

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Burri / Fontana / Adler

cc: 65-55-1141
C/E 65-6
green
RSN, JW, DHD
green
size

May 14, 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.

Sincerely,

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. It is organized in response to requests from several museums and galleries. It is the only traveling exhibition of this kind in the United States. It is the only traveling exhibition of this kind in the United States. It is the only traveling exhibition of this kind in the United States.

Judith Warren
Circulating Exhibitions

Enclosure: Receipt of Delivery for Burri: Sacco
Illustrated Checklist
Itinerary

Exhibition of these two Italian artists who have been exploring new materials, textures and spatial concepts in their art, should provide a most exciting experience. The exhibition will be selected by Mrs. Harold S. Lee and will be, in effect, the only one-man shows of major works by each artist. We are therefore writing to request the loan of your Burri: Sacco for the exhibition.

The loan period for the exhibition is from September 1968 (opening February 1969). All loans will be approved 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:
	C/E	II.2.138.5.2

Burri / Fontana / Adler

C/E 65-6

Mr. Siegfried
Casa Gilardi
Montagnola
Lugano, Switz

Dear Mr. Adler

Congratu
ful work and
BURRI AND FON
date and retu
exhibition's

Enclosure: Rec

ILL

Iti

Alberto
Burri

And

Lucio
Fontana

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

ll, 1968

is truly a beauti-
it in our exhibition
we ask that you sign,
ted Checklist and the

ous of
Alberto
A will
en
Exhibitions

remity
their

both
air art,
will be
small
before
1968.

1968 through
wall-top
mon. There
by the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

unique: a great fig-

man; he has extended several manifestos, in color and sound in a simultaneous development of painting with great elements of the elements of the canvas, putting the elements of painting. and his clay sculpture works as "painting" the general terms are the *Attese*,

ine (*L'Europeo*, July the slash is the beginning of the Spatialist thingness: I want to the painting. I also al easel painting is ot go back."



istic work Fontana himself in the way vitches from a rich restricted style. Yet pression, but rather ility around us. large holes, often ir title, the slashed acquire a particular ha's optimism miti-cking colors, with ith stones or col- ds that delight the

development and s were too fragile make evident why d as the source of a large number of work. R.S.N.

ALBERTO BURRI AND LUCIO FONTANA

ERRATUM

The illustration of Burri's *Grande Ferro M 5*, 1958, has been printed upside down.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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 undeclamatory 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

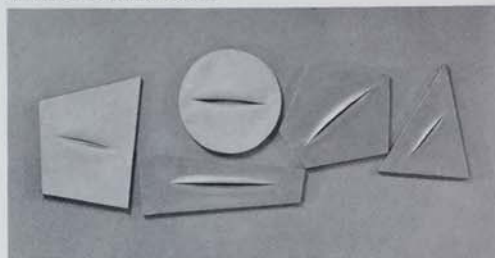
world, Burri remains inimitable, solitary, unique: a great figure at the heart of a great oeuvre."

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.

ALBERTO BURRI AND LUCIO FONTANA

ERRATUM

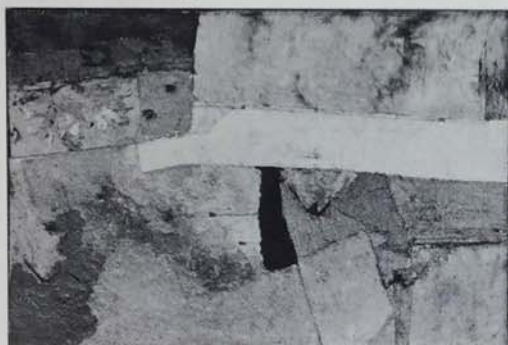
The illustration of Burri's *Grande Ferro M 5*, 1958, has been printed upside down.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

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 Bellocchio, 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: *Sacco 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri / Fontana / Adler

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 $\frac{5}{16}$ 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 $\frac{5}{16}$ ". 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 $\frac{5}{8}$ x 50 $\frac{1}{2}$ ". Private collection, Rome
13. *Grande Ferro M 1*. 1958. Iron, 78 $\frac{5}{8}$ 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 $\frac{5}{8}$ x 74 $\frac{3}{4}$ ". The Solomon R. Guggenheim Museum, New York
16. *Nero Rosso e Legno*. 1960. Oil and wood on muslin, 33 $\frac{3}{8}$ 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

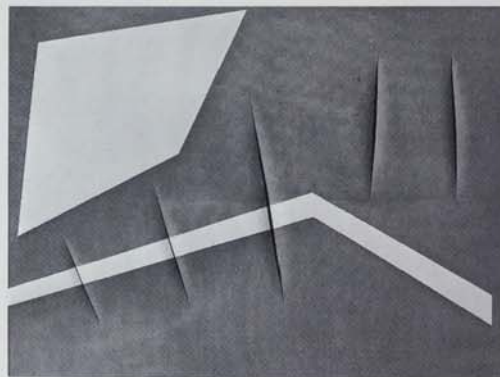
Lucio Fontana

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 $\frac{5}{8}$ 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 $\frac{5}{8}$ 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Burri / Fontana / Adler

C/E 65-6

Mr. Siegfried Adler
Casa Gilardi
Montagnola
Lugano, Switzerland

Dear Mr. Adler:

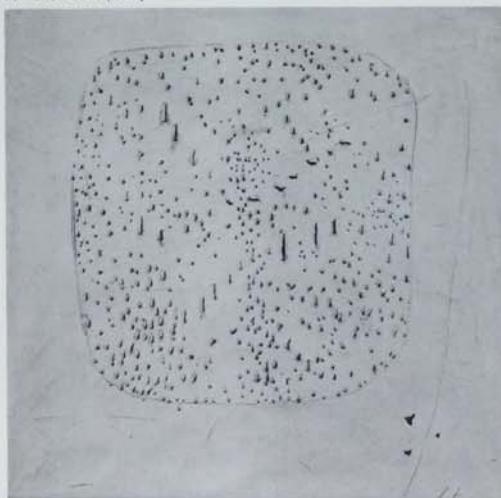
Congratulations
for your work and we welcome
BURRI AND FONTANA
to date and return to
the exhibition's Itinerary

Enclosure: Receipt
Illustrations
Itinerary

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burri / Fontana / Adler

Mr. Siegfried Adler
Casa Gilardi
Montagnola
Lugano, Switzerland

Dear Mr. Adler:

Congratulati
ful work and we w
BURRI AND FONTANA
date and return t
exhibition's Itir

Enclosure: Receip
Illus
Itines

Alberto
Burri

And

Lucio
Fontana

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

1968

ryly a beauti-
n our exhibition
sk that you sign,
Checklist and the

sum of
Alberto
will
ibitions

their

both
of art,
will be
small
before
1964.

off through
wall-to-
art. Cost
y the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri / Fontana / Adler

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 undeclamatory 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

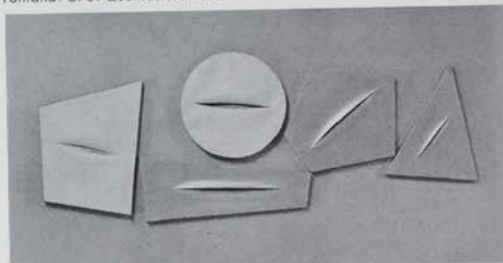
world, Burri remains inimitable, solitary, unique: a great figure at the heart of a great oeuvre."

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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

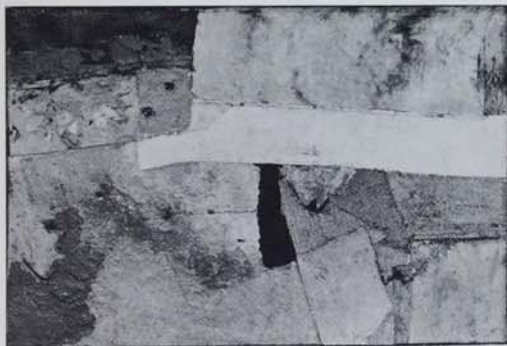
Burri / Fontana / Adler

C/E 65-6

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: *Sacco 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri / Fontana / Adler

C/E 65-6

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 $\frac{5}{16}$ 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 $\frac{5}{16}$ ". Martha Jackson Gallery, New York
7. *Rosso e Nero*. (1955). Oil and burlap, 39 $\frac{3}{4}$ x 34 $\frac{5}{16}$ ". 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 $\frac{5}{8}$ x 50 $\frac{1}{2}$ ". Private collection, Rome
13. *Grande Ferro M 1*. 1958. Iron, 78 $\frac{5}{8}$ 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 $\frac{5}{8}$ 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

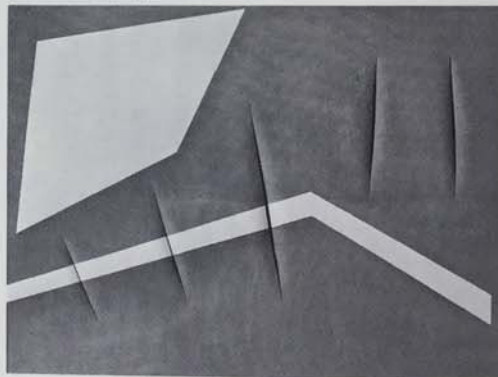
Lucio Fontana

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 $\frac{5}{8}$ 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 $\frac{5}{8}$ 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burri / Fontana / Adler

cc: CE-85-01A1

HD

4, 1968

Mr. Siegfried
Casa Gilardi
Montagnola
Lugano, Switzer

Dear Mr. Adler

Congratu
ful work and
BURRI AND FON
date and retu
exhibition's

Enclosure: Re

Il
It

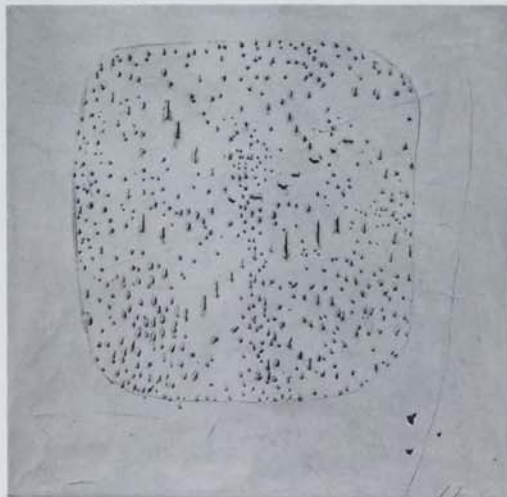
explor
shoul
select
one-m
writing

Febr
wall fl
of insu
Museu

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

s truly a beauti-
t in our exhibition
e ask that you sign,
ed Checklist and the

Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	C E	II. 2.138.5.2

Burri / Fontana / Adler

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

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.

