

## CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

## 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.2.138.9.2

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:
	CE	II.2.138.9.2

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:
	CE	II.2.138.9.2

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:
	CE	II.2.138.9.2

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.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

VICTOR VASARELY  
C/E 65-10  
Suggested Publicity Release

Department of Circulating Exhibitions  
The Museum of Modern Art, New York

VICTOR VASARELY, an exhibition of over thirty works by the Hungarian-born master of geometrical abstraction, will open on \_\_\_\_\_ at \_\_\_\_\_ and remain on view until \_\_\_\_\_. 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. Miss Ashton writes, in her introduction to the exhibition:

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. His own work continues to express a rich temperament, volatile and quick in its movements, unwilling to sacrifice either warmth or beauty in its quasi-scientific plastic research.

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. Vasarely himself writes of his work:

What I paint is a two-dimensional composition of forms-colors or a multidimensional structure, in which intuition, science and technique all have a share....Subjectively speaking, it is a poetic creation having sense qualities, capable of stimulating the imaginative and emotional process in others.

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, the "Muhely" of Alexander Bortnyik. He attended lectures by Moholy-Nagy and became familiar with the work of Malevich, Mondrian,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

VICTOR VASARELY  
C/E 65-10  
Suggested Press Release  
Page two

Department of Circulating Exhibitions  
The Museum of Modern Art, New York

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 René, 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, São Paulo, 1965 (which he shared with the Italian artist Alberto Burri). He has participated in innumerable group shows and has been honored by a one-man show at the Musée des Arts Decoratifs in Paris in 1963, an honor accorded few living artists.

5/12/66

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Menu

## THE MUSEUM OF MODERN ART

cc: EA  
~~ES~~  
C/E 65-10

Date August 9, 1967

To: M.Hargreaves

Examination  
Re: ~~RETURN~~ of VICTOR VASARELY  
loans prior to return

From: E.Agee

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-  
& return with  
without-our frame question. All others keep/frame they had in show: (except  
Study for Cintra which has a traveling frame that should be removed)

~~XXXXXXXXXX~~

Works which can not yet be examined:

TEGA-MC	66.554	Denise Rene Gallery
YAMADA	66.562	"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Vasarely/Memo

cc: ~~DD~~ DD  
1 o copy  
C/E 65-10  
EVT

## THE MUSEUM OF MODERN ART

4/28/66

Date \_\_\_\_\_

To: B.Gillaugh  
D. Ashton  
E. Taylor  
From: E. Taylor

X Vasarely painting media

Re: \_\_\_\_\_  
list of refusals & acceptances

with 6 lenders still to be  
heard from out of 10

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

ILILE-COUPLE K (66.274) casein?, gouache? on comp.bd. with ink?

BUG (66.556) oil? or synthetic polymer?

ETUDE FOR EZINOR (66.557) on canvas or ? mounted on wood

BELLE-ISLE II (66.555) oil?

DOMMAN II (66.547) oil?

ETUDE FOR CINTRA (66.347) gouache on ? mounted on wood

ETUDE FOR SIR-RIS (66.90) tempera?

CTA 103 (66.275) tempera?

FEM (66.91) tempera?

QUASAR II (66.89) tempera?

VEGA NOIR (66.88) tempera?



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / New

cc: DHD  
BO C/E 65-10  
ET  
I.O. copy

2/11/66

To: Miss Dudley (Museum's Office)  
D. Ashton  
From: E. Taylor (C/E 2x)  
E. Taylor

Re: Loan Agreement form from  
VICTOR VASARELY (C/E 65-10)  
the artist for VICTOR VASARELY  
list of refusals & acceptances  
C/E 65-10

with 6 lenders still to be  
heard from out of 19

PAINTINGS UNAVAILABLE FOR LOAN:

Betelguese 1957 76 3/4 x 51 Chase Manhattan Bank Collection  
Bora 1959 63 1/2 x 51 Mr. & Mrs. Arnold Maremont Coll.  
Ilile II 1962 62 3/4 x 66 3/4 Chase Manhattan Bank Collection  
Etude: Capella 1963 15 x 15 Janis Gallery  
Keiho G-II 1963 34 x 31 Mr. and Mrs. Albert List  
Our-MC 1963 33 x 31 1/2 Mr. Robert Abrams  
Aran 1964? 36 x 36 Mr. John G. Powers  
Etude: Capella a 1964 20 x 13 1/2 Janis Gallery  
CTA 103 slv. 1965 64 x 64 Janis Gallery  
CTA 103 gld. 1965 64 x 64 Mr. and Mrs. Ronald Gilbert

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: Miss Dudley  
C/E 65-10  
ET  
1 to copy

cc: I.O. copy  
E.T. Victor Vasarely/Memo

# THE MUSEUM OF MODERN ART

Date Feb. 7, 1966

To: Miss Dudley (Registrar's Office)

Re: Loan Agreement form from  
the artist for VICTOR VASARELY  
C/E 65-10

From: E. Taylor (Circ. 2x.)

I am holding a Loan Agreement form signed by M. Vasarely for 8 paintings. He agrees to lend to the above exhibition for a reply from M<sup>re</sup>. René, his dealer, concerning the selling price and insurance value on all the works. The reply will come from Paris. Caroline Birenbaum on Friday afternoon who said that it would be allright to use the white form as a green one in this case since each had M<sup>re</sup>. René's signature and necessary information. I have sent to M<sup>re</sup>. René a Xerox copy of each form.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

cc: Miss Dudley Victor Vasarely / Marie  
C/E 65-10  
ET  
1 0 copy

# THE MUSEUM OF MODERN ART

Date Feb. 7, 1966

To: M. Hargreaves (Registrar's Office)

Re: Loan Agreement forms

From: E. Taylor

for VICTOR VASARELY (C/E 65-10)

MEMORANDUM  
To: H. H. H. H. H.  
From: MRS. BLISS PARKINSON - WR

One Loan Agreement form was sent to Mme. Denise René for 2 Vasarely paintings (Ondho and Hoang) with a list attached to be filled in with individual information on each. Mme. René returned the green and the white forms, each filled out for a separate work. I checked with Caroline Birenbaum on Friday afternoon who said that it would be alright to use the white form as a green one in this case since each had Mme. René's signature and necessary information. I have sent to Mme René a Xerox copy of each form.

immediately installed, no  
replacements available,  
OK.  
- Now that he, with his  
father, owns the pgs.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Merz  
Optical Art

cc DDD  
ET  
BG  
9/65-10 21 L  
green  
MEMORANDUM

To: Dinah

From: ~~MRS. BLISS PARKINSON~~ WR

Date: 2/4

Subject:

Del. 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 pfgs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Vasarely/Lists

## THE MUSEUM OF MODERN ART

Date 3/8/66

To: C.Birenbaum

Re: Vasarely exhibition C/E 65-10 L&L

From: E. Taylor

Works to come from Patis

- |                              |                       |
|------------------------------|-----------------------|
| 1. HARLEQUIN, gouache        | (Vasarely) —          |
| 2. ETUDE FOR TAIRA, oil      | (Kilian) <i>René</i>  |
| 3. YAMADA, oil               | (Vasarely) —          |
| 4. NIVES, oil                | "                     |
| 5. ETUDE FOR EZINOR, oil     | "                     |
| 6. BELLE-ISLE II, oil        | "                     |
| 7. HOANG, oil                | (René gallery)        |
| 8. BUG, oil                  | (Vasarely) —          |
| 9. ONDHO-NEG, oil            | (Denise René gallery) |
| 10. MANIPUR, oil             | (Vasarely) —          |
| 11. RELIEF IN UNITS, collage | "                     |
| 12. TEGA-MC, collage         | "                     |
| 13. ATTIKA-III               | "                     |
| 14. NETHE-II                 | "                     |
| 15. MIZZAR-NEG               | "                     |
| 16. DONNAN-II                | "                     |
| 17. TAIRA                    | "                     |
| 18. RUHR                     | "                     |
| 19. CERRO                    | "                     |
| 20. BELLE-ISLE, 1949/50      | "                     |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

Victor Vasarely / Abrams

cc: Miss Dudley  
Mr. Rasmussen  
Mr. Palmer  
Mrs. Smith  
CE 65-10  
green

January 10, February 2, 1966

Mr. Harry N. Abrams  
6 West 57th Street  
New York

Dear Mr. Abrams:

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:

OUR-MC, 1963 gouache and that the remainder of works be of medium or small sizes. Does your feel it may be desirable to bring works in

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.2.138.9.2

Miss Dore Ashton  
Miss Dore Ashton

2.

January 10, 1966  
January 10, 1966

Photography completed by: April 4

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

Framing by: Sincere May 2

Packing by: May 11

Shipment on: Waldo May 13  
Executive Director  
Circulating Exhibitions

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.2.138.9.2

Miss Dore Ashton

3.

January 10, 1966

With best regards,

Sincerely,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Bradley

cc: D. Dudley

cc: Bradley  
C/S 65-10 LLL  
green

October 4, 1967

10 October 1967

Dear Mrs. Bradley:

26 October 1967

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

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 lost, whose probably somewhat mystified by the duplicate which arrived with Mr. Rasmussen's letter of thanks. I should like to explain that themselves, the original Receipt, which was believed lost, was apparently original 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,

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, and I thank you once again, and say how much your participation has been appreciated.

(Mrs.) Lynn H. Schafran  
Administrative Assistant  
Circulating Exhibitions  
Very sincerely,

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

Walter 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.2.138.9.2

CE 65-10 Victor Vasarely / Bradley

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

19 October 1967

Dear Mrs. 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 Sir-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 Sir-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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely/Bradley  
cc: EA  
DD  
BG  
green  
C/E 65-10

February 7, 1966

VICTOR VASARELY EXHIBITION SCHEDULE

August 8, 1967

May 29 - June 19

De Cordova Museum  
Lincoln, Mass.

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

Aug. - Circulating Exhibitions  
Dear Mrs. Bradley, Modern Art

J.B. Speed Art Museum  
Louisville, Kentucky

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

Dec. 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.

Jan. 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.

Mar. 16 With best wishes,  
March 20, 1966. Will you give us  
Sincerely, instructions for the Modern Gallery.

