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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

65-9 RECENT ART FROM ABROAD
NF

65 - 10

Rental fee: \$450. for 3 wks.
Running feet: 150
7 boxes - 2646 lbs.

1966	May 29 - June 19	De Cordova & Dana Museum Lincoln, Mass.
	August 1 - 28	J.B. Speed Art Museum Louisville, Ky.
	September 26 - October 24	University of Minnesota Art Gallery Minneapolis, Minn.
	November 9 - 30	East Tennessee State University Reece Memorial Museum Johnson City, Tenn.
	December 16, '66 - January 13, '67	Munson-Williams-Proctor Institute Utica, N.Y.
1967	January 27 - February 26	Arts Club of Chicago Chicago, Ill.
	March 16 - April 8	University of Colorado Boulder, Colo.
	April 23 - May 14	Contemporary Arts Association Houston, Tex.
	June 1 - July 15	Santa Barbara Museum of Art Santa Barbara, Ca.

Box Information

Box #1:	187 lbs.	52 x 52 x 15"
#2:	325 "	43 x 41 x 29"
#3:	260 "	34 x 38 x 34"
#4:	535 "	62 x 87 x 24"
#5:	512 "	73 x 72 x 23"
#6:	360 "	50 x 60 x 26"
#7:	467 "	113 x 64 x 12"

BOX
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY

65 - 10

Rental fee: \$450. for 3 wks.

Running feet: 150

7 boxes - 2646 lbs.

1966	May 29 - June 19	De Cordova & Dana Museum Lincoln, Mass.
	August 1 - 28	J.B. Speed Art Museum Louisville, Ky.
	September 26 - October 24	University of Minnesota Art Gallery Minneapolis, Minn.
	November 9 - 30	East Tennessee State University Reece Memorial Museum Johnson City, Tenn.
	December 16, '66 - January 13, '67	Munson-Williams-Proctor Institute Utica, N.Y.
1967	January 27 - February 26	Arts Club of Chicago Chicago, Ill.
	March 16 - April 8	University of Colorado Boulder, Colo.
	April 23 - May 14	Contemporary Arts Association Houston, Tex.
	June 1 - July 15	Santa Barbara Museum of Art Santa Barbara, Ca.

Box Information

Box #1: 187 lbs. 52 x 52 x 15"
 #2: 325 " 43 x 41 x 29"
 #3: 260 " 34 x 38 x 34"
 #4: 535 " 62 x 87 x 24"
 #5: 512 " 73 x 72 x 23"
 #6: 360 " 50 x 60 x 26"
 #7: 467 " 113 x 64 x 12"

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Miss Dore Ashton

DATE January 20, 1966

217 East 11th Street

PURCHASE ORDER

No 49119

New York, New York

DISCOUNT:

CONFIRMATION ORDER (PLEASE PAY ON THIS ORDER)

Fee for acting as Guest Director of the VICTOR

VASARELY exhibition:

UNIT PRICE

TOTAL

8350.00

ORDERED BY Circulating Exhibitions

AUTHORIZED BY

OKUP 1/20/66-8350.00

FOR C/E 65-10

Goods/Services received;

Approved for payment

by

Acct. no. 605-645-463

Date paid 9-25-67

Check no. 349

Reg. page no. 7-21

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19 N.Y.

TO Bernard Walsh
14 East 69th St.
New York

DATE May 3, 1966

PURCHASE ORDER

NO 49169

DISCOUNT:

		UNIT PRICE	TOTAL
1	mat, frame and plexiglas for gouache (Eridan III)	24.	
1	mat, frame and plexiglas for gouache (Cassiopee)	20.	
			\$44.00

VICTOR VASARELY G/E 65-10

ORDERED BY Circulating Exhibitions (EVT)

AUTHORIZED BY

dkur 5

FOR VICTOR VASARELY G/E 65-10

MUSEUM OF MODERN ART
ORDER NO. 2
CHARGE
CHECKED Entered
REG. #
PG. #
APPROVED
PAID 6/22/66
CHECK NO. 27559

Goods/Services received;

Approved for payment

by

Acct. no. 605-645-463

Date paid 9-25-67

Check no. 349

Reg. page no. 1-21

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 245-3200

Date August 9, 1967

Purchase Order 23357

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

Purchase Order 15508

To Bernard Walsh
14 E. 69th Street
New York, N.Y.

Ship To

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

Discount

Discount

Unit Price

Total

1

raw Korina wood frame, with braces for hanging -
102 1/2 x 102 1/2" for Tega-MC.

MANUFACTURED

VICTOR VASARELY (C/E 65-10)

111.00

Ordered by Circulating Exhibitions ea

Authorized by RP

Goods/Services received;

Approved for payment

by SKMP 10/2/68

Acct. no. 605-645-463

Controller ✓

Date paid 9-25-67

Check no. 349

Reg. page no. 1-21

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 245-3200

Date 10/29/68

Purchase Order 23357
Invoice bearing this number must be
mailed directly to Treasurer's Office

To Mr. Andreas Feininger
R.F.D. #1, Pumpkin Hill
New Milford, Connecticut
06776

Ship To

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

Discount
Unit Price

Total

1

Photograph of Manhattan
for wall label of exhibition
MANHATTAN OBSERVED

\$10.00

Ordered by Circulating Exhibitions (JVD)

Authorized by _____

Goods/Services received;

Approved for payment

by

Acct. no. ⁶⁸⁰605-698-165

Controller _____

Date paid 12-12-68

Check no. 9895

Reg. page no. 12-15

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

The Museum of Modern Art

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

Date Dec. 11

Purchase Order 2514

To Huxley House
216 E. 45
New York City

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

Discount

Unit Price	Total
------------	-------

Typesetting for circulating exhibition "Manhattan"		
--	--	--

Ordered by K. K. K.
Graphics (P.M.)

Authorized by _____

Bill received by _____

Date received _____

Charge Circulating Exhibitions ("Manhattan")

BOX
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

11 WEST 53 STREET NEW YORK 19 N.Y.

DATE April 28, 1966

PURCHASE ORDER **No** 49167

DISCOUNT:

UNIT PRICE	TOTAL
	\$ 251.44

MUSEUM OF MODERN ART
ORDER NO. *Entered*
CHARGE _____
CHECK NO. _____
REG. # _____ PG. # _____
APPROVED _____
PAID *5/24/66*
CHECK NO. *2/14/1*

AUTHORIZED BY

FOR

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19 N.Y.

TO Bernard Walsh

DATE June 9, 1966

11 East 69th Street

PURCHASE ORDER

No 49185

New York, New York 10021

DISCOUNT:

Framing of 16 Yves Tanguy

Matted pictures fit to frames; mats retaped where necessary; UV plexiglass cut to fit; frames sealed with black masking tape seal; wired; upon board where necessary; frames cut down where necessary.

37h.56, 2h, 28, 29 (four in one mat and frame); 3h2.47.1;
1h8.4h; 422.63; 423.63; 424.63; 432.63; 434.63; 437.63;
278.63.4; 278.63.6; 278.63.8; 278.63.9; 278.63.21; 453.63;
454.63.

UNIT PRICE

TOTAL

\$80.00

ORDERED BY.....

AUTHORIZED BY.....

Bernice Rose

6/9/66

FOR CE-65-14 Tanguy

MUSEUM OF MODERN ART	
DATE NO.	
APPROVED	<i>Entered</i>
PAID	<u>7/6/66</u>
CHECK NO.	<u>27688</u>

BOX
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY: Exhibition Itinerary

May 29 - June 19, 1966	De Cordova Museum Lincoln, Massachusetts
August 1 - 28	J. B. Speed Art Museum Louisville, Kentucky
September 26 - October 24	University of Minnesota Art Gallery Minneapolis, Minnesota
November 9 - 30	Reece Memorial Museum East Tennessee State College Johnson City, Tennessee
December 16, 1966 - January 13, 1967	Munson-Williams-Proctor Institute Utica, New York
January 27 - February 26	Arts Club of Chicago Chicago, Illinois
March 16 - April 8	Fine Arts Gallery University of Colorado Boulder, Colorado
April 23 - May 14	Contemporary Arts Association of Houston Houston, Texas
June 1 - July 15	Santa Barbara Museum of Art Santa Barbara, California

BOX
LIST

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

PREPARATION DEADLINES FOR CIRCULATING EXHIBITION:

~~VICTOR VASARELY~~

~~6/8 65-10~~

TO DIRECTOR OF EXHIBITION:

FROM: Waldo Rasmussen

~~Miss Legg~~ *Bere Ashton*

^{DA}
cc: ~~Miss Legg~~ (to be returned)

BP

C/8 65-10 ✓

WR

DRD

RP

ADH BO

Dear

Alicia:

I have listed below the schedule of deadlines for the preparation of the VASARELY exhibition. Would you please initial and return the extra copy to me if it meets with your approval. If you wish to adjust any of the dates, please note the changes on the extra copy and we can get together to discuss them.

Contents: 30 works

Loan Period: May 1966 through July 1967

(Exhibition Assistant: ~~Berit Petekar~~ *Edda Taylor*)

Selection by: February 1, 1966

Collection by: March 7, 1966

Registration by: March 15

Photography by: March 16

Introductory Text by: March 15

Framing by: April 7

Packing by: April 14

Shipment: April 15

Opening on: May 1, 1966
OPEN

BOX
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY, Packing & Unpacking Instructions, cont.

UNPACKING INSTRUCTIONS - BOX #71: - 1 painting in 2 sections

1. Slide 2 sections of the Vasarely painting out of the grooves. ONE AT A TIME. They are heavy, DO NOT DRIF.
2. Please NOTE that there are 1 metal braces for joining the 2 sections together in a pocket at the bottom of the box on the side. Screws are in and stapled at top of box.

FOR ASSEMBLING WORK, PLEASE READ ATTACHED INSTRUCTIONS CAREFULLY. Wood side strips, as indicated, must be removed and replaced when packed for traveling.

3. Replace 2 wood strips in box. Replace lid and save all box bolts.

PACKING INSTRUCTIONS - BOX #71: - 1 painting in 2 sections

1. Before repacking READ INSTRUCTIONS FOR DISMANTLING PAINTING. Be sure to replace 2 wood strips for traveling.
2. Replace painting in marked grooves as indicated. SECTIONS ARE HEAVY, DO NOT DRIF.
3. Replace 1 metal braces in pocket at side of box at bottom and be sure the screws are replaced in a small sac and stapled to inside of box as indicated.
4. Replace lid and bolt SECURELY.

INCLUDED IN BOX #71: 66,551 TBM-NO. 1965. Silk-screened paper on paper mounted on canvas

INSTRUCTIONS FOR ASSEMBLING 66,551 Vasarely TBM-NO.

1. Lay both panels face down on a large flat, clean protective surface.
2. Remove the two protective stripplings which run down the center of the work. (SAVE THESE STRIPPINGS FOR REPLACEMENT ON PANELS BEFORE REPACKING.)
3. Place the 1 metal braces which have been provided onto their proper positions as indicated on the straddles. Screw the braces in tightly so that the panels are securely attached.
4. Use care in lifting painting for installation as work is extremely heavy. Avoid applying undue strain to the screws holding the braces.

INSTRUCTIONS FOR DISMANTLING 66,551 Vasarely TBM-NO.

1. After laying work face down on a protective surface, carefully remove the 1 metal braces holding panels together. (SAVE BRACES AND SCREWS AND BRACE IN BOX WITH PANELS.)
2. Replace the two protective stripplings which run down the center of the work.
3. Repeat for Box #77 as indicated above.

BOX
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY, Packing & Unpacking Instructions, cont.

5.

UNPACKING INSTRUCTIONS - BOX #7: - 1 painting in 2 sections

1. Slide 2 sections of the Vasarely painting out of the grooves. ONE AT A TIME. They are heavy, DO NOT DROP.
2. Please NOTE that there are 4 metal braces for joining the 2 sections together in a pocket at the bottom of the box on the side. Screws are in sac stapled at top of box.

FOR ASSEMBLING WORK, PLEASE READ ATTACHED INSTRUCTIONS CAREFULLY. Wood side strips, as indicated, must be removed and replaced when packed for traveling.

3. Replace 2 wood strips in box. Replace lid and save all box bolts.

PACKING INSTRUCTIONS - BOX #7: - 1 painting in 2 sections

1. Before repacking READ INSTRUCTIONS FOR DISMANTLING PAINTING. Be sure to replace 2 wood strips for traveling.
2. Replace painting in marked grooves as indicated. SECTIONS ARE HEAVY. DO NOT DROP.
3. Replace 4 metal braces in pocket at side of box at bottom and be sure the screws are replaced in a small sac and stapled to inside of box as indicated.
4. Replace lid and bolt SECURELY.

INCLUDED IN BOX #7: 66.554 TEGA-MC. 1965. Silkscreened paper on paper mounted on canvas

INSTRUCTIONS FOR ASSEMBLING 66.554 Vasarely: TEGA-MC.

1. Lay both panels face down on a large flat, clean protective surface.
2. Remove the two protective strippings which run down the center of the work. (SAVE THESE STRIPPINGS FOR REPLACEMENT ON PANELS BEFORE REPACKING.)
3. Place the 4 metal braces which have been provided onto their proper positions as indicated on the stretcher. Screw the braces in tightly so that the panels are securely attached.
4. Use care in lifting painting for installation as work is extremely heavy. Avoid applying undue strain to the screws holding the braces.

INSTRUCTIONS FOR DISMANTLING 66.554 Vasarely: TEGA-MC.

1. After laying work face down on a protective surface, carefully remove the 4 metal braces holding panels together. (SAVE BRACES AND SCREWS AND REPACK IN BOX WITH PANELS.)
2. Replace the two protective strippings which run down the center of the work.
3. Repack in Box #7 as indicated above.

12/29/66

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

CORRESPONDENCE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: ~~MF~~
green
SP-ICE-30-62

C/E 65-10

July 7, 1966

Mr. Addison Franklin Page
Director
J.B.Speed Art Museum
Louisville, Kentucky

Dear Mr. Page,

I am sorry to report that we will not be able to send TEGA-MC, Vasarely's large collage, to your museum for inclusion in our Victor Vasarely exhibition opening there August 1. We have run into extraordinary difficulties in having it mounted, the latest making it impossible to have the collage ready for your opening.

The show was reported to be beautiful in Lincoln, Mass., at the DeCordova Museum, and that show did not include the collage either.

Sincerely,

Elita Taylor
Exhibition Assistant
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

MOA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF C-70028
PHOTOGRAPH REQUISITION

4769

DATE NEEDED

NAME M. Frost DEPT. C/E DATE OF REQUEST 10/6/66

CHARGE TO: VICTOR VASARELY C/E 65-10
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT _____
DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES _____
LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS _____
DESCRIBE BELOW

REG. _____ B & W _____

COPY NEGATIVES ☒
LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

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

MUS. COLL. APPROVAL _____

REGISTRAR'S APPROVAL _____

NAME OF PHOTOGRAPHER _____

ADDRESS _____

NO. NEGS. _____

NO. PRINTS _____

SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

TO BE TAKEN _____

DATE _____

TIME _____

LOCATION IN MUSEUM _____

SPECIFY _____

OTHER _____

SPECIFY _____

ARTIST AND TITLE

NEGATIVE NUMBER

FINISH

GLOSSY, MATTE, SEMI-MATTE

66.547 Vasarely: Donnan II. ✓

66.559 " Manipur ✓

66.551 " Ondho-Neg ✓

66.561 " Relief in Units ✓

4 copies 8 x 10" glossy

2 " " "

3 " " "

4 " " 2

Rec'd
10/10

TOTALS: NEGS. 4 PRINTS _____ PHOTOSTATS _____ BLUEPRINTS _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF C-70031
PHOTOGRAPH REQUISITION

4770
DATE NEEDED

NAME M. Frost DEPT. C/E DATE OF REQUEST 10/6/66

CHARGE TO: VICTOR VASARELY C/E 65-10
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT _____ REPRINTS FROM EXISTING NEGATIVES _____
DESCRIBE BELOW LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS _____ REG. _____ B & W _____ COPY NEGATIVES _____
DESCRIBE BELOW LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

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

MUS. COLL. APPROVAL _____
REGISTRAR'S APPROVAL _____
NAME OF PHOTOGRAPHER _____
ADDRESS _____
NO. NEGS. _____ NO. PRINTS _____
SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE
TO BE TAKEN _____ DATE _____ TIME _____
LOCATION IN MUSEUM _____ SPECIFY _____
OTHER _____ SPECIFY _____

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH GLOSSY, MATTE, SEMI-MATTE
66.274 <u>File-Couple K (Vasarely)</u> ✓	<div>Rec'd 10/10</div>	2 copies 8 x 10" glossies
TOTALS: NEGS. <u>1</u>	PRINTS <u>2</u>	PHOTOSTATS _____ BLUEPRINTS _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

C/E 65-10

The Museum of Modern Art

To ELITA
From CAROLINE
Date MARCH 25, 1966
Re VASARELY

Examination
of VICTOR VASARELY
loan prior to return

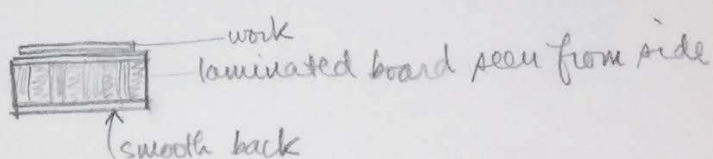
It's a slight to proceed with inspection of the VASARELY exhibition.
The following loans are the only ones I have an answer on the with or
without our frame question. All others have/loans that had to short (except
the ones that had to short)

Elita: I don't know if you've discovered this too, but I saw one of the Vasarely's for the Optical show unframed and it was constructed as follows:

Thick (c. 2/3") laminated board with edges painted is used as mount for thin board (cardboard, plywood, composition board--I don't know). It is the smooth back of the laminated board that shows as backing of the frame and that you thought might be cyprus...I wonder if the works should be measured with or without the mount. Up to now, I've done it without, but as of this batch, have provided both and can re-measure the others if you choose.

yes

ask D.A.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

CE 65-10

JUN 1 1966

The Museum of Modern Art August 9, 1967

cc: EA
BG

cc: Waldo C/E 65-10

Examination
of VICTOR VASARELY
loans prior to return

M.Hargreaves

To: Dora Ashton

E.Agee

From: Allison Legg

Date: May 31, 1966

Re: Vasarely It's alright to proceed with inspection of the VASARELY exhibition.

The following loans are the only ones I have no answer on the with or
Dear Dora: & return with
without our frame question. All others keep/frame they had in show: (except
Betty Jones and I were in Boston last weekend and Sunday we went to
Study for Cintra which has a traveling frame that should be removed)
Lincoln to see the Vasarely show at the de Cordova Museum. It was

~~XXXXXXXXXX~~
the ~~only~~ Works which can not yet be examined: looked stunning.

I TECA-MC 66,554 to the Denise Rene Gallery the show on
YAMADA 66,562 " such short notice and I do congratulate you on the selection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

CE 65-10

JUN 1 1966

The Museum of Modern Art

cc: Waldo Rasmussen ✓

To Dore Ashton

From Alicia Legg

Date May 31, 1966

Re Vasarely show

Dear Dore:

Betsy Jones and I were in Boston last weekend and Sunday we went to Lincoln to see the Vasarely show at the de Cordova Museum. It was the opening day of the exhibition and it looked stunning.

I have been meaning to thank you for taking on the show on such short notice and I do congratulate you on the selection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: ~~XXX~~ DD
1 o copy
✓G/E 65-10
EVT

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8373 Circle Modern Art

THE MUSEUM OF MODERN ART

4/28/66

Date

c/e 65-10

Exhibition VICTOR VASARELY - Price List

B.Gillaugh

X Vasarely painting media

The following paintings are available for sale at the prices indicated. If you receive any inquiries about possible purchases, please relay them to Mr. Waldo Rausch, Executive Director, Department of Circulating Exhibitions, The Museum of Modern Art, New York, giving the prospective purchaser's name and complete address. All sales must be cleared by the artist and his dealer before they may be considered final. We request that any painting sold while in the exhibition remain in the Museum of Modern Art until the exhibition is closed, presently scheduled to end in July 1967.

When Fel Hines comes on Tuesday would you please ask him to clear up the following confusions:

Museum Number	Title/Date	Price
	ILILE-COUPLE K (66.274) casein?, gouache? on comp.bd. with ink?	
	BUG (66.556) oil? or synthetic-polymer?	
66.515	ETUDE FOR EZINOR (66.557) on canvas or ? mounted on wood	\$15,000.
66.552	BELLE-ISLE II (66.555) oil?	\$15,000.
66.274	BELLE-ISLE II (66.555) oil?	\$2,800.
66.556	BELLE-ISLE II (66.555) oil?	\$8,164.
66.555	DONNAN II (66.547) oil?	\$5,613.
66.544	DONNAN II (66.547) oil?	\$12,246.
66.545	ETUDE FOR CINTRA (66.347) gouache on ? mounted on wood	\$8,500.
66.547	ETUDE FOR CINTRA (66.347) gouache on ? mounted on wood	\$11,226.
66.347	ETUDE FOR SIR-RIS (66.90) tempera?	\$3,800.
66.550	ETUDE FOR SIR-RIS (66.90) tempera?	\$8,572.
66.557	CTA 103 (66.275) tempera?	\$4,694.
66.559	CTA 103 (66.275) tempera?	\$12,246.
66.551	FEM (66.91) tempera?	\$12,000.
66.549	FEM (66.91) tempera?	\$8,164.
66.561	QUASAR II (66.89) tempera?	\$6,123.
66.90	STUDY FOR "SIR-RIS". 1952-65.	\$2,640.
66.87	VEGA NOIR (66.88) tempera?	\$11,550.
66.91	VEGA NOIR (66.88) tempera?	\$4,620.
66.89	QUASAR II. 1965.	\$4,620.
66.554	TEDA-MC. 1965.	\$20,085.
66.88	VEGA NOIR. 1965.	\$4,620.

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

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Exhibition VICTOR VASARELY - Price List

c/e 65-10

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

Museum Number	Title/date	Price
66.545	BELLE-ISLE. 1949-50	\$15,000.
66.552	RUHR. 1950.	\$15,000.
66.274	ILILE-COUPLE K. (1952).	\$2,800.
66.556	BUG. (1955).	\$8,164.
66.555	BELLE-ISLE II. 1952-56.	\$5,613.
66.544	ATTIKA III. 1957.	\$12,246.
66.546	CERRO. 1946-58.	\$8,500.
66.547	DONNAN II. 1951-58.	\$11,226.
66.347	STUDY FOR "CINTRA". 1956-58.	\$3,800.
66.550	NETHE II. 1956-59.	\$8,572.
66.557	STUDY FOR "EZINOR". 1949-60.	\$4,694.
66.559	MANIPUR. 1952-60.	\$12,246.
66.551	ONDHO-NEG. 1960.	\$12,000.
66.549	MIZZAR-NEG. 1956-61.	\$8,164.
66.561	RELIEF IN UNITS. (1963).	\$6,123.
66.90	STUDY FOR "SIR-RIS". 1952-65.	\$2,640.
66.87	CTA 101. 1965.	\$11,550.
66.91	FEM. 1965.	\$4,620.
66.89	QUASAR II. 1965.	\$4,620.
66.554	TEGA-MC. 1965.	\$10,085.
66.88	VEGA NOIR. 1965.	\$4,620.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY (C/E 65-10)

1966-67

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

CHECK LIST: 32 works Dates which do not appear on works in the artist's hand are enclosed in parentheses.

Museum Number	Title/Date Medium Lender Photo credit (when known)	Dimensions (h x w): composition (when mounted) unframed framed	Box No.
<hr/>			
VICTOR VASARELY	Born April 9, 1908 in Pecs, Hungary. Lives in Annet-sur-Marne, France.		
66.558	<u>Harlequin.</u> 1935. Gouache on cardboard Galerie Denise René, Paris	sight: 23 1/8 x 15 1/4" 24 x 16"	3
66.560	<u>Nives.</u> 1948. Oil on composition board Galerie Denise René, Paris	52 x 28 1/2" 52 3/4 x 29"	6
66.553	<u>Taira.</u> 1948. Oil on canvas Galerie Denise René, Paris	23 5/8 x 15 3/4" 24 5/8 x 16 3/4"	3
66.562	<u>Yamada.</u> 1948. Oil on canvas Galerie Denise René, Paris	51 3/8 x 31 7/8" 52 3/8 x 32 7/8"	6
66.545	<u>Belle-Isle.</u> 1949-50. Oil on canvas Galerie Denise René, Paris	51 1/8 x 76 3/4" 52 1/2 x 78"	4
66.552	<u>Ruhr.</u> 1950. Oil on canvas Galerie Denise René, Paris	44 7/8 x 76 3/4" 46 x 78"	4
66.274	<u>File-Couple K.</u> (1952). Gouache on composition board The Pace Gallery, New York, New York Photo: Stuart Penney, Brooklyn	comp.: 13 1/2 x 26" 14 5/8 x 27" 18 x 30 1/2"	3
66.86	<u>Lonna.</u> 1949-55. Oil on canvas Museum of Art, Carnegie Institute, Pittsburgh Photo: R. Petersen 1259	76 3/4 x 44 3/4" 77 3/4 x 46 1/8"	4

Continued on p. 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

VICTOR VASARELY (C/E 65-10)

1966-67

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

CHECK LIST: 32 works Dates which do not appear on works in the artist's hand are enclosed in parentheses.