Sincerely,

Judith Warren
Circulating Exhibitions

Enclosure: Receipt of Delivery for Burri: Sacco
Illustrated Checklist
Itinerary

Selection of these two Italian artists who have each explored new materials, textures and spatial concepts in their art, should present a most exciting exhibition. The exhibition will be selected by Mrs. Wade S. 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: Sacco, 1964.

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:
	CE	II. 2.138.5.2

cc: CE-65-6 I&L

Miss Dudley
Brad Gillaugh
RSN
green
circ

BURRI-
FONTANA/
BRIGHT
See "Caplen"

In the hope you may be willing to loan, 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 Carl and Crute, 520 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 Special Southern Warehouse, 447 West 49th Street, New York, 19, 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 \$250, 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 the work shipped 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 1, 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.

The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2.138.5.2
---------------------------------------	-------------------	---------------------------------

-2-

Miss Dudley
Brad Willough
RHN
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 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc:CE-65-6 I&L

Miss Dudley ✓
Brad Gillaugh
RSN
green
cico

In the hope you may be willing to lend an enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained in your records. If the request is acceptable to you, would you please contact Gert and Gertrude, 520 Santa Monica Boulevard, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o Sentini Brothers Warehouse 447 West 12th Street, New York, 19, to arrive during the week of **June 2, 1966**. Since works are covered by our insurance at all times, it is only necessary to declare a net worth of \$650. on the case specifying that the shipment should go forward under a fine Mrs. Richard Capen's charges should be billed to The 259 Delfern Drive, Los Angeles, 24 California. If you wish to have the work shipped early, please let us know.

Dear Mrs. Capen:

I do hope that you will be able to collaborate with us, 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.

With many thanks 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. 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.

See "Bought"

BURRI-FONTANA / CAPEN

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

cc:CE-65-6 I&L

Miss Dudley ✓
Brad Gillaugh
RSN
green
circ enclosing

BURRI-FONTANA / CAPEN

We hope you may be willing to lend, our loan agreement form in duplicate, which will be signed and returned to us, the duplicate to be retained in your records. If the request is acceptable to you, would you please contact Carl and Frank, 530 Maple Street, Westwood, Los Angeles, for packing and arrange to have it shipped by Railway Express, collect to The Museum of Modern Art, c/o United Brothers Warehouse 107 West 42nd Street, New York, 19, to arrive during the week of June 2, 1966. As our works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$500. on the date specifying that the shipment should be forward under a fine charging should be billed to the 259 Delfern Drive, Los Angeles, 24 California. If you should wish to have the work shipped early, please let us know.

Dear Mrs. Capen:

See "Bought"

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. 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: 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

-2-

cc: CE-65-6 1AL

Miss Gailley

Brad Gillis

RM

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 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.

The Department of Circulating Exhibitions of The Museum of Modern Art is planning a traveling exhibition of the works of 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 their communities.

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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

enclosed are materials, invoices and special insurance policy. The exhibition should provide a most exciting exhibition. The exhibition will be selected by Mrs. Burde G. 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 1, 1954.

The loan period for the exhibition is from September 1965 through February 1966. All loans will be covered by the Museum's well-known 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.2.138.5.2

cc: CE-65-6 L&L

✓ Miss Dudley
Brad Gillaugh
RSN
green

circ

BURRI-FONTANA
CAMBRIDGE -
Fogg

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 April 25, 1966, Warehouse, 447 West 48th Street, New York 19, to arrive during the week of July 15. 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 should be billed to The Museum of Modern Art.

Mr. John Coolidge, Director of summer plans, you should wish to have the work shipped to the Fogg Art Museum, Harvard University, Cambridge 28, Mass. 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 work.

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.

Waldo Rosenfield
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: 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

-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. Achille
Via Boncompagni
Brescia, Italy

Dear Mr. C.

and interested
my thanks for
its beauty

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.

I was particularly pleased that you would be able to do this. With many thanks for your generous consideration of this request, us to introduce American art to the world. I am particularly pleased that you will be able to bring the work of the most eminent Italian artists to the world. work to a very large audience.

Very sincerely,

Enclosed is our Receipt of Acknowledgment of the loan agreement. I also enclose a copy of the exhibition's itinerary.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Again my I express my thanks for your generous consideration of this request.

Enclosure: Loan agreement form for Burri: Legno e rosso 3, 1956.

Enclosure: Receipt of Acknowledgment of the loan agreement
Illustrated itinerary
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

CE 65-6 *Burri Bonomi / Cavellini*
C/E 65-6 / *Cavellini*
green
DHD, RSN JW *OHO*
JW

Brescia 25 marzo 1968

Gentile Dr. Judith Warren,

June 17, 1968 alla sua

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

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;

Dear Mr. Cavellini:

The national circulating exhibition BURRI AND MONTANA 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 institu-
tions 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,

A. Cavellini
Via Bonomelli 16
25100 BRESCIA (Italia)

Renée S. Neu
Assistant Curator
address: East 44th
Street in Milan

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

LE65-6 Burri Fontana / Cavellini

LE65-6
BB
OHO
JW

Brescia 25 marzo 1968

Gentile Dr^{sa} Judith Warren,

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

G.A. Cavellini
Via Bonomelli 16
25100 BRESCIA (Italia)

trans: send ptg. to Via Bonomelli 16
Brescia, Italy 25100
For customs address: Zust Ambro-
setti in Milan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri-Fontana/Cavellini
Miss Dudley
BG
JW
C/E 65-6
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
dolleciti nella spedizione. Mi farebbe piacere poter

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

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.

via Bonomelli 16
BRESCIA (Italia)

Sincerely,

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 until the painting is shipped by sea I
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,

Judith Warren
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri-Fontana/Cavellini
Miss Dudley
BG
JW
C/E 65-6
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 ^{March 21, 1968} 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

Mr. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

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.

Via Bonomelli 16
BRESCIA (Italia)

Sincerely,

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 until if the
painting is shipped by sea I will be in New York
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,

Judith Warren
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE65-6 Burri Fontana CC: DH/DV
B.G.
RSN
~~C. Fontana~~ Burri-Fontana

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,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

✓ Miss Duolay
RSM
CE 65-6

BURRI-FONTANA
Cavellini

Brescia 6 Giugno 1966

Egregio Dottor Renée S. Neu,

rispondo alla sua
cortese lettera del 25 maggio, giuntami soltanto oggi.
Autorizzo a incorniciare il quadro di Burri, come
da vostro desiderio. Mi metterò in contatto con lo
spedizionario Tartaglia, appena mi scriverà. Peccato
che risieda a Roma; e ora si ~~prop~~ 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 cordail greetings

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

DLS

MOMA

MR. ACHILLE CAVELLINI
VIA BONOMELLI 16
BRESCIA, ITALY

W.U.C.

PLEASE DISREGARD PREVIOUS SHIPPING INSTRUCTIONS.

OUR AGENT BRUNO TARTAGLIA, 26-27 PIAZZA DI SPAGNA

ROME WILL CONTACT YOU. LETTER FOLLOWS.

Fig. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

NEU
MODERNART

May 25, 1966
Charge: CE 65-6 BURRI-FONTANA

cc: File
Dudley

Il Sig. Francesco B. di ...
suggerimento a praticare la ...
similmente: gliate con ...
siano di quest'opera ...
dell'esposizione.

La scrive che per ...
il quadro. Unico ...
ha sviluppato l'opera ...
con la ...
questo distretto ...

Cogli la ...
dopo che ...
affidare tutto il ...
Dr. ...
questo paese.

Colgo quest'occasione per ringraziarla di nuovo e inviarle
un cordiale saluto.

TRANSLATION:

Thank you for ...
informing me ...

BURRI-FONTANA /
CAVELLINI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

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

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

BURRI-FO
BURRI-FO
Cavellini
Cavellini

25 Maggio 1966

Egregio Dottor Waldo Rasmussen,

Sig. Achille Cavellini
Via Bonomelli 16
Brescia, Italy

Si scusi se risponde con un pò di ritardo

Egregio dottor Cavellini, una cortese lettera del 18 aprile c.s.

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

"BACCHUS & NYMPH 3-1955"; Domani, a mezzo

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

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.

grazie

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

Achille Cavellini
Via Bonomelli 16
Brescia (Italia)

TRANSLATION

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

A. Cavellini

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

MAY 10 1966

BURRI-FONTANA /
Cavellini

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 greetings

A. Cavellini

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

cc: CE-65-6 L&L

Miss Dudley

Brad Gillaugh

RSN

green

circ

BURRI-

FONTANA

CAVELLINI

In the hope you will be able to lend, I am enclosing for your 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 Maser & Company, P. O. Box 3484, Piazza Biancamano 8, Milan, 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 Mrs. Neu and the artist feel the work is a key piece in the artist's career.

Mr. Achille Cavellini for your generous consideration of this
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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Handwritten: *Burri/Fontana / Dana*
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

Renée S. Neu
Assistant Curator

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana / Dana

Miss Dudley

EG Miss Dudley

JW

C/E 65-6

green

June 10, 1966

September 2, 1966

March 21, 1968

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

Dear Mrs. Dana:

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.

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. So kind as to give us a temporary loan.

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.

Very sincerely,

Sincerely,

Renee S. Neu

Judith Warren

Circulating Exhibitions

Enclosure: Loan Agreement form, as outlined during the last week of June. Return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

BOZZI-FONTANA
Dama

September 2, 1966

Dear Mrs. Dana:

Best wishes for a wonderful vacation.

Very sincerely,

Enclosure: Loan Agreement form
Return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CC: CE 65-6

✓ Miss Dudley
Brad Gillaugh
RSN
green
circ

Mrs. Lester H. Dana

-2-

BURRI-FONTANA/
DANA

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. Renee 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:
	CE	II.2.138.5.2

Mrs. Lester H. Dana

-2-

C/E 15-6
green
RSM, 1966
June 14, 1966

With many thanks for your generous cooperation.

May 17, 1966

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The national circulating exhibition which you have sent a most eager and interested response to, has been sent to you. Enclosures: Loan Agreement Form for Rosco Nere, 1955

I was particularly pleased to see the response which you sent to the letter which was sent to you. It is a very good example of the kind of response which we are looking for. It is a very good example of the kind of response which we are looking for. It is a very good example of the kind of response which we are looking for.

I am sure that you will find the enclosed material of interest. I am sure that you will find the enclosed material of interest. I am sure that you will find the enclosed material of interest.

I am sure that you will find the enclosed material of interest. I am sure that you will find the enclosed material of interest. I am sure that you will find the enclosed material of interest.