Apr. 23 - May 14

Contemporary Arts Association of  
Houston, Texas

June Elita Agos (Mrs. Wm.)  
Circulating Exhibitions

Santa Barbara Museum of Art  
Santa Barbara, Calif.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

100 WEST GREENFIELD AVENUE  
MILWAUKEE, WIS. 53204

cc: Miss Dudley  
B.Gillaugh  
green  
C/E 65-10 L&L  
FEB 9 1966  
LDHD  
BG  
C/E 65-10

February 7, 1966

VICTOR VASARELY EXHIBITION SCHEDULE

May 29 - June 19

De Cordova Museum  
Lincoln, Mass.

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

J.B.Speed Art Museum  
Louisville, Kentucky

Sept. 25 - Oct. 24

University of Minnesota Art Gallery  
Minneapolis, Minnesota

Dear Mr. Rasmussen: Re:  
Nov. 9 - 30

Victor Vasarely Exhibition  
Reese Memorial Museum  
East Tennessee State College  
Johnson City, Tenn.

Mrs. Bradley will be happy to loan for Vasarely painting,  
Dec. 15, 1966 - Jan. 13, 1967  
note that the title of the painting is air-18. An attach-  
ing Loan Form.

Munson-Williams-Proctor Institute  
Utica, New York

Jan. 27 - Feb. 26

Arts Club of Chicago  
Chicago, Ill.

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

Apr. 23 - May 14

Contemporary Arts Association of  
Houston  
Houston, Texas

June 1 - July 15

Santa Barbara Museum of Art  
Santa Barbara, Calif.

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

136 WEST GREENFIELD AVENUE  
MILWAUKEE, WIS. 53204

Victor Vasarely / Bradley

cc: ET

LDHD

BC

CE 65-10

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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*V. Vasarely / Bradley*  
 CC: Miss Dudley  
 C/E 65-18  
 Brad Gillaugh  
 green  
 cc: Miss Dudley  
 Mr. Gillaugh  
 C/E 65-10  
 green

1 Chase Manhattan Plaza, New York, New York 10011

February 2, 1966

Mr. Gordon Mackintosh Smith, Director  
 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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Buffalo Albright-Knox  
CC: Miss Dudley  
C/E 65-10  
Brad Gillaugh  
green

THE CHASE MANHATTAN BANK

1 Chase Manhattan Plaza, New York, New York 10015

February 2, 1966

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

February 4, 1966

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

Sincerely,

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.2.138.9.2

cc: D.A. Victor Vasarely / Chase Manhattan  
E.T. FEB 7 1966  
- file C/E 65-10

## THE CHASE MANHATTAN BANK



1 Chase Manhattan Plaza, New York, New York 10015

ND

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*

Clare Fisher  
Art Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

*Chase Manhattan*

JAMES H. CLARK  
DEPT. OF THE MUSEUM  
CHASE MANHATTAN BANK  
1 CHASE MANHATTAN PLAZA  
NEW YORK 100

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, 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 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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  
JH

JHC:vg

cc: ~~ADD~~ Victor Vasarely / <sup>Clark</sup> Refusal  
BG  
ET

No

C/E 65-10 662

R/E



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*Victor Vasarely/Clark*  
*cc: Miss Dudley*  
*Mr. Gillaugh*  
*C/E 65-10*  
*green*  
*Refusal*  
*cc: DHD*  
*BG*  
*ET*  
*C/E 65-10 LEL*  
*Victor Vasarely/Dallas*

February 2, 1966

Mr. and Mrs. James H. Clark  
 4606 St. John's Drive  
 Dallas, Texas

Dear Mr. and Mrs. Clark:

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: PARAJ, 1965.

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.

*Dictated*  
*Signed in Mr. Knapp's absence*

Sincerely,

Waldo Rasmussen  
 Executive Director  
 Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Dallas Museum of Fine Arts <sup>NO</sup>

cc: DHD  
BG  
ET

Refusal

C/E 65-10 L&L

CE 65-10 - Vasarely / Dallas

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* cc

Merrill C. Rueppel  
Director

MCR:cr

Dictated  
Signed in Mr. Rueppel's absence



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2



# THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue, Detroit, Michigan 48202 • Phone 313-224-2000 • Cable DETINARTS

THE CITY OF DETROIT: JEROME P. CAVANAH, Mayor. THE ARTS COMMISSION: LAWRENCE A. FLEISHMAN, President • DOUGLAS F. RUNT, Vice-President • MRS. EDNA S. FORD • HAROLD O. LOVE  
RALPH T. McELVINEY • STANFORD C. STODARD • MRS. HARRY L. WINTHROP

WILSON F. WOODS, Director  
Wm. A. BORTICE, Administrator & Arts Commission Secretary

February 15, 1966

February 24, 1966

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

Dear Mr. Reappell:

Waldo Rasmussen  
Executive Director, Circulating Exhibitions

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

Victor Vasarely / Dallas Museum of Fine Arts  
cc: DHD  
EG  
ET  
green  
C/E 65-10 L&L  
Cable DETINARTS

CE 65-10 Vasarely / Detroit



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2



## 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. FLEISCHMAN, 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

NO

CE 65-10 Vasarely / Detroit

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.2.138.9.2

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

Victor Vasarely / Detroit Inst. of Arts

February 25, 1966

October 25, 1967

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

Dear Mr. Woods,

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

Very sincerely,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Mrs. Denise Reed  
Salario Denise Reed  
134 Rue La Boétie  
Paris VIII<sup>e</sup>, France

Enclosure: Receipt of Delivery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely/Gal. Denise René

cc: DHD ✓  
LS  
C/E 65-10 L & L  
Green

October 25, 1967

Dear Mme. René:

The VICTOR VASARELY exhibition was one of the most eagerly received we have ever organized, and I am writing to express our thanks for your many very generous loans, which were so important 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 your loans, which we ask you to sign and date before returning it to us.

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 unstinting 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

Mme Denise René  
Galerie Denise René  
124 Rue La Boétie  
Paris VIII<sup>e</sup>, France

Enclosure: Receipt of Delivery



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Gal. Denise René

CE 65-10 Victor Vasarely / Gal. D. René

CE 65-10 Victor Vasarely / Gal. René <sup>cc D.D.</sup>

Telefax **WESTERN UNION** Telefax ↑

9 3 33

ZCZC PSX559  
PARIS 23 9 1900

ELITA AGEE MODERNART NEWYORK

AGREE ALL WORKS RETURN VASARELY EXCEPT STUDY FOR  
CINTRA ONDHO NEG TAIRA TO BE RETURNED TO US  
DENISE RENÉ

4208

1270 (1-51)

INFORMATION  
FA, BG, D+D  
CE 65-10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Gal Denise René

CE 65-10 Victor Vasarely / Gal. D René

DENISE RENÉ

RIVE DROITE

124, RUE LA BOETIE PARIS 359.93.17 256.07.05

Le 8 Septembre 1967.

THE MUSEUM OF MODERN ART  
11 West, 53 Street,  
NEW YORK  
----- U.S.A.

Circulating Vasarely Exhibition

Return of the works lent .

Attn. Mrs. Elita Agee

Dear Mrs. Elita Agee,

We thank you for your letter of August 7th. regarding  
the return of the works of the exhibition and also  
a question of frames the Museum has made for the works  
TEGA MC and YAMADA .

Kindly return these works framed, we accept to be billed  
of the amounts mentioned in your letter for same .

Yours very Sincerely ,

FOR DENISE RENÉ

*Of course*

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE \_\_\_\_\_  
NO \_\_\_\_\_  
FILE \_\_\_\_\_  
INFORMATION \_\_\_\_\_  
FA, BG, D+D  
C/E 65-10



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Gal. Denise René

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

August 7, 1967

Mme. Denise René  
Galerie Denise René  
124 rue du Boetie  
Paris 8, France

Dear Mme. René,

I am writing concerning your 19 loans to our circulating exhibition, VICTOR VASARELY. The exhibition has had an extraordinarily successful tour; we have received accounts of public enthusiasm from the exhibiting museums and galleries.

Since the exhibition will shortly return to our warehouse headquarters, I would like to ask you now to confirm the return address for these loans from your gallery.

In addition I would like to know if you wish to buy any of the frames which this Museum has had made for the works. We framed Toga-MC with a natural, light, wood strip frame, with a temporary traveling strip protecting the center sides, and braces to facilitate hanging. The cost to you of this frame would be \$75<sup>-</sup> (a 30% reduction on the original cost). We framed Yamada with an "E"-shaped frame, walnut, with a 1/4" spacer between canvas and strip-edge of frame. The price of this frame would be \$12<sup>-</sup>.

If you would prefer to have Yamada returned with its original frame and Toga-MC returned unframed please let me know.

I will write again to tell you the exact date of return for the 19 paintings lent so generously to the exhibition. They must be fully inspected, of course, before they can be packed for return.

With best wishes,

Sincerely,

Elita Agee  
Circulating Exhibitions



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

GALERIE DENISE RENÉ  
124 RUE LA BOÉTIE, PARIS  
TEL. 49.19 CABLE: DENISGAL

Paris, le 14 mai 1966

CE 65-10 file  
E. Taylor

Miss Elita TAYLOR  
Circulating Exhibitions  
MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19, N.Y.

Madame Denise René  
Galerie Denise René  
124 rue La Boétie  
Paris VIIIe, France  
Circulating Exhibition TAPISSERIES VASARELY

Dear Madame René: Dear Miss Taylor,

I am enclosing a revised loan receipt for the works Galerie René  
has lent to the Circulating Exhibition: VICTOR VASARELY.

Due to an oversight on my part, the original receipt contained  
approximate values in dollars rather than exact equivalents for  
some of the values you gave us in French francs. tapestry in  
the EDITH STERN Collection and of which  
we are returning the photograph is

ARCTURUS A

Very truly yours,

This tapestry was woven from an especially  
made carton for Mrs. Stern, and was woven  
at AUBUSSON.

Caroline Birenbaum  
Assistant to the Registrar

PHOTOGRAPHS

We cannot give you any information as  
regards the photographer and the number  
of the negatives for the Vasarely photographs  
we sent. The artist himself has the photographs  
taken of his works and all files are at  
his studio.

Yours sincerely,

Dr Denise René

DR/RT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

Paris, le 14 mai 1966

cc: DD  
BG  
EW  
C/E 65-10

VASARELY / Gal René

Miss Elita TAYLOR  
Circulating Exhibitions  
MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19, N.Y.