Museum Number	Title/Date Medium Lender Photo credit (when known)	Dimensions (h x w): composition (when mounted) unframed framed	Box No.
<hr/>			
VICTOR VASARELY	Born April 9, 1908 in Pecs, Hungary. Lives in Annet-sur-Marne, France.		
66.558	<u>Harlequin.</u> 1935. Gouache on cardboard Galerie Denise René, Paris	sight: 23 1/8 x 15 1/4" 24 x 16"	3
66.560	<u>Nives.</u> 1948. Oil on composition board Galerie Denise René, Paris	52 x 28 1/2" 52 3/4 x 29"	6
66.553	<u>Taira.</u> 1948. Oil on canvas Galerie Denise René, Paris	23 5/8 x 15 3/4" 24 5/8 x 16 3/4"	3
66.562	<u>Yamada.</u> 1948. Oil on canvas Galerie Denise René, Paris	51 3/8 x 31 7/8" 52 3/8 x 32 7/8"	6
66.545	<u>Belle-Isle.</u> 1949-50. Oil on canvas Galerie Denise René, Paris	51 1/8 x 76 3/4" 52 1/2 x 78"	4
66.552	<u>Ruhr.</u> 1950. Oil on canvas Galerie Denise René, Paris	44 7/8 x 76 3/4" 46 x 78"	4
66.274	<u>File-Couple K.</u> (1952). Gouache on composition board The Pace Gallery, New York, New York Photo: Stuart Penney, Brooklyn	comp.: 13 1/2 x 26" 14 5/8 x 27" 18 x 30 1/2"	3
66.86	<u>Lomna.</u> 1949-55. Oil on canvas Museum of Art, Carnegie Institute, Pittsburgh Photo: R. Petersen 1259	76 3/4 x 44 3/4" 77 3/4 x 46 1/8"	4

Continued on p. 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Check list, exhibition VICTOR VASARELY, continued -

page 2

Museum Number	Title/Date Medium Lender (photo credit)	Dimensions (h x w): composition (when mounted) unframed framed constructions (add depth)		Box No.
66.556	Bug. (1955). Oil on canvas Galerie Denise René, Paris	43 1/4 x 39 3/8" 44 1/2 x 40 1/2"		6
66.555	Belle-Isle II. 1952-56. Oil on wood Galerie Denise René, Paris	31 7/8 x 26 5/8" 32 3/4 x 27 1/4"		2
66.544	Attika III. 1957. Oil on canvas Galerie Denise René, Paris	76 3/4 x 51" 78 1/8 x 52 1/2"		4
66.546	Gérro. 1946-58. Oil on canvas Galerie Denise René, Paris	51 1/8 x 31 7/8" 52 x 32 3/4"		6
66.547	Donnan II. 1951-58. Oil on wood Galerie Denise René, Paris	60 1/4 x 35 3/8" 61 1/2 x 36 5/8"		5
66.347	Study for "Cintra". 1956-58. Gouache on cardboard mounted on wood Galerie Denise René, Paris	comp.: 18 3/4 x 14 5/8" 22 3/4 x 18 1/2 x 7/8" (unframed)		3
66.569	Cassiopez. (1958). Gouache on cardboard Lent anonymously	comp.: 20 5/8 x 14 1/8" 27 x 20 1/2"		3
66.570	Eridan III. (1958). Gouache on cardboard Lent anonymously	comp.: 15 x 12 1/2" 21 3/8 x 18 3/4"		3
66.550	Nethe II. 1956-59. Oil on canvas Galerie Denise René, Paris	47 1/8 x 39 3/8" 48 3/8 x 40 5/8"		6
66.557	Study for "Ezinor". 1949-60. Oil on cardboard mounted on wood Galerie Denise René, Paris	comp.: 26 1/8 x 20 1/4" 29 3/4 x 23 3/4" 30 1/2 x 24 1/2"		3
66.559	Manipur. 1952-60. Oil on canvas Galerie Denise René, Paris	63 7/8 x 59 7/8" 65 x 61"		5

Continued on p.3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Check list, exhibition VICTOR VASARELY, continued -

page 3

Museum Number	Title/date Medium Lender (photo credit)	Dimensions (h x w): composition (when mounted) unframed framed constructions (add depth)		Box No.
66.551	<u>Ondho-Neg.</u> 1960. Oil on canvas Galerie Denise René, Paris	63 3/4 x 51 3/8" 64 7/8 x 52 1/2"		5
66.549	<u>Mizzar-Neg.</u> 1956-61. Oil on canvas Galerie Denise René, Paris	51 1/4 x 29 5/8" 52 1/4 x 30 7/8"		6
66.276	<u>Métagalaxie.</u> 1959-61. Oil on canvas Richard S. Zeisler Photo: Howard Harrison 7315-19	62 3/4 x 58" 65 x 60 1/8"		5
66.561	<u>Relief in Units.</u> (1963). Silkscreened paper mounted on wood Galerie Denise René, Paris	43 1/2 x 43 1/2 x 8" (unframed)		1
66.90	<u>Study for "Sir-ris".</u> 1952-65. Gouache on wood Sidney Janis Gallery, New York	comp.: 21 1/2 x 11 1/8" 21 7/8 x 11 1/4" 22 7/8 x 12 1/8"		3
66.273	<u>Sir-ris.</u> 1952-65. Oil on canvas Mrs. Harry Lynde Bradley, Milwaukee, Wisconsin Photo: Baker 47261	78 3/4 x 39 1/4" 80 3/8 x 41"		4
66.576	<u>Arcturus A.</u> (1965). Wool. Executed by Tabard Frères et Soeurs, Aubusson Mrs. Edgar B. Stern Photo: R. Petersen 1491	114 1/8 x 113 1/8" (unframed)		2
66.87	<u>CTA 101.</u> 1965. Oil on canvas Sidney Janis Gallery, New York Photo: Baker 47279	62 7/8 x 62 7/8" 63 3/4 x 63 3/4"		5
66.275	<u>CTA 103.</u> 1965. Gouache on composition board Richard S. Zeisler Photo: Baker 47276	comp.: 31 1/2 x 31 1/2" 31 7/8 x 31 7/8" 32 1/4 x 32 1/4"		2
66.91	<u>Fem.</u> 1965. Gouache on wood Sidney Janis Gallery, New York Photo: Baker 49138	31 1/2 x 31 1/2" 32 1/4 x 32 1/4"		2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Check list, exhibition VICTOR VASARELY, continued -

page 4

Museum Number	Title/date Medium Lender (photo credit)	Dimensions (h x w):		Box No.
		unframed	framed	
66.89	Quasar II. 1965. Gouache on wood Sidney Janis Gallery, New York Photo: Baker 49141	31 1/2 x 31 1/2"	32 1/4 x 32 1/4"	2
66.554	*Tega-MC. 1965. Silkscreened paper on paper mounted on canvas Galerie Denise René, Paris	approx.:102 1/2 x 102 1/2"	approx.:103 1/2 x 103 1/2"	7
66.88	Vega Noir. 1965. Gouache on composition board Sidney Janis Gallery, New York Photo: Baker 49199	33 1/8 x 33 1/8"	33 3/4 x 33 3/4"	2

*Not shown at the De Cordova Museum, Lincoln, Mass.

Title Poster

Introductory Poster

Item Labels

Condition Record Sheets

5/17/66

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VICTOR VASARELY

1966 - 67

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

UNPACKING INSTRUCTIONS - BOX #1: - 1 work

NOTE: THE WORK IN THIS BOX IS COMPOSED OF SILKSCREENED PAPER PASTED ON WOOD. IT IS UNFRAMED AND, AS THE PAPER CAN EASILY BE TORN FROM THE MOUNT BY IMPROPER HANDLING, SPECIAL CAUTION SHOULD BE USED IN REMOVING THE PIECE FROM THE BOX AND IN HANDLING DURING INSTALLATION. IN ADDITION, WHITE GLOVES OR A SOFT WHITE CLOTH SHOULD BE USED WHEN TOUCHING THE WORK TO PREVENT SOILING ITS SURFACE.

1. Remove Braces #1 and #2.
2. Remove work from box.
3. Replace braces in box, replace lid, and save all box bolts.

PACKING INSTRUCTIONS - BOX #1: - 1 work

(SEE NOTE ON HANDLING OF WORK ABOVE)

1. Carefully replace work in box, face up.
2. Replace Braces #1 and #2.
3. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #1: 66.561 Vasarely: RELIEF IN UNITS. 1963. silkscreened paper on wood

UNPACKING INSTRUCTIONS - BOX #2: - 5 paintings
1 tapestry

1. Carefully remove each painting from its track one at a time. NOTE: 4 paintings ARE FRAMED IN PLEXIGLAS.
2. Remove the tapestry from its compartment, replace lid and wingbolts on compartment, replace compartment in its track. NOTE: THERE IS A HANGING ROD FOR THIS WORK IN BOX 4.
3. Replace lid on box and save all box bolts.

PACKING INSTRUCTIONS - BOX #2: - 5 paintings
1 tapestry

1. Carefully fold tapestry, face inward, to fit its compartment.
2. Place tapestry in its compartment, fasten lid with wingbolts, and place compartment in its designated track.
3. Carefully replace each painting in its respective track, facing in the direction indicated by the arrow. NOTE: DO NOT TAPE PLEXIGLAS AND REMOVE ALL HANGING WIRE.

(Continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VICTOR VASARELY, Packing & Unpacking Instructions, cont.

2.

4. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #2: 66.555 BELLE-ISLE II.
 66.576 ARCTURUS A. tapestry.
 66.275 CTA 103.
 66.91 FEM.
 66.89 QUASAR II.
 66.88 VEGA NOIR.

UNPACKING INSTRUCTIONS -- BOX #3: -- 8 paintings
 1 Title Poster
 1 Introductory Poster
 32 Title Labels
 1 folder for CONDITION RECORD SHEETS

1. Carefully remove each painting from its track.
 NOTE: 4 PAINTINGS ARE FRAMED IN PLEXIGLAS. 1 WORK HAS A SPECIAL TRAVELING AND HANDLING FRAME WHICH IS TO BE REMOVED JUST BEFORE HANGING.
2. Remove Title Poster and Introductory Poster from track. Save "Foamcore" divider.
3. Remove Title Labels from their compartment in back of box, replace lid and wingbolts on compartment.
4. Remove folder of CONDITION RECORD SHEETS from lid of box.
5. Replace lid on box and save all box bolts.

PACKING INSTRUCTIONS -- BOX #3: -- 8 paintings
 1 Title Poster
 1 Introductory Poster
 32 Title Labels
 1 folder for CONDITION RECORD SHEETS

1. Replace Title Labels in their compartment in back of box and fasten lid with wingbolts.
2. Replace "Traveling" frame on 66.347 STUDY FOR "CINTRA", and replace work in its designated track.
3. Carefully replace each painting in its respective track, facing in the direction indicated by the arrow. NOTE: DO NOT TAPE PLEXIGLAS AND REMOVE ALL HANGING WIRE.
4. Replace Title Poster and Introductory Poster in their track, face to face, separated by "Foamcore" divider.
5. Replace folder of CONDITION RECORD SHEETS in lid of box.
6. Replace lid on box and bolt SECURELY.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VICTOR VASARELY, Unpacking & Packing Instructions, cont.

3.

INCLUDED IN BOX #3: 66.558 HARLEQUIN.
 66.553 TAIRA.
 66.274 ILILE-COUPLE K.
 66.347 Study for "CINTRA".
 66.569 CASSIOPEE
 66.570 ERIDAN III.
 66.557 Study for "EZINOR".
 66.90 Study for "SIR-RIS".
 Title Poster
 Introductory Poster
 Title Labels
 Condition Record Sheets

UNPACKING INSTRUCTIONS - BOX #4: - 5 paintings
 1 hanging rod

NOTE: MOST OF THE PAINTINGS IN THIS BOX ARE IN THE ORIGINAL ARTIST'S FRAMES AND ARE CONSIDERED PART OF THE WORK; SPECIAL CAUTION SHOULD BE TAKEN TO AVOID ANY DAMAGE TO THE WORKS AND/OR THEIR FRAMES.

1. Remove each work from its track one at a time.
2. Remove hanging rod for 66.576 ARCTURUS A, (in Box #2), from its compartment on right side of box.
3. Replace lid on box and save all box bolts.

PACKING INSTRUCTIONS - BOX #4: - 5 paintings
 1 hanging rod

1. Replace hanging rod for 66.576 ARCTURUS A in its compartment.
2. Carefully replace each work (SEE NOTE ON HANDLING OF WORKS ABOVE) in its proper track, facing in the direction indicated by the arrow. (NOTE: REMOVE ALL HANGING WIRE.)
3. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #4: 66.545 BELLE-ISLE.
 66.552 RUHR.
 66.86 LOMNA.
 66.544 ATTIKA III.
 66.273 SIR-RIS.

UNPACKING INSTRUCTIONS - BOX #5: - 5 paintings

NOTE: AGAIN, MOST OF THESE WORKS ARE IN THE ARTIST'S FRAMES AND THE SAME CAUTION SHOULD BE USED AS WITH THOSE IN BOX #4.

1. Remove each painting from its track one at a time.
2. Replace lid on box and save all box bolts.

(Continued, Page #4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VICTOR VASARELY, Packing & Unpacking Instructions, cont.

4.

PACKING INSTRUCTIONS - BOX #5: - 5 paintings

1. Carefully replace each work in its proper track, facing in the direction indicated by the arrow. NOTE: REMOVE ALL HANGING WIRE.
2. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #5: 66.547 DONNAN II.
66.559 MANIPUR.
66.551 ONDHO-NEG.
66.276 METAGALAXIE.
66.87 CTA 101.

UNPACKING INSTRUCTIONS - BOX #6: - 6 paintings

NOTE: THESE PAINTINGS, TOO, ARE FRAMED IN THE ARTIST'S FRAMES, WHICH ARE CONSIDERED PART OF THE WORK. USE SPECIAL CARE IN HANDLING.

1. Carefully remove each work from its track one at a time.
2. Replace lid on box and save all box bolts.

PACKING INSTRUCTIONS - BOX #6: - 6 paintings

1. Carefully replace each work in its proper track, facing in the direction of the arrow. NOTE: REMOVE ALL HANGING WIRE.
2. Replace lid on box and bolt SECURELY.

INCLUDED IN BOX #6: 66.560 NIVES.
66.562 YAMADA.
66.556 BUG.
66.546 CERRO.
66.550 NETHE II.
66.549 MIZZAR-NEG.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

136 WEST GREENFIELD AVENUE
MILWAUKEE, WIS. 53204

cc: SA
✓/E 65-10

October 25, 1967

Mrs. Wm. Elita Agee
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Mrs. Agee: Re: Victor Vasarely Exhibition
 May 1966 through July 1967

We have now received Mrs. Bradley's "Sir-ris" painting by Vasarely but find we do not have a catalog of this exhibition for our file. Would you kindly send a copy.

Very truly yours,

(Miss) I. Braeger

I. Braeger
For Mrs. Harry L. Bradley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: D. Dudley

26 October 1967

Dear Mrs. Bradley:

We have just been notified by the Registrar that they have received your Receipt of Delivery for Sir-ris by Vasarely. You are thus probably somewhat mystified by the duplicate which arrived with Mr. Rasmussen's letter of thanks. I should like to explain that the original Receipt, which was believed lost, was apparently picked up and mailed by someone who did not realize that a letter was to be included. Please ignore the second Receipt, and excuse our slip-up.

Yours sincerely,

(Mrs.) Lynn H. Schafran
Administrative Assistant
Circulating Exhibitions

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Waldo S. Rasmussen
Director
Circulating Exhibitions

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Enclosure: Receipt of Delivery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: D. Dudley
C/E 65-10 L&L
green

19 October 1967

Dear Mrs. Bradley: Harry Lynde Bradley

The national circulating exhibition VICTOR VASARELY evoked a most eager and interested response throughout its tour, and I am writing to express our thanks for your loan of Sit-ris, which contributed so much to its beauty and success.

We were particularly gratified that the exhibition could be shown at such a distinguished group of institutions as that on the attached list, whose wide geographical distribution enabled it to reach people in all parts of the country. From press clippings and the reports of the museums themselves, we know that the opportunity to confront Vasarely's work in the original meant a great deal to the large audience which attended each showing.

I have enclosed our Receipt of Delivery for Sit-ris, which we ask you to sign and date before returning it to us in the envelope provided.

The Museum of Modern Art is very pleased to have been able to present this retrospective of one of today's leading painters, and is most grateful for your cooperation in this effort. On behalf of the Museum, may I thank you once again, and say how much your participation in this exhibition has been appreciated.

Very sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Enclosure: Receipt of Delivery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: BG
EA
green
C/E 65-10

August 2, 1967
September 27, 1967

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Mrs. Harry Lynde Bradley
136 W. Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley,

I am so sorry that you have been inconvenienced by the delay in return of your Victor Vasarely, Sir-ris. I apologize for the lateness in returning your painting, at the end of the summer we have a great many exhibitions returning to the warehouse, as well as departing fall shows. They must all be processed extensively.

We are also waiting for the restorer to fit us into his schedule, which will be Sept. 28 or 29, to touch up a chipped edge on the frame for Sir-ris. The nick is at bottom center of the frame; the painting itself is in perfect condition.

With these dates in mind the painting ought to be back to you by the end of next week, we will send it by air freight.

With best regards,

Sincerely,

Elita T. Agee
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: EA

DD

BG

green

C/E 65-10

August 8, 1967

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley,

I am writing concerning your loan to our circulating exhibition, VICTOR VASARELY, of his Sir-ris. The exhibition has had an extraordinarily successful tour; we have received accounts of public enthusiasm from the exhibiting museums and galleries.

The exhibition has just returned to our warehouse headquarters and I would like to ask you to confirm the return address for your loan. I enclose a card for that purpose.

I will write again to tell you the exact date of return to you of Sir-ris. The painting must be fully inspected, of course, before its return.

With best wishes,

Sincerely,

Elita Agee (Mrs. Wm.)
Circulating Exhibitions

Enclosures: Checklist for Vasarely exhibition
Press clippings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: EA
C/E 65-10 L & L
green

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

C/E 65-10

July 6/ 1966

April 17, 1967 Harry Lynde Bradley
136 West Greenfield Avenue
Mrs. Harry Lynde Bradley, cousin
136 West Greenfield Avenue
Milwaukee, Wisconsin Bradley,

Dear Mrs. Bradley: Sorry to have delayed so long in sending you
the itinerary of the Vasarely exhibition to which
Enclosed is a checklist of the VICTOR VASARELY exhibition now circulating
within the United States, and some reviews of the exhibition in Chicago.
at the De Cordova Museum in Lincoln, Mass. Following
I have wanted to write to you and thank you for your loan and to give you
an idea of the exhibition's progress but the press of subsequent exhibitions
have kept me from it. J.B. Speed Art Museum
Louisville, Kentucky

Reports from the directors of the exhibiting museums in Louisville, Minneapolis,
Johnson City, Tennessee, Utica, New York, Chicago and Boulder, Colorado, have
indicated more specifically the definite interest of the public in Vasarely's
paintings. The exhibition has been one of this year's three most successful
shows.

Nov. 9-30 E. Tennessee State College, Raccoon Memorial Museum
Johnson City, Tennessee

With many thanks,

Sincerely,

Dec. 16, 1966-Jan. 13, 1967 Munson-Williams-Proctor Institute
Utica, N.Y.

Jan. 27-Feb. 26 Arts Club of Chicago
Chicago, Illinois

Elita Agee

Circulating Exhibitions University of Colorado Gallery
Boulder, Colorado

Enclosures: Checklist for Vasarely exhibition
Press clippings Houston Contemporary Arts Society Assoc.
Houston, Texas

June 1-July 15, 1967 Santa Barbara Museum of Art
Santa Barbara, California

Your painting will be returned to you as soon as possible
after this closing date. I hope that it will be possible
for you to see the exhibition at one of these stops, it is
quite beautiful.

Sincerely,

Elita Taylor
Elita Taylor
Exhibition Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

C/E 65-10

July 6, 1966

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley,

I am sorry to have delayed so long in sending you the itinerary of the Vasarely exhibition to which you lent so generously your beautiful SIR-RIS. The exhibition has already finished its first showing at the De Cordova Museum in Lincoln, Mass. Following are the subsequent stops on the tour:

Aug.1-28 J.B.Speed Art Museum
Louisville, Kentucky

Sept.26-Oct.24 University of Minnesota Gallery
Minneapolis, Minnesota

Nov.9-30 E.Tennessee State College, Reece Memorial Museum
Johnson City, Tennessee

Dec.16,1966-Jan.13,1967 Munson-Williams-Proctor Institute
Utica, N.Y.

Jan.27-Feb.26 Arts Club of Chicago
Chicago, Illinois

Mar.16-Apr.8 University of Colorado Gallery
Boulder, Colorado

Apr.23-May 14 Houston Contemporary Arts ~~Society~~ Assoc.
Houston, Texas

June 1-July 15, 1967 Santa Barbara Museum of Art
Santa Barbara, California

Your painting will be returned to you as soon as possible after this closing date. I hope that it will be possible for you to see the exhibition at one of these stops, it is quite beautiful.

Sincerely,

Elita Taylor
Elita Taylor
Exhibition Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Bullitt

Miss Dudley

Mr. Gillaugh

ET

green

C/E 65-10-L&L

136 WEST GREENFIELD AVENUE
MILWAUKEE, WIS. 53204

February 16, 1966

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue

Milwaukee, Wisconsin

Executive Director

Circulating Exhibitions

The Museum of Modern Art

11 West 53rd St.

New York, N.Y. 10019

Dear Mr. Bradley:

Dear Mr. Bradley: Re: Victor Vasarely Exhibition

May, 1966, through July, 1967.

Would you please have M.I.T. ship the painting collect via Rail-

way Express Agency to The Museum of Modern Art, c/o Santini Bros.,

119 W. 19th St., New York, with a nominal value of \$650. and

note that specify that the shipment go forward under a fine arts contract.

Packing charges should be billed separately to The Museum of

Modern Art and marked to the attention of Circulating Exhibitions.

In the case that M.I.T. does not have their own shipping agent,

may I suggest they get in touch with Fraser & Walker, Inc., 251

Heath St., Boston.

Since Mr. Richard Zeisler will also have two of his Vasarely paint-

ings shipped to us for this exhibition from M.I.T. and he has men-

tioned Miss Jean Bullitt as the person involved in this transaction

at M.I.T., I am sending her a copy of this letter. You may wish

to write to them yourself, however.

I wish I could send you a complete schedule for the exhibition now

but I can only send the attached interim list, as all dates have

not been fixed. I will send you the complete schedule as soon as

possible.

P.S. Also, with many thanks for your generous assistance, this

exhibition.

Sincerely,

Elita Taylor
Exhibition Assistant
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

136 WEST GREENFIELD AVENUE
MILWAUKEE, WIS. 53204

cc: Miss Dudley

cc: ET

DHD

BG

LA/E 65-10 L&L

Bradley
FEB 9 1966

February 7, 1966

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

Dear Mr. Rasmussen: Re: Victor Vasarely Exhibition
May, 1966, through July, 1967.

Mrs. Bradley will be happy to loan her Vasarely painting, SIR-RIS, for your forthcoming exhibition. However, please note that the title of the picture is Sir-ris. Am attaching Loan Form.

However, as you perhaps know, this painting will be exhibited at the Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Mass., from February 14 through March 20, 1966. Will you therefore please give us shipping instructions for the Hayden Gallery.

Very truly yours,

(Miss) I. Braeger
I. Braeger

P.S. Also, please give us a detailed schedule of this exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green

August 3, 1967

February 2, 1966

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection:

SIR-IS, 1950-1965, oil

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: EA
DD
BG
green
C/E 65-10

August 9, 1967

Mr. Leon A. Arkus
Associate Director
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

Dear Mr. Arkus,

I am writing to correct my letter of yesterday concerning Victor Vasarely's Lomna. I have been instructed to offer the new frame we put on your painting without charge. The painting looks very well with this type of frame, the old one was weak and splitting.

We would also like to show some appreciation of your museum's great generosity to us.

Sincerely,

I would also like to know if you would wish to purchase the framed Lomna from us had put on the painting for the tour, one charge as you would be \$100. Please let us know if you give Elita Agee Lomna returned in its original condition to Circulating Exhibitions

I will write again to tell you the exact date of return to you of Lomna. There will be complete insurance replacement, of course.

With best wishes,

Sincerely,

Elita Agee (Mrs. M.)
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc:EA
DD
BG
green
c/e 65-10

August 8, 1967

Mr. Leon A. Arkus
Associate Director
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

Dear Mr. Arkus,

I am writing concerning your museum's loan to our circulating exhibition, VICTOR VASARELY, of his Lomna. The exhibition has been extraordinarily successful; we have received accounts of public enthusiasm from the exhibiting museums and galleries.

The exhibition has just returned to our warehouse headquarters and I would like to ask you to confirm the return address for the museum's loan. I enclose a card for this purpose.

I would also like to know if you would wish to purchase the L-shaped walnut frame we had put on the painting for its tour. Our charge to you would be \$12. Please let me know if you prefer to have Lomna returned in its original frame.

I will write again to tell you the exact date of return to you of Lomna. There must be complete inspection beforehand, of course.

With best wishes,

Sincerely,

Elita Agee (Mrs. Wm.)
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
B.Gillaugh
ET
green
C/E 65-10 L & L

February 14, 1966

Mr. Leon Anthony Arkus
Associate Director
Museum of Art. Carnegie Institute
4400 Forbes Avenue
Pittsburgh

Dear Mr. Arkus,

We are very pleased that you have agreed to lend Vasarely's
Lonn to our circulating exhibition, and thank you for your gener-
osity.