Very truly yours,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Receipt of Voluntary Contribution to the National Circulating Exhibition
Illustrated Booklet
Brochure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana / Fischbach

C/E 65-6

green

RSN, DHD, JW

green

May 17, 1968

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

March 21, 1968

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 Exhibitions
Assistant Curator

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

CE 65-6 Burri Fontana / Fischbach

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

Mr. Donald Droll
Executive Director
Circulating Exhibitions
Mr. Donald Droll
Fischbach Gallery
29 West 57th Street
New York City, New York

March 21, 1968

Dear Donald:
Mr. Donald Droll
Fischbach Gallery
29 West 57th Street
New York, New York
of Circulating Exhibitions of The Museum of Modern Art
traveling exhibition of works by Alberto Burri and
The exhibition will include approximately
works by each artist and is being organized in response to requests
from several institutions outside of New York City which have not recently
seen the opportunity to present important works by these artists to the
public in their communities.

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.

In the hope you may be willing to lend, an 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. Sincerely,
signed loan agreement form, our Assembly Coordinator will arrange to collect
during the week of July 15.

I do hope that you will be able to collaborate with Edith Warren Mrs. Ben
and the artist feel this work is a key place in the Circulating Exhibitions

With many thanks for your generous consideration of this request,

Very sincerely,

Waldo Rosen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for: Fontana, Serial Consent 1

WE/RRH/16

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

cc: DHD ✓
RSN July 8th, 1966
BG
Green
Yellow

CE 65-6 BURRI-FONTANA
FISCHBACH

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

GALLERIA ODYSSEA
ROMA

July 8th, 1966

CE/65-6

BURRI-FONTANA /
Galleria Odyssea

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. 2.138.5.2

cc; CE-65-6

Miss Dudley ✓
Brad Gillaugh
RSN
green
cbrc

Mr. Quadrani

BURRI-FONTANA / Galleria
Odyssea

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 June 1, 1966 of July 18. Our agent, Bruno Zevi, 26-27 Piazza di Spagna, Rome, will be in touch with you to arrange packing and shipping.

Mr. Federico Quadrani
Galleria Odyssea, you will be able to collaborate with us,
41 East 57th Street the artist feel the works are key
New York City, N.Y. it's career.

Dear Mr. Quadrani: 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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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

The perspective of this new Italian group who have both captured the imagination of the public and critical opinion in their art, should provide a most exciting collection. The collection will be selected by Mrs. Rasmussen, who, and I hope, in effect, two small one-man shows of major works by each artist. We are therefore writing to request the loan of your work: Tutto Nero, 1966.

The loan period for the collection is from September 1966 through February 1967. All loans will be covered by the Museum's well-established 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. 2.138.5.2

cc: CE-65-6 L7L

Miss Dudley

✓ Brad Gillaugh

RSN

green

circ

BURRI -
FONTANA
GERSH

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 unacceptable to you, would you please contact Carl and Crata, 550 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 Sussan Brothers Warehouse, 647 West 42nd Street, New York, 19, to arrive during the week of July 18. Summer works are covered by our insurance at all times. It is only necessary to declare a nominal value of \$500. In the case specifying that the shipment should go forward under a time and 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.

April 13, 1966

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 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.2.138.5.2

-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 16. 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

The loan period for the exhibition is through February 1955. All loans will be well-looked after and returned to you in the best condition possible.

Enclosure: Loan agreement form for Burri: Filo Verde, 1954.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc:CE-65-6

BURRI-

Miss Dudley

Brad Gillough

RSN

green

cbrc

FONTANA
GREY

Please let us know, however, if, because we 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 June 2, 1966 this request.

Mr. and Mrs. Cleve Grey
Melius Road
Warren, Connecticut

Very sincerely,

Dear Mr. and Mrs. Cleve 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 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

-2-

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,

June 4, 1962

Mr. and Mrs. Cleve Gray
Hillside Road
Warren, Connecticut

Very sincerely,

Waldo Rasmussen

Dear Mr. and Mrs. Gray: Thank you for returning the loan.

The Department of Circulating Exhibitions, Modern Art is planning a traveling exhibition of Alberto Burri and Lucio Fontana. The exhibition 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 previously had the opportunity to view these artists' work. Enclosures: Loan Agreement Form as listed above

The participation of these two Italian artists who have both explored new materials, textures and spatial concepts in their art, should provide a most exciting exhibition. The exhibition will be organized by Mr. Louis A. Sica, Art Dept. of the Museum, and will consist of two small one-man shows of water works by each artist. We are therefore writing to request the loan of your collection. Please.

The loan period for the exhibition is from November 1962 through February 1963. All loans will be insured during the entire period of loan. Costs of insurance, transportation, and handling will be assumed by the Museum.

In the hope you may be willing to lend, I am enclosing the loan agreement form to duplicate, the originals to be signed and returned to me, the duplicate to be retained by the artist. With the return of the signed loan agreement form, we request the artist's work will remain in storage until the end of June 63.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Mr. and Mrs. Gray

-2-

cc: G/E 65-6 L&L
Miss Dudley ✓
Brad Gillaugh
RSN
green
circ

BURRI-
FONTANA
Grey

With many thanks for your generous consideration of this request,

Sincerely,

June 4, 1966

Mr. and Mrs. Cleve Grey
Melius Road
Warren, Connecticut

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Dear Mr. and Mrs. Grey: ent form for Fontana: Ceramic Plaque

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:
	CE	II.2.138.5.2

Mr. and Mrs. Grey

-2-

June 4, 1966

With many thanks for your generous consideration of this request,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Mrs. Martha Jackson
Martha Jackson Gallery
32 West 68th Street
New York, New York

Enclosure: Loan agreement form for Fontana: Ceramic Plaque

Dear Mrs. Jackson:

Thank you very much for your letter of May 24, 1966, and for the very eager and interested responses throughout the long tour, and I am writing you to express my thanks for your very generous loan which contributed so much to the beauty and success of the exhibition.

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 entire program of international circulating exhibitions enables us to introduce Americans art as many countries that have never been exposed to it; I am particularly pleased that this time we were able to bring the work of the great Italian artists of the United States and to expose their work to a larger audience.

Enclosed to the 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 photograph of the plaque which I think will interest you. Finally I have this opportunity to thank you for the loan which I borrowed from your collection for the exhibition.

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

Sincerely,

Waldo R. Rasmussen
Executive Director

Enclosure: Receipt of Delivery
Illustrated Checklist
Photograph
Photograph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

MARTHA JACKSON GALLERY

do: DED
new york RSN
to
TELE
GREEN
DHD, RSN, JW

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

May 21, 1966

May 27, 1966

Mr. and Mrs. Martha Jackson
1111 Second Avenue
New York City, New York

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. We, as both Mrs. Neu and the artist feel this work is a key piece in the artist's career.

Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery
Illustrated Checklist
Itinerary
Photographs

Enclosure: Loan agreement form for: Fontana, Burri

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

MARTHA JACKSON GALLERY
Inc.

32 East 57 Street
New York N. Y.
cc: DHD ✓
RSN
BG
YELLOW
GREEN
cable jaygairy
phone yu 8-1800

CE 65-6 BURRI-FONTANA
B JACKSON

May 21, 1966

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.

Lucio Fontana Spatial Concept Attese Red

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.

Sincerely,

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, Strappo

WR/RSN/rb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

MARTHA JACKSON GALLERY
Inc.

- a/c 65-9 / m Jackson
DHO, JW*
- 32 east 69 street • cable jaygalry
 - new york 21, n. y. • phone yu 8-1800

May 21, 1968

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,

HP Hart

Harold Hart

ah

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri Fontana / M. Jackson

cc: Registrar
Hv

CONVERSATION WITH LENDER FORM

RE: c/e 65-6 BURRI FONTANA
Exhibition

TO: Brad Gillaugh

FROM: Judie Warren

DATE: April 2, 1968

file copy c/e 65-6

BY: Telephone X
Conversation

LENDER Martha Jackson Gallery
AUTHORITY Patricia Willis

	<u>ARTIST</u>	<u>TITLE</u>	<u>VALUE</u>
FOR:	<u>Burri</u>	<u>Strappe 66.855</u>	<u> </u>
	<u> </u>	<u>Sacco e Bianco 66.1153</u>	<u> </u>
	<u> </u>	<u>Grande Ferro M5 66.851</u>	<u> </u>
	<u> </u>	<u>Lower Red 66.852</u>	<u> </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: Strappe (66.855) to the gallery
Burri: Grande Ferro M5 (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. 2

MARTHA JACKSON GALLERY

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

Burri Fontana / M. Jackson

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

MARTHA JACKSON GALLERY

CE 65-6 Burri Fontana / Martha Jackson
 • 32 east 69th St • cable jaygalry
 • new york 21, n. y. • phone ya 8-1800
 Miss Dudley
 BG
 JW
 C/R 65-6
 green

ON
MEMO
TO
Museum of Modern Art
11 w 53rd
NY

DATE June 8 1966

Department of Circulating Exhibitions

PICK UP DATE EXHIBITION TITLE APPROXIMATE RETURN DATE
 March 22, 1968 - Feb. '68
 BURRI-FONTANA

INVENTORY NUMBER	DESCRIPTION AND YEAR	MED.	SIZE	SALES PRICE	NET INSURANCE AMOUNT
	Mrs. Martha Jackson Martha Jackson Gallery 32 East 69 Street, Burri New York, New York				
7121	RED COLLAGE RED & GREY 1954	o/b	23 1/2 x 29	\$6000	\$5400 ✓
6770	Dear Mrs. Jackson: GRANDE FERRO N. 5 1958	coll	39 1/2 x 78 1/2	NFS	\$16,000 ✓
9622	NERO PLASTIC 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.				\$13,500 ✓
9623					\$5400 ✓
9624					\$5400 ✓
6683	STRAPPO 1952	o/c	34 1/2 x 22 1/2	\$7000	\$6300 ✓
1417	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.			\$10,000	\$9,000 ✓
	Thank you for your cooperation and patience.				
7720	NEW YORK 21 1962	copper	Sincerely,	\$2000	\$1800 ✓
6673	SPATIAL CONCEPT ATTESE RED WITH FIVE CUTS 1960	o/c	38 1/2 x 51 1/2	\$4200	\$3780 ✓
			Judith Warren Circulating Exhibitions		
	KARKHI 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 signed 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:
	CE	II.2.138.5.2

②

MARTHA JACKSON GALLERY INC.