Circulating Exhibition TAPISSERIES VASARELY

Dear Miss Taylor,

We thank you for your May 4th letter.

VASARELY

The title of the Vasarely tapestry in  
the EDITH STERN Collection and of which  
we are returning the photograph is

ARCTURUS A 3m x 3m .

This tapestry was woven from an especially  
made carton for Mrs. Stern, and was woven  
at AUBUSSON.

PHOTOGRAPHS

We cannot give you any information as  
regards the photographer and the number  
of the negatives for the Vasarely photographs  
we sent. The artist himself has the photographs  
taken of his works and all files are at  
his studio.

Yours sincerely,

pr Denise René

DR/nr

*[Handwritten signature]*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

MAY 17 1966

DS BRANCH

DS99/T713

PARIS 16 17 1209

MUSEE ARTS MODERNES NEWYORK

INTENTION MISS TAYLOR TAPESTRY OWNED BY STERN

ENTITLED ARCTURUS A

DENISE RENE

COL ARCTURUS A

MM....(TRY) MODERN ARTS

E COMPANY  
OR, TEL. HA 2-7934

VIA  
FRENCH

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

VIA  
FRENCH

FREN  
25

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

DLS

LT DENISGAL  
PARIS

MOMA

W.U.C.

CC: /DD  
cc: DD EVT  
EVT green  
green c/e 65-10  
c/e 65-10

VASARELY

Jal. René

PLEASE CABLE TITLE OF 1965 VASARELY TAPESTRY OWNED BY STERN.

May 4, 1966

TAYLOR  
MODERNART

Mrs. Denise René  
12h rue La Boétie  
Paris, France

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

Dear Mrs. René,

5/16/66 Charge: C/E 65-10 VICTOR VASARELY  
I have still some last minute questions which I must ask you to clarify.

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,

Elita Taylor  
Circulating Exhibitions

Both copies are being sent to you as per the agreement.

All further correspondence will be acknowledged to you as per above.

Yours sincerely,

Elita Taylor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

cc: DD  
Paris, le 29 avr 1966  
green  
C/E 65-10

VASARELY  
Jol René  
Jol René

May 4, 1966

Mme. Denise René  
124 rue La Boétie  
Paris, France

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

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,

Elita Taylor  
Circulating Exhibitions

Both GINTRA and RAY are selected as material mounted on rug.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

Paris, le 29 avril 1966

cc: ADD  
BG  
EUT

C/E 65-10  
VASARELY  
Gal René

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.

cb  
note on  
form-

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE. 65-10 Vasarely /  
Sol. René

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

1965 APR 30 AM 6 3

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

NY Phone Serv: Teleg 767-3331 / Mgmt. 7522 / Inter. 7550 / Telex 7550

Phone Serv: Teleg 737-2114 / Mgmt. 7522 / Inter. 7550 / Telex 7550

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

~~LT~~  
 VASARELY  
 83 rue Reliques  
 Annet-sur-Marne  
 France

NOMA

~~WUC~~

CE 65-10  
 VASARELY / Sal René  
 C/E 65-10 VASARELY  
 Sal René

MUSEUM UNABLE TO PAY COST OF MOUNTING TEGA-MC AS PAGE  
 RECOMMENDS BY GRANER \$900. COULD YOU PAY AND INCLUDE  
 COST IN SELLING PRICE? MOST ANXIOUS TO INCLUDE IN  
 EXHIBITION.

TAYLOR  
 MODERNART

4/29/66 CHARGE: C/E 65-10 VASARELY

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

I am enclosing a Loan Agreement form for TEGA FOR CINEMA, to fill out again for the Vasarely exhibition as the form as completed for the Optical Art for which it arrived too late, can not be used for exhibition. I am enclosing up the photo of the original Vasarely photograph for our exhibition form. I have also placed indicate the material, mounted on which TEGA FOR CINEMA has been painted. I have the best question concerning TEGA FOR CINEMA: on what material is the original? - as it is a painting on a wall. We are in need of 4 copies each of photographs of: CINEMA, MANIPUL, CINEMA II and CINEMA III. They will be used for publicity for the exhibition on the tour. We will be happy to pay for these photographs.

We are 10 days away from the final packing deadline, which I am sorry to ask you to consider, but I must request the Loan Agreement and the photographs at your earliest opportunity.

With many thanks,

Sincerely,

Elita Taylor  
 Circulating Exhibitions

P.S. Is it true that CINEMA CONFID-X was painted in casein with India ink lines?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: ✓DD

BG

EVT

green

C/E 65-10

VASARELY

Sal. René

April 26, 1966

April 5, 1966  
Mme. Denise René  
124 rue La Boétie  
Paris 8

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

Dear Mme. René,  
124 rue La Boétie

I am enclosing a Loan Agreement form for ETUDE FOR CINTRA, which I must ask you to fill out again for the Vasarely exhibition as the form as completed for the Optical Art show, for which it arrived too late, can not be used for another exhibition. Information on the state of the shipment of Vasarely paintings for our exhibition from

Would you also please indicate the material, mounted on wood, on which ETUDE FOR CINTRA has been painted. I have the same question concerning ETUDE FOR ELINOR: on what material is the oil painted? These paintings pose great problems for us. We would appreciate a reply at your

We are in need of 6 copies each of photographs of: ONDHO-NEO, MANIPOR, DOWNMAN II and RELIEF IN UNITS. They will be used for publicity for the exhibition on its tour. We will be happy to pay for these photographs.

We are 10 days away from the final packing deadline, which I am sorry to ask you to consider, but I must request the Loan Agreement and the photographs at your earliest opportunity.

With many thanks,

Sincerely,

Elita Taylor  
Circulating Exhibitions

P.S. Is it true that LITTLE COUPLE-K was painted in casein with india ink lines?



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

GABRIEL DENISE RENÉ  
124 RUE LA BOÉTIE, PARIS  
ELY. 22.17 CABLE: DENISGAL

cc: DB *Wesley* DD  
BG  
ET  
green 6  
C/E 65-10 ET

Paris, le 26 mars 1966

*VASARELY 65-10*  
*VASARELY*  
*sol. René*  
*René*

April 5, 1966

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

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Miss Taylor,

Dear Mme. René, apologise for the delay in answering your letter of March 17th. May we have some information on the state of the shipment of Vasarely paintings for our exhibition from your gallery. We have had no word from you since our cable and letter of March 15. In contacting the artist concerning the confusion in the titles. This delay in receipt of these paintings poses great problems for us. We would appreciate a reply at your earliest convenience.

Sincerely,

ONDHO II does not exist. ONDHO II is a square dimension (220 x 140) was the first one time ago by the Museum of Modern Art.

Elita Taylor  
Circulating Exhibitions

*Cable from Lerondelle indicates air shipment 4-6-66.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

Paris, le 26 mars 1966

oc DD  
BG  
ET

C/E 65-10

VASARELY / Gal.  
René

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

Dear Miss Taylor,

We apologise for the delay in  
answering your letter of March 17th.

ONDHO-NEG et ONDHO.

We have once again contacted the artist  
concerning the confusion in the titles.  
The work being sent to you is

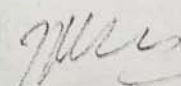
~~X~~ ONDHO - NEG 1960-61  
162 x 130

ONDHO II does not exist. ONDHO of larger  
dimension (220 x 180) was purchased some  
time ago by the Museum of Modern Art, N.Y.

Trusting this sufficiently clarifies  
the confusion of titles,

Yours sincerely,

pr Denise René.



DR/nr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: ✓ DHD  
ET  
green  
C/E 65-10

VASARELY  
Gal. René

March 17, 1966

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Mme. René,

Thank you very much for the information on the Vasarely shipment from Paris. We shall correct our lists concerning TAIRA and Etude for Taira. Also thanks for the reframing permission which shall be undertaken only if necessary.

Among the photographs sent to me by M. Vasarely was one of ONDHO-NEG., 1960-61. I assumed that it was the same ONDHO referred to in the Loan Agreement form. Further checking in the Vasarely monograph published by Editions du Griffon Neufchatel indicates they are not the same painting. May we trouble you for a photograph of ONDHO, 1960, in this case? Would you also indicate on the back the official title: ONDHO or ONDHO II.

With many thanks,

Sincerely,

Elita Taylor  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

CE 65-10 Vasarely /  
Gal. Rene  
Paris, le 15 mars 1966

Miss Betsy JONES  
MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19, N.Y.

Dear Miss Jones,

We thank you for your March 10th letter.

LAMPS FOR SCHOFFER WORK

Following the telephone call from Nicolas SCHOFFER, we have obtained and are forwarding you under separate cover the 10 lamps for the SCHOFFER work.

VASARELY 'Cintra'

Please find enclosed the loan agreement form for the small Vasarely painting we are lending for the OPTICAL ART show. We have contacted LERONDELLE and the work will be immediately forwarded. However, we cannot include this work in the shipment for the VASARELY Circulating Exhibition as it must be sent on another 'engagement de change'. If we failed to separate these two shipments we would have enormous difficulties with the Customs when the work is returned to Paris.

OPTICAL ART EXHIBITION

We confirm that the DEMARCO work is excluded from the Exhibition. The two following works are the only works from our Gallery in the OPTICAL ART show.

STEIN Variation optique tramée  
VASARELY Cintra gouache 58 x 47cm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: DHD

DH

EG

ET

green

C/E 65-10

VASARELY

Galerie René

DLS March 15, 1966

MOMA

LT DENIS GAL  
PARIS

W.U.C.

PLEASE SEND SHIPMENT NOW ONDHO LATER.

TAYLOR  
MODERNART

3/15/66 Charge: C/E 65-10 VICTOR VASARELY

NOTE: "SHIPMENT" INCLUDES STUDY FOR CINTRA FOR OPTICAL ART EXH.

LETTER TO DENISE RENÉ GALLERY SENT SAME DAY.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

cc: /DHD

BG

ET

green

C/E 65-10

DH

Paris, le 14 mars 1966

VASARECY

Galerie René  
C/E 65-10

March 15, 1966

MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK, 19 N.Y.EXPOSITION CIRCULANTE VASARECYMme. Denise René  
124 rue La Boétie  
ParisEXPOSITION - ADMISSION TEMPORAIREVASARECY  
Dear Mme. René,

Thank you very much for the additional loan of RUFF, CERRO and BELLE-ISLE. However, we are in desperate need of the paintings to be loaned by your gallery and can not delay operations until the end of the month as suggested in your letter of March 10. We have sent you a cable to this effect today. We are two weeks behind our schedule due to difficulties in obtaining loans. Therefore we must ask you to send immediately the remaining 19 paintings for the Victor Vasarecy exhibition, and the Study for CINTRA, which is most urgently needed for the Optical Art exhibition. When ONDHO is ready would you please send it at your earliest opportunity.