The terms you set forth in your letter of February 7 con-
cerning the loan of the painting are perfectly agreeable to us.
I should mention, however, that the painting should be shipped to
our circulating exhibition space at Santini Brothers warehouse,
449 W. 49th Street, rather than to the Museum itself. One floor
of the warehouse is rented by the Museum and staffed by Museum
personnel. If the painting were to arrive at the Museum proper
it would have to be rerouted to the warehouse, and of course, this
would not insure the safety of the painting any more than direct
routing to our storage headquarters.

With best regards,

Sincerely yours,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

February 7, 1966

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

Dear Mr. Rasmussen:

I am replying to your letter of February 2nd regarding the loan of Victor Vasarely's Lomna. We shall be very happy to lend it to your tour.

We are required by our Trustees to request the following terms of loan. If the terms are agreeable to you, I would appreciate your acknowledging them by letter. In replying, you need not repeat the terms, but simply state that as set forth in this letter they are accepted.

1. The Museum of Modern Art will pay all packing charges, wall to wall transportation costs, and will insure the painting for \$3,000 against all risk from the time it leaves Carnegie Institute until returned hereto.
2. The Vasarely painting will be shipped to The Museum of Modern Art, 11 West 53rd Street, New York, New York, by Railway Express Collect, under Protective Signature Service, with a value of \$550 on the crate declared to the Railway Express Agency to assure careful handling in transit.
3. Promptly at the close of the exhibition the painting will be returned in its box by Express Prepaid, under Protective Signature Service, with a valuation of \$550, to the Museum of Art, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh, Pennsylvania 15213.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

-2-

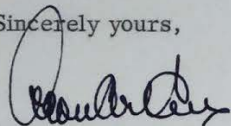
Mr. Waldo Rasmussen

February 7, 1966

Ours is indeed an early example of his work. I do want you to know that we are happy to be represented in this show.

With warmest greetings,

Sincerely yours,



Associate Director

Leon Anthony Arkus

LAA:l
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh, Pennsylvania 15213 Tel. 621-7300

August 11, 1967

cc: Ea
✓ C/E 65-10
BG Vasarely
Returns

Mrs. Elita Agee
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mrs. Agee:

Regarding your letter of August 9 to Mr. Arkus, he has asked me to tell you that he will be delighted to receive Victor Vasarely's Lomna in its new frame.

Sincerely,

Stephanie Farrell

Stephanie Farrell
Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: D. Dudley
C/E 65-10 L&L
green

13 September 1967

Dear Mr. von Groschwitz:

The national circulating exhibition VICTOR VASARELY evoked a most eager and interested response throughout its tour, and I am writing to express our thanks for your loan of Lomna, which contributed so much to its beauty and success.

We were particularly gratified that the exhibition could be shown at such a distinguished group of institutions as that on the attached list, whose wide geographical distribution enabled it to reach people in all parts of the country. From press clippings and the reports of the museums themselves, we know that the opportunity to confront Vasarely's work in the original meant a great deal to the large audiences which attended each showing.

I have enclosed our Receipt of Delivery for Lomna, which we ask you to sign and date before returning it to us in the envelope provided.

The Museum of Modern Art is very pleased to have been able to present this retrospective of one of today's leading painters, and is most grateful for your cooperation in this effort. On behalf of the Museum, may I thank you once again, and say how much your participation in this exhibition has been appreciated.

Very sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Mr. Gustave von Groschwitz
Director
Museum of Art, Carnegie Institute
400 Forbes Avenue
Pittsburgh, Pennsylvania

Enclosure: Receipt of Delivery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

cc: EA
C/E 65-10 L & L
green

February 2, 1967

Mr. Gustave von Groschwitz, Director

April 17, 1967

Mr. Gustave von Groschwitz
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania

Dear Mr. von Groschwitz:

Enclosed is a checklist of the VICTOR VASARELY exhibition now circulating within the United States, and some reviews of the exhibition in Chicago.

I have wanted to write to you and thank you for your loan and to give you an idea of the exhibition's progress but the press of subsequent exhibitions have kept me from it.

Reports from the directors of the exhibiting museums in Louisville, Minneapolis, Johnson City, Tennessee, Utica, New York, Chicago and Boulder, Colorado, have indicated more specifically the definite interest of the public in Vasarely's paintings. The exhibition has been one of this year's three most successful shows.

With many thanks,

Sincerely,

Elita Agee
Circulating Exhibitions

Enclosures: Checklist for Vasarely exhibition
Press clippings

We greatly appreciate your generous consideration of this request.

Sincerely,

Walter Duggan
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

February 10, 1966

February 2, 1966

Mr. Gustave von Groschwitz, Director
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh, Pennsylvania
11 West 53rd Street
Dear Mr. von Groschwitz:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.
Accept my apologies for my too hasty "no".

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: LOMNA, 1949-1955, oil.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Gustave von Groschwitz, director; Leon Anthony Arkin, associate director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

February 10, 1966

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

Dear Mr. Rasmussen:

As you know from Leon Arkus's letter of February 7 Carnegie Institute will be lending you Vasarely's Lomna. On rereading your loan request today I realized the wisdom of permitting the painting to be reframed. I believe that the loan agreement sent you gave a "no" to the question about reframing. This should be changed to read "yes". The present frame is a simple strip. Anything that offers more protection would be welcome since the painted surface is marred very easily.

Accept my apologies for my too hasty "no".

Sincerely yours

Fred Arthur Myers

Fred Arthur Myers
Registrar

cc: DHD
BG
ET

ET
FEB 14 1966
✓ E 65-10 202

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

Isaac Delgado museum of art

lelong avenue/ city park/ new orleans/ louisiana/70119

MAR 10 1966

March 7, 1966

cc: MF
ET
✓C/E 65-10 50

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

Dear Mr. Rasmussen:

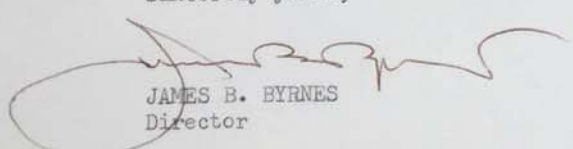
I have a copy of your letter to Mrs. Edgar B. Stern of February 2. As you may know, the Delgado Museum recently had a small exhibition of the work of Vasarely in conjunction with a visit by Vasarely to New Orleans, largely from the Richard Feigen Gallery and the Galerie Denise René. Mrs. Stern has long been a champion of Vasarely's work, and was kind enough to sponsor a large reception for the artist here at the Museum.

We have in our permanent collection two shadowboxes, an album of serigraphs and a large canvas of 1963 (all gifts of Mrs. Stern), which served as the focal points of our exhibition.

The purpose of this letter is to inquire whether our Museum might participate in your exhibition. Our small show was very well received here -- New Orleans would like to see more of Vasarely.

I look forward to hearing from you.

Sincerely yours,


JAMES B. BYRNES
Director

JBB/jjh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

15 EAST 57TH STREET NEW YORK 22 CABLE: JANIS GAL

65 '10

14 September 1967

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

Dear Mr. Palmer,

We received today the return from tour the VASARELY
Fem, 1965, 32 x 32" and find the plexiglass chipped
or broken on 2 corners. This will require replacement
by Kulicke and we should like your permission to pro-
ceed as soon as possible.

Yours sincerely,

Sidney Janis (mg)
SIDNEY JANIS

SJ:mg
Signed in Mr. Janis' absence

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: c/e 65-10 L&L

Miss Dudley

Mr. Gillaugh

E. Taylor

green

January 31, 1966

Title, Date, Medium

Selling Price

Insurance

CTA 103, 1965 (silver) oil

Miss Judith Heidler

Sidney Janis Gallery

15 E. 57th Street

New York

Dear Miss Heidler,

To formalize my request of this afternoon I am sending the enclosed loan agreement form for the two works by Vasarely which had not been included in the previous list sent January 21.

With many thanks for your attention to this,

Sincerely yours,

Elita Taylor

Exhibition Assistant

Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

D. Dudley
cc: C/E 65-10 L&L
Miss Dudley
Mr. Gillaugh
E. Taylor
green

September 26, 1967

January 31, 1966

Dear Mr. Janis: Title, Date, Medium Selling Price Insurance

The national exhibition of VASARELY evoked a most eager and interested response throughout its tour, and I am glad to advise you thanks for your great generosity in loaning study for "Eis-cis".
CTA 103, 1965 (silver) oil
CTA 101, 1965, VEGA NOIR, 1965, tempera

We were particularly gratified that the exhibition could be shown at such a distinguished group of institutions as that on the attached list, whose wide geographical distribution enabled it to reach people in all parts of the country. From press clippings and the reports of the museums themselves, we know that the opportunity to confront Vasarely's work in the original meant a great deal to the large audiences which attended each showing.

I have enclosed our Receipts of Delivery for your loans, which we ask you to sign and date before returning them to us in the envelope provided.

The Museum of Modern Art is very pleased to have been able to present this retrospective of one of today's leading painters, and is most grateful for your cooperation in this effort. On behalf of the Museum, may I thank you once again, and say how much your participation in this exhibition has been appreciated.

Very sincerely,

Waldo Rosenbaum
Director
Circulating Exhibitions

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57th Street
New York, N. Y.

Enclosures: Receipts of Delivery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

cc: M. Frost
B. Gillaugh
CE 65-10 L&L
green

15 September 1967

Dear Mr. Janis:

I am writing to confirm our telephone conversation about the paintings CTA 101, Fem, and Vegia Noir which you so generously lent to our circulating exhibition VICTOR VASARELY.

CTA 101 has sustained two rubs, one in the circle eleventh from top, second from left, the other in the circle tenth from top, second from right. Both these areas are a pale grey, flat oil paint. Our conservator, Fairath Hines, has tried to correct these marks, but feels that the only possible next step is to repaint the whole of these two circles. He is extremely reluctant to attempt this, owing to the difficulty of matching the paint, brushstroke, etc. In accordance with our discussion, therefore, the painting will be returned to you early next week, and we will then abide by your decision as to its treatment. Should you wish Mr. Hines to continue to work on the canvas, call in another conservator, claim depreciation, and/or send the painting to Vasarely for restoration, we will certainly be responsible for the charges and insurance claims involved. Needless to say, we very much regret that this unfortunate incident should have occurred, and sincerely hope that a way may be found to repair the damage.

With regard to the wrap-around plexiglass frames in which Fem and Vegia Noir arrived, we are aware that these frames cracked in transit, and, as I told your brother, will absorb Kulicke's charges for their replacement.

Please let me know how you wish to proceed with CTA 101.

Yours sincerely,

Lynn H. Schafren
Circulating Exhibitions

Mr. Conrad Janis
Sidney Janis Gallery
15 East 57th Street
New York, N.Y. 10022

For the exhibition is from May 1966 - July 1967. All by the Museum's well-known fine-arts insurance policy arranged in the London. The Museum of Modern Art Insurance, Transportation and packing. We would like to March 1, 1968. As soon as we receive the completed loan from our temporary Coordinator will be in touch with you to arrange for the collection of the loan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Ashton, 1966
EW
DHD
C/E 65-10

We are very pleased to have this opportunity to present Vasarely's work to a wider American audience, and feel especially fortunate to have your support. We look forward to hearing from you very soon.

With best regards,

January 21, 1966

Sincerely,

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57th Street
New York, New York

Waldo Passanisi
Executive Director
Circulating Exhibitions

Dear Mr. Janis:

I was very pleased to hear from Dore Ashton that you have agreed to cooperate with us on our exhibition of Vasarely's work. As I am sure she mentioned, there has been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have already scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum, and the De Cordova Museum.

I am enclosing for your information a complete selection list of all the works Dore would very much like to have for the exhibition which I believe she has already discussed with you. Also attached to the list are her alternate selections. From your own gallery we would like to formally request the following works:

Etude: Capella. 1963.
Etude: Capella A. 1964.
OYA 101. 1965.
Quasar II. 1965.

I enclose our Loan Agreement form in duplicate for you to complete, retaining the white copy for your files and returning the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works. I also understand from Dore that should any works on the enclosed Loan Agreement form be sold while in your exhibition, it is with the understanding delivery to the purchasers would be deferred until after the tour of our Vasarely exhibition.

The loan period for the exhibition is from May 1966 - July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. We would like to receive all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of the loans.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

Mr. Janis

-2-

January 21, 1966

cc: E. Bailey
C/S 65-10 161

We are very pleased to have this opportunity to present Vasarely's work to a wider American audience, and feel especially fortunate to have your support. We look forward to hearing from you very soon.

With best regards,

Sincerely,

12 September 1967

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Mr. Arnold Shinder
Post Office
100 East 78th Street
New York, N.Y. 10021

The national circulating exhibition VICTOR VASARELY evoked a most eager and immediate response throughout its tour, and I am writing to express our thanks for your loan of Exhibition I, which contributed so much to the happy and success.

I am particularly gratified that the exhibition would be shown at such a distinguished group of institutions as that of the Museum of Art, since wide geographical distribution resulted in a most diverse and rich view of the country. From your collection and the reports of the various directors, we saw that the opportunity to exhibit Vasarely's work in the original spirit was a real and the high audience which attended each showing.

I have enclosed our receipt of delivery for Exhibition I, which is due you to sign and date before returning it to us in the enclosed envelope.

We Museum of Modern Art is very pleased to have been able to present this representative of one of our leading artists, and in turn grateful for your cooperation in this effort. We thank you for the loan, and I hope you will again, and say how much your participation in this exhibition has been appreciated.

Very truly yours,

Very truly yours,

Waldo Rasmussen, Executive Director

Waldo Rasmussen

Waldo Rasmussen

Director

Executive Director

Mr. Arnold Shinder
Post Office
100 East 78th Street
New York, N.Y.

Enclosure: Receipt of Delivery

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

cc: D. Dudley
C/E 65-10 L&L
green

April 17, 1967

13 September 1967

Mr. Arnold Glimcher
Pace Gallery
9 West 57th Street
New York City, New York

Dear Mr. Glimcher:

The national circulating exhibition VICTOR VASARELY evoked a most eager and interested response throughout its tour, and I am writing to express our thanks for your loan of Ille-Couple K, which contributed so much to its beauty and success.

I have wanted to write to you and thank you for your loan and to give you We were particularly gratified that the exhibition could be shown at such a distinguished group of institutions as that on the attached list, whose wide geographical distribution enabled it to reach people in all parts of the country. From press clippings and the reports of the museums themselves, we know that the opportunity to confront Vasarely's work in the original meant a great deal to the large audiences which attended each showing.

I have enclosed our Receipt of delivery for Ille-Couple K, which we ask you to sign and date before returning it to us in the envelope provided.

The Museum of Modern Art is very pleased to have been able to present this retrospective of one of today's leading painters, and is most grateful for your cooperation in this effort. On behalf of the Museum, may I thank you once again, and say how much your participation in this exhibition has been appreciated.

Elita Agos
Circulating Exhibitions

Very sincerely,

Enclosures: Checklist for Vasarely exhibition
Press clippings

Waldo Rasmussen
Director
Circulating Exhibitions

Mr. Arnold Glimcher
Pace Gallery
9 East 57th Street
New York, N. Y.

Enclosure: Receipt of Delivery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

File C/E 65-10 ✓

DORE ASHTON
217 S. 11TH ST.
N. Y. 2 10 1

JAN 20 1966

Confidential

January 19, 1966

Dear Waldo:

Because there seem to be endless complications with Janis, Denise Rene et cie, and because Vasarely has assured me that Denise has instructions from him to grant my every wish, I think it would be wise to pin down this list and get their commitment before they fly the coop. In other words, I would think a letter to each concerning the works in their possession might be gotten out this week, sent both to Paris and to their New York addresses.

As for the works in the Janis show, I suppose you know ab ut the MIT show, but that would not interfere with us. Janis gave me his word that he would tell all prospective buyers that the works on my list are slated for this show, but again, I know his mentality and am dubious. The sooner we start on getting definite commitments, the safer we are. Your schedule is certainly tight and I hold my breath!

The enclosed lists are the result of considerable angst, and I believe that a balanced show can be had despite ~~ex~~ everything.

Is all for now.

Best regards

Dore
Dore Ashton

REFUSALS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

File C/E-65-10 ✓

Preferred list of paintings for Vasarely exhibition:

1. Harlequin, 1935
gouache $23\frac{1}{2} \times 15\frac{3}{4}$
coll. Vasarely
2. Yamada, 1948
oil, 47×32
coll. Vasarely
3. Nives 1948-49
oil $51 \times 27\frac{1}{2}$
coll. Vasarely
4. Lomna 1949-55
oil $76\frac{1}{2} \times 44\frac{1}{2}$
Carnegie Institute
5. Belle-Isle II, 1950
oil, $32\frac{1}{2} \times 27\frac{1}{2}$
coll. Vasarely
6. Hoang, 1951
oil, 35×47
coll. Denise Rene
7. Manipur 1952-62
oil, $64\frac{1}{2} \times 59$
coll. Vasarely
8. Illile Couple -K, c. 1952
gouache $26\frac{1}{2} \times 14$
Face Gallery
9. Eridan 1956
oil $76\frac{3}{4} \times 51$
Detroit Institute
10. Calcis, 1956-59
oil $63\frac{1}{2} \times 51$
Coll. Rautbord, Palm Springs
(address from Face)
11. Betelguese 1957
oil $76\frac{3}{4} \times 51$
Chase Manhattan Bank
12. Metagalaxie, 1959-61
oil $62\frac{1}{2} \times 57\frac{3}{4}$
coll. Richard Zeisler
13. Bora 1959
oil $63\frac{1}{2} \times 51$
Maremont Coll. (New York)
14. Ondho 1960
 $86\frac{1}{2} \times 70\frac{3}{4}$
coll. Denise Rene
15. Study for Ondho
gouache (size?)
coll. Richard H. Solomon
176 Marlborough St., Boston
16. Illile II 1962
 $62\frac{3}{4} \times 66\frac{3}{4}$ oil
Chase Manhattan Bank
17. Our-MC 1963
gouache $33 \times 31\frac{1}{2}$
Coll. Harry N. Abrams
18. Keiho C-II
casein 1963
List Coll. NYC
19. Aran 36×36
gouache (size?)
coll. John Powers, NYC
20. Relief in Units 1963
paper and silkscreen
 $43 \times 43 \times 23\frac{1}{2}$
coll. Vasarely
21. Etude: Capella 1963
tempera 15×15
Janis
22. Bora III 1964
 $58\frac{3}{4} \times 55\frac{1}{2}$
Albright Knox, Buffalo
23. Etude: Capella a 1964
tempera, $20 \times 13\frac{1}{2}$
Janis
24. Sir-is 1950-65
oil $79 \times 39\frac{1}{2}$
coll. Mrs. Harry Bradley
Milwaukee
25. CTA 101 1965
oil 64×64
Janis
26. CTA 103 1965 (gold)
oil 64×64
coll. Mrs. Ronald Gilbert
nyc
27. CTA 103 (silver) 1965
oil 64×64
28. Zador 1965
tempera $35\frac{1}{2} \times 32$
Mrs. Stern, New Orleans
29. Quasar II 1965
tempera 32×32
Janis
30. Vega Noir 1965
tempera $32\frac{1}{2} \times 32\frac{1}{2}$
31. CTA 103 1965
tempera 31×32
coll. Zeisler
32. Paraj 1965
tempera 31×31
James H. Clark, Dallas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alternate selections for Vasarely Show:

1. Etude for Ezinor, 1949
coll. Vasarely
2. Etude for Taira 1948
coll. Mme. Lucienne Kikar
c/o Denise Rene Gallery
3. Bug, 1955
oil, $45 \frac{1}{2} \times 39 \frac{1}{4}$
coll. Vasarely
4. Supernovae 1959-61
oil $95 \frac{1}{2} \times 59 \frac{3}{4}$
Tate Gallery, London
5. Algenib
coll. F. Wiseman, Los Angeles
6. Study for Attika
coll. Irving Rabb, NY (from
Face)
7. Zint
L. Aldrich Coll.
8. Etude Bora III
1964 Tempera Janis
 17×16
9. Etude Sir-is 1952-65
tempera $22 \frac{1}{4} \times 11 \frac{1}{2}$
Janis
10. Altair-Neg. 1955-60
oil 48×41
Paul Hirschland, New York
11. Chom 1965
tempera $35 \frac{1}{2} \times 32$
Janis
12. Fem 1965
tempera 32×32 Janis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Miss Dore Ashton

CC: Miss Dudley
Mr. Rasmussen
Mr. Palmer
Mrs. Hecht
CE 65-10
green

January 10, 1966

January 20, 1966

Photography completed by: April 4

Introductory text (250-300 words) due on: March 15

January 10, 1966

Framing by: May 2

Packing by: May 11

Shipment on: May 11

Miss Dore Ashton
217 East 11th Street
New York, New York

DeCordova Museum
Lincoln, Massachusetts
May 29, 1966

Dear Dore: Since the exhibition's tour is already almost completely booked, I thought it might be useful for you to know where it will be shown. Now that I am back at the Museum, following my bout with a virus, I am able to confirm our discussion, during which you agreed to serve as Guest Director of our VICTOR VASARELY exhibition. I was delighted that you were able to accept this assignment on such short notice and look forward to talking with you about your selection as soon as you have made some progress.

Louisville, Kentucky

As I mentioned on the phone, the exhibition is to contain approximately 30 works. Since the exhibition has already been booked by some smaller institutions, I would suggest that not more than 1 or 2 very large works be included (and these should not be over nine feet in height) and that the remainder of works be of medium or small sizes. Since you feel it may be necessary to bring works in Europe in order to represent Vasarely's earlier years, I have agreed that we could absorb the costs of transporting from 10 to 12 works: it would be more financially feasible if the foreign shipments could be consolidated so that they could be forwarded from perhaps three or four cities, but we can work this out after we receive your selection list. Barbara Museum of Art

Santa Barbara, California

Although I mentioned some of our deadline dates for the exhibition when I spoke to you, I have listed the overall schedule below: let you with the exhibition: who will be responsible for processing the loan request letters and follow-up with lenders, as well as Preliminary selection list due: February 1, 1966. Since we are a bit (with alternate selections) late, I will have to let you know within the next few weeks who will be assigned to work with you. If you should have any questions, need any typing or May 1966 through, please let me know and I will work out something July 1957.

Loan letters mailed by: February 4, 1966, which I mentioned and have made arrangements to reimburse you after we receive Collection of all works between March 11-23

Registration completed by: March 31

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Miss Dore Ashton

2.

January 10, 1966

Miss Dore Ashton

January 10, 1966

Photography completed by:

April 4

Introductory Text (250-
300 words) due on:

March 15

Framing by:

May 2

Packing by:

May 11

Shipment on:

May 13

Opening:

DeCordova Museum
Lincoln, Massachusetts
May 29, 1966

Since the exhibition's tour is already almost completely booked, I thought it might be useful for you to know where it will be shown, should any prospective lenders wish to know. Showings confirmed to date are as follows:

DeCordova Museum	Lincoln, Massachusetts
J. B. Speed Art Museum	Louisville, Kentucky
University of Minnesota	Minneapolis, Minnesota
Tennessee State University Museum	Johnson City, Tennessee
Munson-William-Proctor Institute	Utica, New York
Arts Club of Chicago	Chicago, Illinois
University of Colorado	Boulder, Colorado
Santa Barbara Museum of Art	Santa Barbara, California

I am planning to assign a member of our Departmental Staff to assist you with the exhibition: she will be responsible for processing the loan request letters and follow-up with lenders, as well as for supervising the physical preparation of the show. Since we are a bit short handed at the moment, I will have to let you know within the next few weeks who will be assigned to work with you. If you should, in the meantime, need any typing or other assistance, please let me know and I will work out something temporarily.

I understand that you were agreeable to the fee of \$350. which I mentioned and have made arrangements to reimburse you after we receive your selection list.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Miss Dore Ashton

3.

January 10, 1966

With best regards,

December 4, 1965

Sincerely,

Mr. Rudolf Krosch
1101 Lexington Avenue
New York, New York

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Dear Mr. Krosch:

I am writing further to our conversation of this morning about the outstanding invoice for your donation of the Vessely work, TECA -
II, which is included in our VESSELY VESSELY exhibition. I understand, as I mentioned on the telephone, that you were justifiably upset at having had to reply to your earlier communications to the Denise Rene Gallery to their agent regarding this charge, but I do want to point out that part of the delay certainly stems from the fact that we had to return the work to you twice for alterations after you had completed the initial job. These delays have caused us a considerable amount of trouble and have put us in an awkward position with Denise Rene since I am sure she had hoped to recover the mounting cost through a possible sale of the work, which has not at this point timely found the remainder of the show.

In any event, when we contacted you to proceed with the work we will absorb the cost - \$750. - directly and then ask Denise Rene to reimburse us. I understand this arrangement is completely satisfactory to you and ask you that I will proceed to make arrangements for payment as soon as I receive your invoice.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

REFUGES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: E. Agee
RP
C/E 65-10
green

green
C/E 65-10

December 6, 1966

Mr. Rudolf Granec
1109 Lexington Avenue
New York, New York

Dear Mr. Granec:

I am writing further to our conversation of this morning about the outstanding invoice for your mounting of the Vasarely work, TEGA - MC, which is included in our VICTOR VASARELY exhibition. I understand, as I mentioned on the telephone, that you were justifiably upset at having had no reply to your earlier communications to the Denise Rene Gallery in Paris about assuming this charge, but I do want to point out that part of the delay certainly stems from the fact that we had to return the work to you twice for alterations after you had completed the initial job. These delays have caused us a considerable amount of trouble and have put us in an awkward position with Denise Rene since I am sure she had hoped to recover the mounting cost through a possible sale of the work, which has not at this point actually joined the remainder of the show.