BURRI-FONTANA/M. JACKSON

• 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

PICK UP DATE

EXHIBITION TITLE

BURRI-FONTANA

APPROXIMATE RETURN DATE

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 ✓
6770	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>				
7720	NEW YORK 21 1962	copper	46x22½	\$2000	\$1800 ✓
6673	SPATIAL CONCEPT ATTESE RED WITH FIVE CUTS 1960	o/c	38½x51½	\$4200 \$3800	\$3780 \$3420
<p>XXXXXX Paintings will be picked up before July 18.</p>					

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.2.138.5.2

cc: GE-65-6

Miss Dudley
Brad Gillaugh
RSN
green
cbrc

BURRI-FONTANA

M JACKSON

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 duplicates to be retained for your records. Upon the return of the signed 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

June 2, 1966

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York 10022

Dear Mrs. Jackson:

With many thanks 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 Alberto Burri:

Strappo. 1953 3h 1/4 x 22 3/4
Red. 1954
Lower Red. 1954
Grande Ferro M 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: "Atteso" Red. 1960
C.S. "New York" (X)(16 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

-2-

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. Nea 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

Enclosures: Loan Agreement Forms as listed above

Wald Rasmussen
Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6

M. JACKSON GHL.

Mrs. Ben

cc: Dick Palmer

Gail Hoag

September 21, 1966

September 21, 1966

Martha Jackson Gallery
32 East 69th Street
New York 21, New York

Dear Mrs. Dear Sirs:

We have enclosed the condition photographs of the following paintings which you have lent to our Circulating Exhibition. BURRI-FONTANA: there was one and Mr. Hart from the gallery quoted the selling price as \$7500.

66.849 Burri: Nero Plastica LA 1

66.850 Burri: Nero Plastica LA 3

66.854 Burri: Rosso Plastica LA 1

66.856 Fontana: Attese Red

Due to a delay in processing, we were not able to include them with the Loan Receipt.

Yours Sincerely,

Gail Hoag
Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Mrs. Neu

cc: Dick Palmer

Gail Hoag

September 21, 1966

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

MEMORANDUM
To: *Caroline*
From: *Neu*
Date: *5/31*
Subject:

CE65-6

BURRI FONTANA
JACKY, MAEDER + CO

cc: CE 65-6 file (Mr. Rasmussen)
Mrs. Neu 24th May 1966
MILAN.

*Can you please
take care of
this*

Jacky, Maeder & Co.
Piazzale Biancamano, 8
Milan, Italy

Mr. Valdo Rasmussen
Inspector Executive Circulating
Exhibition of Museum of Modern Art
June 1, 1966
New York, N.Y. (U.S.A.)

Re: Transportation of loans to
Circulating Exhibition: BURRI-
FONTANA.

Dear Sirs:

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.

Thanking you in advance, we remain,

Very truly yours,

(Mrs.) Caroline Birenbaum
Assistant to the Registrar

cc: Mr. Palazzoli, Galleria Blu, Milan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

MEMORANDUM

To: *Caroline*
From: *Renée*
Date: *5/31*
Subject:

MAY 27 1966

P. O. Box 3494
Cables: JACKYMAEDER - MILAN
TELEPHONES } 639.756 15 lines
 } 662.941
TELEX: 31047 JACMAEDER

MILAN, 24th May 1966

*Can you please
take care of
this?*

R
*PS 30 - other
urgent handling
all day, etc.*

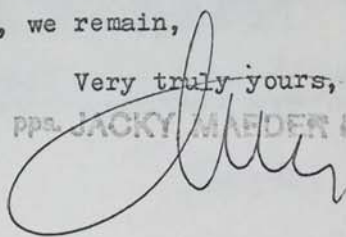
Mr. Waldo Rasmussen
Director Executive Circulating
Exhibitions of Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

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.

Looking forward to hearing from you soon and
thanking you in advance, we remain,

Very truly yours,

ppa. JACKY MAEDER & C.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

JACKY, MAEDER & Co.

FORWARDING AGENTS

MILAN (ITALY)

Piazzale Biancamano, 8

Ra/pl.

AIR MAIL

MAY 27 1966

P. O. Box 3494

Cables: JACKYMAEDER - MILAN

TELEPHONES { 639.755 15 lines
662.941

TELEX: 31047 JACMAEDER

MILAN, 24th May 1966

Mr. Waldo Rasmussen
Director Executive Circulating
Exhibitions of Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

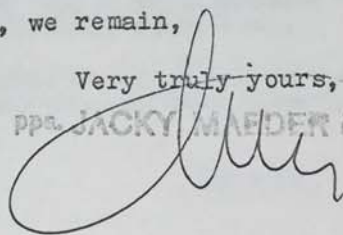
Gentleman:

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.

Looking forward to hearing from you soon and thanking you in advance, we remain,

Very truly yours,

PPS JACKY MAEDER & Co.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2.138.5.2

Burri/Fontana / Johnson/Johnson

C/E 65-6
green
DHD RSN JW

May 20, 1968

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

Dear Mr. Johnson:

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. "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:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana / Johnson

cc: MTH
RSM Miss Dudley
BG
JW
Green C/E 65-6
green

May 27, 1968

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

March 21, 1968

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

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.

Thank you for your cooperation and patience.

Sincerely,

Judith Warren
Circulating Exhibitions

Wanda L. Johnson
Executive Director
Museum of Modern Art

Enclosure: Last agreement from Mrs. Fontana, signed

Wanda L. Johnson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

cc: DHD ✓
RSN Miss Dudley
EG Brad Gillough
Yellow
Green

BURRI-FONTANA
LANDAU
CE 65-6 BURRI-FONTANA/
JOHNSON

May 27, 1966

Mr. Philip C. Johnson
375 Park Avenue
New York City, New York

April 22, 1966

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.

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 our 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

cc: CE-65-6

Miss Dudley
Brad Gillaugh
RSN

green
circ

BURRI-FONTANA

LANDAU

-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. L. Rondelle, 76 rue Blanche, Paris 9, will be in touch with you to arrange packing and shipping.

April 20, 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.

Encl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

-2-

C/R 65-6

green

IMD, NBB, JM

Laurini

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. Léronelle, 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.

Dott. Graziano Laurini

Via Stoppani With many thanks for your generous consideration of this request,
Milan, Italy

Very sincerely,

Dear Dott. Laurini

The national circulating exhibition BURRI AND FONTANA evoked a most eager and interested response throughout its long tour. **Waldo Rasmussen** now to express my thanks for your loan of Fontana's Portrait which contributed so much to its beauty and success.
Executive Director
Circulating Exhibitions

I was particularly pleased that the exhibition could be shown at institutions whose wide geographical distribution in all parts of the country, and other forms 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 many places, to expose their work to a larger audience.

Enclosure: Loan agreement form for Burri: Ferro, 1958.

Enclosed is the 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 Checklist which I think will interest you.

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

Sincerely,

Barbara B. Neill
Assistant Director

Enclosures: Receipt of Delivery for Fontana: Portrait of Julia Stern
Illustrary
Illustrated Checklist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

C/E 65-6

green

DHD, RSN, JW

Laurini

June 3, 1968

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE Burrel-Fontana
 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
 prof. L. Fontana

CE65-6

DHD

JW

UBA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

C/E 65-6 / Laurini / Laurini
Nancy Sage
JW
green

C/E 65-6
green

May 1, 1968

March 21, 1968

Dott. Graziano Laurini
Corso Buenos Aires 75
Milan, Italy

Dott. Graziano Laurini
Corso Buenos Aires 75
MilDear 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. 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

Sincerely,

Judith Warren
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana/Laurini

Miss Dudley
BG
JW
C/E 65-6
green

September 14, 1966

Dott. Graziano Laurini
Corso Buenos Aires 75
Milan, Italy

March 21, 1968

Dear Dott. Laurini:

Dott. Graziano Laurini

Corso Buenos Aires 75
Milan, Italy
At the enclosed condition photograph of Portrait of
BURRI-FONTANA. Due to a delay in processing, we were not able
to include it with the loan receipt.

Dear Dott. Laurini:

Yours sincerely,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Dott. Graziano Laurini
Corso Buenos Aires 75
Milan, Italy

Please accept the enclosed condition photograph of Portrait of Iris Clert which you have lent to our Circulating Exhibition BURRI-FONTANA. Due to a delay in processing, we were not able to include it with the loan receipt.

(Miss) Gail Hoag
Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Burri-Fontana/Laurini
cc: Miss Dudley ✓
Mr. Gillaugh
C/E 65-6 L&L
Green
RSN

August 1, 1966

Dott. Graniano Laurini
Corso Buenos Aires 75
Milano, Italy

June 21, 1966

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,

Renée Neu's kind offer of painting should be complete collection will call him soon after the arrival for artist.
Waldo Rasmussen
Executive Director
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

C/E 05-0

Miss Dudley

RSM

green

extra

cc: RMD ✓

RSM

C-2 05-16 L. J. L. Burrier

green

BURRI-FONTANA/Laurini

December 20, 1965

June 21, 1966

Mrs. R. Gates Lloyd

Mr. and Mrs. Albert Lewis
800 Fifth Avenue
New York, New York

Dear Mr. and Mrs. Lewis:

Mott. Graziano Laurini
Corso Buenos Aires 75
Milano, Italy

Spett. Mott. 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.

Grazie e molti cordiali saluti,

Reneé S. Neu
Director of the Exhibition

Reneé thanks him for offer of paintings - she'll be in Milan to complete selection + will call him soon after she arrives for appointment to see his works.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

cc: DHD ✓

RSN

C-E 65-16 L & L

green

green

DHD, RSN, JW

Burri Fontana
Lewin

May 23, 1968

December 28, 1965

Mrs. H. Gates Lloyd

"Linden"

Darby Road

Haverford

Mr. and Mrs. Albert Lewin
880 Fifth Avenue
New York, New York

Dear Mrs. Lewin:

Dear Mr. and Mrs. Lewin:

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 Institutions 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.

We have returned the painting to you on it before it circulated. Your original painting is still on the work. Our frame is more substantial and we thought that you might like it.

With many thanks for your generous consideration of this request,

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

Sincerely,

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

Assistant Curator

Enclosures Receipt of Delivery for Burri Exhibitions Logo 11
Illustrated Checklist
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Burri-Fontana / Lloyd CC: C/E 65-6
DHD
BB
C/E 65-6 / Lloyd
green
DHD, RSN, JW

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: MUSEART

May 23, 1968

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

March 21, 1968

Dear Mrs. Lloyd:
"Linden"
Darby Road
Haverford, Pennsylvania

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

dup
1964
Mrs. H. Gates Lloyd
Darby Road
Haverford, Pennsylvania

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri-Fontana/Lloyd CC: 01665-6

DAD
BB
SW

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

1969/

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

CE 65-6 Burn Fontana / Lloyd

Miss Dudley
BG
JW
C/E 65-6
green

September 14, 1966

Mrs. Lisa Laccichenti
Via del Circo Massimo 7
Rome, Italy

March 21, 1968

Mrs. H. Gates Lloyd
"Linden"

Darby Road
Haverford, Pennsylvania
We regret the enclosed condition photograph of Piero Rasse
Due to a delay in processing, we were not able to
include it with the Loan Receipt.

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 your loan returned.

