gallery, St. Louis, Missouri
14. *Grande Ferro M 5*. 1958. Iron, 40 $\frac{1}{8}$ x 79". Collection Martha Jackson, New York
15. *Grande Ferro M 4*. (1959). Iron, 78 $\frac{3}{8}$ x 74 $\frac{3}{4}$ ". The Solomon R. Guggenheim Museum, New York
16. *Nero Rosso e Legno*. 1960. Oil and wood on muslin, 33 $\frac{1}{8}$ x 52 $\frac{1}{8}$ ". Collection Mrs. Lina Luccichenti, Rome
17. *Nero Plastica LA 1*. 1963. Plastic over canvas, 48 $\frac{1}{8}$ x 18 $\frac{1}{8}$ ". Lent by the artist, courtesy Martha Jackson Gallery, New York
18. *Nero Plastica LA 3*. 1963. Plastic over canvas, 80 $\frac{1}{2}$ x 77 $\frac{1}{2}$ ". Lent by the artist, courtesy Martha Jackson Gallery, New York
19. *Rosso Plastica LA 1*. 1963. Plastic over canvas, 35 $\frac{3}{8}$ x 40". Lent by the artist, courtesy Martha Jackson Gallery, New York

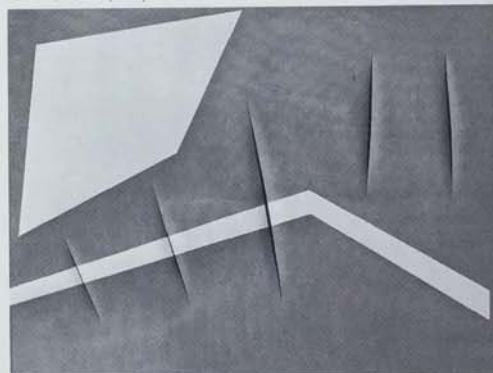
Lucio Fontana

20. C.S. 1949. Natural canvas with holes, 43 $\frac{1}{2}$ x 43 $\frac{1}{2}$ ". Lent by the artist
21. C.S. (1955). Oil on canvas, 59 $\frac{1}{8}$ x 59 $\frac{1}{8}$ ". Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome
22. C.S. (1955-56). Oil on canvas, 36 $\frac{1}{8}$ x 28 $\frac{3}{4}$ ".

XXème Siècle, Paris

23. C.S. (1955-56). Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{1}{8}$ ". Collection Mr. and Mrs. Brooks Jackson, New York
24. C.S. (1959). Tempera and gold paint on canvas, 49 $\frac{1}{2}$ x 65 $\frac{1}{8}$ ". Collection Mr. Waifro Spaggiari, Milan
25. C.S. *Venice Moon*. 1959. Aluminum paint on canvas, 58 $\frac{7}{8}$ x 59 $\frac{1}{8}$ ". Lent by the artist
26. C.S. *Quanta*. 1959-65. Gold paint on canvas, 5 irregularly shaped canvases mounted on panel. Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome
27. C.S. *Attese*. 1960. Slashed canvas, 39 $\frac{1}{2}$ x 31 $\frac{1}{2}$ ". Collection Philip C. Johnson, New York
28. C.S. *Attese*. (1960). Oil on canvas, 38 $\frac{1}{4}$ x 51 $\frac{1}{8}$ ". Martha Jackson Gallery, New York
29. C.S. 1961. Oil on canvas, 25 $\frac{1}{2}$ x 32". Lent by the artist
30. C.S. (1962). Oil on canvas, 57 $\frac{1}{2}$ x 44 $\frac{7}{8}$ ". Marlborough-Gerson Gallery, New York
31. C.S. (1962). Oil on canvas, 57 $\frac{3}{8}$ x 45 $\frac{1}{4}$ ". Marlborough-Gerson Gallery, New York

Fontana: C. S. (1959)



32. C.S. *New York*. (1962). Copper, 46 x 22 $\frac{1}{2}$ ". Martha Jackson Gallery, New York
33. *Portrait of Iris Clert*. (1962). Gold paint and colored stones on canvas, 25 $\frac{1}{2}$ x 21 $\frac{1}{4}$ ". Collection Dott. Graziano Laurini, Milan
34. *Spiral Concept 8*. (1963). Gold paint on canvas, 31 $\frac{3}{4}$ x 39 $\frac{3}{8}$ ". Fischbach Gallery, New York
35. C.S. (1965). Tempera on canvas with cutouts of lacquered wood, 33 $\frac{1}{4}$ x 41". XXème Siècle, Paris
36. C.S. (1965). Tempera on canvas with cutouts of lacquered wood, 79 $\frac{3}{8}$ x 60". Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome
37. C.S. (1965). Tempera on canvas, 39 $\frac{1}{4}$ x 32". Lent by the artist
38. C.S. *Attese*. (1965). Tempera on canvas, 45 $\frac{3}{4}$ x 35 $\frac{1}{8}$ ". Lent by the artist, courtesy Marlborough Galleria d'Arte, Rome
39. C.S. (1965-66). Tempera on canvas with cutouts of lacquered wood, 69 x 69". Lent by the artist

LOANS & RECEIPTS

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UNPACKING INSTRUCTIONS

ILLUSTRATED CHECKLIST

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NOTE - PAPER

1945 - 46

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

EXHIBITION INSTRUCTIONS - BOX #1 - 2 paintings

NOTE: This box contains 2 paintings that are flat packed, therefore lay flat for unpacking.

1. Top painting 64,1007. While strips and remove braces #1 & #2 from 64,1007a left and bottom. Before unrolling cloth strips please notice how they are tied to suspended elements so that they can be re-packed in a like manner.
2. Left wall painting with CARE as it will pull and damage easily if not handled.
3. Before unrolling 64,1007, while cloth strips and remove braces #1 & #2 from 64,1007; left and bottom. Again before unrolling braces note how they are tied to suspended elements so that they can be re-packed in the same manner.
4. Left wall painting with CARE to avoid damage and pulling the face of the painting.
5. Replace braces in box; replace lid on box and be sure to move all box brims.

EXHIBITION INSTRUCTIONS - BOX #2 - 2 paintings

NOTE: BEFORE UNPACKING PAINTINGS, VERIFY THAT IN WRAPPING PAPER AND IN BOX IS TAPE A COPY-OUT CARD SO THAT THE CLAMP TAPE CAN BE TIED TO THE SUSPENDED ELEMENTS IN BOX WITH. A box containing a front supply of glassine paper is provided in the bottom of this box.

1. Place 64,1007 RIGHT in the bottom of the box.
2. Place braces #1 & #2 in slots provided and tie cloth tapes to suspended elements as they were when box was repacked.
3. Place 64,1007 on top of brace #1 & #2 RIGHT with top of painting at end of box marked with the corresponding number.
4. Place braces #1 & #2 in slots provided and unroll accordingly and tie cloth tapes to suspended elements as they were when box was repacked (one at top and one in middle of painting.)
5. Replace lid and make SECURELY.

EXHIBITION IN BOX #1 64,1007 Paintings 64,1007a (top) and 64,1007b (bottom) - Braces #1, #2, (1945-46) Suspended on canvas with glassine of top and bottom

EXHIBITION INSTRUCTIONS - BOX #3 - 7 paintings

1. Remove paintings one at a time. IN BOX #3.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CIE 65-6

BURRI - FONTANA

1966 - 68

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

UNPACKING INSTRUCTIONS - BOX #1: - 2 paintings

NOTE: This box contains 2 paintings that are flat packed, therefore lay box flat for unpacking.

1. Top painting 66.1078. Untie strips and remove Braces #1 & #2 from 66.1078; lift out braces. Before untying cloth strips please notice how they are tied to suspended elements so that they can be repacked in a like manner.
2. Lift out painting with CARE as it will soil and damage easily if one is not CAUTIOUS.
3. Bottom painting 66.1087. Untie cloth strips and remove Braces #3 & #4 from 66.1087; lift out braces. Again before untying braces note how they are tied to suspended elements so that they can be repacked in the same manner.
4. Lift out painting with CARE to avoid damages and soiling the face of the painting.
5. Replace braces in box; replace lid on box and be sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #1: - 2 paintings

NOTE: BEFORE REPACKING PAINTINGS, REWRAP THEM IN GLASSINE PAPER AND BE SURE TO LEAVE A CUT-OUT AREA SO THAT THE CLOTH TAPES CAN BE TIED TO THE SUSPENDED ELEMENTS OF BOTH WORKS. A box containing a fresh supply of glassine paper is provided in the bottom of this box.

1. Place 66.1087 FACE UP in the bottom of the box.
2. Place Braces #3 & #4 in slots provided and tie cloth tapes to suspended elements as they were when box was unpacked.
3. Place 66.1078 on top of Braces #3 & #4 FACE UP with top of painting at end of box marked with the corresponding number.
4. Place Braces #1 & #2 in slots provided and marked accordingly and tie cloth tapes to suspended elements as they were when box was unpacked (one at top and one in middle of painting.)
5. Replace lid and bolt SECURELY.

INCLUDED IN BOX #1:	66.1078	Fontana	C.S. (1965)	Lacquered wood & canvas
	66.1087	Fontana	C.S. (1965-66)	Tempera on canvas with cut-outs of lacquered wood

UNPACKING INSTRUCTIONS - BOX #2: - 7 paintings

1. Remove paintings ONE AT A TIME. DO NOT DROP.

(continued, Page #2)

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BURRI - FONTANA, Packing & Unpacking Instructions, cont.

2.

2. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #2: - 7 paintings

1. Replace paintings in grooves according to indicated numbers. Be sure paintings are facing in direction indicated by arrows; FACE TO FACE and BACK TO BACK, except for two end paintings which should both face to inside of the box.
2. Replace lid and bolt SECURELY.

<u>INCLUDED IN BOX #2:</u>	66,1086	Fontana	C.S. (1965). Tempera on canvas
	66,948	Burri	SACCO (1953). Oil, burlap, & muslin
	66,1023	Fontana	C.S. (1965). Lacquered wood & canvas
	66,1083	Burri	COMBUSTIONE PLASTICA. 1957. Burnt plastic over canvas
	66,852	Burri	LOWER RED. (1954). Oil, burlap
	66,1017	Burri	ROSSO E NERO (1955). Oil & burlap
	66,854	Burri	ROSSO PLASTICA IA 1. 1963. Plastic over canvas

UNPACKING INSTRUCTIONS - BOX #3: - 3 paintings

1. Remove paintings ONE AT A TIME. DO NOT DROP.
2. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #3: - 3 paintings

1. Replace paintings in grooves according to indicated numbers. Be sure paintings are facing in direction indicated by arrows; the two end paintings must face to the inside of the box.
2. Replace lid and bolt SECURELY.

<u>INCLUDED IN BOX #3:</u>	66,810	Burri	GRANDE FERRO M 1. 1958. Iron
	66,868	Burri	GRANDE FERRO M 4. (1959). Iron
	66,850	Burri	NELO PLASTICA IA 3. 1963. Plastic over canvas

UNPACKING INSTRUCTIONS - BOX #4: - 6 paintings

1 Title Poster
1 Introductory Poster
39 Title Labels
Condition Record Sheets

1. Remove paintings ONE AT A TIME. DO NOT DROP.
2. Please note the small box containing 39 Title Labels in the back of the box. Do not lose wing bolts. Replace after removing labels.

(Continued, Page #3)

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BURRI - FONTANA, Packing & Unpacking Instructions, cont.

2 3.
3.

3. Remove Title Poster and Introductory Poster from compartment on lid of box.
4. Note CONDITION RECORD SHEETS also packed in compartment on lid of box.
5. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #4: - 6 paintings
 1 Title Poster
 1 Introductory Poster
 39 Title Labels
 Condition Record Sheets

1. Replace Title Poster and Introductory Poster in compartment on lid of box. Pack FACE TO FACE with cardboard between the faces.
2. Replace CONDITION RECORD SHEETS in own compartment on lid of box.
3. Replace 39 Title Labels in small box at back of large box before packing paintings.
4. Replace paintings in slots as indicated by corresponding numbers and arrows. FACE TO FACE and BACK TO BACK with the two end paintings facing toward inside of box.
5. Replace lid and bolt SECURELY.

<u>INCLUDED IN BOX #4:</u>	66,1090	Fontana	PORTRAIT OF IRIS CLERT. (1962). Gold paint & colored stones on canvas
	66,799	Fontana	C.S. (1955-56). Oil on canvas
	66,1085	Fontana	C.S. 1961. Oil on canvas
	66,1153	Burri	SACCO E BIANCO. 1953. Oil & collage on canvas
	66,855	Burri	STRAPPO. 1952. Oil & collage on canvas
	66,1024	Fontana	C.S. (1955-56). Oil on canvas

UNPACKING INSTRUCTIONS - BOX #5: - 6 paintings

1. Remove paintings ONE AT A TIME. DO NOT DROP.
2. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS - BOX #5: - 6 paintings

1. Replace paintings in grooves marked with the corresponding numbers and face them according to the arrows. Be sure that the two end paintings are faced toward the inside of the box, but it is important to follow arrows as not all works are face to face and back to back.
2. Replace lid on box and bolt SECURELY.

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BURRI -- FONTANA, Packing & Unpacking Instructions, cont.

4.

INCLUDED IN BOX #5:

66,1082	Burri	NERO CON PUNTI. 1958. Oil on burlap
66,851	Burri	GRANDE FERRO M 5. 1958. Iron
66,1029	Burri	NERO CON PUNTI ROSSI. 1956. Paint & collage on canvas
66,1091	Fontana C.S.	(1959). Tempera & gold paint on canvas
66,945	Fontana C.S.	(1955). Oil on canvas
66,947	Fontana C.S.	"QUANTA". 1959. Gold paint on canvas

UNPACKING INSTRUCTIONS -- BOX #6: -- 7 paintings

1. Remove paintings ONE AT A TIME. DO NOT DROP.
2. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS -- BOX #6: -- 7 paintings

1. Replace paintings in grooves marked with the corresponding numbers and face them according to the arrows. Place FACE TO FACE and BACK TO BACK with the end paintings facing toward the inside of box.
2. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #6:

66,1028	Burri	SACCO E NERO 3. (1955). Paint & collage on composition board
66,1089	Fontana	C.S. VENICE MOON. 1959. Aluminum paint on canvas
66,858	Fontana	C.S. (1962). Oil on canvas
66,857	Fontana	C.S. (1962). Oil on canvas
66,856	Fontana	C.S. "ATTESE." (1960). Oil on canvas
66,946	Fontana	C.S. "ATTESE." (1965). Tempera on canvas
66,867	Fontana	C.S. NEW YORK. (1962). Punctured copper sheet

UNPACKING INSTRUCTIONS -- BOX #7: -- 8 paintings

1. Remove paintings ONE AT A TIME. DO NOT DROP.
2. Replace lid and be sure to save all box bolts.

PACKING INSTRUCTIONS -- BOX #7: -- 8 paintings

1. Replace paintings in grooves marked with the corresponding numbers and face them according to the arrows. Be sure the end paintings are faced toward inside of box and others are FACE TO FACE and BACK TO BACK.
2. Replace lid on box and bolt SECURELY.

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BURRI - FONTANA, Packing & Unpacking Instructions, cont.

5.

INCLUDED IN BOX #7: 66.1157 Burri COMBUSTIONE LEGNO 13. 1957. Charred wood on canvas
66.849 Burri NERO PLASTICA IA 1. 1963. Plastic over canvas
66.1084 Burri NERO ROSSO E LEGNO. 1960. Oil & wood on muslin
66.869 Burri COMPOSITION (1953). Oil, gold & glue on canvas & burlap
66.866 Fontana C.S. "ATTESE." 1960. Slashed canvas
66.809 Fontana SPIRAL CONCEPT 8. (1963). Gold paint on canvas
66.1026 Burri GREEN THREAD. (1951). Burlap canvas & paint
66.1088 Fontana C.S. 1949. Natural canvas with holes

Box #1:	415 pounds	75 x 15 x 86"
#2:	367 "	48 x 37 x 45"
#3:	567 "	88 x 18 x 88"
#4:	277 "	44 x 34 x 39"
#5:	684 "	87 x 33 x 71"
#6:	593 "	69 x 30 x 70"
#7:	575 "	68 x 41 x 53"

9/16/66

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The Museum of Modern Art

Mr. J. Edgar Hoover
Mr. Nathan S. Margulies

June 11, 1944

New York, N.Y.

My dear Mr. Hoover:

The collection described in the letter of the 10th of May, 1944, is now in the hands of the artist's estate for disposal.

Most of the objects were from the artist's studio, and were made by the artist's hand. The artist's estate has agreed to the transfer of the objects to the Museum of Modern Art.

I am enclosing with this letter a statement of the artist's estate regarding the objects. I am not sure if it is of any interest to you, but it is a statement of a different kind.

Very truly yours,
The Museum of Modern Art

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C/E 65-6

File: Burr-Fontana, C/E 65-6

The Museum of Modern Art

To Mr. Lowry Miss Miller
From Mr. Rubin Miss Legg
Renée S. Neu
Date March 11, 1968
Re BURRI-FONTANA Dispersal

The exhibition BURRI-FONTANA is due back at the warehouse any day, probably as soon as the mover's strike is settled.

Most of the Burris were from private lenders, but many works by Fontana were lent by the artist and they cover the various aspects of his style, including that of the last years.

I am bringing this to your attention because we will try to disperse the works as soon as they return and I do not know if there is any interest on the part of the museum in acquiring a Fontana of a different style from the ones we own.

From a sentimental point of view, I believe that it would be a valuable moral help to Fontana who is not very young and has been ill for some time, if the museum would buy one of his works now.

Fine Arts Center, Colorado Springs
Bellman Gallery, Seattle

1953: "Twentieth Century European Painters", Guggenheim Museum, New York

1955 "The New Decade" 22 European Painters and sculptors, Museum of Modern Art, New York

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File: Burri-Fontana, C/E 65-6

The Museum of Modern Art

Library
To Mary Hinkel, C/E
From
4/25/67
Date Information for Vertical Files
Re

I received a letter from Alberto Burri today in which he happened to mention his exhibitions in America from the years 1952 to 1957. If you don't have this information already, perhaps you could put it into your vertical files for future reference:

1953: Frumkin Gallery, Chicago
Stable Gallery, New York

1954: Frumkin Gallery, Chicago
Stable Gallery New York

Oakland Art Museum
Fine Arts Center, Colorado Springs
Seligman Gallery, Seattle

1953: "Younger European Painters", Guggenheim Museum, New York

1955 "The New Decade" 22 European Painters and sculptors, Museum of Modern Art, New York

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✓ File
C/E 65-6
331-2

The Museum of Modern Art

To Mrs. Renée Neu
From Monroe Wheeler
Date 8 August 1966
Re Lucio Fontana Monograph

The Spanish publisher of this book has asked if we can sell it at the Museum. Do you think we should? Could Circulating Exhibitions distribute copies in connection with your exhibition?

The list price is \$3.40.

MW

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cc: c/E 65-6
Dick Palmer

The Museum of Modern Art

To Miss Dudley
From Renée Neu

Date October 7, 1966
Re Insurance total for BURRI-FONTANA C/E 65-6

The following is the total insurance amount for the exhibition BURRI-FONTANA (C/E 65-6)

\$245,517.00

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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, NEW YORK

To Mrs. Renée Neu Date March 16, 1966

The Museum of Modern Art

PURCHASE ORDER

49150

Discount:

UNIT PRICE TOTAL

PLEASE PAY ON THIS ORDER

For trip to Texas to do preliminary research and make selections for the BURRI-FONTANA exhibition as follows:

3 days per diem at \$25.00 per day
(March 22, 23, 24)

\$75.00

Additional allowance for expenses
(to be accounted for upon return)

15.00

\$90.00

Ordered

by Circulating Exhibitions

Authorized

by

Re'cd &

checked by

date 6/3 6506 BURRI-FONTANA

for

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REP

OKED 3/18/66 - \$90.00

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C/E 65-6
green
RSN, JW, DHD

14, Maria 1966

May 11, 1968

Mr. Siegfried Adler
Casa Gilardi
Montagnola
Lugano, Switzerland

Dear Mr. Adler:

Congratulations on your purchase of the Burri Sacco. It is truly a beautiful work and we were so pleased to have been able to include it in our exhibition BURRI AND FONTANA. Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose a copy of the Illustrated Checklist and the exhibition's Itinerary which I think will interest you.

Le do intanto informazioni varie sull'esposizione. Sincerely, ho intenzione di raccogliere circa venti opere di ogni artista in modo da creare due piccole personali. L'esposizione andrà a Mosca e Ginevra negli Stati Uniti e Canada. Le date per il tour sono da Settembre 1968 fino al Febbraio 1969, ma vorremmo avere i disegni di Judith Warren la fine di luglio in modo d'avere tutto il tempo per la preparazione. Circulating Exhibitions Le chiedo anche di studiare come individuare le opere di provenienza di sicurezza delle opere.

Enclosure: Receipt of Delivery for Burri Sacco
Illustrated Checklist
Itinerary

Con la più alta stima, vorrei rappresentare alla Burri che Fontana nel miglior modo possibile e spero di poter contare sulla sua cooperazione per raggiungere questo scopo.

La ringrazio sinceramente per la sua cortesia e la buona accoglienza, insieme alla sua famiglia, i miei migliori saluti.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 L. & L.

green

Brad Gilligan

REN

cire

green

11. Marzo 1966

Ing. Boschi
Via Giorgio Gian 15
Milano, Italy

Egregio Ingegnere,

Faccio seguito alla mia telefonata di questa mattina circa l'esposizione BURRI-FONTANA e le confermo che le sarei infinitamente grata se volesse spedirci, per aereo, fotografie in bianco e nero, oppure Leica a colori, dei quadri di Fontana che sono nella sua collezione e che sareste disposti a prestarci. Mandi pure foto e conto qui al Museo, Attention: Mrs. Renée S. Neu.

Le do intanto informazioni varie sull'esposizione: ho intenzione di scegliere circa venti opere di ogni artista in modo da creare due piccole personali. L'esposizione andrà a Musei e Università negli Stati Uniti e Canada. Le date per il tour sono da Settembre 1966 fino al Febbraio 1968, ma vorremmo avere i quadri a New York verso la fine di Luglio in modo d'avere tutto il tempo di fotografarli, far fare le casse speciali e soprattutto di studiare come incorniciarli in modo di provvedere un massimo di sicurezza delle opere.

Naturalmente le opere saranno assicurate da chiodo-a-chiodo e le spese d'assicurazione, imballaggio e spedizione deno a carico del Museum of Modern Art.

Come può immaginare, vorrei rappresentare sia Burri che Fontana nel miglior modo possibile e spero di poter contare sulla sua cooperazione per raggiungere questo scopo.

La ringrazio anticipatamente per la sua cortesia e la prego di gradire, insieme alla Signora Boschi, i miei migliori saluti.

Renée Sabatello Neu

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period. (Mrs.) Renée Sabatello Neu
of Insurance, transportation, and packing will be Circulating Exhibitions
Museum.

REQUESTING PHOTOGRAPHS OF FONTANA'S PAINTINGS IN THEIR COLLECTION AND GIVING
DETAILS ON EXHIBITION

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138. 5. 1

cc: CE-65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
circ
green

In the hope you will be able to lend, I am enclosing our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, Jacky, Mosher & Company, P. O. Box 1454, Milwaukee Wisconsin 53104, will be in touch with you to arrange packing and shipping.

April 15, 1966

I am sure that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the works are key pieces in the artist's career.

With many thanks for your generous consideration of this request.

Mr. Palazzoli
Galleria Blu
Via Andegari 12
Milano, Italy

Very sincerely,

Dear Mr. Palazzoli:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Nero, 1957 and Nero con punti rossi, 1956.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

-2-

In the hope you will be able to lend, I am enclosing our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, Jacky Maeder & Company, P. O. Box 3494, Piazzale Biancamano 6, Milan, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the works are key pieces in the artist's career.

Dr. P. Palenconi

With many thanks for your generous consideration of this request,

Very sincerely

Dear Dr. Palenconi:

The national circulating exhibition BURRI AND PUNTURA evoked a most eager and interested response throughout its long history. I am writing now to express my thanks for your loan of the two Burri: Nero con punti rossi and Burri: Nero con punti rossi which contributed to the success of the exhibition.

Enclosures: Loan agreement forms for: Burri: Nero, 1957 and Burri: Nero con punti rossi, 1956. These forms are enclosed to be signed and returned to us. I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and to expose their work to a large audience.

I am very sorry for this long delay in returning the two works, but I do hope that you are satisfied with the conservation of Burri: Nero con punti rossi.

Enclosed is our letter of delivery which we ask that you sign, date and return to us. I also enclose another copy of the illustrated checklist and the exhibition's itinerary which I think will interest you. Finally I take this opportunity to return photographs which I received when doing research for the exhibition.

Again my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Waldo Rasmussen
Assistant Director

Enclosures: Loan agreement forms for: Burri: Nero, 1957 and Burri: Nero con punti rossi, 1956.
Illustrated Checklist, Itinerary, Photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1



C/E 65-6
green
DHD' RSN, JW

20121 Milano • Via Senato 18 • telefono 732.404 • telegrammi: galleriablù

MILANO, 7 marzo 1968

September 11, 1968

Dr. P. Palazzoli
Galleria Blu
Via Senato 18
Milan Italy (S.A.)

Dear Dr. Palazzoli:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of the two Burri's Nero con punti rossi and Combustione Plastica which contributed so much to its beauty and success.

As you probably know our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and to expose their work to a large audience.

I am very sorry for this long delay in returning the two works, but I do hope that you are satisfied with the conservation of Nero con punti rossi.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary which I think will interest you. Finally I take this opportunity to return photographs which I borrowed when doing research for the exhibition.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipts of Delivery for: Burri: Nero con punti rossi
Combustione Plastica
Illustrated Checklist, Itinerary, Photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1



20121 milano • via senato 18 • telefono 792.404 • telegrammi: galleriablù

cc: Rep: stor
Bred
C/E 65-6

Milano, 7 marzo 1968

Mrss Renée Sabatello Neu
THE MUSEUM OF MODERN ART
11 West 53 Street- New York City
(U.S.A.)

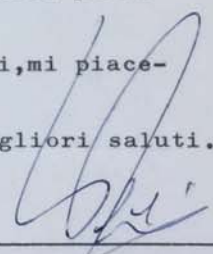
Exhibition BURRI-FONTANA

Da molto tempo non ho notizie della Mostra e
desidererei averne.

In quali Musei è stata esposta ? Quando potrò
riavere le opere prestate ?

Se sono stati stampati dei cataloghi, mi piacerebbe averli.

In attesa di Sue notizie, invio i migliori saluti.


Dr P. Palazzoli

P.S. Come vede, abbiamo cambiato sede. Ora siamo
in via SENATO 18 - La prego prenderne nota
anche per la spedizione dei quadri.

TRANSLATION: He inquires on when he can have back his loans, also
re catalogs and itinerary.

NOTE CHANGE OF ADDRESS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: Registrar
Brad
C/E 65-6 L.& L
green

12 Marzo 1968

Dr. P. Palazzoli
Galleria Blu
Via Senato 18
Milano, Italy

Egregio Dr. Palazzoli:

In risposta alla sua del 7 Marzo: l'esposizione BURRI-FONTANA ha finito il tour ed avrebbe già dovuto essere di ritorno a New York, ma purtroppo qui da due settimane c'è lo sciopero degli spedizionieri così i quadri sono fermi all'ultima tappa ma non credo che questa situazione durerà molto e non dubiti che - dopo averli esaminati - faremo del tutto per rispedirli al più presto.

Come probabilmente sa non è stato stampato un vero catalogo ma solo la piccola brochure che le accludo. La mostra ha avuto molto successo ed a suscitato molto interesse. La ringrazio di nuovo per il suo aiuto e la sua cooperazione.

Prendo nota del cambiamento d'indirizzo e le invio molti sinceri auguri per la nuova sede.

Cordiali saluti,

Renee S. Neu
Assistant Curator

Inc.: BURRI-FONTANA cat.
Itinerary

TRANSLATION: Informing him that, because of the strike, exhibition is not yet back in New York. Promised to return works as soon as possible. Noted change of address.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6

RON

genan

October 24, 1966

Mr. Palazzoli
Galleria Blu
Via Andegari 12
Milano, Italy

Dear Mr. Palazzoli:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-6 L & L ✓
Green
RSW

26 Maggio 1966
August 1, 1966

Dott. Palassoli
Galleria Blu
Via Andegari 12-
Milano, Italy

Dear Dott. Palassoli:
Egregio Dott. Palassoli,

Mrs. Neu has informed me that you have generously agreed to lend your Burri: Combustione Bianca. '57 to our BURRI-FONTANA exhibition. I am writing now to give you full details on the exhibition. The Department of Circulating Exhibitions of The Museum of Modern Art has planned a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and has been organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities. The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts of their art, should produce a most exciting exhibition. The exhibition has been selected by Mrs. Rende S. Neu, and is, in effect, two small one-man shows of major works by each artist.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I thank you for your willingness to cooperate with us on this project as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

Mille grazie e cordiali saluti,

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6 L. & L.
RSN
green



26 Maggio 1966

Milano, May 26, 1966

Mr. Palazzoli
Galleria Blu
Via Andegari 12
Milano, Italy

Egregio Dr. Palazzoli,

Il Sig. Rasmussen mi ha informato che lei ha gentilmente acconsentito a prestarci il suo Burri: Nero con Puntì Rossi per la nostra esposizione circolante; ci tiene sono particolarmente grato dato che l'inclusione di quest'opera contribuisce in modo notevole al successo dell'esposizione. Quanto all'altro quadro che avevamo richiesto, si tratta di quello riprodotto nel libro di Brandi (in bianco e nero, No.51), ma forse è stato attribuito alla sua galleria per errore.

Non so se lei si ricorda ancora di me, fui di passaggio a Milano l'anno scorso e lei fu così gentile da mostrarmi vari Burri. Vorrei sapere ora se lei sarebbe disposto a prestarci un altro - possibilmente una Combustione, dato che finora questo periodo non è rappresentato come vorrei.

E infine un'ultima richiesta: ha nessun Fontana - particolarmente bello - che sarebbe disposto a prestarci?

C'è la possibilità che io venga in Italia verso la fine di Giugno o primi di Luglio e naturalmente passerei da Milano, ma intanto, per poter continuare la mia selezione, avrei bisogno di avere le suddette informazioni e possibilmente fotografie di cosa è disposto a prestarci. Se non avesse foto pronte le sarei molto grata se potesse fare, in bianco e nero, a nostre spese. Mandi pure il conto a me e il Museo rimborserebbe lei o il fotografo.

Mi dispiace importunarla ma ci terrei a che sia Burri che Fontana fossero rappresentati nel miglior modo possibile.

Mille grazie e cordiali saluti,

Renée Sabatello Neu
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

galleria
BLU

milano - via andegari 12 - telefono 864.331 - telegrammi: galleriablù

Milan, May 20, 1966

Mr Waldo RASMUSSEN
Executive Director
Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53 St. NEW YORK (USA)

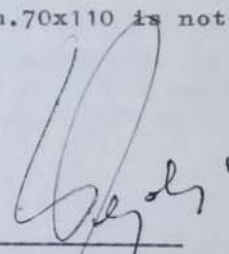
Dear Mr Rasmussen,

I received your letter dated April 15, concerning
a loan agreement for TWO PAINTINGS by ALBERTO
BURRI.

I am glad to send you back the enclosed form,
duly signed, for the painting "NERO CON PUNTI ROSSI"
-1956 - cm. 54x190 .

The other painting: "NERO" - 1957 - cm. 70x110 is not
mine and I never saw it .
I think it will be a mistake.

Very sincerely



Dr Palazzoli

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1



milano - via Andegari 12 - telefono 84.221 - telegrafico 24.74.74

20 Luglio 1966

Milano, 13 giugno 1966

Dott. Falchi
Galleria Blu
Via Andegari 12 - 53 Street - New York City
Milano (U. S. A.)

Care Signor Falchi,

La ringrazio di avermi spedito subito le fotografie dei quadri di Burri e mi scuso di averle dato questo disturbo. Gliene rinviò cinque e trattengo invece quella della Combustione Plastica, 1957, dato che vorrei questo quadro per l'esposizione.

Naturalmente tutte le condizioni del prestito sono le stesse elencate nella nostra prima lettera di richiesta e cioè:

- 1) Durata del tour dal Settembre 1966 al Febbraio 1968
- 2) Tutte le spese d'imballaggio, trasporti e assicurazione da chiedere a chiode sono a carico del Museum of Modern Art di New York.

Le accludo la nostra scheda da riempire e se come spero, il Dr. Palazzoli è d'accordo nel prestarci questo quadro, le sarei molto grata se volesse rispedirmi la scheda verde riempita qui a Roma per espresso e nello stesso tempo di consegnare il quadro a Monti-Gemelli per imballaggio e spedizione a Roma a Tartaglia.

La ringrazio fin da ora, come ringrazio il Dr. Palazzoli per la sua generosità e per la sua cooperazione con noi, spero di tornare a Milano con meno fretta e di non crearvi tanta confusione.

Molti cordiali saluti,

Renée S. Neu
Assistant Curator

Allego 5 fotografie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

galleria
BLU

milano - via andegari 12 - telefono 864.331 - telegrammi: galleriablù

Milano, 13 giugno 1966

Mrss Renée Sabatello Neu
THE MUSEUM OF MODERN ART
11 West 53 Street - New York City
N.Y. (U. S. A.)

Gentile Signora,
ho ricevuto la sua lettera del 26 maggio, della quale
la ringrazio.
Come da suo desiderio, potrei prestarle, oltre il Burri:
Nero con punti rossi, anche il quadro
- NERO C.I. - 1955 , cm. 100x150 -

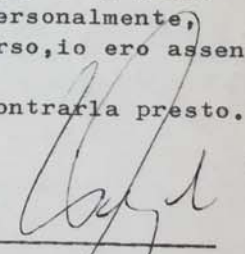
DI FONTANA potrei prestarle:

CONCETTO SPAZIALE	1951	(85x70)
CONCETTO SPAZ(con pietre)	1956	(87x63)
CONCETTO SPAZ(con pietre)	1956	(84x143)
CONCETTO SPAZIALE	==	(200x200)

Se lei verrà a Milano verso la fine di giugno o ai primi
di luglio, sarò assai lieto di conoscerla personalmente,
poiché, quando venne in galleria l'anno scorso, io ero assen-
te.

Spero d'averla accontentata e spero di incontrarla presto.

Coi migliori saluti.


Dr Palazzoli

Allego 5 fotografie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 L. & L.
green

14 Marzo 1966

April 18, 1966

Ing. Boschi
Via Giorgio Gian 15
Milano, Italy
Egregio Ingegnere,

Faccio seguito alla mia telefonata di questa mattina circa l'esposizione BURRI-FONTANA e le confermo che le sarei infinitamente grata se volesse spedirci, per aereo, fotografie in bianco e nero, oppure Leica a colori, dei quadri di Fontana che sono nella sua collezione e che sareste disposti a prestarci. Mandi pure foto e conto qui al Museo, Attention: Mrs. Renée S. Neu.

Le do intanto informazioni varie sull'esposizione: ho intenzione di scegliere circa venti opere di ogni artista in modo da creare due piccole personali. L'esposizione andrà a Musei e Università negli Stati Uniti e Canada. Le date per il tour sono da Settembre 1966 fino al Febbraio 1968, ma vorremmo avere i quadri a New York verso la fine di Luglio in modo d'avere tutto il tempo di fotografarli, far fare le casse speciali e soprattutto di studiare come incorniciarli in modo di provvedere un massimo di sicurezza delle opere.

Naturalmente le opere saranno assicurate da chiodo-a-chiodo e le spese d'assicurazione, imballaggio e spedizione deno a carico del Museum of Modern Art.

Come può immaginare, vorrei rappresentare sia Burri che Fontana nel miglior modo possibile e spero di poter contare sulla sua cooperazione per raggiungere questo scopo.

La ringrazio anticipatamente per la sua cortesia e la prego di gradire, insieme alla Signora Boschi, i miei migliori saluti.

(Mrs.) Renée Sabatello Neu
Circulating Exhibitions

REQUESTING PHOTOGRAPHS OF FONTANA'S PAINTINGS IN THEIR COLLECTION AND GIVING
DETAILS ON EXHIBITION

* 2 m x 130 cm hq. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

✓ C/E 65-6

Bright

not CR-65-6 L&L
Miss Dudley
Brad Gillingham
RSH
green
circ

April 18, 1966

April 12, 1966

Mr. Maurice Tuchman
Los Angeles County Museum
Exposition Park
Los Angeles, California

Dear Mr. Tuchman:

Enclosed please find copy of our letter of request to Mrs. Bright for her Burri: Rosso Gobbo 1. 1954. I hope I can still count on your assistance in helping us obtain this loan. As a matter of fact Frank suggested that I ask you if you could alert me on any other outstanding Burri or Fontana in the Los Angeles area that you think worth requesting (we have already asked for the Burri in Mr. and Mrs. Gersh collection).

Congratulations on your last exhibition, many of us here wished we could have come to see it. The exhibition BURRI-FONTANA will

include approximately twenty works by each artist and is being held at the Museum of Modern Art, 11 West 53rd Street, New York City which have not previously had the opportunity to present important works by these artists to the public of their communities.

Sincerely,

Renée S. Neu
Director of the Exhibition

Enclosure: Copy of letter to Mrs. Bright

The juxtaposition of these two Italian artists explored new materials, textures and spatial effects. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small exhibitions by two different artists. We are therefore writing to request the loan of your Burri: Rosso Gobbo 1. 1954.

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

* 2 m x 130 cm hys. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

Bright

In the hope you may be willing to lend, I am enclosing our loan agreement form. In duplicate, the original is to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Carl and Grace, 120 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Rustal Brothers Warehouse, 447 West 49th Street, New York, 18, by arriving before the week of July 19. Because works are covered by insurance at all times, it is only necessary to declare a nominal value of \$500, on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should be unable to ship early, please let us know.

April 12, 1966

Mrs. David E. Bright
259 Delfern Drive
Los Angeles 24, California

Dear Mrs. Bright:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Rosso Gobbo I, 1954.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

* 2 m x 130 cm hys. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Cart and Crate, 530 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Rosso Gobbo 1, 1954.

Ti prego non direi sempre di no, ma è per me che te lo chiedo; per me sarebbe molto più semplice se non me lo chiedessi tanto a mettoni insieme un gruppo di quadri come capita. Certo mi affaticherai meno, ma vorrai pensare che questa esposizione, anche se piccola, fosse eccezionale e aprisse un po' d'occhi.

3) Come vuoi che sia la "credit line" (per catalogo e wall label) per i quadri che abbiamo preso da Martha Jackson? Semplicemente "Martha Jackson Gallery oppure: Lend by the artist, courtesy of Martha Jackson Gallery?"

Se puoi rispondere a quanto sopra al più presto mi faresti una grande cortesia dato che sono tutte informazioni che mi servono per il catalogo.

A te e Nina molti auguri per una buona estate e con la speranza di rivedervi presto vi mando molti saluti, affettuosi saluti.

* 2 m x 130 cm inv. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Dolly Bright Capen

9255 Sunset Boulevard
Suite #504
Los Angeles, California 90049
11 Agosto 1966

June 13, 1966

Caro Burri,

Forse avrai saputo che sono tornata direttamente a New York invece di proseguire per la Spagna - la notizia improvvisa della morte di Frank O'Hara mi ha sconvolta molto e non me la sono sentita di continuare. Era un uomo eccezionale ed un amico carissimo, la sua scomparsa è veramente una perdita enorme per tutto il mondo dell'arte.

Perciò sono qui a New York cercando di finire la ormai famosa BURRI-FONTANA, e voglio metterti al corrente degli ultimi sviluppi.

Seeger ha risposto al nostro telegramma rifiutando il prestito (ma dice di essere interessato a venderlo - gli scriverò per avere dettagli).

Mrs. Capen (ex Bright) continua a non rispondere né a lettere né a telegrammi.

Benchè non abbia neppure un "Gobbo" nella mostra, non mi preoccupa eccessivamente dato che abbiamo dei quadri molto belli di quel periodo. Ora ho delle domande importantissime e ti prego rispondimi appena puoi:

- 1) Che ne è della promessa di un quadro nuovo? Ci sono speranze?
- 2) Quali sono le possibilità di avere uno o due dei quadri della Biennale?

So bene che la Biennale chiude a Ottobre e il nostro tour comincia ai primi di Settembre, ma potrebbero raggiungere la mostra alla seconda tappa, come sai trovo che sono troppo belli per rinunciarci e mi piacerebbe che il "discorso" della tua pittura fosse completo.

Ti prego non dirmi sempre di no, non è per me che te li chiedo; per me sarebbe molto più semplice se non me la prendessi tanto e mettessi insieme un gruppo di quadri come capita. Certo mi affaticherei meno, ma vorrei proprio che questa esposizione, anche se piccolina, fosse eccezionale e aprisse un po' d'occhi.

- 3) Come vuoi che sia la "credit line" (per catalogo e wall labels) per i quadri che abbiamo preso da Martha Jackson? Semplicemente M. Jackson Gallery oppure: Lent by the artist, courtesy of Martha Jackson Gallery?

Se puoi rispondere a quanto sopra al più presto mi faresti una grande cortesia dato che sono tutte informazioni che mi servono per il catalogo.

A te e Minna molti auguri per una buona estate e con la speranza di rivedervi presto vi mando molti cordiali, affettuosi saluti

Renée S. Neu

* 2 m x 130 cm hys. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Dolly Bright Capen

9255 Sunset Boulevard
Suite #504
Los Angeles, California 90069

June 13, 1966

Mr. Waldo Rasmussen
Executive Director Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Rasmussen:

This is to acknowledge your recent letter regarding the loan of the Burri "Rosso Gobbo I, 1954".

Mrs. Capen is presently in Europe and will not return for about three weeks. I presume she will be agreeable to the loan of the Burri, but I do not wish to take it upon myself to grant permission particularly since the loan period is through February 1968.

You may be sure I will discuss the matter with her at the first opportunity and will write you promptly.

Please note our change of address as indicated on the letterhead above.

Sincerely yours,

Jean Ruskin
(Mrs.) Jean Ruskin
Secretary to Dolly Bright Capen

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc:CE-65-6 I&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

In the hope you may be willing to loan an enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Carl and Ernie, 530 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Pantini Brothers Warehouse 447 West 42nd Street, New York, 19, to arrive during the week of July 10. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$400. on the case. The shipment should go forward under a fine. Packing charges should be billed to the attention of Circulating Exhibitions. If you have any other plans, you should wish to let us know early, please let us know.

Dear Mrs. Capen:

Mrs. Richard Capen
259 Delfern Drive
Los Angeles, 24 California

June 2, 1966

As we have received no reply to our letter of April 12, I am taking the liberty of writing to you again in case that letter went astray.

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Rosso Gobbo I, 1954.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

* 2 m x 130 cm hrs. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Guglielmo Achille Cavellini 2-1
via Bonomelli 16 - 29100 BRESCIA (Italia)

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Cart and Grate, 530 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Santini Brothers Warehouse 147 West 19th Street, New York, 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request.

g. a. Cavellini

gentile di farvi sapere con molte

Very sincerely,

quando partirà da New York e con quale mezzo.

Spero verrà considerare il mio stato d'animo

e scusermi se ho riscritto. Nell'attesa di

notizie, distintamente saluto

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Rosso Gobbo 1, 1954

g. a. Cavellini

g. a. Cavellini

Translation: wants to know when Burri painting was returned and means of transportation. He is very upset because he needs work for a museum show in Brescia.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

Guglielmo Achille Cavellini
via Bonomelli 16 - 25100 BRESCIA (Italia)

Brescia 15 giugno 1968

Gentile Judith Warren,

ho ricevuto la sua gentile lettera del 10 giugno. Lei capirà, sono ormai passati due anni da quando vi ho prestato il mio quadro di Burri, ed ora ho il desiderio ed il diritto di riaverlo. Era esposto nel Museo della mia città, ed il Direttore ora lo reclama. Sia ancora tanto gentile di farmi sapere con molta esattezza quando partirà da New York e con quale mezzo. Spero vorrà considerare il mio stato d'animo e scusarmi se ho riscritto. Nell'attesa di notizie, distintamente saluto

g.a. Cavellini
Guglielmo Achille Cavellini

Translation: wants to know when Burri painting was returned and means of transportation. He is very upset because he needs work for a museum show in Brescia.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
green
DHD, RSN JW

Brescia 25 marzo 1968

Carissima Dr. Judith Warren,

June 17, 1968

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

Dear Mr. Cavellini:

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of Burri: Sacco e Nero 3 which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a very large audience.

Enclosed is our Receipt of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's itinerary.

Again may I express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Sacco e Nero 3
Illustrated Checklist
Itinerary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
BB
OHO
JW

cc: C/E 65-6
DHD
Brad
RSN
green

Brescia 3 novembre 1967
Brescia 25 marzo 1968

Gentile Renée S. Neu

Gentile Dr. Judith Warren,

1967

rispondo alla sua cortese lettera del 21 marzo, nella quale mi avverte che il quadro di BURRI della mia collezione viene presto rispedito al mio indirizzo. Compilate l'indirizzo:
GUGLIELMO ACHILLE CAVELLINI
VIA BONOMELLI 16, BRESCIA (Italia)
e a questo indirizzo il quadro deve essere recapitato. Se il quadro verrà sdoganato a Milano, potete incaricare il corriere ZUST AMBROSETTI di Milano, affinché provveda a portarmelo a Brescia, come sempre è avvenuto quando ho prestato quadri. Ringrazio molto per il vostro cortese interessamento e nella attesa di riceverlo, voglia ~~grazie~~ gradire i miei saluti

G.A. Cavellini

G.A. Cavellini

trans: send ptg. to Via Bonomelli 16
Brescia, Italy 25100
For customs address: Zust Ambrosetti in Milan
25100 BRESCIA (Italia)

ottobre.
modo lei
modo che

sarà di
verranno
attivi pro-
re, di tutte
zioni perché
immagino che
Naturalmente

dei più

Neu
Curator
of Painting and
Sculpture

It will be examined
from Italy in
Acco e Nero 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

CC: DHD
B.G.
RSN

*✓ G. A. Burri
Fontana*

cc: C/E 65-6
DHD
Brad
RSN
green

Brescia 8 novembre 1967

Gentile Renée S. Neu

La ringrazio per avermi
comunicato con sollecitudine la notizia riguardante
il ritorno del quadro di Burri che ho prestato. Non
vorrei complicare la vostra organizzazione, così
aspetterò, penso che via mare potrò riaverlo verso
la fine di aprile. Sono sicuro che in ogni modo
vorrete considerare la nostra urgenza e che sarete
solleciti nella spedizione. Mi farebbe piacere poter
avere gli eventuali cataloghi di queste esposizioni,
nel caso li avessero pubblicati. Mi scusi il disturbo;
e con il mio grazie per il suo cortese interessamento
mi è grata l'occasione per cordialmente salutarLa

G. A. Cavellini

G. A. Cavellini

G. Achille Cavellini
via Bonomelli 16
BRESCIA (Italia)

TRANSLATION

Thank you for letting me know so promptly about the
return of the Burri I lent. I do not want to complicate
your procedures so I'll wait and imagine that if the
painting is shipped by sea I will have by the end of
April. However I trust that you will keep in mind our
need to have the painting back fairly soon and will
expedite the return once the tour is over. In case there
have been catalogs I would appreciate receiving them.
Sorry to have inconvenienced you and many thanks for your
kind attention. Best greetings,

Neu
Curator
of Painting and
Sculpture

will be examined
from Italy in
black and Nero 3

* 2 m x 130 cm hys. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6
DHD
Brad
RSN
green

Novembre 1, 1967

Sig. Achille Cavellini
Via Bonomelli 16
Brescia, Italia 25100

Egregio Signor Cavellini:

Mi affretto a rispondere alla sua lettera del 27 Ottobre.
Le sarei molto grata se lei potesse farmi sapere per quando lei
pensa di aver bisogno del suo Burri: Sacco e Nero 3, in modo che
io possa dare istruzioni precise.

L'esposizione finirà il tour il 29 Febbraio 1968 e sarà di
ritorno a New York verso la metà di Marzo; qui le opere verranno
esaminate attentamente prima di essere rispedite ai rispettivi pro-
prietari. Pensavamo di fare una sola spedizione, via mare, di tutte
le opere venute dall'Italia, ma se necessario darò istruzioni perchè
il suo Burri sia rispedito per aereo, e in questo caso immagino che
il quadro sarebbe in Italia ai primi o la metà di Aprile. Naturalmente
se possiamo evitare la spedizione aerea tanto meglio!

In attesa di una sua cortese risposta, gradisca i miei più
cordiali saluti.

Renée S. Neu
Assistant Curator
Department of Painting and
Sculpture

MEANING:

End of tour Feb.29, 1968, return to N.Y. where work will be examined
before dispersal. We would like to send all the works from Italy in
one shipment by sea, if necessary will return Burri: Sacco e Nero 3
by air.

* 2 m x 130 cm hys. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6
DHD
Brad
RSN
green

Brescia 27 ottobre 1967

Novembre 1, 1967

Gentile Renée Sabatelli Neu,

Sig. Achille Cavellini
Via Bonomelli 16
Brescia, Italia 25100

Egregio Signor Cavellini:

Le affretto a rispondere alla sua lettera del 27 Ottobre. Le sarei molto grata se lei potesse farmi sapere per quando lei pensa di aver bisogno del suo Burri: Sacco e Nero 3, in modo che io possa dare istruzioni precise.

L'esposizione finirà il tour il 29 Febbraio 1968 e sarà di ritorno a New York verso la metà di Marzo; qui le opere verranno esaminate attentamente prima di essere rispedite ai rispettivi proprietari. Pensavamo di fare una sola spedizione, via mare, di tutte le opere venute dall'Italia, ma se necessario darò istruzioni perché il suo Burri sia rispedito per aereo, e in questo caso immagino che il quadro sarebbe in Italia ai primi o la metà di Aprile. Naturalmente se possiamo evitare la spedizione aerea tanto meglio!

In attesa di una sua cortese risposta, gradisca i miei più cordiali saluti.