In any event, since we authorized you to proceed with the work we will absorb the cost - \$900. - directly and then ask Denise Rene to reimburse us. I understand this arrangement is completely satisfactory to you and can assure you that I will proceed to make arrangements for payment as soon as I receive your invoice.

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: NK
DD
EG
EVT
green
G/E 65-10

Granec

May 3, 1966

Mr. Rudolf Granec
1109 Lexington Avenue
New York

Dear Mr. Granec,

Enclosed is the Frame Record sheet we keep on all work on loans to our exhibitions. The description order is a transcript of Vasarely's directions on the back of one of the leaves of the collage, TELA - NG, although it is understood that you will proceed to mount this collage after the manner in which you mounted the Pace Gallery Vasarely collage.

I will bring the collage over on May 13. I put the date you promise it for as May 27. I hope so much you can get it back to us by then. We will need to frame it also after mounting. The first exhibition will open May 29.

Thank you for your attention to all these details.

Sincerely,
Exhibition Assistant
Circulating Exhibitions

Elita Taylor
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: ET
green
C/E 65-10

March 8, 1966

Perry Photo Service
27 Ferry Street
New York

Gentlemen,

The Pace Gallery has directed me to you for photographs of their painting, *ILILE COUPLE-K*, by Victor Vasarely. Would you be kind enough to send us the name of the photographer and the negative number so that we may order prints of the photograph.

May I ask for this information at your earliest opportunity as we are very pressed for time.

Sincerely yours,

Elita Taylor
Exhibition Assistant
Circulating Exhibitions

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	CE	II.2.138.9.1

cc: DD
EVT
green
G/E 65-10

May 4, 1966

May 2, 1966

Mme. Denise René
124 rue La Boétie
Paris, France

Dear Mme. René,

I have still more last-minute questions which I must ask you to forbear.

We are including in this exhibition of Vasarely's work a tapestry owned by Mrs. Edgar Stern of New Orleans, Louisiana. May we have the following information on it: the title of the tapestry, the painting after which it was done, if it was done after a painting, and the executing atelier. Would you please cable us collect this information. I am enclosing Mrs. Stern's photograph of the rug.

Would you also write to me as soon as possible photographer and negative numbers for the photographs of Vasarely works which you have sent to us, if this information is available to you.

I am sorry to impose so many details upon you. You have been so kind and quick to comply with all our requests.

Sincerely,

Sincerely,

Elita Taylor
Circulating Exhibitions

Circulating Exhibitions

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GALERIE DENISE RENÉ
124, RUE LA BOÉTIE, PARIS
ELY. 93.17 CABLE DENISGAL

Paris, le 29 avril 1966

cc: BG
DD
EVT
green
C/E 65-10

cc: DD
BG
EVT

C/E 65-10

May 2, 1966

M. Victor Vasarely
83 rue aux Reliques
Annet-sur-Marne, (S. & M.)

Dear M. Vasarely,

These last minute rush letters seem to continue, but we would like to be as accurate as is possible on the checklist sent with the exhibition. I hope this is the last letter I have to send to annoy you with these details.

Please write to me the media of the following works:

ILILE-COUPLE K	-	casein, or gouache with ink?
BUD	-	oil or synthetic polymer?
BELLE-ISLE II	-	oil?
DONNAN II	-	oil?
ETUDE FOR SIR-RIS	-	tempera or gouache?
CTA 103	-	" "
FEM	-	" "
QUASAR II	-	" "
VEGA NOIR	-	" "

Thank you so much for your cable, and for all the time you have given us.

Sincerely,

Elita Taylor
Circulating Exhibitions

Yours sincerely,

Denise René

[Signature]

FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

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FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA
FRENCH

CABLE COMPANY
TREET, NEW YORK, TEL. HA 2-7934

DS BRANCH

DS153ZCZC T3049

ANNETSURMARNE 42 6 1502

THE MUSEUM OF MODERN ART MIS ELITA TAYLOR II WEST
53 STREET NEWYORKNY

ILILE COUPLE K (1952) GOUACHE INDELEBILE BUG OIL BELLE ISLE
II OIL DONNAN II OIL SIR RIS CTA 103 FEM QUASAR II VEGA NOIRE
ALLS GOUACHE INDELIBILE

VASARELY

CFN 53 1952 103

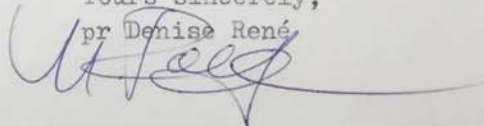
than in the Optical Art Show. We would ask you to please take note of the customs document for this work. As this work was intended for the optical art show, it was sent on a separate customs document. The work must be returned on the same document on which it as sent.

Both CINTRA and EZINOR are painted on carton mounted on wood.

All further information will be communicated to you by the artist.

DR/nr

Yours sincerely,
pr Denise René



FRENCH CABLE CO.
10 ROCKEFELLER PLAZA
TEL. PLAZA 7-8157

MAY 6 1966

CC: BG
DD
EVT

✓ 85-10

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA
FRENCH

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

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ITT World

NY Phone Serv. 797-3311 / Msngr. 7522 / Infor. 7550 / Telex 7590

Phone Serv. Teleg. 797-3311 / Msngr. 7522 / Infor. 7550 / Telex 7590

ITT World Commu.

REFUSATS

ZCZC UG0029 FWB696

PARIS 44/40 30 1205

LT

MUSEE D ART MODERNE NEWYORK

ATTENTION ELITA TAYLOR AGREED ADD NINEHUNDRED DOLLARS TO PRICE
OF TEGA MC STOP ETUDE POUR EZINOR 1949/60 SIR - RIS 1952/65 NI-
VES 1948 BELLE ILE 2 1952/56 MANIPUR 1952/60 NIZZAR - NEG

DENISE RENE

COL LT MC 1949/60 SIR - RIS 1952/65 1948 2 1952/56 1952/60

NIZZAR - NEG

NNNN

than in the Optical Art Show. We would ask you to please take note of the customs document for this work. As this work was intended for the optical art show, it was sent on a separate customs document. The work must be returned on the same document on which it as sent.

Both CINTRA and EZINOR are painted on carton mounted on wood.

All further information will be communicated to you by the artist.

Yours sincerely,

pr Denise René

DR/nr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

GALERIE DENISE RENÉ
124, RUE LA BOÉTIE, PARIS
ÉLY. 93.17 CABLE: DENISGAL

Paris, le 29 avril 1966

cc: DD
BG
EUT

C/E 65-10

Miss Elita TAYLOR
Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK, N.Y. 10019

Dear Miss Taylor,

We are in receipt of your April 26th letter and are hastening to reply giving you the requested information.

PHOTOGRAPHS

We have contacted the artist and the photographs will be sent directly to you in order to save time. Unfortunately you have given us rather short notice as we haven't 6 copies of all of the works on hand.

CINTRA

Please find enclosed the loan agreement form. We assume Cintra is to be placed in your circulating exhibition rather than in the Optical Art Show. We would ask you to please take note of the customs document for this work. As this work was intended for the optical art show, it was sent on a separate customs document. The work must be returned on the same document on which it as sent.

Both CINTRA and EZINOR are painted on carton mounted on wood.

All further information will be communicated to you by the artist.

Yours sincerely,

pr Denise René

DR/nr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GALERIE DENISE RENÉ
124. RUE LA BOÉTIE. PARIS
ÉLY. 93.17 CABLE: DENISGAL

Paris, le 8 mars 1966

cc: ET
C/865-10
MAR 10 1966

Mr. W. RASMUSSEN
Department of Circulating Exhibitions
MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

Dear Mr Rasmussen,

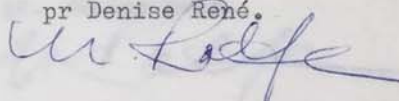
Please refer to our yesterday's letter in which we state we will be forwarding you photographs of VASARELY works within the next few days.

We have contacted the artist who informs us that you are already in possession of all the necessary photographs. We therefore believe it unnecessary to send you second copies of these.

Should any be missing from the group the artist sent you, please kindly inform us and they will be sent off immediately.

Yours sincerely,

pr Denise René.



DR/nr

P.S. Please do not fail to mention the Galerie Denise René as lender of all VASARELY works.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

GALERIE DENISE RENÉ
124. RUE LA BOÉTIE. PARIS
ÉLY. 93.17 CABLE: DENISGAL

Paris, le 7 mars, 1966

MAR 10 1966

cc:

✓ C/E 65-10

Mr. W. RASMUSSEN
Department of Circulating Exhibitions
MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

EXPOSITION VASARELY

Dear Mr. Rasmussen,

Please find enclosed the loan
agreement form for the 6 following
works by VASARELY.

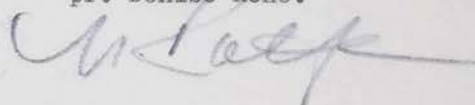
TEGA-MC
ATTIKA-III
NETHE-II
MIZZAR-NEG
DONNAN-II
TAIRA

We shall be forwarding photographs
of these works within the next few days
under separate cover.

Yours sincerely,

pr. Denise René.

DR/nr



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

REFUSALS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

THE MUSEUM OF MODERN ART

Date

Refusal
Robert Abrams *A*

Re:

C/E 65-10 L&L

To:

From:

Mr. Harry M. Abrams

5 West 57th Street
New York, New York

Dear Mr. Abrams:

I am writing
which the Museum
United States and
to be well known
the country. We
into the collection
from the collection
and the collection
and the collection
and the collection

Miss Gora Ad
include the following

1000-100, 100

Should you be
form for you in con
the group one to us.
big needs of the col
response any work.

The loan per
will be covered by
have been returned
The Museum of course
also, transportation
by March 1, 1966. As
ordinator will be in
touch with you to
arrange for the col
lection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Walter Gromann
Executive Director
Circulating Exhibitions

MEMORANDUM

To:

Dinah

From:

MRS. BLISS PARKINSON *WR*

Date:

2/4

Subject:

tel. call:

*Mr. Robt. Abrams re:
Poons + Vasarely loans,
cannot lend - too pro-
minently installed, no
replacements available,
etc.*

*Note that he, not his
father, owns the pgs.*

cc
ET
EG
9/65-10 L&L
green

... VICTOR VASARELY.
has scheduled to tour the
country's work has come
widely known throughout
to present the work of
very enthusiastic response
country for this exhibition.
Club of Chicago, the South
J. H. Speed Art Museum
... immediately

... would very much like to
ask your place for
very much

... enclosing our Loan Agreement
for your files and return
necessary, in order to meet
n, we ask permission to

... through July 1967. All loan
insurance policy until they
have been returned to the lenders. The Museum of course will assume all costs of insur-
ance, transportation and packing. If you agree to lend, we would like to have all loans
by March 1, 1966. As soon as we receive the completed loan form our Assembly Co-
ordinator will be in touch with you to arrange for the collection of your loan.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

Albright-Knox Art Gallery
Buffalo 22, New York

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green

Refusal
65-10
446

February 17, 1966

February 2, 1966

Mr. Harry N. Abrams
6 West 57th Street
New York Director, Circulating Exhibitions
The Museum of Modern Art
Dear Mr. Abrams:
New York, New York 10019

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum. Our reluctance to send it out almost immediately on a sixteen-month traveling exhibition.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: assist you with your plans for what we are sure will prove to be a fascinating and very successful exhibition. OUR-MC, 1963 gouache

With Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Gordon M. Smith

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

Albright-Knox Art Gallery
Buffalo 22, New York

cc: DHD
BG
ET

Refusal
A

✓ C/E 65-10
262

February 17, 1966

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

Dear Mr. Rasmussen:

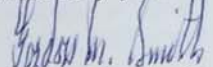
We have recently presented your request of February 2nd to our Art Committee, and it is with regret that they have decided that we cannot lend our Bora III to your Victor Vasarely exhibition from May 1966 to July 1967.

This new acquisition has not yet arrived in our gallery and I am sure that you can understand our reluctance to send it out almost immediately on a sixteen-month traveling exhibition.

We are very sorry that we are unable to assist you with your plans for what we are sure will prove to be a fascinating and very successful exhibition.

With my very best wishes,

Sincerely yours,


Gordon M. Smith
Director

GMS:rs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

CC: Miss Dudley
LC/E 65-10
Brad Gillaugh
green

Refusal

February 2, 1966

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

Dear Mr. Smith:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection:

BORA III, 1964

Mr. Waldo Rasmussen
Executive Director

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Cordially,

Dorothy Mayhall
Dorothy Mayhall
Director

Sincerely,

Waldo Rasmussen
Executive Director

THE LARRY ALDRICH MUSEUM FOR

Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: DHD
BG
ET

✓ C/E 65-10 Sub

THE LARRY ALDRICH MUSEUM

"old hundred"

Main Street, Ridgefield, Connecticut

Telephone: 438-4519

Refusal

February 23, 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
New York, N.Y.

Dear Mr. Rasmussen:

We regret that we cannot loan
you ZINT from the Aldrich
Collection, as we cannot
release it for that long
a time.

I hope we can be of service
to you in the future in some
other way.

Cordially,

Dorothy Mayhall

Dorothy Mayhall
Director

THE LARRY ALDRICH MUSEUM FOUNDATION, INC.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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	CE	II.2.138.9.1

cc: Dudley
Gillaugh
Taylor
✓ C/E 65-10 L & L
green

THE CHASE MANHATTAN BANK

1 Chase Manhattan Plaza, New York, New York 10015

February 10, 1966

Miss Dorothy Mayhall, Director
Larry Aldrich Museum
Main Street
Ridgefield, Connecticut

February 4, 1966

Dear Miss Mayhall:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: ZINT, oil, 1952-1960.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: ~~W.R.~~ W.R.
ET
D.H.D.
CP FEB 7 1966
Refusal
200 ✓ file C/E 65-10

THE CHASE MANHATTAN BANK



1 Chase Manhattan Plaza, New York, New York 10015

February 4, 1966

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

Dear Mr. Rasmussen:

We very much regret that, in spite of the fact that we would like to be able to participate, we will not be able to lend either of the two Vasarely paintings for your upcoming exhibition.

Sincerely,

Clare Fisher
Art Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
✓ C/E 65-10
green

JAMES H. CLARK
3303 Moon Street
DALLAS, TEXAS 75219

February 13, 1966

February 2, 1966

Miss Claire Fisher
Art Program
Chase Manhattan Bank
1 Chase Manhattan Plaza
New York

Dear Miss Fisher:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Manson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following works from your collection: BETELGUESE, 1957; ILILE II, 1962.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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CC: DHD
BG
ET

Refusal C
✓ C/E 65-10 662

JAMES H. CLARK
3303 HOOD STREET
DALLAS, TEXAS 75219

February 15, 1966

Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Gentlemen:

This letter is in response to your letter of February 2 relating to the request for a loan of Victor Vasarely's "Paraj" of 1965. Normally I would be glad to make such a loan, but the circumstances relating to this picture make it impossible for me to lend it for a year.

For convenience I am returning herewith in this envelope receipt for the two Albers engravings which I loaned to "The Responsive Eye." The engravings arrived in good order.

Very truly yours,

James H. Clark
of

JHC:vg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dallas Museum of Fine Art

Mr. and Mrs. James H. Clark
4608 St. John's Drive
Dallas, Texas

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: PARAJ, 1965.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dallas Museum of Fine Arts

cc: DHD
BG
ET

Refusal
N/E 65-10 L&L

February 22, 1966

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

Dear Mr. Rasmussen:

In reply to your letter of February 15 requesting the loan of our painting entitled "Meride" by Victor Vasarely, I regret that I will be unable to make this painting available for your proposed exhibition. This is a recent and very important addition to our limited collection and, as I hope you will realize, I simply cannot let the painting be gone for such an extended schedule which would cover more than a year. If our collection were larger and if you were requesting the painting for only one showing of several months duration it would be a different matter, but this is the only work of this type that we have and I can't give it up for such a long period.

I sincerely regret our inability to co-operate in this venture but I hope you will understand.

Sincerely yours,

Merrill C. Rueppel cr

Merrill C. Rueppel
Director

MCR:cr

Dictated
Signed in Mr. Rueppel's absence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: DHD
BG
ET
green
C/E 65-10 L&L

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

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: MERIDE, oil on canvas.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue, Detroit, Michigan 48202 • Phone 677-6000 • DETINARTS

THE CITY OF DETROIT: JEROME P. CAVARISE, Mayor THE ARTS COMMISSION: LAWRENCE A. FLETCHER, President • DOUGLAS F. BRY, Vice-President • MRS. EDDIE B. FORD • HAROLD O. LOVE, RALPH T. McEVENNY • STANFORD C. STODHARD • MRS. HARRY L. WIDSTON

WILLIS F. WOODS, Director
WM. A. BOETHE, Administrator & Arts Commission Secretary

February 24, 1966

February 25, 1966

Mr. Willis F. Woods, Director
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan
The Museum of Modern Art
11 West 53rd Street
New York 10019

On February 2nd Mr. Rasmussen, Executive Director of Circulating Exhibitions, sent to you a letter asking for the loan of "Eridan" by Victor Vasarely to our exhibition. Please let me know if this letter has not reached you, I will send you all the details. If, however, you are still considering the request, may I ask you for your decision at your earliest convenience. We are now rather pressed for time and are most anxious to include "Eridan" in the show.

With many thanks for your consideration, and best wishes,
Sincerely,
Elita Taylor
Exhibition Assistant
Circulating Exhibitions

Sincerely yours,

Willis F. Woods

Willis F. Woods,
Director

Refusal
Patent

cc: Dudley Gillaugh Taylor green C/E 65-10 L&L

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1



THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue, Detroit, Michigan 48202 • Phone 831-0360 • Cable DETINARTS

THE CITY OF DETROIT: JEROME P. CAVANAGH, Mayor. THE ARTS COMMISSION: LAWRENCE A. FREISCHMAN,
President • DOUGLAS F. ROBY, Vice-President • MRS. EDELL B. FORD • HAROLD O. LOVE
RALPH T. McELVENNY • STANFORD C. STODDARD • MRS. HARRY L. WINSTON

WILLIS F. WOODS, Director

WM. A. BOSTICK, Administrator & Arts Commission Secretary

February 24, 1966

cc: DHD
BG
ET
65-10
L-62
Refusal
Detent

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

Dear Mr. Rasmussen:

Your request for the loan of our Vasarely came after the Arts Commission imposed a moratorium on all loans in order to permit us to concentrate all our efforts to moving into our new South Wing. In addition, we will need this painting for the new installation of our Contemporary galleries, and would not want to have it out on loan for so long a time.

I have great respect for your exhibitions and under normal circumstances we would be most happy to cooperate with you in every way. I hope you will understand our need for the picture for the Opening, particularly since we have nothing to replace it, and, naturally, we are anxious to have our galleries at their best for this important occasion.

Perhaps we can be more helpful another time.

Sincerely yours,

Willis F. Woods

Willis F. Woods,
Director

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

RONALD J. GILBERT
580 FIFTH AVENUE
NEW YORK 23, NEW YORK

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green

February 7, 1966 February 2, 1966

Mr. Willis F. Woods, Director
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan
New York 19, N. Y.
Dear Mr. Woods:

Att. I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum. This painting and have it now on loan at the Hayden Museum at M. I. T. As the loan period is over one Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: ERIDAN, 1956, oil.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RONALD J. GILBERT
880 FIFTH AVENUE
NEW YORK 21, NEW YORK

February 7, 1966

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

Att. Mr. Waldo Rasmussen, Executive Director
Circulating Exhibitions

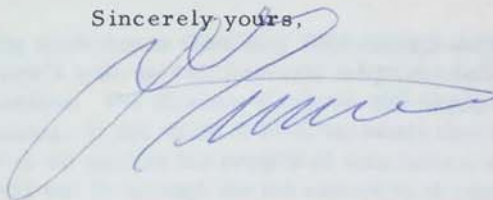
Dear Mr. Rasmussen:

Thank you kindly for your letter of February 2nd in which I note that you would like to have our Vasarely for exhibit from May 1966 through July 1967 .

We recently purchased this painting and have it now on loan at the Hayden Museum at M.I.T. As the loan period is over one year, we believe that we had rather first have an opportunity to live with this painting before giving it out on loan.

Should the Museum of Modern Art desire to have this painting for a retrospective in New York at some future date, we will be very pleased to consider your request favorably.

Sincerely yours,



cc: DHD
BG
ET

✓ C/E 65-10
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Refusal

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green green

February 2, 1966

Mrs. Ronald Gilbert
880 Fifth Avenue
New York

Dear Mrs. Gilbert:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: CTA 103, 1965, oil.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

THE MUSEUM OF MODERN ART

Date February 28, 1966

To: ~~Betsy Jones~~ *D. Ashton*
 From: Gina Wilcox
 (CE for Waldo Rasmussen)

Re: *Hirshland*
~~Mr. Hershlein's VASARELY~~

CE 65-10

Dear Miss Jones:

Early this morning Mr. Hershlein telephoned to talk about his Vasarely. Mr. Rasmussen was not in and I took the following message: "Unfortunately we have decided not to lend our painting for so long a time. Travelling is very bad for paintings, they do not travel well. We have had very bad experiences with shipping and handling (NOT, he quickened to say with MOMA), but they must deny the loan of their Vasarely." I expressed understanding of their concern and said I would give his message to Mr. Rasmussen and to you.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: ALTAIR-NEG., 1955-1960.

loaning certain of our art for the next year

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Sincerely,

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
 Executive Director
 Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10 L & L
green

Refusal
Refusal

ALBERT A. LIST
1740 BROADWAY
NEW YORK 19, N.Y.

February 10, 1966

February 7, 1966

Mr. and Mrs. Paul Michael Hirschland
25 E. 86th Street
New York

Dear Mr. and Mrs. Hirschland:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: ALTAIR-NEG., 1955-1960.

loaning certain of our art for the next year

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Sincerely,

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

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.2.138.9.1

cc: Miss Dudley

cc: ET ✓ 1/26/65 10
DHD
BG
Refusal

ALBERT A. LIST
1740 BROADWAY
NEW YORK 19, N.Y.

February 7, 1966

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

Dear Mr. Rasmussen:

In reply to your letter of February
2nd requesting the loan of a Vasarely, we
are opening our country home and our apart-
ment for various organizations and are not
loaning certain of our art for the next year
and a half. We regret, therefore, that the
Vasarely will not be available.

Sincerely,

Albert A. List
Albert A. List

L:h

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
LC/E 65-10
green

Mrs. Arnold Harold Maremont

February 2, 1966

Mr. and Mrs. Albert A. List
927 Fifth Avenue
New York 21

February 9, 1966

Dear Mr. and Mrs. List:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor-Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: KEIHO C-II, 1963, casein.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Sincerely,

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

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.2.138.9.1

Mrs. Arnold Harold Maremont

cc: DAD
BG
ET

✓ C/E 65-16
R
FEB 11 1966
EX M

February 9, 1966

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

Dear Mr. Rasmussen:

Mrs. Maremont has handed your letter of February 2 to me for reply.

Unfortunately Mrs. Maremont feels she cannot lend you their Vasarely, "BORA" for your forthcoming exhibition. There are now some fifty pieces from the Maremont Collection out on exhibition and she does not want anything more to go out for awhile. She regrets that they cannot participate and sends best wishes for an exciting show.

Sincerely,

Sara A. Helme

Sara A. Helme,
Secretary to
Mrs. Arnold H. Maremont

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

B. Jones
DH
ET
DND

cc: WR
Dore Ashton

cc: Miss Dudley
Mr. Gillaugh
V/E 65-10
green

ACADEMY FOR EDUCATIONAL DEVELOPMENT
1180 AVENUE OF THE AMERICANS
NEW YORK, NEW YORK 10036
212 COLUMBUS C-1552

February 2, 1966

February 4, 1966

Mr. and Mrs. Arnold H. Maremont
614 Pine Lane
Winnetka, Illinois

Dear Mr. and Mrs. Maremont:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: BORA, 1959, oil.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

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.2.138.9.1

B. Jones
DH
ET
DND

cc: WR
Doré Ashton

2cc. file
✓ VASARELY
9/6 65-10
Refusal
Powers

ACADEMY FOR EDUCATIONAL DEVELOPMENT, INC.
1180 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10036
212 COLUMBUS 5-8525

February 4, 1966

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

Dear Mr. Rasmussen:

This will acknowledge your two letters to Mr. Powers
requesting loan of the following:

Bridget Riley "STRETCH" for OPTICAL ART exhibition --
from April 1966 through October 1967

Victor Vasarely "ARAN" for VICTOR VASARELY exhibition --
from May 1966 through July 1967

As mentioned to your assistant on the telephone earlier this
week, Mr. Powers is out of town -- but in talking to him by
phone, he asked me to tell you that he is very willing to
lend any works of art but prefers not to lend them for such
an extensive period of time. I am therefore returning the
two loan forms with this letter.

Sincerely,

Ann S. Main

(Mrs.) Ann S. Main
Secretary to Mr. Powers

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green

February 2, 1966

Mr. John G. Powers
c/o Academy for Educational Development
1180 Sixth Avenue
New York 36

MAR 3 1966

Dear Mr. Powers:

Mr. Irving W. Rabb cc: B J

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Dear Mr. P.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: ARAN, gouache.