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:
	CE	II.2.138.5.2

BURRI-FONTANA / Luccichenti

Miss Gail Hoag
Mr. Gillingham
Room 61-81-1
Green
122

September 14, 1966

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

Dear Mrs. Luccichenti:

Please accept the enclosed condition photograph of Nero Rosso
Legno which you have lent to our Circulating Exhibition BURRI-
FONTANA. Due to a delay in processing, we were not able to
include it with the Loan Receipt.

Yours Sincerely,

(Miss) Gail Hoag
Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

Burri Fontana / Luccichenti
cc: Miss Dudley
Mr. Gillaugh
C/E 65-8 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:
	CE	II.2.138.5.2

CE-
cc: 65-6 L&L

✓ Miss Dudley
Brad Gillaugh
RSN
circ

~~BURRI~~
FONTANA
GAIL LLOYD

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, c/o Santal Brothers Warehouse, 447 West 49th Street, New York, 19. Because works are covered by our April 15, 1966 all times, it is only necessary to declare a nominal value of \$500. 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 15, but if, because of summer 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:
	CE	II.2.138.5.2

-2-

6/2/56
in green
DHD, HEN, JW

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, c/o 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. chenti:

Mrs. L.
Via del
Rome,
Mrs. L.
Via del
Dear Mr.

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. Thanks for your loan of Burri's Combustione Leno which contributed so much to its beauty and success.

With many thanks for your generous consideration of this request, its 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 who 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 will date and return to you. I also enclose another copy of the Executive Director and the exhibition's itinerary which I think will interest Circulating Exhibitions.

Enclosure: Loan agreement form for Burri: Combustione Leno 13, 1957. Museum, for your generosity in making this exhibition possible.

Sincerely,

Reinhold S. Hoen
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Combustione Leno
Illustrated Checklist
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

C/E 65-46 / Luccichenti
green
DHD, RSN, JW
green

June 3, 1968

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

March 21, 1968

Dear Mrs. Luccichenti:

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 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 in making this exhibition possible.

Sincerely,

Renée S. Neu
Assistant Curator

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burri Fontana / Luccichenti
CE 65-6
Miss Dudley
BG
JW
C/E 65-6
green

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: March 21, 1968

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

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

Thank you very much for your interest in the
matter.

Sincerely,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burn Fontana/Luccichenti

C/E 65-6

BB

DHD

JW

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

cc: CE-65-6 L2L

✓ 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 the request is acceptable to you, would you please contact the Rosecrance-Madden Company, 406-408 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 Sundt Brothers Warehouse, 447 West 45th 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 \$680. on the case specifying April 13, 1968. The work 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.

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.2.138.5.2

-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.

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 Legno Combustione,
1958.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

PAOLO MARINOTTI

Ref.
BURRI-FONTANA/MARINOTTI
C/E65-6
MAY 23 1966
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,

Col. Paul Sasson

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Ref.
BURRI-FONTANA/MARINOTTI

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,

Col. Paul Sasson

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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

BURRI-FONTANA
MARINOTTI

-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 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 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 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 Haeder & Company, P. O. Box 3491, Piazzale Biancamano 8, Milan, will be in touch with you to arrange packing and shipping.

me
Tartaglia

I made used for
Arch & Design Lamp
per packing

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

-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,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri, Sacco e Oro, 1954

Dear Miss Neuberger:

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 work should produce a most striking relationship. The exhibition will be selected by Miss Neuberger. Two preliminary sketches of each artist's one-man shows of major works in each artist. We are interested in writing to request the loan of your sketch Black Composition, 1957.

The loan period for the exhibition is from December 1961 through February 1962. All loans will be covered by the Museum's policy of insurance, transportation, and packing will be assumed by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

cc: CE-65-6 L&L

✓ Miss Dudley

Brad Gillaugh

RSN

green

circ

BURRI-FONTANA

MARKUS

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-MacKie Company, 400-406 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 Sentiel Brothers Warehouse, 447 West 40th Street, New York 24, 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 \$600, 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. Miss Jeannette R. Markus
1300 Lakeshore Drive
Chicago, Illinois

April 25, 1966

I do hope that you will be able to collaborate with us, as both
Dear Miss Markus:
The artist feels the work is a key piece in the artist's career.

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 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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Marlborough

-2-

Marlborough Gallery d'Arte
Via Gregoriana 5, Roma 00187

Telefono: 654678
Cable: Bonarino, Roma

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.

Dear Mrs. Warren,

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.

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 shipping agent.

With many thanks for your consideration of this request,

Bruno Tartaglia
piazza di Spagna 26 - 27
Roma

Very sincerely,

The Burris, I suppose, were shipped by Rasmussen from him. We don't represent anyone but I can give you his private address.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

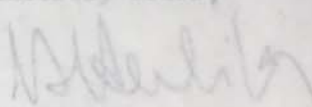
Alberto Burri

Enclosure: Loan agreement form for Burri: Rosso Combustione plastica, 1957.
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 Herlihy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Marlborough

CE 65-6 Burri Fontana 01665-4 / Marlborough-Rome

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

Rome, April 2, 1968

Dear Mrs. Warren,

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

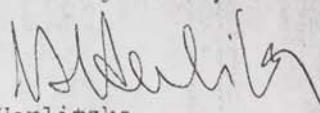
The Burris, I suppose, were shipped to you directly
from him. We don't represent anymore this artist,
but I can give you his private address:

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., W 1
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:
	CE	II.2.138.5.2

Marlborough

Sales price

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telephone 484.578
Miss Dudley
BG
JW
C/E 65-6
green

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

March 21, 1968

October 6th, 1966

Mrs. Carla Panicali
Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy
Dear Mrs. Neu,

Dear Mrs. Panicali:

With reference to your letter of September 23rd (the Fontana exhibition) we clarify that the prices indicated in the 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.

Rossana Calotti

Sincerely,

Rudith Warren
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Marlborough

Sales price

*Roma MARLBOROUGH d'Arte
galleria*

Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondartoi, 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 Galotti
Rossana Galotti

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

BURRI-FONTANA / MARLBOROUGH
GALLERIA D'ARTE
ROME

Telephone: 06/4781
Cable: Roma Roma

CE 65-6 (BURRI-FONTANA)
Marlborough-Rome

September 14, 1966

Marlborough Galleria d'Arte
Via Gregoriana 5
Rome, Italy

Dear Sirs:

Please accept the enclosed condition photographs of the four Fontanas which you have lent us for our Circulating Exhibition BURRI-FONTANA. Due to a delay in processing, we were not able to include them with the Loan Receipts.

Yours Sincerely,

(Miss) Gail Hoag
Assistant to the Registrar


Maria Panicali

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Marlborough

*Mrs. Dudley
B. Bondari*
Marlborough Galleria d'Arte
Via Gregoriana 5 Roma

Telefono: 684.678
Cable: Bondarios, Roma

CE 65-6 (BURI - FONTANA)
Marlborough - Rome

Mr. Jan van der Marck
WALKER ART CENTER
1710 Lyndale Avenue South
Minneapolis, Minnesota 55403

Rome, the 7th June 1966

Dear Jan,


Bravo! I'm very happy you succeeded to show the Fontana exhibition in South America. Romeo Brest will do, I'm sure, a very good work and Fontana will be delighted to have his show going to Rosario.

About the New York exhibition you can give to Mrs. Neu everything she wants, if you think that the show will not suffer from these eliminations.

I hope my letter will arrive to Miss Foley, your Associate Curator, in time, and everything will now be all right.

Hoping to see you in Venice, I remain,

Yours,


Carla Panicali

CP:sp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana / Marlborough-Rome

C/E 65-6
DHD
BG
JW

C/E 65-6 / Marlborough-Rome
Nancy Sage
JW
green

May 11, 1968

Dear Mrs. Herlitzka,

Enclosed is the receipt for

May 1, 1968
April 5, 1968

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

Dear Mr. Herlitzka:

Dear Mr. Herlitzka:

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-FONTANA. According to our records 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. gallery (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,

Judith Warren
Circulating Exhibitions

Enclosure: Extra copy of Receipt of Delivery: Burri: Sage
Inventory
Illustrated Checklist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

MRS. HARRY D. MARYAN
1821 VILAS AVENUE
MADISON, WISCONSIN 53711

C/E 6546 / Marlborough - Rome
Nancy Sage
JW
green

May 17, 1968

Dear Mrs. New,

Enclosed is the receipt for

The Burri Painting. Mr. Adler

May 1, 1968

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

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,
Nancy Maryan

Sincerely,

Judith Warren
Circulating Exhibitions

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

Sincerely,

Burke S. New
Assistant Curator

Enclosures: Xerox copy of Receipt of Delivery: Burri: Sage
Itinerary
Illustrated Checklist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Burri/Fontana / Maryan

Burri/Fontana / Maryan

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

May 17, 1968

Dear Mrs. Neu,

Enclosed is the receipt for the Burri painting. Mr. Adler called and said it reached Switzerland. Thank you also for the brochure and the itinerary.

If you get up this way please let me know.

Sincerely yours,

Hazel Maryan

100 01605-6

May 11, 1968

to 1953 to be sent to

May 14, 1968

to ask you to to Keating, or from you. This is release the painting Transport to Basel. to be paid by Mr. Adler. voked a most eager riting now to ibuted so much to yours,

shown at insti- each people in al circulating ntries that have s time we were o the United ge audience.

ph we ask that ceive the original, another copy of ch I think will

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

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

Burri Fontana / Maryan

C/E 65-6
green
DHD
RSN
JW
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
May 14, 1968

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

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 me 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burri Fontana / Maryan

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,

Aazel Maryan

Did we get our 10% handling fee?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

Burri Fontana / Maryan

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana/Maryan

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

Miss Dudley

RSN

BG

JW

C/E 65-6

green

Dear Mrs. Maryan:

March 21, 1968

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

JUN 4 1966

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

June 1, 1966

Miss Dorothy
CE65-6 BURRI-
FONTANA
MARYAN

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

cc: CE-65-6 I&L
Miss Dudley
Brad O'Laughlin
RSN
circ 20, 1966
green

BORRI-
PONTANA
MARIAN

Mrs. Maryan

-2-

The Museum of Modern Art, c/o Sentini Brothers Warehouse, 117 West 117th Street, New York 19, to arrive during the week of May 20, 1966. Because works are covered by our insurance at all times, it is only necessary to declare a nominal value of \$600. Mrs. Marcel Maryan 1521 Vilas Madison, Wisconsin. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions. Because of summer plans, you should wish to have the work shipped early, please let us know.

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-PONTANA 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, Sacree, 1953.

The loan period for the exhibition is from September 1965 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:
	CE	II.2.138.5.2

Mrs. Maryan

-2-

May 20, 1966

2CZC NRA467
CTC934 1600
UINY CO GBLG
LONDON LG 26
MODERNART NEWYORK

The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 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 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.