S. Achille Cavellini
via Bonomelli 16

25100 BRESCIA (Italia)

rei Burri: Sacco e nero 1/56.138.5.1

leader planning exhibition of his collection, would like

to know when we will return his loan

Renée S. Neu
Assistant Curator
Department of Painting and
Sculpture

MEANING:

End of tour Feb.29, 1968, return to N.Y. where work will be examined before dispersal. We would like to send all the works from Italy in one shipment by sea, if necessary will return Burri: Sacco e Nero 3 by air.

* 2 m x 130 cm inv. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: DHD
Brod
RSM 5-6
✓C/E65-6

Brescia 27 ottobre 1967

24, 1966

Gentile Renè Sabatello Neu,

Le sarò grata
se mi farà sapere quando all'incirca potrò
riavere l'opera di BURRI che ho prestato
per le vostre esposizioni circolanti,
affinchè mi possa regolare, avendo in
programma una mostra della mia collezione.
Nell'attesa della notizia, con molti ringra-
menti, gradisca i migliori saluti

g.a. Cavellini

g.a. Cavellini

G. Achille Cavellini
via Bonomelli 16

25100 BRESCIA (Italia)

TRANSLATION

re: Burri: Sacco e nero 3 (66.1028)

Lender planning exhibition of his collection, would like
to know when we will return his loan

Walter Dargatzis
Executive Director
Circulating Exhibitions

* 2 m x 130 cm Ins. value, 874,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6
RSN
green

Brescia 6 August 1966

Egregio Dottor Waldo Rasmussen,

October 24, 1966

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

Rispondo alla sua

cartolina del 25 maggio, giuntami soltanto oggi.

Dear Mr. Cavellini: are il quadro di Burri, come

da vostra I am happy to be able to tell you that the exhibition BURRI
AND FONTANA is on the road and has been well received in its first
spedi showing at Wells College, Aurora, New York. I believe that the
che exhibition succeeds in showing both artists' developments and ac-
complishments and I thank you again for having helped us achieve
problem this with your generous loan. La città. Intanto

gradisco I enclose here a copy of our publication which is being sent
to all exhibitors.

Best wishes,

Sincerely,

G. A. Cavellini

G. A. Cavellini

Waldo Rasmussen
Executive Director
Circulating Exhibitions

ACHILLE CAVELLINI

VIA BONOMELLI 16

Enclosure: Catalog

BRESCIA (Italia)

TRANSMISSION

I received today your kind letter of May 25. I authorize
you to reframe the Burri painting as you wish. I will
get in touch with Tartaglie, as soon as he will write me.
It is a shame that Tartaglie is in Rome, & now I will have
the problem of having to send the painting there.
Most cordial greetings

* 2 m x 130 cm Ins. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Miss Dudley
RSM
✓ C/565-6
Q

Dudley
65-6 L. & L.

Brescia 6 Giugno 1966

Egregio Dottor Renée S. Neu,

rispondo alla sua
cortese lettera del 25 maggio, giunta soltanto oggi.
Autorizzo a incorniciare il quadro di Burri, come
da vostro desiderio. Mi metterò in contatto con lo
spedizioniere Tartaglia, appena mi scriverà. Peccato
che risieda a Roma; e ora si ~~prepa~~ prospetterà il
problema di inviarlo in quella città. Intanto
gradisca cordiali saluti

g.a. Cavellini

g.a. Cavellini

ACHILLE CAVELLINI
VIA BONOMELLI 16
BRESCIA (Italia)

TRANSLATION

I received today your kind letter of May 25. I authorize
you to reframe the Burri painting as you wish. I will
get in touch with Tartaglia, as soon as he will write me.
It is a shame that Tartaglia is in Rome, & now I will have
the problem of having to send the painting there.
Most cordial greetings

* 2 m x 130 cm ins. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Guglielmo Achille Cavellini

cc: Miss Dudley
C/E 65-6 L. & L.
RSM
green

Brescia 6 maggio 1966

25 Maggio 1966

Egregio dr. Waldo Rasmussen,

Le restituisce il modulo

Sig. Achille Cavellini

Via Bonomelli 16 opera di BURRI che presto per la vostra
Brescia, Italy
esposizione. Per quanto riguarda la spedizione

Egregio dottor Cavellini,
prenderò accordi col Vostro Agente a Milano, Jacky,

Maeder. Il Sig. Rasmussen mi ha informato che lei ha gentilmente
acconsentito a prestarci il suo Burri per la nostra esposizione
incolante; gliene sono particolarmente grata dato che l'inclu-
sione di quest'opera contribuisce in modo notevole al successo
dell'esposizione.

Le scrivo ora per chiederle l'autorizzazione d'incorniciare
il quadro. Usiamo cornici speciali che senza attrarre l'attenzio-
ne proteggono l'opera al massimo. Burri le ha viste quando è pas-
sato da New York e ne è rimasto entusiasta. Mi dispiace darle
questo disturbo ma abbiamo bisogno del suo permesso.

Oggi le abbiamo inviato un telegramma per informarla che,
dato che Tartaglia deve spedire altri quadri abbiamo deciso di
affidare tutto a questa ditta invece di usare Jacky, Maeder &
Co. Sono sicura che Tartaglia si metterà a contatto con lei
quanto prima.

Achille Cavellini

via Colgo quest'occasione per ringraziarla di nuovo e inviarle
molti cordiali saluti.

Renée Sabatello Neu
Director of the Exhibition

TRANSLATION:

Thank you for agreeing to lend. Asking authorization to reframe and
informing him we have switched to Tartaglia.

* 2 m x 130 cm Ins. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Guglielmo Achille Cavellini

C/E 65-6

Brescia 6 maggio 1966

Egregio dr. Waldo Rasmussen,

Le restituisco il modulo
riguardante l'opera di BURRI che presto per la vostra
esposizione. Per quanto riguarda la spedizione
prenderò accordi col Vostro Agente a Milano, Jacky,
Maeder e Company. Mi è nuovamente grata l'occasione
per distintamente salutarLa

Achille Cavellini

Achille Cavellini

Achille Cavellini
via Bonomelli 16
BRESCIA (Italia)

* 2 m x 130 cm ins. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: Miss Dudley, Mr. Gillaugh
✓ C/E 65-6 - L + L

MAY 10 1966

Cavellini - L + L

Brescia 5 Maggio 1966

Egregio Dottor Waldo Rasmussen,

Mi scusi se rispondo con un pò di ritardo
alla sua cortese lettera del 18 aprile c.a.
Volentieri sono disposto a collaborare alla
vostra intelligente manifestazione artistica,
e a prestare l'opera del pittore BURRI
"SACCO E NERO 3-1955 "; Domani, a mezzo
posta ordinaria, Le restituirò il modulo
della assicurazione, compilato. Intanto
mi è grata l'occasione per distintamente
salutarLa

A. Cavellini

A. Cavellini

Achille Cavellini
via Bonomelli 16
BRESCIA (Italia)

TRANSLATION

Dear Mr. Rasmussen:

Please forgive the delay in answering to your kind letter of April 18.
I am glad to cooperate with you in this intelligent artx manifestation
and to lend Burri: Sacco e Nero 3-1955. Tomorrow, by ordinary mail
I will return to you the LAF with insurance value etc.
I take this opportunity to send you my gfeetings

A. Cavellini

* 2 m x 130 cm ins. value, \$14,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138.5. 1

cc: CE-65-6 L&L

Miss Dudley
Brad Gillaugh
RSN
green
circ

In the hope you will be able to lend, I am enclosing a loan agreement form to duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 16. Our agent, Jolly, Meeder & Company, P. O. Box 344, Piacenza 26060, Italy, will be in touch with you to arrange packing and shipping.

April 18, 1966

I do hope that you will be able to collaborate with us, as both sides, that the artist find the work is a joy piece in the artist's career.

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

Dear Mr. Cavellini:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Sacco e nero 3, 1955.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

* 2 m x 130 cm ins. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

-2-

In the hope you will be able to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, Jacky, Maeder & Company, P. O. Box 3494, Piazzale Biancamano 8, Milan, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely
Waldo Rasmussen
Executive Director
Circulating Exhibitions

I am now working on an exhibition of ROBERTO BARRI AND SACCO E NERO that I am very much involved with research. I hope that if you have any information that you think might be useful you will be kind enough to let us know.

Thank you again and best regards,

Sincerely,

Archie L. Hen
Assistant Director

Enclosure: 2 photographs (1 Barri, 1 Sacco e Nero)

* 2 m x 130 cm Ins. value, 814,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

DIRECTOR cc: C/E 65-6
OSTERGÅDE 24 C/E 66-11 COPENHAGEN K
TEL: 112000 RSN
green

COURT GALLERY

September 29, 1966

INTERNATIONAL EXHIBITION OF SCULPTURE AND GRAPHICS

Mr. Sam Kaner
Court Gallery
Østergade 24 (Strøget)
Copenhagen K
Denmark

Dear Renée

Dear Mr. Kaner:

Some time ago Mr. Rasmussen sent me photographs of several Burri and Fontana paintings that you were kind enough to consider lending to the exhibition I was selecting. I wish I had known sooner about them; unfortunately the information reached me too late as I was already battling with deadlines to complete the exhibition on schedule, but I have been wanting to thank you for your cooperation.

I am now working on an exhibition of JEWELRY BY PAINTERS AND SCULPTORS that is scheduled to start its tour early in the Spring of 1967, therefore I am very much involved with research. I hope that if you have any information that you think might be useful you will be kind enough to let me know.

Thank you again and best regards,

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: 5 photographs (1 Burri, 4 Fontanas)

* 2 m x 130 cm ins. value, \$14,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CE 65-6

DIRECTORS: SAM KANER · ~~NIELS HOLT~~
ØSTERGADE 24 (STRØGET) COPENHAGEN K
TEL.: 11 20 50 CABLE: CENTERART

COURT GALLERY

INTERNATIONAL PAINTING, SCULPTURE AND GRAPHICS

Dear Renée -

August 9th

Through Sam Kaner at this gallery in Copenhagen I learned that there are several
 ● Burri's & Fontana's here on consignment from Marlborough - Roma & I thought I'd better send you what photos exist in case you by any chance need others for your show. As far as Kaner is concerned, any could be available - he had arranged a show which was cancelled in Malmö - but you would have to clear any loan with
 ● Marlborough.

Unfortunately, the paintings are packed away, there was only one Burri * which I could see - one of the wooden series, with black & red. Cool, but not great, I'd say, but if this area isn't represented in the show, you might use it. It is handsome & seen against a wall (as I didn't) would look well, I think. Kaner says the "Sacco" in the photo is very beautiful. It's a nice reasonable size.

I can't tell much about the Fontana's. There's another white one with

(Legno Nero & Rosso) 1960

* 2 m x 130 cm hq. value, 814,000.

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three slashes of which they have no photo, which Kaner says is good.

I hope your share is set enough for you not to need this information, but will mark it off in case you do. Would you cable Kaner if you want to reserve any of them? And please return the photos to him.

Copenhagen has a lot more life than Stockholm, though not exactly nail-raising in excitement. I had a lovely day yesterday seeing the Louvre Museum, surely one of the glories of the world, but learned relatively little about modern Danish art past the Cobra school. It kills me that the David Smith show isn't been shown there; it would look magnificent.

I hope you're getting ready to take time off now, that everything is going well with your show.

Give my regards to everyone.

Love,
Waldo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6

RSN

green

Mrs. Lester H. Dana
20 Beekman Place
New York, New York

September 7, 1966

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Catalog

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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✓ C/E 65-6 I&L
Miss Dudley
RSN
Green

Mrs. Lester B. Dana

Dear Mrs. Dana:
Sept 14, 1966

Mrs. Lester B. Dana
10 Beacon Place

September 2, 1966

Apt. 5
Mrs. Bess Dana
Chilmark P.O.
Chilmark, Mass.

Dear Mrs. Dana:

The Department of Circulating Exhibitions of the Museum of Modern Art is planning I am terribly sorry to disturb you during your vacation but the shipping date for the Burri-Fontana exhibition is terribly close - right after Labor Day - and we cannot send out the painting without your signed agreement.

I am taking the liberty of sending you another set of loan agreement forms and would appreciate it if you could fill it and mail it back to us at your very earliest convenience. Should you have difficulties in filling in the insurance value, could you be so kind as to give as a temporary value which could be changed whenever you please.

Best wishes for a wonderful vacation,

The time period for the exhibition is from September 1966 through February 1967. All loans will be covered by well-spread fire and insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

Very sincerely,

Renee S. Neu
Assistant Curator

I am enclosing the loan agreement form to be signed and returned to us, the duplicate to be retained for your records. Once the receipt of the signed loan agreement form, our Assembly Department will arrange to collect during the last week.

Enclosure: Loan Agreement form
Return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

✓ CC: CK-65.6 yellow
 Miss Dudley
 Brad Kilbough
 RSM
 June 14, 1966
 green
 circ

Mrs. Lester H. Dana

-2-

With many thanks for your generous cooperation.

June 14, 1966

Very sincerely,

Mrs. Lester H. Dana
 20 Beekman Place
 Apt. 9B
 New York, N.Y.

Dear Mrs. Dana:

The Department of Circulating Exhibitions of the Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. Mrs. Neu has informed me that you have generously agreed to lend to the exhibition; therefore, I am writing to formally request the loan of your Burri: Rosso Nero. 1955.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I am enclosing our loan agreement form in duplicate, the originals to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the last week of June.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Mrs. Lester H. Dana

-2-

June 14, 1966

With many thanks for your generous cooperation.

Very sincerely,

Waldo Rasmussen

Executive Director

Circulating Exhibitions

I am able to tell you that the exhibition has been well received in the first showing at Wells Hall, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for

Enclosures: Loan Agreement Form for Rosso Nero. 1955

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Renee S. Neu
Assistant Curator

Enclosure: Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

cc: C/E 65-6
RSN
green

May 27, 1966

Mr. Donald Droll
Fischbach Gallery
29 West 57th Street
New York, New York

Dear Donald:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,
Sincerely,

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's full fine arts insurance policy during the entire period. Insurance, transportation, and packing will be assumed.

Renée S. Neu
Assistant Curator

Enclosure: Catalog
In the event of a change of address, I am enclosing one of our loan agreement forms to duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 18.

I do hope that you will be able to collaborate with us, as both Mrs. Burri and the artist feel this work is a key piece to the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

White House
Director
Operating Committee

William S. Paley
Chairman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: DHD
RSN
BG
Green
Yellow

May 27, 1966

Mr. Donald Droll
Fischbach Gallery
29 West 57th Street
New York City, New York

Dear Donald:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Fontana: Spiral Concept 8, 1963.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing one of our loan agreement forms in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 18.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel this work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for: Fontana, Spiral Concept 8

WR/RSN/rb

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C/EG5-6

The Museum of Modern Art

To Mr. Koch
From Renée Neu
Date February 25 1969
Re FONTANA ESTATE

Dear Dick:

Here is the translation of that part of the document from the Notary in which you were interested. My "legal" English is probably colorful but I hope it will serve its purpose.

Renée - Many thanks. All appears
in order. Let's return the
work.

Dick

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

...the witnesses have declared:

that Mr. Lucio Fontana, born in Rosario Santa Fé February 19, 1899,
.....in his will dated July 1st, 1968, deposited with the Notary Paolo
Cozzi in Milan and published on September 27, 1968, "made" his wife, Mrs.
Teresita Rasini, born.....living in Milan, in Via Porpora 12, his sole
(universal) heir,

and that, to our knowledge said will is the last, as a matter of fact,
the only one of the deceased,

and that said will has not been contested by anyone and is universally
recognized as valid and effective,

and that, with the exception of the above mentioned wife, there is no
other person, not even as "descendant in natural line", having right to
a reserve quota or "legittima", therefore the succession went entirely
to the above mentioned person -- of legal age and in full possession of
her mental faculties, who is in the peaceful possession of said inheri-
tance without any contestation or trouble from anybody...

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STUDIO NOTARILE MORONE
Via Mercantini N. 5 - TORINO
Tel. 512.522 (cinque linee urbane)

mg/ Repertorio n. 211.824

Atto notorio relativo alla successione del sig. Lucio FONTANA.

Repubblica Italiana

Il tredecim dicembre millenovecentosessantotto, in Torino, nel mio Studio in via Mercantini 5.

Avanti me Avv. Remo Morone, Notaio iscritto al Collegio Notarile dei Distretti Riuniti di Torino e Pinerolo, con residenza in Torino, sono personalmente comparsi i signori:

1) Lina MARCOLONGO in MELOTTI, nata a Pressana il 20 maggio 1913, domiciliata a Milano, corso Magenta 66, casalinga;

2) Fausto MELOTTI, nato a Rovereto l'8 giugno 1901, domiciliato a Milano, corso Magenta 66, ingegnere;

3) Luciano PISTOI, nato a Roma il 30 gennaio 1927, domiciliato a Torino, corso Regina Margherita 65, pubblicista;

4) Lucia PAIANO, nata a Maglie (Lecce) il 2 gennaio 1946, domiciliata a Torino, via Mercantini 5, impiegata.

Detti Comparenti, della cui identità personale sono certo, mi chiedono di ricevere una loro attestazione giurata di notorietà, dichiarando che con le persone di cui nell'attestazione stessa non hanno alcuno dei

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rapporti ostativi previsti dalla legge.

Aderendo io Notaio a tale istanza, premessa l'ammonizione ai Comparenti sull'importanza religiosa e morale del giuramento e sulle conseguenze penali delle dichiarazioni false o reticenti, rivolgo ai medesimi con la seguente formula l'invito a giurare:

"Consapevoli della responsabilità che con il giuramento assumete davanti a Dio ed agli uomini, giurate di dire la verità, null'altro che la verità", ed essi prestano il giuramento pronunciando, ciascuno, l'uno dopo l'altro, le parole: "Lo giuro".

Quindi i comparenti stessi dichiarano: ci risulta essere notorio, come possiamo attestare sotto il vincolo del prestato giuramento:

- che il signor Lucio FONTANA, nato a Rosario Santa Fé il 19 febbraio 1899, domiciliato in vita a Milano, morì in Comabbio (Varese) il 7 settembre 1968;
- che il de cuius, con suo testamento olografo in data 1° luglio 1966, depositato e pubblicato con verbale ricevuto in data 27 settembre 1968 dal Notaio Paolo Cozzi di Milano, ivi registrato il 7 ottobre 1968 al n. 16968, nominò erede universale la moglie signora Teresita RASINI, nata a Borgo San Giovanni il 4 luglio 1909, domiciliata a Milano, via Porpora 12;

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- che, per quanto ci consta, il predetto testamento è l'ultimo, ed anzi l'unico, dal defunto condito;
- che il medesimo non è stato impugnato da chicchessia ed è anzi universalmente ritenuto perfettamente valido ed efficace;

- che, all'infuori della prenominata moglie del de cuius, non esiste alcuna altra persona, neppure quale discendente in linea naturale, avente diritto a quota di riserva o di legittima, per cui la successione in parola si devolvette unicamente ed interamente in capo alla prenominata, maggiore di età ed avente piena capacità di agire, la quale si immise e si mantiene al pacifico possesso dell'eredità in parola, senza contestazioni né molestie da parte di chicchessia;

- che fra il de cuius e la di lui moglie predetta non fu mai pronunciata sentenza di separazione personale, né comunque era pendente alcun procedimento al riguardo e che gli stessi convivevano.

E quanto sopra possiamo noi condeponenti dichiarare ed attestare per esserne a conoscenza e per essere ciò cosa notoria.

E richiesto io Notaio ho ricevuto questo atto, quale ho letto ai Comparenti, che a mia domanda lo dichiarano conforme a loro volontà ed alle dichiarazioni

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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fattemi, essendosi meco in conferma sottoscritti.
Scritto da persone di mia fiducia a macchina ed in
parte a mano, il presente, che si rilascia in origi
nale, occupa di un foglio in bollo facciate tre e
parte della quarta.

All'originale firmati:

Lina Marcolongo Melotti

Fausto Melotti

Luciano Pistoi

Lucia Paiano

avv. Remo Morone Notaio

* * *

Registrato a Torino **11** *14 Dicembre 1968*

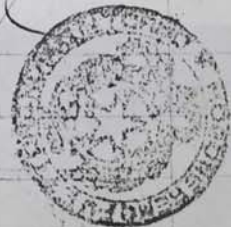
al n. 38909 Vol. 1113 con L. 136. -

Copia conforme all'originale firmato ai sensi di
legge, contenuta in *vv* foglio
rilasciata da me avv. Remo Morone, Notaio alla re-
sidenza di Torino.

Torino, 11

14 Dicembre 1968

[Handwritten signature]



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: C/E 65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

Mr. and Mrs. Gray

With many thanks for your previous consideration of this request,

Sincerely,
June 4, 1966

Mr. and Mrs. Cleve Gray
Melius Road
Warren, Connecticut

Yvonne Rasmussen
Executive Director
Circulating Exhibitions

Dear Mr. and Mrs. Gray:

The Department of Circulating Exhibitions of the Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Fontana: Ceramic Plaque.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the originals to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the week of July 18.

Please let us know, however, if, because of summer plans, you would prefer that we arrange an earlier collection.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. and Mrs. Grey

-2-

June 4, 1966

With many thanks for your generous consideration of this request,

Sincerely,

June 2, 1966

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Mr. and Mrs. Steve Grey
Hillside Road

Enclosure: Loan agreement form for Fontana: Ceramic Plaque

Dear Mr. and Mrs. Steve Grey:

The Department of Circulating Exhibitions of the Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Robert S. Lee, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Lucio Fontana: Ceramic Plaque.

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be covered by the Museum.

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the originals to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the week of July 18.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc:CE-65-6. 252
Miss Dudley
Brad Gillough
RSN

Please let us know, however, if, because of green
you would prefer that we arrange an earlier collection. cbrc

I do hope that you will be able to collaborate with us, as both
Mrs. Neu and the artist feel the work is a key place in the artist's
the work of SEPURA.

With many thanks for your generous consideration of this request,

The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

June 2, 1966

Very sincerely,

Mr. and Mrs. Cleve Grey
Melius Road
Warren, Connecticut

Dear Mr. and Mrs. Cleve Grey:

Waldo Rasmussen

The Department of Circulating Exhibitions of the Museum
of Modern Art is Planning a traveling exhibition of works by
Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA
will include approximately twenty works by each artist and is
being organized in response to requests from several institutions
outside of New York City which have not recently had the
opportunity to present important works by these artist to the
public of their communities.

The juxtaposition of these two Italian artists who have
both explored new materials, textures and spatial concepts in
their art, should produce a most exciting exhibition. The
exhibition will be selected by Mrs. Renee S. Neu, and will be,
in effect, two small one-man shows of major works by each
artist. We are therefore writing to request the loan of your
Lucio Fontana: Ceramic Plaque.

The loan period for the exhibition is from September 1966
through February 1968. All loans will be covered by the Museum's
wall-to-wall fine arts insurance policy during the entire period
of loan. Costs of insurance, transportation, and packing will be
assumed by the Museum.

In the hope you may be willing to lend, I am enclosing our
loan agreement form in duplicate, the originals to be signed and
returned to us, the duplicate to be retained for your records.
Upon the return of the signed loan agreement forms, our Assembly
Coordinator will arrange to collect during the week of July 18.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE SOLOMON R. GUGGENHEIM MUSEUM 1071 Fifth Avenue, New York 28

Please let us know, however, if, because of summer plans, you would prefer that we arrange an earlier collection. August 16, 1966

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.
The following objects are lent by The Solomon R. Guggenheim Museum under the conditions noted on the back of this receipt

With many thanks for your generous consideration of this request,
to The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

Very sincerely,

for Burri-Fontana Exhibition from September, 1966 to February, 1968.

Approved

Director

Waldo Rasmussen
Executive Director
Circulating Exhibitions Registrar

Museum Number

Description

1364

Enclosures: Loan Agreement Form as listed above
Alberto Burri: COMPOSITION. 1953. Oil, gold and glue on canvas and burlap, 34 x 39 3/8"; wood strip frame painted black; wood shadow frame; plexiglas.
Two sections of burlap loose bottom left corner.
Black wood strip frame: nick right edge center, now glued.
Wood shavings adhering to plexiglas.

1572

Alberto Burri: GRAND FERRO H 4. 1959. Sheet metal collage, 74 3/4 x 78 5/8"; wood shadow frame.
Numerous scratches on surface of work.

Received by

Please keep this copy for your record.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

THE SOLOMON R. GUGGENHEIM MUSEUM 1071 Fifth Avenue, New York 28

Date August 16, 1966

The following objects are lent by The Solomon R. Guggenheim Museum under the conditions noted on the back of this receipt

to The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

for Burri-Fontana Exhibition from September, 1966 to February, 1968

Approved

Director

Assistant

Registrar

Museum Number

Description

1364

Alberto Burri: COMPOSITION. 1953. Oil, gold and glue on canvas and burlap, 34 x 39 3/8"; wood strip frame painted black; wood shadow frame; plexiglas.
Two sections of burlap loose bottom left corner.
Black wood strip frame: nick right edge center, now glued.
Wood shavings adhering to plexiglas.

1572

Alberto Burri: GRAND FERRO M 4. 1959. Sheet metal collage, 74 3/4 x 78 5/8"; wood shadow frame.
Numerous scratches on surface of work.

Received by

Date

Please keep this copy for your record.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

THE SOLOMON R. GUGGENHEIM MUSEUM 1071 FIFTH AVENUE, New York 28

cc: C/E 65-6 I&L

RSN

green 16, 1966

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 FIFTH AVENUE NEW YORK 28, N. Y.

EXHIBIT 2-5112

August 18, 1966

October 19, 1966

Mr. Waldo Rasmussen
Circulating Exhibitions

The Museum of Modern Art
11 West 57th Street
New York 19, New York 10019
Dear Mr. Rasmussen:
Mr. Thomas Messer
Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

1966 February, 1968.

AUG 21 1966

Dear Tom:

Enclosed is our formal borrower's receipt for the works by Burri, which we are lending to you for the exhibition.

Please sign the other side of the receipt. I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan. Guggenheim, New York, New York.

We are mailing you a copy of our publication which is being sent to all exhibitors. Thank you for a most successful exhibition.

Best wishes,

Sincerely yours,

Susan B. Parker
Susan B. Parker
Assistant Registrar

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Encl.

Enclosure: Catalog

Received by

Date

Please sign this receipt and return to The Solomon R. Guggenheim Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

THE SO

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT 9-5110

August 18, 1966

The followi
the back of

to

Mr. Waldo Rasmussen
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York 10019

AUG 22 1966

Dear Mr. Rasmussen:

for Burri-

Enclosed please find our formal Borrower's
Receipt for the two works by Burri, which
we are lending to your forthcoming exhibition.
Please sign and return the copy so designated;
the other is for your own records.

Approved

We are maintaining our own insurance coverage
on these works and will bill you for the cost
of the premium upon their return to the Guggenheim.

Museum Number

1364

Thank you for your cooperation and best wishes
for a most successful exhibition.

Sincerely yours,

Susan B. Parker
Susan B. Parker
Assistant Registrar

1572

Encl.

Received by Date

Please sign this receipt and return to The Solomon R. Guggenheim Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

THE SOLOMON R. GUGGENHEIM MUSEUM 1071 Fifth Avenue, New York 28

Date August 16, 1966

The following objects are lent by The Solomon R. Guggenheim Museum under the conditions noted on the back of this receipt

to The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

for Burri-Fontana Exhibition from September, 1966 to February, 1968.

Approved

Director

Assistant

Registrar

Museum Number

Description

1364

Alberto Burri: COMPOSITION. 1953. Oil, gold and glue on canvas and burlap, 34 x 39 3/8"; wood strip frame painted black; wood shadow frame; plexiglas.
Two sections of burlap loose bottom left corner.
Black wood strip frame: nick right edge center, now glued.
Wood shavings adhering to plexiglas.

1572

Alberto Burri: GRAND FERRO M 4. 1959. Sheet metal collage, 74 3/4 x 78 5/8"; wood shadow frame.
Numerous scratches on surface of work.

Received by Date

Please sign this receipt and return to The Solomon R. Guggenheim Museum

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

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Numerous scratches on surface of work.

Received by

Date

Please sign this receipt and return to The Solomon R. Guggenheim Museum

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

Mr. Thomas M. Messer

-2-

June 21, 1966

and that you will agree that the foregoing schedule of fees is reasonable from every standpoint.

Our bill for the loan of the June 21, 1966 exhibition Georgia and the Decorative Style will follow in due course.

With kind regards,

Mr. Thomas M. Messer
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Sincerely,

Dear Tom:

I'm sorry we jumped the gun in announcing to you as a change in policy what was actually only being considered as a possibility. After several staff meetings on the question of fees to be charged on outgoing loans we have now decided to maintain our old policy of charging no fee in connection with the loan of the first few items to an exhibition or institution. The following schedule of fees will apply to larger lots:

Paintings	}	After the first 3	\$15 per item
Sculptures			
Design objects			
Prints	}	After the first 5	\$7.50 per item
Posters			
Drawings	}	After the first 5	\$10 per item
Architectural			
Drawings			
Theatre arts			
Photographs)	After the first 5	\$3 per item

These rates will apply to loans made for a period of three months or less. The same fee will be charged again for each additional period of three months or less.

It was entirely my fault that you were prematurely informed of what we later decided would be an ill-advised change in our lending practices. I hope you will accept my apologies

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Mr. Thomas M. Messer

-2-

June 21, 1966

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 5th Avenue - New York, N. Y. 10028 - D4404 9.5110

and that you will agree that the foregoing schedule of fees is reasonable from every standpoint.

June 3, 1966

Our bill for the loan of the 12 prints to your exhibition Gauguin and the Decorative Style will follow in due course.

Mr. Thomas M. Messer, Executive Director

Circulation

The Museum

11 West 53rd Street

New York, New York

10019

With kind regards,

Sincerely,

Richard H. Koch

cc: Mr. William S. Lieberman
Mrs. Bernice Rose
Miss Renee Neu ✓

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue - New York, N. Y. 10028 - ENright 9-5110

June 3, 1966

Mr. Waldo Rasmussen, Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York
10019

Dear Waldo:

I am glad to tell you that Alberto Burri's COMPOSITION, 1953 and his FERRO, 1959 may be used for your BURRI-FONTANA exhibition as you requested. The former work, however, can be shown only behind plexiglass and you will receive it from us so protected.

I should add perhaps that I have just learned about your new policy by which a lending fee is charged to all borrowers. In view of this I would like to reserve some judgement as to the proper course to be followed by ourselves. Should we decide to react in any way, I will let you know.

With kind regards.

Sincerely,

Tom/egv
Thomas M. Messer
Director

TMM:egv

dictated by Mr. Messer and signed in his absence

Miss Duly
JUN 10 1966
R.N.
VC/E65-6
B. Jones

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: Miss Dudley
Brad Gillaugh
CE-65-6 L&L
RSN
circ
green

May 18, 1966

Mr. Thomas M. Messer
Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

Dear Tom:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of two Burris: Composition, 1953 and Ferre, 1959.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing two of our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. Upon the return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the week of July 18.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel these works are key pieces in the artist's career.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Mr. D. Hallowell
CY 45-5
Green

Mr. Messer

-2-

May 18, 1966

With many thanks for your generous consideration of
this request,

October 25, 1966

Very Sincerely,

M. Alexandre Lolas
Galerie Alexandre Lolas
199 Rue Saint-Germain
Paris 14, France

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Dear M. Lolas:

Enclosure: Loan agreement forms for: Burri, Composition, 1953
The Willard of Lolas, without first consulting Burri, Ferro, 1959
Painting and sculpture, which has been responsible for organizing the
Museum's Negrita exhibition. I was just informed yesterday that the
painting had been sold even after the exhibition opened here in New
York to Mr. and Mrs. Alan H. Rasmussen. Needless to say, we do not in-
tend to pursue the matter of borrowing The Willard of Lolas from them
as they are doubtless looking forward to having the work in their possession
after having it on loan for such a long period of time.

My apologies for overlooking the fact that the painting is no longer
in your possession.

It is not necessary to declare a value as the work is insured in the
Museum's collection. However, if you have any other information
the museum, please be sure to call immediately. We will, of course,
be all charges, such as the transportation of the work and shipping
costs.

Thank you so much for your cooperation. Sincerely,
Waldo Rasmussen (for Mr. Rasmussen)
and of course, thank you.

cc: Lolas Gallery, New York

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: D. Hallowell
CE 65-5
green

October 25, 1966

DELIVERY
January 19, 1968

M. Alexandre Iolas
Galerie Alexandre Iolas
196 Bvd. Saint-Germain
Paris 7e, France

Dear M. Iolas:

I am rather embarrassed to have written you requesting the loan of The Childhood of Icarus, without first consulting our Department of Painting and Sculpture, which has been responsible for organizing the Museum's Magritte exhibition. I was just informed yesterday that the painting had been sold soon after the exhibition opened here in New York, to Mr. and Mrs. Alan H. Kempner. Needless to say, we do not intend to pursue the matter of borrowing The Childhood of Icarus from them as they are doubtless looking forward to having the work in their possession after having it on loan for such a long period of time.

My apologies for overlooking the fact that the painting is no longer in your possession.

is not necessary to declare a value as the work is insured on our Museum policy, however, if they request a value, please declare the minimum. Please be sure to bill this Museum, to my attention, for all charges, such as the construction of the box and shipping costs.

Sincerely,
Diana Hallowell
(for Mr. Rasmussen)

Thank you so much for your cooperation. I shall notify the City Art Museum that you expect to ship by the end of this week.

cc: Iolas Gallery, New York

As you have enjoyed the exhibition and you will be receiving shortly the shipping instructions as they are now in the mail. The exhibition is going to Columbus, Ohio from New York City.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138. 5. 1

cc: Dorothy Dudley
Renee New

i-o

C/E 65-6 ✓

AIRMAIL
SPECIAL DELIVERY
January 17, 1968

Mr. Norval Tucker
Administrative Assistant
The University of Iowa
School of Art
Iowa City, Iowa 52240

Dear Mr. Tucker:

I am writing to confirm my request today to withdraw the Burri painting, Grande Ferro, N 1, 1958, iron, (66.810), from the BURRI-FONTANA exhibition. This work belongs to the Washington University in St. Louis and is to be shipped directly to the City Art Museum of St. Louis, Forest Park, St. Louis, Missouri, for an exhibition opening there on January 23rd. I appreciate your willingness to pack and ship it immediately as I know they would like to have it for the opening, if possible.

As requested, please ship via Pacific Air Freight prepaid. They have an agent in Cedar Rapids, Jack Matt Services, Inc. It is not necessary to declare a value as the work is insured on our Museum policy, however, if they request a value, please declare the minimum. Please be sure to bill this Museum, to my attention, for all charges, such as the construction of the box and shipping costs.

Thank you so much for your cooperation in this matter. I shall notify the City Art Museum that you expect to ship by the end of this week.

We do hope you have enjoyed the exhibition and you will be receiving shortly the shipping instructions as they are now in the mail. The exhibition is going to Columbus, Ohio from Iowa City.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

cc: Registrar
JWCONVERSATION WITH LENDER FORMRE: C/E 65-6 Exhibition AIA

TO: Brad Gillaugh FROM: Judie Warren DATE: April 2, 1968
 file copy C/E 65-6

BY: Telephone
 Conversation

LENDER
 AUTHORITY Martha Jackson Gallery
Patricia Willis

<u>ARTIST</u>	<u>TITLE</u>	<u>VALUE</u>
FOR: <u>Burri</u>	<u>Strappo</u>	<u>66.855</u>
<u> </u>	<u>Sacco e Bianco</u>	<u>66.1153</u>
<u> </u>	<u>Grande Ferro N5</u>	<u>66.851</u>
<u> </u>	<u>Lower Red</u>	<u>66.852</u>

MESSAGE:

In addition to the information contained in the letter from the Martha Jackson Gallery of March 27, 1968, concerning returning works lent to BURRI-FONTANA: please return as per following instructions:

Burri: Strappo (66.855) to the gallery
 Burri: Grande Ferro N5 (66.851) to the gallery
 Burri: Lower Red (66.852) to the gallery
 Burri: Sacco e Bianco (66.1153) to Santini Bros. warehouse

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138. 5. 1

CE-66-14

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

January 12, 1966

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York

Dear Mrs. Jackson:

There has recently been some question about the Burri Grande Ferro M.5 in regard to "which end is up". I am enclosing a photo of the work in question asking that you mark the back of the photo with an arrow pointing to the "top". Our labeling of the photo indicates the way we thought it was supposed to be hung.

I appreciate your assistance and look forward to receiving the corrected (or uncorrected) photo.

Incidentally the exhibition BURRI AND FONTANA has been thus far very well received.

Thank you very much.

Sincerely,

Mary Stewart

Mary Stewart
Exhibition Assistant

Enclosure: Photo

*Dear Mrs Stewart
is there no orange ticket
from the Gallery attached
to the painting to indicate
the top. Also Burri
signed the back. As to the
photo I think its marked
upside down -
mjs*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. /38. 5. 1

MARTHA JACKSON GALLERY:

32 east 69th street • cable jaygoety
new york 21, n. cc: C/E 65-6
RSN phone ya 8-1800
green

ON
MEMO
TO

Museum of Modern Art
11 w 53rd
NY

DATE June 8 1966

Department of Circulating Exhibitions

sept. '66 - feb. '68

PICK UP DATE

EXHIBITION TITLE

BURRI-FONTANA

November 7, 1966

INVENTORY NUMBER	TITLE AND YEAR	MAT.	SIZE	PRICE	NET/INSURANCE AMOUNT
7121	Miss Marcia Bennett Martha Jackson Gallery 32 East 69th Street New York, New York RED COLLAGE AND SCULPTURE 1954	o/s	23 1/2 x 29	\$6000	\$5400
7120	Dear Miss Bennett: GRANDE PIERRO H.S. 1958	coll	39 1/2 x 78 1/2	NFS	\$16,000
9622	At the request of Mrs. Neu, I am sending two additional Burri- Fontana catalogs. 1963 NERO PLASTIC LAI	o/pl/c	80 x 77	\$15,000	\$13,500
9623	Thank you for writing.	o/pl/c	48 1/2 x 18 1/8	\$6000.	\$5400
9624	Sincerely, ROSSO PLASTIC LAI 1963	o/pl/c	35 x 40	\$6000	\$5400
6683	STRAPPO 1952	o/c	34 1/2 x 22 1/2	\$7000	\$6300
1417	LOWER RED 1954	burlap	39 1/2 x 22 1/2	\$9,000	\$8,100
	Lucio Fontana				
7120	NEW YORK 21 1962	copper	46 x 22 1/2	\$2000	\$1800
6673	SPATIAL CONCEPT ATTESE RED WITH FIVE CUTS 1960	o/c	38 1/2 x 51 1/2	\$1750	\$1750

XXXXXX Paintings will be picked
up before July 18.

We hereby acknowledge receipt of the above listed works which have arrived in good condition. When returned stored on this form. We agree to the following conditions: to provide "wall-to-wall" sheet, insurance at all times from above listed on the value indicated in the net/insurance column of this receipt. We further agree to return the above listed works or their equivalent value as indicated in the net/insurance column to the Martha Jackson Gallery on demand.

ORIGINAL FOR YOUR RECORDS. PLEASE SIGN AND RETURN IMMEDIATELY.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

MARTHA JACKSON GALLERY INC. • 32 east 69 street • cable jaygalry
• new york 21, n. y. • phone yu 8-1800

ON MEMO TO Museum of Modern Art
11 w 53rd
NY

DATE June 8 1966

Department of Circulating Exhibitions

sept. '66 - feb. '68
APPROXIMATE RETURN DATE

PICK UP DATE	EXHIBITION TITLE				
	BURRI-FONTANA				
INVENTORY NUMBER	TITLE AND YEAR	MED.	SIZE	SALES PRICE	NET/INSURANCE AMOUNT
	<u>alberto Burri</u>				
7121	RED COLLAGE RED & GREY 1954	o/b	23½x29	\$6000	\$5400
670	GRANDE FERRO M.5 1958	coll	39½x78½	NFS	\$16,000
9622	NERO PLASTIC LA3 1963	o/pl/c	80x77	\$15,000	\$13,500
9623	NERO PLASTICA LAI 1963	o/pl/c	48½x18 1/8	\$6000.	\$5400
9624	ROSSO PLASTIC LAI 1963	o/pl/c	35x40	\$6000	\$5400
6683	STRAPPO 1952	o/c	34½x22½	\$7000	\$6300
1417	LOWER RED 1954	burlap	39½x33½	\$10,000	\$9,000
	<u>lucio Fontana</u>				
670	NEW YORK 21 1962	copper	46x22½	\$2000	\$1800
6673	SPATIAL CONCEPT ATTESE RED WITH FIVE CUTS 1960	o/c	38½x51½	\$4200 \$3200	\$3780 \$3420
XXXXXX Paintings will be picked up before July 18.					

We hereby acknowledge receipt of the above listed works which have arrived in good condition, unless otherwise stated on this form. We agree to the following conditions: to provide "wall-to-wall, all-risk" insurance on all works listed above based on the value indicated in the net/insurance column of this receipt. We further agree to return the above listed works, or their equivalent value as indicated in the net/insurance column to the Martha Jackson Gallery on demand.

ORIGINAL FOR YOUR RECORDS, PLEASE SIGN AND RETURN ENCLOSED COPY.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

The Museum of Modern Art

To Mrs. Neu

cc: Dick Palmer

From Gail Hoag

Date September 21, 1966

Re BURRI-FONTANA M. Jackson Loan 66.1153

Dear Mrs. Neu:

The Jackson Gallery did not indicate a selling price for the Burri Texas Collage (66.1153) on the Loan Agreement form. This morning I called them to ask if there was one and Mr. Hart from the gallery quoted the selling price as \$7500.

Gail

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

The Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

The Museum of Modern Art

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19 N. Y.

Receipt No.

Date received 8/22/66

Curator's record

NOTICE OF DISPOSITION

The object(s) described below, deposited with The Museum of Modern Art

by Martha Jackson Gallery

YU 8-1800

32 East 69th St. N.Y.C

For possible inclusion in BURRI-FONTANA C/E 65-6

Received by Renée S. Men
Signature

C/E
Department

Artist, designer or maker	Description	Price if offered for purchase
A. Burri "	Sacco. 1952 19 1/2 x 34 Sacco e Bianco. 1953 22 x 33" (Texas Collage)	<u>Insurance:</u> \$6,300.00 " 6,300.00

Disposition

Date released 8/9/11/66

Have (has) been released to Sacco. 1952 has been returned to Martha Jackson Gallery

the other painting is included in C/E 65-6 (66.1153)

Signed

Renée S. Men

Depositor or his agent

File copy--to be retained by department receiving material.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: DHD
RSN
BG
YELLOW
GREEN

May 27, 1966

Mr. and Mrs. Brooks Jackson
1032 Second Avenue
New York City, New York

Dear Mr. and Mrs. Jackson:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Fontana: Strappo.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing one of our loan agreement forms in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 19.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel this work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for: Fontana, Strappo

WR/RSN/rb

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

Philip Johnson

cc: DHD
RSN
BG
Yellow
Green

375 PARK AVENUE NEW YORK N.Y. 10022 PLAZA 1-7440

May 27, 1966

Mr. Philip C. Johnson
375 Park Avenue
New York City, New York

Dear Philip:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Fontana:

Attese.

Attese spaziale

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing one of our loan agreement forms in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 18.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel this work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for: Fontana, Attese

WR/RSN/rb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Philip Johnson

375 PARK AVENUE NEW YORK NY 10022 PLAZA 1-7440

May 6, 1969

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

Dear Renee:

I checked the back of the Fontana, Attesa No. 2, 1960, canvas,
39½ x 31½" which Mr. Johnson purchased in 1961 from Iris Clert.

Inscribed on the back of the canvas is the following:

" 1. fontana

concetti spaziale
ATTESA

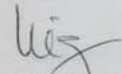
H1 - AE 7

sono uscito e mi sono bagnato! "

(!!!! - does Fontana always
add notes like that????)

LET'S HAVE LUNCH SOON.

Best,



Elizabeth Tweedy
Curator
Philip Johnson Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

CE 6576
cc: C/E 65-6
R^WN
green

October 19, 1966
September 27, 1966

Mrs. Martha Jackson
The Martha Jackson Gallery
32 East 69th Street
New York, New York

Dear Mrs. Jackson:

I am happy to be able to tell you that the exhibition BURRI AND PONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Mary Stewart
Circulating Exhibitions
Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: 2 photos

Enclosure: Catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CE 6516

green

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green
1966

August 22, 1966

September 27, 1966

Mr. Hart
Martha Jackson Gallery
32 East 69th Street
New York, New York
32 East 69th Street
Dear Mr. Hart:

Dear Mrs. Neu has asked me to send you the enclosed photographs of the Burri, Red Collage, Red and Grey, 1954.

We were unable to use this work in our exhibition, BURRI AND FONTANA, but thought you might be able to find some use for the enclosed photos.

Thank you again for your cooperation,
by Burri that I would like to include in our travelling exhibition

(your nos. 1155 and 1160). I will reach a decision in a few days and at that time will send you our usual loan agreement forms.

Thank you again and best regards,
Mary Stewart
Circulating Exhibitions

Enclosure: 2 photos

Sandra S. Ross
Assistant Curator

Ms. Neu has asked me to send you the enclosed photographs of the Burri, Red Collage, Red and Grey, 1954.

We were unable to use this work in our exhibition, BURRI AND FONTANA, but thought you might be able to find some use for the enclosed photos.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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File
Fred Gillingham
RSN
green
obv C/E 65-6 L. & L
green
RSN

August 22, 1966

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York 10021

Dear Mrs. Borginmer:

Many thanks for your inexhaustible patience - I am not always that way!

Enclosed please find our Temporary Receipt for the two paintings by Burri that I would like to include in our travelling exhibition (your nos. 1158 and 4800). I will reach a decision in the next few days and at that time will send you our usual Loan Agreement Forms.

Thank you again and best regards,

Strasse, 1953 3h 1/4 x 22 3/4
Red, 1953
Lower Red, 1953
Orange Red, 1953
New Plastic 1A, 1963 1h 1/4 x 16
New Plastic 1A 3, 1963 8h x 7 1/4
New Plastic 1A3, 1963 3h 1/8 x 10

Rene S. Neu
Assistant Curator

Lucio Fontana: "Attese" Red, 1960
C.S. "New York" (7/8) 16 x 22.

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be covered by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc; CE-65-6 ✓
Miss Dudley
Brad Gillaugh
RSN
green
cbre

Jackson

** Miss
as gold*

June 2, 1966

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York 10022

Dear Mrs. Jackson:

The Department of Circulating Exhibitions of the Museum of Modern Art is Planning a traveling exhibition offworks by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Alberto Burri:

Strappo. 1953 3h 1/4 x 22 3/4
Red. 1954
Lower Red. 1954
Grande Ferro N 5. 1958
Nero Plastica LA 1 1963 18 1/8 x 18 1/8
Nero Plastica LA 3. 1963 80 x 77 3/4
Rosso Plastica LA 1. 1963 3h 3/8 x 40

Lucio Fontana: "Attese" Red. 1960
C.S. "New York" (7)(46 x 22.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

-2-

thirty-two east 69 street, new york, n. y. 10021

MATTHEA JACKSON GALLERY

In the hope you may be willing to lend, I am enclosing our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. Upon the return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the week of July 18. Please let us know, however, if, because of summer plans, you would prefer that we arrange an earlier collection.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,
Mrs. Rene Neu
Museum of Modern Art
11 West 53rd Street
New York, NY

Very sincerely,

Dear Mrs. Neu:

I am enclosing a list of Burri's sold paintings as you requested. The only paintings not included are those belonging to the collection of Matthea Jackson, which you saw in the gallery. Please let us know if there is anything else we can do in helping you prepare your show.

Enclosures: Loan Agreement Forms as listed above

Sincerely yours,

Marcia Bennett

Marcia G. Bennett

encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

File

thirty-two east 69 street, new york, n. y. 10021

MARTHA JACKSON GALLERY



nykon 8-1800, area 212 . cable: jaygalry new-york

Jan. 6, 1966

Mrs. Rene Neu
Museum of Modern Art
11 West 53rd Street
New York, NY

Dear Mrs. Neu:

I am enclosing a list of Burri's sold paintings as you requested. The only ones not included are those belonging to Mrs. Jackson, which you saw in the gallery. Please let us know if there is anything else we can do in helping you prepare your show.

Sincerely yours,

Marcia Bennett

Marcia G. Bennett

encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Alberto Burri Sold Paintings

- #8276 SPIDER 1955 coll 15x14½
coll: Mr. & Mrs. Frank Titleman
Hyde Park Hotel
25 east 77 street
NY
- 1093 RED & GREY 1954 mm 24x29 *coll. Martha Jackson Gallery*
coll: Mr. Lewis Cowan Merril
32 e 64 street
NY
- RED ACCENT burlap 39½x33½
coll: Mrs. Ernest Zeisler
179 e Lake Shore Drive
Chicago, Illinois
- GREEN THREAD 1954 coll 39x34 photo: Baker 16 127
coll: Mrs. Ernest Zeisler *coll Philip Sersah*
179 E Lake Shore Drive *804 N. Foothill Dr.*
Chicago, Illinois *Ber. Hills, Calif.*
- 1096 ABSTRACTION 1954 coll/o 49x42 photo: Baker 24225
(European coll)
- 1155 AIRFLIGHT 1954 coll 19x23½ photo: Baker 14-995
coll: Reggie Cabral Pace Gallery
Atlantic House 125 Newbury St. Boston, Mass
Provincetown, Mass.
- 1341 LANDSCAPE 1954 burlap 19x31 photo: Baker 16-129
~~coll:~~ *(European coll)*
- 1426 WHITE 1954 o/coll 39x24
coll: Germain Ball
608 W Montibello
Phoenix, Arizona
- 1444 HORIZONTAL 1954 o/coll 6½x21½
coll: Mr. Joseph H Heil
301 east 66 street, New York
- 1456 GREY & WHITE mm 31½x19½ *(European coll)*
- 1490 PAINTING WITH CORK 1954 coll/o 23½x19½
(European coll)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138. 5. 1

1506 SPIDER ~~1955 coll~~ 15x14 3/4

Coll: Mr. A. John Rich
117 Cooper Drive
New Rochelle, New York

see 8276

1629 COMPOSITION IN WHITE 1955 collage 54x74

Coll: Mrs. Culver Orswell
Pomfret Center, Connecticut

Sold to Albright-Knox
see NO 4076

1885 SNOWLINE 1953-4 collage 27x39 1/2 photo: Baker 14-620

Coll: Mr. Morton G. Neumann
5555 Everett
Chicago, Ill.