As extended reference

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Replying to your request regarding one work

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

indeed suggested. However, one particular work is now out on exhibit for another month - after which it has been promised for another loan. Under

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

MAR 3 1966

Refusal

Mrs. Irving W. Rabb cc: BJ

DHD

✓ E/E 65-10

L65

Mr. Waldo Rasmussen
Museum of Modern Art
New York, N.Y.

Dear Mr. Rasmussen:

An extended absence

from Europe is the reason for my delay in
replying to your request regarding one work
by Victor Vasarely, Study for Attika.

The Museum's Circulating Exhibition
indeed have great merit and should be
supported. However, one particular
work is now out on exhibit for another
month - after which it has been
promised for another loan. Under

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

these circumstances, it will not be possible for us to oblige you,

If, in the future, we can be of any assistance either with Vasarely or any other item in our collection, it would be our pleasure to cooperate with you.

Sincerely,
Charlotte F. Rabb

February twenty-eighth

We greatly appreciate your generous consideration of this request.

Sincerely,

Dorothy B. Rabb
Dorothy B. Rabb

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
✓ C/E 65-10 L&L
green

February 11, 1966

Mr. and Mrs. Irving W. Rabb
1010 Memorial Drive
Cambridge, Massachusetts

Dear Mr. and Mrs. Rabb:

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: STUDY FOR ATTIKA.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

440 North Lake Way
Palm Beach, Florida

cc: DHD
ET
Rautbord
2/8 65-10
Refusal

February 12, 1966

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

Dear Mr. Rasmussen:

I have your letter of February 2, 1966, in connection with the forthcoming exhibition, VICTOR VASARELY, and your request for the loan of CALCIS, 1956-1959, oil.

I regret exceedingly that at this time I cannot see my way clear to participating in this exhibition. Perhaps some other time I may be in a position to do so, so please feel free to contact me again.

Sincerely,

Dorothy H. Rautbord
Dorothy H. Rautbord

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
C/E 65-10
green

February 2, 1966

Mrs. S.G. Rautbord
440 North Lake Way
Palm Beach, Florida

Dear Mrs. Rautbord:

276 Marlborough Street
Boston, Massachusetts

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. E. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: CALCIS, 1956-1959, oil.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

Sincerely,

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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	CE	II.2.138.9.1

cc: DD
BG
ET

65-10
FEB 21 1966
Refusal
ET


276 Marlborough Street
Boston, Massachusetts
February 17, 1966

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

Dear Mr. Rasmussen:

I would certainly like to lend to your exhibitions.
However, I regret that I cannot lend my ONDHO STUDY
to this exhibition due to the time and distances
involved and the fragile nature of the picture.

Sincerely,



Richard H. Solomon

RHS:lw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley
Mr. Gillaugh
✓C/E 65-10
green

Refusal

February 2, 1966

Mr. Richard H. Solomon
176 Marlborough Street
Boston, Massachusetts

THE TATE GALLERY

LONDON S.W.1

Dear Mr. Solomon:

Tate Gallery 4441

22nd February, 1966

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum.

Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: STUDY FOR ONDHO, gouache.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TATE GALLERY
LONDON S.W.1

Tate Gallery 4444

NR/VH

22nd February, 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.

Dear Mr. Rasmussen,

At their Meeting last week, our Trustees considered your request to borrow Supernovae by Vasarely, for your circulating exhibition. As you probably know, this painting has only recently entered the collection, and much as they would have liked to lend it, they felt that the painting could not be spared for so long a period.

I am sorry to give you this disappointing answer.

Yours sincerely,

WomonanReid

Director.

Refused
FEB 28 1966
copy B
DH
DH
file of HT
CE 65-10

Waldo Rasmussen
Executive Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley

Mr. Gillaugh

-C/E 65-10

green

cc: Miss Dudley

B. Gillaugh

green

c/e 65-10 L&L

ET

Refusal

Victor Vasarely

February 11, 1966

University of Minnesota Gallery

Mr. Norman B. Reid, Director

February 16, 1966

The Tate Gallery

Millbank

London

Mr. Norman Reid, Director

The Tate Gallery

Dear Mr. Reid

Millbank

London

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum of Circulating Exhibitions has scheduled to host in the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known throughout the country, I am writing to you concerning the Loan Agreement Forms attached to Mr. Waldo Rasmussen's letter of February 11 requesting the loan of Victor Vasarely's SUPERNOWAE for this Museum's circulating exhibition of his work.

Among the insufficient shipping instructions were included on this form. If you have favored our request, and we are in receipt of our copy of the completed loan form, may I advise you that our shipping agents in London, (Bolton and Fairhead Ltd., 203 Regent Street, W.1), will be in touch with you to arrange for the packing and shipping of the painting. This notice is to replace the instructions indicated that it would be our Assembly Coordinator who would be in touch with you.

Should you require a copy of the Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green copy to the Museum of Circulating Exhibitions. In order to meet the needs of the exhibition or to provide maximum protection, we had permission to reframe any painting.

Sincerely,

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the Museum of course will assume all costs of insurance, transportation, etc. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen

Executive Director

Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

cc: Miss Dudley

Mr. Gillaugh

C/E 65-10

green

Refused

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

PUBLICITY REPORT

Title of Exhibition VICTOR VASARELY
 Name of Sponsoring Organisation University of Minnesota Gallery February 11, 1966
 Mr. Norman R. Reid, Director
 The Tate Gallery
 Address Arthrop Memorial Auditorium, University of Minnesota, Minneapolis, Minn.
London
 Attendance approx. 4000

Dear Mr. Reid:

Date of Showing September 26 - October 24, 1966

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States and Canada during 1966 and 1967. Although Vasarely's work has come to be well known in New York, his accomplishments are not widely known throughout the country. We would, therefore, welcome this opportunity to present the work of this fine artist to a wider public. There has already been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition. Among the institutions which have scheduled it are the Arts Club of Chicago, the Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and the De Cordova Museum, etc. Freshman Welcome Week and Parent's Day groups

Marshall Miss Dore Ashton, guest director for the exhibition, would very much like to include the following work from your collection: SUPERNOVAE, 1959-1961.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete, asking that you retain the white copy for your files and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the exhibition or to provide maximum protection, we ask permission to reframe any works.

The loan period for the exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-arts insurance policy until they have been returned to the lenders. The Museum of course will assume all costs of insurance, transportation and packing. If you agree to lend, we would like to have all loans by March 1, 1966. As soon as we receive the completed loan form our Assembly Coordinator will be in touch with you to arrange for the collection of your loan.

We greatly appreciate your generous consideration of this request.

Sincerely,

Waldo Rasmussen
 Waldo Rasmussen
 Executive Director
 Circulating Exhibitions

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

PUBLICITY REPORT

Title of Exhibition VICTOR VASARELY

Name of Sponsoring Organization University of Minnesota Gallery

Address Northrop Memorial Auditorium, University of Minnesota, Minneapolis, Minn.

Attendance approx. 4000

Date of Showing September 26 - October 24, 1966

Newspaper Space approx. 25 inches
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) 1

Radio Talks none

Television Programs none

School visits, special groups, etc. Freshman Welcome Week and Parent's Day groups,

Marshall High School, St. Catherine College, U of M art & architecture classes.

Comments about the exhibition _____

(no comments due to fact that Gallery is without a director until November 1)

Signature

Secretary, University Gallery

Title

8/16/57

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.1

The exhibition opening had the atmosphere of a New York gallery preview. Deafening popular music came over a loudspeaker and on the way into the exhibition was a room in which the Andy Warhol film "Eat," of Indiana eating a mushroom was being shown continuously. The commotion of the evening was at odds, however, with the contemplative mood of the recent paintings, and the exhibition warrants a careful viewing under quieter circumstances.

Robert Indiana has been commissioned to design the Center Opera Company production of the Virgil Thomson/Gertrude Stein "The Mother of us All" this January.

* * * * *

"Victor Vasarely" is at the University Gallery through October 24. Organized by the Museum of Modern Art, this exhibition of about thirty works (oils, gouaches and a recent tapestry), is a modest retrospective which gives a clearer idea of the course Vasarely has followed than the numerous gallery exhibitions which have dealt with one phase or chronological segment of his work. The earliest painting in the show is Harlequin, 1935, which in its juxtaposed squares of red and yellow, is a curious prediction of the optical paintings twenty-five and thirty years later. The paintings of the 1940s were experiments in composition of flat planes in Cubist space. In the '50s many works consisted of isolated forms on a field of one color. The first black and white optical works seem to date from the early to mid'50s, and at this time Vasarely began designing geometric forms which appear to bulge out or recede, such as illusionistic spheres formed by rows of curved lines. In the most recent paintings the design often consists of circles or squares in a grid pattern; the emphasis is on subtle variations of value and hue similar to the gradations of an art student's color wheel. Other current works feature bold geometric shapes of various colors within a rectilinear design. The large tapestry, executed by an Aubusson firm, consists of gray squares within squares, similar in design to Albers. The exhibition is installed visually, with little reference to chronology, so that the spectator is able to make visual and formal relationships between the early and recent works.

* * * * *

At the Minneapolis Institute of Arts, "Turkish Art Today" will be shown through November 2. The exhibition, organized by the Ben and Abby Grey Foundation, consists of prints and drawings in a variety of figurative and abstract idioms. While a few of the figurative works convey a regional feeling, internationalism is the dominant factor. As is pointed out in the introduction to the catalogue, "what one must search for in contemporary Turkish art is not any nostalgic and romantic realism, but those same formal qualities which are experienced in our own art, or that being produced in Europe, South America and elsewhere." The Institute showing of "Turkish Art Today" is the first in the United States and an extensive tour of the exhibition has been arranged by the Western Association of Art Museums.

* * * * *

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TRUSTEES AND THE DIRECTOR OF THE SANTA BARBARA MUSEUM OF ART
REQUEST THE PLEASURE OF YOUR COMPANY
AT THE MEMBERS' PREVIEW OF AN EXHIBITION OF PAINTINGS BY

VICTOR VASARELY

organized by the Museum of Modern Art in New York

ON THURSDAY EVENING, JUNE EIGHTH, FROM FIVE THIRTY TO SEVEN THIRTY

NO HOST COCKTAILS

Photographs in Newspapers, (Number) 1 photo of reception, 1 photo of Ondho-Neg in
News Press, 1 in Los Angeles Times.
Radio Talks Periodic Announcements on 6 local stations

Television Programs Periodic Announcements on Local T.V. Station

School visits, special groups, etc. 15 guided tours from various local
schools; 7 guided tours for adults.

Comments about the exhibition highly favorable, many requests for
a brochure, many requests to be permitted to photograph paintings

Shana Petersen
Signature

Registrar
Title

8/16/57

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1130 STATE STREET
SANTA BARBARA
CALIFORNIA 93104



Rene d'Harnoncourt, Director
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Photographs in Newspapers, (Number) 1 photo of reception, 1 photo of Ondho-Neg in
News Press, 1 in Los Angeles Times.

Radio Talks Periodic Announcements on 6 local stations

Television Programs Periodic Announcements on Local T.V. Station

School visits, special groups, etc. 15 guided tours from various local
schools; 7 guided tours for adults.

Comments about the exhibition highly favorable, many requests for
a brochure, many requests to be permitted to photograph paintings

Diana Peterson
Signature

Registrar
Title

8/16/57

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition PAINTINGS BY VICTOR VASARELY

Name of Sponsoring Organization Santa Barbara Museum of Art

Address 1130 State Street, Santa Barbara, California

Attendance total during exhibition period: 14,886

Date of Showing June 1 through July 16, 1967

Newspaper Space 59" (Newspapers include Santa Barbara News Press, Los Angeles Times, Goleta Gazette-Citizen, This Week in Santa Barbara)
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) 1 photo of reception, 1 photo of Ondho-Neg in News Press, 1 in Los Angeles Times.

Radio Talks Periodic Announcements on 6 local stations

Television Programs Periodic Announcements on Local T.V. Station

School visits, special groups, etc. 15 guided tours from various local schools; 7 guided tours for adults.

Comments about the exhibition highly favorable, many requests for a brochure, many requests to be permitted to photograph paintings

Diana Peterson
Signature

Registrar
Title

8/16/57

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C.E.

Victor
Vasary

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At the University Gallery

Vasarely's op art is elegant, restrained

By Eleanor Aranson

Victor Vasarely, who used optical tricks in his paintings as long ago as the 1930s, has been called one of the fathers of op art. In these early works, a checked pattern bulges out to form the body of a harlequin, and a striped pattern hides a zebra in it. The paintings

are fantastic and playful. They remind me of the trick drawings captioned, "Find the tiger hidden in this picture."

Vasarely moved away from optical art in the 1940s, and his paintings since that period are abstract, made up of dull-colored geometric

shapes. In the 1950s, he developed a true op style, using bright colors or his favorite color scheme, black and white, and patterns that seem to vibrate or undulate or bulge out from the painting's surface.

Despite his pioneering work in op art, Vasarely is very different from the young op artists in Europe and America. In the first place, he is older. His op art was developed from the European tradition of geometric abstraction. The younger op artists, American and European, developed out of the American Abstract Expressionism of the 1950s. From Abstract Expressionism comes the large size of op paintings, as well as their vivid colors and their simplicity, that is, their use of large shapes or simple patterns.

The machine-made appearance of much op art belongs not to Abstract Expressionism but to the "cool" style of the 1960s. The young op artists like strong, raw colors: fire engine red, bridge orange, and Scotchlight pink. They apply paint smoothly and evenly. The shapes and patterns they use are simple and regular: circles, hexagons, stripes. The result of all this is an impersonal, inhuman art, a machine-age art.

Compared to American op art, Vasarely's paintings look restrained and elegant. He works on a smaller scale than the Americans. His big

paintings are broken up into small units; his op patterns are more complex and more varied; his colors and color combinations are comparatively subtle. In his most recent work, Vasarely has moved closer to the young op artists. His patterns in the 2 "CTA" paintings and the tapestry are larger and simpler than before, but his art remains subtle and elegant.

In the catalog to the big op art exhibition at the Museum of Modern Art, William Seltz contrasts the "coldness" of the older, European op artists—Vasarely, Josef Albers, and Mondrian in his late American paintings—to the "romanticism" of American op artists. Certainly, American op art has the excitement and the violence of romantic art. But the violence is the violence of machines; the excitement is visual and physical rather than emotional. I find this art colder and less human than the art of Vasarely.

Jazzman Bobby Lyle avoids keyboard cliché

By Kent Hazen

Bobby Lyle is one of the few local jazz musicians who is lucky enough to play jazz full-time, and his keyboard excursions make it clear why he is able to obtain bookings as a jazz artist. In creativity, originality, and technical ability, Bobby is unsurpassed in the Twin Cities, and I am sure he could successfully compete with many nationally known artists. He is long overdue in the recording studio, and a good album could do much to attract deserved attention to him on a wider scale.

Two weeks ago I had the opportunity of witnessing Bobby's versatility on both piano and organ. He appeared, sponsored by the Coffman Union Jazz Workshops, in the main ballroom playing piano with the Don Rustad Quintet. Then that evening, I caught Bobby's organ trio performance at Road Buddy's Ebony Lounge.

The Don Rustad Quintet consists of Rustad on alto sax and flute, George Meyers on trombone, Lyle on piano, John Fisker on bass, and Dick Bordelouisey on drums. The Quintet was surprisingly cohesive. Alongside Lyle, the other standout of the group was leader Rustad. He is a virtual well-spring of ideas with awesome technique.

Bobby's piano work that afternoon was one of the driving forces of the quintet. This was especially noticeable when he was playing behind the horn soloists. He didn't merely play a chord here and there; rather, he built strong propulsive figures behind the solo line, simultaneously pushing the soloist and complementing what he was playing.

Bobby's own solo work was equally exciting. He isn't an upper register tinkler like many popular pianists. He has a strong 2-handed approach to the instrument, playing it from one end to the other. His use of locked hand chords and long runs is especially effective.

His playing also shows that his imagination is not limited to the

blues. This is, surprisingly, most evident in his organ work. While many popular organists are completely wrapped up in funk, Bobby mixes the soul sound with non-blues improvisation. I do not mean to downgrade the blues by any means; I merely wish to emphasize the breadth of Bobby's musical scope.

As in his piano work, the nimbleness of Bobby's fingers is hard to believe. He produces torrents of notes at a dazzling pace, yet avoiding speed for speed's sake. He is careful to avoid funky clichés and he seldom drops into the groove of holding one note for 32 bars or so. Held chords remind me of soap opera music.

The other members of Bobby's trio are Don Ramsey on alto sax and flute and Gene Hubbard on drums. Ramsey joined the group only recently and during the first set his playing was uneven and he seemed hesitant at times. He warmed up considerably during the second set, however, and once he got going he really wailed. Of Hubbard I will simply say that he is an excellent drummer.

Continued popular support is the only way to keep people like Bobby Lyle playing their kind of music. I hope everybody does his part.

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Unflagging comedy in 'Lady L'

Ustinov masterminds Sophia Loren film

By Judy Galt

"Lady L" is non-stop comedy as only Peter Ustinov can create it. Ustinov directed it, wrote the screenplay, and even makes a triumphant 3-minute entry into it. At the movie's opening, Lady L, played

by Sophia Loren, is celebrating her 80th birthday. As a Frenchwoman who has been transplanted through marriage to a duke 50 years before, she is now the darling of England. Practically all the rest of the movie is a continuous flashback into the late Victorian era which Lady L relates to her shocked biographer.

Hiroshima...

(Continued from Page 38)

entirely different. "The Umbrellas of Cherbourg" is an impressionistic watercolor where "Hiroshima" is a dark, brooding modern sculpture. It is one of the few authentically great films I have seen.

A nameless Frenchwoman, played by Emmanuelle Riva, comes to Hiroshima to make a film about peace. She has a love affair with a Japanese architect who lost his family in the bombing of Hiroshima. Together they painfully uncover the past which has made her what she is. In France, during the war, she was in love with a German soldier. After his death, she became insane, not merely with grief at the loss of the man but also at the loss of her memory of him. The woman knows that she must suffer similar losses again after she leaves Japan, but she cannot stay there. By the end of the film she has perhaps gained the strength to keep herself from going insane again. She accepts the idea that she is what her past has made her.

In watching this movie we watch the exploration, through conversations and flashbacks, of a woman's life and memory. At the same time that we begin to understand why she is what she is, the facts of Hiroshima are thrust before our eyes. This film is a witness to Hiroshima, to the destruction and reassembling of the city, which parallel the events in the woman's life.

I can only hint at the power and depth which this film has. It is so much of a complete, coherent whole that it is hard to break it up into individual parts for criticism. We are confronted by the process of memory itself, by the way that one person's basic associations of ideas are formed. Yet the story never degenerates into irrelevant rhetoric. The film is so well made that the fact that it is fiction fades away. I found that I was thinking not of "those actors within this certain artificial setting," but of "these people with their own private and peculiar pasts." Historically and dramatically, this film is a moving, important document.

The flashback takes us first to a fashionable Parisian brothel, reminiscent of "The Balcony," in which each prostitute specializes in her own perversion. From these promising surroundings, Louise (Sophia) embarks on a picaresque European adventure with her lover, the anarchist Armand (played rather ineptly by Paul Newman). This includes her meeting with the rich duke (David Niven) in a Swiss hotel which he has rented in order to view properly the anticipated assassination (by Armand naturally) of jovial Count Otto (Ustinov) — an attempt which fails, leaving Ustinov and one of his officers playing catch with the bomb intended for their demise.

The duke, Dickie, is looking for a wife to provide him an heir. When he learns that Louise is pregnant, he offers to help Armand escape the police if she will marry him (Dickie). She accepts, but is herself willing to turn her lover over to the police after he finally kills someone — an old lady who dies of shock when he gives her a diamond and emerald necklace which he tears from Louise's neck.

Louise and Dickie return to England after the birth of her son, and all goes well until a new president of France (who had earlier visited Louise in the brothel) grants amnesty to all political prisoners, including Armand. Louise and Armand are reunited in a masked ball which carries heavy overtones of "Tom Jones" and "8½."

From here, we are brought rather abruptly back to the present, where Lady L rapidly recapitulates the next 45 years; the 2 hours of film time are nearly gone.

Miss Loren, as usual, is a superb actress, though her vivaciousness is a bit too poorly contained in her attempt to portray an 80-year-old woman. Her "old" voice mocks the character, and is difficult to listen to.

Newman is wooden as a young rake and abominable as an old man. He is still playing Hud, now in Victorian dress.

Niven succeeds, because he is playing the Niven character, the rich, suave, worldly but still touch-

ing, aging man. It worked in "The Rogues," and it works here.

Ustinov's attention to detail overrides the movie's implausible plot. After Louise arrives in "cold water baths" England, she, for her summer house, duplicates her room in the brothel. The rich reds, golds, and blacks, as well as the garish pictures and statues, contrast beautifully with the duke's 1000-year old manor.

Niven, for the masked ball, appears in a preposterous Viking costume sporting two-foot long white horns on his head. He looks the cuckold even before Armand enters as Tom Jones and steals his lady.

In the brothel the prostitutes' costumes and characterizations are rich with believable detail. When Armand and Louise bring the unfortunate Polish pianist (bombs are always thrown when he tries to play Chopin, so he closes the keyboard, blows out the candles and goes back to his dressing room) to play for the girls, each trollop's face reflects different raptures of appreciation. One resident even knits, while two others follow the score.

The frivolity of "Lady L" is

complemented by commentaries on social and human weaknesses. The prostitutes try to form a union. The duke destroys the anarchists by giving them the comforts of society and says, "Even great anarchists like to work in ideal conditions."

Duke Dickie explains that his wealth and position is a result of the fact that his family "just started stealing earlier than most."

Ustinov never over-films favorite touches, leaving himself free to use less subtle techniques. The old gag of yelling "fire" in a crowded theater is used with refreshing variation. Even a Poe device of the expected skeleton in the closet is used with a new twist.

Modern comedy is frequently a fits-and-starts affair, containing twenty minutes of humor and an hour and a half of connective celluloid. "Lady L" is a high-points-only-comedy whose only fault is that it must end.

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UNIVERSITY GALLERY 373-3424
U. OF MINNESOTA, MINNEAPOLIS mon-fri 8:30-4
Vasarely — thru Oct 24

WALKER ART CENTER 377-6234
1710 LYNDALE AVE., S., MINNEAPOLIS
tue-thur 10-10, fri-sat 10-5, sun 12-6
1966 Biennial of painting & sculpture — thru Oct 30
eight sculptors — "The Ambiguous Image"
— Oct 22 on

MISSOURI

CITY ART MUSEUM PA 1-0067
OF SAINT LOUIS
FOREST PARK tue 2:30-9:30, wed-sun 10-5
drawings & watercolors from the Museum's collection
— thru Oct 23

NELSON GALLERY OF ART LO 1-4000
4525 OAK ST., KANSAS CITY tue-sat 10-5, sun 2-6
"Homage to Effie Seachrest" & "Treasures of
Peruvian Gold" — thru Oct 9; modern French tapestries
— thru Oct 24; works by Rudy Pozzatti
— Oct 9-Nov 6

NEBRASKA

JOSLYN ART MUSEUM 342-3996
2218 DODGE ST., OMAHA tue-sat 10-5, thur to 9, sun 1-5
Antoine Bourdelle — sculpture — thru Oct 16
Rosen — prints; Collector's Choice
— both Oct 16-Nov 6

NEW HAMPSHIRE

HOPKINS CENTER 646-2998
DARTMOUTH COLLEGE, HANOVER
daily 12-5, 7-10, sun-hol 2-5
Prints & Drawings with a Classical Reference
(R.I.S.D.) — thru Oct 16; posters by artists
— Oct 19-Nov 2; selections from Picasso's "Vollard
Suite" — Oct 14-Nov 13; Landscape Seascape: 19th
century American paintings — thru Oct

LAMONT GALLERY 772-4311
PHILLIPS EXETER ACADEMY, EXETER
tue-sat 9:30-5:30, tue eve 7-9, sun 1:30-5:30
exhibition to be announced

NEW JERSEY

HUNTERDON COUNTY 735-8415
ART CENTER
OLD STONE MILL, CLINTON tue-sat 1-6, sun 2-5
painting & sculpture by the Delaware Valley Artists
Association

NEW YORK STATE

(See end of New York City for Long Island & Suburbs)
ALBANY INSTITUTE HO 3-4478
125 WASHINGTON AVE. tue-sat 10-4:45, sun 2-6
20th Print National & contemporary Dutch graphics
— both Oct 10-30; Marion Sharpe — thru Oct 30
Robt. Pruyn Collection of over 800 netsuke
— Oct 15 on

ALBRIGHT-KNOX TT 2-8700
ELMWOOD AVE., BUFFALO
mon-sat 10-5, wed 12-10, sun 12-6
acquisitions, 1962-1965

ITHACA COLLEGE AR 4-3101
MUSEUM OF ART
120 E. BUFFALO ST. tue-sat 10:30-5
Milton Avery — paintings (M.O.M.A.) — Oct 11-29
permanent collection of primitive art

MEMORIAL ART GALLERY GR 3-0450
UNIVERSITY OF ROCHESTER
490 UNIVERSITY AVE. daily 10-5, sun 2-5:30
84th annual exhibition of the Rochester Art Club;
prints owned in Rochester II; contemporary poster art
— all Oct 7-30

MUNSON-WILLIAMS- SW 7-0000
PROCTOR INSTITUTE
310 GENESEE ST., UTICA

tue-sat 10-5, wed to 10, sun 2-6
Mirror of the Artist (S.I.T.E.S.) — thru Oct 2
Owen D. Young Coll. — Oct 2-Nov 13
Graphic Art by New York State Artists (NYS Council
on the Arts) — Oct 30 on

STORM KING ART CENTER 534-3115
MOUNTAINVILLE tue-sun 2-5
woodcuts, lithographs, serigraphs, etchings &
intaglios by contemporary American artists
Japanese dolls, Chinese snuff bottles, glass paper-
weights, tea caddies
European & American paintings from permanent coll.