NEW RE YOUR
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.

FONTANAS FOR MOMA EXHIBITION STOP PLEASE RESHIP BOTH WORKS
With many thanks for your generous consideration of this request,
YOUR EARLIEST

MROBERTS AND TUNNARD

Very sincerely,

NNNN

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri, Sacco, 1953.

Teleg. 707-3311 / Mngt. 7522 / Int. 7550 / Tel. 7500

File: 707-3311 / Mngt. 7522 / Int. 7550 / Tel. 7500

117 W

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

McROBERTS & TUNNARD LIMITED

34, CURZON STREET,
LONDON, W.1.

JUN 26 1966

N. L. McROBERTS (U.S.A.)
P. H. TUNNARD

TELEPHONE NUMBER:
GROSVENOR 3811/2.

CE 65-6 BURRI-FONTANA
McRoberts + Tunnard
23rd June, 1966

✓DHD
BG

(Sent copy to RH 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

Crazy - I wonder why

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

cc: C/E 65-6 I&L
 ✓ Miss Dudley
 Brad Gillaugh
 RSN
 circ
 Miss Foley

Mr. McRoberts

June 15, 1966

Mr. H. E. McRoberts for your generous assistance,
 McRoberts & Tunnard Ltd.
 34 Curzon Street
 London, W.1, England

BURRI-FONTANA/
 McROBERTS & TUNNARD LTD

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

Miss Suzanne Peleg,
 Associate Curator,
 Walker Art Center,
 Minneapolis, Minnesota.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Mr. McRoberts

McROBERTS & TUNNARD LIMITED

24, CECIL STREET,
LONDON, W.1.

June 15, 1966

Center to see that these paintings are delivered to us.

With many thanks for your generous cooperation,

6th June, 1966

Mrs. Rene Neu,
Circulation Department,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019,
U. S. A.

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Loan agreement forms for Fontana: Venice - Silver at Dawn,

Dear Mrs. Neu,

The Gold of Venice, 1961

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, catalogued 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.

\$6,975. each

according to

rate of exchange

Minneapolis for 1966

each - at 1/2 price of value

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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.

\$6,975. each
according to
rate of exchange.

Minneapolis ins for \$7000 each - see cc. their Receipt of Deliv.

Miss Dooly

CE 65-6 BURRI-FONTANA
Mc Roberts + Tunnard, Ltd.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burke Fontana / McRoberts
✓ Miss Dudley Tunnard

REFUSAL

LE

4-5 AUG 4 AM 6 14

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

MCRBERTS AND TUNNARD

NNNN

ITT World Communication

Teleg. 797-3311 / Msg. 7522 / Infor. 7550 / Telex 7590

NY Phone Surv. Ingr. 797-3311 / Msg. 7522 / Infor. 7550 / Telex 7590

ITT W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Miss Duolay

CE 65-6 BURRI-
FONTANA /

CE 65-6 BURRI-FONTANA /
MINNEAPOLIS - WALKER ART CENTER

2 June 1966

Mrs. René Neu
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
Mr. Jan van der Marck
Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

June 2, 1966

Dear Mr. van der Marck:
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; I will handle this matter in my absence and you may direct any correspondence to her. Also, I expect that you will hear from Carla and from McRoberts

- 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

Sincerely yours,
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.

Jan van der Marck

Curator Thank you again and best wishes for a pleasant trip and a wonderful summer,

jvdm:geb

Very sincerely,

(Mrs.) Renée S. Neu

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

WALKER ART CENTER

1710 Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

CE65-6 BURRI-FONTANA | DAD
MINNEAPOLIS-
WALKER ART CENTER

2 June 1966

Mrs. René Neu
Department of Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mrs. Neu:

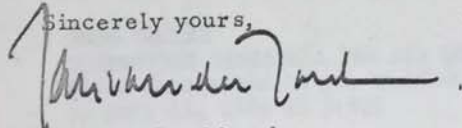
Enclosed please find my requests for releases from our show of those works you specified to me over the telephone yesterday as being the most desirable in terms of your own Burri-Fontana exhibition.

Miss Suzanne Foley will handle this matter in my absence and you may direct any correspondence to her. Also, I expect that you will hear from Carla and from McRoberts and Tunnard independently.

As soon as we are sure that the loans are authorized we will request that Don Goodall take these works out of our show and ship them to the Santini Warehouse, 447 West 49th St., care of the Museum of Modern Art. The charges for shipping and recrating will be billed to you.

Hoping that all will go well, I remain with all kind regards,

Sincerely yours,



Jan van der Marck
Curator

jvdm:gcb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

July 13, 1966

Mrs. Kurt Neu
c/o Sabatello (Mr. Amadeo)
Via Lima 28
Rome, Italy

Dear Renée:

Thank you for your letter to me, letter to Waldo, and post card from Venice which has just arrived.

Business: Miss Dudley has telephoned to be sure that we had sent you a copy of the July 5 letter to Bruno Tartaglia, signed by Caroline Birenbaum. I sent you a copy of that letter on July 7th but to be SURE, I am enclosing another copy. This is to be certain that you understand that you are to furnish Tartaglia with the complete list of works.

All goes well here in spite of the Xerox machine. We are current with all thank you letters. Waldo plans to leave for Europe July 23. Our new typist plays the flute very well and Dick's air conditioner helps to hold down the floor in Mr. O'Rourke's office. Elita has two new wigs. The girl who replaced Margaret Horsfield is quiet and efficient and pleasant; Denise King. Some of the workers say that the weather is unbearably hot.

Cheers,

MISS DUDLEY
RECOMMENDS TARTAGLIA FOR ALL LOANS FROM ITALY.
(Sent this cable to you at Miss Dudley's suggestion on July 13, 1966 at 5:30)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

2

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a fast telegram	
TELEGRAM	<input type="checkbox"/>
DAY LETTER	<input type="checkbox"/>
NIGHT LETTER	<input type="checkbox"/>

BURRI-FONTANA / Memo

WESTERN UNION TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	<input type="checkbox"/>
LETTER TELEGRAM	<input type="checkbox"/>
SHORE SHIP	<input type="checkbox"/>

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
18 INTL FR				

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NEW YORK NY JUL 13 614P EDT

RENEE NEU

CARE SABATELLO

VIALIMA 28

ROME (ITALY VIA WUI)

C/E 65-6
VDND
RN

MISS DUDLEY RECOMMENDS TARTAGLIA FOR ALL LOANS FROM ITALY REGARDS

GINA

MAIL COPY : MUSEUM OF MODERN ARTS 11 WEST 53 ST NYC 10019

615-8900

GW

128/7

WU1208 (R2-60T)

to obtain some
Should I give instructions to send
everything to Tartaglia & have
everything shipped to padding or
do you think that the paintings
from Milan & Rome should be sent
to MOMA by Kurt Ambrosch?
Please tell Gina we want to let me
know & I'll proceed accordingly -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

BURRI-FONTANA / MEMO

cc: C/E 65-6

DHD
BG
RN

green
circ

direct
MRS. KURT NEU
SELECTOTEL
MILANO (ITALY)

MUSEUM OF MODERN ART

Hotel

MILANO

WUC JULY 6, 1966

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

Dear *Waldo*
just a line to say hello & to ask

Charge: C/E 65-6

as usual -
I would like to know what you
think would be the best way to
ship the paintings I am selecting
in Italy - There will be a fair (ab 10)
from Milan & Turin, then I hope
to obtain some Burri's - Rome -
Should I give instructions to send
everything to Tartaglia & have
everything shipped together or
do you think that the paintings
from Milan & Turin should be sent
to MOMA by Just Ambrosini?
Please tell Gina W. how to let me
know & I'll proceed accordingly -

Handwritten notes:
7/10/66
10/11/66
10/11/66

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

to be sent to you in the next few days

Select Hotel

MILANO
VIA BARACCHINI, 12
0843 SELEOTEL

CE 65-6/ Memo
July 5, 1966

Dear Miss Dudley,

just a line to say hello & to ask
for help - as usual -

I would like to know what you
think would be the best way to
ship the paintings I am selecting
in Italy - There will be a few (ab. 10)
from Milan & Turin, then I hope
to obtain some Burris - home -

Should I give instructions to send
everything to Tarteglia & have
everything shipped together. or
do you think that the paintings
from Milan & Turin should be sent
to MOMA by Just. Ambrosetti?

Please tell Gina Wilcox to let me
know & I'll proceed accordingly -

*Send
Burris to Tarteglia
first*

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

If I were not rushing so much it could
be a lot of fun - someday I'll learn!

Thanks for help & best wishes,
Renee S. Men

Dear Mrs. [unclear]
I would like to know what you
think would be the best way to
help the [unclear] I am collecting
- I hope you will be a fine (also 10)
from the [unclear] - I hope
to obtain [unclear] to send
I would like to [unclear] to have
a very thing to [unclear] or
do for [unclear] that the [unclear]
from the [unclear] I should be sent
to MOMA by [unclear] to let me
Please tell [unclear] to let me
know if I [unclear] -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

Burri/Fontana / NY - Guggenheim
cc: DND ✓ green
RSN
C-65-6 L & L
green
Burri + Fontana
Neuman

May 20, 1968
 December 28, 1965

Mr. Morton G. Neuman
 555 South Everett Street
 Chicago, Illinois
 1072 Fifth Avenue
 Dear Mr. Neuman:

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. circulating exhibition Burri and Fontana. I am eager and interested response throughout its long tour, and I am writing now to express my thanks. 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. particularly pleased that the exhibition could be shown in institutions with wide geographical distribution enabled it to reach people in all parts of the country. 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. the exhibition's itinerary, which I think will interest you. I am also returning a photograph of the exhibition. With many thanks for your generous consideration of this request,

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,
 (Miss) Erwin Wassum
 Loan Assistant
 Circulating Exhibitions
 1072 Fifth Avenue
 Assistant Curator

Enclosure: Receipts of Delivery for: Burri: Composition
 Burri: Grande Torre RA
 Illustrated Checklist
 Itinerary
 One photograph

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2.138.5.2

CC Burri/Fontana / NY-Guggenheim

C/E 65-6

green

DHD, RSN, JW

C/E 65-6

green

May 20, 1968

March 22, 1968

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

Dear Mr. Messer:

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

CC Burri/Fontana / NY-Guggenheim

C/E 65-6

Miss Ludwig
BG green

JW DHD, RSN, JW

C/E 65-6
green

May 20, 1968

March 22, 1968

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

Dear Mr. Messer:

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II. 2.138.5.2

CE 65-6 Burri Fontana / NY
Guggenheim

Miss Dudley
BG
JW
C/E 65-6
green

September 14, 1966
New York

The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

March 22, 1968

Dear Sirs:
Mr. Thomas Messer
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, N.Y. 10019

August 18, 1966

Mr. Waldo Rasmussen
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York 10019

September 14, 1966

AUG 22 1966

The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

Dear Sirs:

We have enclosed the condition photographs of the two paintings you have lent to our Circulating Exhibition BURRI-FONTANA. Due to a delay in processing, we were unable to include them with the Loan Receipt.