4057 RED COLLAGE #2 oil/coll 18x23 photo: Nelson 9608 (European coll.)

4058 Untitled 1955 coll 11 1/2 x 28

Coll: Mrs. Leo Simon
983 Park Avenue
New York City

4076 COMPOSITION IN WHITE 1955 oil/coll 50 1/2 x 71 photo: Baker 28-893

Coll: Albright Art Gallery
Delaware Park
Buffalo, New York

4340 COMBUSTIONE M59 No. 5 1959 coll 17 3/4 x 22 1/2 (European coll.)

Coll: Edwin Janes,
Thousand Oaks, California

4453 GRANDE COMBUSTIONE LEGNO M58 1958 coll 75x78 1/2 photo: Baker 29-956

Coll: Arnold H. Maremont
168 N Michigan Ave.
Chicago 1, Illinois

4454 GRANDE FERRO M. 1 1958 coll 75x78 1/2 photo: Baker 29-951

Coll: Mr. Joseph Pulitzer Jr.
4903 Pershing Street
St. Louis, Mo.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

- 4456 GRANDE FERRO M 6 1958 coll 7iron 39½x78½ photo:Baker 29-952
coll: Mr. Harry L. Winston
483 Aspen Road
Birmingham, Michigan
- 4461 GRANDE FERRO M4 1959 coll 75x78½ photo: Baker 29-955
coll: Guggenheim Museum
1071 Fifth Ave., NY
- 5878 COMPOSITION IN WHITE coll/o/bd 1958 14x15
coll: Dayton Art Institute
Dayton, Ohio

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

cc: CE-65-6

Miss Dudley
Brad Gillaugh
RSN
green
circ

In the hope you will be able to lend, I am enclosing our loan agreement form with duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our Agent, N. Lombardi, 10 rue Blanche, Paris 9, will be in touch with you to arrange packing and shipping.

April 20, 1968

I do hope that you will be able to collaborate with us, as Mrs. Neu and the others feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this

M. et Mme. Serge Landau
4 Place des Etats Unis
Paris 16, France

Very sincerely,

Dear M. et Mme. Landau:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your [Burri: Ferro, 1958.]

The loan period for the exhibition is from September 1968 through February 1969. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

-2-

In the hope you will be able to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, R. Léronnelle, 76 rue Blanche, Paris 9, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for [Barri: Ferro, 1958.]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
Nancy Sage
JW
green

October 25, 1966
May 1, 1968

Dott. Graziano Laurini
Corso Buenos Aires 75
Dott. Graziano Laurini
Corso Buenos Aires 75
Milan, Italy. Laurini:

Dear Dott. Laurini:

Our exhibition BURRI AND FONTANA has finally been returned to New York after a delay caused by a strike by city warehousemen and we would very much like to return your beautiful Fontana: Portrait of Iris Clert as soon as possible. However we must know where we should send the work. Do we have the correct address? Our forwarding agents will handle all the formalities, but we do need some confirmation of address. Would you kindly let me know as soon as possible where you would like your loan returned?

Thank you for your cooperation and help.

Sincerely,

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosures: Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

cc: C/E 65-6 L&L
RSN
green

August 1, 1966

October 25, 1966

Dott. Graziano Laurini
Dott. Graziano Laurini
Corso Buenos Aires 75
Milan, Italy

Dear Dott. Laurini:
Dear Dott. Laurini:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan. I enclose here a copy of our publication which is being sent to all exhibitors. I have been organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

Sincerely,

The juxtaposition of these two Italian artists who have both explored new extensions, concepts and spatial meanings of their art, should produce a most exciting exhibition. The selection by Mrs. Wanda S. Wad, and so, in effect, shows of major works by each artist.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be covered by the Museum.

I thank you for your willingness to cooperate with us on this project as both Mrs. Wad and the artist feel the work is a key piece in the artist's career.

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-6 L&L
Green
RSN

August 1, 1966

Dott. Graziano Laurini
Corso Buenos Aires 75
Milano, Italy

Dear Dott. Laurini:

Mrs. Neu has informed me that you have generously agreed to lend your Fontana: Ritratto di Iris Clert to our BURRI-FONTANA exhibition.

I am writing now to give you full details on the exhibition. The Department of Circulating Exhibitions of The Museum of Modern Art has planned a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and has been organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts of their art, should produce a most exciting exhibition. The exhibition has been selected by Mrs. Renée S. Neu, and is, in effect, two small one-man shows of major works by each artist.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I thank you for your willingness to cooperate with us on this project as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/A 65-6
Miss Dudley
RSM
green
extra

Dott. Graziano Laurini
Milano
Corso Buenos Aires, 75

June 14, 1966

To the management of the
Modern Art Museum of New York

Dear Sir:

For the Burri-Fontana's exhibition June 21, 1966 in your museum and in other American ones, I can lend you Lucio Fontana's following pictures:

1. Concetto speciale, 1957, mixed technique on canvas, colored black, white, yellow, with holes, 130 x 97.
Dott. Graziano Laurini
Corso Buenos Aires 75
Milano, Italy
2. Concetto speciale, 1957, mixed technique on canvas, colored black, white, yellow, with holes, 130 x 97.
Dott. Graziano Laurini
Corso Buenos Aires 75
Milano, Italy
3. Concetto speciale, 1957, oil on canvas, colored green, black, with holes, 81 x 100.
Dott. Graziano Laurini

Abbiamo ricevuto la sua gentile lettera del 14 giugno con l'offerta di quadri per la nostra esposizione circolante di opere di BURRI e FONTANA. Io sarò a Milano, principalmente per finire la scelta, e le telefonerò più o meno appena arrivata in modo da poter venire a vedere i quadri.

I can post you Grazie e molti cordiali saluti, have at your disposal the above mentioned pictures during the period of the exhibitions, because I have some other pictures of the same painters in my collection.

Your faithfully,
René S. Neu
Director of the Exhibition
/S/

Graziano Laurini

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
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Dott. Graziano Laurini
Milano
Corso Buenos Aires, 75

June 14, 1966

To the management of the
Modern Art Museum of New York

Dear Sir:

For the Burri-Fontana's exhibition in your museum and in other American ones, I can lend you Lucio Fontana's following pictures:

1. Concetto spaziale, 1957, mixed technique on canvas, colored black, white, yellow, with holes, 130 x 97.
2. Concetto spaziale, 1957, mixed technique on canvas, colored black white, holes, 72 x 60.
3. Concetto spaziale, 1958, oil on canvas, colored green, black, with holes, 81 x 100.
4. Concetto spaziale, 1959, colored green, with cuts, 92 x 60.
5. Concetto spaziale, 195-, colored red, with cut 65x 43.

I can led you one Burri's picture, without title, of mixed technique on folsite, 1950, 34 x 41, reproduced in the book about Burri by Brandi.

I can post you the paintings photos. I can have at your disposed the above mentioned pictures during the period of the exhibitions, because I have some other pictures of the same painters in my collection.

Your faithfully,

/s/

Graziano Laurini

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

14-6-66

Dott. GRAZIANO LAURINI

MILANO

Corso Buenos Aires, 75 - Tel. 26 69 31

To the management of the
Modern Art Museum of New York

Dear Sir

For the Burri-Fontana's exhibition in your
Museum and in other american ones, I con-
sider you Lucio Fontana's following pictures:

- 1) "Concetto spaziale", 1957, mixed technique on canvas,
colored black, white, yellow, with holes, cm 130x97
- 2) "Concetto spaziale", 1957, mixed technique on canvas,
colored black, white, holes, cm 72x60
- 3) "Concetto spaziale", 1958, oil on canvas, colored
green, black, with ~~white~~ holes, cm 81x100
- 4) "Concetto spaziale", 1959, colored green, with cuts
cm 92x60
- 5) "Concetto spaziale", 195, colored red, with cut cm 65x43

da lei indicata, da chiudo a chiudo.

Accludo la nostra scheda da riempire, le sarei molto grata se volesse
rispedirmi la copia verde per espresso.

Monti-Gemelli si occuperanno d'imballare il quadro e spedirlo a Tartaglia
a Roma.

Di nuove molte grazie e spero vederla presto a New York.

Yours faithfully,

Graziano Laurini

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

I can lend you one Burri's picture, without title, of mixed technique on faesite, 1950, cm 34 x 41, reproduced in the book about Burri by Brandi.

I can post you the paintings photos. I can have at your disposal the above-mentioned pictures during the period of the exhibitions, because I have some other pictures of the same painters in my collection.

Yours faithfully,
Graziano Lavini

Accludo la nostra scheda da riempire, le sarei molto grata se volesse rispedirmi la copia verde per espresso.

Monti-Gemelli si occuperanno d'imballare il quadro e spedirlo a Tartaglia a Roma.

Di nuovo molte grazie e spero vederla presto a New York.

Yours faithfully,

Graziano Lavini

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

Laurini

Dott. Graziano Laurini
Milano
Corso Buenos Aires 75
21 Luglio 1966
June 14, 1966

Dott. Graziano Laurini
Corso Buenos Aires 75
Milano

Egr: Dott. Laurini,

La ringrazio per aver gentilmente acconsentito a prestarci il suo
Fontana: Ritratto di Iris Cleri.

Le confermo alcuni dettagli dell'esposizione Burri-Fontana e poi
da New York, le invieranno una lettera ufficiale.

- 1) Il periodo del tour sarà dal Settembre 1966 fino a tutto Febbraio 1968,
con invio a New York del quadro al più presto possibile.
- 2) Tutte le spese d'imballaggio, trasporti e assicurazione sono a carico del
Museum of Modern Art di New York.
- 3) Le opere saranno assicurate, sempre dal Museum of Modern Art e per la cifra
da lei indicata, da chiudo a chiudo.

Accludo la nostra scheda da riempire, le sarei molto grata se volesse
rispedirmi la copia verde per espresso.
Monti-Gemelli si occuperanno d'imballare il quadro e spedirlo a Tartaglia
a Roma.

Di nuovo molte grazie e spero vederla presto a New York.

Yours faithfully,

/s/

Graziano Laurini

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

4/F 65-6

Dott. Graziano Laurini
Milano
Corso Buenos Aires, 75

June 14, 1966

To the management of the
Modern Art Museum of New York

December 20, 1965

Dear Sir:

For the Burri-Fontana's exhibition in your museum and in other American ones, I can lend you Lucio Fontana's following pictures:

1. Concetto spaziale, 1957, mixed technique on canvas, colored black, white, yellow, with holes, 130 x 97.
2. Concetto spaziale, 1957, mixed technique on canvas, colored black white, holes, 72 x 60.
3. Concetto spaziale, 1958, oil on canvas, colored green, black, with holes, 81 x 100.
4. Concetto spaziale, 1959, colored green, with cuts, 92 x 60.
5. Concetto spaziale, 195-, colored red, with cut 65 x 43.

I can lod you one Burri's picture, without title, of mixed technique on folsite, 1950, 34 x 41, reproduced in the book about Burri by Brandi. I can have at your disposed the above mentioned pictures during the period of the exhibitions, because I have some other pictures of the same painters in my collection.

Your faithfully,

/s/

Graziano Laurini

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: DHD
RSN

C-E 65-76 L & L
green

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3225 Cable: Modamart

December 28, 1965

Mr. and Mrs. Albert Lewin
880 Fifth Avenue

New York, New York

"Linden"

Dear Mr. and Mrs. Lewin:

Haverford, Pennsylvania

The Museum of Modern Art has been planning a travelling exhibition of works by Burri and Fontana. The selection will be made by Mrs. Renée Neu, and it will consist of about 25 works by each artist.

After a most successful tour, the BURRI-FONTANA exhibition was about to be re-opened. The exhibition, announced in our catalog of Circulating Exhibitions, has provoked a great deal of interest in museums and universities throughout the country. It will circulate for eighteen months.

to be re-opened. The exhibition is completely safe in Columbus, Ohio and we hope to have it immediately after the settlement of the strike -

Would it be possible for us to obtain photographs of the works by Burri which are in your collection, or if photos are not available have a description of the painting? As we are at present doing research on this project, they would be of enormous help to us. Please bill the Museum of Modern Art, to my attention for any expense involved. Of course we would also appreciate it if you could let us know if, in principle, you would be willing to lend to what we hope will be a very beautiful exhibition.

Sincerely,

With many thanks for your generous consideration of this request,

Sincerely, Judith Warren
Circulating Exhibitions

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

Ship to =

Mrs. H. G. G. G.
Dorothy Reed
Haverford, Pennsylvania
1964

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

CC: C/E 65-6
DHO
BG
JW

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

March 21, 1968

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

Dear Mrs. Lloyd:

After a most successful tour, the BURRI-FONTANA exhibition was about to be returned to New York from its last booking, but unfortunately for the last few weeks there has been a strike by the movers and warehousemen in New York City. No van traffic has been able to leave, or more importantly for us, to enter the city. The exhibition is completely safe in Columbus, Ohio and we hope to have it returned immediately after the settlement of the strike - hopefully in the very near future.

As it would speed the dispersal process, we would appreciate it if you would kindly let us know where you would like you loan returned.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Judith Warren
Circulating Exhibitions

ship to =

Mrs. H. Gates Lloyd
Darby Road
Haverford, Pennsylvania

1964

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6

RSN

green

October 19, 1966

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

Dear Mrs. Lloyd:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, results produce a most intriguing exhibition. The works selected by Mrs. H. Gates Lloyd, and will be in the hands of major works by each artist. Circulating Exhibitions
Enclosure: Catalog

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

CE-

cc: 65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
circ

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please have the painting shipped collect via Railway Express Agency to The Museum of Modern Art, New York, 190 East 46th Street, New York, 17. Because works are covered by our April 15, 1966 all other, it is only necessary to declare a monetary value of \$1000. on the form, specifying that shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art, and marked to the attention of Circulating Exhibitions. We should like to receive the work during the week of July 15, but if, because of any other plans, you would like to ship your painting early, please let

Mrs. H. Gates Lloyd

"Linden" - Darby Road

Haverford, Pennsylvania

Dear Mrs. Lloyd:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Combustione Leno 13, 1957.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please have the painting shipped collect via Railway Express Agency to The Museum of Modern Art, New York, Inc. Santini Brothers Warehouse, 447 West 49th Street, New York, 19. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case, specifying that shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art, and marked to the attention of Circulating Exhibitions. We should like to receive the works during the week of July 18, but if, because of summer plans, you would like to ship your painting early, please let us know.

21 West 53rd Street

New I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

The With many thanks for your generous consideration of this request, we are aware of the fact that we cannot possibly take a chance on lending out. As a matter of fact, we are even concerned when we have to re-hang it after decades. Very sincerely,

We regret so much to be unable to accommodate you in your good work. One of these days we hope you will do something that is not on our conservator, Mr. [redacted] "and-loan" list in his carefully kept ledger of our their condition.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Combustione Leno 13, 1957.

With all good wishes,

Sincerely,

Adèle Marcumont

Adèle Marcumont

AMM:es

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

Mrs. Arnold Harold Maremont

RN
VC/E65-6

April 19, 1966

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Waldo:

The Alberto Burri you are requesting is one of the extremely fragile burnt wood pieces that we cannot possibly take a chance on lending out. As a matter of fact, we are even concerned when we have to re-hang it after decorating - as the burnt areas tend to fall off.

We regret so much to be unable to accommodate you in your good work. One of these days we hope you will request something that is not on our conservator, Mr. Louis Pomerantz's, "non-loan" list in his carefully kept ledger of our pictures and their condition.

With all good wishes,

Sincerely,

Adele Maremont

Adele Maremont

AHM:sh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. /38.5. 1

cc: C/E 65-6

RSN
green

October 24, 1966

Mrs. Lina Luccichenti
Via del Circo Massimo 9
Rome, Italy

Dear Mrs. Luccichenti:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

I thank you for your willingness to cooperate with us in this project as both Mrs. Fontana and the artist have been so helpful in the artist's work.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-6 L & L
Green
RSN

August 1, 1966

Mrs. Lina Luccichenti
Via del Circo Massimo 0
Rome, Italy

Dear Mrs. Luccichenti:

Mrs. Neu has informed me that you have generously agreed to lend your Burri: Nero Rosso e Legno. 1960 to our BURRI-FONTANA exhibition.

I am writing now to give you full details on the exhibition. The Department of Circulating Exhibitions of The Museum of Modern Art has planned a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and has been organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts of their art, should produce a most exciting exhibition. The exhibition has been selected by Mrs. Renée S. Neu, and is, in effect, two small one-man shows of major works by each artist.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I thank you for your willingness to cooperate with us on this project as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

cc: CE-65-6 L7L

Miss Dudley

Brad Gillaugh

RSN

green

circ

Maremont

In the hope you may be willing to lend, I am enclosing two agreements form in duplicate, one original to be signed and returned to me, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact the Harwood-Woodlin Company, 409-403 North State Street, Chicago, for packing and arrange to have the painting shipped by Railway Express, collect, to The Museum of Modern Art, c/o Mutual Southern Warehouse, 647 West 43rd Street, New York, N.Y., to arrive during the week of July 16. Because works are covered by our insurance at all times, it is only necessary April 13, 1966
nominal value of \$500, on the time specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of curatorial plans, you should wish to have the work shipped early, please

Mr. and Mrs. Arnold H. Maremont
614 Pine Lane
Winnetka, Illinois

Dear Mr. and Mrs. Maremont:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Legno Combustione, 1958.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Marlborough

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact the Newcomb-Macklin Company, 400-408 North State Street, Chicago, for packing and arrange to have the painting shipped by Railway Express, collect, to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

May 21, 1968

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request, we desire to borrow from the Museum of Modern Art for the Jewish Museum the Fontana canvas 1963 P. 2, Ante white, 46 1/2 x 36. Very sincerely,

I am writing you to confirm that Marlborough-Gerson Gallery agrees to lend the painting and I hope you can deliver it as soon as possible. Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Legno Combustione, 1958.

Carla Panicali

CR/cc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Marlborough

CIE 65-6
DHD, JW

Marlborough-Gerson Gallery Inc.
41 East 57th Street
New York 22, New York

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

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

May 21, 1968

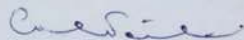
Dear Mrs. Neu:

I spoke by telephone with Kynaston McShine and he expressed the desire to borrow from the Museum of Modern Art for the Jewish Museum the Fontana canvas 1965 C. S. Attese white, 46 1/2 x 36 inches.

I am writing you to confirm that Marlborough-Gerson Gallery agrees to lend the painting and I hope you can deliver it as soon as possible.

Thanking you, with my best regards, I am

Yours sincerely,



Carla Panicali

CP/cc

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

C/E 6546
Nancy Sage
JW
green

CONVERSATION WITH LENDER FORM

May 1, 1968

Mr. Bruno Herlitzka
Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy

RE: BURRI-FONTANA C/E 65-6
Exhibition

Dear Mr. Herlitzka:

I am writing in reference to my letter to you of April 5, 1968. There seems to be a problem that I would like to check with you before we proceed to return the loans from our exhibition BURRI AND FONTANA. According to our records Marlborough Galleria d'Arte is the owner of the Fontana C.S. (1965). We received however information from Marlborough Gerson in New York to return the work to them since it had been consigned to them from you in Rome. I would just like to check as to where the work should be returned - to you in Rome or the gallery here in New York.

I would appreciate it if you could let me know on this matter as soon as possible since we would like to return the loans very shortly.

Sincerely,

Judith Warren
Circulating Exhibitions

MESSAGE:

The two works are to be returned to the gallery (22 E. 57 St.)
The Fontana C.S. (1965) #46.1078 is owned by Marlborough in Rome and consigned to M-G here. M-G officials say it should be returned to M-G here, but I'll wait to hear from Rome. JKW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

CONVERSATION WITH LENDER FORM

RE: BURRI-FONTANA C/E 65-6
Exhibition

TO: file FROM: JW DATE: 3/27

file copy _____

BY: Telephone ☒ x
Conversation _____

LENDER Marlborough-Gerson Gallery
AUTHORITY _____

	<u>ARTIST</u>	<u>TITLE</u>	<u>VALUE</u>
FOR:	<u>Fontana</u>	<u>Concetto Spaziale</u>	<u>66.857</u>
	<u>Fontana</u>	<u>Concetto Spaziale</u>	<u>66.858</u>
	_____	_____	_____
	_____	_____	_____

MESSAGE:

The two works are to be returned to the gallery (41 E. 57 St.)
The Fontana: C.S. (1965) #66.1078 is owned by Marlborough in
Rome and consigned to M-G here. Miss O'Toole says it should
be ~~returned~~ returned to M-G here, but I'll wait to here from
Rome. ~~fixe~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. /38. 5. 1

Marlborough

cc: C/E 65-6
Yellow RSN
green green

Oct 21, 1966

Mr. Stephen Weil
Marlborough-Gerson Gallery
41 East 57th Street
New York City, New York

October 19, 1966

Dear Mr. Steven Weil
Marlborough-Gerson Gallery

The 41 East 57th Street exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately

Dear Steve: each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors. (see No. 308 1912), 1962 and Concrete Spontaneity (Black - your No. 308 4795), 1962.

Best wishes,

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Sincerely,
transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing two of our loan agreement forms in duplicate, the originals to be signed by you, the duplicate to be retained for your records. signed loan agreement forms, our Assembly Coordinator
During the week of July 18.

Enclosure: Catalog

I do hope that you will be able to collaborate with us, as both Mrs. Weil and the artist feel these works are key pieces in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Loan agreement forms for: Fontana, Concrete Spontaneity (1962) 1962
Burri, Concrete Spontaneity (1962) 1962

WR/WR/12

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

Marlborough

cc: DHD
RSN
BG
Yellow
green

Marlborough Gallery
Victoria M. Brown
c/o - 68-6
Tel: 212-694-5778
Cable: Marlborough

May 27, 1966

Mr. Stephen Weil
Marlborough Gerson Gallery
41 East 57th Street
New York City, New York

Dear Stephen:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The Exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of two Fontanas: Concetto Spaziale (black - your No. NOR 3912), 1962 and Concetto Spaziale (black - your No. NOR 4798), 1962.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing two of our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. Upon return of the signed loan agreement forms, our Assembly Coordinator will arrange to collect during the week of July 18.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel these works are key pieces in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Loan agreement forms for: Fontana, Concetto Spaziale (NOR 3912)
Fontana, Concetto Spaziale (NOR 4798)

WR/RSN/zb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Marlborough

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondartos, Roma

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

October 6th, 1966

Dear Mrs. Neu,

with reference to your letter of September 23rd (the Fontana exhibition) we clarify that the prices indicated in the loan forms are equal to the selling prices. All the works which have been lent are for sale. We beg you to forgive us for our forgetfulness and remain at your disposal for any further details you may need. With our best regards,

Rossana Calotti
Rossana Calotti

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 I&L
RSN
green

September 23, 1966

Mrs. Carla Panicali
Marlborough Galleria d'Arte
Roma, Italy

My dear Carla,

I have been wanting to write to you but I was not in the mood for it, I hope you will understand.

I have been extremely busy since I came back and that was good. Anyhow the Burri-Fontana exhibition is on the road and due to open at Wells College next week. In spite of all the aggravation and difficulties I think it is rather good. As soon as our little catalog will be ready I will send you a few copies. In the meantime I would like to know if the paintings lent by Marlborough Rome, are for sale or not. On the loan agreement forms you did not give us a selling price but did not say that they are not for sale either so we don't know if they should be included in the list of works for sale that we send to the exhibitors. Please let me know.

I am working now (among other projects) on the Jewelry exhibition; I am finding all kind of fascinating things and will start soon making the selection. I would like to remind you to send me the photographs of jewelry made by your "stable" as soon as possible. Should you have no photos available, please have them made in black and white, and send the bill here to my attention. I hope you will send me breathtaking pieces as this exhibition is becoming very exciting.

Thanks again for the marvelous party and lots of luck in your new apartment.

Sincerely,

Renee S. Neu
Assistant Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

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RCA COMMUNICATIONS, INC.

RCA COMMUNICATIONS, INC. FORM 910110

INC.

RCA COMMUNICATIONS, INC.

RCA COMMUNICATIONS, INC.

NNNN

ZCZC RXB0247 L1996 ITC1317 FTC665 304644 NA

URRG CO

ROMA 17/16 10 1803

LT

NEU MODERNANT NEWYORK (DLR NEU MODERNART)

PLEASE CONTACT BURRI 7423 W WILSON DRIVE

HOLLYWOOD 46 TELEPHONE 8765525 REGARDS

CARLA *Panicali*

COLL LT 7423 46 8765525

...it would be for possible inclusion in this large exhibition for South America.

I will be in Rome from July 13 to the 20 and hope to see you then.

Best wishes,

Reneé S. Neu
Assistant Curator

P.S. I am enclosing copy of the letter just received from Texas, therefore I feel

that I better send you now our formal letter of request and loan agreement forms to fill. Thank you
to fill. Thank you

New York: 41 East 57th St., N. Y. 22

C.C.I.A. 262202

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

RSN
C/E-65-6
green

use as gold
mm
use as gold

May 18, 1966

June 15, 1966

Mrs. Carla Panicali
Mrs. Carla Panicali d'Arte
Galleria d'Arte Malborough
Via Gregoriana 5
Rome, Italy
Cara Carla,
Cara Carla:

Frank just came back from Otterlo delighted to have seen you there. Do you close the gallery when you go away on trips? I never hear a peep from anybody unless you are there. I am now referring to the letter from van der Marck of June 2, 1966. McRoberts and Tunnard have agreed to lend and I hope that Malborough Rome will help too. And please don't tell me again to write Damiano; there are several reasons that prevent me, one being that his insurance values are completely out of line, therefore, the insurance company would not accept them; and after going into the trouble of asking I would have to cancel the whole thing. Your answer regarding the loans will probably arrive while I will be away but there will be someone here to take care of the details and send you the loan agreement forms. I am leaving for Paris, Basel, Milan, Venice, Rome Spain, on the 22nd of June; I will be on Museum's business doing research on the following: Jewelry by Painters and Sculptors (Actually I am trying to locate the actual pieces of jewelry to put in the exhibition) American and European Art of the Last Decade: in the short time I will be staying in Italy I will have to find out what has been going on there recently and it would be for possible inclusion in this large exhibition for South America.

I will be in Rome from July 13 to the 20 and hope to see you then.

Best wishes,

René S. Neu
Assistant Curator

P.S. I am enclosing copy of the letter just received from Texas, therefore I feel

that I better send you now our formal letter of request and loan agreement forms to fill. Thank you

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

RSN
C/E-65-6
green

use as gold
mm
use as gold

May 18, 1966

June 15, 1966

Mrs. Carla Panicali
Mrs. Carla Panicali d'Arte
Galleria d'Arte Malborough
Via Gregoriana 5
Rome, Italy
Cara Carla,
Cara Carla:

Frank just came back from Otterlo delighted to have seen you there. Do you close the gallery when you go away on trips? I never hear a peep from anybody unless you are there. I am now referring to the letter from van der Marck of June 2, 1966. McRoberts and Tunnard have agreed to lend and I hope that Malborough Rome will help too. And please don't tell me again to write Damiano; there are several reasons that prevent me, one being that his insurance values are completely out of line, therefore, the insurance company would not accept them; and after going into the trouble of asking I would have to cancel the whole thing. You can, what you actually have by Fontana - paintings, sculptures, inscriptions on sheet metal, everything, so that your answer regarding the loans will probably arrive while I will be away but there will be someone here to take care of the details and send you the loan agreement forms. I am leaving for Paris, Basel, Milan, Venice, Rome Spain, on the 22nd of June; I will be on Museum's business doing research on the following: Jewelry by Painters and Sculptors (Actually I am trying to locate the actual pieces of jewelry to put in the exhibition) American and European Art of the last Decade - in the short time I will be staying in Italy I will have to find out what has been going on there recently and it would be for possible inclusion in this large exhibition for South America.

I will be in Rome from July 13 to the 20 and hope to see you then.

Best wishes,

René S. Neu
Assistant Curator

P.S. I am enclosing copy of the letter just received from Texas, therefore I feel

that I better send you now our formal letter of request and loan agreement forms to fill. Thank you

London: 39 Old Bond St., W1
New York: 41 East 57th St., N. Y. 22

C. C. I. A. 262202

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6 Corr. ✓
RSN
green

(use as gold)

May 18, 1966

June 15, 1966

Mrs. Carla Panicali
Marlborough Galleria d'Arte
Via Gregoriana 5
Roma, Italy

Cara Carla,

Frank just came back from Otterlo delighted to have seen you there. It sounded wonderful and lots of fun. I wish I had been there too!!

Well, approaching a less social subject, as you probably know by now, I have spoken to Fontana who was as sweet as ever on the phone but still claims that he has no paintings at the studio that he can lend...BUT he has agreed to lend whatever I select from Marlborough Rome and New York; he said he would call you to authorize to go ahead but you were probably out of town. This might be an improvement. Now that this seems settled, could you be an angel and let me know, as fast as you can, what you actually have by Fontana - paintings, sculptures, lacerations on sheet metal, everything, so that I can see what I need from your group. (And while you are at it, please let me know also of the whereabouts of the two Burri I asked you about in my letter of April 25).

From the above you will understand that I have not made much progress with the Fontana representation; everytime I think I am close to a solution something happens and I find myself exactly where I started....but I still hope that we can solve this problem so that we can show Fontana to his advantage - the Burri instead - touch wood - is coming along very nicely.

I hope to be able to write you soon a more relaxed letter, in the meantime let me hear from you.

Best wishes,

Best wishes,

Barry S. Stein
Assistant Curator

P.S. I am enclosing copy of the letter just received from Stein, therefore I feel that I better send you our formal letter of request and leave agreement form to fill. Thank you

London: 39 Old Bond St., W1
New York: 41 East 57th St., N. Y. 22

C.C.I.A. 262202

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

Marlborough

RSN
C/E-65-6
green

Mr. Renee S. Neu
THE MUSEUM OF MODERN ART
11 West 53 Street
New York, N.Y. 10019

June 15, 1966

Cara Renee,

Mrs. Carla Panicale
Galleria d'Arte Marlborough
Via Gregoriana 5
Rome, Italy

Cara Carla:

Do you close the gallery when you go away on trips?
I never hear a peep from anybody unless you are there.
I am now referring to the letter from van der Marck of
June 2, 1966. McRoberts and Tunnard have agreed to lend
and I hope that Marlborough Rome will help too. And
please don't tell me again to write Damiano; there are
several reasons that prevent me, one being that his in-
surance values are completely out of line, therefore,
the insurance company would not accept them; and after
going into the trouble of asking I would have to
cancel the whole thing.

Y Your answer regarding the loans will probably ar-
rive while I will be away but there will be someone
here to take care of the details and send you the loan
agreement forms. I am leaving for Paris, Basel, Milan,
Venice, Rome Spain, on the 22nd of June; I will be on
Museum's business doing research on the following:
Jewelry by Painters and Sculptors (Actually I am
trying to locate the actual pieces of jewelry to put in
the exhibition) American and European Art of the Last
Decade: in the short time I will be staying in Italy I
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cently and it would be for possible inclusion in this
large exhibition for South America.

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to see you then.

Best wishes,

Renee S. Neu
Assistant Curator

P.S. I am enclosing copy of the letter just received from Texas, therefore I feel

that I better send you now our formal letter of request and loan agreement forms
to fill. Thank you

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

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondartos, Roma

Sig.ra Renee S. Neu
THE MUSEUM OF MODERN ART
11 West 53 Street
New York, N.Y. 10019

Roma, 24 maggio 1966

Cara Renee,

effettivamente ci sei molto mancata ad Otterlo,

Sono felice che tu sia riuscita a convincere Fontana, pero' purtroppo quello che mi dici che lui e' d'accordo ai prestiti delle due Marlborough non credo che migliori di molto la situazione. Tu hai la lista di quali fra i quadri vecchi di Fontana, siano disponibili. Mi pare che in tutto fossero otto.

Per le sculture, siamo purtroppo attualmente completamente a zero. Per i nuovi quadri, penso che l'unico che puo' farti un prestito sia Jolas il quale dispone di circa quindici pezzi. Io ne ho solo uno qui a Roma e ne ho chiesti (per ora invano) altri quattro a Fontana per la mostra d'estate, e come vedi, sono in situazione peggiore della tua. Penso che Fontana disponga in studio di qualche quadro con dei tagli, e andando a Milano dopo domani provero' a chiederne qualcuno per te e a mandarti le fotografie. Non so se pero' la scelta potra' essere ottima. Purtroppo Fontana continua a stare male e a non poter lavorare, e la sala della Biennale occupa attualmente tutti i suoi sforzi.

Per quello che riguarda Burri, i due quadri che tu mi chiedi sono attualmente in Svezia e uno di essi e' riservato da un cliente. Dati i nostri precedenti impegni, non penso che mi sara' possibile mandarteli. Anche di Burri siamo completamente senza quadri.

Scusa se ti ho fatto tanto aspettare la mia risposta ma purtroppo ormai sono a Roma un giorno su dieci.

Continuo a pensare che, sempre a proposito di Fontana, se tu scrivessi a Damiano, otterresti da lui almeno una decina di ottimi quadri. La Marlborough ha il suo indirizzo e se anche le fotografie non sono arrivate penso che Damiano potrebbe mandartene di nuove.

Mi spiace di non poterti aiutare in modo migliore; nel caso gli otto quadri vecchi ti interessino, rimandami la lista completa coi dati perche' mi sia piu' facile rintracciarli di nuovo.

Affettuosamente, *Carla*

Carla *Conea*

CP:sp

P.L. Fontana le foto.

London: 39 Old Bond St., W1
New York: 41 East 57th St., N. Y. 22

C.C. I. A. 262202

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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C/E 65-6
green

MRS. HARRY O. MARYAN
1831 VILAS AVENUE
MADISON, WISCONSIN 53711

BRAD
WALLEY SAGE
JLO
C/E 65-6
November 29, 1965

April 11, 1968

Mrs. Carla Panicale

Marlborough

Via Gregoriana 5

Roma, Italy

Cara Carla,

I am writing in English as all correspondence pertaining to exhibitions, with copies for our files, has to be in English, but I know that this does not make much difference to you.

At last I succeeded in getting in touch with Burri but without much success; he was most friendly to me but, at least for the time being, completely unwilling to cooperate. You can imagine what this means to me with the exhibition already scheduled and booked! I wish you had told long time ago that Burri had left your gallery - I would have handled it differently. The only thing I can do now is bestemmia and work like a fool to find the paintings I need.

As things stand now I would appreciate knowing, at your very earliest convenience:

- 1) if you still have paintings by Burri that you could lend to the exhibition - if so what?
- 2) if you have sold paintings to American collectors, to whom were they sold. In both instances, if you have photos to send me, so much the better.

Fontana: It would be of help to me to have:

- 1) a list of the works that are included in the Walker Art Center Exhibition.
- 2) to have photos of what you will have at the gallery.

Right now I feel I better concentrate on Burri, but as time is running very short, I can use all the up-to-date information you can give me on both artists.

Thanks in advance and hoping to hear from you very soon,

Best wishes,

Renée S. Neu

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MRS. HARRY O. MARYAN
1521 VILAS AVENUE
MADISON, WISCONSIN 53711

April 11, 1968

Dear Mrs. Neu:

I have sold the Burri "Sacco 1953" to
Siegfried Adler. It will be sent to
him by W.R. Keating and Co.
90 Broadstreet
New York, New York

Mr. Adler has instructed me to ask you to
kindly deliver the painting to Keating, or
for Keating to pick it up from you. This is
to inform you that you may release the painting
to them, to be shipped MAT Transport to Basel,
by Mr. Keating, all charges to be paid by Mr. Adler.
Thank you for holding the painting
until this notice.

Sincerely yours,

Hazel Maryan

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

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MRS. HARRY O. MARYAN
1521 VILAS AVENUE
MADISON, WISCONSIN 53711

April 4, 1968

C/E 65-6
JW

Dear Mrs. New,

Thank you for your
kind letter and the photograph.
Will you please hold the Burri
Sacco 1953 until I send you
the mailing address in
Switzerland? I expect this
information in a few days -
Sincerely yours,
Hazel Maryan

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: C/E 65-6
RSN
green

October 19, 1966

Mrs. Harry O. Maryan
1521 Vilas
Madison, Wisconsin

Dear Mrs. Maryan:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mrs. Harry O. Maryan
1521 Vilas Avenue
Madison, Wisconsin 53711

JUN 4 1966
C/E
656

June 1, 1966

Dear Mr. Rasmussen,

I shall be happy to
send the Burri Sacco 1953
to the Museum to be used in
the exhibit.

Sincerely yours,

Hazel Maryan

tained for your records. If this request is acceptable to you, would you please contact Mr. John Taylor, Director of the Madison Art Center, 720 East Gorham Street, and ask him for the name of a reliable packer in Madison, if you know of none yourself. Have the work packed and arrange to have it shipped by Railway Express collect to

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
circ
green

Mrs. Maryan

The Museum of Modern Art, 41, 51 Madison Avenue, New York 17, is writing during the month of May 20, 1966 to inform you that the works of Alberto Burri and Lucio Fontana are covered by our insurance at all times. The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

Dear Mrs. Maryan:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri, Saeco, 1953.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact Mr. John Taylor, Director of the Madison Art Center, 720 East Gorham Street, and ask him for the name of a reliable packer in Madison, if you know of none yourself. Have the work packed and arrange to have it shipped by Railway Express collect to

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

-2-

May 20, 1966

The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri, Sacco, 1953.

With many thanks for your generous consideration of this request.

Sincerely,

(Place) Linda Rasmussen
Loan Assistant
Circulating Exhibitions

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cc: DHD
RSN
C-2 65-6 L & L
green

TELETYPE UNIT VIA ITT 032689

CTC034 LGC075 PLG096

UNY CO GBLG 26

December 28, 1965

LONDON LG 26 & 1933

Mr. Horton G. Neuman
555 South Everett Street
Chicago, Illinois

WE CAN NOT AGREE REQUEST TO RETAIN

Dear Mr. Neuman: FONTANA STOP PLEASE RESHIP BOTH WORKS

YOUR EARLIEST The Museum of Modern Art has been planning a travelling
exhibition of works by Burri and Fontana. The selection will be
made by Mrs. Renée Neu, and it will consist of about 25 works by
each artist.

NONN The exhibition, announced in our catalog of Circulating
Exhibitions, has provoked a great deal of interest in museums and
universities throughout the country. It will circulate for eighteen
months.

Would it be possible for us to obtain photographs of the
works by Burri which are in your collection, or if photos are not
available have a description of the painting? As we are at present
doing research on this project, they would be of enormous help to
us. Please bill the Museum of Modern Art, to my attention for any
expense involved. Of course we would also appreciate it if you
could let us know if, in principle, you would be willing to lend to
what we hope will be a very beautiful exhibition.

With many thanks for your generous consideration of this
request,

Baldo Pellegrini
Sincerely,
Baldo Pellegrini

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

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ZCZC RBA467 VIA ITT 032689

CTC054 LGC075 PLG096

UINY CO GBLG 26

LONDON LG 26 4 1033

MODERNART NEWYORK

NEU RE YOUR TEL REGRET CANNOT AGREE REQUEST TO RETAIN

FONTANAS FOR MOMA EXHIBITION STOP PLEASE RESHIP BOTH WORKS

YOUR EARLIEST

MCRROBERTS AND TUNNARD

NNNN

Baldo Pellegrini
Baldo Pellegrini

imballarlo e spedirlo
se bisogno di ulteriori
presto a New York.

S; Neu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1



Ref.

Galleria Milano

Milano, via della Spiga, 46 telefono 701700

Mrs.
Reneé S. Neu
The Museum of Modern Art
11 West 53 Street
New York

August 18, 1966

Cara Signora Neu,

al ricevimento della sua cortese lettera del 18 luglio, da Roma, ho fatto il possibile per mettermi tempestivamente in contatto con Lucio Fontana, che si trovava fuori Milano, per ottenere la sua autorizzazione al prestito del quadro "Concetto Spaziale" esposto alla ns. galleria.

Purtroppo ogni mio sforzo é stato inutile e siamo nostro malgrado stati costretti a rinunciare al suo cortesissimo invito.

Sperando di poterle essere più utile in altra occasione la prego gradire i miei migliori saluti.

Baldo Pellegrini
Baldo Pellegrini

luglio 1966

o 1966

idee e occuparmi

grande Fontana

ra il quadro, le
nerà questi dettagli.
o Febbraio 1968, con
sibile.

sono a carico del

Art e per la cifra
per essere spedite

molto grata - sempre
opia verde firmata e
imballarlo e spedirlo

se bisogno di ulteriori

presto a New York.

S. Neu

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

TELEFONO 51.86.86

TORINO

VIA D. BERTOLOTI, 2

Torino, 20/7/1966

Egr. Sig. RENEE SABATELLO NEU
via Lima, 28
R O M A

La ringrazio per la sua cortese lettera 18 luglio 1966 e per i chiarimenti telefonici che ha voluto fornirmi.

Ho esaminato però ieri sera con mia moglie l'opportunità di concedere in prestito il quadro e mia moglie non intende privarsi del medesimo per un così lungo tempo richiesto dal Museo.

La ringrazio comunque per il suo interessamento per la mia collezione e spero in futuro di avere rapporti con lei e con l'Ente che Lei rappresenta. Distinti saluti.

Antonio Forchino

3) Le opere saranno assicurate, sempre dal Museum of Modern Art e per la cifra indicata dal proprietario, dal momento che sono ritirate per essere spedite fino al momento che le saranno riconsegnate.

Le accludo il nostro "Loan Agreement Form" e le sarei molto grata - sempre che lei acconsenta al prestito - se volesse rispedirmi la copia verde firmata e datata e di avvertire Monti-Gemelli di ritirare il quadro, imballarlo e spedirlo a Tartaglia a Roma.

Io sarò sicuramente a Roma fino al 21 Luglio e se avesse bisogno di ulteriori chiarimenti il numero del telefono è: 857-404.

La ringrazio di tutte le sue cortesie e spero vederla presto a New York.

Renée S.; Neu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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18 Luglio 1966

Sig.ra Pellegrini
Galleria Milano 48
Milano

Cara Signora Pellegrini,

Finalmente qui da Roma posso riordinare un po' le mie idee e occuparmi dei dettagli per finire l'esposizione BURRI-FONTANA.

Spero che lei sia ancora disposta a prestarci il suo grande Fontana: Concetto Spaziale. 1957 (alluminio, oro e nero).

Le do ora alcuni dettagli sulla mostra e se lei ci accorderà il quadro, le invieranno da New York una lettera ufficiale che le confermerà questi dettagli.

- 1) Il periodo del tour sarà dal Settembre 1966 fino a tutto Febbraio 1968, con invio a New York delle opere richieste al più presto possibile.
- 2) Tutte le spese d'imballaggio, trasporti e assicurazione sono a carico del Museum of Modern Art di New York.
- 3) Le opere saranno assicurate, sempre dal Museum of Modern Art e per la cifra indicata dal proprietario, dal momento che sono ritirate per essere spedite fino al momento che le saranno riconsegnate.

Le accludo il nostro "Loan Agreement Form" e le sarei molto grata - sempre che lei acconsenta al prestito - se volesse rispedirmi la copia verde firmata e datata e di avvertire Monti-Gemelli di ritirare il quadro, imballarlo e spedirlo a Tartaglia a Roma.

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La ringrazio di tutte le sue cortesie e spero vederla presto a New York.

Renée S.; Neu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

18 Luglio 1966

Avv. Antonio Forchino
Via Davide Bertolotti 2
Torino

Egregio Avvocato,

Durante il mio brevissimo soggiorno a Torino il Dott. Pistoi mi mostrò la fotografia di un suo quadro di Fontana e mi disse che lei sarebbe disposto a prestarcelo. Si tratta del grande Concetto Spaziale, bruno e oro, ca. 1959.

Vorrei darle molto brevemente alcuni dettagli dell'esposizione e se lei come spero ci accorderà il quadro, le invieranno da New York una lettera ufficiale di conferma.

- 1) Il periodo del tour sarà dal Settembre 1966 fino a tutto Febbraio 1968, con invio a New York delle opere richieste al più presto possibile.
- 2) Tutte le spese d'imballaggio, trasporti e assicurazione sono a carico del Museum of Modern Art di New York.
- 3) Le opere saranno assicurate, sempre dal Museum of Modern Art e per la cifra indicata dal proprietario, dal momento che sono ritirate per essere spedite fino al momento che le saranno riconsegnate.

Mi auguro che lei vorrà prestarci questo quadro che completerebbe molto bene il gruppo di Fontana - e ci terrei in modo particolare a rappresentare Fontana come merita dato che è tutt'ora poco conosciuto negli Stati Uniti. Le accludo la nostra scheda da riempire e le sarei molto grata - sempre che lei acconsenta al prestito - se volesse rispedirmi la copia verde firmata e datata e di avvertire Züst e Ambrosetti di ritirare il quadro, imballarlo e spedirlo a Tartaglia a Roma.

Io sarò sicuramente a Roma fino al 21 Luglio e se avesse bisogno di ulteriori chiarimenti il numero del telefono è: 857-404.

Ringraziandola anticipatamente per la sua cortesia, le invio molti cordiali saluti.

René Sabatello Neu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DLS
IT
PISTOI
PIAZZA CESARE AUGUSTO 1
TORINO (Italy)

MUSEUM OF MODERN ART

cc: Miss Dudley
c/o 65-6
green
RSN

WUC AUGUST 1, 1966

CAUSA TRAGICA MORTE FRANCHARA TORNATA IMPROVVISAMENTE
NEWYORK SPIACENTE NON AVER COMUNICATO CONLEI PRIMA stop
RINGRAZIO OFFERTA MA IMPOSSIBILE INCLUDERE PICCOLO FONTANA
ULRICH ET MORONI stop RIFIUTO FORCHINO ESTREMAMENTE
SPIACEVOLE SAREGRATA SE VOLESSE INTENDERE LEI
CORDIALISALUTI
NEU-MODERNART

CHARGE: C/E 65-6

DLS
IT
MCROBERTS & TUNNARD
14 CURZON STREET
LONDON W1

MUSEUM OF MODERN ART

15 words prepaid answer

WUC AUGUST 1, 1966

WHILE TRAVELLING EUROPE SURPRISED TOLEARN YOUR WITHDRAWAL
FONTANA stop LUCIO SUGGESTED CONTACT YOU AGAIN BEFORE
RESHIPPING TO OBTAIN AT LEAST SILVER AT DAWN BE LEFT IN
EXHIBITION stop PLEASE CABLE REGARDS

NEU-MODERNART

MUSEUM OF MODERN ART

MS
IT
TARTAGLIA
ROMA

WUC AUGUST 1, 1966

QUESTA GALLERIA MILANO AGGIUNGE TO LEAD AND
FOR PROMOTE SHIPPING DATE stop SHOULD YOU FORSEE DELAYS
FORWARD PRINTING AT AND REGARDS

NEU-MODERNART

CHARGE: C/E 65-6

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cc: CE 65-6 file ✓
R. Neu

June 24, 1966

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Thank you for your letter of June 4, 1966 regarding the shipment of paintings by Burri for our Circulating Exhibition: BURRI-FONTANA.

Although we have not yet been informed of any further Italian loans to the exhibition, it is possible that a number of additional works will be borrowed from Italy. The director of the exhibition, Mrs. Renée Sabatello Neu plans to be in Italy during the month of July to select works for the show. She has asked us to let you know that she may be in touch with you directly to arrange for the shipment of objects. If you need to reach her, she plans to be at the following address from July 13 - 20:

c/o Amedeo Sabatello
Via Lima 28, Roma.

Please notify this office immediately of any additions to the shipment and follow the ~~same~~ instructions indicated in our letter of May 25, 1966.

Very truly yours,

(Mrs.) Caroline Birenbaum
Assistant to the Registrar

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ITT World Communications

Telegr. 797-3311 / Msngt. 7522 / Infor. 7550 / Telex 7590

NY Phone Serv. Telegr. 797-3311 / Msngt. 7522 / Infor. 7550 / Telex 7590

ITT World Comm

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

1966 JUN 10 PM 3 50

ZCZC RBA769 VIA ITT XKI426 UD0571 ROB1846 LSM1083 GLL897 NA
UIRB CO IGMI 016
CORBETTA 78 16 10 1810
SABATELLONEU MUSEUM MODERNART NEWYORK CITY
HAVE GIVEN PISTOI TORINO ALL INSTRUCTIONS FONTANAS
LENDING GRATEFULL WISHES
ULRICH
COL PISTOI
NNNN

Again let me express my own personal thanks, as well as those of the
Museum, for your generosity which made this exhibition possible.

Sincerely,

Barbara B. Han
Assistant Curator

Enclosure: Receipt of Delivery form Fontana: G.S. (1965-66) and G.S. (1966)
Illustrated Checklist
Inventory

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DLS

The Museum of Modern Art

15 words prepaid answer

LT

ULRICH

BATTUELO DI CORBETTA
MILANO (Italy)

WU CABLES

~~it~~ WILL BE IN MILAN EARLY JULY MEANTIME URGENTLY NEED
TO KNOW IF IN PRINCIPLE YOU AGREE TO LEND FONTANAS AND
WHICH ONES MANY THANKS

June 17, 1966

SABATELLONEU-MODERNART

Mr. Sabatellone
Kuna Sibala
In via dei Conventi
Paris, France

C/E 65-6

cc: file, RSN, green

6/7/66

Dear Mr. Sabatellone:

The national circulating exhibition WUCCI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of the two works by Fontana, G.S. (1955-56) and G.S. (1965), which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it. I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a large audience.

Enclosed are our Receipts of Delivery which we ask that you sign, date and return to us. I also enclose another copy of the Illustrated Checklist and the exhibition's Itinerary which I think will interest you.