RUBIN 1953 gouache 60x40 pas à vendre  
110 x 110 x 20 \$ 6,000.  
I am sorry to press you but the situation is now rather urgent.  
BORG 1955 huile 110 x 100 \$ 8,000.

With many thanks for your cooperation,

BORG 1955 huile 66 x 52 \$ 4,600.

Sincerely,  
HOANG 1951 60 P. \$ 7,500.

ONDHO 1960 100 P. \$12,000.

Elita Taylor collage 250 x 250 1965 \$ 9,000.

Exhibitions Assistant

Circulating Exhibitions 1957/62  
195 x 130 \$12,000.NETHE - II peinture 1956/59  
120 x 100 \$ 8,400.MIZZAR-NEG. Peinture 1956/61  
130 x 75 \$ 8,000.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

STAMPED: GALLERY DENISE BENE  
 13 MAR 1966

cc: DD

Paris, le 14 mars 1966

cc: DHD

ET

BG

C/E 65-10

MUSEUM OF MODERN ART  
 11 West 53rd Street  
 NEW YORK, 19 N.Y.

EXPOSITION CIRCULANTE V A S A R E L YPRET POUR EXPOSITION - ADMISSION TEMPORAIREV A S A R E L Y

ARLEQUIN 1953 gouache 60x40	pas à vendre
YAMADA 1948 huile 130x89	pas à vendre
NIVES 1948/49 huile 130x70	pas à vendre
BELLE-ISLE II 1950 huile 82 x 70	\$ 5,500.
MANIPUR 1952/62 huile 162 x 152	\$12,000.
RELIEF IN UNITE 1963 collage 110 x 110 x 20	\$ 6,000.
BUG 1955 huile 110 x 100	\$ 8,000.
ETUDE FOR EZINOR 1949 huile 66 x 52	\$ 4,600.
HOANG 1951 60 P.	\$ 7,500.
ONDHO II 1960 100 F.	\$12,000.
TEGA -MC collage 250 x 250 1965	\$ 9,000.
ATTIKA-III peinture 1957/62 195 x 130	\$12,000.
NETHE - II peinture 1956/59 120 x 100	\$ 8,400.
MIZZAR-NEG. Peinture 1956/61 130 x 75	\$ 8,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: ✓DD

ÉLY. 93.17 CABLE: DENISGAL

MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19, N.Y.

EXPOSITION CIRCULANTE V A S A R E L Y

PRET POUR EXPOSITION      ADMISSION TEMPORAIRE

V A S A R E L Y      suite

DONNAN II peinture	1951/58	153x90	\$11,000.
TAIRA peinture	1948	60x40	pas à vendre
RUHR	1950	114 x 195	\$15,000.
CERRO	1947/58	130x81	\$ 8,500.
BELLE-ISLE	1949/50	130 x 195cm	\$15,000.

TRANSPORTEUR : LERONDELLE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: ✓DD

EG

ET

green

C/E 65-20

*Vasarely*  
*J. R. R. R.*  
*Vasarely*

March 11, 1966

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Mme. René,

Thank you very much for the information on the six Vasarely works which you will lend to this exhibition.

On rereading the Loan Agreement forms we have received from you, however, I find that you have not indicated whether or not you will permit reframing of these works. We would appreciate very much having your permission to reframe or to provide a temporary traveling frame which allows for maximum protection. We would, of course, return the works to you in their original frames unless you specify to the contrary.

We do have all the necessary photographs for the first group of 10 paintings we requested from you and from M. Vasarely. However we have never received photographs of TAIRA and of ETUDE POUR TAIRA. Since we need photographs of every work for our exhibition records, may we ask you to send these two photographs at your earliest opportunity. We do have photographs of the ultimate three works requested from your bountiful gallery in our letter of March 7; the Loan Agreement form for which we have not as yet received.

I hope that these necessarily complicated preparations do not prove an undue burden.

Sincerely,

Elita Taylor  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

*Gal. Vasarely / D. René*

February 25, 1966

March 7, 1966

Mme. Denise René  
124 rue La Boétie

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Mme. René, additional paintings from M. Vasarely for loan to our exhibition. We find it

Again we have asked M. Vasarely to add to your lengthy joint list of loans to this exhibition. This will definitely be our ultimate demand on your extensive generosity, for this exhibition, in any case.

I am sending to you the loan Agreement form directly, since M. Vasarely has asked you to fill out the forms in the past. I am sure you will be informed of his desires should he not wish to lend any of these; that is why I take this liberty.

We are now rather pressed for time and would like to make arrangements with our shipping agents for collection of the paintings you, M. Vasarely and Mme. Milian will be sending to this exhibition.

Many thanks for your kind compliance,

Sincerely yours,

Elita Taylor  
Elita Taylor  
Exhibitions Assistant  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

GALERIE DENISE RENÉ  
124 RUE LA BOÉTIE, PARIS  
TEL. 56 17 CABLE DENISGAL

Victor Vasarely / Gal. D. René

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

16 17 Février

February 25, 1966

THE MUSEUM OF MODERN ART  
11 West, 53 Str.  
NEW YORK  
U.S.A.

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Mme. René,

We have requested additional paintings from M. Vasarely for loan to our Exhibition. We find it difficult to convince lenders to part with their Vasarelys over such an extended period. Therefore M. Vasarely has generously offered to us additional paintings for loan.

We acknowledge receipt of your letter of February

7th. Would you be so kind as to include the insurance value and selling price (including the Museum of Modern Art's 10% handling charge) on the enclosed sheet. We are now rather pressed for time and will need this information as soon as possible in order to conclude shipping arrangements.

Loan of 8 other VASARELY works.

I am sorry to disturb you with so many details. I have received the prices and insurance evaluations for the first list of paintings to come from M. Vasarely, for which I thank you very much.

only 3 works - (as Arlequin/yamada/nives are not for sale).

Sincerely,

Sincerely Yours,

Elita Taylor  
Exhibitions Assistant  
Circulating Exhibitions

*Olivera*

ENCLOSURE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

le 17 Février 1966 .

PRET

Vasarely Exposition

THE MUSEUM OF MODERN ART  
11 West, 53 Str.  
NEW YORK  
----- U.S.A.

Attention of Miss Elita Taylor

Dear Miss Taylor,

We acknowledge receipt of your letter of February 7th. enclosing :

- copies of the loan agreement forms for 2 Vasarely paintings ..... " ONDHO " and " HOANG " .

Loan of 8 other VASARELY works .

As requested you will find enclosed the Insurance value of these 8 works - and the selling prices of only 5 works - 1 ( as arlequin/yamada/nives are not for sale).

Sincerely Yours,

*Denise René*

ENCL/



The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II.2.138.9.2

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

Victor Vasarely Gal. Denise René  
CC: DD  
BG  
ET

le 17 Février 1966.

THE MUSEUM OF MODERN ART  
NEW YORK.

P R E T

pour Exposition VASARELY • 11 West, 53 St.

	NEW YORK	Selling Price	Insurance Value
<u>arlequin</u> 1935 gouache 60 x 40	Pas à vendre	15.000 Frs	
<u>yamada</u> 1948 huile 130 x 89	Pas à vendre	35.000 Frs	
<u>nives</u> 1948/49 huile 130 x 70	Pas à vendre	38.000 Frs	
<u>Belle-Isle II</u> 1950 - huile 82 x 70	27.500 Frs	20.000 Frs	
<u>Manipur</u> 1952-62 - huile 162 x 152	60.000 Frs	50.000 Frs	
<u>Relief in Unité</u> 1963 - collage 110x110x20	30.000 Frs	20.000 Frs	
<u>Bug</u> 1955 Huile 110 x 100	40.000 Frs	38.000 Frs	
<u>Etude for Ezinor</u> 1949 - Huile 66 x 52	23.000 Frs	18.000 Frs.	

Sincerely Yours,

ENCL/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely *Gabriel*  
cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10 L & L  
green  
ET

February 7, 1966

January 21, 1966

Mme. Denise René  
124 rue La Boétie  
Paris

Dear Mme. René,

I am enclosing copies of the two Loan Agreement forms which you completed for the "Ondho" and "Hoang" paintings for the Victor Vasarely circulating exhibition. We have received a speedy reply from M. Vasarely as well, giving this department permission to borrow 8 works. He has requested that we contact you for the selling price and insurance value of 5 of these works, and the insurance value alone of the other 3 works. May I remind you again that the selling price should include the ten percent handling charge for this Museum. Therefore I am also enclosing a third sheet which is a copy of the list of paintings M. Vasarely will lend. Would you please fill in the information on the blanks indicated and return this list to us, using the enclosed envelope.

With many thanks for your kind cooperation in these particulars,

I enclose our Loan Agreement form in duplicate for you to complete, retaining the original 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 refrain any works. Of course, works in the exhibition are available for sale throughout the tour, with delivery to purchasers at the conclusion of the tour, as long as the work can be sold and its selling price.

Elita Taylor  
Circulating Exhibitions

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. We would like to receive all loans by March 1, 1966. As soon as we receive the completed loan form our agent, L. LEBRONELLE, 76 rue Marceau, Paris, would be in touch with you to arrange for the packing and shipping.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely/René

cc: Miss Ashton.

EW

DHD

C/E 65-10

green

circulate

We are honored to have this opportunity of presenting your accomplishments to a wider American audience, and feel confident that, in view of your long association with the artist, we can support her this event. We look forward to hearing from you in the very near future.

With deepest appreciation, January 21, 1966

Mme Denise René  
St. Regis Hotel  
Fifth Avenue at 55th Street  
New York, New York

Sincerely,

Waldo Harrison  
Executive Director  
Circulating Exhibitions

Dear Mme René:

I was delighted to have the pleasure of meeting you last Sunday at Mr. Zeisler's and am deeply grateful for your willingness to cooperate with us in an exhibition of Vasarely's work. Miss Ashton, who is directing the exhibition, had told me of her discussions with you and Mr. Vasarely, and we are eager to proceed with our plans to organize the exhibition. As I am sure Miss Ashton mentioned, there has been a very enthusiastic response from museums 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 Miss Ashton would very much like to have for the exhibition. I believe she has already discussed the list with you. Also attached to the list are her alternate selections. From your own collection we would like to formally request the following works:

Hoang. 1951.