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; we will bill you for the cost of the premium upon their return to the Guggenheim.

Yours Sincerely,

Thank you for your cooperation and best wishes for a most successful exhibition.

(Miss) Gail Hoag
Assistant to the Registrar

Susan B. Parker
Assistant Registrar

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT 9-5110

✓ Miss Snoddy
C/E 65-6
August 18, 1966
BURRI-FONTANA
NY-
Guggenheim

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:

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.

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.

Thank you for your cooperation and best wishes
for a most successful exhibition.

Sincerely yours,

Susan B. Parker
Susan B. Parker
Assistant Registrar

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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

Lawrence E. Ferber

Director

Susan B. Parker

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

cb

Date

8-16-66

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.2.138.5.2

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue - New York, N. Y. 10028 - ENright 9-5110

CE65-6 BURRI-FONTANA/NY-Guggenheim

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.

huh? 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,

TMM/EGV

Thomas M. Messer
Director

TMM:egv
dictated by Mr. Messer and signed in his absence

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 BURRI-
FONTANA

cc: Miss Dudley

NY-Suggenheim

May 18, 1966

May 18, 1966

With many thanks for your generous consideration of

Mr. Thomas M. Messer

Director

The Solomon R. Guggenheim Museum

1071 Fifth Avenue

New York 28, New York

Very Sincerely,

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 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.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Mr. Messer

-2-

May 18, 1966

WED AUGUST 1, 1966

With many thanks for your generous consideration of
this request,

Very Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement forms for: Burri, Composition, 1953
Burri, Ferro, 1959

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

DLS
lt
PISTOI
PIAZZA CESARE AUGUSTO 1
TORINO (Italy)

MUSEUM OF MODERN ART

Burne Fontana / PISTOI
cc: Miss Dudley ✓
c/e 65-6
green
RSN

WUC AUGUST 1, 1966

CAUSA TRAGICA MORTE FRANKO HARA TORNATA IMPROVVISAMENTE
NEW YORK SPIACENTE NON AVER COMUNICATO CON LEI PRIMA stop 25, 1968
RINGRAZIO OFFERTA MA IMPOSSIBILE INCLUDERE PICCOLO FONTANA
ULRICH ET MORONI stop RIFIUTO FORCHINO ESTREMAMENTE
SPIACEVOLE SAREI GRATA SE VOLESSE INTERCEDERE LEI
CORDIALI SALUTI
NEU-MODERNART

Mr. Norval Tucker
The University of Iowa
Iowa CHARGE: C/E 65-6

Dear Mr. Tucker:

Thank you very much for all your efforts in getting the
DLS MUSEUM OF MODERN ART
LT Burri painting, Grande Ferro M. I. to us for our current
MORBERT & TUNNARD Mr. Puliti 15 words prepaid answer the painting
34 CURZON STREET and in good condition today. Our formal
LONDON W1 receipt is enclosed. WUC AUGUST 1, 1966

WHILE TRAVELLING EUROPE SURPRISED TO LEARN 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

Richard S. Cleveland
Registrar

DLS: Miss Marie Frost
LT Museum of Modern Art
TARTAGLIA SPED
ROMA
CHARGE: C/E 65-6

MUSEUM OF MODERN ART

WUC AUGUST 1, 1966

PLEASE CABLE WHETHER GALLERIA MILANO AGREES TO LEND AND
YOUR PROBABLE SHIPPING DATE stop SHOULD YOU FORESEE DELAYS
FORWARD PAINTINGS AT HAND REGARDS

NEU-MODERNART

CHARGE: C/E 65-6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri-Fontana / Pulitzer

January 25, 1968

Mr. Norval Tucker
The University of Iowa
Iowa City, Iowa

Dear Mr. Tucker:

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

er

cc: Miss Marie Frost
Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65-6 Burri Fontana / Pulitzer

JAN 19 1968

ST. LOUIS POST-DISPATCH

JOSEPH PULITZER, JR.

January 17th 1968

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
FILE CE 65-6 _____
INFORMATION COPIES TO: _____
MF EG (3-01) _____

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,

Joseph Pulitzer Jr.

Mr. Waldo Rasmussen
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

of insurance, transportation, and packing (Miss) Erwin Nassum by the
Museum. Loan Assistant
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc: CE-45-6
cc: DHD ✓ Miss Dudley
RSN Brad Gillough
C-6 65-6 L & L
green green
green green

BURRI-FONTANA
ROUE
Burri + Fontana
Pulitzer

In the hope you will be able to look at the exhibition in person, the original is to be signed and returned to us, the duplicate to be retained for your records. We would like to receive all items during the week of July 26. Our agent, Bruce Torgler, 22-27 Avenue de l'Opéra, Paris, will be in touch with you in arranging packing and shipping.

I do hope that you will be able to see the exhibition in person. December 29, 1965. As both Mrs. Neu and the artist feel the works are theirs, I am sure they will be happy to see them.

Mr. Joseph Pulitzer Jr.
St. Louis Post-Dispatch
St. Louis, Missouri

Dear Mr. Pulitzer:

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.

The exhibition will be selected by Mrs. Renée Neu, and will be, in effect, an all one-man show of major works by each artist. We are therefore requesting to request the loan of your Burri: Grande Nube, 1952.

Sincerely,

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 borne by the Museum.

(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

cc; CE-65-6

Miss Dudley

Brad Gillaugh

RSN

green

chrc

BURRI-FONTANA/

ROME -

GALLERIA D'ARTE MODERNA

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 Targioni, 15-21 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. Renée S. Neu and her artist feel the works are of great importance to the artist's career.

April 20, 1966

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:

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.138.5.2

-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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

SOSTANTIZO ATHENS REGARDS

SEEGER

COL NIL

Burni Pontane / Seeger
Mills Dudley

AMERICA
INC.



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



1966 AUG 3 PM 6:42

FAST ACCURATE DIRECT
REPLY VIA RCA
RADIOGRAM



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

BURRI FONTANA / SEEGER

DLS
LT
MR STANLEY SEEGER
25 ANAGNOSTOPOULOU
KOLONAKI, ATHENS

MUSEUM OF MODERN ART

cc: DHD✓
RN
C/E 65-6
green
green
circ

BURRI-
FONTANA
SEEGER

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 BE 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. Seeger, Jr.

R 3

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, 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc: CE-65-6 I&L

Miss Dudley
Brad Gillaugh
RSN
green
circ

BURRI-
FONTANA
SEEGER

-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 40th 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 nominal value of \$500. on the bill of lading 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.

April 13, 1966

Mr. Stanley J. Seeger, Jr.
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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

-2-

cc: DND

RSW

C-2

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

1953

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. Nea 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 to
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Sacco, 1953.

With many thanks for your generous consideration of this

request, signed by me personal check, as well as those of the Museum,
for your generosity while was this exhibit. Sincerely,

Sincerely,
(Miss) Erwin Wasson
Loan Assistant
Circulating Exhibitions
Room 1. Box
Assistant Curator

Enclosure: Receipt of delivery from Fontana, S.S.
Illustrated Checklist
Delivery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.2

cc: DHD ✓

RSN

C-E 65-6 L & L

green

REN, DHD, JR

Burri + Fontana /
Seeger

December 29, 1965

June 3, 1968

Mr. Stanley J. Seeger, Jr.
Frenchtown

Mr. W. New Jersey

Via Postcard

Milan, 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.

I am particularly pleased that the exhibition could be shown in parts of the world where it has not been available before. 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 and the exhibition's itinerary, which I enclose another copy of the Illustrated Checklist.

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

Sincerely,
(Miss) Erwin Wassum
Loan Assistant
Circulating Exhibitions

Renée S. Neu
Assistant Curator

Enclosures: Receipt of Delivery Form Fontana: 2.3.
Illustrated Checklist
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

C/E 65-6/Spaggiari
JW
Spaggiari
DHD

Waifro Spaggiari
Via Pioscardi 5
Milano

June 3, 1968

Milan, May 7, 1968

Mr. Waifro Spaggiari
Via Pioscardi 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

C/E 65-6/Spaggiari
JCW
BB
DHD

Walfrido Spaggiari
Via Pioscardi 5
Milano

Milan, May 7, 1968

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

Dear Mrs. Warren:

I thank you so much for your kind letter of May, 1.

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

I hope to receive the Fontana as soon as possible.

Kindest regards,

M. AGGAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

1. NNNN

IW26 LSM8 GLL6 NA

USNY CO IGMI 024

MILANO PO 207 24 11 2400

SPAGGIARI

C/E 65/6

Miss Dwyer

1966 SEP 11 PM 9 11

ELLS

RENEE SNEU PRESSO MUSEUM OF MODERN ART 11 WEST 53
STREET NEWYORK

SECONDA SCHEDA RELATIVA QUADRO FONTANA SPEDITA 12
SETTEMBRE 1966 SALUTI
WAIFRO SPAGGIARI

COL 11 53 12 1966 WAIFRO

TRANSLATION: Second LAF re Fontana painting mailed September 12, 1966

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

CE 65-6 / u. Burn Fontana / St. Louis

Miss Dudley

EG

JW

C/E 65-6

green

March 22, 1968

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

This morning I talked to Mr. Norval Tucker, Administrative Assistant,
School of Art at the University of Iowa regarding the withdrawal of the
Dear Mr. Eisendrath: Formo, M. L. 1958, Iron, and requested that it be shipped
directly to the City Art Museum in St. Louis.

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.

With best wishes,

Thank you so much for your cooperation in this matter. I
shall notify the City Art Museum that you expect the
end of this week.

Sincerely,

We do hope you have enjoyed the exhibition and you will be
receiving shortly the shipping instructions by
the mail. The exhibition is going to Columbus
City.

Judith Warren
Circulating Exhibitions

Circulating Exhibitions

Sincerely,

cc: Mr. Richard S. Cleveland
City Art Museum

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.2.138.5.2

cc: Dorothy Dudley ✓

Renee Neu

Brad Gillaugh

C/E 65-6 Burri's Fortana/

i-0

St. Louis City Art Mus.

AIRMAIL
SPECIAL DELIVERY
JAN 17, 1968
AIRMAIL
January 17, 1968

Mr. Norval Tucker
Mr. William H. Eisendrath, Jr.
Director, Gallery of Art
Washington University
St. Louis, Missouri 63130

Dear Mr. Eisendrath:

Dear Mr. Tucker:

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 I, 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.

costs.

With best wishes,

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.

Sincerely,

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, City.