Again let me express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Barbara B. Holt
Assistant Curator

Enclosures: Receipt of Delivery for: Fontana: G.S. (1955-56) and G.S. (1965)
Illustrated Checklist
Itinerary

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EXHIBITION INTERNATIONALE D'ART

XX^e siècle

14 RUE DES CANETTES - PARIS-6
BOULEVARD DANTON 12-10

C/E 65-6

green

DHD, RSN, JW

Mrs. Judith Warren
Circulating Exhibitions
The Museum of Modern Art
NEW YORK

June 17, 1968

Chère Madame,

Mr. Sanlazzaro
XXeme Siècle
14 rue des Canettes
Paris 6, France

Votre lettre nous rassure sur le sort de tableaux
Fontana, que nous vous avions prêtés pour une expo-
sition. Une étrange coïncidence a fait que le 21 Mars,
date où vous nous écriviez, nous vous envoyions une
lettre réclamant des nouvelles sur ces tableaux.

Dear Mr. Sanlazzaro:

The national circulating exhibition MURRI AND FONTANA evoked a most eager and interested response throughout its long tour, and I am writing now to express my thanks for your loan of the two works by Fontana, C.S. (1955-56) and C.S. (1965), which contributed so much to its beauty and success.

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution enabled it to reach people in all parts of the country. Our active program of international circulating exhibitions enables us to introduce American art to many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of two such eminent Italian artists to the United States and in many cases, to expose their work to a large audience.

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Again let me express my own personal thanks, as well as those of the Museum, for your generosity which made this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for: Fontana: C.S. (1955-56) and C.S. (1965)
Illustrated Checklist
Itinerary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

SOCIÉTÉ INTERNATIONALE D'ART

XX^e siècle

14 RUE DES CANETTES · PARIS-6

TÉLÉPHONE : DANTON 49-40

Paris, le 23 Mars 1968

Mrs. Judith Warren
Circulating Exhibitions
The Museum of Modern Art
NEW YORK

Chère Madame,

Votre lettre nous rassure sur le sort du tableau de Fontana, que nous vous avons prêté pour une exposition. Une étrange coïncidence a fait que le 21 Mars, date où vous nous écriviez, nous vous envoyions une lettre réclamant des nouvelles sur ce tableau.

Voici donc, comme vous nous le demandez, le lieu où vous devez nous envoyer le tableau :
GALERIE XX^{ème} SIECLE - 14, Rue des Canettes - PARIS 6^e

Avec nos remerciements anticipés, veuillez agréer, chère Madame, l'expression de nos meilleurs sentiments.

Ch. Gintz

Ch. Gintz
(Secrétaire)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

MAR 26 1968

TRANS/AA

SOCIETE INTERNATIONALE D'ART
XX SIECLE

Mr. Waldo Rasmussen
Museum of Modern Art
New York

Dear Mr. Rasmussen:

In July, 1966 we lent you two paintings by FONTANA to be shown in an exhibition on this artist. Since that date we have never heard from you again and are now wondering what happened to these paintings. Could you please return them to us soonest?

We are hoping to hear from you shortly.

Sincerely,

(signed) Ligintz (?)

I wrote these people on 3/21, the same day this letter was written, to explain the delay and to ask for the correct address so that we can return their loans when the exhibition returns to New York.

J. Warren

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIG _____

ACTION AS REQUIRED _____

SEE: WR RP _____

NO REPLY NECESSARY _____

FILE CE-65.6 _____

INFORMATION COPIES TO: _____

BE JW (w/orig) _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

MAR 26 1968

SOCIÉTÉ INTERNATIONALE D'ART

XX^e siècle

14 RUE DES CANETTES · PARIS-6

TÉLÉPHONE : DANTON 49-40

DRAFT REPLY MY SIGNATURE _____
 DRAFT REPLY YOUR SIG _____
 ACTION AS REQUIRED _____
 NO REPLY NECESSARY _____
 FILE _____

Paris, le 21 Mars 1968

Monsieur Waldorf Astor
 Executive Director
 Circulating Exhibition
 Museum of Modern Art
 NEW YORK

Cher Monsieur,

Au mois de Juillet 1966, nous vous avons prêté 2 tableaux de FONTANA pour une exposition de l'oeuvre de cet artiste. Depuis cette date nous n'avons plus de nouvelles. Et nous aimerions savoir ce que ces tableaux sont devenus. Pourriez-vous nous les renvoyer le plus tôt possible ?

Dans l'attente de vous lire, veuillez agréer, cher Monsieur, l'expression de nos sentiments distingués.

A. Gintz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

CE 656

TRANSLATION

XX SIECLE
11, rue des Capucines, Paris

November 2, 1966

Dear Mrs. Neu,

I have just received your letter of October 16. I am willing to sell the two paintings (Fontaine) as follows: the more recent one, insured for \$4,000, I would sell for \$2,000 net for me; the other painting (pink) for \$1,500 net for me. Should there be a sale I would let you know how to effect the payment.

Very sincerely,

/ Sanlazzaro

per me di 1.500 milioni,
Molti cordiali saluti dal
tuo
G. Sanlazzaro

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

XX^e SIÈCLE

PARIS
14, RUE DES CANETTES
DANTON 49-40

2 novembre 1966

Amabile Signora,
rue de la rue del 26 ottobre,
Sono disposto a vendere i
due quadri e quello più
recente, assieme per
4 mila dollari, al
prezzo netto per me di
3 mila dollari. In caso
di vendita la cifra più
condiventa effettuale di
pagamento. Per l'altro
quadro (2012) il prezzo netto
per me è di 1.500 dollari,
Molti cordiali saluti dal
suo
G. Sanlazzaro

LATION

Paris

November 2, 1966

26. I am willing
the more recent one,
me; the other painting
sale I would let you

Very sincerely,

s/ Sanlazzaro

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

XX^e SIÈCLE

PARIS
14, RUE DES CANETTES
DANTON 49-40

Miss Dudley
C/E 65-6
L 2 novembre 1966

Amabile signora,
rinnovo la mia del 26 ottobre.
Sono disposto a vendere i
due quadri e quello più
recente, assicurato per
4 mila dollari, al
prezzo netto per me di
3 mila dollari. In caso
di vendita la dirò più
con venienza effettuando il
pagamento. Per l'altro
quadro (2012) il prezzo netto
per me è di 1.500 dollari.

Molti cordiali saluti dal

Leo
G di Sanlazzaro

LATION

Paris

November 2, 1966

26. I am willing
the more recent one,
me; the other painting
sale I would let you

Very sincerely,

s/ Sanlazzaro

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

TRANSLATION

XX SIECLE
11, rue des Canettes, Paris

November 2, 1966

Dear Mrs. Neu,

I have just received your letter of October 26. I am willing to sell the two paintings (Fontana) as follows: the more recent one, insured for \$4000, I would sell for \$3000 net for me; the other painting (pink) for \$1,500 net for me. Should there be a sale I would let you know how to effect the payment.

Very sincerely,

s/ Sanlazzaro

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 L&L
RSN
green

cc: CE-45-6
Niles Butler
Brad Gillough
RSN
green
circ

July 5, 1966
October 26, 1966

Mr. Sanlazzaro
XXeme Siecle
14 rue des Cavattes
Paris 6A, France

Caro Signor Sanlazzaro:

Come vede l'esposizione di Burri e Fontana che mi ha dato tanto da fare, è finalmente a posto ed ha cominciato il tour.

Le scrivo ora, non solo per ringraziarla nuovamente per aver acconsentito a prestarci i quadri ma anche per farle presente che quando scelsi i due Fontana, lei non era sicuro di quale avrebbe dovuto essere il prezzo di vendita di Concetto Spaziale (1965) (quello con fondo blu e intagli in legno laccato nero) e si riservava di farmelo sapere. Come lei sa il quadro è assicurato per \$4,000, cifra che mi sembra in accordo con gli altri quadri nell'esposizione. In ogni modo per sua informazione posso dirle che uno dello stesso tipo, ma più recente e più fantasioso e le cui dimensioni sono cm. 175 x 175, ha un prezzo di vendita di \$6,500. Se il quadro è in vendita le sarei molto grata se volesse farmi sapere per che cifra in modo da passare l'informazione ai vari espositori.

Molti cordiali saluti,
Renée S. Neu
Assistant Curator

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall insurance policy during the entire period of insurance, transportation, and packing will be assumed by the Museum.

In the hope you will be able to loan, I am enclosing our loan agreement form in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, S. Lefrandelle, 10 rue Huncher, Paris 9, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both of us. We are very grateful for the work in a very place in the museum's system.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

CC: CE-65-6 ✓
Miss Dudley
Brad Gillaugh
RSN
green
circ

July 5, 1966

Mr. Sanlazzaro
XIeme Siècle
14 rue des Cavettes
Paris 6, France (pink).

Dear Mr. Sanlazzaro:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Fontana: C.S. (blue and black), 1965 and C.S. (pink).

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

In the hope you will be able to lend, I am enclosing our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, R. Léronnelle, 76 rue Blanche, Paris 9, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

-2-

With many thanks for your generous consideration of this request.

NYC MUSEUM 2, 1966

Very sincerely,

ON 4/18/66 WRITING CONCERNING REQUESTING LOAN BURRI
GRANDSALLOO COMPLETION EXHIBITION SEPTEMBER 1966
THROUGH FEBRUARY 1967 stop I AM EXTREMELY INTERESTED
THIS IS INCLUDED IN MY LATTER REQUESTING stop
PLEASE CABLE YOUR WILLINGNESS LOAN ART WORKING
CONCERNING LOAN stop LATTER WHICH MY WILLINGNESS
REGARDING

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement forms for Fontana: C.S. (blue and black) and C.S. (pink).

RCA COMMUNICATIONS, INC.
RCA COMMUNICATIONS, INC.
RCA COMMUNICATIONS, INC.

RECZC DAQ951 RMB3241 RGM130 DE
URRG CO GRAS 015
ATNINAI 15 3 2235

KEY-MODERNART NEWYORK

NOT WILLING BURRI LOAN BUT WILL CONSIDER SALE CABLES
SOSTANTZU ATHENS REGARDS

SEKGER

COL. NIL

REC C/E
65-6

RCA COMMUNICATIONS, INC.
RCA COMMUNICATIONS, INC.
RCA COMMUNICATIONS, INC.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



CATIONS, INC.
PORATION OF AMERICA
Y. TEL. 363-2121

NNNN

AZCZC DA0951 RMB3241 RGN130 DE

URRG CO GRAS 015

ATHINAI 15 3 2235

NEY-MODERNART NEWYORK

NOT WILLING BURRI LOAN BUT WILL CONSIDER SALE CABLES

SOSTANIZO ATHENS REGARDS

SEEGER

COL NIL

File C/E
65-6

1966 AUG 3 PM 4 42

RCA
ERICA



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Bruce H. New, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri Giorgia Riggs, 1963.

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fire and insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

DIS
LT
MR STANLEY SINGER
25 ANAGNOSTOPOULOU
KOLONAKI, ATHENS

MUSEUM OF MODERN ART

cc: DHD
RN
C/E 65-6
green

WUC AUGUST 1, 1966

ON 4/18/66 WRITTEN NEWJERSEY REQUESTING LOAN BURRI
GRANDESACCO CIRCULATING EXHIBITION SEPTEMBER 1966
THROUGH FEBRUARY 1968 stop BURRI EXTREMELY INTERESTED
THIS HE INCLUDED BELIEVES LETTER UNRECEIVED stop
PLEASE CABLE YOUR WILLINGNESS LEND AND POSSIBILITY
COLLECTING LOAN stop LETTER FOLLOW BEST REGARDS
NEU-MODERNART

prepaid answer 25 words

CHARGE: C/E 65-6

Mr. Stanley J. Singer, Jr.

100

Englewood, New Jersey

Dear Mr. Singer:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The participation of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee H. New, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Sacco, 1955.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

Seeger

If this request is acceptable to you would you please have the painting shipped collect via Railway Express to The Museum of Modern Art, c/o Francis & Taylor, Warehouse, 447 West 43rd Street, New York 18. To arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a net value of \$400. on the way, specifying that shipment go forward under a fire arm. **April 13, 1966** charges should be billed to The Museum of Modern Art and marked to the Division of Circulating Exhibitions. Please let us know, however, if, because of some other place, you wish to ship the work early.

I do hope that you will be able to collaborate with us, as both Mr. Stanley J. Seeger, Jr. and the work is a big piece in the history of R D Frenchtown, New Jersey

Dear Mr. Seeger:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Sacco, 1953.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

-2-

If this request is acceptable to you would you please have the painting shipped collect via Railway Express to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case, specifying that shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. Please let us know, however, if, because of summer plans, you wish to ship the work early.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Sacco, 1953.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. / 38. 5. 1

cc: DHD
RSN
C-E 65-6 L & L
green

Seeger

December 29, 1965

Mr. Stanley J. Seeger, Jr.
Frenchtown
New Jersey

Dear Mr. Seeger:

The Museum of Modern Art has been planning a travelling exhibition of works by Burri and Fontana. The selection will be made by Mrs. Renée Neu, and it will consist of about 25 works by each artist. The exhibition, announced in our catalog of Circulating Exhibitions, has provoked a great deal of interest in museums and universities throughout the country. It will circulate for eighteen months.

Would it be possible for us to obtain photographs of the works by Burri which are in your collection, or if photos are not available have a description of the painting? As we are at present doing research on this project, they would be of enormous help to us. Please bill the Museum of Modern Art, to my attention for any expense involved. Of course we would also appreciate it if you could let us know if, in principle, you would be willing to lend to what we hope will be a very beautiful exhibition.

With many thanks for your generous consideration of this request.

Sincerely,

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. /38. 5. 1

C/E 65-6
Nancy Sage
JW
Green

7 Settembre 1968

May 1, 1968

Mr. Waifro Spaggiari
Via Foscari 5
Milan, Italy

Dear Mr. Spaggiari:

Our exhibition BURRI AND FONTANA has finally been returned to New York after a delay caused by a strike by city warehousemen and we would very much like to return your beautiful Fontana: C.S. as soon as possible. However we must know where we should send the work. Do we have the correct address? Our forwarding agents will handle all the formalities, but we do need some confirmation of address. Would you kindly let me know as soon as possible where you would like your loan returned?

Thank you for your cooperation and help.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: Duplicate Loan Agreement Form for Fontana: C. S. (1958)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: Miss Dudley
C/E 65-6 L. & L.
green
RSN

7 Settembre 1966

Spett. Signor Waifro Spaggiari
Via Foscari 5,
Milano, Italy

Egregio Signor Spaggiari:

Il suo quadro è arrivato in perfette condizioni ma non possiamo spedirlo con il resto dell'esposizione se non abbiamo la sua scheda firmata; dato che ne abbiamo urgente bisogno le sarei molto grata se volesse rispedirci la copia verde (la bianca è per lei) a volta di corriere. Tenga presente che abbiamo anche bisogno di sapere per quanto vuole che assicuriamo il quadro.

Di nuovo molte grazie per la sua cortesia e cordiali saluti.

Renée S. Neu
Assistant Curator

Enclosure: Duplicate Loan Agreement Form for Fontana: G. S. (1959)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

DLS
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TARTAGLIASPED
ROMA

MUSEUM OF MODERN ART

WUC AUGUST 4, 1966

SPAGGIARI AGREES PLEASE HELP INEXPERIENCED LENDER
NEU-MODERNART

October 24, 1966

Mr. Walbro Spaggiari
Via Masconi 5
Milan, Italy

Dear Mr. Spaggiari:

Charge: C/E 65-6
I am able to tell you that the exhibition **WUC** is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

I am sure the exhibition will be a success and I am sure you will be able to find the right place for it.

Very respectfully,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 6596 L&L

RSN

green

October 24, 1966

Mr. Waifro Spaggiari
Via Foscari 5
Milan, Italy

Dear Mr. Spaggiari:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog

I thank you for your willingness to cooperate with us on this project as both Mrs. Rasmussen and the artist feel the work is a key place in the artist's career.

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-6 L & L
Green
RSN

JAN 1 1968

August 1, 1966

ST. LOUIS POST-DISPATCH

Sig. Waifro Spaggiari
Via Foscari 5
Milano, Italy

Dear Sig. Spaggiari:

Mrs. Neu has informed me that you have generously agreed to lend your Fontana: C.S. 1958 to our BURRI-FONTANA exhibition.

I am writing now to give you full details on the exhibition. The Department of Circulating Exhibitions of The Museum of Modern Art has planned a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and has been organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts of their art, should produce a most exciting exhibition. The exhibition has been selected by Mrs. Renée S. Neu, and is, in effect, two small one-man shows of major works by each artist.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I thank you for your willingness to cooperate with us on this project as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

New York, N.Y. 10019

Best regards,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

JAN 19 1968

ST. LOUIS POST-DISPATCH

JOSEPH PULITZER, JR.

January

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
17th 1968
FILE CE 65-6
INFORMATION COPIES TO:
MF EG 3-0

Dear Mr. Rasmussen:

Thank you for your courteous and cooperative attitude in revising your plans for the painting by Burri so that it could be included in the exhibition of our collection in St. Louis. I am sorry that a failure of communications made necessary these last minute changes of plans.

I understand from William Eisendrath that the arrangements for the return of the picture are in order.

Sincerely yours,

Waldo Rasmussen

Mr. Waldo Rasmussen
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

C/E 65-6
L. L. Washington
St. Louis - Mo

January 25, 1968

January 17, 1968

Mr. William H. Schneider, Jr.
Director, Gallery of Art
Washington University
St. Louis, Missouri 63130

Dear Mr. Schneider:
Mr. Norval Tucker
The University of Iowa
Iowa City, Iowa
Dear Mr. Tucker:
I am writing you regarding the withdrawal of the
Burri painting, Grande Ferro M 1, from the
exhibition of Mr. Pulitzer's collection. I am
enclosed a report on the condition of the
painting.

Thank you very much for all your efforts in getting the
Burri painting, Grande Ferro M 1, to us for our current
exhibition of Mr. Pulitzer's collection. The painting
arrived safely and in good condition today. Our formal
receipt is enclosed.
Sincerely yours,

Richard S. Cleveland
Registrar

cc: Miss Marie Frost
Museum of Modern Art
Marie Frost
Succeeding Curator
Classifying Exhibitions

Mr. Richard S. Cleveland
City Art Museum

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: Dorothy Dudley
Renee Neu
Brad Gillaugh
C/E 65-6 ✓
i-o

AIRMAIL
January 17, 1968

Mr. William M. Eisendrath, Jr.
Director, Gallery of Art
Washington University
St. Louis, Missouri 63130

Dear Mr. Eisendrath:

This morning I talked to Mr. Norval Tucker, Administrative Assistant, School of Art at the University of Iowa regarding the withdrawal of the Burri work, Grande Ferro, M 1, 1958, iron, and requested that it be shipped directly to the City Art Museum in St. Louis.

Mr. Tucker informed me he will withdraw it immediately for packing and will hope to be able to ship it this week, on the 19th. I have requested that it be shipped via Pacific Air Freight prepaid as they have an agent in Cedar Rapids, therefore there should be little delay.

As I mentioned on the telephone, we would normally check the condition of this work before returning it to the University, however, since we will not have a chance to see it, we would appreciate receiving from you, or the Registrar's office at the City Art Museum, a written report on the present condition. I hope that you will find it in good condition, and we shall look forward to seeing the report.

With best wishes,

Sincerely,

Maria Frost
Scheduling Manager
Circulating Exhibitions

cc: Mr. Richard S. Cleveland
City Art Museum

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WASHINGTON UNIVERSITY
ST. LOUIS, MISSOURI 63130

July 17, 1966

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

VSP-ICE-30-62
WR
EVT
GM
BG
CE-65-6
RN
DHD

Dear Mr. Rasmussen:

I have been in Europe for the past six weeks, returning to St. Louis last Tuesday, where I found your telephonic inquiry in regard to the loan of the University's DeKooning for your exhibition. This will confirm the telegram which I dispatched to you from St. Louis, that permission to borrow the painting has been refused, due to previous commitments for the painting. (I am now at my Summer residence in Northern Michigan)

Your Museum's Registrar sent to me photos of the condition of the Burri which we are lending to your exhibition of this artist's work. I can only say that the condition shown in the photographs is normal, and the condition in which it arrived in the United States several years ago. We were equally alarmed at that time, and sent photographs to Burri to verify the condition. The reply from Burri was that the condition was correct, and what seemed to be both a rumpled condition of the iron and the scratches of the finish was intended by him! The only thing to watch out for in the numerous steps of the exhibition circuit is that the tacks fastening the iron to the frame do not come loose or lost.

With kind regards, believe me
Sincerely,

William N. Eisendrath, Jr
Director, Washington University
Gallery of Art

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cc: G/E 65-6 L. & L
RSN
green

May 5, 1966
May 13, 1966

Mr. William N. Eisendrath, Jr.
Director
Washington University Gallery of Art
St. Louis, Missouri 63130

Dear Mr. Eisendrath:

Thank you for your letter of May 10th which helped me greatly in making up my mind on which Burri to request! The arrangements are completely satisfactory to us, but please let us know how the credit line should read - it was not filled in on the Loan Agreement Form.

Of course I would also appreciate it if you would alert me on any other outstanding Burri or some Fontana in your area that I would otherwise miss.

Thank you again for your generosity and wonderful cooperation,

Sincerely,

(Mrs.) Renée S. Neu
Director of the Exhibition

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cc: C/E 65-6 L. & L
RSN
green

WASHINGTON UNIVERSITY

ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 4, 1966

May 5, 1966

Mr. William M. Eisendrath, Jr.
Director
Washington University Gallery of Art
St. Louis, Missouri 63130

Dear Mr. Eisendrath:

Mr. Rasmussen has given me your letter of April 25 for reply. I am most happy and grateful to you for agreeing to lend the Grande Ferro M I. 1958. I did not know you had also Grande Ferro M III. 1961; could you be so kind as to send me a photograph of both pieces and to let me know if you would be willing to lend us both? I hope this does not sound too greedy!

Of course we agree on the early shipping date, as well as to the University maintaining its own insurance.

I have inquired with Maria Frost about the schedule of the BURRI-FONTANA exhibition and she has told me that it will be available from the fall of 1967 on. Please let me know if and when you may want more detailed information. I return your loan agreement sheets.

With many thanks for your very kind cooperation,
you, believe me

Very sincerely,

Yours sincerely,

Renée S. Neu

Renée S. Neu
William M. Eisendrath, Jr.
Director of the Exhibition
Director
Washington University
Gallery of Art

WHE:rw

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✓CE 65-6

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

R New

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 4, 1966

Mr. Waldo Rasmussen
Executive Director of Circulating Exhibitions
Museum of Modern Art
11 West 53 Street
New York, New York 10011

Dear Mr. Rasmussen:

Mr. Richard K. Weil forwarded to me your request for a loan of a Burri Gran Ferro which you designated as 1959 but is dated 1961. Washington University owns the Gran Ferro M I of 1958, formerly in the collection of Mr. and Mrs. Joseph Pulitzer, Jr., and the Gran Ferro M III of 1961, formerly in the collection of Mr. Richard K. Weil. These are both cast iron pictures. The University would only be willing to lend you one of these for your circulating exhibition "Burri Fontana." I would appreciate hearing from you at your early convenience which one of these you would like to borrow before I return your loan agreement sheets.

With kind regards, and looking forward to hearing from you, believe me

Yours sincerely,

Wm. Eisendrath

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

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WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

R New

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 4, 1966

Mr. Waldo Rasmussen
Executive Director of Circulating Exhibitions
Museum of Modern Art
11 West 53 Street
New York, New York 10011

Dear Mr. Rasmussen:

Mr. Richard K. Weil forwarded to me your request for a loan of a Burri Gran Ferro which you designated as 1959 but is dated 1961. Washington University owns the Gran Ferro M I of 1958, formerly in the collection of Mr. and Mrs. Joseph Pulitzer, Jr., and the Gran Ferro M III of 1961, formerly in the collection of Mr. Richard K. Weil. These are both cast iron pictures. The University would only be willing to lend you one of these for your circulating exhibition "Burri Fontana." I would appreciate hearing from you at your early convenience which one of these you would like to borrow before I return your loan agreement sheets.

With kind regards, and looking forward to hearing from you, believe me

Yours sincerely,

Wm. Eisendrath

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

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WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

April 25, 1966

Mr. Waldo Rasmussen
Executive Director of Circulating Exhibitions
Museum of Modern Art
11 West 53 Street
New York, New York 10011

Dear Mr. Rasmussen:

I am in receipt of your letter of April 18th requesting the loan of one of our Burri's Grande Ferro. We have two cast iron pictures by Burri. The Grande Ferro M I of 1958 and the Grande Ferro M III, of 1961. Since you mention the date of 1958, I take it that you are referring to the Grande Ferro M III. Permission is hereby granted for you to borrow the work for your circulating exhibition, September 1966 through February 1968. Because we are away from St. Louis during the summer, it would perhaps be preferable if, as you suggest, we ship the picture to you in care of Santini Brothers around the first of June.

The University maintains its own insurance and will bill you pro rata for the time that the picture is away from our walls.

It is possible that we might be interested in booking the Burri-Fontane show. I would appreciate your letting me know any open dates.

With kind regards, believe me

Yours sincerely,

Wm Eisendrath

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

*Miss Dudley
Miss Frost
MAY 2 1966
Mr. Gillough
✓ C/E 65-6*

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WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 10, 1966

Miss Renée S. Neu
Museum of Modern Art
11 West 53 Street
New York, New York 10009

Dear Miss Neu:

I am in receipt of your letter of May 5 in regard to the Burri picture which we will lend to your exhibition. We cannot lend both pictures by Burri and I note that you prefer the Gran Ferro, MI, of 1958. I am enclosing your loan agreement signed, and we will ship the picture around May 31 to Santini Brothers as directed. On the return of the picture after February 1968, please direct it to Washington University, Steinberg Hall, Skinker and Forsyth Boulevards, St. Louis, Missouri. The packing charges will be billed to you by General Van and Storage Company, and we will bill you for the insurance pro rata, on the return of the picture.

I hope this is satisfactory, and with kind regards I am

Yours sincerely,

Wm. N. Eisendrath Jr.

William N. Eisendrath Jr.
Director
Washington University
Gallery of Art

WNE:ew

enclosure

*Miss Dudley
Bras
RSM
✓C/E65-6*

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THE UNIVERSITY OF TEXAS
University Art Museum



THE COLLEGE OF FINE ARTS
AUSTIN, TEXAS

cc: RSN
✓ C/E 65-6
green
extra

C/E
65-6

June 21, 1966

Miss Goldie W. Nelson
Registrar
University Art Museum
The University of Texas
Austin, Texas

Dear Miss Nelson:

Thank you for your prompt action on the Fontana paintings.
I was going to call you to discuss the matter with you when
I received your letter with all the information I needed.

Ever since I returned to New York my life has been very hectic
and busy, so I never got around to writing to you to tell you
how much I enjoyed my visit to Austin and your most friendly
hospitality. Unfortunately it was much too short.

Thank you again and very best regards to all of you.

Very sincerely, "Silver at Dawn" 1961
on canvas

Renee S. Neu

RSN/rb

We have, under the direction of Suzanne Foley, Associate
Director of the Walker Art Center, Minneapolis, Minnesota,
sent the above work to you at the Santini Warehouse,
301 West 25th Street, New York. We trust it arrives
safely and would appreciate receiving a copy of the
expressed shipping notice, acknowledging receipt.

The rest of the Fontana show is on its way to Buenos
Aires and we do hope it arrives in good shape. We are
all keeping our fingers crossed. So come back to Austin
and make us won't be so busy and we can have some time
to enjoy your company.

Best regards,

Sincerely,

Goldie W. Nelson
Registrar

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE UNIVERSITY OF TEXAS



THE COLLEGE OF FINE ARTS

University Art Museum

AUSTIN, TEXAS 78712

June 14, 1966

Mrs. Rene Neu
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mrs. Neu:

We have forwarded you under date of June 13, via REA collect, the following materials, to be included in your circulating Fontana-Burri exhibition.

- = 1 Concetto Spaziale (grey)
Catalogue No. 10, 1955
- 1 Concetto Spaziale "Attese"
Catalogue No. 26, 1965
- 1 "The Gold of Venice" 1961, Oil
on canvas
- 1 "Venice-Silver at Dawn" 1961
Oil and stones on canvas
- 5 Parts of Catalogue 37, "Quanta"
1 circle, 4 polygonals
These are labeled H,G,I,F and N

We have, under the direction of Suzanne Foley, Associate Curator of the Walker Art Center, Minneapolis, Minnesota, sent the above work to you at the Santini Warehouse, 447 West 49th Street, New York. We trust it arrives safely and would appreciate receiving a copy of the enclosed shipping notice, acknowledging receipt.

The rest of the Fontana show is on its way to Buenos Aires and we do hope it arrives in good shape. We are all keeping our fingers crossed. Do come back to Austin and maybe we won't be so busy and we can have more time to enjoy your company.

Best regards,

Sincerely,

Registrar

Heidi M. Nelson

C/E
65-6

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CE 65-6 file
R. Neu
B. Gillaugh

JUL 8 1966

McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

M. L. McROBERTS (U.S.A.)
V. R. TUNNARD

TELEPHONE NUMBER:
GRANVILLE 911/2

July 7, 1966

6th June, 1966

Miss Suzanne Foley,
Miss Linda Merritt, Registrar
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis, Minnesota 55403,
U. S. A.

Dear Miss Merritt:

I am enclosing a copy of your receipt of delivery for the Fontana's we received from Austin as well as the copy of their receipt which they have asked us to send you.

As I mentioned on the telephone today, we have received a cable from Mrs. Neu asking us to hold the two Fontana's belonging to McRoberts and Tunnard and we are awaiting further instructions before arranging for the export. As soon as we receive word, we will cable you so you can instruct your insurance agent about further coverage. If the paintings are returned to London, we will forward your form containing transit information.

To lend our two Fontanas, catalogue numbers 39 and 40, Mrs. Neu is in Europe this month and I will be leaving for my vacation tomorrow so if you have further questions, please contact Mrs. Wilcox, Secretary to Mr. Rasmussen (extension 308) or Miss Hargreaves, Assistant to the Registrar (extension 243).
Lucio Fontana.

Very truly yours,

N. L. McR.
(Mrs.) Caroline Birenbaum
Assistant to the Registrar

c.c. Mrs. Rene Neu,
Museum of Modern Art, New York.

P.S. We are also in agreement with the request of the Instituto Torcuato di Tella to extend the Lucio Fontana exhibition to the Museo de Bellas Artes in Rosario with respect to the other Fontana works in your exhibition which have been loaned by our gallery.

N. L. McR.
N. L. McRoberts

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WALKER ART CENTER

McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER:
GROSVENOR 3811/2.

6th June, 1966

Miss Suzanne Foley,
Associate Curator,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis, Minnesota 55403,
U. S. A.

Dear Miss Foley,

We are in receipt of Mr. van der Marck's letter dated 2nd June, 1966, with respect to the MOMA combined Alberto Burri - Lucio Fontana exhibition for circulation from September 1966 through February 1968.

We are in agreement with the Museum of Modern Art to lend our two Fontanas, catalogue numbers 39 and 40, THE GOLD OF VENICE and VENICE - SILVER AT DAWN, with the understanding that full insurance cover for "all risks" is assumed by them from the time you release these two paintings from your current circulating exhibition of Lucio Fontana.

Yours very truly,

N. L. McR.

N. L. McRoberts

c.c. Mrs. Rene Neu,
Museum of Modern Art, New York.

P.S. We are also in agreement with the request of the Instituto Torcuato di Tella to extend the Lucio Fontana exhibition to the Museo de Bellas Artes in Rosario with respect to the other Fontana works in your exhibition which have been loaned by our gallery.

McR.

N. L. McRoberts

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WALKER ART CENTER

McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER:
GROSVENOR 3811/2

6th June, 1966

Mrs. Rene Neu,
Circulation Department,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Dear Mrs. Neu,

We have learned from the Walker Art Center, Minneapolis, that you are planning a combined Alberto Burri - Lucio Fontana circulating exhibition from September 1966 through February 1968.

We are willing to lend our two Fontana paintings, *THE GOLD OF VENICE* and *VENICE - SILVER AT DAWN* from the current Walker Art Center Fontana exhibition, catalogue numbers 39 and 40. This permission is granted with the understanding that you assume full insurance cover for "all risks" for the entire period beginning when these two paintings are released to you by the Walker Art Center. The value of cover should be £2,500. for each painting.

Yours very truly,

N. L. McRoberts

N. L. McRoberts

c.c. Miss Suzanne Foley,
Associate Curator,
Walker Art Center,
Minneapolis, Minnesota.

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WALKER ART CENTER

McROBERTS & TUNNARD LIMITED

JUN 29 1966

34, CURZON STREET,
LONDON, W.1.

*A copy of this was sent to
RN in Milan.*

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER:
GROSVENOR 3811/2

23rd June, 1966

Mr. Valdo Rasmussen,
Executive Director,
Circulating Exhibitions,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Dear Mrs. Neu:

Dear Mr. Rasmussen,

Thank you very much for your letter dated 15th June which arrived during my absence at the Venice Biennale.

While in Venice, I had the opportunity to discuss further the BURRI - FONTANA exhibition with both Lucio Fontana and Mr. van der Marck of the Walker Art Center. I regret to say that after considerable reflection, we have decided not to lend the two Fontana paintings, VENICE - SILVER AT DAWN and GOLD OVER VENICE to the circulating exhibition being organised by your Museum.

I fully appreciate the importance of these two paintings with respect to this proposed exhibition and would also tell you that our decision has only been reached with the complete concurrence of Lucio Fontana.

Mr. van der Marck tells us that these pictures have already been interrupted from the current Fontana exhibition and are 'en route' to you in New York, if they have not in fact already arrived. Would you please therefore arrange for these pictures to be returned to us in London at your earliest convenience. I would much appreciate your advice in this respect. I assume that the Walker Art Center will continue to cover "All Risks" insurance until the pictures are returned to us in London.

Yours sincerely,

N. L. McRoberts

N. L. McRoberts

c.c. Miss Suzanne Foley, Walker Art Center

c.c. Mrs. Rene Neu, Museum of Modern Art, New York

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WALKER ART CENTER

1710 Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

June 17, 1966

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

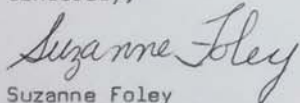
Dear Mrs. Neu:

By now you have no doubt received Mr. McRoberts' letter agreeing to lend to your exhibition the two Lucio Fontana paintings: "The Gold of Venice" and "Venice - Silver at Dawn." I am enclosing a copy of Carla Panicali's letter to Jan van der Marck which agrees to release from our Fontana exhibition three works lent by Marlborough, Rome, for inclusion in your Burri-Fontana exhibition.

The University of Texas Art Museum crated and shipped REA Express, collect, these five works to you c/o Santini Brothers Warehouse. I am enclosing our delivery receipt, which I would appreciate your signing and returning when the works are received by you.

If there is further information or assistance we may provide, please write.

Sincerely,



Suzanne Foley
Associate Curator

enclosure

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WASHINGTON UNIVERSITY
ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 16, 1966

Mrs. Renée S. Neu
Director of the Exhibition
Museum of Modern Art
11 West 53 Street
New York, New York 10009

Dear Mrs. Neu:

I am sorry that I left out the credit line in the loan agreement form which I sent you for the Burri. It should read, "Collection Washington University, St. Louis, Missouri."

In regard to the Fontana, Mr. Joseph Pulitzer, Jr., 4901 Pershing Avenue, St. Louis, Missouri 63108, owns a medium sized Burri made of bronze.

With kind regards, I am

Yours sincerely,

Wm. Eisendrath

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

CIE 65-6
101
W

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cc: CE-65-6 I&L

Miss Dudley
Brad Gillaugh
RSN
green
circ

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact General Van and Storage, 4905 Delmar Boulevard, St. Louis, for packing and arrange to have it shipped by Railway April 18, 1966 to The Museum of Modern Art, c/o Santos Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$500, on the case specifying that the shipment go forward under a fine arts contract. Packing charges could be billed to The Museum of Modern Art.

Mr. William N. Eisendrath, Jr.,
Director
Washington University Art Gallery
Steinberg Hall
St. Louis, Missouri, 63108

side to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's work.

Dear Mr. Eisendrath:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

Wilko Rasmussen
Executive Director

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Ferro, 1958.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

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-2 -

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact General Van and Storage, 4908 Delmar Boulevard, St. Louis, for packing and arrange to have it shipped by Railway Express collect to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri Grande Ferro, 1958.

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cc: DHD

RSN

ST. LOUIS POST-DISPATCH
C-165-6 L & L
green

Washington Univ.

JOSEPH PULITZER JR.

January 3, 1966

December 29, 1965

Mr. Joseph Pulitzer Jr.
St. Louis Post-Dispatch
St. Louis, Missouri

Dear Mr. Pulitzer:

As requested in your letter of December 28th, a print of the Burri metal collage, Grande Ferro N.1 is enclosed.

The Museum of Modern Art has been planning a travelling exhibition of works by Burri and Fontana. The selection will be made by Mrs. Renée Neu, and it will consist of about 25 works by each artist.

I suggest you communicate with Mr. Wa. The exhibition, announced in our catalog of Circulating Exhibitions, has provoked a great deal of interest in museums and universities throughout the country. It will circulate for eighteen months.

Would it be possible for us to obtain photographs of the works by Burri which are in your collection, or if photos are not available have a description of the paintings? As we are at present doing research on this project, they would be of enormous help to us. Please bill the Museum of Modern Art, to my attention for any expense involved. Of course we would also appreciate it if you could let us know if, in principle, you would be willing to lend to what we hope will be a very beautiful exhibition.

Miss Erwin Wassum
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019
With many thanks for your generous consideration of this request,

Sincerely,

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

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ST. LOUIS POST-DISPATCH

JOSEPH PULITZER, JR.

January 3, 1966

Dear Miss Wassum:

As requested in your letter of December 29th, a print of the Burri metal collage, Grande Ferro M.1 is enclosed.

This work has been given to Washington University, and if you wish to borrow it for your forthcoming exhibition I suggest you communicate with Mr. Wm. N. Eisendrath, Jr., Director of the Washington University Art Gallery, Steinberg Hall, St. Louis, Missouri, 63108.

Sincerely yours,

Joseph Pulitzer Jr.

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

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cc: C/E 65-6 L&L
RSN
green

Woodbourne Development Corporation
318 Olive Street, Suite 402
St. Louis, Missouri 63101
Richard E. Wall

Richard E. Wall
Executive Director

May 12, 1966

October 19, 1966

Mr. William Eisendrath
Washington University Art Gallery
Steinberg Hall
St. Louis, Missouri

Dear Mr. Eisendrath:
Executive Director,

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

The I enclose here a copy of our publication which is being sent to all exhibitors. will hear from Mr. Eisendrath.

Best wishes,

Very sincerely,

Sincerely,

Richard E. Wall

Waldo Rasmussen
Executive Director
Circulating Exhibitions

RMW/ar

Enclosure: Catalog

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Woodbourne Development Corporation
515 Olive Street - Suite 402
St. Louis, Missouri 63101
GARfield 1-4600

Richard K. Weil
PRESIDENT

May 11, 1966

Mr. Waldo Rasmussen,
Executive Director,
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Mr. Rasmussen:

The Grande Ferro, 1959, belongs to Washington University
and I am sure that you will hear from Mr. Eisendrath.

Very sincerely,


Richard K. Weil

RKW/nr

CE 65-6
Washington Univ

to Italy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

WASHINGTON UNIVERSITY
ST. LOUIS, MISSOURI 63130

July 17, 1966

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Rasmussen:

I have been in Europe for the past six weeks, returning to St. Louis last Tuesday, where I found your telephonic inquiry in regard to the loan of the University's DeKooning for your exhibition. This will confirm the telegram which I dispatched to you from St. Louis, that permission to borrow the painting has been refused, due to previous commitments for the painting. (I am now at my Summer residence in Northern Michigan)

Your Museum's Registrar sent to me photos of the condition of the Burri which we are lending to your exhibition of this artist's work. I can only say that the condition shown in the photographs is normal, and the condition in which it arrived in the United States several years ago. We were equally alarmed at that time, and sent photographs to Burri to verify the condition. The reply from Burri was that the condition was correct, and what seemed to be both a rumpled condition of the iron and the scratches of the finish was intended by him! The only thing to watch out for in the numerous stops of the exhibition circuit is that the tacks fastening the iron to the frame do not come loose or lost.

With kind regards, believe me

Sincerely,

Wm. Eisendrath

William N. Eisendrath, Jr
Director, Washington University
Gallery of Art

SP-10E-10-62/

W.R.
E.V.T.
A.M.
B.G.

CE-65-6

VRN
DHD

to Italy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: CE-65-6 I&L

Miss Dudley

Brad Gillaugh

RSN

green

circ

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact General Van and Storage, 46th Street, New York, N.Y., for packing and crating to have the painting shipped by Railway Express, collect, to The Museum of Modern Art, 44 West 54th Street, New York, N.Y., to arrive during the week of July 15. Because works are covered by no insurance at all times, it is only necessary to declare a nominal value of \$100, on the note specifying that the subject should go forward under a fine arts contract. Packing charges should be billed to The Museum of Mr. and Mrs. R. K. Weil to the attention of Circulating Exhibitions, 317 North 11th Street, St. Louis, Missouri. We let us know.

Dear Mr. and Mrs. Weil: It is a pleasure to collaborate with you, as both have and the artist feel the work is a key piece in the artist's

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Ferro, 1959

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact General Van and Storage, 4908 Delmar Boulevard, St. Louis, for packing and arrange to have the painting shipped by Railway Express, collect, to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Ferro, 1959

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 131

Miss Dudley

Brooklyn Museum

RSN

circ

green

cc: C/E 65-6

RSN

green

October 19, 1966

Mr. Richard S. Zeisler
4 East 70th Street
New York, New York

Dear Mr. Zeisler:

I am happy to be able to tell you that the exhibition BURRI AND FONTANA is on the road and has been well received in its first showing at Wells College, Aurora, New York. I believe that the exhibition succeeds in showing both artists' developments and accomplishments and I thank you again for having helped us achieve this with your generous loan.

I enclose here a copy of our publication which is being sent to all exhibitors.

Best wishes,

Sincerely,

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The works selected by Mrs. Renée G. Noy, and will be, in one case shown of major works by each artist.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Catalog the loan of your Burri, Green Through 1961.

The loan period for the exhibition is from September 1966 through February 1967. All loans will be covered by the Museum's wall-to-wall fire and theft insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

cc: C/E 65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
circ
green

In the hope you may be willing to lend, I am enclosing two loan agreements. One is duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 15. Please let us know, however, if, because of summer plans, you would prefer that we arrange an earlier collection.

I do hope that you will be able to collaborate with us, as both we and the artist feel the work is a very important part of his career.

May 12, 1966

Mr. Richard S. Zeisler
4 East 70th Street
New York, New York

Dear Mr. Zeisler:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri, Green Thread, 1951.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. Upon the return of the signed loan agreement form, our Assembly Coordinator will arrange to collect during the week of July 18. Please let us know, however, if, because of summer plans, you would prefer that we arrange an earlier collection.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan Agreement Form for Burri, Green Thread, 1951

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138.5. 1

cc: DHD
RSN
C-E 65-6 L & L
green

December 28, 1965

Mrs. Ernest Zeisler
179 East Lakeshore Drive
Chicago, Illinois

Dear Mrs. Zeisler:

The Museum of Modern Art has been planning a travelling exhibition of works by Burri and Fontana. The selection will be made by Mrs. Renée Neu, and it will consist of about 25 works by each artist.

The exhibition, announced in our catalog of Circulating Exhibitions, has provoked a great deal of interest in museums and universities throughout the country. It will circulate for eighteen months.

Would it be possible for us to obtain photographs of the works by Burri which are in your collection, or if photos are not available have a description of the painting? As we are at present doing research on this project, they would be of enormous help to us. Please bill the Museum of Modern Art, to my attention for any expense involved. Of course we would also appreciate it if you could let us know if, in principle, you would be willing to lend to what we hope will be a very beautiful exhibition.

With many thanks for your generous consideration of this request,

Sincerely,

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Date received August 23, 1966

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.

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Selling price:	Insurance Value
66.1083	Barri: COMBUSTIONE PLASTICA, burnt plastic over canvas	\$10,000.	\$10,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received July 29, 1966

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 **Galleria Blu**
Via Andegari 12
Milan, Italy

for **Circulating Exhibition: BURRI-PONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling price	Insurance Value
66.1029	Burri: <u>Nero con punti rossi</u> , paint and collage	\$13,000.	\$12,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received July 29, 1966

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. Achille Cavellini**
Via Bononelli 16
Brescia, Italy

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1028	Burri; <u>Sacco e nero 3</u> , paint and burlap on composition board	\$17,000.
NOTE: Condition photograph enclosed.		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

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

Date received June 8, 1966

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 **Fischbach Gallery**
29 West 57 Street
New York, New York

for **Circulating Exhibition: BURRI - FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling price:	Insurance Value
66.809	Fontana: <u>Spiral Concept 8</u> , gold paint on canvas	\$4,000.	\$4,000.
NOTE: Condition photograph enclosed.			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received August 23, 1966

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. Lucio Fontana
Corso Monforte 23
Milan, Italy

for Circulating Exhibition: FURRI-FONTANA
September 1966 through February 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
	The following works by Fontana:	
66.1085	<u>Concetto Spaziale. (1955-66). Oil on canvas</u> \$2,000.	\$2,000.
66.1086	<u>Concetto Spaziale. (1965). Tempera on canvas</u> 2,700.	2,700.
66.1087	<u>Concetto Spaziale. (1965-66). Tempera on canvas, lacquer on wood</u> 6,500.	6,500.
66.1088	<u>Concetto Spaziale. 1949. Natural canvas with holes</u> 4,800. (to Museum only)	4,800.
66.1089	<u>Concetto Spaziale Venice Moon-silver. 1959. Polyester and aluminum paint on canvas</u> 6,000.	6,000.

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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.

August 16, 1966
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 The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February 1968

.....
Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.869	Barri: <u>Composition</u> , oil, gold and glue on canvas & burlap	Lender insures
66.868	Barri: <u>Grande Ferro Mh</u> , sheet metal collage	Lender insures

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

254
THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

C/2-65-6
Date received June 1, 1966

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. and Mrs. Brooks Jackson
1032 Second Avenue
New York, New York

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February, 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.799	Fontana: Concetto Spaziale, oil on canvas	\$2,500.*
	*Subject to revision.	
	NOTE: Condition photograph enclosed.	

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received June 15, 1966

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. Philip C. Johnson**
375 Park Avenue
New York, New York

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.866	Fontana: <u>Attesa</u> , oil on canvas	\$4,600.
NOTE: Condition photograph enclosed.		

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received August 22, 1966

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 **Martha Jackson Gallery**
32 East 69th Street
New York 21, New York

for **Circulating Exhibition: BURRI-FONTANA**
(September 1966 through February 1968)

.....
Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
66.1153	Burri: TEXAS COLLAGE (Sacco e Bianco), 1953, paint, fabric, glue over muslin	\$7,500.	\$6,300.
NOTE: Condition photograph enclosed.			

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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.

August 17, 1966
from storage at
Santini Bros. Warehouse
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 **Martha Jackson Gallery**
32 East 69 Street
New York, New York

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
66.849	Burri: <u>Nero Plastica LA 1</u> , oil on plastic over canvas	\$6,000.	\$5,400.
66.850	Burri: <u>Nero Plastica LA 3</u> , oil on plastic over canvas	15,000.	13,500.
66.851	Burri: <u>Rosso Plastica LA 1</u> , oil and plastic over canvas	6,000.	5,400.
66.856	Fontana: <u>Attese Red</u> , oil on canvas	4,200.	3,780.

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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.

June 29, 1966 from
Date received Cirker's Hayes
Warehouse

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 Martha Jackson Gallery
32 East 69 Street
New York, New York

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February 1968

Registrar

Dorothy H. Dudley

Museum Number	Description	Selling price:	Insurance Value
66.851	Burri: <u>Grande Ferro N 5</u> , metal collage	NFS	\$16,000. <i>OK</i>
66.852	Burri: <u>Lower Red</u> , oil on burlap	\$10,000.	9,000. <i>OK</i>
* 66.853	Burri: <u>Red Collage-Red and Gray</u> , oil on board	6,000.	5,400. <i>OK</i>
66.855	Burri: <u>Strappo</u> , collage on canvas	7,000. <i>OK</i>	6,300. <i>OK</i>
66.867	Fontana: <u>New York 21</u> , punctured copper sheet	2,000. <i>OK</i>	1,800. <i>OK</i>

NOTE: Condition photographs enclosed.