Ondho. 1960.

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. Of course, works in the exhibition are available for sale throughout the tour, with delivery to purchasers at the conclusion of the tour, so please indicate whether the work can be sold and its selling price.

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. We would like to receive all loans by March 1, 1966. As soon as we receive the completed loan form our agent, R. LERONDELLE, 76 rue Blanche, Paris, would be in touch with you to arrange for the packing and shipping.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Mme René

-2-

RONALD J. GILBERT

January 21, 1966

*Vasarely/Vasarely* *cc: DHD*  
*BG*  
*ET*  
*65-10*  
*212*  
We are honored to have this opportunity of presenting Vasarely's accomplishments to a wider American audience, and feel especially fortunate that, in view of your long association with the artist, we have your support for this event. We look forward to hearing from you in the very near future.

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

Sincerely,

Waldo Rasmussen  
Att. Mr. Waldo Rasmussen, Executive Director  
Circulating Exhibitions

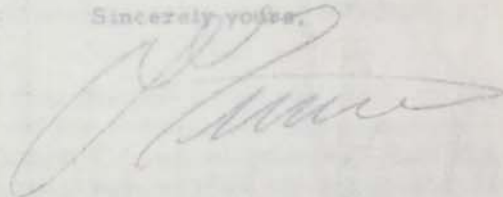
Dear Mr. Rasmussen:

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,



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely/Gilbert CC: BHD  
BG  
ET

RONALD J. GILBERT  
880 FIFTH AVENUE  
NEW YORK 21, NEW YORK

NO

C/E 65-10  
242

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

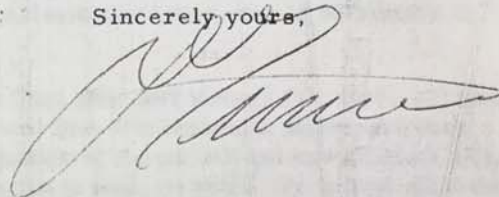
Dear Mr. Rasmussen:

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,





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

V.ctor Vasarely / Gilbert

cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10  
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.2.138.9.2

cc: KR

✓ DD

EG

EVT

green

C/E 65-10

VASARELY / 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, TADA - MC, 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,

Elita Taylor  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*Victor Vasarely / Heidler*

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

January 31, 1966

Title, Date, Medium

Selling Price

Insurance

Miss Judith Heidler  
Sidney Janis Gallery  
15 E. 57th Street  
New York, 1965, tempera

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

January 31, 1966

Title, Date, Medium

CTA 103, 1965 (silver) oil

VEGA NOIR, 1965, tempera

Selling Price

Insurance

THE MUSEUM OF MODERN ART



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

THE MUSEUM OF MODERN ART

Date February 23, 1965

To:

~~Betsy Jones~~

*D. Ashton*

From:

Gina Wilcox  
(CE for Waldo Rasmussen)

Re:

*Hirschland*  
~~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.

CE 65-10 VASARELY  
HIRSHLAND

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.2.138.9.2

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

February 10, 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.

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.2.138.9.2

CE 6570 Victor Vasarely / Janis Gall.

✓ D. Dudley  
C/E 65-10 LEL  
green

September 26, 1967

January 22, 1968

Dear Mr. Janis:

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 great generosity in loaning Study for "Sir-ris", CTA 101, Fem, Quasar II, and Vega Noir, 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 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 Rasmussen  
Director  
Circulating Exhibitions

Mr. Conrad 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.2.138.9.2

Victor Vasarely/Janis

Mr. Janis

-2-

cc: Miss Ashton, 1966

EW

DHD

C/E 65-10

green

circulate

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 Harrison  
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.  
OTA 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.2.138.9.2

Mr. Janis

-2-

January 21, 1966

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,

February 13, 1966

Sincerely,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

Dear Mr. Janis:  
c/o Galerie Denise René  
125 rue de la Harpe  
Paris

I am writing to you concerning the loan agreement form attached to Mr. Waldo Rasmussen's letter of February 13, 1966, requesting the loan of Vitor Vasarely's *STUDY FOR WHITE*. This Museum's circulating exhibition of his work.

Sufficient shipping instructions were included on these forms. 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 Paris (B. Laroche, 95 rue Alsace, Paris), will be in touch with you to arrange for the packing and shipping of the painting. This notice is to replace the instructions indicated on the form to the effect that it would be our Assembly Coordinator who would be in touch with you.

With many thanks for your attention to these particulars, the great hope is that the loan will be made available to the public of the United States. Sincerely, as always, your devoted servant, Waldo Rasmussen.

The loan period for the collection of Vitor Vasarely's work through July 1967. All loans will be arranged by the artist's wife, Mrs. Vitor Vasarely, who will be in touch with you to arrange for the packing and shipping of the painting. This notice is to replace the instructions indicated on the form to the effect that it would be our Assembly Coordinator who would 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

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

Vasarely/Vilian

February 15, 1966

February 16, 1966

Mme. Lucienne Kikar  
c/o Galerie Denise René  
124 rue La Boétie  
Paris

Dear Mme. Kikar,  
Mme. Lucienne Kikar  
c/o Galerie Denise René  
124 rue La Boétie  
Paris

I am writing to you in connection with the forthcoming exhibition, VICTOR VASARELY,

which the Museum's Department of Circulating Exhibitions has scheduled to tour the United States. Dear Mme. Kikar, 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.

I am writing to you concerning the Loan Agreement forms attached to Mr. Waldo Rasmussen's letter of February 15, requesting the loan of Victor Vasarely's ETUDE FOR TAIRA for this Museum's circulating exhibition of his work.

Among the institutions which have loaned to the Museum, the Santa Barbara Museum and the De Co.

Insufficient shipping instructions were included on these forms. 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 Paris (R. Lerondelle, 76 rue Blanche, Paris), will be in touch with you to arrange for the packing and shipping of the painting. This notice is to replace the instructions indicated on the form to the effect that it would be our Assembly Coordinator who would be in touch with you.

Should you be willing to lend to this exhibition, I am enclosing our Loan Agreement form for you to complete. With many thanks for your attention to these particulars, and return the green one to us. Please note in the loan form that, if necessary, in order to meet the needs of the work, 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. The Museum of course will assume all costs of insurance, transportation, etc. If the Museum of course will assume all costs of insurance, transportation, etc. If the Museum of course will assume all costs of insurance, transportation, etc.

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,

Sincerely,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

February 15, 1966

Mme. Lucienne Kikar  
c/o Galerie Denise René  
124 rue La Boétie  
Paris

October 25, 1967

Dear Mme. Kikar:

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: ETUDE FOR TAIRA, 1948.

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.

Enclosure: Receipt of Delivery

Sincerely,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

ALBERT A. LIST  
1740 BROADWAY  
NEW YORK 10019

cc: DHD  
CE 65-10 L & L  
Green  
LS

February 7, 1966

October 25, 1967

Dear Mme. Kilian:

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 Taira, which contributed so much to its beauty and success. New York, N. Y.

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. are opening our country home and our apart-

I have enclosed our Receipt of Delivery for Taira, which we ask you to sign and date before returning it to us. \*

losing certain of our art for the next year  
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.

Sincerely,

Very sincerely,

Albert A. List

Waldo Rasmussen  
Director  
Circulating Exhibitions

L:h

Mme. Lucienne Kilian  
c/o Galerie Denise René  
124 rue La Boétie  
Paris, France

Enclosure: Receipt of Delivery

\*Your loan included in Receipt of Delivery sent to Mme. René



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*Vitor Vasarely / List*

*cc: ET  
DHD  
EG*

*Q/E65-10  
L62*

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

*No*

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.2.138.9.2

*Victor Vasarely/List*  
cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10  
green

*copy B. J. D. D. Refused*  
February 2, 1966

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

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.

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.2.138.9.2



THE TATE GALLERY  
LONDON S.W.1

Tate Gallery 4444

22nd February, 1966

NR/VH

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,

Norman Reid

Director.

CE 65-10 VASARELY / London -  
Tate

FEB 28 1966

copy B Jones  
DH  
JDH D

Refusal

file of art  
L  
No



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

V. Vasarely / London-Tate  
cc: Miss Dudley  
B. Gillaugh  
green  
c/e 65-10 L&L  
ET

February 17, 1966

February 16, 1966

Mr. Norman R. Reid, Director  
The Tate Gallery  
Millbank  
London

Mr. Norman Reid, Director  
The Tate Gallery  
Millbank  
London

Dear Mr. Reid,

I am writing in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum of Modern Art is presenting in New York City. The exhibition has been organized to tour the United States and Canada during 1966 and 1967. Victor 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 SUPERNOVAE for this Museum's circulating exhibition of his work.

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.

With many thanks for your attention to these particulars, I am, 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-art insurance policy until they have been returned. The Museum of course will assume all costs of insurance, transport, and handling. 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

Elita Taylor  
February 17  
1966



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: Miss Dudley

Mr. Gillaugh

C/E 65-10

green

Mrs. Arnold Harold Marcantoni

Victor Vasarely / London - The Tate

February 11, 1966

Mr. Norman R. Reid, Director  
The Tate Gallery  
Millbank  
London

February 9, 1966

Dear Mr. Reid:

Mr. Waldo Rasmussen

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. Mrs. Marcantoni feels she cannot lend you their

Vasarely, "BORA" for your forthcoming exhibition. There

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

for awhile. She regrets that they cannot participate and sends

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.

Waldo Rasmussen

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

Back to  
Furber  
see  
follow up  
letter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: AD  
Victor Vasarely / Maremont  
BC  
ET

C/E 65-16  
L28

Mrs. Arnold Harold Maremont

NO

FEB 11 1966

ET

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.2.138.9.2

Victor Vasarely / Maremont

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

February 2, 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.2.138.9.2

THE MUSEUM OF MODERN ART

Date 2/25/67 cc: D. Dudley  
C/E 65-10 L&L  
green

Re: referrals C/E 65-10 L&L

To: D.A.  
From: E.T.