Marie Frost
Scheduling Manager
Circulating Exhibitions

Sincerely,

cc: Mr. Richard S. Cleveland
City Art Museum

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.2.138.5.2

cc: Dorothy Dudley
Renee Netter
i-o

CE 65-6 Burri Fontana / St. Louis City Art Mus.

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, M 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 Hatt 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

BURRI-FONTANA / St. Louis / 66-62 /
Washington Univ
W.R.
E.V.T.
G.M.
B.G.

CE-65-6
R.N.
✓DND

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	C E	II.2.138.5.2

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

✓ RSN
green
DHD

BURRI-FONTANA
ST. LOUIS

May 5, 1966

Mr. William N. 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 Marie 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.

With many thanks for your very kind cooperation,

Very sincerely,

Renée S. Neu
Director of the Exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63180

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 16, 1966

Miss Dewley

CE 65-6

*BURRI-FONTANA/
St. Louis-Washing-
ton Univ.*

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."

ch note on loan form

In regard to the Fontana, Mr. Joseph Pulitzer, Jr.,
4901 Pershing Avenue, St. Louis, Missouri 63106,
owns a medium sized Burri made of bronze.

With kind regards, I am

Yours sincerely,

William M. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WME:uw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63130

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

May 10, 1966

*Miss Dendrey
Brad
RSM*

*CE 65-6 BURRI-
FONTANA /
St. Louis -
Washington U.*

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,

W. N. Eisendrath

William N. Eisendrath Jr.
Director
Washington University
Gallery of Art

WNE:ew

enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.5.2

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. N. Eisendrath

William N. Eisendrath, Jr.
Director
Washington University
Gallery of Art

WNE:ew

✓ Mrs. Rudy
Miss Fontane
APR 28 1966
Wm. N. Eisendrath
C/E 65-6
BURRI-FONTANA
ST LOUIS -
WASHINGTON U.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc: CE-65-6 L&L

Miss Dudley

Brad Gillaugh

RSN

green

circ

BURRI -

FONTANA

ST. LOUIS -

WASHINGTON

UNIVERSITY ART GALLERY

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 Basil B. April 18, 1966.

487 West 4th 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 \$600. on the case specifying that the shipment should go forward under a fine arts receipt. Packing charges should be billed to The Museum of Modern Art and marked to the attention of Circulating Exhibitions.

Mr. William N. Eisendrath, Jr., should wish to have the work shipped a dollar. Director.

Washington University Art Gallery

Steinberg Hall, you will be able to collaborate with us, as both St. Louis, Missouri, 63108.

Dear Mr. Eisendrath:

Thank you very much for your generous consideration of this

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, 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.2.138.5.2

-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 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.

Thank you 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

CE 65/6 Curri/Fontana/Spaggiari

C/E 65-6

Nancy Sage

JW

Green

Miss Kelley

JW

JW

C/E 65-6

green

May 1, 1968

March 21, 1968

Mr. Waifro Spaggiari

Via Foscari 5

Milan, Italy

Mr. Waifro Spaggiari

Via Foscari 5

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.

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.

Sincerely,

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.

Judith Warren

Circulating Exhibitions

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:
	CE	II.2.138.5.2

CE 65/6 Burri/Fontana/Spaggiari

Miss Dudley
BG
JW
C/E 65-6
green

7 Settembre 1966
August 1, 1968

Spett. Signor Waifro Spaggiari
Via Pioscaro 5
Milano, Italy

March 21, 1968

Mr. Waifro Spaggiari
Via Pioscaro 5
Milan, Italy

Il suo quadro è arrivato in perfette condizioni ma non possiamo spedirlo con il resto dell'esposizione se non abbiamo la sua scheda. Se volete spedirci la copia verde (la bianca è per lei) a volta di copiare. Tenga presente che abbiamo anche bisogno di sapere per

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.

Renee S. Mey
Assistant Curator

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. (1959)

Sincerely,

Judith Warren
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

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

7 Settembre 1966

August 1, 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: C. S. (1959)

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

Best regards,

Walter D'Amico
Executive Director
Curating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

Burri Fontana / Spaggiari

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

August 1, 1966

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

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,

Renée S. Neu
Assistant Curator

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: Receipt of Delivery for: Fontana C.S. (1958)
Illustrated Checklist
Itinerary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

XX^e siècle

14 rue des Canettes
Paris 6, France

Burri/Fontana/XX Siècle

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

Mrs. Judith Warren
Circulating Exhibitions
The Museum of Modern Art
New York

June 17, 1968

Mr. Sanlazzaro
XXeme Siècle
14 rue des Canettes
Paris 6, France

Dear Mr. Sanlazzaro:

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 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.

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,

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.2.138.5.2

SOCIÉTÉ INTERNATIONALE D'ART

XX^e siècle

14 RUE DES CANETTES · PARIS-6

TÉLÉPHONE : DANTON 49-40

Pierre Fontana / XX siècle ¹⁵⁶⁵⁻⁶
DHD

BC
JW

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^eme 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.2.138.5.2

CE 65-6-Burri/Fontana / XX Siecle
Sanlazzaro

Miss Dudley
BG
JW
C/E 65-6
green

XX SIECLE
14, rue des Cavettes, Paris

November 2, 1966
March 21, 1968

Mr. Sanlazzaro
XXème Siècle
14 rue des Cavettes
Paris 6a, France

Received your letter of October 26. I am willing
to sell the two paintings (Fontana) as follows: the more recent one,
Dear Mr. Sanlazzaro:
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
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

September 1966 through February 1968. The
be covered by the Museum's wall-to-wall fire
insurance policy during the entire period of loan. Costs
of insurance, transportation, and packing will be as-
sessed by the Museum.

In the hope you will be able to
enclosing our loan agreement forms in duplicate, the
originals to be signed and returned to us, the dup-
licates to be retained for your records. We would
like to receive all loans during the week of July 18.
Our agent, R. Léronde, 76 rue Blanche, Paris 9,
will be in touch with you to arrange packing and ship-
ping.

I do hope that you will be able to collabo-
rate with us, as both Mrs. Nes 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:
	CE	II.2.138.5.2

XX Siecle

C/E 65-6

✓ Miss Dudley

TRANSLATION

XX SIECLE
14, rue des Capettes, 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,

a/ Sanlazzaro

to 1966

to

to

to

to

to

to

to

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. Léronde, 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

XX Siècle

C/E 65-6

✓ Miss Dendley

TRANSLATION

XX SIÈCLE

14, 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,

a/ Sanlazzaro

XX° SIÈCLE

PARIS
14, RUE DES CANETTES
DANTON 49-40

C 2 140 Venti 1966

gentile signora,
 a me l'ha del 26 ottobre.
 Sono disposto a vendere i
 due quadri e quello più
 recente, assieme per
 3 mila dollari, il
 prezzo netto per me di
 3 mila dollari. In caso
 di vendita la cifra per
 me viene effettuale il
 pagamento. Per l'altro
 quadro (rosa) il prezzo netto
 per me è di 1.500 dollari.
 Molto cordiali saluti dal
 suo
 G. de Sanlazzaro

Will write to him to say that
 we cannot have insurance value

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

BURRI-FONTANA

CC: CE-65-6

XX^e SIÈCLE

PARIS
14, RUE DES CANETTES
DANTON 49-40

2 novembre 1966

gentile signor,
in data del 26 ottobre,
Sono disposto a vendere i
due quadri e quello più
recente, assicurato per
4 mil. dollari, al
prezzo netto per me di
3 mil. dollari. In caso
di vendita lo chiedo per
ben divenire effettual
pagamento. Per l'altro
quadro (2012) il prezzo netto
per me è di 1.500 dollari.

Molti cordiali saluti dal
mio

G. Santazzaro

G. Santazzaro

Very sincerely,

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.

We will write to him to say that
we cannot have insurance value
higher than sales price
R. S. Men

ping.

I do hope that you will be able to collabo-
rate 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:
	CE	II. 2.138.5.2

BURRI-FONTANA

With many thanks for your consideration of this request.

(Sanlazzaro)

CC: CE-65-6

Miss Dudley
Brad Gillaugh
RSN
green
circ

Very sincerely,

July 5, 1966

Sam Lazzarro?

Mr. Sanlazzaro

XXeme Siècle

14 rue des Cavettes

Paris 6, France (pink).

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

-2-

cc: CE-85-6 IAL

✓ Miss Bailey

Brad Gillough

Wald

Green

circ

Very sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

With many thanks for your generous consideration of this request.

Enclosure: Loan agreement forms for Fontana: C.S. (blue and black) and C.S. (pink).

217 North 11th Street,
St. Louis, Missouri

Dear Mr. and Mrs. Wall:

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. Wex, 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, 1953.

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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

cc: CE-65-6 L&L

✓ Miss Dudley
Brad Gillaugh

RSN
green
circ

WEIL

BURRI-FONTANA

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, 4200 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 Eastern Express Warehouse, 447 West 43rd 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 \$600. 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, Attention of Circulating Exhibitions. Mr. and Mrs. R. K. Weil
317 North 11th Street,
St. Louis, Missouri

April 25, 1966

Dear Mr. and Mrs. Weil:

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:
	CE	II.2.138.5.2

-2-

c/z 65-6 / Zensler
green
IMM, RSN, JW

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 15. 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.

I was particularly pleased that the exhibition could be shown at institutions which have been active in the field of international exhibitions. 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 you will sign and return to us. I also enclose another copy of the exhibition's itinerary which I think will be of interest to you. Again my I express my own personal thanks for your generosity which made this exhibition possible.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form for Burri: Grande Ferro, 1959

Enclosure: Receipt of Delivery for Burri: Grande Ferro

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

CE 65-6 Burri Fontana / Zeisler

C/E 65-6 / Zeisler

green

DHD, RSN, JW

Miss Dudley

BG

JW

C/E 65-6

green

May 17, 1968

March 21, 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. It has been able to leave, or more importantly for us, to enter the city. The exhibition is complete.

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.

Circulating Exhibitions
Sincerely,

Renée S. Neu
Assistant Curator

Enclosure: Receipt of Delivery for Burri: Green Thread

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2.138.5.2

CE 65-6 Burri Fontana / Zeisler

Miss Dudley
BG
JW
C/E 65-6
green

September 14, 1966

March 21, 1968

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

Dear Mr. Zeisler:

Dear Mr. Zeisler: I have the condition photographs of Green Thread you have sent to our Circulating Exhibitions Department. The photographs are being reviewed by the Department. 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

cc: C/E 65-6 I&L

Miss Dudley
Brad Gillaugh
RSN
circ
green

Burri -
Fontana
Zeisler

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.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.5.2

-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:
	CE	II.2.138.5.2

cc: DHD ✓

RSN

C-E 65-6 L & L

green

Burri + Fontana/
Zeisler

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