* Withdrawn from exhibition and returned to you August 22
via James Lebron.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

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

August 23, 1966
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 **Dottore Graziano Laurini**
Corso Buenos Aires 75
Milan, I t a l y

for **Circulating Exhibition: BURRI-PONTANA**
September 1966 through February 1968

.....
Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling price	Insurance Value
66.1090	Fontana: PORTRAIT OF IRIS CLERT, gold paint and colored stones on canvas	\$2,000.	\$2,000.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

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

Date received September 7, 1966

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

for Circulating Exhibition: BURRI-FONTANA
(September 1966 through February 1968)

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.1157	Burri: Combustione Legno 13, 1957, veneer, paint, on muslin	Lender insures
NOTE: Condition photograph enclosed.		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

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

Date received August 21, 1966

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 **Mrs. Lina Luccichenti**
Via del Circo Massimo 9
Rome, Italy

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1084	Burri: NERO ROSSO LEGNO, paint and wood over muslin	\$10,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

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

June 30, 1966
from University of
Texas Art Museum
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 Marlborough Galleria d'Arte
Via Gregoriana 5,
Rome, Italy

for Circulating Exhibition: EURI-FONTANA
September 1966 through February 1968

Registrar

Dorothy H. Dudley

Museum Number	Description	Insurance Value
	The following works by Fontana:	
66.945	<u>Concetto Spaziale</u> (grey), oil on canvas	\$11,600.
66.946	<u>Concetto Spaziale "Attese"</u> (white), tempera on canvas	2,925.
66.947a-c	<u>Concetto Spaziale I Quanta</u> (gold), tempera on canvas	812.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

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

August 16, 1966
from Miss Watherston,
Conservator
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

Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy

for

Circulating Exhibition: EUNRI-FONTANA
September 1966 through February 1968

.....
Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.1078	Fontana: <u>77. C.S.</u> (black and white), lacquered wood and oil on canvas	\$7,600.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received August 4, 1966

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 **Marlborough-Gerson Gallery**
41 East 57 Street
New York, New York

for **Circulating Exhibition: HERRI-PONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.857	Fontana: <u>Concetto Spaziale</u> (NCR 4798), oil on canvas \$5,000.	\$5,000.
66.858	Fontana: <u>Concetto Spaziale</u> (NCR 3912), oil on canvas 5,000.	5,000.
NOTE: Condition photographs enclosed.		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

Date received July 5, 1966

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 **Mrs. Harry O. Maryan**
1521 Vilas Avenue
Madison, Wisconsin 53711

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.948	Barri: SACCO., oil, burlap and muslin over black muslin	\$10,000.
NOTE: Condition photograph enclosed.		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

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

Date received August 23, 1966

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. Waifro Spaggiari
Via Foscarini 5
Milano, Italy

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.1091	Fontana: CONCETTO SPAZIALE (oro e verde), tempera and metallic gold paint on canvas	\$10,000.
NOTE: Condition Photograph enclosed.		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138.5. 1

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

4/E 65-5
Date received July 22, 1966

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 ~~XX^e~~ ^{XX^e} Siecle
14 Rue des Canettes
Paris VI^e, France

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Selling price	Insurance Value
66.1023	Fontana: <u>C.S.</u> (blue and black), paint on canvas and wood NFS		\$4,000.
66.1024	Fontana: <u>C.S.</u> (pink), oil on canvas	\$2,500.	2,000.
NOTE: Condition photographs enclosed.			

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138.5. 1

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

File C/E 65-6
Date received June 10, 1966

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 Collection Washington University
Steinberg Hall
St. Louis, Missouri

for Circulating Exhibition: BURRI-FONTANA
September 1966 through February 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.610	Burri: <u>Grande Ferro MI</u> , cast iron assemblage	Lender insures
NOTE: Condition photograph enclosed.		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138.5. 1

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

Date received July 26, 1966

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. Richard S. Zeisler**
4 East 70 Street
New York, New York

for **Circulating Exhibition: BURRI-FONTANA**
September 1966 through February 1968

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1026	Burri: GREEN THREAD, burlap, canvas and paint	\$5,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

The Museum of Modern Art
at New York City
New York 10019

FRAMING RECORD SHEET

For 2/5 #1-4
(Exhibition)

Artist Robert Rauschenberg

By John DeWeese (DeWeese)
(Framing)

Title Green Screen, 1973

Medium Acrylic on canvas

Accession 66.1015

Received by John DeWeese date 2/5/74

Order Robert R. Rauschenberg, New York

As soon as possible
Framing for 2/5

Description of order:

Art signature

Work: Framing by John DeWeese delivered to John DeWeese
Date of delivery to John DeWeese

Description of framing materials provided that they must be delivered and installed before beginning to frame (not Rauschenberg's instruction from John DeWeese later)
Framing: Rauschenberg agrees to disframe damage yes no possibly

Leave present silver frame as is

Notes: Original work and frame must be worked with Rauschenberg for Rauschenberg's view.
Rauschenberg's view should be correct as best as possible to avoid replacement. Rauschenberg's
signature and other information on original framing should be preserved in new setting.

Framing: Delivered to John DeWeese Framing for 2/5
Framing by John DeWeese Framing for 2/5

FRAMING RECORD
SHEETS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Pete McIntyre (Santini's)
(Framer)

Title Green Thread. 1951

Medium _____

MOMA # 66.1026

Ordered by MH date 9/15/66

Lender Richard S. Zeikler, New York

As soon as possible
Promised for _____ rec'd _____

Description of order:

Add plexiglas

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 yes plexiglas _____

Leave present silver frame as is

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Strappo

Medium _____

MOMA # 66.855

Ordered by M. Hinkle date 8/23/66
As soon as possible

Lender Martha Jackson Gallery

Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2"
from surface of painting.

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 yes plexiglas _____
wood stripping.

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Sacco

Medium _____

MOMA # 66.948

Ordered by M. Hinkel date 8/23/66
As soon as possible

Lender Mrs. Harry O. Maryan, Madison, Wisc.

Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from surface of painting.

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

Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change yes plexiglas
wood stripping (?)

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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

The Museum of Modern Art
11 West 53rd Street
New York 10, N. Y.

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Pete (Santini's)
(Framer)

Title Composition . 1953

Medium

MOMA # 66.869

Ordered by MH date 9/15/66

Lender Guggenheim Museum

Promised for as soon as possible
rec'd

Description of order:

Add plexiglas

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

Leave present frame as is

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Lower Red

Medium _____

MOMA # 66.852

Ordered by M. Hinkel date 8/23/66
As soon as possible

Lender Martha Jackson Gallery

Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2"
from surface of painting

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 yes plexiglas _____
wood stripping.

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6

(Exhibition)

by: Walsh

(Framer)

Artist Burri

Title Texas Collage #3

Medium

MOMA # temporary listing 6/11/53

Lender Martha Jackson Gallery

Ordered by M. Hinkel date 8/23/66

As soon as possible.
Promised for rec'd

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from surface of painting.

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

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

Gold frame

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

Artist Burri for: C/E 65-6
Title Rosso e Nero (Exhibition)
Medium _____ by: Walsh
MOMA # 66.1017 (Framer)
Lender Mrs. Lester H. Dana, New York Ordered by M. Hinkel date 8/23/66
Promised for As soon as possible. rec'd _____

Description of order:

Remove gold outside frame. Painting floating in natural mahogany frame extending at least 1/2" from surface of painting.

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

Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change yes plexiglas _____
gold stripping.

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Sacco e Nero 3

Medium _____

MOMA # 66.1028

Ordered by M. Hinkel date 8/23/66
As soon as possible

Lender Mr. Achille Cavellini, Brescia

Promised for _____ rec'd _____

Description of order:

Remove existing outer frame. Painting floating in natural mahogany frame with 3/8" spacer.

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 yes plexiglas _____

Painting fit into two frames. First frame will be removed. ~~XXXXX~~ Inner frame will not.

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:
	C E	II. 2. 138. 5. 1

The Museum of Modern Art
11 West 53rd Street
New York 13, N. Y.

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Nero con punti rossi. 1956

Medium _____

MOMA # 66.1029

Ordered by M. Hinkel date 9/15/66

Lender Galleria Blu, Milan

Promised for exhibition as possible

Description of order:

Remove masonite. Painting floating in natural mahogany frame extending at least 1/2" from surface of painting.

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

Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change yes plexiglas _____
Masonite backing.

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Combustione Plastica. 1957

Medium _____

MOMA # 66.1083

Ordered by MH date 9/15/66
as soon as possible

Lender Galleria Blu, Milan

Promised for _____ rec'd _____

Description of order:

Regular L frame, mahogany with 1/2" projection

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:
	C E	II.2.138.5.1

The Museum of Modern Art
11 West 53rd Street
New York 13, N. Y.

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Combustione Legno 13. 1957

Medium

MOMA # 66.1157

Ordered by MH date 9/15/66

Lender Mrs. H. Gates Lloyd, Haverford, Pa.

as soon as possible
Promised for rec'd

Description of order:

Special 3" deep mahogany stained walnut. Plexiglas.

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 yes 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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Nero con punti. 1958

Medium _____

MOMA # 66.1082

Ordered by MH date 9/15/66

Lender Private Collection, Rome

as soon as possible
Promised for rec'd

Description of order:

Painting floating in mahogany frame extending at least 1/2" from surface
of painting.

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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: G/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Grande Ferro M 4

Medium _____

MOMA # 66.868

Ordered by M. Hinkel date 8/23/66
As soon as possible

Lender Guggenheim, Museum

Promised for _____ rec'd _____

Description of order:

Painting floating in dark-stained mahogany extending at least 1/2" from surface of painting. As much like present frame as possible

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

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

Light wood L frame

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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: G/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Grande Ferro M 5

Medium _____

MOMA # 66.851

Ordered by M. Hinkel date 8/23/66

Lender Martha Jackson Gallery

As soon as possible
Promised for _____ rec'd _____

Description of order:

Painting floating in L frame stained black extending at least 1/2"
from surface of painting. *stained black*

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 yes 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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Nero Bosso e Legno. 1960

Medium _____

MOMA # 66.1084

Ordered by MH date 9/15/66
As soon as possible

Lender Mrs. Lina Luccichenti, Rome

Promised for _____ rec'd _____

Description of order:

Special frame. Mahogany, 2 1/2" deep, stained walnut. Plexiglas.

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 yes 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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5.1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Burri

by: Walsh
(Framer)

Title Rosso Plastica LA 1. 1963

Medium _____

MOMA # 66.1004 854

Ordered by MH date 9/15/66

Lender Martha Jackson, New York

As soon as possible
Promised for _____ rec'd _____

Description of order:

Regular L frame, natural mahogany. 1/2" from thickest part of surface

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 yes 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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5.1

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

FRAMING RECORD SHEET

Artist Burri for: C/E 65-6
Title Nero Plastica LA 1. 1963 (Exhibition)
Medium _____ by: Walsh
MOMA # 66.849 (Framer)
Lender Martha Jackson Gallery, New York
Ordered by MH date 9/15/66
As soon as possible
Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from
thickest part of surface.

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 infor-
mation): Lender agrees to mat/frame change yes 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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

by: Walsh
(Framer)

Artist Burri

Title Nero Plastica LA 3

Medium _____

MOMA # 66.850

Ordered by M. Hinkel date 8/23/66

Lender Martha Jackson Gallery

Promised for As soon as possible
rec'd _____

Description of order:

~~1 1/2 x 2 1/2 x 3/4 inch frame.~~ Regular L frame, natural mahogany. Full depth

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 yes plexiglas _____
no framing.

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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title C. S. Pink

Medium _____

MOMA # 66.1024

Ordered by M. Hinkel date 8/23/66

Lender XXeme Siecle, Paris

As soon as possible
Promised for _____ rec'd _____

Description of order:

L frame, full depth. mahogany stained light neutral color

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 yes plexiglas _____

no frame to return to lender.

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: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

The Museum of Modern Art
11 West 53rd Street
New York 13, N. Y.

FRAMING RECORD SHEET

for: C/E 65-6

(Exhibition)

Artist Fontana

by: Walsh

(Framer)

Title C. S. (grey)

Medium _____

MOMA # 66.945

Ordered by M. Hinkel date 8/23/66

Lender Marlborough Galleria d'Arte, Rome

Promised for As soon as possible
rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from
surface of painting

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 infor-
mation): Lender agrees to mat/frame change yes plexiglas _____

wood stripping

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

Artist Fontana for: C/E 65-6
Title C. S. 1949 (Exhibition)
Medium _____ by: Walsh
MOMA # 66.1088 (Framer)
Lender Artist, Milan, Italy Ordered by MH date 9/15/66
as soon as possible
Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from
thickest part of surface

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 infor-
mation): 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:
	C E	II.2.138.5.1

The Museum of Modern Art
11 West 53rd Street
New York 13, N. Y.

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: ~~Walsh~~ Pete Montagna (Santini's)
(Framer)

Title ~~SPXX~~ Spiral Concept #8

Medium _____

MOMA # 66.809

Ordered by M. Hinkel date 8/23/66

Lender Fischbach Gallery

Promised for As soon as possible
rec'd _____

Description of order:

RE Painting floating in natural mahogany frame extending at least 1/2"
from surface of painting.

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 yes plexiglas _____

wood stripping.

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:
	C E	II.2.138.5.1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title ~~XXXX~~ C. S. 1962

Medium _____

MOMA # 66.858

Ordered by M. Hinkel date 8/23/66

Lender Marlborough-Gerson Gallery

Promised for As soon as possible
rec'd _____

Description of order:

L frame, full depth, more space in back, natural mahogany.

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 yes plexiglas _____
wood stripping. Return frame to lender.

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title C. S. 1961

Medium _____

MOMA # 66.1085

Ordered by MH date 9/15/66

Lender Artist, Milan

As soon as possible
Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from
thickest part of painting.

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 infor-
mation): 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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title "Quanta" series

Medium _____

MOMA # 66.947

Ordered by M. Hinkel date 8/23/66

Lender Marlborough Galleria d'Arte, Rome

Promised for As soon as possible
rec'd _____

Description of order:

arranged on panel approx. 48 x 76. Natural linen with strip. *w/ L 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 yes plexiglas _____

arrived placed randomly on wood base.

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title C. S. (1965)

Medium _____

MOMA # 66.1086

Ordered by MH date 9/15/66
As soon as possible

Lender Artist, Milan

Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from ~~thickest~~ surface of painting.

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:
	C E	II.2.138.5.1

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

FRAMING RECORD SHEET

Artist Fontana for: C/E 65-6
(Exhibition)
by: Walsh
(Framer)

Title C. S. ~~White~~ Strappo

Medium _____

MOMA # 66.799 Ordered by M. Hinkel date 8/23/66

Lender Mr. and Mrs. Brooks Jackson Promised for As soon as possible
rec'd _____

Description of order:

L Frame, full depth, mahogany stained light neutral color.

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 yes plexiglas _____

no frame to return to lender

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)
by: Pete (Santini's)
(Framer)

Artist Fontana
Title C. S. "Attese". 1960
Medium _____
MOMA # 66.866
Lender Mr. Philip Johnson, New York

Ordered by MH date 9/15/66
As soon as possible
Promised for _____ rec'd _____

Description of order:

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title C. S. "Attese" 1960

Medium

MOMA # 66.856

Ordered by MH date 9/15/66

Lender Martha Jackson Gallery

Promised for as soon as possible
rec'd

Description of order:

Regular L mahogany frame extending at least 1/2" from surface

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 yes 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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title Portrait of Iris Clert. (1962)

Medium _____

MOMA # 66.1090

Ordered by MH date 9/15/66
As soon as possible

Lender Dott. Graziano Laurini, Milan

Promised for _____ rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from surface of painting

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 Yes 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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

Artist Fontana for: C/E 65-6
Title New York 21 (Exhibition)
Medium copper metal sheet by: Walsh
MOMA # 66.867 (Framer)
Lender Martha Jackson Gallery Ordered by M. Hinkel date 8/23/66
Promised for As soon as possible

Description of order:

Special hardware needed. Panel covered with natural linen 1/2" thick wrapped around sides.

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 yes plexiglas _____

No framing

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:
	C E	II. 2. 138. 5. 1

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

FRAMING RECORD SHEET

for: C/E ~~66-6~~ 65-6
(Exhibition)

Artist Fontana

by: Walsh
(Framer)

Title Sonetto Spaziale

Medium _____

MOMA # 66.857

Ordered by M. Hinkel date 8/23/66

Lender Marlborough-Gerson Gallery

Promised for As soon as possible
rec'd _____

Description of order:

Painting floating in natural mahogany frame extending at least 1/2" from surface of painting. Full depth, more space 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 yes plexiglas _____

wood stripping. Return frame to lender.

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:
	C E	II.2.138.5.1

Museum of Modern Art

George Washington University

May 12, 1964

Mr. Walter Dill Scott
Chairman, Board of Trustees
The Board of Trustees
11 West 11th Street
New York, New York 10011

Dear Mr. Scott:

Referring to your letter of April 23rd addressed to
John G. Johnson in which you requested the loan of the Tappan
work by Alberto Burri. In a letter of May 1, 1964, I suggested
that the specific conditions excluded any possibility of
the work being loaned to your travelling exhibition.

Very sincerely,

P. A. W. [Signature]
John A. W. [Signature]
Assistant Director

REFUSALS

PRELIMINARY
NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

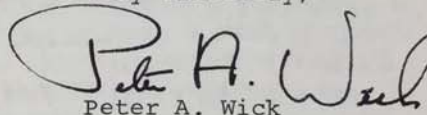
May 12, 1966

Mr. Waldo Rasmussen
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Rasmussen:

Replying to your letter of April 25th addressed to John Coolidge in which you request the loan of the Fogg's work by Alberto Burri, Legno e rosso 3, 1956, I regret that its fragile condition excludes any possibility of its being lent to your travelling exhibition.

Very sincerely,



Peter A. Wick
Assistant Director

PAW:ls

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

In the hope you may be willing to lend, I am enclosing our loan agreement form to duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact the Boston Truck Company, 195 First Street, Cambridge, Mass., for packing and arrange to have the painting shipped by Railway Express collect to The Museum of Modern Art, c/o Warehouse, 441 West 45th Street, New York 18, to arrive during the week of July 10. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$400. On the case, specifying that the shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art.

April 25, 1966

Mr. John Coolidge
Director
Fogg Art Museum
Harvard University
Cambridge 28, Mass.

Dear Mr. Coolidge:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Legno e rosso 3, 1956.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you, would you please contact the Boston Truck Company, 195 First Street, Cambridge, Mass., for packing and arrange to have the painting shipped by Railway Express collect to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case, specifying that the shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

Mr. Walter
Executive
Circulating
Museum
11 West
New York

Dear Mr.

We have received your letter of June 10, 1956, regarding the loan of the painting "Legno e rosso 3" by Burri.

We are sorry, but we feel we cannot loan this at this time. It would require this painting, he goes about 30 miles.

With many thanks for your generous consideration of this request, travelling show.

We want you to know we appreciate your interest. Thank you very much; perhaps another time.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

Very sincerely,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Legno e rosso 3, 1956.

PRELIMINARY
NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L?L

Renée

APR 28 1966

C/565-6

Refusal

804 N. Foothill Rd.
Beverly Hills, Calif.

April 25, 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Rasmussen:

We have received your recent request for the loan of
our Burri: Filo Verde, 1954.

We are terribly sorry, but we feel we cannot loan this
at this time. It would require this painting be gone
about 20 months and we feel it is much too fragile to
be exposed to a travelling show.

We want you to know we appreciate your asking us.
Thank you very much; perhaps another time.

Sincerely,

Mrs Philip Gersh

Mrs. Philip Gersh

g

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: CE-65-6 L?L

Miss Dudley
Brad Gillaugh
RSN
green
circ

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Gail and Crain, 230 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Samuel Brothers Warehouse, 449 West 43rd Street, New York, 36, to arrive during the week of July 18. Because works are covered by insurance at all times, it is only necessary to declare a nominal value of \$500, on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked in the signature of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

April 13, 1968

Mr. and Mrs. Philip Gersh
804 North Foothill Drive
Beverly Hills, California

Dear Mr. and Mrs. Gersh:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Filo Verde, 1954.

The loan period for the exhibition is from September 1968 through February 1969. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If the request is acceptable to you, would you please contact Cart and Crate, 530 N. La Cienega Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment should go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you should wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Filo Verde, 1954.

PRELIMINARY
NEGOTIATIONS

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



FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934



COMPANY

NEW YORK, TEL. HA 2-7934

FRENCH CABLE CO.
10 ROCKEFELLER PLAZA
TEL. PLAZA 7-8157

C/E 65-6
Refusal
JUN 3 1966

DS BRANCH

DS147

ZCZC T2404

PARIS 8 3 1352

SABATELLO NEU MODERNART NEWYORK

LOAN FONTANA IMPOSSIBLE

IOLAS

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7934

PANY



FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FRENCH

25 BROAD

PRELIMINARY
NEGOTIATIONS

Albert Lewin

RECEIVED BY IN PARIS 1966
Sol. Paul Sabatier

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

ALBERT LEWIN
880 FIFTH AVENUE
NEW YORK 21, N. Y.

December 31, 1965

Dear Miss Wassum:

There is only one work by Burri in my collection. It is an early pre-burlap oil. It has been borrowed twice before by the Museum of Modern Art, once for an exhibition here in New York and once for the show that was sent to Italy. I have no doubt that you will find photographs of it and all pertinent information regarding it in your own files. However, I am enclosing with this letter a photograph of the painting. I should, of course, like to cooperate with your project, although I do not contemplate with any pleasure having to give up the painting for 18 months and I am disturbed somewhat by the hazards of all the packing and unpacking involved in such an expansive tour.

With best wishes,

Sincerely yours,

Albert Lewin

PRELIMINARY
NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

PAOLO MARINOTTI
SEGRETARIA DEL DR. PAOLO MARINOTTI

Ref.

C/E 65-6
MAY 25 1966
Refusal
By Air Mail

Milano, 23rd May 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53 Street
NEW YORK, N.Y. 10019
U.S.A.

Re: Burri, Sacco e Oro, 1954

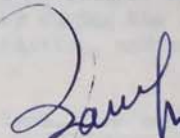
Dear Sir,

I am instructed by Dr. Paolo Marinotti to thank you for your letter of May 16th.

Unfortunately Dr. Marinotti is unable to accept your request due to the fact that the picture in question is permanently installed in his own apartment and it would be extremely inconvenient for him to have to rearrange the whole setting.

Dr. Marinotti wishes me to convey to you his kindest regards.

Yours sincerely,



SEGRETARIA DEL DR. PAOLO MARINOTTI
Col. Paul Sasson

PRELIMINARY
NEGOTIATIONS

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	CE	II.2.138.5.1

cc: CE 65-6 I&L
Miss Dudley
Brad Gillaugh
RSN
green
circ

I do hope you will be able to collaborate with us, as
both Mrs. Neu and the artist feel the work is a key piece in
the artist's career.

With many thanks for your generous consideration of this
request,

May 16, 1966

Mr. Paolo Marinotti
Via Alberto da Giussano 8
Milan, Italy

Dear Mr. Marinotti:

The Department of Circulating Exhibitions of The Museum
of Modern Art is planning a traveling exhibition of works by
Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA
will include approximately twenty works by each artist and is
being organized in response to requests from several institutions
outside of New York City which have not recently had the oppor-
tunity to present important works by these artists to the public
of their communities.

The juxtaposition of these two Italian artists who have
both explored new materials, textures and spatial concepts in
their art, should produce a most exciting exhibition. The ex-
hibition will be selected by Mrs. Renée S. Neu, and will be,
in effect, two small one-man shows of major works by each artist.
We are therefore writing to request the loan of your Burri,
Sacco e Cro, 1954.

The loan period for the exhibition is from September 1966
through February 1968. All loans will be covered by the Museum's
wall-to-wall fine arts insurance policy during the entire period
of loan. Costs of insurance, transportation, and packing will
be assumed by the Museum.

In the hope you will be able to lend, I am enclosing our
loan agreement form in duplicate, the original to be signed and
returned to us, the duplicate to be retained for your records.
We would like to receive all loans during the week of July 18.
Our agent, Jacky, Maeder & Company, P. O. Box 3494, Piazzale
Biancamano 8, Milan, will be in touch with you to arrange pack-
ing and shipping.

PRELIMINARY
ASSOCIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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-2-

I do hope you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your generous consideration of this request,

May 2, 1966

Sincerely,

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53rd Street
New York, New York

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Dear Mr. Rasmussen:

Enclosure: Receipt of your letter of April 23rd
regarding the loan of our Burri painting.

We regret very much that we will be unable to grant permission for the loan of this particular painting because it is extremely fragile and we are hesitant to have it removed from our wall.

We have had a number of our paintings on loan for circulating exhibitions in the past and presently we have a Giocchetti which has been on loan for a year and a half. If, however, any of our other paintings are selected for circulating purposes, we will be most happy to cooperate.

Sincerely,

Henry A. Markes

HM:J

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NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

Henry A. Markus

ONE TWENTY MADISON
CHICAGO, ILLINOIS 60602

PHONE 236-0505

MAY 4 1966

Refusal
6.5.6

ref.

May 2, 1966

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Rasmussen:

We are in receipt of your letter of April 25th
requesting the loan of our Burri painting.

We regret very much that we will be unable to
grant permission for the loan of this particular
painting because it is extremely fragile and
we are hesitant to have it removed from our wall.

We have had a number of our paintings on loan
for circulating exhibitions in the past and
presently we have a Giacometti which has been
on loan for a year and a half. If, however,
any of our other paintings are selected for
circulating purposes, we will be most happy
to cooperate.

Sincerely,

Henry A. Markus

Henry A. Markus

HM:j

PRELIMINARY
NEGOTIATIONS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138.5. 1

cc: CE-65-6 L&L

Miss Dudley

Brad Gillaugh

RSN

green

circ

In the hope you may be willing to lend, I am enclosing her
been agreement form in duplicate, the original to be retained and
returned to us, the duplicate to be retained for your records. If
this request is acceptable to you would you please contact the
Newmark-Martin Company, 433-435 North State Street, Chicago,
for packing and storage or have the painting shipped by Railway
Express collect to The Museum of Modern Art, c/o Eastern Bookbinders
Warehouse, 445 West 42nd Street, New York City. **April 25, 1966**
the week of July 1. Expenses would be covered by our insurance
at all times, it is only necessary to declare a nominal value of \$500,
on the case specifying that the shipment go forward under a fine
and contract. Packing charges should be billed to The Museum of
Modern Art and marked to the attention of Circulating Exhibitions.

Miss Jeannette R. Markus

1300 Lakeshore Drive

Chicago, Illinois

Dear Miss Markus:

The Department of Circulating Exhibitions of The Museum of
Modern Art is planning a traveling exhibition of works by Alberto
Burri and Lucio Fontana. The exhibition BURRI-FONTANA will
include approximately twenty works by each artist and is being
organized in response to requests from several institutions out-
side of New York City which have not recently had the opportunity
to present important works by these artists to the public of their
communities.

The juxtaposition of these two Italian artists who have both
explored new materials, textures and spatial concepts in their art,
should produce a most exciting exhibition. The exhibition will be
selected by Mrs. Renée S. Neu, and will be, in effect, two small
one-man shows of major works by each artist. We are therefore
writing to request the loan of your Burri: Rosso Combustione
plastica, 1957.

The loan period for the exhibition is from September 1966 through
February 1968. All loans will be covered by the Museum's wall-to-
wall fine arts insurance policy during the entire period of loan. Costs
of insurance, transportation, and packing will be assumed by the
Museum.

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

-2-

In the hope you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. If this request is acceptable to you would you please contact the Newcomb-Macklin Company, 400-408 North State Street, Chicago, for packing and arrange to have the painting shipped by Railway Express collect to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, to arrive during the week of July 18. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$650. on the case specifying that the shipment go forward under a fine arts contract. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. If, because of summer plans, you wish to have the work shipped early, please let us know.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the work is a key piece in the artist's career.

With many thanks for your consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Rosso Combustione plastica, 1957.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

cc: ✓ C/E 65-6

DHD
BG
RN

direct
MRS. KURT NEU
SELECTOTEL
MILANO (ITALY)

MUSEUM OF MODERN ART

28 June 1966

WUC JULY 6, 1966

Mr. Waldo Rasmussen
DEFINITELY PLANNING MODEST PRINTED CHECKLISTS TO TRAVEL
WITH SHOWS BUT EMPHASIZE MODEST LEAFLET NATURE WITH
LIMITED NUMBER SMALL BLACKWHITE ILLUSTRATIONS THREE
FOUR MOST stop HOLDING MACROBERTS PAINTINGS stop HOPE
ALL WELL BEST New York 10019

WALDO

Charge: C/E 65-6 NA

USNY 61 1741 023 020500

MILANO 23 3 2235

"MODERNART"
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

LT

RASMUSSEN C/O MODERNART NEWYORK

EMD

PLEASE CABLE SELECTOTEL STATUS CATALOGS FOR C/E CITAL
MURRIFONTANA SELECTION STOP HOLD PAINTINGS MACROBERTS
LETTER FOLLOWS LOVE

RENEE

Linda Merritt

Linda Merritt
Registrar

Encl.

WESTERN CABLES
1/2 UNION CABLES

PRELIMINARY
NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

WESTERN CABLES
Via UNION
ES

1966 JUL 5 PM 5 49

C/E 65-6
RN

IW7072 LSM1392 3626 NA

USNY HL ITMI 023 020500

MILANO 23 5 2235

D L S CD FAX

JUL 6 1966

MODERNART
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

LT

RASMUSSEN C/O MODERNART NEWYORK

EMD

PLEASE CABLE SELECTOTEL STATUS CATALOGS FOR C/E CITAL
BURRIFONTANA SELECTION STOP HOLD PAINTINGS MACROBERTS
LETTER FOLLOWS LOVE

RENEE

Air Freight carrier, as well as date of shipment.

Bill us for the costs you incurred for the packing, shipment
and insurance of these two paintings from Austin to New York.
We would also appreciate your sending the paintings to London
PREPAID, billing us for that expense as well.

I am sorry for the inconvenience on your part. Let me know if
I can expedite the shipment.

Sincerely yours,

Linda Merritt

Linda Merritt
Registrar

Encl.

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NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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WALKER ART CENTER

1710 Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

(5)

28 June 1966

JUN 30 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

CE 65-6

DHD
SG
RN

Waldo-
what
with
this?

Dear Mr. Rasmussen,

As Mr. McRoberts of McRoberts and Tunnard Gallery in London has advised you, the following two paintings are to be packed and shipped via Air Freight to the London gallery:

Lucio Fontana VENICE--SILVER AT DAWN
Lucio Fontana GOLD OF VENICE
(both previously in Fontana Exhibition, Austin)

For customs purposes, the value of each painting is \$7,000. and should be so stated on the customs invoice. Full value must also be declared with the carrier. The Walker Art Center's insurance company will insure these works from New York to London.

As soon as possible, please return to me the information requested on the enclosed form: name of packer, shipper and Air Freight carrier, as well as date of shipment.

Bill us for the costs you incurred for the packing, shipment and insurance of these two paintings from Austin to New York. We would also appreciate your sending the paintings to London PREPAID, billing us for that expense as well.

I am sorry for the inconvenience on your part. Let me know if I can expedite the shipment.

Sincerely yours,

Linda Merritt

Linda Merritt
Registrar

Encl.

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2 FONTANA

SHIPMENT OF VENICE--SILVER AT DAWN, 1961 oil and stones on canvas

THE GOLD OF VENICE, 1961 oil on canvas each 59 x 59"

PACKER

SHIPPER

AIR FREIGHT CARRIER

DATE OF SHIPMENT

Return to: Walker Art Center
1710 Lyndale Avenue S.
Minneapolis, Minnesota 55403

PRELIMINARY
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McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER:
GROSVENOR 3811/2.

4th August, 1966

Mrs. Rene Neu,
Circulation Department,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Dear Mrs. Neu,

This will confirm our cable of today's date wherein we repeated our regret that we are unable to agree with the request of MOMA to lend the two Venice Fontana paintings for the circulating BURRI/ FONTANA exhibition.

We regret very much our inability to continue to lend these two pictures, but I am sure you will be fully appreciative when I tell you that we are having a Fontana exhibition at our gallery during the forthcoming autumn season.

Yours very truly,

N. L. McRoberts

N. L. McRoberts

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McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER :
GROSVENOR 3811/2.

6th June, 1966

Miss Suzanne Foley,
Associate Curator,
Walker Art Center,
1710 Lyndale Avenue South,
Minneapolis, Minnesota 55403,
U. S. A.

Dear Miss Foley,

We are in receipt of Mr. van der Marck's letter dated 2nd June, 1966, with respect to the MOMA combined Alberto Burri - Lucio Fontana exhibition for circulation from September 1966 through February 1968.

We are in agreement with the Museum of Modern Art to lend our two Fontanas, catalogue numbers 39 and 40, *THE GOLD OF VENICE* and *VENICE - SILVER AT DAWN*, with the understanding that full insurance cover for "all risks" is assumed by them from the time you release these two paintings from your current circulating exhibition of Lucio Fontana.

Yours very truly,

N. L. McR.

N. L. McRoberts

c.c. Mrs. Rene Neu,
Museum of Modern Art, New York.

P.S. We are also in agreement with the request of the Instituto Torcuato di Tella to extend the Lucio Fontana exhibition to the Museo de Bellas Artes in Rosario with respect to the other Fontana works in your exhibition which have been loaned by our gallery.

McR.

N. L. McRoberts

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1

McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER :
GROSVENOR 3811/2.

6th June, 1966

Mrs. Rene Neu,
Circulation Department,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Dear Mrs. Neu,

We have learned from the Walker Art Center, Minneapolis, that you are planning a combined Alberto Burri - Lucio Fontana circulating exhibition from September 1966 through February 1968.

We are willing to lend our two Fontana paintings, *THE GOLD OF VENICE* and *VENICE - SILVER AT DAWN* from the current Walker Art Center Fontana exhibition, catalogue numbers 39 and 40. This permission is granted with the understanding that you assume full insurance cover for "all risks" for the entire period beginning when these two paintings are released to you by the Walker Art Center. The value of cover should be £2,500. for each painting.

Yours very truly,

N. L. McRoberts

N. L. McRoberts

c.c. Miss Suzanne Foley,
Associate Curator,
Walker Art Center,
Minneapolis, Minnesota.

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. /38. 5. 1

cc: C/E 65-6 I&L ✓
Miss Dudley
Brad Gillaugh
RSN
circ
Miss Foley

June 15, 1966

Mr. N. L. McRoberts
McRoberts & Tunnard Ltd.
34 Curson Street
London, W.1, England

Dear Mr. McRoberts:

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. Mrs. Neu has informed me that you have kindly agreed to lend two paintings to our BURRI-FONTANA exhibition. I am therefore writing now to formally request the loan of Lucio Fontana's VENICE-SILVER AT DAWN, 1961 and THE GOLD OF VENICE, 1961.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

I am enclosing our loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records. Upon return of the signed loan agreement forms we will contact Miss Foley of the Walker Art

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McROBERTS & TUNNARD LIMITED

9, CURSON STREET,

LONDON, W.1

Mr. McRoberts

-2-

June 15, 1966

Center to see that these paintings are delivered to us.

G/K 63-6

23rd June, 1966

AN

DRD

RG

Mr. Waldo Rasmussen
Executive Director,
Circulating Exhibitions,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

(Send copy to MS Hotel Select,
Very sincerely, (S. L. McRoberts))

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Dear Mr. Rasmussen: Enclosures: Loan agreement forms for Fontana: Venice - Silver at Dawn, 1961

Thank you very much for your letter dated June 10, 1966. The Gold of Venice, 1961
arrived during my absence at the Venice Biennale.

While in Venice, I had the opportunity to discuss further
the 1966 - 1967 exhibition with both Lucio Fontana and
Mr. van der Mark of the Walker Art Center. I regret to say that
after considerable reflection, we have decided not to lend the
two Fontana paintings, VENICE - SILVER AT DAWN and GOLD OVER
VENICE to the circulating exhibition being organized by your
Museum.

I fully appreciate the importance of these two paintings
with respect to this proposed exhibition and would also tell
you that our decision has only been reached with the complete
concurrence of Lucio Fontana.

Mr. van der Mark tells us that these pictures have already
been interrupted from the current Fontana exhibition and are
'en route' to you in New York. If they have not in fact already
arrived, would you please therefore arrange for these pictures to
be returned to us in London at your earliest convenience. I would
most appreciate your advice in this respect. I assume that the
Walker Art Center will continue to cover "All Risks" insurance
until the pictures are returned to us in London.

Yours sincerely,

S. L. McRoberts

S. L. McRoberts

c.c. Miss Suzanne Foley, Walker Art Center

c.c. Mrs. Rene Hou, Museum of Modern Art, New York

PRELIMINARY
NEGOTIATIONS

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McROBERTS & TUNNARD LIMITED
34, CURZON STREET,
LONDON, W.1.

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER :
GROSVENOR 3811/2

23rd June, 1966

C/E 65-6

RN
DHD
BG

(Sent copy to RN Hotel Select,
Milan & Via Lima 28, Roma.)

Mr. Waldo Rasmussen,
Executive Director,
Circulating Exhibitions,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Dear Mr. Rasmussen,

Thank you very much for your letter dated 15th June which arrived during my absence at the Venice Biennale.

While in Venice, I had the opportunity to discuss further the BURRI - FONTANA exhibition with both Lucio Fontana and Mr. van der Marck of the Walker Art Center. I regret to say that after considerable reflection, we have decided not to lend the two Fontana paintings, VENICE - SILVER AT DAWN and GOLD OVER VENICE to the circulating exhibition being organised by your Museum.

I fully appreciate the importance of these two paintings with respect to this proposed exhibition and would also tell you that our decision has only been reached with the complete concurrence of Lucio Fontana.

Mr. van der Marck tells us that these pictures have already been interrupted from the current Fontana exhibition and are 'en route' to you in New York, if they have not in fact already arrived. Would you please therefore arrange for these pictures to be returned to us in London at your earliest convenience. I would much appreciate your advice in this respect. I assume that the Walker Art Center will continue to cover "All Risks" insurance until the pictures are returned to us in London.

Yours sincerely,

N. L. McRoberts

N. L. McRoberts

c.c. Miss Suzanne Foley, Walker Art Center
c.c. Mrs. Rene Neu, Museum of Modern Art, New York

Refusal

copy RN
Refusal
JUN 28 1966
SG

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1



SOPRINTENDENZA ALLE GALLERIE ROMA II
GALLERIA NAZIONALE D'ARTE MODERNA
ARTE CONTEMPORANEA

Prot. N. 1927 Pos. N. _____ Allegati N. _____
Risposta a lett. _____ del 20/4/66

Prot. N. _____ Div. _____

OGGETTO: Prestito Burri.

Refusal
MAY 10 1966

6 MAG. 1966 19
Roma, _____
VIALE DELLE BELLE ARTI 131 - TELEF. 802.751 / 54
TELEGR. GALLIMODERNA - ROMA

Al Prof. RASMUSSEN
The Museum of Modern Art
11 West 53 Street,
NEW-YORK

Gentile signor Rasmussen,

ho ricevuto la Sua del 20 aprile con richiesta di prestito dell'opera di Burri "Grande sacco" 1952, di proprietà di questa Galleria Nazionale per un'esposizione itinerante organizzata da codesto Museo.

Purtroppo mi è impossibile aderire alla richiesta poichè l'importanza dell'opera e il periodo per il quale dovrebbe essere esposta rendono il suo prestito incompatibile con le esigenze del riordinamento generale della Galleria, attualmente in corso, anche a titolo eccezionale come volentieri avrei fatto per il Museum of Modern Art.

Mi spiace sinceramente di non poter collaborare con il Museum of Modern Art in questa occasione.

Le invio i miei migliori saluti.

LA SOPRINTENDENTE
(Dott. Palma BUCARELLI)

Bucarelli

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 138.5. 1

cc: CE-65-6

Miss Dudley

Brad Gillaugh

RSN

green

cbrc

Galleria Nazionale

In the hope you will be able to lend, I am enclosing our loan agreement form to duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 1st. Our agent, Roman Caraglio, 28-27 Piazza di Spagna, Rome, will be in touch with you to arrange packing and shipping.

We hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the works are **April 20, 1966** the artist's estate.

With many thanks for your generous consideration of this request,

Dottoressa Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Valle Giulia, Roma

Very sincerely,

Dear Dottoressa Bucarelli:

Walter Dillman
Executive Director

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renée S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Grande Sacco, 1952.

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

PRELIMINARY
NEGOTIATIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

-2-

In the hope you will be able to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, Bruno Tartaglia, 26-27 Piazza di Spagna, Rome, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the works are key pieces in the artist's career.

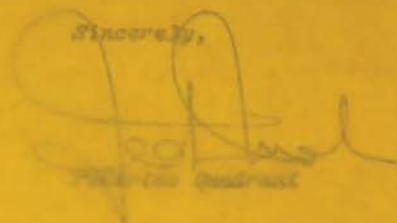
With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Sacco, 1952.

Sincerely,



PRELIMINARY
NEGOTIATIONS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138.5. 1

GALLERIA ODYSSEA
ROMA

July 8th, 1966 C/E 65-6

Refusal

JUL 12 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N.Y.

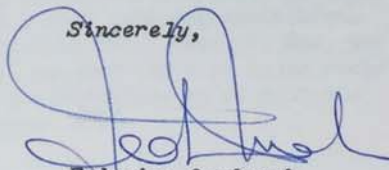
Dear Mr. Rasmussen:

Your letter dated June 1st was forwarded to us from New York but only today we can answer to you due to the fact that we have been away from Rome all the month of June.

We regret to inform you that we cannot adhere to your request for the loan of the Burri painting as the period of the exhibition is too long and we will need the painting ourselves for some future exhibition in the gallery.

Please accept our best regards.

Sincerely,


Federico Quadrani

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc; CE-65-6

Miss Dudley
Brad Gillaugh
RSN
green
cbrc

In the hope you will be able to loan, I am enclosing our loan agreement form to complete, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans June 1, 1966 of July 15. Our agent, Bruno Zevi, 25-27 Avenue de la République, Paris, will be in touch with you to arrange packing and shipping.

Mr. Federico Quadroni
Galleria Odyssia
41 East 57th Street
New York City, N.Y.

Dear Mr. Quadroni: For your generous consideration of this request.

The Department of Circulating Exhibitions of The Museum of Modern Art is Planning a traveling exhibition of works by Alberto Burri and Lucio Fontana. The exhibition BURRI-FONTANA will include approximately twenty works by each artist and is being organized in response to requests from several institutions outside of New York City which have not recently had the opportunity to present important works by these artists to the public of their communities.

The juxtaposition of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should produce a most exciting exhibition. The exhibition will be selected by Mrs. Renee S. Neu, and will be, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Tutto Nero. 1956

The loan period for the exhibition is from September 1966 through February 1968. All loans will be covered by the Museum's wall-to-wall fine arts insurance policy during the entire period of loan. Costs of insurance, transportation, and packing will be assumed by the Museum.

PRELIMINARY
NEGOTIATIONS

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

-2-

June 1, 1966

In the hope you will be able to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all loans during the week of July 18. Our agent, Bruno Tartaglia, 26-27 Piazza di Spagna, Rome, will be in touch with you to arrange packing and shipping.

I do hope that you will be able to collaborate with us, as both Mrs. Neu and the artist feel the works are key pieces in the artist's career.

With many thanks for your generous consideration of this request.

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Tutto Nero. 1966

PRELIMINARY
NEGOTIATIONS

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CC 65-6 Corr. ✓
RSN
green

4 Maggio 1966

La escludo copia della mia lettera a Fontana dove può anche rendersi conto di quali quadri viaggiano meglio.

Ing. Antonio Boschi
Via Giorgio Jan 15
Milano, Italy

Caro Ingegnere:

Malgrado la sua lettera del 15 Marzo sia stata per me una grande delusione, la ringrazio ugualmente per la premura che ha avuto nello scrivermi subito.

Non voglio cercare di farle cambiare idea ma vorrei metterla al corrente dei nostri sistemi. Come probabilmente sa, The Museum of Modern Art ha un programma di esposizioni circolanti molto vasto e la nostra incidenza di danni è minima ma solo perchè con anni di esperienza abbiamo sviluppato modi vari per proteggere al massimo le opere d'arte che ci sono affidate. I nostri costi di preparazione delle esposizioni sono enormi ma, a parte il rispetto dovuto all'opera d'arte per se, è nostro dovere verso l'artista ed il collezionista di studiare con cura ogni quadro e di trovare il modo migliore per farlo viaggiare con il minimo rischio. Ecco come procediamo:

1) Ogni opera, appena ricevuta, è esaminata attentamente da specialisti del nostro reparto di registrazione. L'opera viene poi fotografata e qualsiasi condizione (sporco superficiale, craquelé o altro) marcata su una scheda. Se è giudicata troppo delicata per viaggiare viene eliminata dall'esposizione; se riscontriamo qualche danno minore che però pensiamo sia meglio correggere subito, previa autorizzazione del proprietario o dell'artista, è restaurata a nostre spese.

2) Studiamo il modo migliore di incorniciare quadri e disegni. Tutte le opere su carta e alcuni quadri sono messi sotto un tipo di plexiglas che filtra la luce - mai vetro e mai a contatto diretto con il plexi. I quadri sono incorniciati in cornici sviluppate dopo anni di studi e che senza distrarre dal quadro, lo proteggono al massimo. Queste cornici di mogano naturale, viste di fronte sembrano sottilissime, ma il fatto che sprogono dalla superficie del quadro 1 cm. o più, e che c'è uno spazio tra cornice e quadro, permettono di muovere i quadri senza toccare la superficie dipinta o di poggiare i quadri contro il muro senza contatti estranei. Il dietro del quadro è coperto da un cartone rigido, in modo che sia protetto anche dal dietro. Le casse, in legno stagionato, imbottite e impermeabili, sono costruite con binari ricoperti di feltro in modo che ogni quadro ha il suo posto preciso e devono solo essere sfilati e rinfilati nel loro spazio. Questi sono probabilmente dettagli per lei noiosi, ma ho voluto spiegarle un po' come procediamo perchè non credo che ci sia un'altra organizzazione che tratta i quadri con altrettanta cura e rispetto.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

ANTONIO BOSCHI MILANO VIA GROSSI 15 - TELEFONO BOLTER

- 2 -

Le accludo copia della mia lettera a Fontana dove può anche rendersi conto di quali quadri viaggiano meglio.

Naturalmente se tutto questo valesse a farle cambiare idea ne sarei felicissima, ma non voglio farle pressioni eccessive!

Molti cordiali saluti a lei e alla signora Boschi, e sono purtroppo giunta alla conclusione che non possono sopportare le sollecitazioni di una mostra circolante come quella da lei indicata.

Quelli più vecchi hanno quelle applicazioni di gesso e resina che sono fragilissime. Una di esse, che sono frangibile, Renée S. Neu
Director of the Exhibition
rechia danneggiata e teme che così comprometterebbe ogni altro.

Enclosures: Copy of letter to Mr. Fontana
Photo of packing case

Un altro importante gruppo è quello dei "quadri". Sono costituiti da numerosi strati di cartelli e tinte sovrapposte che, qualunque l'osservazione, questi si fanno un'opera d'arte in Belgio e in Italia e da parte pareva che colere.

Temo proprio che i disagi del viaggio che comportano il programma che si ha indicato causerebbero dei danni notevoli che, per l'alto, non sarebbero molto evidenti così da poter essere coperti dall'ambiguità, giacché consisterebbero in un appannamento progressivo del colore.

Dato tale stato di cose conseguente al nuovo programma della mostra sono spiante di essere costretto a rispondere negativamente alla Sua richiesta.

Sperando di avere ugualmente occasione di una sua visita le invio i migliori saluti di mia moglie e miei.

(Signature)
(Ing. A. Boschi)

Genl. Sig.ra
MUSEUM
The Museum of Modern Art
11 West 53 Street
NEW YORK (N.Y.)
(U.S.A.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

C/EG5-6
corr.

ANTONIO BOSCHI - MILANO - VIA GIORGIO JAN, 15 - TELEFONO 200.718

VIA AEREA

Milano, 15 Marzo 1966

Gentile Signora,

Dopo la sua telefonata di ieri ho riesaminato i miei quadri di Fontana e sono purtroppo giunto alla conclusione che non possono sopportare le sollecitazioni di una mostra circolante come quella da lei indicata.

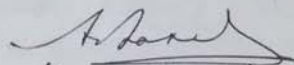
Quelli più vecchi hanno quelle applicazioni di gesso e vetri che ella conosce, che sono fragilissime. Uno di essi che è stato esposto a Venezia 6 anni fa e dopo ha circolato un po' in Europa mi è ritornato pa-
recchio danneggiato e temo che così succederebbe agli altri.

Un altro importante gruppo è quello dei "muri". Sono costituiti da numerosi strati di pastelli e tempere sovrapposte che, quantunque fissati non sono molto resistenti. Anche di questi ho fatto un'amara esperienza con uno che ha circolato in Belgio e in Italia e ha perso parecchio colore.

Temo proprio che i disagi dei viaggi che imporrebbe il programma che mi ha indicato causerebbero dei danni notevoli che, tra l'altro, non sarebbero molto evidenti così da poter essere coperti dall'assicurazione, giacchè consisterebbero in un appannamento progressivo dei colori.

Dato tale stato di cose conseguente al nuovo programma delle mostre sono spiacente di essere costretto a rispondere negativamente alla Sua richiesta.

Sperando di avere ugualmente occasione di una sua visita le invio i migliori saluti di mia moglie e miei.


(ing. A. Boschi)

Gent. Sig.ra
RENEE NEU
The Museum of Modern Art
11 West 53 Street
NEW YORK (N.Y.)
(U.S.A.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

42 C/EG5-6
cc: 55-45-4
RM
circ
green

April 29, 1966

2 Giugno, 1966

M. Alberto Burri
Grotterossa
Rome, Italy

Dear Burri,

Caro Burri, ^{is letter is in English and not signed by me because I'm in bed with the flu. But I have dictated on the}
Due righe per dirle che finalmente è deciso che verrò in Italia alla fine di Giugno. Andrò prima a Milano e Venezia e poi - verso la metà di Luglio - a Roma. Lei dove sarà a quell'epoca? La prego me lo faccia sapere dato che vorrei proprio vederla a Roma, Venezia o altrove. A proposito di Venezia, mi può consigliare un albergo in modo da poter fare una prenotazione? Altrimenti finisce che dovrò dormire in gondola!

La settimana prossima le manderò la lista dei quadri che abbiamo ottenuto e di quelli che sono stati rifiutati così potrà farsi un'idea di come vanno le cose - ma so che questo non è il momento di parlare di queste sciocchezze!

In bocca al lupo e a presto,

Giovanni, Brescia, 1: *Renato G. - Men*

All those places are so beautiful that I feel they are necessary if we want to have a good exhibition. I hope I can count on your assistance. I imagine you must be working like mad for Venice, but maybe you can spare the time for a few phone calls.

Very best wishes to you and your wife,

Sincerely,

René G. G. Men
Director of the exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138.5. 1

cc: SE-65-6 ✓
RSN
circ
green

April 29, 1966

12 Ottobre 1965

Mr. Alberto Burri
Grottaresca
Rome, Italy

Dear Burri:

Mr. Alberto Burri
Grottaresca
Rome, Italy

This letter is in English and not signed by me because I'm in bed with the flu. But I have dictated on the phone as I wanted to keep you informed of the progress of the exhibition.

Spero che finalmente ha ricevuto la mia lettera del 30 Giugno

Until now we have had very few answers to our letters of request but the Gersh Filo Verde, 1954, has been refused, while Mrs. Gates Lloyd has agreed.