13 September 1967

Dear Bill:

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 loans of Cassiopee and Eridan III, 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 Cassiopee and Eridan III, 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. William S. Lieberman  
c/o The Museum of Modern Art  
11 West 53rd Street  
New York, N. Y. 10019

Enclosure: Receipt of Delivery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: WDH  
BG  
ET

CE 65-10 Vasarely/NY-MOMA

# THE MUSEUM OF MODERN ART

Date 2/25/66 **NO**

To: D.A.

From: E.T.

Re: refusals CE/E 65-10 66

Museum of Modern Art can not lend. Onoko because they feel it is more important to keep it on exhibition here. Nor can they lend Yllam because Jean Volkmann, conservator, feels it is in too bad condition to travel.

Request for loans conducted verbally through Betsy Jones. et



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

THE MUSEUM OF MODERN ART

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

Date

To: EVT  
From: Mrs. Muller, Pace Gallery  
Re: Loan promised C/E 65-10  
Vasarely work  
(TELEPHONE MESSAGE)

13 September 1967

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.

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.

Very sincerely,

Waldo Rasmussen

Director  
Circulating Exhibitions

ILLE-COUPLE-K, c.1952, casein, will be leaving at this Museum by at least 10 days (March 9?). I will call Pace Gallery on March 9 to check on

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

Enclosure: Receipt of Delivery

Eliza Taylor



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

# THE MUSEUM OF MODERN ART

Date

To: EVT  
 From: Mr. Fred Muller, Pace Gallery  
 Re: Loan promised C/E65-10 Vasarely circ.  
 (TELEPHONE MESSAGE)

File - Couple K, casein, at Des Moines will arrive NYC in 1 wk.; slightly damaged & will need cleaning - so total delay

is: [2 weeks]; Still want it?

Then can offer:  
 "Metal" <sup>pt 30</sup> in 1st. ed. - 17 prints  
 much like ones in Responsive Eye, but no pty.

DA wants it anyway.

ILLIE COUPLE-K, c.1952, casein, will be late in arriving at this Museum by at least 10 days (March 9?). I will call Pace Gallery on March 9 to check on exact date of arrival and means of transportation.

Eliza Taylor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*Victor Vasarely / Pace Gallery*

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

February 2, 1966

Mr. Arnold Glimcher, Director  
Pace Gallery  
9 West 57th Street  
New York 19

13 September 1967

Dear Mr. Glimcher:

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: ILLILE COUPLE-K, c.1952, 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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Pittsburgh Carnegie

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

August 9, 1967

13 September 1967

Mr. Leon A. Arbus  
Associate Director  
Museum of Art

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.

I am writing to correct my letter of yesterday concerning  
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 on 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.2.138.9.2

CE 65-10 Victor Vasarely/Pittsburgh-Carnegie  
cc: EA  
VDD  
BG  
green  
C/E 65-10  
c/o 65-10

Museum of Art

Carnegie Institute 4400 Forbes Avenue, Pittsburgh 13 Pennsylvania (412) 621-1300

February 10, 1966

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 Lonna. 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, as to confirm the return address for accept the museum's loan. I enclose a card for this purpose.

Sincerely,

I would also like to know if you would wish to purchase the Lehigh Valley frame we had put on the painting for its loan. For charge to you would be \$12. Please let me know if you prefer. Elita Agee returned in its original frame. Circulating Exhibitions will write again to tell you the exact date of return to you of Lonna. There must be complete inspection beforehand, of course.

With best wishes,

Sincerely,

Elita Agee (Mrs. Wm.)  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Museum of Art

Carnegie Institute 4400 Forbes Avenue, Pittsburgh 13 Pennsylvania

February 10, 1966

August 8, 1967

Mr. Waldo Rasmussen  
Executive Director  
Circulating Exhibitions  
Mr. Leon A. Arkus  
Associate Director  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y. 10019  
Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh, Pennsylvania

Dear Mr. Rasmussen:

Dear Mr. Arkus,  
As you know from Leon Arkus's letter of February 7 Carnegie Institute will be lending you Victor Vasarely's Loana. Or, regarding your loan request today I realized that the loan was made to the Museum of Modern Art. I believe that the loan was made to the Museum of Modern Art. The exhibition has been extraordinarily successful; we have received accounts of public enthusiasm from the exhibiting museums and galleries. This should be considered a great success. Anything that offers more protection would be welcome since the painted surface is somewhat fragile. 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 Sincerely, 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 Loana returned in its original frame.

Fred Arthur Myers

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

With best wishes,

Sincerely,

Elita Agee (Mrs. Wm.)  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

ACADEMY FOR EDUCATIONAL DEVELOPMENT  
1180 AVENUE OF THE AMERICAS  
NEW YORK, NEW YORK 10036  
ELE COLUMBUS 9-8529

*Victor Vasarely / Pittsburgh - Carnegie Inst.*  
cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10  
green

February 2, 1966  
February 4, 1966

Mr. Gustave von Groschwitz, Director  
Museum of Art, Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh, Pennsylvania  
Waldo Rasmussen  
Director, Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

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.

As mentioned to your assistant on the telephone earlier this  
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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

B. Jones  
DH  
ET  
LDND

cc: WR

Doré Ashton

Zcc. file

Victor Vasarely / 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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

*Victor Vasarely / Powers*

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

Dear Mr. Powers:

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: ARAN, 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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

Vasarely / Raff

MAR 3, 1966

C/E 65-10  
560

Mrs. Irving W. Raff cc: BJ

NO

DHD

Refusal

Mr. Waude Cassmussen  
 Director of Modern Art  
 New York, NY  
 VPL MOTH 1966

Dear Mr. Cassmussen

Am extended absence

from Cambridge is the reason for a delay in  
 replying to your request regarding our work  
 by Victor Vasarely, Study for Attila.

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

If, in the future, we can be  
of any assistance even with the library  
of objects seen in our collection, it  
will be our pleasure to cooperate with  
you.

Sincerely,  
Charlotte D. Ritt

February twenty-eighth



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

Victor Vasarely/Rabb

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.2.138.9.2

*Victor Vasarely / Rautbord*  
cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10  
green

*440 North Lake Way  
Palm Beach, Florida*

February 2, 1966

*February 12, 1966*

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

Dear Mrs. Rautbord:

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. to do so, so please feel free to contact me again.

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.

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.2.138.9.2

Victor Vasarely/Rautbord

cc: DHD

440 North Lake Way  
Palm Beach, Florida

ET

C/E 65-10 268

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

NO

cc: DHD  
BG  
ET

Vasarely / Ridgefield C/E 65-10 562  
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 Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

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

*C/E 65-10 L & L 1966*

*Victor Vasarely / Ridgefield - Aldrich*  
*Mus.*  
February 10, 1966

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

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.

*Doesn't it?*  
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.2.138.9.2

NO

Vitor Vasary

cc: DD

Solomon

BG

ET

C/E 65-10 FEB 21 1966

PH  
NET ?

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.2.138.9.2

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

February 2, 1966

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

Dear Mr. Solomon:

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Stern

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

13 September 1967

Dear Mrs. Stern:

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 the tapestry Arcturus A, 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 Arcturus A, 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. Edgar B. Stern  
11 Garden Lane  
New Orleans, Louisiana 70124

Enclosure: Receipt of Delivery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely/Stern

cc: EA  
✓ DD  
BC  
green  
C/E 65-10

VASARELY

Stern

August 8, 1967

May 16, 1966

Mrs. Edgar S. Stern  
11 Garden Lane  
New Orleans, Louisiana 70124

Dear Mrs. Stern, 11 Garden Lane 70124

I am writing concerning your loan to our circulating exhibition, VICTOR VASARELY, of his tapestry, Archurus A. The exhibition has had an extraordinarily successful tour; we have received accounts of public enthusiasm from the exhibiting museums and galleries. However, of the title of the tapestry, or the title of the painting after which it was named, 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. It is most important that we include this information in the letter I will write again to tell you the exact date of return to you of Archurus A. The painting must be fully inspected, of course, before its return.

photo of a tapestry

With best wishes,

Sincerely,

Elita Taylor  
Circulating Exhibitions

Elita Agee (Mrs. Wm.)  
Circulating Exhibitions

Elita Taylor  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: ✓ DD  
EVT  
EG  
green  
C/E 65-10

VASARELY

Vasarely/Stern

May 16, 1966

April 19, 1966

Mrs. Edgar B. Stern  
11 Garden Lane  
New Orleans, Louisiana 70124

Dear Mrs. Stern,

I trust you have received the loan receipt and photograph of your tapestry. We are very thankful to have it in the exhibition. We are in need, however, of the title of the tapestry, or the title of the painting after which it was done. Would you write to us as soon as possible if you have this information? I cabled Denise René gallery for this information also but have received no reply. It is most important that we include this information in the checklist to the exhibition. May I ask you to have this attended to at your very earliest convenience?

With many thanks,  
Sincerely,

Elita Taylor  
Circulating Exhibitions

Elita Taylor  
Circulating Exhibitions

no photo of a tapestry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CC-DD  
BG  
EUT  
Green  
C/E 65-10

Vasarely Stern

April 19, 1966

Mrs. Edgar B. Stern  
11 Garden Lane  
New Orleans, Louisiana 70124

Dear Mrs. Stern,

I am writing to inquire after the Vasarely rug which you so generously agreed to lend to our circulating exhibition. We have not yet received the rug at our warehouse, Santini Brothers. It may be that you did not receive instructions for shipping, in which case I apologize for the omission. Would you please have the rug packed and sent air freight collect to Santini Brothers, 449 W. 49th St., New York, attention: The Museum of Modern Art. May I ask you to have this attended to at your very earliest convenience? We are delayed in our scheduling of this exhibition, and so I am very sorry to impose the need for speed upon you, but I am afraid it is most necessary.

Sincerely yours,  
With many thanks,

Sincerely,

Elita Taylor  
Exhibition Assistant - New York  
Circulating Exhibitions  
Elita Taylor  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.138.9.2

cc: DHD  
ET  
Vasarely/Stern  
11 GARDEN LANE  
NEW ORLEANS 24, LA.  
March 1, 1966

cc: DHD  
BG  
ET  
green  
C/E 65-10 LAL

Vasarely/Stern

March 7, 1966

Dear Mr. Rasmussen,

Mrs. Ethel B. Stern As per my telephone conversation, Mrs. Stern is unable to visit 11 Garden Lane New Orleans, Louisiana 70124 ZADOR by Vasarely, as it is on loan with the Massachusetts Institute of Technology, however, she would be willing to loan a Rasmussen rug.