ANDREW DICKSON WHITE
MUSEUM OF ART AR 5-3508
CORNELL UNIV., ITHACA tue-sat 11-5, sun 2:30-5:30
20th Century Japanese abstract paintings (Roland
Gibson Art Foundation Coll.) — thru Oct 30; Prints &
Drawings with a Classical Reference — R.I.S.D.)
— Oct 24-Nov 24

NORTH CAROLINA

NORTH CAROLINA 829-7568
MUSEUM OF ART
selections from permanent collection

OHIO

AKRON ART INSTITUTE 376-9185
69 E. MARKET ST. tue-sat 12-5, wed-thur 7-10, sun 2-6
George Ortman — constructions, paintings, drawings
— thru Oct 9; "True Blue" — childrens exhibit &
paintings by William Schock — thru Oct 16; Paul Klee
prints — Oct 4-23; Wm. Bazilotes memorial
— Oct 11 on; "The Human Touch" — Oct 16 on

BUTLER INSTITUTE OF 743-1711
AMERICAN ART
524 WICK AVE., YOUNGSTOWN daily 10-4:30, sun 1-6
Hungarian Art — Oct 2-23
Martha Burchfield — watercolors — Oct 2-30
area artists annual — Oct 2-Nov 6

CLEVELAND INSTITUTE GA 1-4322
11141 E. BLVD. mon-fri 9-4, sat 9-12, tue & thur eve 7-9
Richard Wolford — Oct 10-22

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MARYLAND

- BALTIMORE MUSEUM** 889-1735
 WYMAN PARK tue-sat 11-5, sun 2-6
 sculpture by Henry Moore — thru Oct 9; Lyonel
 Feininger memorial & drawings & collages by Robert
 Motherwell — thru Oct 16; prints by 19th century
 painters — thru Oct 23; "The Photographer's Eye"
 — Oct 25 on
- FERDINAND ROTEN** VE 7-7723
 123 W. MULBERRY ST., BALTIMORE tue-sat 9-5:30
 Harvey Breverman — prints & drawings — Oct 4-22
- WALTERS ART GALLERY** SA 7-2075
 600 N. CHARLES ST., BALTIMORE mon-sat 11-5, sun 2-5
 "The Holy Family with St. Elizabeth & the Young
 Baptist" by Rubens & "Rosenau" by Turner — Oct;
 19th century paintings by Millet, Corot, Delacroix,
 Rousseau, others — Oct 16 on; Chinese Collection
 — Oct 30 on

MASSACHUSETTS

- ADDISON GALLERY** 475-3403
 PHILLIPS ACADEMY, ANDOVER mon-sat 9-5, sun 2:30-5
 "Terms of Criticism" — thru Oct 3;
 Yugoslavia: Contemporary Trends — The Younger
 Generation — Oct 10-Nov 13
- ADELSON** 266-6631
 134 NEWBURY ST., BOSTON tue-sat 10:30-5
 paintings of 19th & early 20th centuries
- ARTS INTEMPO** 256-8270
 14 AMITY ST., AMHERST tue-sat 1-5:30
 international contemporary graphics;
 Pop & Op prints — Oct 4-22;
 prints & drawings by Jack Coughlin, Ed Hill &
 Thom O'Connor — Oct 25-Nov 12
- DE CORDOVA MUSEUM** 259-8355
 SANDY POND RD., LINCOLN tue-sat 10-5, sun 1:30-5
 recent paintings by Jack Wolfe — thru Oct 30
- FOGG ART MUSEUM** UN 8-7600
 QUINCY ST., CAMBRIDGE mon-fri 9-5
 sculpture by David Smith — thru Nov 7
- INSTITUTE OF
 CONTEMPORARY ART** 262-0600
 100 NEWBURY ST., BOSTON tue-sun 11-6, wed to 9
 Andy Warhol — exhibition & events — Oct 1-Nov 6
- LAURA KNOTT GALLERY** 372-7161
 BRADFORD JUNIOR COLLEGE daily 2-7, 7:30-9:30
 permanent collection — thru Oct
- MUSEUM OF FINE ARTS** CO 7-9300
 479 HUNTINGTON AVE., BOSTON tue 10-10, wed-sat 10-5, sun 1:30-5:30
 recent acquisitions of 20th century art — cont'd.
 Robert Treat Paine Memorial — thru Oct
 "Painting & Sculpture Today" — (Susan Morse Hilles
 Coll.) — Oct 7-Nov 6; modern prints — Oct 15-Nov 15
- MUSEUM OF FINE ARTS** 733-5857
 49 CHESTNUT ST., SPRINGFIELD daily 1-5, sun 2-5
 Academic Artists Association
 18th Annual Members Exhibition of contemporary
 realistic works — Oct 9-30

- OBELISK** KE 6-5432
 130 NEWBURY ST., BOSTON tue-sat 10:30-5:30
 Budd Hopkins — new paintings — Oct 14-Nov 4

- BUSCH-REISINGER MUSEUM** UN 8-7600
 KIRKLAND ST., CAMBRIDGE mon-sat 9-5
 modern German painting & sculpture — Oct 1-20

- ROSE ART MUSEUM** TW 4-6000
 BRANDEIS UNIVERSITY
 415 SOUTH ST., WALTHAM daily 1-5
 "The American Years" — Josef Albers — retrospective
 (Washington Gallery of Modern Art) — thru Oct 16;
 watercolors, drawings & prints from permanent
 collection — Oct 24 on

- WARD-NASSE** 267-3371
 118 NEWBURY ST., BOSTON tue-sat 10-6
 William Leeete — new works in plexi-glass
 — thru Oct 13

- WEEDEN** 536-1923
 72 NEWBURY ST., BOSTON mon-sat 10:30-5:30, wed eve
 "The English Landscape" — oils by John Livesey &
 glass by Evelyn Livesey — U.S. debut — thru Oct 14

- WORCESTER ART MUSEUM** 752-4678
 55 SALISBURY ST. mon-sat 10-5, tue 10-10, sun-hol 2-5
 Dorothea Lange — photographs — Oct 15 on

MICHIGAN

- DETROIT INSTITUTE
 OF ARTS** 831-0360
 5200 WOODWARD AVE. tue 9-9, wed-sun 9-6, closed hols.
 The W. Hawkins Ferry Collection — contemporary
 paintings & sculpture incl. gifts to the museum
 — Oct 11-Nov 20

- J. L. HUDSON GALLERY** WO 3-7228
 1206 WOODWARD AVE., DETROIT mon-sat 9:30-5:30, mon, wed to 8:30
 "Two Latin-Americans" — Marcelo Bonevardi &
 Armando Morales — thru Oct 8; recent paintings &
 sculpture by Enrico Donati — Oct 13-Nov 5

- GERTRUDE KASLE** 875-2100
 310 FISHER BLDG., DETROIT mon-sat 11-5
 Leo Rabkin — watercolors & constructions
 — thru Oct 18
 Ray Parker — paintings — Oct 22-Nov 18

- DONALD MORRIS** UN 3-8212
 20090 LIVERNOIS, DETROIT tue-sat 10:30-5:30
 "Selected Works — 1966" — Milton Avery, Alexander
 Calder, Jean Dubuffet, Jules Olitski & Victor Vasarely
 — Oct 9-31

MINNESOTA

- MINNEAPOLIS INSTITUTE** 339-7661
 201 E. 24th ST. tue 10-10, wed-sat 10-5, sun-hol 1-5
 Near Eastern & Far Eastern Art — thru Oct 9
 recent accessions in the graphic arts — thru Oct
 Turkish Art Today — Oct 6-Nov 2; Charles H. Currier —
 Victorian photographer — Oct 1-23

- TWEED GALLERY** 724-8801
 U. OF MINNESOTA, DULUTH mon-fri 8-5, sat-sun 2-5
 Maximilian-Bodmer Collection — "Travels in the
 Interior of North America, 1832-34" — Oct 15-Nov 15

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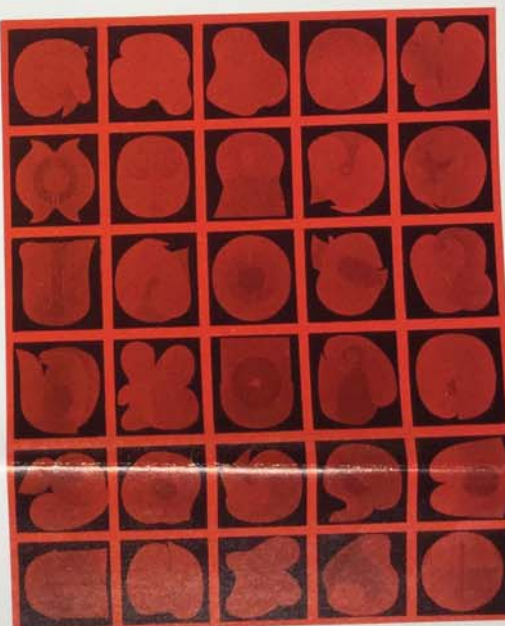


nationwide openings



ANDREW WYETH
The Patriot
tempera, 1964
PENNA. ACADEMY
OF FINE ARTS
PENNSYLVANIA

TAKESHI KAWASHIMA
No. 1964. N.Y.,
(one of three sections)
oil, 1964
MUSEUM OF MODERN ART
NEW YORK CITY



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Head of a Girl in a Wreath
polychromed lime wood
Polish
ART INSTITUTE
OF CHICAGO
ILLINOIS

ANDY WARHOL
Jackie
oil, 1964
INSTITUTE OF
CONTEMPORARY ART
MASSACHUSETTS

VICTOR VASARELY
Ondho-Neg
oil, 1960
UNIVERSITY GALLERY, UNIV. OF MINN.
MINNESOTA

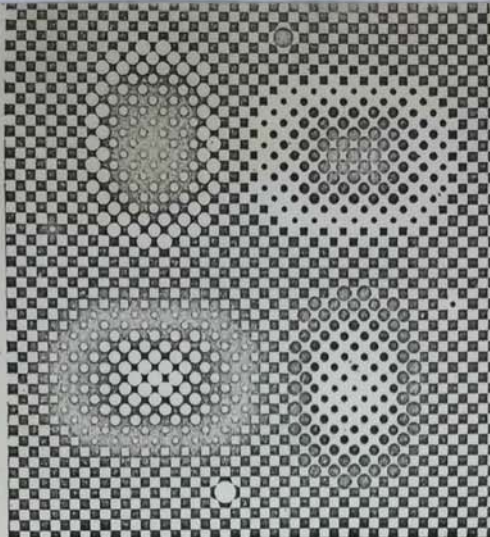
nationwide openings

45

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UTICA, N.Y.
OBSERVER-DISPATCH
D. 45,805 S. 58,019
UTICA METROPOLITAN AREA
DEC 13 1966



METAGALAXIE

By Victor Vasarely

Vasarely Exhibit At M-W-P Today

An exhibition of more than 30 works by the Hungarian-born master of geometrical abstraction, Victor Vasarely opens at the Munson-Williams-Proctor Museum of Art today and will remain on view through Jan. 15.

Victor Vasarely, born in Pécs, Hungary in 1908, studied at the University of Budapest, Pólitnik-Volkman Academy of Art and the Bauhaus. Among the prizes he has received are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Biennial, São Paulo, 1965 (which he shared with the Italian artist Alberto Burri).

INCLUDED IN the exhibition are oils, gouaches, collages, and a single tapestry, ranging in date from 1935 until the present, which reveal the artistic development of the artist. Miss Dore Ashton, well-known art critic, directed the exhibition which was organized by the Department of Circulating Exhibitions of the Museum of Modern Art, New York.

(78) INTERNATIONAL PRESS
CUTTING BUREAU
O GLOBO
RIO DE JANEIRO, BRAZIL
D. 194,934 S. 265,888

SEP 23 1966

David Smith Com Exposição Individual em Londres

Uma exposição dedicada aos trabalhos de David Smith (1906-65), o pioneiro americano das esculturas em metal soldado, está sendo apresentada na Galeria Tate e é considerada pelos críticos como um dos mais notáveis acontecimentos artísticos da temporada. A mostra compõe-se de 49 trabalhos e é a maior exposição individual dos trabalhos de Smith apresentada fora dos Estados Unidos, embora certo número de peças tenham sido vistas em Londres em uma exposição ao ar livre realizada em 1961 no Battersea Park e na Exposição Gulbenkian, montada também na Tate em 1964. A exposição conta com o patrocínio do Museu de Arte Moderna de Nova York e do Conselho das Artes da Grã-Bretanha.

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VAZ DIAS INTERNATIONAL

Worldwide Clippings

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Clipping from

IL SOGGIO DI CARLINO,
NOLOGUE-

ITALY

Data 8.2.1966

SUCCESSO DELLA MOSTRA
PRO "SACRA FAMIGLIA"Pregevoli le opere donate da artisti italiani e
stranieri per la costruzione della nuova chiesa

Si è inaugurata a Porto San Giorgio, presso i locali del «Rivafiorita» la Mostra organizzata con il patrocinio dell'Azienda di soggiorno a beneficio della costruzione chiesa della Sacra Famiglia e con opere generosamente donate da artisti italiani e stranieri.

Tra gli espositori dobbiamo segnalare innanzitutto **Giuseppe Penone**, uno dei maggiori artisti del nostro tempo, il quale è stato invitato di recente per una personale al Museo d'Arte Moderna di New York e presenta con una sua scultura in metallo. Ricorderemo **Luigi Bertolini**,

che espone un disegno del 1952, **Giuseppe Viviani**, presente con una linea Hans Hartung con una composizione sul tema «Le canoe del Polesine», **Domenico Cadore**, con un raffinato sequestro, dalle tonalità mediteranee, il futurista **Gerardo Dottori**, con una visuale umida, **Nicholas Donatelli**, con un senso molto equilibrato, **Lucio Fontana**, che ha conseguito il gran premio alla biennale di Venezia di quest'anno, con un uccello, **Leopoldo Survage**, uno dei creatori dell'arte contemporanea che ha trovato in **Giuliano Apollonio** uno dei suoi artisti più pertinenti, presente con un delicato disegno di figure, **Mimo Mosconi**, con due composizioni, **Neri Pozza** che ha saputo interpretare la sua Vienna in latta misurata, **Eduardo Paolucci** con una marina, **Gregor Schöner**, pittura della natura con uno studio per un affresco, un nobilissimo disegno di **Alde Salvadori**, **Guy David** con due incisioni trici, **Arnaldo Chiarocchi** con uno spiritoso ritratto marchigiano, un bellissimo disegno di **Cimoli**, un folto di animali di **Tamburi** condotto con vivacità, due disegni di **Belice Casana**, che rivelano la maturità dell'artista scomparso di recente, una collezione di **André Elie**, **Agostino Fabbri**, **Zorzi**, **Shibata**, una viva incisione di **Stefano Bregaglia**, **Guidi**, **Cicciari**, **Koromay**, **Razini**, due preziosi incisioni di **Walter Placati**, una composizione di **Tullio**, un interno di **Renzo Biondi**, infine a smozzico il persiano **Nasser Oveis**, l'armenico **Lynda Wala** con una valenza di **Manzoni**, una tela di **Giuliano Zanucchi** che armonizza i colori con rara delicatezza, una composizione dello spagnolo **La Pedrosa**, **Masculam**, **Schmitt** con solitarie figure, **Daloris** della, un ritratto di **Enrico**, **Desanti** con un vaso di fiori grigi, **Eni** della **Fogliati**, quasi trasparenti, **Sandro**, **Crotti** con una serie gentile di foglie, i disegni di **Gallucci**, le sculture astratte di **Fusi**, **Biondi**, **Belletti**, **Bompiani**, **Domenico**, un pastello di **Faccioli**, un ritratto di **Valeria Vercella**, **Dubla**, **Stella Ammirante**, **Mila**, **Lo**, **Ascanio Fabbri**, **C.M.**, **Bozini**, **I Cori di Ernesto Treccani**, un bronzo religioso di **Nanni**, una medaglia in bronzo di **Pavani**, **Colonna** e **Manzoni**, **Francesco Gallucci**, ed altri ancora, disegni di note e di valore.

La mostra verrà allestita a Porto San Giorgio, presso i locali del «Rivafiorita» a Porto S. Giorgio. Intenzionalmente la mostra sarà la prima esposizione pubblica del nostro arte d'arte di Porto San Giorgio.

Il numero pubblico presente ha superato a lungo nella storia del Rivafiorita, in un'occasione particolare con la visita della mostra dell'arte contemporanea. Il pubblico può accedere comodamente nei locali del Rivafiorita a visitare la mostra della chiesa.

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ITALY

Date 8.9.1966

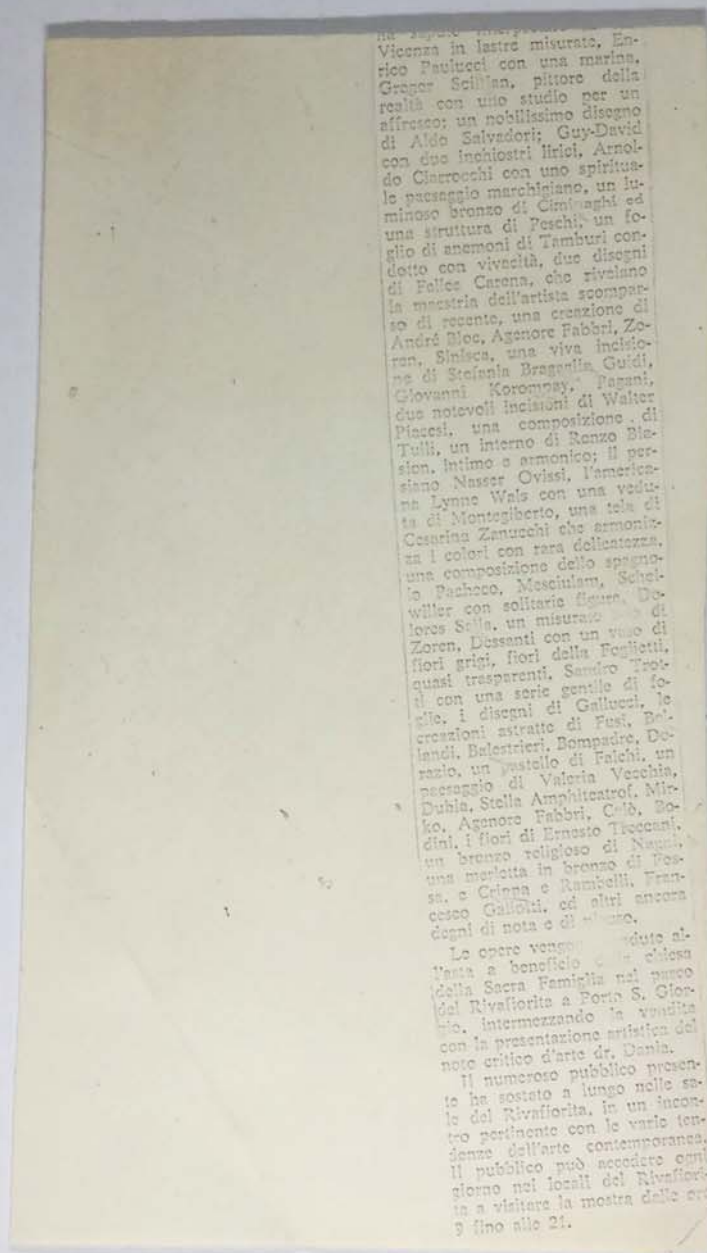
SUCCESSO DELLA MOSTRA PRO "SAGRA FAMIGLIA"

Pregevoli le opere donate da artisti italiani e
stranieri per la costruzione della nuova chiesa

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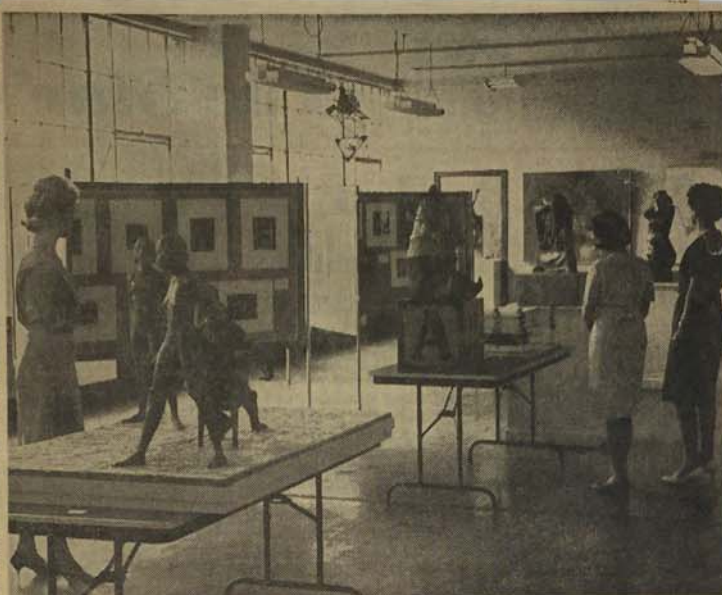


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INDIANAPOLIS, IND.
STAR

D. 218,762 — S. 342,005

JUL 3 1966



HERRON ART MUSEUM visitors view the Student Exhibition in the studio-classrooms at Herron School. A compre-

hensive showing of classroom work, the exhibit is greatly diversified.

THE WEEK IN INDIANA ART

Artists Club Show Set Sept. 26

THE 34TH ANNUAL exhibition of the Indiana Artists Club will be Sept. 26 through Nov. 8 in the auditorium of L.S. Ayres & Co.

The club's first vice-president, Ruth Anderson, will be chairman of the exhibit, working with Evelyn Mess and Fred Rigley.

Letha Gaskins is chairman of the entries and receiving committee, with Mildred Nlesse, Helen Craig, Sally Kriner, Bessie Stampfli, Hazel Doehman and Karen Vaughn.

James Doversberger is prize fund chairman.

This year's exhibit will include work commemorating the state sesquicentennial.

A GROUP showing featuring recent work by four prominent artists who have recently joined the Talbot Gallery, 115 East 21st Street, will open today. The exhibition will remain on display in the downstairs gallery through July 29.

Recent serigraphs (silk screen prints) by Sister Mary Corita and by Robert Burkert will be shown as well as a number of collagraphs by Joseph Rozman Jr. and a group of collages by Morris Barazani. Sister Mary Corita's work

fessor of art at the Milwaukee extension of the University of Wisconsin. He has been awarded two research grants and has received a great deal of recognition for his work in serigraphy.

Rozman, a student of Burkert's at the Milwaukee institution, has already been in four juried shows. His collagraphs have a variety of unusual textural qualities.

Barazani is currently working in Chicago. He will have a group of five recent collages on display at the gallery.

The public is invited to attend the opening reception today from 3 to 7 p.m.

A DISPLAY of art by "The 20," group of professional Indiana artists, is on view through July 1 on the mezzanine floor of the French Lick Sheraton Hotel. It includes paintings and sculpture with subject, media and style representative of Indiana.

The return showing coincides with the Indiana Arts and Crafts Festival scheduled at French Lick Friday through next Sunday.

ROBERT LOHMAN, sculptor, of Indianapolis has designed the 73d medallion issued by

Groningen and "Still Life With Flagon" by Pieter Claesz, both important Dutch painters.

The Collection of Lucille Morehouse may be seen through July 24 in the Herron's West Gallery. Consisting of representational art, there are prints and paintings by a number of contemporary Indiana artists.

The Student Exhibition located in the two buildings of Herron School may be seen throughout the summer months. Consisting of outstanding examples of classroom work, this varied and colorful exhibition includes paintings, sculpture, design, drawings and prints.

THE TWIN TOWN and Country galleries (West Side Art Center and Brown County Barn Art Salon at Bean Blossom) will exhibit a full showing of oils by their resident artists at Avondale Playhouse, tomorrow through July 17.

The hanging will consist of landscapes, seascapes, still lifes, moderns, clowns, impressionists and the Cambodian stone rubbings.

The five artists to be represented are Hershell Fullen, Joseph Tover, Jud Boykin, Charles Dickey and John Higar.

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has won international acclaim and is included in distinguished private and public collections throughout the world. She is currently teaching at Immaculate Heart Of Mary College in Los Angeles, Calif.

Burkert is an associate pro-

the Society of Medalists, with headquarters in New York.

Lohman's design was one of the prize-winners in a national competition among sculptors conducted by the society.

In the artist's words, the medal is "To pay homage to nature for her multitudinous contributions to mankind's intellect and perennial inspiration. . ."

SUNDAY hours for the Paul Sweany art exhibit at the Indianapolis Art League Foundation building will be from 2 to 5 p.m. The show will run through July 16.

SEVERAL significant works of art which have not been on exhibition for some time are now on view in the Herron Museum galleries.

Carl J. Weinhardt Jr., director of the Art Association, said, "Because of a slower special exhibitions pace, the summer months offer us the opportunity of exhibiting some of the other really fine works in our permanent collection. We intend to present these paintings and pieces of sculpture throughout the season."