The main reason for this letter is that I would appreciate it very much if you could use your influence with the Italian lenders . . . to persuade them to lend. You, better than anybody else, can reassure them and tell them that we will really take wonderful care of the loans. Following is the list of letters sent to Italy:

voce, verrà presto a New York?

Palazzoli, Milano, two loans: Nero, 1957

Spero aver presto sue notizie, intanto Nero con punti rossi, 1956

Galleria Nazionale d'Arte Moderna, Rome, 1: Grande Sacco, 1956

Campilli, Rome, 1: Nero con punti, 1958

Cavellini, Brescia, 1: Sacco e nero 3, 1955

All these pieces are so beautiful that I feel they are necessary if we want to have a good exhibition. I hope I can count on your assistance. I imagine you must be working like mad for Venice, but maybe you can spare the time for a few phone calls.

Very best wishes to you and your wife,

Sincerely,

Renée S. Neu
Director of the exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

September 1, 1965
C/E 65-6
green

Dear Mrs. Neu,

12 Ottobre 1965

Mr. Alberto Burri
Morra (Perugia)
Italia

Caro Burri:

Spero che finalmente ha ricevuto la mia lettera del 30 Giugno e mi auguro che il nostro progetto la interessi.

Io finora ho avuto molto da fare con il lavoro di altre due esposizioni ma si avvicina il momento di cominciare a organizzare la BURRI - FONTANA, e le sarei molto grata se potesse farmi sapere cosa ne pensa e se è disposto a collaborare con noi, non solo nel segnalarci quadri ma soprattutto se è disposto a prestarne dalla sua collezione - la maggior parte dov'è in Italia o in U.S.A.?

Sarebbe più semplice e più piacevole poter discutere il tutto a voce, verrà presto a New York?

Spero aver presto sue notizie, intanto molti cordiali saluti,

Renée Sabatello Neu
Department of Circulating
Exhibitions

Sincerely yours,
Mina Burri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1

September 29, 1965

Dear Mrs. Neu,

I just arrived in Los Angeles today and found a letter from you to my husband written June 30. We left Los Angeles last May for Italy, and I am embarrassed that your letter didn't get forwarded to us. However, I sent it on to Burri now -- if the matter has changed by now, please write him directly his address is simply:

Morra (Perugia)

Italy

And please excuse the retard.

Sincerely yours,
Minsa Burri

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	CE	II.2.138.5.1

cc: G/E 65-6 Gen'
RSN
green

May 31, 1966

Miss Beatrice Monti
Galleria dell'Ariete
Via Sant'Andrea 5
Milano, Italy

Dear Miss Monti,

The Department of Circulating Exhibitions of The Museum of Modern Art is organizing an exhibition of works by Burri and Fontana to be circulated throughout the United States and Canada; it will consist of about twenty works by each artist.

I am selecting this exhibition and I am now at the final stage of research; as you can imagine I would like to have both artists represented as well as possible and I have been wondering if you have any work by either artist that you would be willing to lend us. I am particularly interested in locating some outstanding work by Fontana as there are very few good examples of his work here. In case you are willing, at least in principle to lend, I would greatly appreciate it if you could send me photographs at your very earliest convenience. Should you not have photos available, could you be so kind as to have the works available photographed, in black and white, at our expense, sending the bill to my attention?

The loan period is from September 1966 through February 1968 but we would like to collect the loans by the middle of July. The Museum of Modern Art of course assumes all costs of wall-to-wall insurance, packing and transportation.

I hope that you will be willing to cooperate with us on this project which has provoked a great deal of interest in museums and university galleries throughout the country.

With many thanks for your consideration of this request and looking forward to hearing from you,

Very sincerely,

Renée S. Neu
Director of the Exhibition

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	C E	II.2.138.5.1

DIS

The Museum of Modern Art

cc: C/E 65-6 L. & L
RSN
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LT
FONTANA
CORSO MONFORTE 23
MILANO (Italy)

W.U. CABLES

15 words prepaid answer

~~WESTERN UNION INTERNATIONAL~~
~~XXXX~~ CARO FONTANA UNO DEI QUANTA FIRMATO ET DATATO SUL RETRO
1956 stop TUTTE LE FONTI D'INFORMAZIONE INDICANO 1959 COME
PRIMA DATA ATTESE ET QUANTA stop PREGO VIVAMENTE TELEGRAFARMI
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RENATANEU
MODERNART

Chg.: C/E 65-6

August 25, 1966

LE DATA 1959 SALUTI

: CORRETTA DATA 1959 GRU

FONTANA

930 A

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Debitax WESTERN UNION INTERNATIONAL, INC. *Debitax* ↑

cc: *CE65-6*

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NY CO ITN: 008 020500

MILANO 8 26 1245

MANATANEU MODERNART NEWYORK

•D L N
•MUSEUM OF MODERN
11 WEST 53RD ST.

FILE DATA 1959 SALUTI : CORRECT DATE 1959 GREEN

FONTANA *930 Am* FON

WU (4-65)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: C/E 65-6 Corr. ✓
RSN
green

5 Maggio 1966

Mr. Lucio Fontana
Corso Monforte 23
Milano, Italy

Caro Fontana,

Avevo scartato l'idea di scriverle di nuovo perchè immagino che sarà occupatissimo a preparare la sala della Biennale, ma avrei veramente bisogno di una sua risposta circa l'esposizione che stiamo preparando. (Le accludo copia della mia lettera del 28 Febbraio 1966, nel caso non l'avesse ricevuta).

Al tempo della mia visita a Milano mi sembrò che lei non avesse niente in contrario circa la nostra esposizione BURRI-FONTANA, perciò l'abbiamo annunciata ufficialmente ed è stata riservata da vari musei, tra i quali quello di St. Louis. Non possiamo perciò abbandonare l'idea adesso e una delle ragioni per le quali le scrivo di nuovo è che non solo noi al Museo ma alcuni dei suoi migliori amici qui a New York, trovano che questa esposizione è estremamente importante e che lei dovrebbe essere rappresentato nel miglior modo possibile. Su questo naturalmente sono d'accordo, ma non è facile senza il suo aiuto.

Carla Panicali mi ha scritto che non è autorizzata a prestare nessuno dei quadri che ha in galleria, è vero? Io qui posso avere alcuni buoni pezzi, ma non abbastanza.

Come le scrissi sono andata nel Texas appositamente per vedere l'esposizione organizzata dal Walker Art Center. Purtroppo è vero che alcuni dei quadri hanno sofferto, ma temo che non siano stati protetti in modo adeguato. E quadri in oro o argento, con o senza pietre, le "Attese" ed i Concetti Spaziali più recenti sono in ottime condizioni, alcuni degli altri così così. Capisco che questo la preoccupi, ma vorrei farle presente che la nostra incidenza di danni è minima perchè veramente cerchiamo sempre di trovare il modo migliore per proteggere al massimo le opere che ci sono affidate. Per esempio tutti i quadri sono messi in cornici speciali (studiate in modo che si adattino al quadro) ma se per ragioni estetiche alcuni quadri non possono essere incorniciati, come i C. S. "Quanta" o "Fine di Dio", ~~non~~ cerchiamo di trovare un'altra soluzione, come per esempio si potrebbero montare su pannelli in modo, non solo da proteggerli durante ~~gli~~ ~~imballaggi~~ da evitare che siano toccati (con mani spesso sporche) durante gli imballaggi o quando devono essere appesi al muro; un pannello proteggerebbe anche quadri che, perchè di forma irregolare, rischiano, se poggiati ad un muro di cadere con normale conseguenza di perdite di colore, etc. Costruiamo casse speciali con binari (vedi foto) in modo che i quadri devono solo essere infilati e sfilati nel loro spazio senza contatti con materiali estranei. Le casse sono in legno stagionato, imbottite, impermeabili...dei veri gioielli!

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

Questi sono dettagli che lei probabilmente troverà noiosi, ma volevo farle presente che veramente trattiamo ogni quadro con infinita attenzione. Questo fa sì che i nostri costi di preparazione di ogni esposizione siano spaventosi, ma ogni economia in questo campo è pericolosa e perciò imperdonabile.

Non ho bisogno di molti pezzi, solo sette o otto particolarmente interessanti e cioè un gruppo dei "Quanta", se possibile dei pannelli di rame e inoltre vorrei sapere come e dove potrei procurarmi qualche pezzo di ceramica.

Nella speranza di ricevere presto sue ottime notizie, invio sia a lei che alla sua signora molti cordiali saluti e auguri.

Renata Sabatello Neu
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: C/E 65-6 Corr.

cc: C/E 65-6 ✓

green

RSN

28 Febbraio, 1966

Mr. Lucio Fontana
Corso Monforte 23
Milano, Italy
alla Franklin Gallery
Caro Fontana: 31 Avenue
Chicago, Illinois

Spero mi scuserà se non le ho scritto mesi fa, ma da quando sono tornata a New York sono stata sovraccarica di lavoro. Con gran piacere ho letto articoli su di lei in varie riviste americane e tra giorni andrò a Austin, Texas, a vedere la sua esposizione. Malgrado questa esposizione abbia scombinato parecchio i nostri progetti, finalmente abbiamo deciso di proseguire per ch  l'esposizione sia pronta a tempo per il tour, dovremo avere i quadri qui per il 15 Luglio. Questa data ci dar  tutto il tempo di studiare come incorniciarli perch  siano protetti durante il trasporto, fare le casse, fotografarli, etc.

Final research. Mr. Franklin in New York has mentioned to me several collect. Purtroppo io non posso venire in Italia a fare la scelta e dato che non so cosa   libero dei quadri che vidi l'anno scorso, avrei bisogno di fotografie in bianco e nero, di quello che lei ha a studio e che   disposto a prestarci. Questa probabilmente   una seccatura, ma forse il C. fotografo sar  disposto a mandare il conto direttamente a noi (attention: Mrs. Ren e S. Neu) in modo che lei abbia solo il disturbo di avere il fotografo a studio.

Scriver  anche alla Signora Boschi chiedendole la stessa cosa e spero che mi aiuter . Sono vergognosissima perch  le avevo promesso il catalogo di un'esposizione di pittura contemporanea giapponese e ancora non l'ho mandato, il fatto   che ancora non   stato pubblicato! Martha Jackson mi ha offerto sue opere, ma prima di sceglierle vorrei vedere cosa poss  avere dall'Italia. In ogni modo ho intenzione di avere 20 o 25 quadri di ogni artista e spero di poter contare sulla sua collaborazione per avere 20/25 Fontana eccezionali!

Thanking you in advance for your assistance,

Naturalmente il Museum of Modern Art si assume tutte le spese d'imballaggio, spedizione e assicurazione dal momento che le opere lasciano il suo studio, la Marlborough o chiunque sia che presta, fino a che sono riconsegnate.

Bench  siano passati tanti mesi il ricordo della mia visita a Milano   vivissimo e piacevolissimo - spero rivederla presto, intanto la prego, mi ricordi a sua moglie ed a lei molti cordiali saluti

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1

cc: C/E 65-6 Corr. ✓

RSN

Circ.

green

Frumkin

May 10, 1966

Mr. William Struve
Alla Frumkin Gallery
545 No. Michigan Avenue
Chicago, Illinois

Dear Mr. Struve:

A BURRI-FONTANA exhibition is being organized by the Department of Circulating Exhibitions of The Museum of Modern Art. It will consist of about twenty works by each artist and it is scheduled to start its tour in September 1966.

I am now in the process of requesting the loans and of doing some final research. Mr. Frumkin in New York, has mentioned to me several collectors who, I believe, originally bought their Burris from your gallery, and he has suggested that I contact you for more information. Mr. Frumkin has mentioned:

C. Zeisler 179 Lakeshore Drive, Chicago 3 Burri
Richard Hollander 610 West 51st St., Kansas City
Edgar Kaufman Jr. New York City

I wonder if you still have photographs of the works in their collections or if these paintings have been reproduced anywhere so that I could see them before requesting the loans. Of course I would greatly appreciate any information you can give me on works by either artists that you consider interesting and that might be available for our exhibition.

Thanking you in advance for your assistance,

Very sincerely,

Renée S. Neu
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.1

cc: 65-6 Gen'l Corr. ✓
green
RSN

2 Giugno 1966

April 1, 1966

Mr. Plinio de Martiis
Galleria La Tartaruga
Piazza del Popolo 3
Roma, Italy

Caro Plinio:

Spero di poter contare sul suo aiuto per varie informazioni di cui ho bisogno. Sto organizzando un'esposizione di Burri e Fontana che andrà in tour, a partire da Settembre prossimo attraverso gli Stati Uniti. Naturalmente vorrei che tutti e due fossero rappresentati nel miglior modo possibile ma ho enormi difficoltà a trovare i quadri di cui ho bisogno, perché, specialmente di Fontana, qui c'è poca roba. Lei ha niente sia dell'uno che dell'altro o, tra i collezionisti di sua conoscenza c'è nessuno che ha qualche pezzo eccezionale che potrei chiedere in prestito? Avrei bisogno di fotografie in bianco e nero di cosa è disponibile e se le foto esistono siamo disposti ad assumerci le spese del fotografo.

Io sarò a Roma per circa una settimana durante la prima metà di Luglio e vorrei vedere quanto più è possibile del gruppo dei pittori giovani per una futura esposizione; lei sarà a Roma a quell'epoca? Me lo faccia sapere in modo da potermi regolare, ma la prego non aspetti il mio arrivo per le informazioni su Burri e Fontana!

Grazie e molti cordiali saluti

Renata Sabatello Neu
Circulating Exhibitions

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✓ C/E 65-6
green

cc: CE 65-6 file (Mr. Rasmussen) X
Mrs. Neu

April 1, 1966

June 1, 1966

Mr. Brooks Jackson
Alexander Jolas Gallery
15 East 55th Street,
New York City, New York

Re: Transportation of loans to
Circulating Exhibition: BURRI-
FONTANA.

Dear Brooks:
Dear Sir:

Following our telephone conversation, I am sending you the details on our traveling exhibition BURRI-FONTANA, as referred to us for reply.

We had planned this exhibition several years ago but unfortunately we had to postpone it until now. The exhibition will be earned like two one-man shows and will include approximately twenty works by each artist. We have the cooperation of the artist and of all Marlborough-Gerson Gallery, but due to Fontana's representation at the Venice Biennale I am afraid it might be difficult to obtain important recent works on loan. Therefore I would appreciate it greatly if you would cooperate with us on this project by lending some of the Fontanas you have in Paris.

The loan period is from September 1966 through February 1968, but we would like to have the loans here around the middle of July in order to prepare them for the tour. This tour will in no way duplicate that of Fontana's large retrospective but will, I believe, enhance his reputation.

Thank you in advance and please let me know as soon as you can what the possibilities are.

Assistant to the Registrar

cc: Mr. Palassoli, Galleria Blu, Milan

Very sincerely,

Renée S. Neu
Director of the Exhibition

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cc: CE 65-6 file (Mr. Rasmussen) X
Mrs. Neu

June 1, 1966

Mr. Palazzoli
Galleria Blu
Jacky, Maeder & Co.
Piazzale Biancamano, 8
Milan, Italy

Re: Transportation of loans to
Circulating Exhibition: BURRI-
FONTANA.

Dear Mr. Palazzoli:
Dear Sirs:

As you will note from the enclosed copy of our letter, we will not be
Your letter of May 24, 1966 to Mr. Rasmussen has been referred to
me for reply.

Since we requested the loan from Galleria Blu, Milan, we have learned
that we will be borrowing a number of works in different parts of Italy
and have decided to ask our agent in Rome to handle the shipment of all
the Italian loans. Therefore we will not be needing your services.

Thank you very much for contacting us so promptly.

Very truly yours,

(Mrs.) Caroline Birenbaum
(Mrs.) Caroline Birenbaum
Assistant to the Registrar

Enclosure
cc: Mr. Palazzoli, Galleria Blu, Milan

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JACKY, MAEDER & Co.

FORWARDING AGENTS

MILAN (ITALY)

Piazza Biancamano, 8

Re/pl.

AIR MAIL

Mr. Palazzoli
Galleria Blu
Via Andegari 12
Milan, Italy

Gentleman:
Dear Mr. Palazzoli:

As you will note from the enclosed copy of our letter, we will not be using Jacky, Maeder & Co. for the shipment of the work by Burri you are so kindly lending to our Circulating Exhibition: BURRI-FONTANA.

Early last week we contacted our agent in Rome, Bruno Tartaglia, 26-27 Piazza di Spagna, instructing them to arrange for the shipment of all the Italian loans. They should be in touch with you shortly about collecting your Nero con punti rossi.

We hope this change in our plans has not caused you any inconvenience.

Thanking you in advance, we remain,

Very truly yours,

ppa JACKY, MAEDER & C.

(Mrs.) Caroline Birenbaum
Assistant to the Registrar

Enclosure

MAY 27 1966

cc: CE ⁶⁵⁴⁶ ~~check~~ file
Mrs. Neu

MILAN, 24th May 1966

Mr. Waldo Rasmussen
Director Executive Circulating
Exhibition June 1, 1966 Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

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JACKY, MAEDER & Co.

FORWARDING AGENTS

MILAN (ITALY)

Piazzale Biancamano, 8

Ra/pl.

AIR MAIL

MAY 27 1966

VC/E
P. O. Box 3494 65-6
Cable: JACKYMAEDER - MILAN
TELEPHONES: 639.756 15 lines
662.941
TELEX: 31047 JACMADER

MILAN, 24th May 1966

Mr. Waldo Rasmussen
Director Executive Circulating
Exhibitions of Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

Gentleman:

Dear Miss Neu,

In reference to your letter of April 28th, we have been informed by Galleria Blu of Milan that we have to despatch to you a lot of pictures and we wish to know how we have to effect forwarding, that is if by air or overseas. I am sure her secretary is handling your request for some time. I believe she can be of assistance.

Looking forward to hearing from you soon and thanking you in advance, we remain,

Very truly yours,

ppa. JACKY, MAEDER & C.

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JACKY, MAEDER & Co.

FORWARDING AGENTS

MILAN (ITALY)

Piazzale Biancamano, 8

MAY 27 1966

P. O. Box 3494

Cables: JACKYMAEDER - MILAN

TELEPHONES: 639.756 15 lines
662.941

TELEX: 31047 JACMADER

24th May 1966

MILAN,

Ra/pl.

AIR MAIL

Mr. Waldo Rasmussen
Director Executive Circulating
Exhibitions of Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

Gentleman:

Dear Miss Neu,

We have been informed by Galleria Blu of Milan that we have to despatch to you a lot of pictures and we wish to know how we have to effect forwarding, that is if by air or overseas. I am sure her secretary is handling your can be of assistance.

Looking forward to hearing from you soon and thanking you in advance, we remain,

Very truly yours,

ppa. JACKY, MAEDER & C.

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C/E 65-6
Jenl'

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

May 23, 1966

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

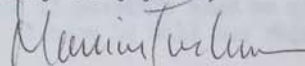
Dear Miss Neu,

In reference to your letter of April 18, let me tell you that I have come up with only one Burri in the vicinity (and no Fontanas) and that one, if I remember correctly, is not a major example.

Mrs. Bright has married Mr. Richard Capen, incidentally, and I believe she has been in Hawaii for some time. I am sure her secretary is handling your request. Let me know if I can be of assistance.

With best wishes,

Very truly yours,



Maurice Tuchman
Curator of Modern Art

MT:fh

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cc: C/E 65-6
Marlborough - N.Y.
green
RSN

April 25, 1966

Mrs. Carla Panicali
Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy

Cara Carla:

I am answering only now to your letter of March 24 because I have been very busy trying to solve the very difficult situation of the BURRI - FONTANA exhibition. The Burri representation, at least up to now, is well in hand. Burri in spite of his reputation of being difficult has been most cooperative and I believe I will obtain most of the loans I need, so at least in his case there is no need for you to worry or to exert your influence. However among the paintings I have selected there are two that, in the book by Brandi, are listed as belonging to Marlborough Gallery, Rome. I would like very much to know if they are available or, if they were sold, who the present owner is. They are:

Legno e Nero h. 1956. (color plate No. 33)
Legno Nero Rosso. 1960. (color plate No. 38)

Please let me know at your earliest convenience if they are available; also please let me know - and if possible send me photos - what other Burris you still have; I know he will not object.

As to the Fontana representation nothing has been solved yet. I find his attitude particularly irritating for the reasons you know so well: our exhibition was postponed only because a few people in the museum did not like Fontana's work; we, Circulating Exhibitions, could have avoided complications and dropped him; because we felt that this was not right, we stood by him... with these fine results. To make his attitude even more illogical there is the fact that as everybody knows, the Walker Art Center exhibition was far from a success, if not an outright flop... It is perfectly true that some of the paintings in that exhibition have been damaged and this has probably worried some of the collectors, but I went expressly to Texas to inspect it and I feel that not enough precautions were taken to protect the paintings either in packing or in framing them. The old paintings with thick impasto and stones are in good condition, so are the Attese, probably because they have good frames around them. Of course an accident unfortunately can always happen, but I imagine you

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know that our handling of paintings is considered to be outstanding and that we take every possible care in protecting the paintings by putting them in special frames, covering the back with cardboard, and building packing cases that are absolute jewels. I think you should bring some of these facts to Fontana's attention. It is very sweet of you to say that I would be the only one able to convince him, but I doubt very much that I will be able to come to Italy now, nor, deep inside me, do I feel that I should, as I don't see why we should beg him for his works.

Another mysterious thing is that we all thought you were sending us the Damiano slides but as they have not yet been received, I wonder if you could find out who was supposed to send them and if they are going to mail them or not. I have never encountered so many difficulties on one exhibition! I hope that in spite of all these aggravations you are fine and enjoying yourself.

Let me hear from you soon, your letter I contacted David in California but he was not very helpful, and we didn't make much progress until he came to New York and we worked together. The result is that we are going ahead with the exhibition but we postponed it again because there would have been no time to make a good selection. Now it is scheduled to September 14, 1960 and it was already been booked in several museums. It will consist of 20 - 25 works by each artist.

Best wishes,

Renée S. Neu

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DLS

THE MUSEUM OF MODERN ART

PANICALE

W.U. CARLES

BONDARTOS

ROME (Italy)

15 words prepaid answer

URGENTISSIMO stop TIPREGO TELEGRAFARMI DECISIONE BURRI

AFFETTUOSITÀ

NEU

Burri for this very reason but we have all been very
burdened with work trying MODERNART ly to meet deadlines. "At last
most of the details on several exhibitions have been taken care of
and are behind me, so I can devote "all my attention" to the
Burri - Fontana exhibition. After your letter I contacted Burri
in California but he was not very helpful, and we didn't make much
progress until he came to New York and we had a long talk together.
The result is that we are going ahead with the exhibition but we
are Chge: C/E 65-6 because there would have been no time to make
a good selection. Now it is scheduled to start its tour September
16, 1966 and it has already been booked in several museums. It
will consist of 20 - 25 works by each artist.

HOWEVER

For Burri I will contact collectors here in the U.S.A. but I
would appreciate it if you could send me photos of whatever you
may still have in your gallery or in London. Should you not have
photos please have them made (black and white) and bill us for the
expenses.

Fontana: I will go to see the exhibition in Austin as it will
help make certain decisions but as for Burri, I would like to have
photographs of whatever you have in Rome or in other Marlborough
branches. I am enclosing a list of photos I received when I was
last in Rome; it would be very helpful if you could mark the ones
of paintings that are still available. I will write to Fontana to
inform him of our plans but wonder if you could help me at all in
obtaining photographs of whatever he has in his studio that he may
be willing to lend. I will ask him to have photographs made at
our expenses, but am very doubtful that he will do it - any
suggestions?

We would like to have the loans in New York by July 15 to be
able to frame and pack them to start their tour. The loan period
will be from September 1966 through February 1968. I am sure that
you are aware that the Museum will assume all expenses of packing,
shipping and insurance from the moment the paintings are collected

Per la parte dei quadri più recenti, le chiedo di
mi compilate dal fatto che Fontana via molto sale,
ha avuto qualche crisi di nervi, e che siamo in pre-
occupazione che in una delle dimore in cui ha
avuto dimora, le sue opere di pittura siano
andate perse. Per questo ho chiesto di
questi dipinti e ho chiesto di
questi dipinti e ho chiesto di
questi dipinti e ho chiesto di

green

February 28, 1966

We would like to have the loans in New York by July 15 to be able to frame and pack them to start their tour. The loan period will be from September 1966 through February 1968. I am sure that you are aware that the Museum will assume all expenses of packing, shipping and insurance from the moment the paintings are collected.

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Marlborough

-2-

C/E65-6
Marlborough Gallery & Art
Via Gregenziana 3 Roma

Telefono: 664.678
Cable: Bonartex, Roma

to their return to the lenders. I have made no plans whatsoever about coming to Italy. I hope to make it, but it will anyhow be too late for the selection of this exhibition. Therefore I need carloads of photographs (please write on the back sizes and color) to put the show together.

The tapestry exhibition has left on tour and, not very modestly, I believe it was rather good; in my next letter I hope to be able to tell if and when we will start working on the jewelry exhibition, so that we can slowly start on that too. Rome, the 24th March 1966

Nothing much to report, we have been too busy to do much outside of rushing all the time - New York is the usual frantic merry-go-round you know. Are you coming his way soon?

scusa se scrivo in italiano, ma vorrai essere piu' esatta possibile. Sapevo anche il ritardo della mia risposta ma ho voluto aspettare Burri ed e' stato difficile incontrarlo ed anche le consultazioni con Fontana sono state lunghe e laboriose. Purtroppo, la situazione presenta molto male; in questi due anni che sono passati da quando abbiamo cominciato a discutere insieme la possibilita' di questa mostra, molte cose sono successe: alcuni fra i principali quadri che Fontana aveva mandato ad alcune mostre internazionali sono ritornati tagliati, distrutti e con danni irreparabili. Burri poi ha parlato con Fontana del fatto che la mostra non sarebbe stata esposta a New York, e l'eccessiva durata del tour ha reso le cose ancora piu' difficili. Tu sai che Burri non e' piu' con noi in esclusiva e quindi credo che purtroppo ti converra' cercare i quadri direttamente in America. Gli unici quadri che noi abbiamo (solo quattro) sono partiti per la Scandinavia e staranno fuori in mostre varie fino al '67.

RSN:et

Per Fontana, ho spulciato dalla tua lista i quadri che sono tuttora presso di noi. Ti rimando la lista segnata. Come vedrai, sono tutte opere antecendenti il 1960, estremamente delicate, con pietre, (puoi verificare dalle tue fotografie), con colori su lamiera che si staccano facilmente, con buchi e pietre, insomma Fontana non vuole mandare in giro nessun quadro per periodi lunghi e col rischio di vederli danneggiati (persino a Minneapolis hanno bucato un quadro con un chiodo e la tela e' stata strappata). Io ho insistito molto, ma credo che l'unica persona che puo' ottenere il permesso di Fontana di spedire questi quadri, sia tu stessa. I quadri si trovano presso di noi e noi, abbiamo anche la proibizione di metterli in vendita perche' lui vuole lasciarli alla collezione di sua moglie.

Per la parte dei quadri piu' recenti, la situazione e' ancora piu' complicata dal fatto che Fontana sta molto male, ha avuto continue crisi di cuore, noi siamo molto preoccupati che la sala della Biennale lo stanchi con eccessivo lavoro necessario; in piu' la Galleria Jolas gli ha acquistato una intera mostra di 15 quadri lasciandolo quasi completamente senza opere per cui, sinceramente, sono nel piu' grande interesse per poterti essere d'aiuto.

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Marlborough

C/E 65-6

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondartos, Roma

Mrs. Renée S. Neu
THE MUSEUM OF MODERN ART
11 West 53 Street
NEW YORK, N.Y. 10019

Rome, the 24th March 1966

Cara Renée,

scusa se scrivo in italiano, ma vorrei essere piu' esatta possibile. Perdona anche il ritardo della mia risposta ma ho voluto aspettare Burri ed e' stato difficile incontrarlo ed anche le consultazioni con Fontana sono state lunghe e laboriose. Purtroppo, la situazione si presenta molto male; in questi due anni che sono passati da quando abbiamo cominciato a discutere insieme la possibilita' di questa mostra, molte cose sono successe: alcuni fra i principali quadri che Fontana aveva mandato ad alcune mostre internazionali sono ritornati tagliati, distrutti e con danni irreparabili. Burri poi ha parlato con Fontana del fatto che la mostra non sarebbe stata esposta a New York, e l'eccessiva durata del tour ha reso le cose ancora piu' difficili. Tu sai che Burri non e' piu' con noi in esclusiva e quindi credo che purtroppo ti converra' cercare i quadri direttamente in America. Gli unici quadri che noi abbiamo (solo quattro) sono partiti per la Scandinavia e staranno fuori in mostre varie fino al '67,

Per Fontana, ho spulciato dalla tua lista i quadri che sono tuttora presso di noi. Ti rimando la lista segnata. Come vedrai, sono tutte opere antecedenti il 1960, estremamente delicate, con pietre, (puoi verificare dalle tue fotografie), con colori su lamiera che si staccano facilmente, con buchi e pietre, insomma Fontana non vuole mandare in giro nessun quadro per periodi lunghi e col rischio di vederli danneggiati (persino a Minneapolis hanno bucato un quadro con un chiodo e la tela e' stata strappata). Io ho insistito molto, ma credo che l'unica persona che puo' ottenere il permesso di Fontana di spedire questi quadri, sia tu stessa. I quadri si trovano presso di noi e noi, abbiamo anche la proibizione di metterli in vendita perche' lui vuole lasciarli alla collezione di sua moglie.

Per la parte dei quadri piu' recenti, la situazione e' ancora piu' complicata dal fatto che Fontana sta molto male, ha avuto continue crisi di cuore, noi siamo molto preoccupati che la sala della Biennale lo stanchi con eccessivo lavoro necessario; in piu' la Galleria Jolas gli ha acquistato una intera mostra di 15 quadri lasciandolo quasi completamente senza opere per cui, sinceramente, sono nel piu' grande imbarazzo per poterti essere d'aiuto.

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Marlborough

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondartos, Roma

2/

Mi rendo conto che soltanto una tua energica visita in Italia potrebbe convincere Fontana a prestarti gli otto quadri vecchi da te scelti e una dozzina di opere nuove (non nuovissime), come tagli o strappi.

Forse la Marlborough di New York potrebbe darti qualche quadro; dimmi se fra le opere che hanno in deposito c'e' qualche cosa che ti interessa. Forse potresti salvare la situazione rivolgendoti direttamente a Damiano che e' il piu' grande collezionista di Fontana (in questo momento Frank Lloyd deve avere ricevuto tutto un gruppo di slides dell'intera collezione Damiano che comprende circa 40 Fontana di primissima scelta.) Se tu convinci Damiano a prestarti i suoi quadri, puoi fare una mostra formidabile.

Perdona la mia incapacita' nell'esserti piu' utile, ma sono sicura che riuscirai comunque nel tuo intento. Intanto ti abbraccio e spero di vederti questo autunno a New York.



Carla Panicali

CP:sp

all.

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Marlborough



Marlborough Galleria d'Arte Via Gregoriana 5 Roma

Telef.: 684.678

Teleg.: Bondartos, Roma

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

So, my dear, I'm prepared to be in Rome, the 3rd December 1965, as soon as you can, all about my questions.

Dear Renee,

I'm answering to you in English, (I hope you will not laugh of my mistakes,) about your letter of November 29. Please, remember that the first time we spoke about the show: Burri and Fontana was two years ago, and Burri had a contract with our Gallery. Last year no decision was taken, and when you came to Italy, Burri was still with us.

When I saw you now, in New York, I told you that Burri had all the paintings in his studio. I can always help you here in Rome, but I need to know the decision of Burri.

We have now, in the Gallery, about six paintings of him, but unfortunately, four of them very old and important, are going to Sweden for a show.

We sold just one painting in Los Angeles, "Red Plastic", to Mrs. Jackelyne Greber. One "Big Iron" was bought by Sweeney, by the Museum in Houston. Mrs. Burri has a complete list of all the American collectors. Martha Jackson must also have about four, five paintings, and the Marlborough Gerson has something too. Mrs. Cecil Blaffer Hudson has two red "Sacchi" very fine.

As all these paintings don't belong to us, we have no photographs. About Fontana, we are sending you here enclosed, the list of the works included in the Walker Art Center Exhibition.

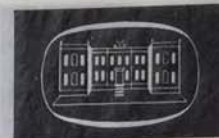
We have in the Gallery some old paintings and Fontana has some others in his Studio. Before sending you photographs, I would like to know how many paintings you need for the show, which period and sizes.

Fontana would like to know, before sending the paintings, if the show will be exhibited in New York, and where, and in which Museum the paintings will go after New York. That, because his recent works are terribly delicate and fragile, and he would like not

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Marlborough Galleria d'Arte Via Gregoriana 5 Roma

Telef.: 684.678

Teleg.: Bondartos, Roma

include any of those, because he is too afraid they could be damaged.

So, my dear, I'm prepared to help you anyway, but let me know, as soon as you can, all about my questions.

Cara Senata,

Tua serva fedele,

Carla Panicali

*sono molto triste per le tue
difficoltà. Ma un val ti mi affetti
espru 20 be quasi d'incanto!*

CP/sp

Barb' a New York in ottobre per la grande mostra di Ar-
naldo.

Molta affettuosit  a te e Frank O'Hara.

Waldo e' ancora a Spoleto e non ho ancora avuto il pia-
cere di vederlo.

Carla
Carla Panicali

CP/ar

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Marlborough

Marlborough



Marlborough Galleria d'Arte Via Gregoriana 5 Roma

June 10, 1965

Telef.: 684.678

Teleg.: Bondartos, Roma

Mrs. Renata Sabatello
The Museum of Modern Art
11 West 53 Street
New York
U.S.A.

Rome, July 2, 1965

Cara Renata,

Grazie della tua lettera del 10.6. Perdona il ritardo, sono molto felice per la mostra di Burri e Fontana. Ti prego di farmi sapere dettagliatamente cosa ti serve come documentazione. Stai tranquilla per i quadri di Fontana perche ti terro' da parte alcune fra i pezzi piu' importanti.

Alberto Burri

Fontana sta lavorando in alcune cose assolutamente nuove che vorrebbe includer nella mostra e non spero a Minneapolis. Puoi dirmi approssimativamente quanti pezzi ti servono per la tua travelling-show?

Saro' a New York in ottobre per la grande mostra di Arnaldo.

Molte affettuosita' a te e Frank O'Hara.

Waldo e' sempre a Spoleto e non ho ancora avuto il piacere di vederlo.

Tua,

affettuosi saluti

Carla

Carla Panicali

CP/ar

enc. (2) BY HAND

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Marlborough

Marlborough-Gerson Gallery Inc.
41 East 57th Street
New York 22, New York

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

June 10, 1965

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

Dear Mrs. Neu:

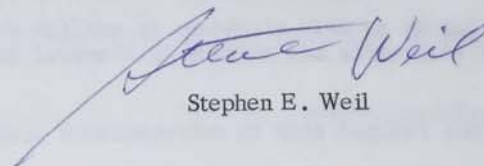
Our messenger is delivering to you herewith a copy of the Cesare Brandi book on Burri.

Also, as you requested, the following is Burri's address in Los Angeles:

Alberto Burri
7423 Woodrow Wilson Drive
Los Angeles 46, Calif.

Once again, let me say how sorry I am that you feel we have been unfair in connection with the Fontana exhibition. As Fontana's representatives, and with the Museum of Modern Art's plans still so tentative, we did not feel that we had the right to refuse cooperation to the Walker Art Center in what will certainly be a very fine exhibition. As it is, I am very hopeful that we will be able to find sufficient paintings to make both tours very successful.

Yours sincerely,



Stephen E. Weil

SEW:mls
encl. (1) BY HAND

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cc C/E 65-6 Gen'l Corr. ✓

RSN

green

May 31, 1966

Mr. Luciano Pistoì
Galleria "Notizie"
Piazza Cesare Augusto 1
Torino, Italy

Dear Mr. Pistoì:

The Department of Circulating Exhibitions of The Museum of Modern Art is organizing an exhibition of works by Burri and Fontana to be circulated throughout the United States and Canada; it will consist of about twenty works by each artist.

I am selecting this exhibition and I am now at the final stage of research; as you can imagine I would like to have both artists represented as well as possible and I have been wondering if you have any work by either artist that you would be willing to lend us. I am particularly interested in locating some outstanding work by Fontana as there are very few good examples of his work here. In case you are willing, at least in principle, to lend, I would greatly appreciate it if you could send me photographs at your very earliest convenience. Should you not have photos available, could you be so kind as to have the works photographed, in black and white, at our expense, sending the bill to my attention?

The loan period is from September 1966 through February 1968 but we would like to collect the loans by the middle of July. The Museum of Modern Art of course assumes all costs of wall-to-wall insurance, packing and transportation.

I have also been trying to get in touch with Alberto Ulrich, but have received no reply, do you know where he can be reached? I am enclosing copy of my letter of May 16 and maybe you will be so kind as to forward it to him. I am sorry to give you this trouble but it is most important and urgent (for me of course!) that I receive and answer to my questions.

I hope that you will be willing to cooperate with us on this project which has provoked a great deal of interest in museums and university throughout the country.

With many thanks for your consideration of this request and looking forward to hearing from you,

Very sincerely,

Director of the Exhibition

Renée Sabatello Neu
Director of the Exhibition

P.S. Non ho completamente dimenticato l'occasione, se in mancanza
del museo dov'essere in inglese - cordiali saluti e grazie d'ogni modo.

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C/E 65-6 Corr. ✓
RSN
green

May 16, 1966

March 11, 1966

Mr. Donald B. Goodall
Unit Mr. Alberto Ulrich Museum
Ass Casa Lupo
Battuello, Corbetta
Dear Milano, Italy

Dear Mr. Ulrich: is the latest on my projected trip to Austin.
For various reasons I have decided to postpone my visit for a week.
As things are, maybe you still remember me; we met in New York at Frank O'Hara's.
I am writing now at Norman Bluhm's suggestion, as he feels that you
may be able, and I hope willing, to help me solve some problems I have
with my forthcoming exhibition.

I am selecting a BURRI-FONTANA exhibition that will include
about twenty works by each artists. This exhibition is to be circu-
lated throughout the United States and Canada and the loan period is
from September 1966 through February 1968. Of course the Museum will
assume all costs of insurance, packing and transportation.

As you probably know there are very few Fontanas in this country
and because both artists are having a "sala" at the Venice Biennale
they are not too willing to lend from their collections. Norman told
me that you have several beautiful Fontanas and I am writing now to ask
if in principle you would be willing to lend us some of them. If, as
I hope you agree, could you be so kind to send me black and white
photographs so that I can see how they work with the others already
selected? Should you not have photos available (even a snapshot at
this stage would do) could you have the paintings photographed and send
the bill to the Museum, to my attention?

I hope this is not too much trouble but I would certainly appreciate
any help you can give me on this, including leads on other outstanding
works by either artist that you feel I could request.

Looking forward to hear from you and even more to see you again in
New York,

Very sincerely,

Renée S. Neu
Director of the Exhibition

P.S. Non ho completamente dimenticato l'italiano, ma la corrispondenza
del museo dev'essere in inglese - cordiali saluti e grazie fin'd'ora.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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March 11, 1966

Mr. Donald B. Goodall
University of Texas Art Museum
Austin, Texas

June 2, 1966

Dear Mr. Goodall:

As promised here is the latest on my projected trip to Austin. For various reasons I have decided to postpone my visit for a week. As things stand now I am planning to arrive in Austin the evening of Tuesday, March 22 and would call on you the next day and hope very much that it will be convenient for you.

I wanted to thank you again for your kindness and generosity in allowing me to view the following group of Fontana paintings from your beautiful exhibition;

Very sincerely,

Cat. No.

10 C. S. (grey) 1955

(Mrs.) Renée S. Neu
Department of Circulating
Exhibitions
Gallery

25 (or 27) C. S. "Attese" white (with single slash)

37 C. S. "Quante" 1965 (S)

Harborthrough Gallery

39 "The Gold of Venice" 1961

McRoberts & Tunnard

40 "Venice-Silver at Dawn" 1961

This of course will help me greatly but unfortunately it will not solve all my problems, therefore I would be extremely grateful if you could let me know as soon as possible if other pieces would be available.

Thank you again and best wishes for a pleasant trip and a wonderful summer,

Very sincerely,

(Mrs.) Renée S. Neu

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II.2.138.5.1

C/E 65-6
Send Conroy

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

PUBLICITY REPORT

Title of Exhibition Burci & Fontana
Name of Sponsoring Organization Student Art Exhibition Committee
of Oswego State College

Address State University College, Oswego, NY 13126
Attendance 4,000 June 2, 1966

Date of Showing September 21, 1967 Oct 7, 1967

Newspaper Sp. Mr. Jan van der Marck
Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Photographs in Newspapers, (Number) None
Dear Mr. van der Marck:

Radio Talks None

Television I wanted to thank you again for your kindness and generosity
in letting us borrow the following group of Fontana paintings from
your beautiful exhibition;

School visits, special groups, etc. High school Art Groups

Cat. No. Campus Art Children

10	C. S. (grey) 1955	Marlborough Gallery
25 (or 27)	C. S. "Attese" white (with single slash)	Marlborough Gallery
37	C. S. "Quanta" 1965 (5)	Marlborough Gallery
39	"The Gold of Venice" 1961	McRoberts & Tunnard
40	"Venice-Silver at Dawn" 1961	

This of course will help me greatly but unfortunately it will not solve all my problems, therefore I would be extremely grateful if you could let me know as soon as possible if other pieces would be available.

Thank you again and best wishes for a pleasant trip and a wonderful summer,

Very sincerely,

(Mrs.) Renee S. Neu

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

65-63

Title of Exhibition Burri & Fontana

Name of Sponsoring Organization Student Art Exhibition Committee
of Oswego State College

Address State University College, Oswego NY 13126

Attendance 4,000

Date of Showing September 21, 1967 Oct 7, 1967

Newspaper Space Sent to 5 Newspapers - total space of all 5 100 inches.
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) none

Radio Talks none

Television Programs none

School visits, special groups, etc. high school art groups, art clubs,
campus school children

Comments about the exhibition Everyone involved enjoyed every
minute of it.

8/16/57

Betty (Dick)
Signature
Art Exhibition Comm Publicity
Title

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.1

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

PUBLICITY REPORT

Title of Exhibition Burri-Fontana

Name of Sponsoring Organization Dep't. of Art, Wilmington College
Wilmington, Ohio

Address _____

Attendance Not Kept

Date of Showing November 20 - December 11

Newspaper Space About eight column inches outside publicity area papers
 (Number of items in inches) (If extra copies of publicity are
 available, please attach and return)

Two notices in school paper

Photographs in Newspapers, (Number) None

Radio Talks None

Television Programs None

School visits, special groups, etc. No formal visits, ^{area} HS students attended.

Comments about the exhibition This was one of our best locally attended
exhibitions ever. A few people came from Dayton, Ohio and Cincinnati.
The members of the art department consider this one of our best shows
for teaching purposes. As expensive as it was, we are glad we had it.

Phil Hodge
 Signature
 Phil Hodge
 Chairman, Dep't. 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 Burri-Fontana

Name of Sponsoring Organization The University of South Florida

Address Tampa, Florida 33620

Attendance 3,000

Date of Showing July 7-31, 1967

Newspaper Space Twenty (20) column inches.
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) None

Radio Talks None

Television Programs None

School visits, special groups, etc. None

Comments about the exhibition _____

Jimmy L. Barnett
Signature
Assistant to the Director of Galleries
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 Burri - Fontana
Name of Sponsoring Organization The Columbus Gallery of Fine Arts
Address 400 East Broad Street. Columbus. Ohio 43215
Attendance c. 8,000
Date of Showing Feb 9 Thru. Feb 29
Newspaper Space 3 columns by art cr., Frances Piper
(Number of items in inches) (If extra copies of publicity are available, please attach and return)
Photographs in Newspapers, (Number) 3
Radio Talks 1 - 4 min 20 sec. Many spots - 10 channels
Television Programs 1 with Director many spots - 4 channels
School visits, special groups, etc. 63 tours - School & Special guided tours for groups

Comments about the exhibition We had a very good attendance for this exhibition. People wanted to see the slash, smash & dash -- it definitely was something new for Columbus.

Liam Herold
Signature
Dr. Public Relations
Title

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

PUBLICITY REPORT

Title of Exhibition Burni - Fontana

Name of Sponsoring Organization Lectureship Committee

Kentyn College

Address Gambier, Ohio

Attendance very good

Date of Showing Oct. 21 - Nov. 13, 1966

Newspaper Space 10"

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

Photographs in Newspapers, (Number) 1

Radio Talks _____

Television Programs _____

School visits, special groups, etc. _____

Comments about the exhibition Interesting show; getting a bit travel-worn and we are never certain what should be touched up (Was the copper Fontana to be polished?) Also, this show was much too big for us to handle.

Joseph F. Slate
Signature
Chairman, art dept.
Title

8/16/57

The Museum of Modern Art Archives, NY

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CINCINNATI, OHIO
POST & TIMES STAR
— D. 247,024 —
CINCINNATI METROPOLITAN AREA

DEC 2 1966

Rags, Slashed Canvases Their Gift to Art World

WILMINGTON—The work of two avant-garde Italian painters, Alberto Burri and Lucio Fontana, is attracting attention at Wilmington college. The show, organized for circulation in the U.S. by the Museum of Modern Art, will remain on view through next Sunday.

Development of the work of the two artists since 1949 is disclosed in 39 examples chosen in Italy. The Boyd auditorium showing is open free to the public from 9 a.m. to 5 p.m. weekdays and from 5 p.m. Sundays.

Prominent among postwar painters who have been exploring new materials and concepts, both Burri and Fontana "establish communication directly through the physical elements of a work."

Burri was one of the first workers in college to use burlap

and rags as primary materials in large composition. Fontana, on the other hand, punctures and slashes the canvas, and adds stones and metallic surfaces.

"I want to show that space is behind and around the painting," explains Fontana.

Burri, who holds a degree in medicine and was serving as a surgeon in the Italian army when he was taken prisoner in North Africa, was brought to the United States in the 1940's. He took up painting in a detention camp in Texas.

Since then he has won acclaim as an artist, and in 1960 won the International Association of Art Critics prize at the Biennale in Venice.

Fontana has been represented in one-man shows at the Venice Biennale in 1954, 1958 and 1966.



XENIA, OHIO
GAZETTE
— D. 11,961 —
DAYTON METROPOLITAN AREA

NOV 24 1966

Exhibit Open

WILMINGTON — An exhibition of works by the Italian painters Alberto Burri and Lucio Fontana, organized for circulation in the United States by the Museum of Modern Art, New York, will be on view at Wilmington College through Dec. 11.

The exhibition, in the Art Gallery of Boyd Auditorium, is free. It is open 9 a.m. to 5 p.m. weekdays, and 1-5 p.m. Sundays.



BALTIMORE, MD.
MORNING SUN
D. 190,628 — S. 339,420
BALTIMORE METROPOLITAN AREA

NOV 20 1966

Photo Show At Museum

THE Photographer's Eye," an exhibition of about 150 photographs selected by John Szarkowski, director, Department of Photography, Museum of Modern Art, is on view at the Baltimore Museum of Art.

Among the selection of photographs are recent works such as "Unitas Passing," photographed by Robert Riger at the sudden death game between the Baltimore Colts and the New York Giants in 1959, and "The Child of the Farmer's Family" by Hiroshi Hamaya.

Many historical photographs from the archives of the Farm Security Administration, an 1863 view of the Chain Bridge in Washington and Julia Margaret Cameron's portrait of Thomas Carlyle, lent by the Royal Photography Society of London also are being shown.

The exhibit will remain at the museum through next Sunday. Admission is free. An illustrated catalogue of the exhibition with an introduction by John Szarkowski is on sale in the Museum Shop.



MIAMI, FLA.
HERALD
D. 335,739 — S. 401,919
MIAMI METROPOLITAN AREA

MAY 12 1967

Two Exhibits Scheduled At Sarasota

Two diverse art exhibitions will be on display in the new wing of Ringling Museum, Sarasota, from May 22 to June 18.

The first, called "The Academic Ideal," contains 42 paintings from the latter half of the 19th Century, the so-called "official" art in France. It is being circulated by the American Federation of Arts.

The second show is a collection of 39 paintings and constructions by the contemporary Italian avant-garde artists, Alberto Burri and Lucio Fontana.

The works by the Italians have been organized for circulation in the U.S. by the Museum of Modern Art, New York.

Burri was one of the first to develop collage by using burlap and rags as primary materials in large textural compositions. In this show he has works in textiles, sheet iron, charred wood, and plastics.



TOLEDO, OHIO
BLADE
D. 180,583 — S. 186,805
TOLEDO METROPOLITAN AREA

FEB 7 1968

2 Modern Painters In Columbus Show

Paintings by Alberto Burri and Lucio Fontana will be shown Feb. 9-29 at the Columbus Gallery of Fine Arts in the first exhibition of its kind in Columbus.

The exhibition is being circulated throughout the U.S. by the Museum of Modern Art in New York City. The display should be appreciated especially by those interested in the development of modern painting.

Examples of Burri's work begin with compositions of burlap from the early '50s and come up to the present with examples from the series of plastics.

Fontana titles all his work "Spatial Concepts," although they range widely in style and mood. Examples of his work from as early as 1949 and up to the present are in the show.



CINCINNATI, OHIO
POST & TIMES STAR
— D. 247,024 —
CINCINNATI METROPOLITAN AREA

DEC 2 1966

Rags, Slashed Canvases Their Gift to Art World

WILMINGTON—The work of two avant-garde Italian painters, Alberto Burri and Lucio Fontana, is attracting attention at Wilmington college. The show, organized for circulation in the U.S. by the Museum of Modern Art, will remain on view through next Sunday.

Development of the work of the two artists since 1949 is disclosed in 39 examples chosen in Italy. The Boyd auditorium showing is open free to the public from 9 a.m. to 5 p.m. weekdays and from 5 p.m. Sundays.

Prominent among postwar painters who have been exploring new materials and concepts, both Burri and Fontana "establish communication directly through the physical elements of a work."