Dear Mrs. Stern, Mr. Rasmussen's secretary relayed to me your message concerning ZADOR. It is regrettable that we can not include this fine example of Vasarely's work in the exhibition, but we thanked you very much for your kindness in offering the ZADOR rug. Miss Ashton is delighted with your suggestion and will be happy to accept this offer. I enclose another Loan Agreement form to be filled out for the rug.

With best regards and thanks for your cooperation,

Sincerely yours,

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

Elita Taylor  
Exhibition Assistant  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II.2.138.9.2
---------------------------------------	-------------------	--------------------------------

cc: DHD  
ET

Vasarely/Stern C/E 65-10 L+L  
11 GARDEN LANE  
NEW ORLEANS 24, LA.  
March 1, 1966  
MAR 7 1966  
ET

Dear Mr. Rasmussen,

As per my telephone conversation, Mrs. Stern is unable to lend her ZADOR by Vasarely, as it is on loan with the Massachusetts Institute of Technology, however, she would be willing to lend an Aubusson rug that Mr. Vasarely designed, and herewith enclosed are polaroid pictures of the rug that measures 9'6"x9'4". If you are interested in this rug, will you kindly let us know.

Sincerely yours,  
*Edgar B. Stern*  
Secretary to  
Mrs. Edgar B. Stern

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



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Vasarely / Stern  
3/4/66

D.Ashton

Loan Refusal + Loan Offer

E.Taylor

Vasarely C/E 65-10

February 25, 1966

Mrs. Edgar B. Stern of New Orleans has transmitted through her secretary, Mrs. Bond, her unwillingness to loan ZADOR to the Vasarely exhibition, & also that the ptg. is at MIT on loan & will not be returned until mid-April.

She offers however an Aubusson rug designed by Vasarely: 9'6" x 9'4", light grey ground into a dark grey center, which she owns. She is sending polaroid pictures of it today (remarking that the camera does not do the color justice). She is willing to lend the rug if you like.

Mrs. Bond asks that we correct Mrs. Stern's address to:

Change on  
Jendel's

Mrs. Ethel B. Stern  
11 Garden Lane  
New Orleans, La. 70124

Mr. Stern is deceased.

(This message was transmitted to me by Gina Wilcox)

In the event that you are able to grant our requests, I am enclosing another loan agreement form. With many thanks for your consideration, and best wishes,

Sincerely,

Eith Taylor

Exhibition Assistant

Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Stern

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

February 2, 1966

February 25, 1966

Mr. and Mrs. Edgar B. Stern  
11 Park Lane  
New Orleans, Louisiana

Dear Mr. and Mrs. Stern:  
11 Park Lane  
New Orleans, Louisiana

I am writing to you in connection with the forthcoming exhibition, VICTOR VASARELY, which the Museum of Modern Art has scheduled to tour the United States and Canada. Victor Vasarely's work has come to be well known throughout the country. This has arisen from his work of abstract response from museum and public exhibition. Among the best of the work, the Bank of America Museum and the De Cade.

Dore Ashton, the Director of the exhibition, would like to ask the loan of another Vasarely in your collection. We would consider it a very great favor if you could lend to this exhibition the painting "Ghom".

In the event that you are able to grant our requests I am enclosing another Loan Agreement form. Should you wish to retain the work for your files and cover the green one to the needs of the exhibition, we ask permission to refrain any work.

With many thanks for your consideration, and best wishes,

Sincerely,  
The loan exhibition is from May 1966 through July 1967. All loans will be covered by the Museum's wall-to-wall fine-art 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 we receive the completed loan form our Assembly Coordinator will arrange for the collection of your loan.

Elita Taylor  
Exhibition Assistant  
Circulating Exhibitions  
We greatly appreciate your generous consideration of this request.

Sincerely,

Walter Dillman  
Executive Director  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Stern

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

February 2, 1966

Mr. and Mrs. Edgar B. Stern  
11 Park Lane  
New Orleans, Louisiana

Dear Mr. and Mrs. Stern:

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: ZADOR, 1965, tempera.

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.2.138.9.2

CE 65-10 Victor Vasarely / Vasarely

83, RUE AUX RELIQUES, 77 - ANNET-SUR-MARNE

TÉL. CLAYE-SOUILLY 292 (S-&-M.)

Le 19 Novembre 1967

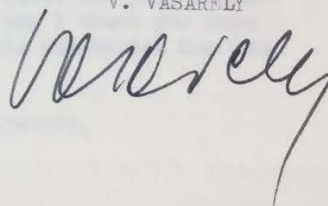
Office of the Registrar  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019

Messieurs,

J'ai l'honneur de vous retourner votre fiche de contrôle sur laquelle les oeuvres marquées d'une croix ont été délivrées à la Galerie Denise René et non pas à moi.

Je vous prie d'agréer, Messieurs, mes salutations distinguées.

V. VASARELY





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

LY VASARELY  
83 RUE AUX RELIQUES  
ANNET SUR MARNE (FRANCE)

ccL LS  
DHD ✓  
Green  
C/E 65-10 L & L

PLEASE GIVE TITLES OF WORKS TO BE RETURNED TO YOU

October 25, 1967

Dear M. Vasarely: PRE PAY REPLY: 25 words

The VICTOR VASARELY exhibition was one of the most eagerly received we have ever organized, and I am writing to express our thanks for your many very generous loans, which were so important 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 your work in the original meant a great deal to the large audiences which attended each showing.

I have enclosed our Receipt of Delivery for your loans, which we ask you to sign and date before returning it to us.

The Museum of Modern Art is very pleased to have been able to present this retrospective of your work, 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

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

Enclosure: Receipt of Delivery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Vitor Vasarely) Vasarely

83 RUE AUX RELIQUES, ANNET-SUR-MARNE (S.-&-M.)

DTS

MOMA

Tél. CLAYE-SOUILLY 292

LT VASARELY  
83 RUE AUX RELIQUES  
ANNET SUR MARNE (FRANCE)

WUC

PLEASE GIVE TITLES OF WORKS TO BE RETURNED TO YOU

Le 16 Juin 1966.

SCHAFFRAN  
MODERNART

C/E 65-10  
VASARELY/Vasarely

PRE PAY REPLY: 25 words

charge to: 605-625-463

Madame Elita Taylor  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y.

cc: DD

BG

LS

EA

Chère Madame  
C/E 65-10

Le montage de TEGA-NO  
doit être immédiatement entrepris. C'est Denise René qui vous  
réglera les frais, je vous prie de vous adresser à elle pour  
tout ce qui concerne l'exposition en cours. La peinture HOANG  
est également sa propriété.

Je vous prie d'agréer,  
chère Madame, mes salutations distinguées.

V. VASARELY

Denise

Vasarely



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

83, RUE AUX RELIQUES, ANNET-SUR-MARNE (S.-&-M.)

TÉL. CLAYE-SOUILLY 292

Le 16 Juin 1966.

RG  
CC-DD  
ET  
C/E 65-10  
VASARELY/Vasarely

Madame Elita Taylor  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y.

Chère Madame,

Le montage de TECA-MC  
doit être immédiatement entrepris. C'est Denise René qui vous  
réglera les frais, je vous prie de vous adresser à elle pour  
tout ce qui concerne l'exposition en cours. La peinture HOANG  
est également sa propriété.

Je vous prie d'agréer,  
chère Madame, mes salutations distinguées.

V. VASARELY

Denise

Vasarely

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

FRENCH CABLE COMPANY

25 BROAD STREET, 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

VIA  
FRENCH

CABLE COMPANY

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

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

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

cc: BG  
DD  
EPT  
MAY 6 1966  
S/E 85-10  
VASARELY  
VASARELY

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

VIA  
FRENCH

FRENCH CABLE C  
25 BROAD STREET, NEW YORK, TE





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

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

VASARELY/VASARELY

April 27, 1966

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

Dear M. Vasarely,

The information I have gathered on some of your paintings is contradictory and I am writing to you to ask if you would be so kind to give me the correct details on the following works.

ETUDE FOR EZINOR: The date you gave on the Loan Agreement form was 1949, however, on the back of the painting, in your handwriting I believe, is written 1949-60.

SIR-RIS: On the back of the painting is written 1952-65. However, the owner, Mrs. Bradley, and the gallery, Sidney Janis, say that the dates are 1950-65.

NIVES: On the back of the painting is written 1948, but in the form you have indicated the dates are 1948-49.

BELLE-ISLE II: On the back of the painting is written 1952-56, but in your recent book the date is 1950.

MANIPUR: On the back of the painting you have written 1952-60, but the form you returned to us said 1952-62.

MIZZAR-NEG: On the reverse of the painting you have written MIZZAR, may we assume its title is MIZZAR-NEG?

I have also annoyed Mme. René concerning three other paintings. Would you please send me the answers to these many questions as very soon as is possible for you. I am unable to proceed without the information and am already overdue in this regard.

With many thanks,

Sincerely,

Elita Taylor  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: Miss Dudley

Mr. Gillaugh

ET

green

C/E 65-10

C/E 65-10

TEL. CLAYE-SOUILLY 292

Vasarely

Vasarely

Le 2 Mars 1966.

March 7, 1966

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

Madame Elita Taylor

The Museum of Modern Art

11 West 53 Street

Dear M. Vasarely,

As expected we have received unfavorable replies from three other prospective lenders. May we ask you to extend your generosity still further to include the loan to this exhibition of the three alternate paintings mentioned in our letter of February 25, that is: RUHR, CENRO and BELLE-ISLE, 1949-50. J'ai transmis votre nouvelle

liste à la Galerie Denise René qui vous les enverra. Since you have in the past sent the Loan Agreement forms to Mme. René to be completed I hope that I am not presumptuous in sending them to her directly at this time, tenant in order to save time and inconvenience to you. I assume you will be in touch with her in the case that you do not wish to lend these paintings. Il va falloir les contre-

coller sur surface rigide. La Pace Gallery à New York We shall contact the Pace Gallery concerning assemblage of TGA-MC as you requested in your letter of March 2. même

format. Voulez-vous leur demander des précisions à ce The pleasure of assembling your paintings from U.S. collections has begun, six having arrived on Friday.