Among the noteworthy paintings recently hung is the portrait of Thomas Bowlby Esq. by the English master, Sir Joshua Reynolds; "The Old Stone Cottage" by Thomas Gainsborough; Flemish artist Ambrosius Benson's "Crucifixion," and the "Baptism of Christ" by Jan Swart Van

A HUSBAND and wife exhibit of paintings by Elnora Day and Charles C. Day are presently hanging in the Sam's Subway Restaurant at Eastgate Shopping Center, to remain until July 27.

THE PURDUE Indianapolis Regional Campus is currently displaying canvases executed by inmates of the Vocational Training Center at Pendleton, and by inmates of the Indiana State Prison at Michigan City.

Three walls of the Student Activities Room hold selections made by the inmates' voluntary art teacher and critic, J. J. Prendergast, who has studied at Herron Art School.

Many subjects are represented in the forms of portraits, landscapes, and still life in many media.

The modestly priced canvases, displayed through July, may be viewed from 9 a.m. to 5 p.m. Monday through Friday on the first floor of the Purdue Krannert Building at 1125 East 38th Street.

TWO SPECIAL summer exhibitions have been planned by the J. B. Speed Art Museum at Louisville. Work by Antoine Bourdelle will be on view through July 24.

Kinetic and optic art by Victor Vasarely will be presented in a survey of his painting, drawing and collages which is being circulated by the Museum of Modern Art. It will open Aug. 1 and run through Aug. 28.



THIS PAINTING, "The Riley House on Lockerbie Street," by Herron School of Art instructor Harry Davis, has been selected by Governor Roger D. Branigin

to be part of the Governor's Festival of Arts. The exhibition will circulate throughout the United States as part of a national art tour.

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A New Director, A New Museum, Three New Shows

By Franz Schulze

JAN VAN DER MARCK has been appointed director of Chicago's new Museum of Contemporary Art, and this qualifies as good news on at least two counts. First, the Museum has succeeded in filling its most critical position with an accomplished professional whose record as chief curator at Minneapolis' excellent Walker Art Center has prompted that institution's director Martin Friedman to judge him "one of the most gifted young museum men in the country."

Moreover, the appointment is another step, in fact a giant step, toward the eventual opening of the Museum, and though that fact seems obvious enough, it is nevertheless worth noting here.

It has been a long, hard pull for the Museum, through many a morass of apathy and even a few of hostility; thus the increasingly evident soundness of the present effort, led by Board President Joseph R. Shapiro, is a matter for some rejoicing. Van der Marck's appointment is the best kind of collateral at this time to assure fulfillment of the Museum's intention to open its doors at 237 E. Ontario in October. (Van der Marck will assume his duties in April.)

There are other favorable aspects to this development. The new director, Holland-born, with a Ph.D. from Nij-



Jan van der Marck, new director of the Museum of Contemporary Art.

And while he recognizes the desirability, as well as the inevitability, of a permanent collection, he observes, "We will go easy on acquisitions at first, and devote our primary energies to an exhibition program."

Any particular kind of exhibitions? "No dogma applies," says the 37-year-old van der Marck, "but it seems safe to say that this museum will be quite well suited to show experimental work and the work of artists who may not be popular or running with current trends."

Will the building on Ontario Street be adequate for this? "For a while, quite adequate; but within five or 10 years we will probably be pressing to put up a new and larger building, specifically designed for our purposes."

THE NEWS of van der Marck's engagement coincided with a week of strenuous exhibition activity, in which two shows stand out most impressively. There is simply no ignoring the Portraits of LBJ which Richard Gray has mounted in his gallery at 620 N. Michigan. As art its merits fluctuate sharply, but it is unmistakably important in local terms. As an event, indeed as a near-Happening, it is utterly fascinating, but in a way that may leave a few political stomachs turned, a few patriotic sensibilities offended.

And somebody is bound to look bad as a result of it.

It is certainly rough on the president, who is portrayed with generous contempt by just about every one of the 30 artists—mostly Chicagoans—on view. He may be getting here what he deserves, especially if you feel he deserves what he is getting here. On the other hand, it is the artists themselves who may be open to a measure of indictment; some of them look as if they may have approached their subject more as jackals than as tigers.

It is safer—although it may not be sufficient—to judge the show on its purely esthetic merits. Seen this way, it is really not a great exhibition—only Ray Reshoff, Don Baum and June Leaf unqualifiedly impressed me—but it is an arresting one. Since Mr. Johnson is by now a charismatic figure and a symbol rich in visual and narrative associations (Lady Bird, The Great Operation Scar, the whole catalog of Texas imagery and the Vietnam war), he is a ready subject for narrative or imagistic art, particularly of a somewhat surly variety.

This show bears an indubitable local imprint. If it is clumsy in manner and rude in tone, it is no less bold, cocky, and alive, and that is a small compendium of adjectives associated with vanguard Chicago art.

AND THEN you go to the Arts Club, at 109 E. Ontario, where the Hungarian-born Parisian Victor Vasarely is featured in a major retrospective that ranges from his geometric purist abstraction of the middle 1940s to his recent exercises in op.

Vasarely is 180 degrees removed from the Chicagoans at Gray: where they are left-footed, he is the essence of elegance and diamond-hard control; where they are passionate and vulnerable enough to express themselves in irritable existential terms, he commits himself to no issue more profound than the possible loveliness of geometric forms. That can be very lovely. Vasarely is as Parisian as they are not, and in this context that means two things: that he is in his own right a rather beautiful artist, and that the young Chicagoans in theirs, though not beautiful, have a lot of the animal force he lacks.

The Kovler Gallery, 920 N. Michigan, is staging an exhibition called "Picasso: 60 Years of Graphic Art," which offers a surprisingly rich panorama of the Master's drawings and prints. Kovler organized a display which is accompanied by an excellent catalog partly to observe Picasso's 85th birthday and partly to complement his major retrospectives in Paris and Los Angeles.

An admission charge attaches to this show, and for a very good reason, or if you will, a very good cause—The Committee to Rescue Italian Art. Proceeds from admission fees, as well as from the sales of the exhibition posters and last week's raffles of a Picasso Volland Suite etching, go to CRIA, and so far they have totaled more than \$2,000. Kovler couldn't have put its new, handsome, and burgeoning print gallery to better use.

Picasso



60 years of Graphic Arts

EXHIBITION AND SALE

KOVLER GALLERY, CHICAGO

952 NORTH MICHIGAN AVENUE

Poster, and catalog for sale \$1 each to benefit

Committee to Rescue Italian Art

EXCITING PICASSO EXHIBIT FOR YOUNG COLLECTOR



How at Merrill Chase Galleries One May See A Comprehensive Showing of the Graphics of the Great Master. Featured is a Suite (limited to 40 impressions) of 5 Prints from the Corcoran Museum, Most Signed and Numbered by Picasso.

MERRILL CHASE SAYS, "THIS IS A RARE OPPORTUNITY TO ACQUIRE SOMETHING OF THE GREAT ARTIST'S WORKS—MANY WANT \$250,000 WHICH TO CHOOSE THE YOUNG COLLECTOR SHOULD SEE THIS EXHIBIT." PRICES FROM \$25 TO \$150.

Merrill Chase Galleries are at 540 N. Michigan and in Oakbrook Shopping Center.

master drawings English and Continental XVI—XIX Centuries



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140 E. ONTARIO • AT MICHIGAN AVE.

Monday 10 am/9 pm • Tuesday thru Saturday 10 am/6 pm

THINGS TO COME . . .

A sampling of new works by gallery artists scheduled for one man shows:

Hans Erni
Lillian Florsheim
Mary Gehr
Angela Kostá
David Packard
Roy Schnackenberg

MAIN STREET GALLERIES
642-646 N. Michigan Ave.

THE ARTS CLUB OF CHICAGO
109 East Ontario Street
Works by
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Free to the public
4:30 to 5:30 Ex. Sat.

Fine
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\$200 to \$200,000
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320 South Michigan Ave.

PORTRAITS OF LBJ
Through February 18
Richard Gray Gallery
620 N. Michigan Ave.

BEAL, DE KOONING, LESLIE, THIBAUT

THE NUDE NOW

ALLAN FRUMKIN GALLERY

620 N. MICHIGAN AV., CHICAGO

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JOHNSON CITY, TENN.
MORN. PRESS-CHRONICLE
D. 7,505 — S. 23,160

NOV 12 1966

Geometrical abstraction exhibition is now open

Victor Vasarely, an exhibition of over 30 works by the Hungarian-born master of geometrical abstraction, is open at the Carroll Reece Museum on the East Tennessee State University campus and will remain on view until Nov. 30. The exhibition was directed by Miss Dore Ashton, well-known art critic, and organized by the Department of circulating Exhibitions of The Museum of Modern Art, New York.

Included in the exhibition are oils, gouaches, collages, and a single tapestry, ranging in date from 1935 until the present, which reveal the artistic development of the artist. Despite his purist, geometric idiom Vasarely retains a characteristic lyricism. He works both in opulent color and in black and white. Victor Vasarely was born

in Pecz, Hungary on April 9, 1908. He received his B.A. degree from the university of Budapest in 1925 and then enrolled in the School of Medicine.

By 1927, however, he had transferred to the Poldini-Volkman Academy of Art and in 1928-29 entered the Bauhaus of Budapest. He attended lectures by Moholy-Nagy and became familiar with the work of Malevich, Mondrian, Gropius, Kandinsky, and Le Corbusier. In 1930 he had his first one-man show in Budapest.

Later that year, Vasarely moved to Paris, where he has lived ever since. In 1944, he was a co-founder of the Galerie Denise Rene, where he has continued to exhibit. In 1950 he published his Yellow Manifesto on Kineticism. Among the prizes he has won are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Bienal, Sao Paulo, 1965 (which he shared with the Italian artist Albert Burri).

He has participated in innumerable group shows and has been honored by a one-man show at the Musee des Arts Decoratifs in Paris in 1963, an honor accorded few living artists.

As Vasarely is considered a leader in the op art movement today, this is the finest exhibition of modern art ever presented in the Johnson City area. Among Vasarely's paintings a jazz concert featuring Charlie Goodwin's combo from Kingsport will be presented Wednesday, Nov. 16, at 8 p.m. in the museum.

This will be an informal evening of free entertainment, free exhibitions, free refreshments and free door prizes. The public is invited to attend.

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Si è inaugurata a Porto San Giorgio, presso i locali del « Rivaffiorita » la Mostra organizzata con il patrocinio dell'Azienda di soggiorno a beneficio della costruenda chiesa della Sacra Famiglia e con opere generosamente donate da artisti italiani e stranieri.

Tra gli espositori dobbiamo segnalare innanzitutto Victor Vasarely, uno dei maggiori artisti del nostro tempo, il quale è stato invitato di recente per una personale al Museo d'arte moderna di New York; è presente con una sua scultura in metallo. Ricorderemo Luigi Bartolini,

che espone un disegno del 1962, Giuseppe Viviani, presente con una lito: Hans Hartung con una composizione sul tema « Le canne del Polesine », Domenico Cantatore, con un raffinato acquerello, dalle tonalità mediterranee; il futurista Gerardo Dottori, con una visuale umbrata, Nathalia Dumitrescu, con un gouache molto equilibrato, Lucio Fontana, che ha conseguito il gran premio alla biennale di Venezia di quest'anno, con un uccello, Leopold Survage, uno dei creatori dell'arte contemporanea che ha trovato in Guillaume Apollinaire uno dei suoi critici più pertinenti, presente con un delicato disegno di figure, Mino Maccari, con due composizioni. Neri Pozza che ha saputo interpretare la sua Vicenza in lastre misurate, Enrico Paulucci con una marina, Gregor Seifman, pittore della realtà con uno studio per un affresco; un nobilissimo disegno di Aldo Salvadori; Guy-David con due inchiestri lirici, Arnoldo Chiarocchi con uno spirituale paesaggio marchigiano, un luminoso bronzo di Ciminaghi ed una struttura di Peschi, un foglio di anemoni di Tamburi condotto con vivacità, due disegni di Felice Carena, che rivelano la maestria dell'artista scomparso di recente, una creazione di André Bloc, Agenore Fabbri, Zoren, Sinisca, una viva incisione di Stefania Bragaglia Guidi, Giovanni Korompay, Pagani, due notevoli incisioni di Walter Piacesi, una composizione di Tulli, un interno di Renzo Biasion, intimo e armonico; il persiano Nasser Ovisi, l'americana Lynne Wals con una veduta di Montegiberto, una tela di Cesarina Zanucchi che armonizza i colori con rara delicatezza, una composizione dello spagnolo Pacheco, Mesculam, Scheiwiller con solitarie figure, Dolores Sella, un misurato olio di Zoren, Dessanti con un vaso di fiori grigi, fiori della Foglietti, quasi trasparenti, Sandro Trotti con una serie gentile di foglie, i disegni di Gallucci, le creazioni astratte di Fusi, Bellandi, Balestrieri, Bompadre, Dorazio, un pastello di Falchi, un paesaggio di Valeria Vecchia, Dubla, Stella Amphiteatrof, Mirko, Agenore Fabbri, Cald, Bordini, i fiori di Ernesto Treccani, un bronzo religioso di Nagai, una merletta in bronzo di Fossa, e Crippa e Rambelli, Francesco Gallotti, ed altri ancora degni di nota e di plauso.

Le opere vengono vendute all'asta a beneficio della chiesa della Sacra Famiglia nel parco del Rivaffiorita a Porto S. Giorgio, intermezzando la vendita con la presentazione artistica del noto critico d'arte dr. Dania.

Il numeroso pubblico presente ha sostato a lungo nelle sale del Rivaffiorita, in un incontro pertinente con le varie tendenze dell'arte contemporanea. Il pubblico può accedere ogni giorno nei locali del Rivaffiorita a visitare la mostra dalle ore 9 fino alle 21.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**SANTA-BARBARA, CALIF.
NEWS-PRESS**

D. 36,070 S. 36,395
SANTA BARBARA METROPOLITAN AREA

JUL 2 '67

Geometrical Abstractionist Vasarely on Exhibit Here

Currently showing at the Santa Barbara Museum of Art is an exhibition of the work of Victor Vasarely, Hungarian-born master of geometrical abstractionism and a pioneer in the optical art field. The Vasarely show, organized by the Museum of Modern Art in New York, will continue through July 16.

Wooden sculpture, inspired by Mexican motifs, by Fred Powell of Southern California may be seen through July 16.

Modern Prints of Japan, selected from the Achenbach Foundation for Graphic Arts of the California Palace of the Legion of Honor, San Francisco,

will continue on exhibition through Aug. 6.

Watercolors by Harvey Leepa, produced in a technique which he calls fluxism, may be seen through Aug. 6.

Continuing on exhibition at the Museum of Art are paintings from the collection of Wright Ludington of Montecito. Included in this selection are works by Bonnard, Braque, Chagale, Derain, de la Fresnaye, Matisse, Modigliani and Picasso.

The museum will be closed on July 4.



**SANTA-BARBARA, CALIF.
NEWS-PRESS**

D. 36,070 S. 36,395
SANTA BARBARA METROPOLITAN AREA

JUN 4 1967

Optical Art Pioneer's Work Is Scheduled

Opening Friday at the Santa Barbara Museum of Art will be a major exhibition by Victor Vasarely, Hungarian-born master of geometrical abstractionism and a pioneer of optical art. An opening reception for museum members will be held

Thursday from 5:30 to 7:30.

Included in the exhibition are oils, gouaches, collages and a single tapestry, ranging in dates from 1935 to the present.

Vasarely was born in Peos, Hungary, in 1908. Educated in Budapest, he studied at the University, the Poldini-Volkman Academy of Art and the Bauhaus, attending lectures by Moholy-Nagy and becoming familiar with the work of Malevich, Mondrian, Gropius, Kandinsky and Le Corbusier. He had his first one-man show in 1930 in Budapest.

YELLOW MANIFESTO

Later that year, Vasarely moved to Paris, where he has lived ever since. In 1950 he published his Yellow Manifesto on Kineticism.

Among the prizes he has won are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Bienal, Sao Paulo, 1964 (shared with the Italian artist Alberto Burri).

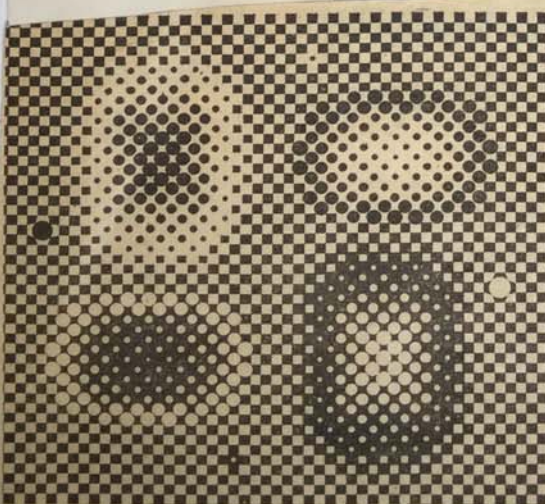
He was honored in 1963 by a one-man show at the Musee des Arts Decoratifs in Paris.

The exhibition was directed by Dore Ashton, art critic, and organized by the Museum of Modern Art in New York. It will continue through July 16.



**UTICA, N.Y.
OBSERVER-DISPATCH**
D. 45,805 — S. 58,019
UTICA METROPOLITAN AREA

DEC 19 1966



METAGALAXIE

... By Victor Vasarely

Vasarely Exhibit At M-W-P Today

An exhibition of more than 30 works by the Hungarian-born master of geometrical abstraction, Victor Vasarely, opens at the Munson-Williams-Proctor Museum of Art today and will remain on view through Jan. 15.

Victor Vasarely, born in Pecz, Hungary in 1908, studied at the University of Budapest, Poldini-Volkman Academy of Art and the Bauhaus. Among the prizes he has received are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Bienal, Sao Paulo, 1965 (which he shared with the Italian artist Alberto Burri).

INCLUDED IN the exhibition are oils, gouaches, collages, and a single tapestry, ranging in date from 1935 until the present, which reveal the artistic development of the artist. Miss Dore Ashton, well-known art critic, directed the exhibition which was organized by the Department of Circulating Exhibitions of the Museum of Modern Art, New York.

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**HOUSTON, TEX.
POST**

D. 224,649 — S. 250,301
HOUSTON METROPOLITAN AREA

APR 23 '67

Art Notes

An exhibition of more than 30 works by **Victor Vasarely**, the Hungarian-born master of geometrical abstraction, will open Tuesday at the Houston Museum of Fine Arts—to remain through May 14. The show was directed by the art critic **Dore Ashton** and organized by the Department of Circulating Exhibitions of the Museum of Modern Art in New York. Of Vasarely, Miss Ashton writes: "... The leading exponent of the art which activates the picture plane in terms of optical illusion as well as the spiritual leader of scores of younger artists" ... The Jewish Community Center now has an exhibition of 30 drawings by **Lowell D. Collins**, Houston artist and former head of the Museum of Fine Arts school ... Works by **Donald S. Vogel** of Dallas are being shown at the 2131 Galleries through May 4 (daily from 2 to 5:30 PM) ... A new show of paintings by **Noe Conjura** is on view at the Courtney Gallery ... An exhibition of paintings by **Gustave Novoa** goes on view in the fourth floor of Sakowitz' downtown store Friday ... Paintings by **Garcia-Lema** will be shown at the Shamrock Hilton Sunday from 11 AM to 9 PM ... The Texas Watercolor Show will remain at Houston Baptist College

through Wednesday. The works are in the Student Center, open from 8 AM to 9 PM ...

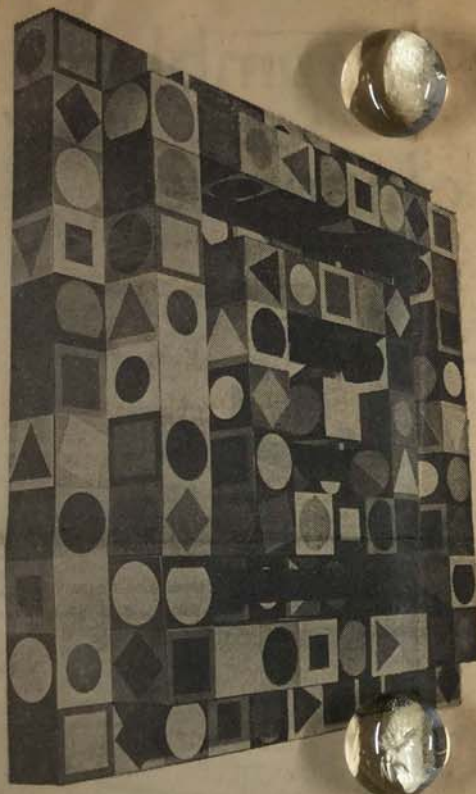


CHICAGO, ILL.
SUN TIMES
D. 553,569 — S. 690,500
CHICAGO METROPOLITAN AREA

FEB 5 1967

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"Relief in Units," a colorful abstract painted relief construction, is in the Arts Club's quasi-retrospective exhibition of Victor Vasarely's work.

Master Of Eye-Teasing Space Modulators

By Harold Haydon

That magician of optical illusion and painter of harlequin surfaces, Victor Vasarely, has a big quasi-retrospective exhibition at the Arts Club, 109 E. Ontario, through March 1. It is a show put together by Dore Ashton and circulated by the Museum of Modern Art, New York.

Without question, Vasarely, a Hungarian-born resident of Paris, is the most prolific inventor of eye-teasers of the sort that recently have been featured attractions in op art displays. His accumulated work should be a mine for young artists in need of ideas, for unlike some op painters, Vasarely keeps on inventing instead of working one idea to shreds.

But it is not right to lump him with op artists, since he has far more to offer and has been leading the parade for a long time. Vasarely makes space modulators, to use the language of Laszlo Moholy-Nagy with whom he studied, and magically warps and shapes the surface of the canvas with line and color.

SOMETIMES it is done with just line in black and white,

sometimes with line plus large forms as in "Mizzar-Neg," a 1956-61 oil, and sometimes with full color.

A relatively simple work is "Harlequin," dated 1935 and the earliest work in the show, which is a checkerboard pattern of red and buff squares running diagonally across the picture. By changing the shape and direction of some of the lozenges, Vasarely evokes the form of a fat dancing man, adding hands, feet and a red disk for a head. The figure is there as if caught under the checkerboard pattern, so strong is the apparent distortion of the surface.

THE "Harlequin" is child's play compared with complex recent compositions, some painted and some assembled from silk-screen printed paper. In these the effects are reversible, changing willy-nilly as one looks.

The largest work, "Tegamec" of 1965, and the three-dimensional construction "Relief in Units" of 1963 play all the changes on a few simple elements of design, using a myriad of brilliant hues asymmetrically placed.

Early paintings in the show reveal Vasarely as a geometric abstractionist, working with large shapes now familiar in hard-edge abstraction. In time, his design elements grew smaller, simpler and more alive with contrasts of color and value. Vasarely is a seminal artist whose ideas are certain to be picked up and to change the look of many everyday things.

NEARBY, in the Sears Vincent Price Gallery, 140 E. Ontario, through Feb. 24, a rugged North American approach can be set against Vasarely's refinement, in the work of Toronto's Harold Town who has had international success with his own brand of color fireworks.

Ten large oils and many

more smoke and ink drawings, all of 1966 production, make up the bulk of the show. The oils have a striped candy and confetti gaiety, while the smoke pictures exploit the lovely tone qualities of candle smoke on paper, strengthened by bold abstract patterns in black ink.

The important things to see in Town's exhibit are his "Enigma" drawings, proving him an able draftsman of the figure with some of the powers of Hogarth and Rabelais in sociosexual satire. The drawings are on toned paper, drawn with brush in ink line and wash and overlaid with white pen lines to develop form and texture.

Admitting to nothing except that he is obsessed with these drawings, Town lets his nudes, and near-nudes, draped around the shoulders, tell their own tales about subjects ranging from home life to the Canadian government. They are lusty, lecherous, macabre and sometimes crippled, and theirs is a hard world, typified perhaps by the wench in her husband's grasp who bears a needlepoint banner proclaiming "Mother, Mistress, Wife, Wipe Your Feet."

ACROSS the street at 141 E. Ontario, the Fairweather-Hardin Gallery is showing, through Feb. 25, small to fair-size sculpture by six artists.

Gaston Lachaise and Germaine Richier are represented by single pieces, "Floating Nude Figure" and "Walking Man" respectively, both well known; Harry Bertoia by three recent works of plant and vegetable forms made of many small rods radiating from a center, and three of Chicago's sculptors, are each represented by several bronzes.

Virginio Ferrari shows his

new work in which he fuses elements from organic and mechanical sources to make sculpture highly original and difficult to describe. The tension between geometric forms and the drawn, knotted and lobed organic forms offers intuitive commentary on modern life, as is suggested by

the title of one of the best works in the show "Think! You Man!" which no doubt suffers in translation from Italian.

Cosmo Campoli continues his symbolic series of the owl and the black egg of the night in several works. A tiny but brilliantly detailed bronze is "White Owl Emerging" from

the opened egg. Another fine piece unites the owl and the egg forms over a remarkably eroded tree stump.

Dominick DiMeo exhibits small, thin, standing figures, severely abstracted and simple in structure, but of monumental design. His "Venus Figure" in particular would be impressive in heroic size.

The Museum of Modern Art Archives, NY

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CHICAGO, ILL.
TRIBUNED. 836,702 — S. 1,151,995
CHICAGO METROPOLITAN AREA

FEB 19 1967

Vasarely's Show Teases or Teaches

By Edward Barry

Tribune Art Editor

ONE CAN GO TO the Victor Vasarely show in a light mood or with the gleam of the dedicated art historian in one's eye. This handsome exhibition in the Arts club, 109 E. Ontario st., offers both fun and instruction.