Burri was one of the first workers in college to use burlap

and rags as primary materials in large composition. Fontana, on the other hand, punctures and slashes the canvas, and adds stones and metallic surfaces.

"I want to show that space is behind and around the painting," explains Fontana.

Burri, who holds a degree in medicine and was serving as a surgeon in the Italian army when he was taken prisoner in North Africa, was brought to the United States in the 1940's. He took up painting in a detention camp in Texas.

Since then he has won acclaim as an artist, and in 1960 won the International Association of Art Critics prize at the Biennale in Venice.

Fontana has been represented in one-man shows at the Venice Biennale in 1954, 1958 and 1966.



SARASOTA, FLA.
HERALD TRIBUNE
D. 25,898 — S. 32,098
SARASOTA METROPOLITAN AREA

MAY 3 1967

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'The Card Players' In Exhibit

SARASOTA — "The Card Players" by Adolphe Lesrel is included in the exhibition "The Academic Ideal," opening at the Ringling Museum of Art in Sarasota on May 22.

Two Diverse Art Exhibitions Slated At Ringling Museum

SARASOTA — Two diverse art exhibitions will be on display in the new gallery wing of the Ringling Museum of Art in Sarasota from May 22 to June 18.

The first, titled "The Academic Ideal," contains 42 paintings from the latter half of the 19th century, the so-called "official" art in France, which is being circulated by the American Federation of Arts.

The second exhibition is a collection of 39 paintings and constructions by the contemporary Italian avant-garde artists, Alberto Burri and Lucio Fontana.

The academic ideal was the dominant aesthetic standard of the 19th century.

New Concepts Explored

The paintings cover history, mythology, portraiture, landscape, genre, animal life and still life. Among the artists in-

cluded in the exhibition are Bouguereau, John George Brown, Couture, Adolf Echter, Gerome, Meissonier, Lesrel and Tissot.

The works by Burri and Fontana have been organized for circulation in the United States by the Museum of Modern Art, New York. The two Italian artists have been prominent among postwar painters who have given up traditional media to explore new artistic concepts and materials.

Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large, textural compositions. As a surgeon in the Italian Army during World War II, he was taken prisoner in North Africa and later transferred to a detention camp in Texas, where he started to paint.

Burri was born in Cittadella, Italy, in 1915. He held his first one-man show in Rome in 1947 and won the International Association of Art Critics Prize at the Biennale, Venice, in 1960.

The exhibition shows examples of Burri's "Sacchi" (burlap compositions); one from the "Combustion" series in which he worked with an acetylene torch to make compositions of canvas and charred wood; examples from the series of works in sheet iron, the "Ferri", in which the torch is used to impart subtle and elusive colors to the metal; and three of the "Plasticas," in which several sheets of plastic are burnt and melted to make the composition.

Fontana was a founder of the Spatialist Movement in Milan in

1947. By puncturing and slashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surfaces, Fontana has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work.

Fontana titles all his works "Spatial Concept," although they range widely in style and mood. The exhibition shows a punctured canvas of 1949, the year he began to use this title, and includes examples of the later punctured works and the slashed canvases, as well as one of the delicate works in which he employs metallic paint and colored stones, and recent works, of 1965, in which a cutout of lacquered wood is employed with canvas.

Fontana was born in Santa Fe de Rosario, Argentina, (of Italian parents) in 1899, and in 1905 he moved with the family to Italy. He studied art at the Accademia di Brera, Milan, and had his first one-man show in Milan in 1930. He has been represented in one-man shows at the Venice Biennale's in 1954, 1958, and 1966, receiving the Italian Prize for Painting in the last.



WILMINGTON, OHIO
NEWS JOURNAL
D. 7,600

NOV 22 1966

Modern Artists' Work Seen at Boyd

An exhibition of works by the Italian painters Alberto Burri and Lucio Fontana, organized for circulation in the United States by the Museum of Modern Art, New York, went on view at Wilmington College Sunday and will continue to Dec. 11.

The development of the two artists' work since 1949 is shown in 39 examples selected in Italy and the United States by Renee S. Neu, assistant curator at the Museum of Modern Art. The exhibition, in the Art Gallery of Boyd Auditorium, is free. It is open 9 a. m. to 5 p. m. weekdays, and 1-5 Sundays.

Burri and Fontana have been prominent among postwar painters who have given up traditional media to explore new artistic concepts and materials. Both establish communication directly through the physical elements of a work. Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large, textural compositions.

Fontana, by puncturing and slashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surfaces, has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work. He has said: "I want to show that space is behind and around the painting. I also want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

Fontana titles all his works "Spatial Concept," although they range widely in style and mood. The exhibition shows a punctured canvas of 1949, the year he began to use this title, and includes examples of the later punctured works and the slashed canvases, as well as one of the delicate works in which he employs metallic paint and colored stones, and recent works, of 1965, in which a cutout of lacquered wood is employed with canvas.

Burri was born in 1915 in Cit-

tadri Castello, Italy. He received a degree in medicine and while serving as a surgeon in the Italian Army was taken prisoner in North Africa. In a detention camp in Texas he took up painting in 1944-45. His first one-man show was held at the Galleria La Margherita, Rome, in 1947.

In 1958 he was awarded third prize at the Pittsburgh International at the Carnegie Institute, Pittsburgh, and in 1960 he won the International Association of Art Critics Prize at the XXX Biennale, Venice. He was represented in a one-man show at the XXXIII Biennale, Venice, in 1966.

Fontana was born in Santa Fe de Rosario, Argentina, (of Italian parents) in 1899, and 1905 he moved with the family to Italy. He studied art at the Accademia di Brera, Milan, under Adolfo Wildt, a neo-classical sculptor, from 1927 until 1929, and at that time became interested in the art of the earlier Italian group, the Futurists. He has been represented in one-man shows at the Venice Biennale's in 1954, 1958, and 1966, receiving the Italian Prize for Painting in the last.

He first exhibited in the United States in a one-man show at the Martha Jackson and David Anderson galleries in New York

in 1961. A retrospective exhibition of his work was organized by the Walker Art Center in Minneapolis, Minn., in 1966.



SANTA MONICA, CALIF.
OUTLOOK
— D. 32,312 —
LOS ANGELES METROPOLITAN AREA

..III. I 1967

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

By BETJE HOWELL

"Art in the Mirror," currently on view at the Municipal Art Gallery, Barnsdall Park, Los Angeles, in no way refers to an Alice in Wonderland type of exhibition — that is, not on the surface. It is too slickly sophisticated, and (unlike Alice's somewhat ageless, visionary world), reflects, metaphorically speaking, art as a mirror.

The shifting imagery of current attitudes, a preoccupation with distillations of the past that are arbitrarily juxtaposed with today's fashionable trends are all pointed out.

The 43 paintings, constructions, collages, drawings and prints in this exhibition were chosen to reflect art itself and its place in the world, as both subject and a point of departure.

Organized by the New York Metropolitan Museum of Modern Art's Department of Circulating Exhibitions to travel throughout the United States, after its initial showing in New York, this show was selected by guest director G. R. Swenson.

In his introduction to the exhibition's brochure, Swenson comments: "These works direct questions, insults and homage toward art; they often have an untraditional witty air about them, from Marcel Duchamp's mustachioed 'Mona Lisa,' to Andy Warhol's silk-screened Mona Lisa as a movie star."

To those artists and critics who have made a religious cult of art, this tongue-in-cheek attitude is no doubt blasphemous. Originally, most talk about art showed a real concern with the basics of art itself — i.e. the forms, colors, materials, techniques, but never the artist's intentions.

Today's art, which is no sooner today's than it becomes yesterday's — on the accelerated exhibition pattern, is increasingly a direct challenge to the viewer. Art is now intended to involve the viewer, to disturb — or in some cases it's just for a laugh — but art is never intended to represent beauty in any traditional sense.

Subject seems unimportant and most forms of social comment are either outdated, a bore or are

carefully screened by technical devices. It is interesting to note that in 1902, Paul Signac wrote: "The subject is nothing, or at least just one of its (arts) parts, no more important than the other elements — color, design, composition."

Presently, the range of attitudes by artists toward art defies critics, professional or self-appointed, to pinpoint or define. But the works mounted in this exhibition do not necessarily ignore style or subject.

An example? Lichtenstein's "Brush Stroke," a comment on action painting, which is treated with ironic detachment — and executed with his customary slick elan.

A small, personal selection, this show does not include any work without an image of art. That is, none are shown with a subject that is pure paint, pure color or pure line.

Tom Wasselmann's "Great Nude No. 59," a collage, contains, behind the couple, a pastiche of Matisse paintings of the Nice Period (late 30's and 40's). And out of a window there is a "tricked up" detail of Monet's "Mme. Monet in Garden."

Juan Gris literally opens a window in the plane of his Cubist composition. Picasso, Miro and Hirshfield — all re-work old master paintings, or any old painting by arbitrarily including bits and pieces of master works, photographs or whatever.

The off touch in this selection is Andy Warhol's gruesome "Meat in a Warhol Brillo Box," a construction of wood, plexiglass, wax, rubber tubing and hair. If intended for humor it is the black kind.

The young Canadian artist, Les Levine, incorporates a print, mechanically reproduced, made from a photograph of his own work and the American artist, Robert Morris, includes a photograph of the work itself in his "Box with Photo of Door."

Duchamp's "Valise," in which the artist made reproductions of his own works and collected them in a box, is aptly described

by selector Swenson as "a rather impertinent forecast of ready-made art history." Other works are by such name artists as Indiana: Hirshfield, Picabia, Picasso, Jasper Johns, Kitaz, Magritte, Miro and Francis Bacon.

In his explanatory text Swenson concludes: "Several centuries passed before the Mona Lisa became a symbol of mass culture and boredom. Today the mass media, museums without walls, and a bourgeoisie awe of artists have a similar abrasive effect after only a few months. We must, in other words, take care that the boredom we feel in the presence of familiar artists and images is not in ourselves and our own careless visual habits."

He suggests that a moratorium on photographs, literature about art, even exhibitions, might refresh us and make us responsive again but stresses that "... one way to approach art is through the eyes of artists; Rauschenberg may clarify the myth of Leonardo, and Lichtenstein the mystique of the brush stroke ... The Mona Lisa, if examined with care and love, can still revert to an object of wonder. For me, the mirror of these works helps return art to delight."

And while on the subject of mirrors — Alice's "Through the Looking Glass," involved the protagonist in some strange happenings, visually and emotionally. As delightful as some events were — and as thought-provoking they weren't all that pretty either. Most were certainly not referential to anything familiar or based on accepted standards of behavior.

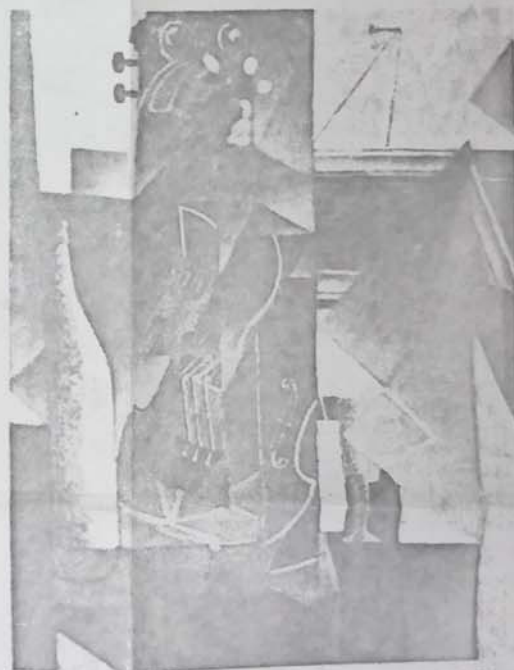
Like "Art in the Mirror," which no doubt reflects some artists' attitudes, there seems to be a strong undercurrent of psychological content here, all wrapped in a colorful package, and one not wholly designed just for delight.

However, this exhibition, though not a shocker in any moral or visual sense, does provide a stimulating cross-section of trends.



Photos by Bruce Howell

COLLAGE by Tom Wasselmann, the "Great Nude No. 59," with details from Matisse and Monet as part of composition, is currently on view through July 28 with other various media at the Municipal Art Gallery.



OIL on canvas by Juan Gris (1887-1927), entitled "Violin and Engraving," is in Museum of Modern Art circulating exhibition at the Municipal Art Gallery.

Saturday, July 1, 1967 — 16A

EVENING OUTLOOK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.1



SANTA MONICA, CALIF.
OUTLOOK
— D. 32,312 —
LOS ANGELES METROPOLITAN AREA

III 1 1967

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IOWA CITY, IOWA
PRESS CITIZEN
D. 14,888

JAN 2 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

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Series.Folder:

II. 2. 138.5.1

Works of Two Italian Painters Will Be on Exhibit at University

An exhibition of works by the Italian painters Alberto Burri and Lucio Fontana will be in the gallery of the University of Iowa Art Building, beginning 2 p.m. Sunday.

The 39-piece exhibit, which closes Jan. 23, shows the development of the two artists' work since 1949. It was organized for circulation in the United States by the Museum of Modern Art in New York. Exhibit hours are 2-5 p.m. Sunday, and 8 a.m. to 5 p.m. Monday through Saturday.

Burri and Fontana have been prominent among postwar painters who have given up traditional media for use of new materials and concepts. Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large textural compositions.

Fontana often punctures and slashes the canvas, using relief and gouged-out passages, stones, and metallic and brightly colored surfaces. He has said, "I want to show that space is behind and around the painting. I also want people to under-

stand that traditional easel painting is dead, finished forever, and that one cannot go back."

The exhibition shows examples of Burri's "Sacchi" (burlap compositions) of the early 1950's; one from the "Combustioni" series begun in 1957, in which he uses an acetylene torch to make compositions of canvas, charred wood and paper, examples from the series called "Ferri," in which he used the torch on sheet iron to produce subtle colors; and three of the "Plasticas," from a series begun in 1961 in which several sheets of plastic are burnt and melted to make the composition.

Fontana was a founder of the Spatialist Movement in Milan in 1947, and all his works are titled "Spatial Concept," although their style and mood vary. He has sought expression in accordance with experimental, scientific principles, as opposed to idealistic concepts, stressing the dynamic rather than the static.

In his "White Manifesto,"

written in 1946, he said, "Sensation was everything with the primitive man: . . . musical sensations, rhythmic sensations. It is our intention to develop this original condition of man. . . . We are offering the substance and not the accidents. . . ."

Burri was born in 1915 in Cittadella, Italy. He received a degree in medicine and was taken prisoner in North Africa while serving as a surgeon in the Italian Army. He began painting in a detention camp in Texas in 1944-45.

His first one-man show was held at the Galleria La Margherita in Rome in 1947. In 1958 he won third prize in the Pittsburgh International at the Carnegie Institute, and in 1960 he

won the International Association of Art Critics Prize at the XXX Biennale in Venice.

Fontana was born in Santa Fe de Rosario, Argentina, in 1899, and in 1905 moved to Italy with his family. He studied art at the Accademia de Brera in Milan under Adolfo Wildt, and became interested in the art of the Futurists. In 1930 he had his first one-man show at the Galleria del Milione in Milan.

He has made abstractions in metal and concrete and in ceramics. He has been using perforations in drawings and paintings since 1948, and has also worked with fluorescent tubing. In 1966 he received the Italian Prize for Painting at the Venice Biennale.



DAYTON, OHIO
JOURNAL HERALD
— D. 99,472 —
DAYTON METROPOLITAN AREA

NOV 24 1966

Italian Painters

A group of 39 paintings by two major Italian artists, organized for U.S. circulation by the Museum of Modern Art, is on view at the Boyd Auditorium art gallery on the Wilmington college campus.

Alberto Burri and Lucio Fontana have been prominent among postwar painters who have given up traditional media to explore new artistic concepts and media.

Burri was one of the first to expand collage by using burlap and rags in large, textural compositions. Fontana punctures and slashes the canvas and adds stones and metallic objects to create a canvas of materials existing in actual space.

"I want to show that space is behind and around the painting," Fontana has said. "I also want people to understand that traditional easel

painting is dead, finished forever, and that one cannot go back."

The exhibition will be at Wilmington through Dec. 11.



COLUMBUS, OHIO
TRI-VILLAGE NEWS
W. 7,000
COLUMBUS METROPOLITAN AREA

FEB 13 1968

OHIO JEWISH
CHRONICLE
COLUMBUS, OHIO
W. 2,830

FEB 15 1968

Art Exhibit At Cols. Gallery

Mahonri Sharp Young, Director of The Columbus Gallery of Fine Arts announces the opening of an exhibition of paintings by Alberto Burri and Lucio Fontana which will be available to the public through Feb. 29. This exhibition is being circulated through the United States by the Museum of Modern Art in New York City. This is the first exhibition of its kind in Columbus and should be appreciated especially by those interested in the development of modern painting.

Examples of Burri's work in this exhibition begin with compositions of burlap from the early '50's and come up to the present with examples from the series of plastics.

A small catalogue is available and the show is free to the public. Gallery hours are 12 to 5 every day. Free tours are given on Saturday and Sunday at 2 o'clock.

Gallery Has Modern Art Exhibition

Mahonri Sharp Young, director of The Columbus Gallery of Fine Arts announces the opening of an exhibition of paintings by Alberto Burri and Lucio Fontana.

This exhibition is being circulated through the United States by the Museum of Modern Art in New York City. This is the first exhibition of its kind in Columbus.

Examples of Burri's work in this exhibition begin with compositions of burlap from the early '50's and come up to the present with examples from the series of plastics.

Fontana titles all his works "Spatial Concepts" although they range widely in style and mood. Examples of his work from as early as 1949 and up to the present are in the show.

Both men are accomplished artists and each has had one man shows in the United States and Europe.

A small catalogue is available and the show is free to the public. Gallery hours are 12 to 5 every day.

Free tours are given on Saturday and Sunday at 2 o'clock.



LEESBURG, OHIO
CITIZEN
W. 1,064

DEC 1 1966

WC DISPLAYS WORKS OF ITALIAN ARTISTS

An exhibition of works by the Italian painters Alberto Burri and Lucio Fontana, organized for circulation in the United States by The Museum of Modern Art, New York, is on view at Wilmington College through December 11.

The development of the two artists' work since 1949 is shown in 39 examples selected in Italy and the United States by Renee S. Neu, Assistant Curator at The Museum of Modern Art. The exhibition, in the Art Gallery of Boyd Auditorium, is free. It is open 9 a.m. to 5 p.m. weekdays, and -5 Sundays.



LEESBURG, OHIO
CITIZEN
W. 1,064

DEC 1 1966

WC DISPLAYS WORKS OF ITALIAN ARTISTS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2. 138. 5. 1



COLORADO SPRINGS, COLO.
GAZETTE-TELEGRAPH
D. 37,720 — S. 38,399
COLORADO SPRINGS METROPOLITAN AREA

DEC 2 1967

Italian Artists Featured In Fine Arts Center Show

An unusual exhibition of works by two leading contemporary Italian artists Alberto Burri and Lucio Fontana, is currently on view at the Fine Arts Center and will remain through Dec. 13.

Organized for circulation in the United States by The Museum of Modern Art in New York, the exhibition shows the development of the two artists' work since 1949.

Buri and Fontana have been

prominent among postwar painters who have given up traditional media to explore new artistic concepts and materials. Both establish communication directly through the physical elements of a work.

Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large, textural compositions. Fontana, by puncturing and splashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surface, has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work.

He has said: "I want to show that space is behind and around the painting. I also want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

The exhibition shows examples of Burri's "Sacchi" (burlap compositions) of the early 1950s; one from the "Combustioni" series begun in 1957, in which he worked with an acetylene torch to make compositions of canvas and charred wood or paper on canvas; examples from the series of large works in sheet iron; three of the "Plasticas" from a series begun in 1961 in which several sheets of plastic are burnt and melted to make the composition.

Fontana titles all his works "Spatial Concept," although they range widely in style and mood.

VAZ DIAS INTERNATIONAL

Worldwide Clippings

39 Cortlandt St. N.Y. 7, N.Y.
Digby 9-2287

Clipping from
Voce del Popolo,
Taranto-

ITALY

Date 3.23.1968

L'arte moderna italiana ammirata in America

Washington, marzo

Si è conclusa la grande mostra «Maestri dell'arte moderna italiana» comprendente 72 dipinti, 28 disegni e 4 sculture dalla collezione Gianni Mattioli esposti presso la Phillips Collection. La mostra, che è stata portata negli Stati Uniti a cura della Fondazione Mostre Internazionali presieduta da John A. Pope, viaggerà attraverso importanti città americane, tra cui Dallas, San Francisco, Kansas City, Boston.

La scelta delle opere è stata eseguita dal professor Franco Russoli, direttore della Galleria Brera di Milano, che ha scritto pure l'introduzione al catalogo: vi sono cinque dipinti di Balla, otto di Boccioni, tre di Campigli, quindici di Carrà, sei di De Chirico, sette di Modigliani, diciotto di Morandi, sei di Rosai, due di Severini, ecc.; e sculture di Boccioni, Marini, Manzù, Martini. Tra le opere più note sono «L'amante dell'ingegnere» di Carrà (1921); «Le muse inquietanti», di De Chirico (1916); «Ritratto del pittore» di Fran Haviland, di Modigliani (1914); «Conchiglie e fruttiera», di Morandi (1931); «La carceriera», di Campigli (1929); «Materia», di Boccioni (1912); «Danseuse bleue», di Severini (1912).

La stampa americana ha commentato molto favorevolmente la mostra, che per mol-

ti è apparsa addirittura una rivelazione. Paul Richard, sul Washington Post, ha osservato che le opere esposte sono animate «dall'eleganza, dalla grazia e dalla squisita fattura che hanno caratterizzato tanti secoli d'arte italiana». Frank Getlein, sul Sunday Star, dopo avere deplorato che per incompleta informazione e anche per equivoco il pubblico americano non abbia familiarità con gli eccellenti prodotti dell'arte italiana moderna, afferma che le due personalità principali che emergono in questa raccolta, come pure nell'arte italiana di questo periodo, sono Modigliani e Morandi («probabilmente il miglior pittore di nature morte del secolo»).

★ ★ ★

Presso la Galleria d'arte della Iowa University è stata allestita una mostra di trentanove dipinti di Alberto Burri e Lucio Fontana. La mostra è organizzata dal Museum of Modern Art di New York, e successivamente sarà esposta in varie altre città degli Stati Uniti.

★ ★ ★

All'Istituto d'Arte Contemporanea di Boston si è inaugurata, e resterà aperta fino al 23 marzo, una mostra di 34 opere di 12 artisti italiani al disotto dei quarant'anni, scelta da Alan Solomon. Do-

po Boston la mostra viaggerà in vari centri degli Stati Uniti, per tutto il 1968, e probabilmente nel 1969 si sposterà nell'America Latina.

Gli artisti sono: Valerio Adami, Getulio Alviani, Agostino Bonalumi, Enrico Castellani, Mario Ceroli, Laura Gris, Iannis Kounellis, Sergio Lombardo, Francesco Lo Savio, Renato Mambor, Rino Pascali e Michelangelo Pistoletto.

Alan Salomon, che sceglie la rappresentanza americana alla Biennale veneziana del 1964, ha scritto nell'introduzione del catalogo che la presente mostra intende soltanto dare un'idea delle nuove tendenze tra i giovani pittori non bene conosciuti negli Stati Uniti, e non vuole essere completa né antologica. Pur riscontrando nell'opera dei giovani artisti l'influsso di certi movimenti internazionali come la pop art e l'arte geometrica, Solomon osserva che vi si possono notare «certe caratteristiche comuni che sono tipicamente italiane, e una qualità che si può definire soltanto metafisica e astratta nel senso europeo. In contrasto con la immediatezza dell'arte americana contemporanea, questi italiani rivelano una sensibilità più controllata e sottile».

The Museum of Modern Art Archives, NY

Collection:

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Series.Folder:

II. 2. 138. 5. 1

THE TAMPA TIMES, Saturday, July 15, 1967

15

Italian Artwork Display at USF

By HANS JUERGENSEN

Lucio Fontana and Alberto Burri are among Italy's most important contemporary artists. Influenced by American abstract expressionism in the early fifties, these two painter-constructivists added their own innovations by employing wood, plastics and burlap in welded and collaged compositions, thereby re-influencing American artists toward 1960 and since.



Juergensen

We are not conscious of the fact that the now widely used techniques of welding and burlap constructions, with their perforations and pure designs, were inspired by Fontana and Burri. And it has taken us some time to accept their work.

The Library Gallery at the University of South Florida currently shows a very representative show of these two men. Some of the works had been displayed at the Ringling Museum and were reviewed in this column two months ago. But the importance of the work calls for more comment.

OF THE TWO, I judge Burri the more profound artist. His sense of design and color; his use of materials possesses greater subtlety.

Fontana, fine craftsman though he is, seems to work for more obvious visual effects and he uses gimmicky techniques. His thin slashes occur too often.

His wood silhouettes are too glossy and precious in their form. His iron constructions lack harmony because some of the areas are too large and too flat.

Burri's use of plastics makes for fascinating results. The compositions are built up like contour maps so that

light and shadow supply an interplay of values that keeps the eye moving from larger to smaller masses. It is like looking at a black mountain range from an airplane.

"Nero Plastica," 1963, has become a very famous work and may be found reproduced in some very recent art books. In reproduction the composition acquires a graphic character which emphasizes the excellent design.

THE ORIGINAL, however, has a glow that enlivens the entire painting. Equally good are several of the burlap and laminated wood panels.

In the former, Burri employs pure colors — scarlet for the most part — and lets the rough texture of the materials speak.

In the latter he achieves a feeling of realism through geometric patterns. The realism is due to the wooden slats that suggest fences or house sidings. At all times, there exists the thoughtful arrangement of form and color which attains good aesthetic values and provokes the viewer's lasting interest.

Not so with Fontana, whose designs are too studiously simple or sophisticated. His sense of form is not as well developed as Burri's.

He overuses the diagonal slash (which resembles a new moon), or he perforates his canvases too crudely. When Fontana reduces his design, he achieves a classical simplicity that is striking.

IN "ATTESE" he places five slashes of various lengths upon a clear scarlet. The slashes appear in black. This is an exceptionally fine composition.

But in the lower right corner the artist used a finger print on pink as his signature — and almost destroys the total effect of the work. It is a lapse of taste as well as a breakdown of aesthetic standards.

We can excuse the first but not the second. The print calls attention to itself and retains the eye; in short it is a gimmick.

Still, Fontana's originality is worthy of praise. And we know that it has influenced artists all over the world.

CEDAR RAPIDS, IOWA
GAZETTED. 69,205 — S. 73,192
CEDAR RAPIDS METROPOLITAN AREA

JAN 1 1968

'Burlap, Puncture' Painters To Be Exhibited at Iowa U.

IOWA CITY—An exhibition of works by the Italian painter Alberto Burri and Lucio Fontana will be on view in the gallery of the University of Iowa Art building beginning at 2 p.m. Jan. 7.

The 39-piece exhibit, which closes Jan. 23, shows the development of the two artists' work since 1949. It was organized for circulation in the United States by the Museum of Modern Art in New York. Exhibit hours are 2-5 p.m. on Sunday, and 8 a.m. to 5 p.m. on Monday through Saturday.

New Concepts

Burri and Fontana have been prominent among postwar painters who have given up traditional media for use of new materials and concepts. Burri was one of the first artists to expand collage by using burlap and rags as the primary materials in large textural compositions.

Fontana often punctures and slashes the canvas, using relief and gouged-out passages, stones, and metallic and brightly colored surfaces. He has said, "I want to show that space is behind and around to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

The exhibition shows examples of Burri's "Sacchi" (burlap compositions) of the early 1950s; one from "Combustioni" series begun in 1957, in which he uses an acetylene torch to make compositions of canvas, charred wood and paper; examples from the series called "Ferri", in which

he used the torch on sheet iron to produce subtle colors; and three of the "Plasticas", from a series begun in 1961 in which several sheets of plastic are burnt and melted to make the composition.

Fontana was a founder of the Spatialist Movement in Milan in 1947, and all his works are titled "Spatial Concept", although their style and mood vary. He has sought expression in accordance with experimental, scientific principles, as opposed to idealistic concepts, stressing the dynamic rather than the static.

In his "White Matter", written in 1946, he said, "Sensation was everything with the primitive man: ... musical sensations, rhythmic sensations. It is our intention to develop this original condition of man. ... We are offering the substance and not the accidents. ..."

POW

Burri was born in 1915 in Cittadella Castello, Italy. He received a degree in medicine and

was taken prisoner in North Africa while serving as a surgeon in the Italian army. He began painting in a detention camp in Texas in 1944-45.

His first one-man show was held at the Galleria La Margherita in Rome in 1947. In 1958 he won third prize in the Pittsburgh International at the Carnegie Institute, and in 1960 he won the International Association of Art Critics Prize at the XXX Biennale in Venice.

Fontana was born in Santa Fe de Rosario, Argentina, in 1899, and in 1905 moved to Italy with his family. He studied art at the Accademia de Brera in Milan under Adolfo Wildt, and became interested in the art of the Futurists. In 1930 he had his first one-man show at the Galleria rel Milione in Milan.

He has made abstractions in metal and concrete and in ceramics. He has been using perforations in drawings and paintings since 1948, and has also worked with fluorescent tubing. In 1966 he received the Italian Prize for Painting at the Venice Biennale.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2. 138. 5. 1



COLORADO SPRINGS, COLO.
FREE PRESS
D. 14,699 — S. 14,816
COLORADO SPRINGS METROPOLITAN AREA
NOV 30 1967

Works Of Two Italian Artists On Exhibition At Arts Center

An unusual exhibition of works by two leading contemporary Italian artists Alberto Burri and Lucio Fontana, is currently on view at the Fine Arts Center and will remain through Dec. 18.

Organized for circulation in the United States by The Museum of Modern Art in New York, the exhibition shows the development of the two artists' work since 1949.

Burri and Fontana have been prominent among post-war painters who have given up traditional media to explore new artistic concepts and materials. Both establish communication directly through the physical elements of a work.

Burri was one of the first artists to expand collage by using burlap and rags as the

primary materials in large, textural compositions. Fontana, by puncturing and splashing the canvas and by means of relief and gouged-out passages, stones, metallic and brightly colored surfaces, has sought to create a direct response to materials and physical phenomena and especially to incorporate space in his work.

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make compositions of canvas and charred wood or paper on canvas; examples from the series of large works in sheet iron; three of the "Plasticas" from a series begun in 1961 in which several sheets of plastic are burnt and melted to make the composition.

Fontana titles all his works "Spatial Concept," although they range widely in style and mood. The exhibition shows a punctured canvas of 1959, the year he began to use this title, and includes examples of the later punctured work and the slashed canvases, as well as one of the delicate works in which he employs metallic paint and colored stones, and recent works, of 1965, in which a cutout of lacquered wood is employed with canvas.



COLUMBUS, OHIO
CITIZEN-JOURNAL
D. 109,352 —
COLUMBUS METROPOLITAN AREA

FEB 9 1968



Artist Dean Close has entitled this oil "Depression in Kansas." It is one of the paintings he is showing in The Fashion's Trellis Garden during February.

Brush And Easel

Beaux Arts Show At Columbus Gallery

By JO BRADLEY REED
Citizen-Journal Staff Writer

Receiving dates for Ohio craftsmen to enter their work in the fourth biennial Beaux Arts Designer-Craftsmen Show will be Feb. 16-18 at the Columbus Gallery of Fine Arts. Gallery hours are noon to 5 p.m.

The show will be held March 23 through April 28. Crafts in all media except painting and sculpture may be entered. The Ohio Arts Council has allocated \$1000 for the use of the Beaux Arts in the development of the 1968 exhibit. Awards totaling \$4500 will be given.

OLAF SKOOGFORS, professor of dimensional design at Philadelphia College of Art will be juror. It will be very rewarding for those craftsmen whose works are judged a winner. The minimum prize is \$100.

The first exhibition of designer-craftsmen of Ohio was organized in 1958 by Beaux Arts and now has achieved national prominence.

THE EXHIBIT is designed to encourage creative new talent in the crafts by presenting a public show of outstanding works on a professional level.

Thirty original prints by the contemporary American artist, Leonard Baskin, will

be on exhibit in the Otterbein College Campus Center until Feb. 25. Baskin, an art instructor at Smith College, Northampton, Mass., is an internationally recognized sculptor, printmaker and fine-book publisher. The show is open to the public and students from 8 a.m. to 10:30 p.m. daily.

DAY CLASSES begin Monday at the Columbus College of Arts and Design, opening its second semester. Evening classes begin Tuesday and Saturday classes start Feb. 17. One hundred and thirty art courses are available to day and night students.

HARDLY A WEEK goes by anymore but art lovers can attend a new opening. An exhibition of paintings by Alberto Burri and Lucio Fontana opens Friday at the Columbus Gallery of Fine Arts.

THIS EXHIBITION is being circulated through the United States by the Museum of Modern Art in New York City and is the first of its kind here.

Examples of Burri's work begins with compositions of burlap from the early '50's and up to the present, with examples from the series of plastics. Fontana titles his works "Spatial Concepts" and examples of his work are from 1949 up to the present.

Facinating World Documented In Union Art Gallery Exhibition

Improbable photographs by Elliott Erwitt will be on view at the Union Art Gallery from January 10 to 27. The exhibition of 44 photographs is being circulated in the United States and Canada by the Museum of Mod-

ern Art, New York.

ERWITT, a photographer with the Magnum group in Paris, took most of the photographs outside his commercial assignments, for personal pleasure. He documents "a world that is ordinary, fascinating and ludicrous."

In Luxor, Egypt, where a battered donkey and train tracks are their own comment, in Brasilia where a chicken crosses the street, in the Lost Persons Area in Pasadena, California, at a Yale reunion, and in numerous other places throughout the world Erwitt has found sights which speak ironically or humorously for themselves.

The exhibition shows photographs dating from 1950 to 1965, the photographer. The prints were made by Arthur



COLUMBUS, OHIO
DISPATCH

D. 218,493 — S. 306,365
COLUMBUS METROPOLITAN AREA

FEB 18 1968

16 Columbus Dispatch

SUN., FEB. 18, 1968

WITH THE FINE ARTS

Excitement, Elegance Blend In Burri-Fontana Exhibition

By FRANCES W. PIPER

The Burri-Fontana exhibition may be a shocker and not exactly what the viewer is accustomed to seeing at the Columbus Gallery of Fine Arts, but it is an exciting show that should stir one's emotions. There is an elegance in the show that one does not often find. What holds the observer after the first impact is an inherent order that is never flawed.



Mrs. Piper observer after the first impact is an inherent order that is never flawed.

The exhibition is traveling out of New York City from the Museum of Modern Art.

The two Italian artists, Alberto Burri and Lucio Fontana, have been making a fresh and individual contribution to 20th Century art since about 1940. Their paintings have been recognized as important steps forward in the evolution toward today's contemporary art.

TO WHAT DEGREE communication exists between these works of art and the viewer depends on the individual and whether he can be enticed into establishing a qualitative or passionate communicative current between them and his own ethic.

One must remember that for some time art has been, above all, experimental and can be an extremely intense adventure. It is no longer required to be a decoration for the walls.

This exhibition should make evident why Burri and Fontana have been widely regarded as leaders for the last 30 years. Their works have been the source of many trends in the contemporary art which has stimulated the work of younger artists.

BURRI IS A stubborn and straightforward man who does not explain his work. However, it has three dominant characteristics: the carnality of his surfaces, with their fleshiness slashed, scarred, or bleeding; the serene, almost structural organization; and the overtone of quiet sadness in his rhythms and colors.

A pattern in Burri's work holds the observer's attention and one soon recognizes the major lines of compositional order and how intimately his organization of the picture's surface relates to his great predecessors, different as his materials may be.

Perhaps the key to an appreciation of Burri's work in all the periods beyond the basic serenity and sense of architectural order, is his use of light and color. He has contributed to 20th Century painting a fresh, individual and poetic form, related to the collage.

FONTANA IS worldly, an extrovert who experiments with great imaginative rest-



BURRI COLLAGE—"Untitled," a collage by Italian artist Alberto Burri, may be seen in an exhibition currently on view at the Columbus Gallery of Fine Arts.

lessness in order to bring the elements of space and time into his works. He proposes that matter, color and sound are the integral parts of the new art. The same concepts are given his clay sculpture as his paintings. The slash, with variations, is his theme.

Fontana says, "The slash is the beginning" and he expresses himself in a way to suit himself at the moment. He is always conscious of the objective reality around us with a forbidding quality. His art has become totally indifferent to the relationships and criteria of classical values.

In recognizing the power in art one must bow before the works of these two artists.

TODAY'S ART scene is international and artists are developing vast and prolific techniques to express themselves in a contemporary manner. A new exhibition will open this Sunday from 3 to 5 p.m. at the Ohio Union to present the works of the Romanian painter, Ion Tuculescu.

The show is a part of the cultural exchange program and has come from the Smithsonian Institution in Washington, D.C. From here, it will go to the Palace of the Legion of Honor in San Francisco for its only other showing in the United States. The Romanian art critic and author, Petru Comarnescu, will

be present to introduce the exhibition.

Tuculescu expresses great balance in his works. They have survived the radical current trends to receive international recognition. They were in the 21st Venice Biennial in 1942. Again, two years ago, he represented Romania in the 33rd Venice International Biennial with 80 works.

TUCULESCU'S paintings do not convey morbid forms, nor do they protest society, but they do reflect the unrelenting curiosity of a scientist with a great gift as a colorist. He creates in his dramatic and lyrical interpretations a chromatic universe of wild forms on an often seemingly groundless canvas that give rise to a multitude of pictorial images.

The 60 paintings in the show recap the five stages of his painting, the studious period, his expressionistic period, the "neo-primitive," the "Totemic" and his last period, the "symbolic." Early in the last period, "Evase" shapes dominate his canvases and are significant in the nature realization of the eternal nature of life and symbolize his yearning for knowledge and search for a reason for existence. The paintings reflect a poetic sense of inner life and turmoil through strong rhythms of line and vibrating colors.

The public is cordially invited to meet Petru Comarnescu at the opening. He is a personal friend of the artist, as well as critic.

nesco at the opening. He is a personal friend of the artist, as well as critic.

THE CINCINNATI Art Museum's newest temporary exhibition, "Samuel Kirk and Son: American Silver Craftsmen Since 1815," opened last week. The loan exhibition is made up of approximately 200 pieces which survey the changing styles in American silver for the past 150 years, as produced by the Baltimore company having the longest continuing existence as silversmiths in this country.

It was in 1815 that Samuel Kirk, after serving an apprenticeship in Philadelphia, decided to organize his own shop in Baltimore. This was in the best tradition of his family, which had included two prominent silversmiths of the 17th Century England, Jonah Kirk and Sir Francis Child. His own descendants have continued the family tradition down to the fifth generation in the present.

The earliest pieces in the exhibition include a spoon made in 1915 and assorted table accessories from the first decade of Kirk's shop. The collection also reflects current trends and craftsmanship of the Kirk artisans down to the 1950's and 60's.

Visitors may see the exhibition through March 17 in the Tapestry Hall on the first floor of the Cincinnati Museum's Adams - Emery Wing. Hours are 10 a.m. to 5 p.m. on weekdays and 1 to 5 p.m. on Sundays.

THE ALBRIGHT-KNOX Art Gallery in Buffalo, N.Y.

CURRENT EXHIBITIONS

COLUMBUS GALLERY of Fine Arts — Burri-Fontana, through Feb. 29. Central Ohio Camera Club Exhibition. CAPITAL UNIVERSITY — Columbus Art League Sculpture and Graphics Show. SCHOOL OF ART GALLERY, Ohio State University — School of Art Faculty Exhibition. OHIO UNION — Romanian painter Ion Tuculescu opens Sunday, Feb. 18, and March 12. Ohio Watercolor Society Exhibition. OTTERBEIN COLLEGE Campus Center — Leonard Baskin Prints. THE FASHION, Trellis Garden — Dean Claar, paintings. ST. MARY OF THE SPRINGS College — Jack Pover paintings, sculpture and drawings. BATTLE AUDITORIUM — Edward Tracy, paintings and drawings. HUNTINGTON TRUST GALLERY — Robert and Marion Carrell, paintings and prints. BRYSON GALLERY — Byron Kohli, watercolor. COLUMBUS PUBLIC LIBRARY — Donald F. Puck, paintings. FIRST COMMUNITY CHURCH — Craft Show. HARRISON'S — Don Duffell, paintings. PARK FEDERAL, 4770 W. Broad St.—Paul Bradford, paintings.

has the largest collection of contemporary art in the United States, or for that matter, in the world.

The first "Buffalo Festival of the Arts Today" in 1965 received worldwide attention and it was my good fortune to attend. It was a stimulating and enjoyable event.

The second "Buffalo Festival of the Arts Today," will take place March 2-17. It will be a broad survey of the latest trends in art, music, drama, dance, films, literature and architecture.

The festival is under the sponsorship of the Buffalo Fine Arts Academy, the governing body of the Albright-Knox, the Buffalo Philharmonic Orchestra, the Studio Arena Theater, the State University of New York at Buffalo and the State College and the New York State Council on the Arts.

THE ART exhibition, entitled "Continued on Page 44"



COLUMBUS, OHIO
DISPATCH
D. 215,317 — S. 300,275
COLUMBUS METROPOLITAN AREA
FEB 4 1968

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WITH THE FINE ARTS

Burri and Fontana Exhibit Scheduled

By FRANCES W. PIPER

In the postwar years contemporary Italian artists of great talent and creativity have tried with varying success to free themselves from the heritage of Italian painting and the use of traditional materials.

Two contemporary Italian artists, Alberto Burri and Lucio Fontana, have been leaders of modern art for the last 20 years. They have attempted to develop a new artistic language and to achieve new esthetic values.

A selection of their works will be shown at the Columbus Gallery of Fine Arts Feb. 9-29. The exhibition has been arranged and is circulated by the Museum of Modern Art in New York.

BOTH ARTISTS are extremely independent individuals and are highly inventive in extending and varying the use of their materials and techniques. They boldly exploit textures and light by different means in order to make the canvas a new adventure.

Burri was one of the first artists of his generation to shock the spectator. He makes a painting with the use of such materials as burlap, rags, pitch, charred wood, iron and plastic sheets, with the use of sharp color contrasts. Even though he breaks away from tradition, his paintings are classical, architectural and controlled and nothing is left to chance. He has hundreds of imitators all over the world but his own works remain unique.

FONTANA IS AN avant-garde artist with all the en-

thusiasm that the term implies. He is interested in the discovery of new materials and techniques. He moves toward his goal with a cordial warmth that emphasizes the essentials and is not sidetracked by the useless.

He experiments with great imagination and restlessness as he tries to bring time and space together. To add a new dimension to painting he punctures his canvas and puts lights behind it.

Some of his work with large holes have a forbidding quality. His formal statements with shocking color, surfaces of silver and gold, studded with stones and colored glass, will delight the senses.

THE OHIO ARTS Council has allocated \$1000 to Beaux Arts for the development of "Exhibition '69: Beaux Arts Designer-Craftsmen Show." It will be held at the Columbus Gallery of Fine Arts March 23-April 28, for all designer-craftsmen of Ohio.

Five outstanding Ohio craftsmen have been invited to show their work on a non-competitive basis. They are Paul Bogatay, Columbus, ceramics; Kenneth Bates, Cleveland, enameling; Donald Drumm, Akron, metal and rubber; Mildred Fisher, Cincinnati, weaving; and Frederick Miller, Cleveland, silver.

Awards totaling \$4500 (minimum, \$100) will be given. Entries will be received at the gallery Feb. 16, 17, 18. Complete entry forms may be obtained at the door. A prospectus is now available upon request from the Columbus Gallery.

Olaf Skoogfors, professor of dimensional design from the Philadelphia College of Art, will serve as juror.

ELSI Y. MILLER (Mrs. Thomas O.) is chairman for



FONTANA WORK—This lacquered wood and canvas work by Lucio Fontana, Italian contemporary artist, will be included in an exhibition to be seen at the Columbus Gallery of Fine Arts Feb. 9-29. Pictures by Alberto Burri will also be featured.

the Beaux Arts exhibition, which will serve as a showcase for Ohio crafts. Her co-chairman are Jo Collins (Mrs. Charles) and Gail Meyer (Mrs. David L.)

This biennial hopes to encourage and attract new talent as well as the professional craftsman. Unlimited esthetic and technical possibilities can emerge from this show to prompt industrial awareness. It has drawn national attention.

OHIO UNIVERSITY is currently presenting in Baker Center an exhibition, "Watercolors by Bill Arter." In addition to this representative group of paintings, the show includes a number of original drawings for "Columbus Vignettes," Arter's weekly feature in The Columbus Dispatch Sunday Magazine.

In spite of the fact that the drawings and stories for the vignettes are on Columbus subjects, many Athens people have expressed a desire to see the original drawings. The show will continue through Feb. 14.

OTTERBEIN COLLEGE

CURRENT EXHIBITIONS

COLUMBUS GALLERY of Fine Arts — "Burri-Fontana" Feb. 9-29. Central Ohio Camera Club Show opening Saturday Feb. 10. Feb. 7, Jack by Edmund Kuehn. "Art of Monet" Decorative Arts Case. French Art Glass by Emile Galle.
CAPITAL UNIVERSITY — Columbus Art League Sculpture and Drawing Show opens Sunday, Feb. 4, 2-4 p.m.
SCHOOL OF ART GALLERY, Ohio State University — Fields and orchards. "Art Nouveau."
OHIO UNION — Joe Ann Costine, ceramic sculpture. Harold McWhinier lithographs and drawings.
OTTERBEIN COLLEGE Campus Center — Leonard Baskin, prints.
ST. MARY OF THE SPRINGS College — Jack Pomer sculpture, paintings and drawings. Last day. The artist will be at the gallery.
HUNTINGTON TRUST Gallery — Edward C. Tracy, watercolor.
BATTLE AUDITORIUM — Edward C. Tracy, watercolor.
COLUMBUS PUBLIC LIBRARY (Main) — Donald F. Peake, paintings.
FIRST COMMUNITY CHURCH — Grace show, textiles and weavings.
BUCKEYE FEDERAL (Main) — Sam Dillon, paintings and drawings.
THE FASHION, Trellis Garden — Dean Clay, paintings.
HARRISON'S — Mary L. Jackson, watercolor.
HERITAGE HOUSE — Michael Freilick, photographs. Opening Sunday Feb. 4.
SPRINGFIELD ART CENTER — William Tittle, paintings.
OHIO UNIVERSITY, Baker Center — Bill Arter, watercolors and drawings.

campus Center in Westerville will present Feb. 5-25, approximately 30 original prints by the contemporary American artist Leonard Baskin. He is an art teacher at Smith College, Northampton, Mass., and is internationally recognized as a sculptor, printmaker and fine book publisher.

Included in Baskin's show are woodcuts, wood engravings and etchings, created by the artist over the last 10 years.

"Prints by Baskin" is circulated by the Ferdinand Roten Galleries Inc., Baltimore, Md. The show is open to the public from 8 a.m. to 10:30 p.m.

BYRON KOHN'S show of ART on Page 45



AT BRYSON—Byron Kohn stands with his watercolor, "Spoils." A show of Kohn's paintings will open Sunday, Feb. 4, at the Bryson Gallery. (Dispatch Photo)

Workshop." H expect to have out-of-door exhibits and classes at a late date.

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ART

Continued from Page 16
some 20 or more watercolors will open Sunday, Feb. 4, at the Bryson Gallery, 700 Bryden Rd. Predominating in the show are the new paintings in which the artist has evolved a new style that is an extremely personal expression all his own.

Kohn has moved away from his documentary works that we have come to regard as "typical." In his new work he appears to be little con-

Mrs. Piper's "With the Fine Arts" column also appears in The Columbus Dispatch every Thursday.

cerned with visible contours, but rather with suggesting, intuitively and with purely artistic means, tensions and moods. His new watercolors are much more challenging. The drawing is not guided directly by the eye, but with linear rhythms.

The artist's experience has to do with landscape ideas and nature and his reflection upon that experience has led to a display of inventiveness where the natural elements appear only in semi-recognizable smudged forms that merge pictorially with modulated color and a delectable technique that gives the painting spiritual authority.

THE HUNTINGTON Trust Gallery, 35 W. Broad St., will open a new show Feb. 5 by Marian and Robert Gatrell, a prominent Columbus husband and wife team. The Gatrells have been leaders on the local scene for quite some time and have exhibited nationally as well as locally. Both artists are professors at the Ohio State University School of Art.

Robert Gatrell has been given national awards in the American Watercolor Society, the Northwest Printmakers, National Watercolor Society and many times in the Columbus Art League juried May show. His work is in many public and private collections.

Mrs. Gatrell is a member of the National Association of Women Artists and has been included in their international shows in England, France, Scotland and India. She is also an award winner and her list of honors is long. She is best known for her often used subject matter — cats. In a Gatrell show one can always find sparkle and wit.

EDWARD G. TRACY'S watercolors will be featured this month and through March 15 in the lobby of Battelle Auditorium. He will display 50 watercolors, some of which are new and others that have been shown before. He is a frequent exhibitor in Columbus and winner of prizes in Central Ohio.

His demonstrations in watercolor have created interest at high schools and at the Ohio State Fair. In this show he will also exhibit a few oils and works in other media. The gallery is open Monday through Friday, 8 a.m.-5 p.m.

Tracy recently opened a gallery-studio in north Columbus — "The Artifact Workshop." He expects to have out-of-door exhibits and classes at a later date.

BASKIN PRIN
contemporary
Baskin show
Campus Cente

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The Daily Utah Chronicle

Seventy-Fifth Year of Editorial Freedom

Salt Lake City, Utah, Monday, January 10, 1966

Number 57



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Seventy-Fifth Year of Editorial Freedom

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Number 57

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**DES MOINES, IOWA
REGISTER**

D. 230,891 — S. 519,495
DES MOINES METROPOLITAN AREA

JAN 7 1968

2 Italians Show Work In Iowa City

By George Shane
(The Register's Art Critic)

IOWA CITY, IA.—An exhibition of work by two Italians, Alberto Burri and Lucio Fontana, will go on view from 2 p.m. to 5 p.m. today at the University of Iowa Art Department main gallery. The show will continue until Jan. 23.

Both artists are enthusiastic members of the Italian avant-garde which traces some of its development from Spain and much of it from the New York School.

The exhibit is circulated by the Museum of Modern Art of New York City, and in many ways it is an exciting show.

Fontana, for example, often punctures and slashes the canvas, using relief and gouged out passages and metallic and brightly colored surfaces. Fontana's excitement carries over into a publicity statement which the museum has sent along with the work, and some people here and there would quarrel with it.

"Cannot Go Back"

"I want to show," he said, "that space is behind and around the painting. I also want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back."

We found no voice of dissent here on the statement that "one cannot go back" but the claim that "traditional easel painting is dead" came as a surprise and is provoking some amusement in the university's very progressive Art Department.

For example, there are about 40 easels in Prof. Eugene Ludins' classroom studio. There also are about the same number of easels on the floor below.

After all, an easel is just something with which to hold a picture conveniently while painting. However, Edouard



Collage by Alberto Burri at U. of I.

Iowa City and Des Moines which could be enhanced with these paintings and constructions.

Gallery hours are 2 p.m. to 5 p.m. Sundays; 8 a.m. to 5 p.m. Mondays through Fridays

Art Center

"Selected Artists — '47," ends today in the main and west galleries. The "Medieval World" exhibit, from the American Federation of Arts, will continue through next Sunday in the lower and upper school galleries.

An exhibition of paintings by Fernand Leger, from the Museum of Modern Art, New York City, will open Saturday at the Des Moines Art Center.

Exhibitions

Marshalltown — An exhibition of paintings by Ray Frederick, Marshalltown artist and art teacher, opens today at the Fisher Community Center. There will be a reception from 2:30 to 4:30 p.m. The exhibit will continue through Jan. 31.

Pella — An exhibition of paintings and other art work by Mrs. Marge Van Dusseldorp opens Thursday at Central College with an informal reception from 7 to 9 p.m.

Cedar Rapids — An exhibition of work by 22 widely known artists opens Thursday at the Cedar Rapids Art Center and continues through Feb. 1. Included will be work by Roy Kichtenstein, George Ortman and Theodoros Stamos. It is an American Federation of Arts show.

Chicago, Ill. — A major exhibition of the art of James McNeill Whistler opens at the Art Institute of Chicago Saturday and continues through Feb. 25. Many of the 225 selections will be loaned by museums and private collectors in the United States, England, Scotland and Holland.

Ames — An exhibition of prints from the collection of John Huseby opens today at the Octagon Art Center and continues until Feb. 1.

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Vuillard, the last of the great French impressionists, simply pinned his canvases to the wall, put his colors on a china plate, and stood there and painted.

To continue with Fontana, his slashing and gouging is much like Tapies, the Spanish artist, and we think that Tapies probably did it first. And Burri does burlap collages, or did do them in the 1950s, and he may or may not have thought of the idea before Marca-Relli, the American artist, began doing the same thing.

The 30 pieces in the exhibit are not quite classified as "art" by a few people in the Art Department here. Nevertheless a strong case can be made for them.

Big Ones

They are big, of course, and they are the kind of pictures or constructions which work well on the blank walls of the enor-



Abstract by Lucio Fontana

mous brick and concrete rooms that are the interiors of factory offices and even some homes today.

Fontana was the founder of a "Spatialist Movement" in Milan in 1947 and all of his works are titled "Spatial Concept," although their style and mood vary.

Burri, who may or may not belong to the movement, uses acetylene torches to burn or melt plastics on canvases and also to char wood.

No one here may join the Spatialist Movement but they shouldn't knock it too hard. We can think of many interiors in

1564

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

*Miscellaneous
Fontana -
Paloroids*

CE 65.6 [?]

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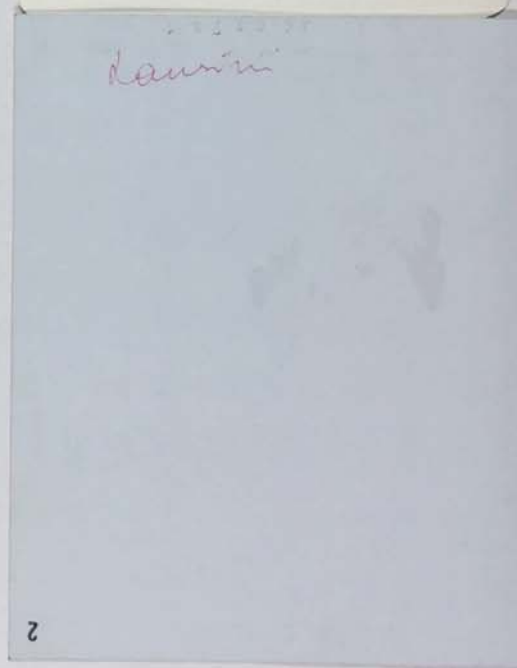
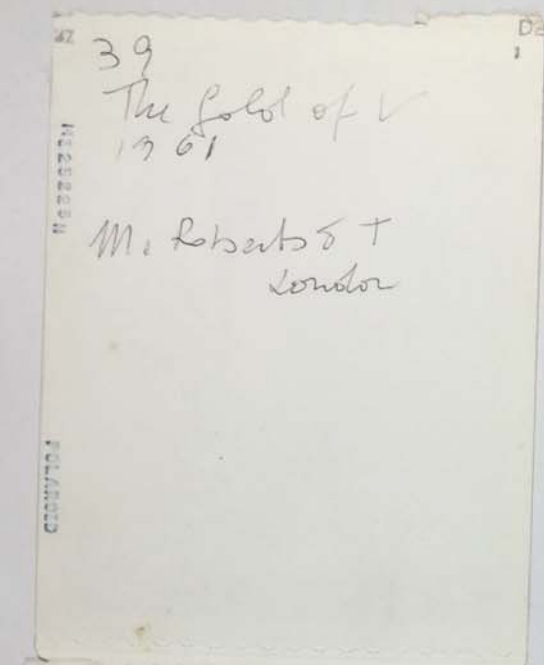
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4 Fontaine alluminosa

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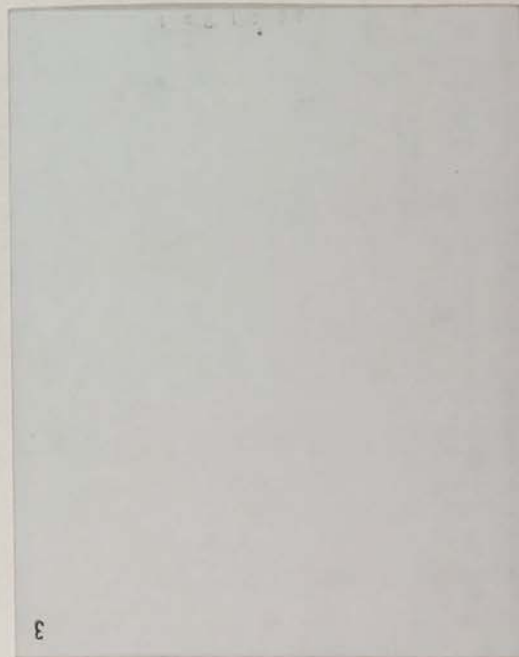
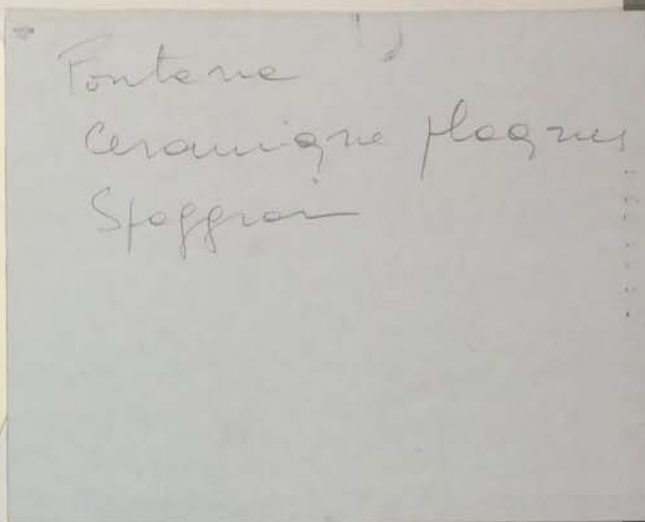


Said: M. Lano

album, oro, new '59.

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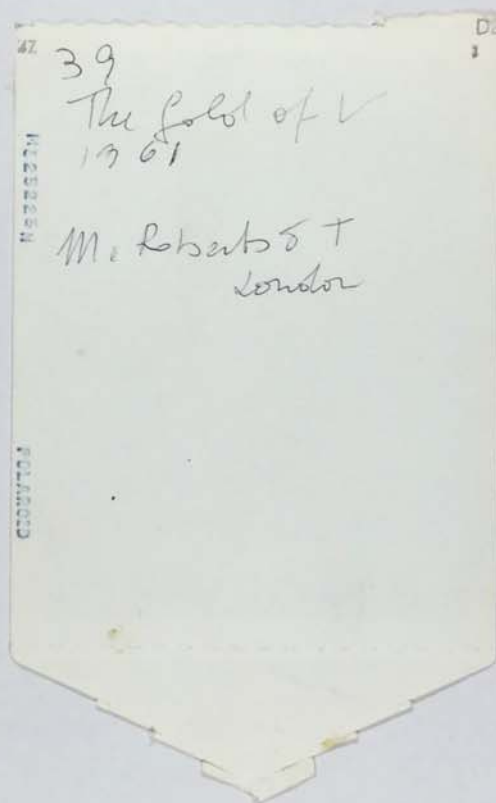
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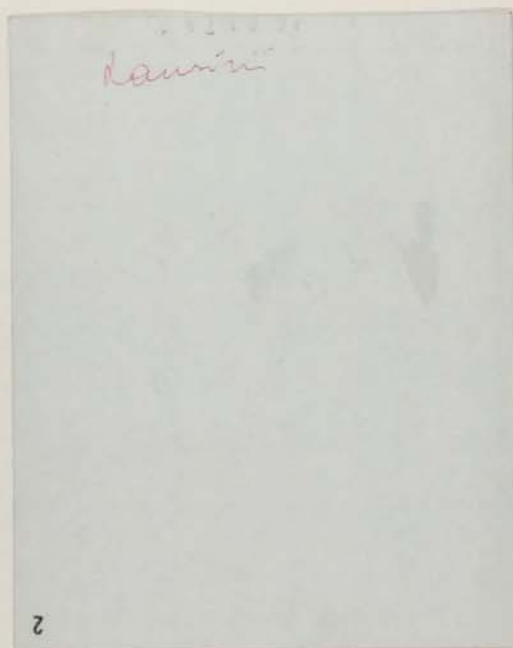
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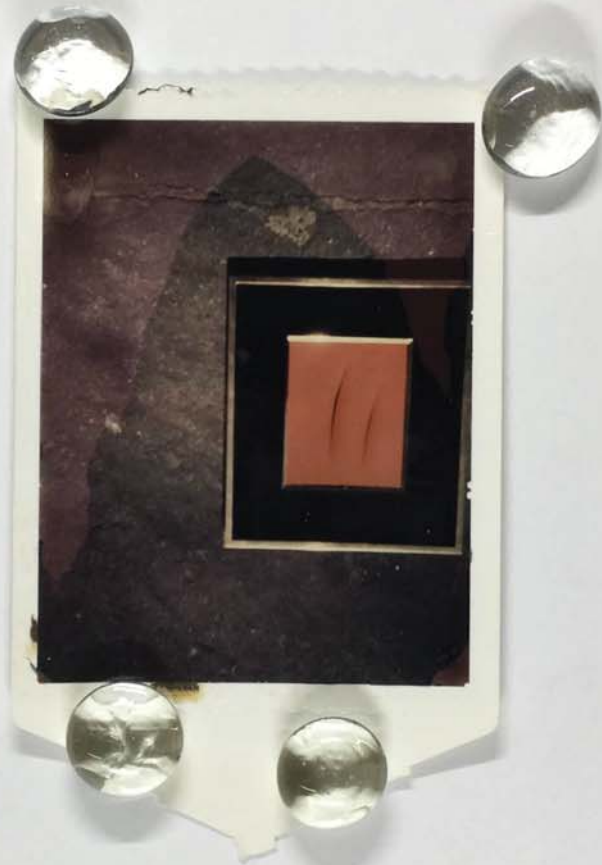
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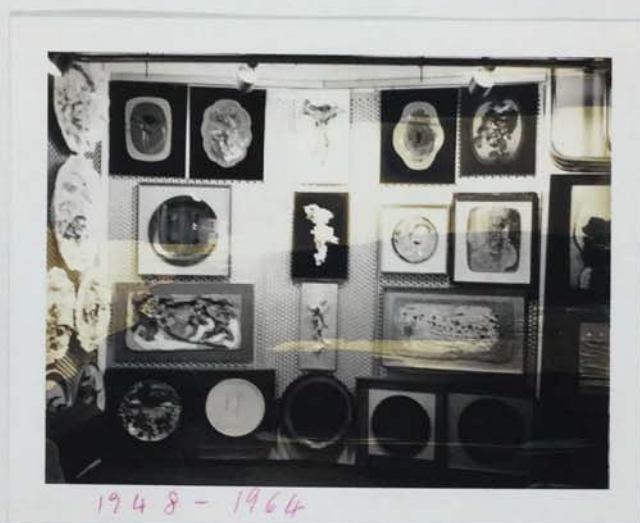
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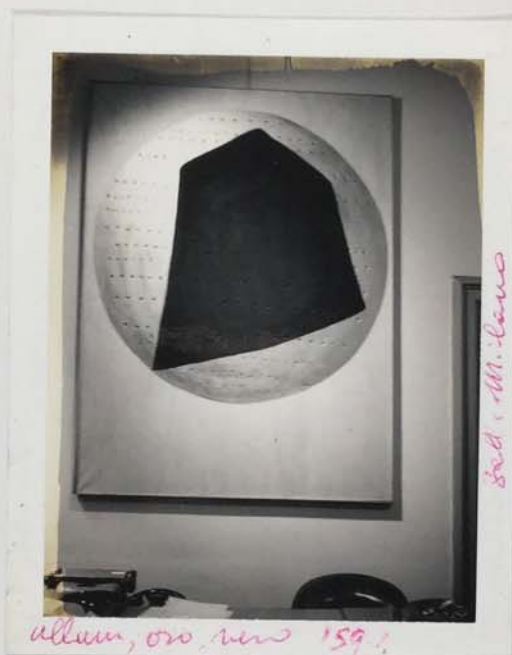
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Ceramique peagme
Stoffen

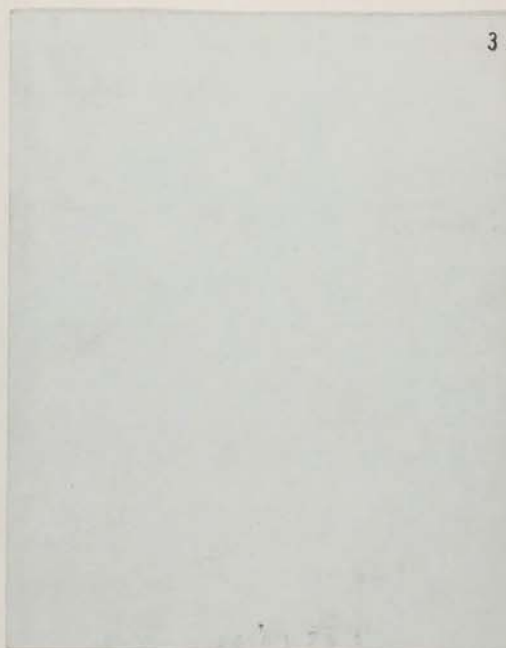
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

*Paloroids from Fontana Exhibition
organized by Walker Art Center,
1965*

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47 52 shiny black 5
71 grey
50 maroon, green
gold
72 dark metallic
grey
73 d

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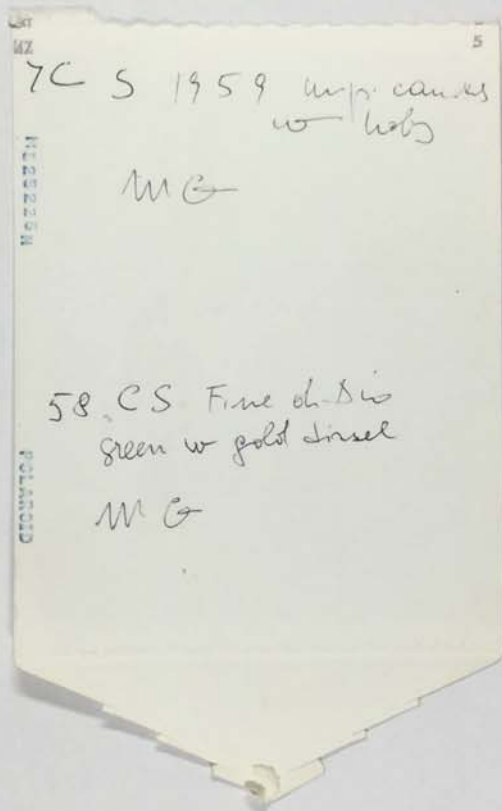
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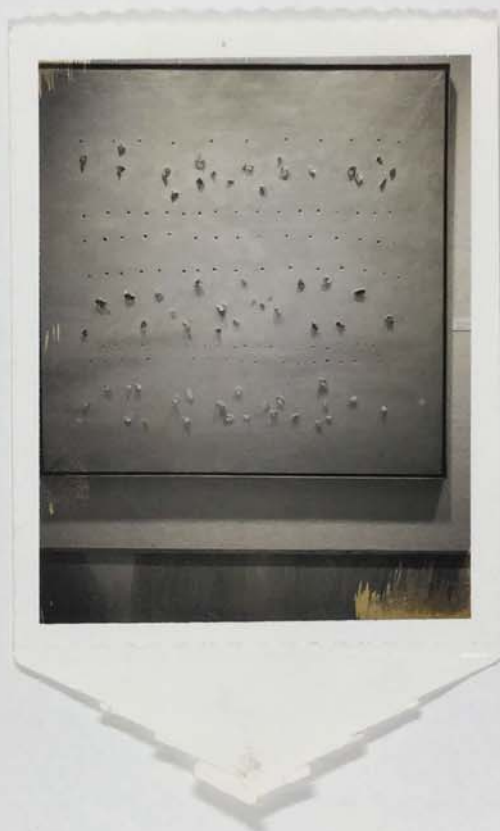
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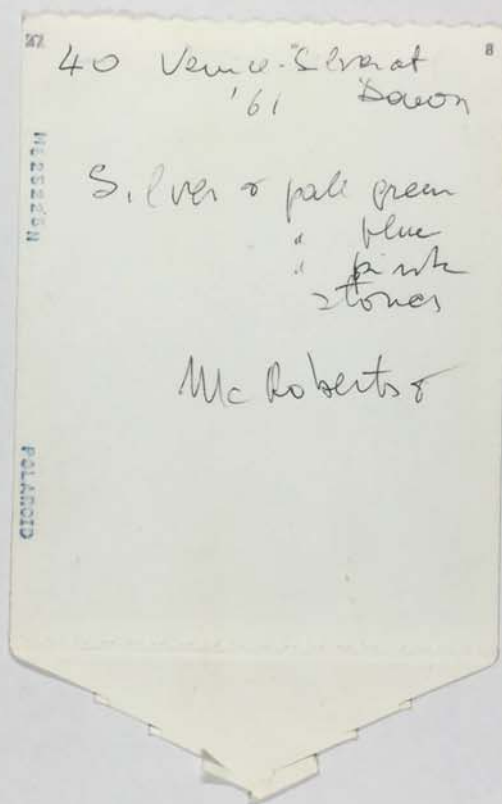
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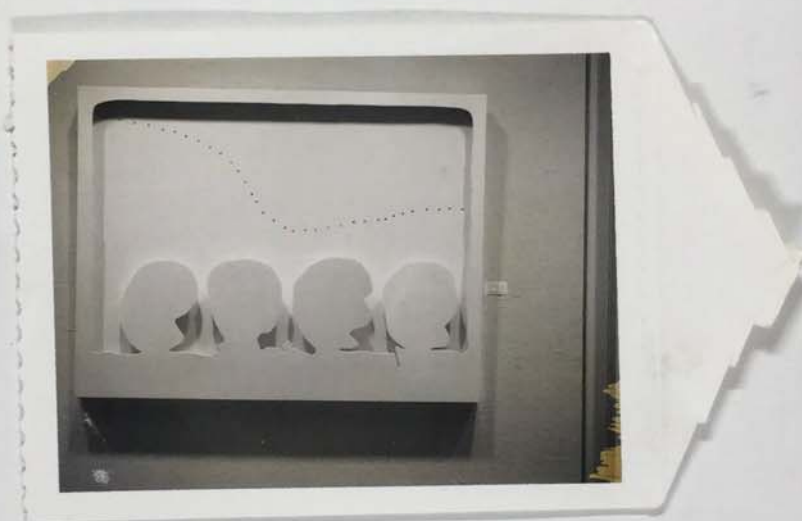
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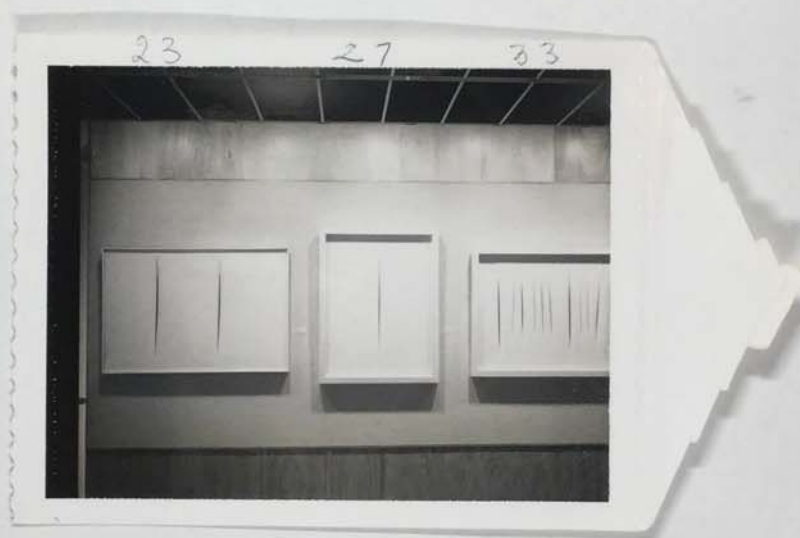
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56 fold 1964 53 f 200
few paint boxes 1962/63
57 Black
1964
can us down
rest OK

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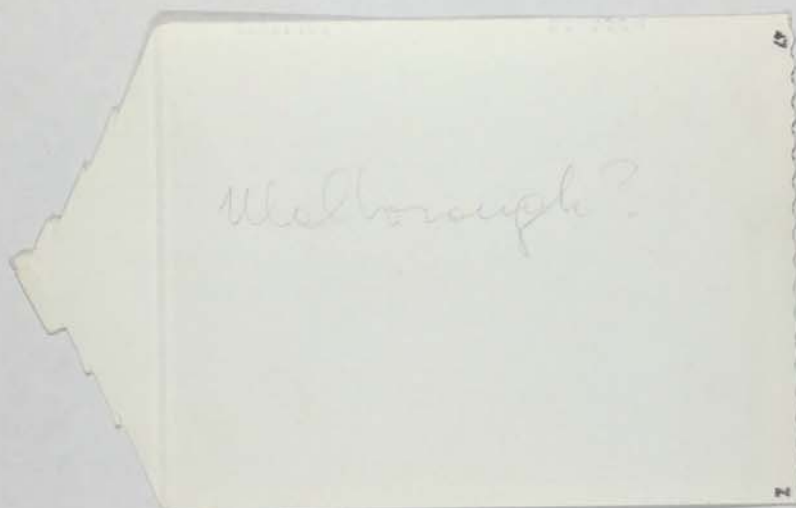
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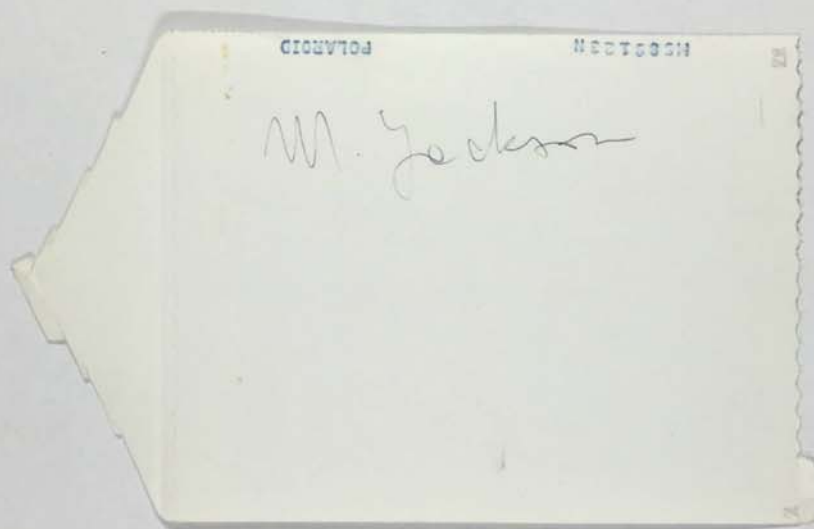
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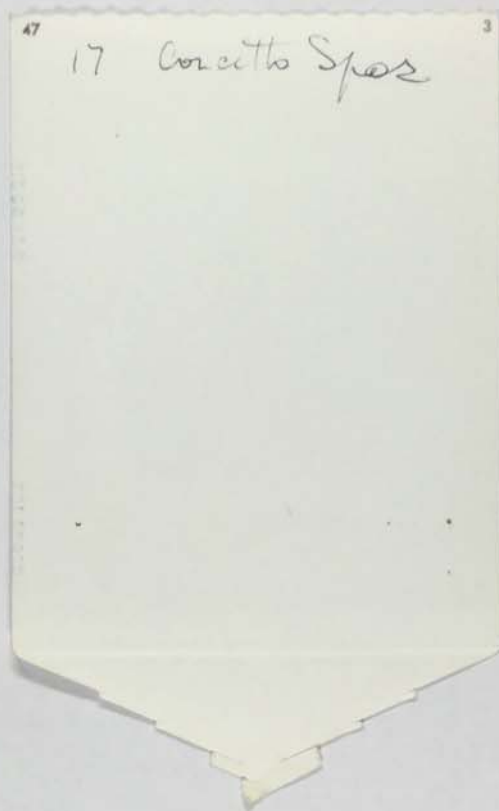
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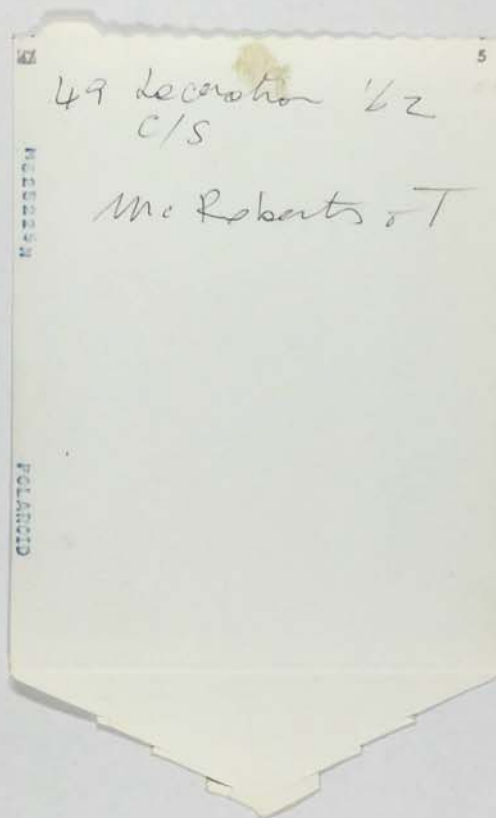
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48 CS White '62 47 CS 62
Mc Roberts Pink
a few bad Mc Roberts
cracks a few painted
bars

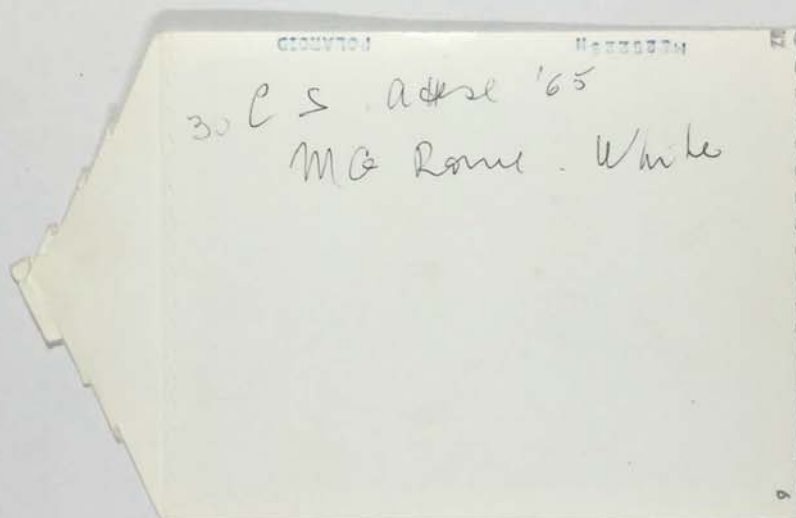
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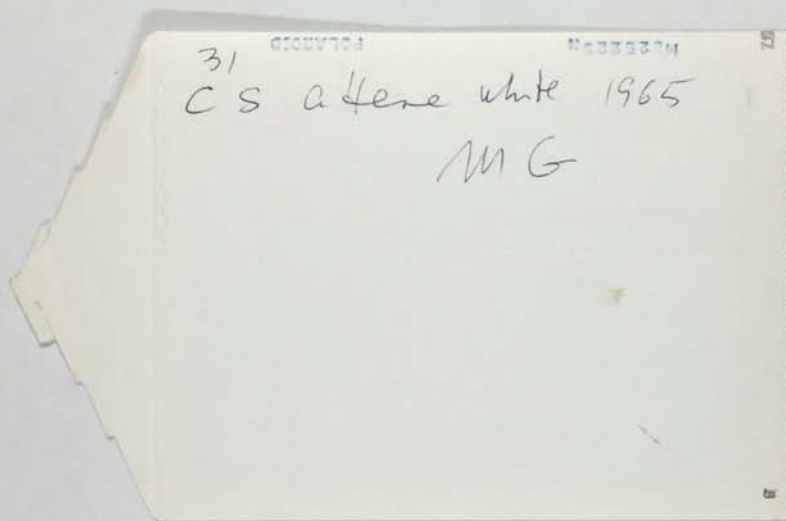
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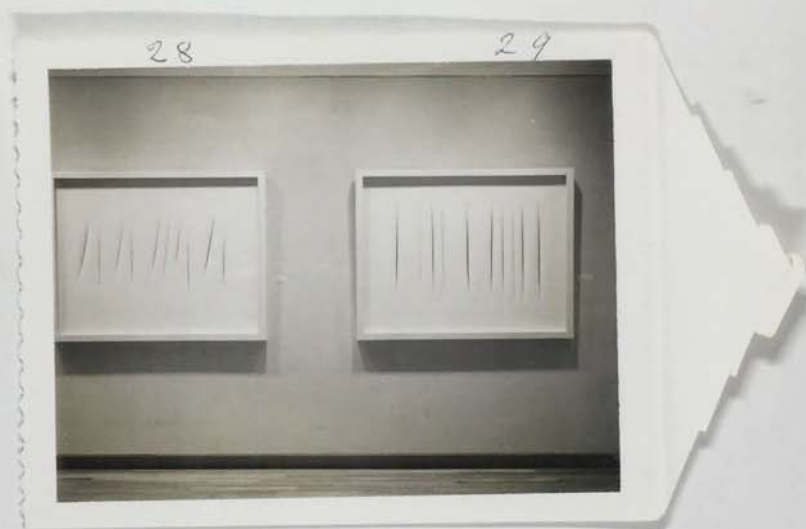
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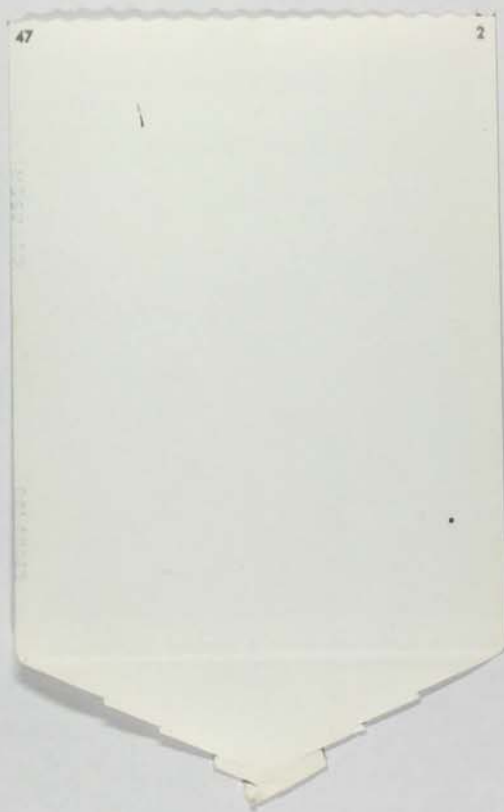
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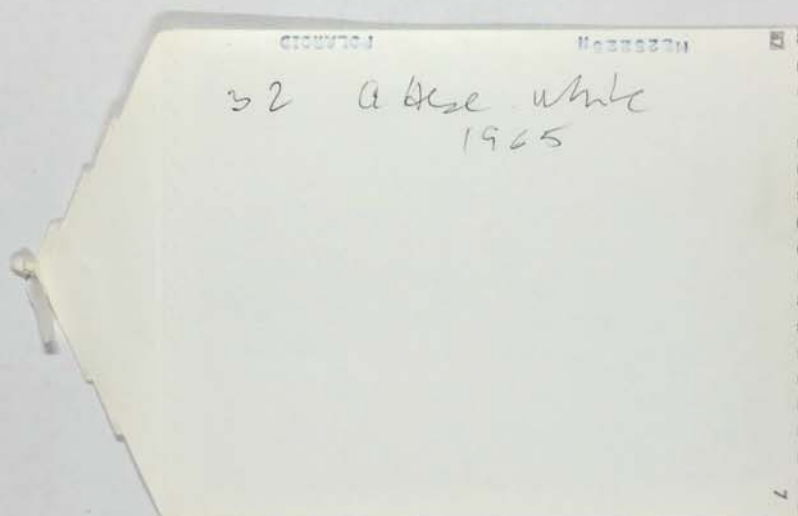
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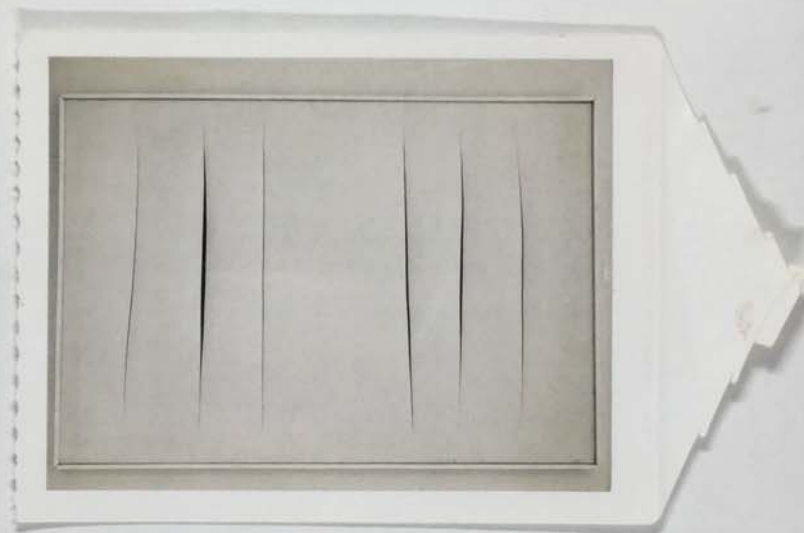
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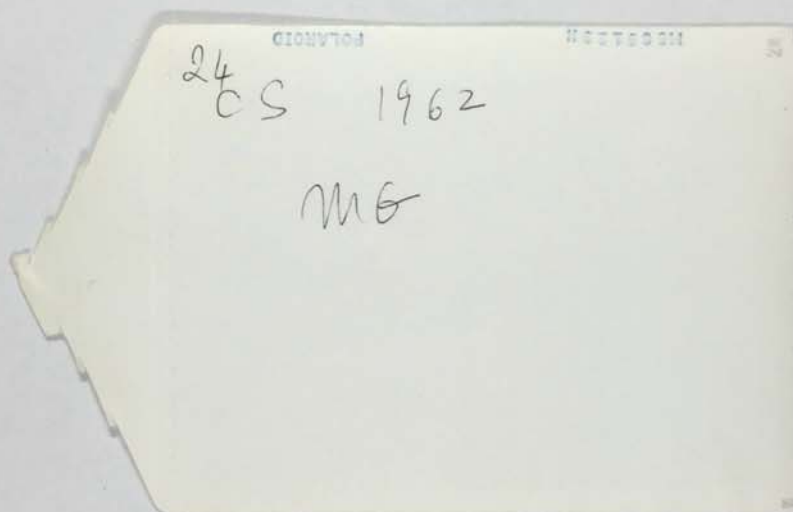
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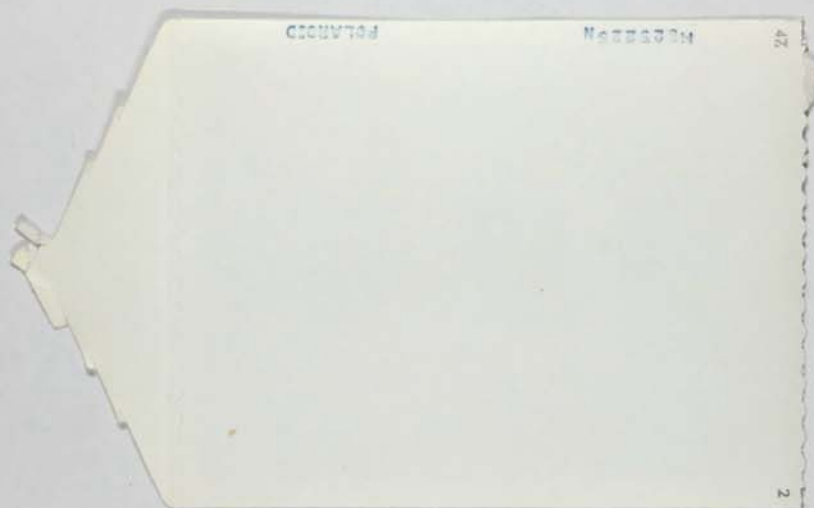
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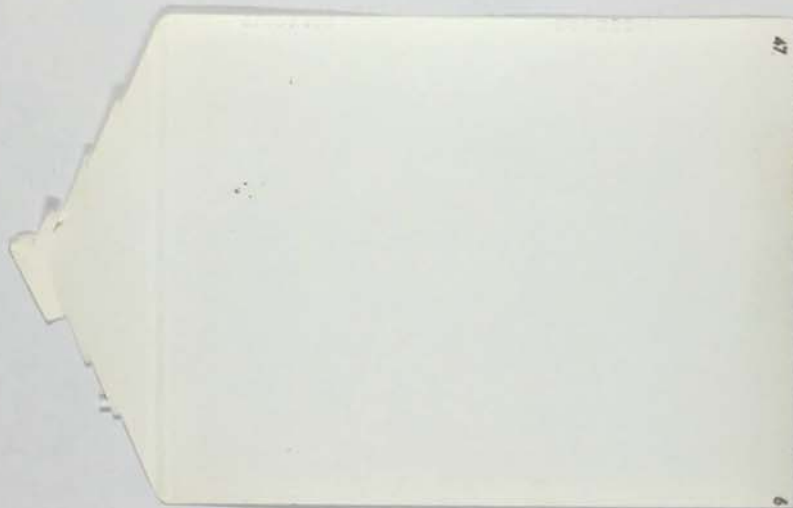
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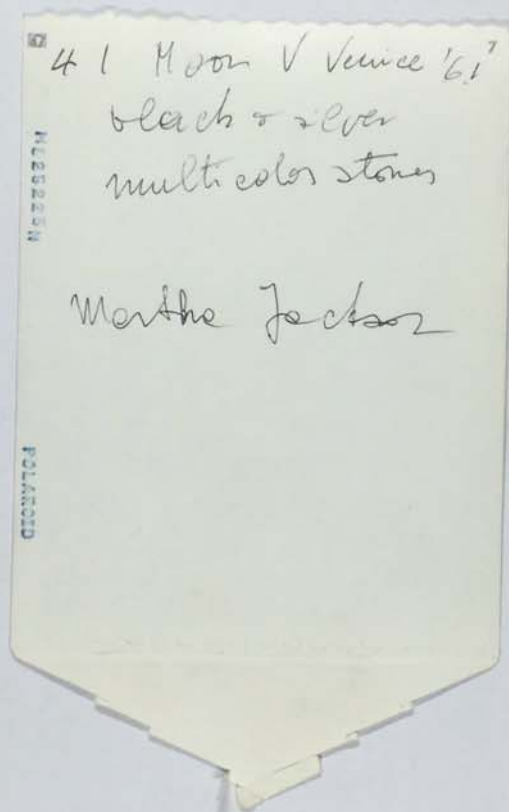
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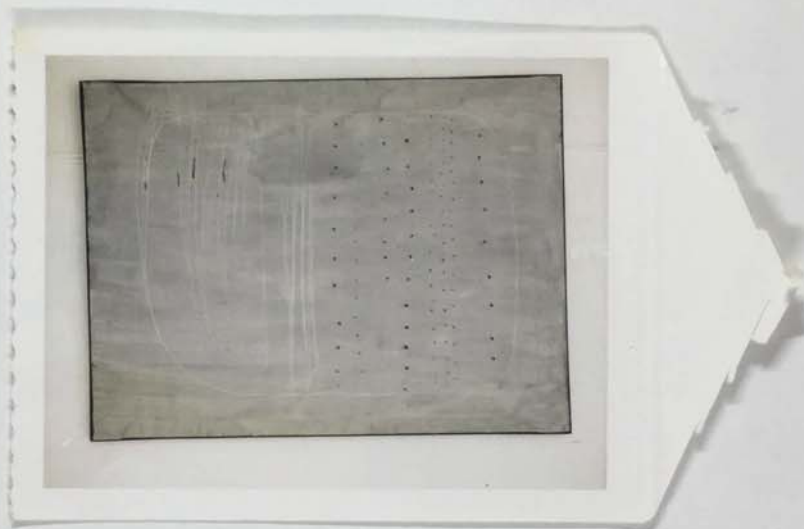
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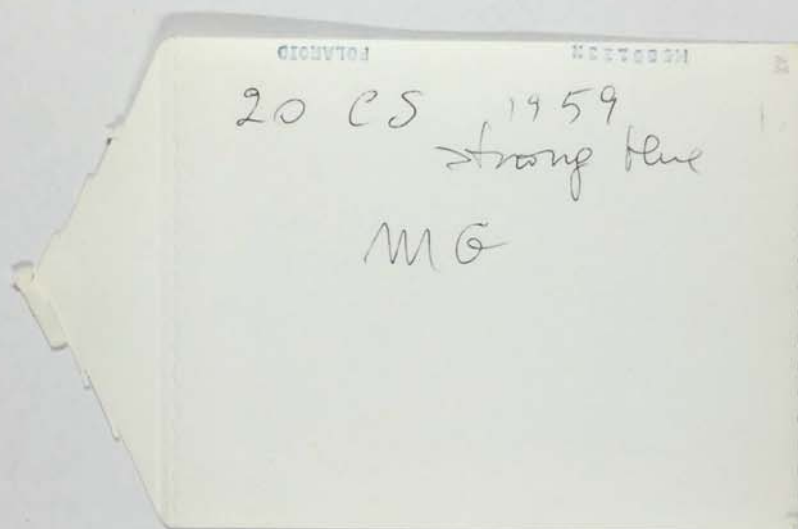
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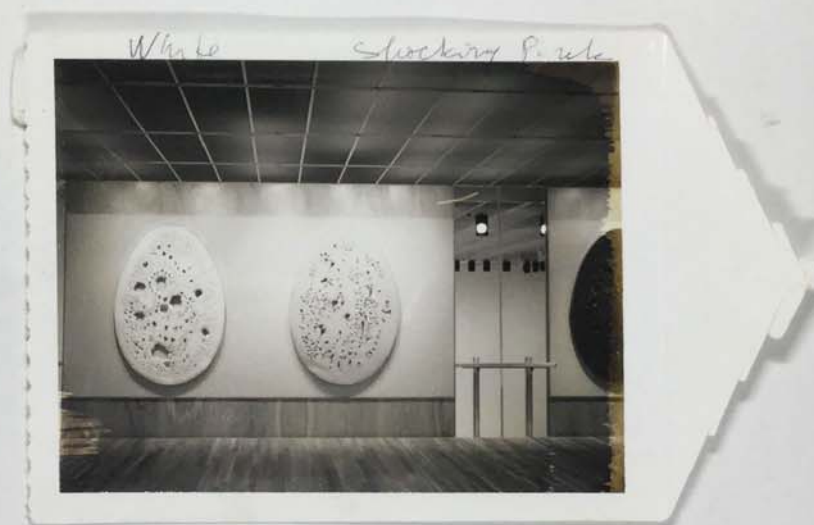
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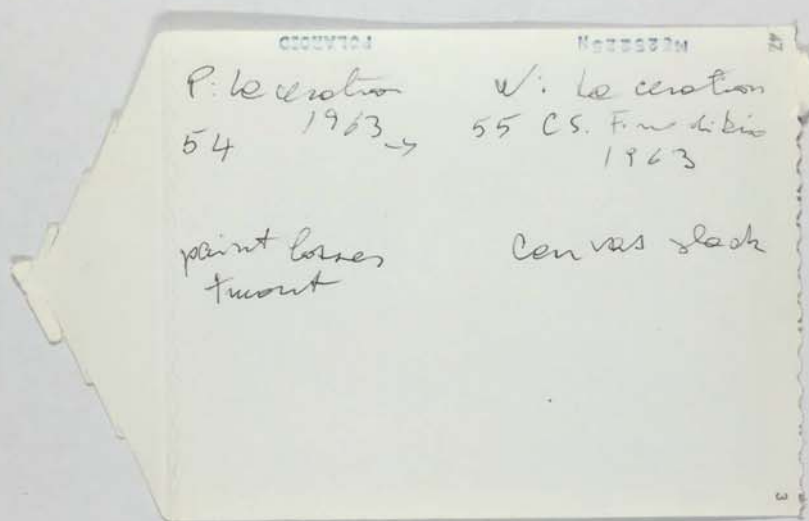
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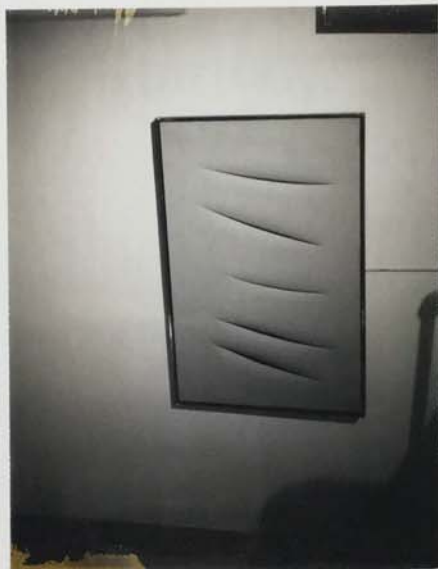
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Pale orange

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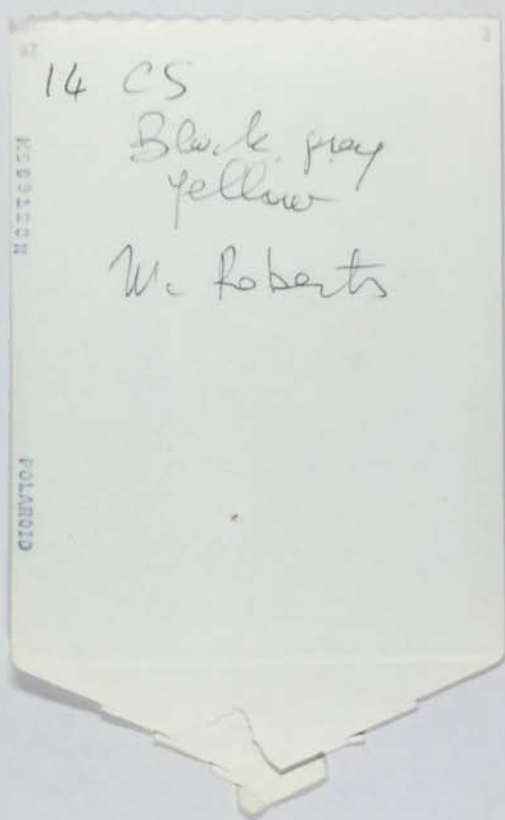
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36 cs. brilliant red
(cropped)

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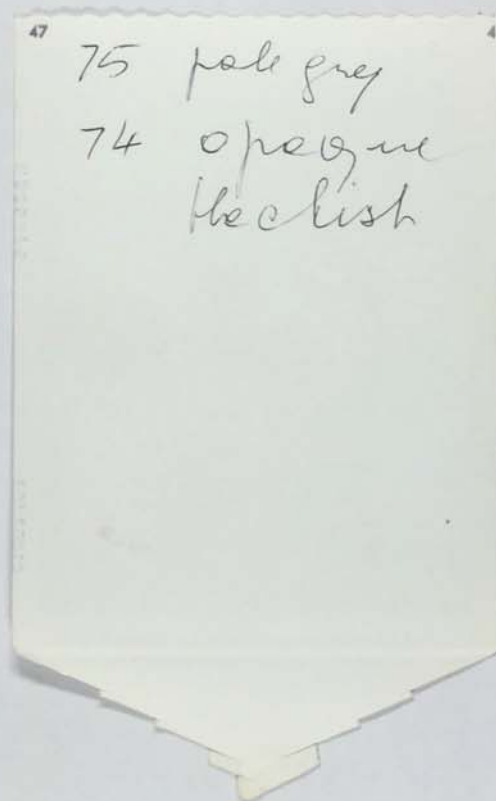


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