Stand long enough before any of these paintings or collages, and strange things are likely to happen. For one thing, the design turns itself inside out [like those diagrams we were fascinated with as children, which changed from convex to concave and back again as we stared].

The work called "Sir-ris" [nearly all the titles or designations are enigmatic] introduces an added perplexity in that it has not one but two ambiguous areas. By alternating one's attention, it is possible to turn one into a bulge while the other remains a deep depression.

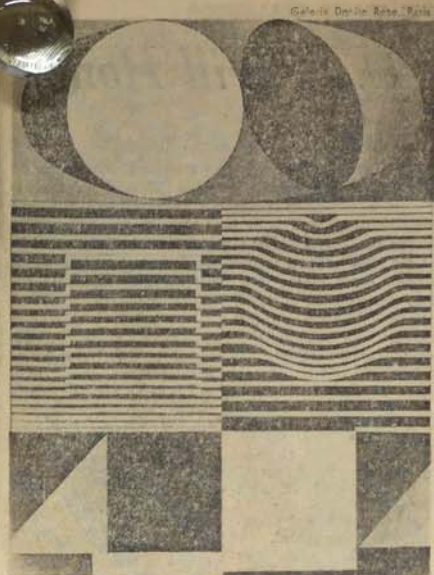
But the most spectacular of the ambiguous paintings is "Nette II," which first seems to be a view from a helicopter of a skyscraper designed

by a mad architect. Its infinite complexity would have made even the most dedicated art historian's eye. Yet as we look, it changes into a perfectly flat surface, and every architectural detail becomes an element in an abstract design.

Some of the paintings undulate as the viewer moves forward. Others—such as "CTA 101"—cloud over as he shifts from side to side. Sometimes a detail which had been all but invisible from one angle moves into sharp focus as the angle changes.

"Nette II" is a checkerboard knocked slightly awry so that the lines are not parallel and the angles are not right angles. In "Manipur," the lines which had been coming straight down suddenly wriggle, then curve broadly, then go into a spin.

The exhibition is of interest to the art historian because it offers a view in reasonable depth of the last 20 years or so of Vasarely's work and because it reveals how far he has come since he first became disenchanted with the purist, precisionist principles



Do the curved lines in the right center of this perfectly flat canvas represent a bulge or a depression? This is typical of the questions posed by the paintings and collages of Victor Vasarely in the Arts club.

of his early mentors.

Many are the methods by which he has energized the canvas, and several of them

signs—designs that suggest changeableness and movement. The great part he played in the development of "op" art is obvious in the eye- and mind-teasing works in the present show.

The real purpose of this display, however, is neither to provide an ophthalmologist's holiday nor to cover a chapter in art history. Its principle aim is to give esthetic pleasure. Vasarely himself has described a typical work of his:

"Subjectively speaking, it is a poetic creation having sense, qualities, capable of stimulating the imaginative and emotional processes in others."

The exhibition, circulated by the Museum of Modern Art, New York City, remains here thru March 1.

The off-white and pastel colorings of Frank Gallo's sculptures are obtained by mixing varying amounts of pigment in the polyester resin while it is still in a viscous state. The resin is then poured into a mold, where it hardens in six to eight hours. It emerges as an ivory, a very light gray, or a light yellow. Gradations of color are obtained by casting in several steps. Some of Gallo's recent works are on view in the Gilman galleries, 103 E. Oak st.



Frank Gallo, whose recent sculptures are on view now in the Gilman galleries, is shown here removing a hardened mold from a clay figure he has modeled. The mold will be used to make a cast of the figure in a polyester resin compound.

are well demonstrated in this show. Besides the spatial ambiguities and those of form and viewpoint, there are others that have to do with two-dimensional shapes (circles and rectangles modifying one another, for example), and with the rhythm of the whole design.

Vasarely, Hungarian born but now living in Paris, reacted against the stricter geometrizers in the direction of greater richness and variety of detail. He also sought for more eventful de-

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CHICAGO, ILL.
AMERICAN
D. 436,505 — S. 527,749
CHICAGO METROPOLITAN AREA

FEB 12 1967

ART IN CHICAGO

Two Impressive Shows By 'Father' of Op Art

Don J. Anderson

THE "IN" art crowd in Chicago is very concerned about squares.

Not only squares, but also circles, rectangles, and triangles: the most advanced things in art circles these days are the basic shapes.

Thirty works by Victor Vasarely, considered the father of "op" art, are on exhibit at The Arts club, 109 E. Ontario st., until March 1.

Each piece is involved with the basics of art, that is, the science of the simplest visual forms. Colors range from bright primaries to subtle grays and strong blacks with white.

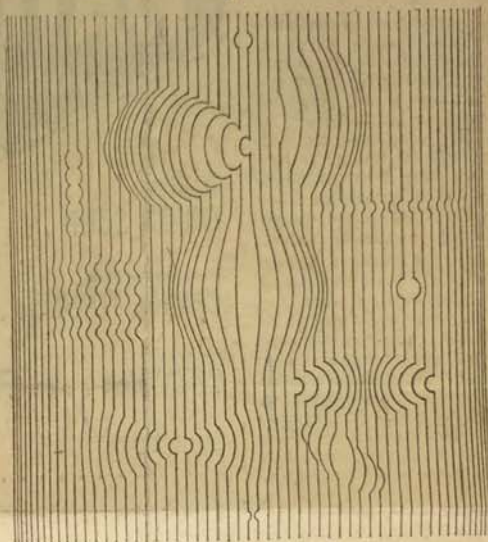
Vasarely takes a simple form—such as a circle—and repeats it many times in a pattern, then has the circles change colors with just the slightest variation in tone. Seeing these changes occur against a background of white, black, or gray is pure optical magic. Vasarely undertakes such problems with great patience and an eye for the minutest difference. In more complex canvases he has added the challenge of a checkerboard background, or painted against solid silver or gold.

He is truly a master of optical illusion. He must be specially endowed with infinite patience to be able to execute canvases with such painstaking detail.

The canvases are large both in size and in price, ranging up to \$15,000. This price could be considered reasonable when one estimates the hours alone it takes to perfect such disciplined detail.

This is an exhibition directed and organized by Miss Dore Ashton, well known art authority; it is circulated by the Museum of Modern Art, N.Y.

Miss Ashton says in her introduction to the exhibit: "Vasarely is considered the



• "MANIPUR"—Oil on canvas by Victor Vasarely is featured in his one man exhibition now at the Art Club of Chicago.



• "MINDOR I"—Is a oil painting by Victor Vasarely being shown at the Richard Feigen gallery.

leading proponent of the art which activates the picture plane in terms of optical

illusion, as well as the spiritual leader of scores of younger artists who have

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taken his collaborative idea
to heart."

Vasarely himself writes of his work: "What I paint is two-dimensional composition of forms and colors—or a multi-dimensional structure in which intuition, science, and technique all have a share."

In the exhibition are oils, gouaches, collages, and a single huge tapestry. The works range in date from 1935 [that's early for "op" art which we seem to think is so new!] until the present time.

An exhibit covering so many years reveals the artistic development of the artist.

The earliest of the work gives some indication how Vasarely's interest in pattern developed from his seeing and thinking. "Harlequin," 1935, is a drawing in red ink on buff with an over-all pattern of harlequin diamond shapes; like seeing a harlequin-suited figure standing against a complete background of diamond shapes. These diamonds on diamonds give an indication of his early thinking of pattern against pattern.

Victor Vasarely was born in Pecz, Hungary, on April 9, 1908. He received a degree from the University of Budapest in 1925, then enrolled in the school of medicine. By 1927, however, he had transferred to the Poldini-Volkman Academy of Art. In 1928 he entered a more modern school, often called the Bauhaus of Budapest; the "Muhely" of Alexander Bortnyik.

Following his training Vasarely moved to Paris, where he resides today.

The Arts Club is open free to the public Monday thru Saturday, 9:30 to 5:30.

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CHICAGO TRIBUNE, SUNDAY, FEBRUARY 19, 1967

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By Edward Barry

Tribune Art Editor

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Some of the paintings undulate as the viewer moves forward. Others—such as "CTA 101"—cloud over as he shifts from side to side. Sometimes a detail which had been all but invisible from one angle moves into sharp focus as the angle changes.

"Quasar II" is a checkerboard knocked slightly awry so that the lines are not parallel and the angles are not right angles. In "Manipur," the lines which had been coming straight down suddenly wriggle, then curve broadly, then go into a spin.

The exhibition is of interest to the art historian because it offers a view in reasonable depth of the last 20 years or so of Vasarely's work and because it reveals how far he has come since he first became discontented with the purist, precisionist principles



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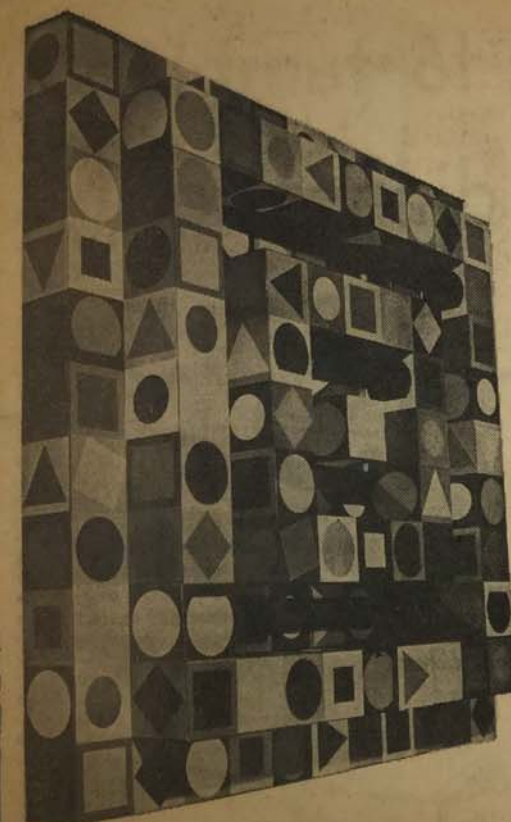
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NORWICH, N. Y.

SUN

D. 3,908

DEC 22 1966

Art Exhibit

An exhibition of over 30 works by the Hungarian-born master of geometrical abstraction, Victor Vasarely, opened at the Munson-Williams-Proctor Institute Museum of Art Dec. 18, and will remain on view through Jan. 15, 1967.

Included in the exhibition are oils, gouaches, collages, and a single tapestry, dating from 1935 until the present, which reveal the artistic development of the artist. "Vasarely is considered the leading proponent of the art which activates the picture plane in terms of optical illusion as well as the spiritual leader of scores of younger artists who have taken his collaborative ideal to heart," states Miss Dore Ashton, well-known art critic, who directed the exhibition. The exhibition was organized by the Department of Circulating Exhibitions of the Museum of Modern Art, New York.

Victor Vasarely, born in Pecz, Hungary in 1908, studied at the University of Budapest, Poldini-Volkman Academy of Art and the Bauhaus. Vasarely resides in Paris now and was a co-founder of the Galerie Denise Rene. He

has exhibited in innumerable group shows and has been honored by a one-man show at the Musee des Arts Decoratifs in Paris in 1963, an honor accorded few living artists. Among the awards Vasarely has received are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Bienal, Sao Paulo, 1965 (which he shared with the Italian artist, Alberto Burri).

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CHICAGO'S AMERICAN, SUNDAY, FEBRUARY 12, 1967

ART IN CHICAGO

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'Father' of Op Art

Don J. Anderson

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Thirty works by Victor Vasarely, considered the father of "op" art, are on exhibit at The Arts club, 109 E. Ontario st., until March 1.

Each piece is involved with the basics of art, that is, the science of the simplest visual forms. Colors range from bright primaries to subtle grays and strong blacks with white.

Vasarely takes a simple form—such as a circle—and repeats it many times in a pattern, then has the circles change colors with just the slightest variation in tone. Seeing these changes occur against a background of white, black, or gray is pure optical magic. Vasarely undertakes such problems with great patience and an eye for the minutest difference. In more complex canvases he has added the challenge of a checkerboard background, or painted against solid silver or gold.

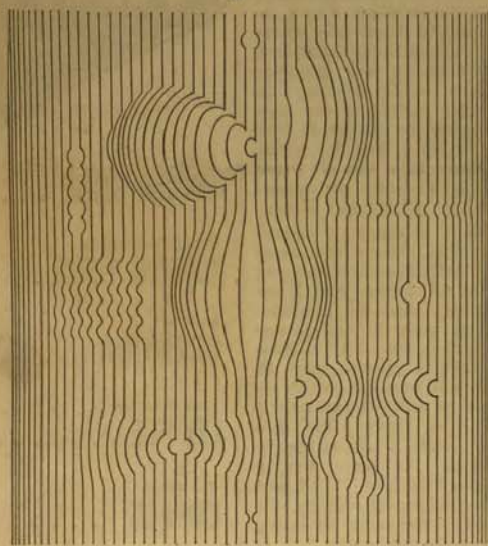
He is truly a master of optical illusion. He must be specially endowed with infinite patience to be able to execute canvases with such painstaking detail.

The canvases are large both in size and in price, ranging up to \$15,000. This price could be considered reasonable when one estimates the hours alone it takes to perfect such disciplined detail.

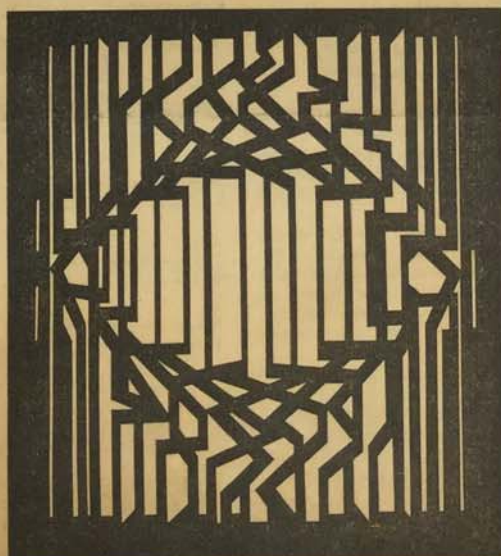
This is an exhibition directed and organized by Miss Dore Ashton, well known art authority; it is circulated by the Museum of Modern Art, N. Y.

Miss Ashton says in her introduction to the exhibit:

"Vasarely is considered the



• "MANIPUR"—Oil on canvas by Victor Vasarely is featured in his one man exhibition now at the Art Club of Chicago.



• "MINDOR I"—Is a oil painting by Victor Vasarely being shown at the Richard Feigen gallery.

leading proponent of the art which activates the picture plane in terms of optical

illusion, as well as the spiritual leader of no more taken his collaborative ideal to heart."

Vasarely himself writes of his work: "What I paint is two-dimensional composition of forms and colors—or a three-dimensional structure

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taken his collaborative ideal to heart."

Vasarely himself writes of his work: "What I paint is two-dimensional composition of forms and colors—or a multi-dimensional structure in which intuition, science, and technique all have a share."

In the exhibition are oils, gouaches, collages, and a single huge tapestry. The works range in date from 1935 [that's early for "op" art which we seem to think is so new!] until the present time.

An exhibit covering so many years reveals the artistic development of the artist.

The earliest of the work gives some indication how Vasarely's interest in pattern developed from his seeing and thinking. "Harlequin," 1935, is a drawing in red ink on buff with an over-all pattern of harlequin diamond shapes: like seeing a harlequin-suited figure standing against a complete background of diamond shapes. These diamonds on diamonds give an indication of his early thinking of pattern against pattern.

Victor Vasarely was born in Pecz, Hungary, on April 9, 1908. He received a degree from the University of Budapest in 1925, then enrolled in the school of medicine. By 1927, however, he had transferred to the Poldini-Volkman Academy of Art. In 1928 he entered a more modern school, often called the Bauhaus of Budapest; the "Muhely" of Alexander Bortnyik.

Following his training Vasarely moved to Paris, where he resides today.

The Arts Club is open free to the public Monday thru Saturday, 9:30 to 5:30.

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NORWICH, N. Y.
SUN
D. 3,908

DEC 22 1966

Art Exhibit

An exhibition of over 30 works by the Hungarian-born master of geometrical abstraction, Victor Vasarely, opened at the Munson-Williams-Proctor Institute Museum of Art Dec. 18, and will remain on view through Jan. 15, 1967.

Included in the exhibition are oils, gouaches, collages, and a single tapestry, dating from 1935 until the present, which reveal the artistic development of the artist. "Vasarely is considered the leading proponent of the art which activates the picture plane in terms of optical illusion as well as the spiritual leader of scores of younger artists who have taken his collaborative ideal to heart," states Miss Dore Ashton, well-known art critic, who directed the exhibition. The exhibition was organized by the Department of Circulating Exhibitions of the Museum of Modern Art, New York.

Victor Vasarely, born in Pecz, Hungary in 1908, studied at the University of Budapest, Poldini-Volkman Academy of Art and the Bauhaus. Vasarely resides in Paris now and was a co-founder of the Galerie Denise Rene. He

has exhibited in innumerable group shows and has been honored by a one-man show at the Musee des Arts Decoratifs in Paris in 1963, an honor accorded few living artists. Among the awards Vasarely has received are the Guggenheim International Award in 1964 and the Grand Prize of the VIII Bienal, Sao Paulo, 1965 (which he shared with the Italian artist, Alberto Burri.)

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JOHNSON CITY, TENN.
MORN. PRESS-CHRONICLE
D. 7,505 — S. 23,160

NOV 12 1936

Geometrical abstraction exhibition is now open

Victor Vasarely, an exhibition of over 30 works by the Hungarian-born master of geometrical abstraction, is open at the Carroll Reece Museum on the East Tennessee State University campus and will remain on view until Nov. 30. The exhibition was directed by Miss Dore Ashton, well-known art critic, and organized by the Department of circulating Exhibitions of The Museum of Modern Art, New York.

Included in the exhibition are oils, gouaches, collages, and a single tapestry, ranging in date from 1935 until the present, which reveal the artistic development of the artist. Despite his purist, geometric idiom Vasarely retains a characteristic lyricism. He works both in opulent color and in black and white. Victor Vasarely was born

in Pecz, Hungary on April 9, 1908. He received his B.A. degree from the university of Budapest in 1925 and then enrolled in the School of Medicine.

By 1927, however, he had transferred to the Poldini-Volkman Academy of Art and in 1928-29 entered the Bauhaus of Budapest. He attended lectures by Moholy-Nagy and became familiar with the work of Malevich, Mondrian, Gropius, Kandinsky, and Le Corbusier. In 1930 he had his first one-man show in Budapest.

Later that year, Vasarely moved to Paris, where he has lived ever since. In 1944, he was a co-founder of the Galerie Denise Rene, where he has continued to exhibit. In 1950 he published his Yellow Manifesto on Kineticism. Among the prizes he has won are the Guggenheim International Award in 1954 and the Grand Prize of the VIII Bienal, Sao Paulo, 1965 (which he shared with the Italian artist Albert Burri).

He has participated in innumerable group shows and has been honored by a one-man show at the Musee des Arts Decoratifs in Paris in 1963, an honor accorded few living artists.

As Vasarely is considered a leader in the op art movement today, this is the finest exhibition of modern art ever presented in the Johnson City area. Among Vasarely's paintings a jazz concert featuring Charlie Goodwin's combo from Kingsport will be presented Wednesday, Nov. 16, at 8 p.m. in the museum.

This will be an informal evening of free entertainment, free exhibitions, free refreshments and free door prizes. The public is invited to attend.

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INDIANAPOLIS, IND.

STAR

D. 218,762 — S. 342,005

JUL 3 1966

its gallery through July. Recent serigraphs (silk screen prints) by Sister Mary Rita and by Robert Burkert will be shown as well as a number of collagraphs by John Rozman Jr. and a group collages by Morris Barazani. Sister Mary Corita's work won international acclaim and is included in distinguished private and public collections throughout the world. She is currently teaching at Immaculate Heart of Mary College in Los Angeles, Calif.

Burkert is an associate pro-

with the Indiana Arts and Crafts Festival scheduled at French Lick Friday through next Sunday.

ROBERT LOHMAN, sculptor, of Indianapolis has designed the 73d medallion issued by the Society of Medalists, with headquarters in New York.

Lohman's design was one of the prize-winners in a national competition among sculptors conducted by the society.

In the artist's words, the medal is "To pay homage to nature for her multitudinous contributions to mankind's intellect and perennial inspiration. . ."

SUNDAY hours for the Paul Sweany art exhibit at the Indianapolis Art League Foundation building will be from 2 to 5 p.m. The show will run through July 16.

SEVERAL significant works of art which have not been on exhibition for some time are now on view in the Herron Museum galleries.

Carl J. Weinhardt Jr., director of the Art Association, said, "Because of a slower special exhibitions pace, the summer months offer us the opportunity of exhibiting some in our permanent collection. We intend to present these paintings and pieces of sculpture throughout the season."

Among the noteworthy paintings recently hung is the portrait of Thomas Bowby Esq. by the English master, Sir Joshua Reynolds; "The Old Stone Cottage" by Thomas Gainsborough; Flemish artist Ambrosius Benson's "Crucifixion," and the "Baptism of Christ" by Jan Swart Van

of landscapes, seascapes, still lifes, moderns, clowns, impressionists and the Cambodian stone rubbings.

The five artists to be represented are Hershell Fuller, Joseph Tover, Jud Boykin, Charles Dickey and John Higar.

A HUSBAND and wife exhibit of paintings by Elnora Day and Charles C. Day are presently hanging in the Sam's Subway Restaurant at Eastgate Shopping Center, to remain until July 27.

THE PURDUE Indianapolis Regional Campus is currently displaying canvases executed by inmates of the Vocational Training Center at Pendleton, and by inmates of the Indiana State Prison at Michigan City.

Three walls of the Student Activities Room hold selections made by the inmates' voluntary art teacher and critic, J. J. Prendergast, who has studied at Herron Art School.

Many subjects are represented in the forms of portraits, landscapes, and still life in many media.

The modestly priced canvases, displayed through July, may be viewed from 9 a.m. to 5 p.m. Monday through Friday on the first floor of the Purdue Krannert Building at 1125 East 38th Street.

TWO SPECIAL summer exhibitions have been planned by the J. B. Speed Art Museum at Louisville. Work by Antoine Bourdelle will be on view through July 24.

Kinetic and optic art by Victor Vasarely will be presented in a survey of his painting, drawing and collages which is being circulated by the Museum of Modern Art. It will open Aug. 1 and run through Aug. 23.

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Vasarely Works Now On Exhibit At University

Works of Hungarian-born artist, Victor Vasarely, will be on exhibit in the University of Colorado Fine Arts Gallery in Henderson Building through April 8.

The free public exhibit is open from 8 a.m. to 5 p.m. Monday through Saturday and from 2 to 5 p.m. Sunday.

Included in the exhibition are oils, gouaches, collages and a tapestry done by the artist from 1935 to the present. The exhibition was organized by the Museum of Modern Art in New York.

Vasarely is a purist and master of geometrical abstraction, according to critics. He was born in Hungary and received a bachelor's degree from the University of Budapest. He later attended the Poldini-Volkman Academy of Art and then attended the Bauhaus of Budapest. In 1930 he moved to Paris and has lived there ever since.

He was a co-founder of the Galerie Denise Rene in 1944 and exhibits his work there. He published "Yellow Manifesto on Kineticism" in 1950. Vasarely has won many prizes, including the Guggenheim International Award in 1964 and the Grand Prize of the VIII Biennial in Sao Paulo in 1965.

Sample

Camera

3-16-67

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

PUBLICITY REPORT

Title of Exhibition VICTOR VASARELY

Name of Sponsoring Organization DEPT. OF FINE ARTS
UNIV. OF COLORADO, BOULDER, COLORADO

Address _____

Attendance _____

Date of Showing _____

Newspaper Space BOULDER DAILY CAMERA, DENVER POST
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) one (Denver Post)

Radio Talks _____

Television Programs _____

School visits, special groups, etc. _____

Comments about the exhibition Very Well received

Frank Sampson
Signature
Director of Exhibitions
Title
University of Colorado
Boulder, Colo.

8/16/57

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UNIVERSITY OF COLORADO
NEWS SERVICE
TELEPHONE: 443-2211, Ext. 6431

WRITER: Tyler
March 15, 1967

FOR IMMEDIATE RELEASE

BOULDER, Colo.--Appointments of three new members to the Boulder campus faculty of the University of Colorado were approved here Wednesday (March 15) by the Board of Regents.

The appointments, all effective next fall, are:

Dr. Lester Goldstein, 42, professor in the Institute for Developmental Biology; Dr. Hugo Schmidt, 38, professor of German; and Dr. David R. Thomas, 33, associate professor of psychology.

The Regents also named Dr. Albert W. Smith of the CU faculty chairman of the Department of Geography for four years beginning next July 1.

Goldstein has been on the faculty of the University of Pennsylvania since 1959 and prior to that he was a research associate in cell biology at the University of California for four years. He is a graduate of Brooklyn College and he has a doctorate from the University of Pennsylvania.

Schmidt has been at Bryn Mawr College for eight years and he also has taught at Columbia University. He is a native of Austria and he studied at the University of Vienna before he came to the U. S. in 1951. He attended Bard College in New York and he has master's and doctorate degrees from Columbia University. He is a U. S. citizen.

Thomas has taught at Kent State University since 1958 and he spent two years at Duke University. He is a graduate of Brooklyn College and he has a doctorate from Duke.

Smith has been at CU since 1952 and he headed the geography department from 1954 to 1956 and from 1957 to 1960.

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3-16-67