Bien cordialement à vous With many thanks and best wishes from Miss Ashton,

Sincerely yours,

V. VASARELY

Vasarely

Elita Taylor  
Exhibition Assistant  
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

83, RUE AUX RELIQUES, ANNET-SUR-MARNE (S.-&-M.)

TÉL. CLAYE-SOUILLY 292

cc: DHD

BG

ET

C/E 65-10 L&L

Vasarely

Vasarely

Le 2 Mars 1966.

Madame Elita Taylor  
The Museum of Modern Art  
11 West 53 Street  
New York.

Chère Madame,

J'ai transmis votre nouvelle  
liste à la Galerie Denise René qui vous les enverra,  
dûment remplies.

Je vous signale dès maintenant  
que le collage TEGA-MC, de 250 x 250 cm, vous sera en-  
voyé en feuilles détachées, il va falloir les contre-  
coller sur surface rigide. La Pace Gallery à New York  
a très bien réussi à monter un autre collage de même  
format. Voulez-vous leur demander des précisions à ce  
sujet?

Bien cordialement à vous

V. VASARELY

Vasarely



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

23, RUE AUX RELIQUES, ANNET-SUR-MARNE (S.-&-M.)

Victor Vasarely / cc: Dudley

Gillaugh

Taylor

green

C/E 65-10 L&L

Le 7 Février 1966.

FEB 9 1966

February 25, 1966

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

Dear M. Vasarely,

Monsieur Waldo Rasmussen

Executing Director Circulating

We are finding it difficult to convince American collectors to part with their Vasarely paintings for the required year and a half: a salute to you but a problem for us.

Miss Ashton would like to include these works in the exhibition, in addition to the 8 paintings you have already agreed to lend, (she has asked me to list them in the following order of preference):

Cher Monsieur,  
Tega-MC  
Attika-III  
Nethe-II  
Mizzar-Neg  
Donnan-II

Veuillez bien tenir compte du

Dans le contrat, sous la rubrique

LENDRE, c'est la Galerie Denise René, Paris, qui figurera

In the event that we are unable to get further loans from the United States, may we ask if the following, in the below order, would be available for loan to us:

Je vous prie d'agréer, cher

Monsieur, mes salutations les plus sincères.

Ruhr

Cerro

Belle-Isle, 1949-50

I thank you for the photographs and color plates of the paintings to come from Paris. We were surprised to find "Taira" among the reproductions, but we would like to assume that you are willing to lend this painting as well, and thank you again. I shall add it to the enclosed Loan Agreement form list.

Miss Ashton sends her warm regards and is sorry to concern you with these recurrent details.

With many thanks for your considerable generosity and cooperation,

Sincerely,

Elita Taylor  
Exhibition Assistant  
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

83, RUE AUX RELIQUES, ANNET-SUR-MARNE (S.-&-M.)

TÉL. CLAYE-SOUILLY 292

cc: ET  
DD  
VASARELY/VASARELY C/E 65-10

Le 7 Février 1966.

FEB 9 1966

Monsieur Waldo Rasmussen  
Executing Director Circulating  
Exhibitions  
The Museum of Modern Art, New York.

Cher Monsieur,

Veuillez bien tenir compte du  
rectificatif suivant:

Dans le contrat, sous la rubrique  
LENDER, c'est la Galerie Denise René, Paris, qui figurera  
pour toutes les oeuvres que je vous prête.

Je vous prie d'agréer, cher  
Monsieur, mes salutations les plus sincères.

V. VASARELY

*Vasarely*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

V. de V. Vasarely  
Miss Dudley  
WR Miss Dudley  
ET Miss Wassum  
C/E 65-10 L & L  
green  
circulate

## The Museum of Modern Art

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

January 21, 1966

Mr. Victor Vasarely  
83 rue aux Reliques  
Annet-sur-Marne, S. & M.  
France

February 7, 1966

Dear Mr. Vasarely:

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

I was so pleased to have the opportunity of meeting you last Sunday at Mr. Zeisler's and am greatly encouraged and touched by your warm response to our circulating exhibition of your work. As I am sure Miss Ashton told you, there has been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition, and among the institutions which have expressed interest are the Club of Chicago, Santa Monica Art Museum, J. B. Speed Art Museum, and the J. B. Speed Art Museum.

Dear M. Vasarely,

Thank you for your swift and generous reply to our requests. This letter is to confirm that we would be most happy to receive in loan "Bug" and "Etude for Ezrinor" in addition to the other six paintings we have requested from you. We have written to Mme. Rene for the insurance value information required. I am enclosing a letter to Miss Ashton would like to request for the exhibition. I understand that Miss Ashton has discussed her selection with you and has agreed to present you in depth to an American audience. Also, we are planning to make selections, in the event that some private collectors are unwilling to lend to the exhibition.

From your own collection we would like to formally request the following works: May we ask you to send us a photograph of each work if you should have them? We will be glad to reimburse you for the photographs.

Etude for Ezrinor, 1949.  
Yamada, 1948.  
Bug, 1955.

With many thanks and best wishes,

Sincerely,  
Lilla Taylor  
Relief in Units 1963.

I enclose our Loan Agreement form for you to complete, and ask that you retain the white copy for your files and return the green one to us. Please note in the loan agreement, 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. We would like to receive the loans by March 1, 1966. As soon as we receive the completed loan form our agent, R. LERONDELIS, 76 rue Blanche, Paris, will be in touch with you to arrange for the packing and shipping.

We feel deeply honored by this opportunity to present your work to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Vasarely

cc: Miss Ashton  
Miss Dudley ✓  
Miss Wassum  
C/E 65-10 L & L  
green  
circulate

## The Museum of Modern Art

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

January 21, 1966

Mr. Victor Vasarely  
83 rue aux Reliques  
Annet-sur-Marne, S & M  
France

Dear Mr. Vasarely:

I was so pleased to have the opportunity of meeting you last Sunday at Mr. Zeisler's and am greatly encouraged and touched by your warm response to our circulating an exhibition of your work. As I am sure Miss Ashton told you, there has been a very enthusiastic response from museums and university art galleries throughout the country for this exhibition, and among the institutions which have already scheduled it are the Arts Club of Chicago, Santa Barbara Museum of Art, Munson-Williams-Proctor Institute, J. B. Speed Art Museum and De Cordova Museum.

I am enclosing a list of all the works which Miss Ashton would like to request for the exhibition. I understand that Miss Ashton has discussed her selection with you, and our desire to represent you in depth to an American audience. Also attached to the list are her alternate selections, in the event that some private collectors are unwilling to lend to the exhibition. From your own collection we would like to formally request the following works:

<u>Harlequin</u> , 1935.	Alternate <u>Etude for Ezinor</u> , 1949.
<u>Yamada</u> , 1948.	<u>Bug</u> , 1955.
<u>Nives</u> 1948-49.	
<u>Belle-Isle II</u> , 1950.	
<u>Manipur</u> 1952 - 62.	
<u>Relief in Units</u> 1963.	

I enclose our Loan Agreement form for you to complete, and ask 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. We would like to receive the loans by March 1, 1966. As soon as we receive the completed loan form our agent, R. LERONDELLE, 76 rue Blanche, Paris, will be in touch with you to arrange for the packing and shipping.

We feel deeply honored by this opportunity to present your work to



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Vasarely

2

audiences throughout our country, and want to express our warmest gratitude  
to you in making it possible.

Sincerely,

WR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 Victor Vasarely / Zeisler

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

August 9, 1967

13 September 1967

Dear Mr. Zeisler: New York  
New York 10021

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 loans of Metagalaxie and CTA 103, 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 Metagalaxie and CTA 103, 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

Waldo Rasmussen  
Director  
Circulating Exhibitions

Mr. Richard S. Zeisler  
4 East 70th Street  
New York, N. Y. 10021

Enclosure: Receipt of Delivery



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 V. iton Vasarely/Zeisler

ccl EA

✓DD

BG

green

C/E 65-10

August 9, 1967

Mr. Richard S. Zeisler  
4 East 70th Street  
New York 10021

Mr. Richard S. Zeisler  
4 East 70th Street  
New York, New York 10021

Dear Mr. Zeisler,

I am writing concerning your loans to our circulating exhibition, VICTOR VASARELY, Metagalaxie and CTA 103. The show has had an extraordinarily successful tour; we have received accounts of public enthusiasm from the exhibiting museums and galleries. I enclose a receipt for the two paintings.

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

We are sorry for the delay in mailing the receipt to you. I will write again to tell you the exact date of return to you of Metagalaxie and CTA 103. The paintings must be fully inspected, of course, before return.

With best wishes,

Please accept our apologies for any inconvenience we have caused you.

Sincerely,

Very truly yours,

Elita Agee (Mrs. Wm.)  
Circulating Exhibitions

Caroline Goodman  
Assistant to the Registrar

Excuse delay due to health problems of Mrs. Agee. Letter had called for return of paintings after this week - etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

CE 65-10 VASARELY

cc: E. Taylor

February 23, 1966

April 4, 1966

Mr. Richard S. Zeisler  
4 East 70 Street  
New York, New York 10021

Dear Mr. Zeisler:

Enclosed please find our loan receipt for the two paintings by Vasarely you are so kindly lending to our Circulating Exhibition: VICTOR VASARELY. As you can see, the works were received from M.I.T. in good condition on March 24.

We are sorry for the delay in mailing the receipt to you. It is our policy to enclose contact prints of the condition photographs taken of paintings lent to us shortly after we receive them and unfortunately the illness of a staff member in the photo lab made it necessary to postpone processing for several days.

Please accept our apologies for any inconvenience we have caused you,

Elita Taylor  
Circulating Exhibitions

Very truly yours,

Caroline Birenbaum  
Assistant to the Registrar

Double delay due to faulty printing of one negative. Under had called Waldo to inquire after his work - cb



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

cc: DHD

ET

c/e 65-10 L&L

green

OG

RICHARD S. ZEISLER  
60 BROAD STREET  
NEW YORK 4, N.Y.

February 18, 1966

February 28, 1966

Miss Gloria I. Henry  
60 Broad Street  
New York 4

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

Dear Miss Henry,

Dear Miss Taylor:

Thank you for your letter of February 18 and the Mr. Zeisler's copy of Miss Bullitt's letter. The proposed truck- I note ing arrangement for transportation of Mr. Zeisler's of this let- Vasarelys is perfectly satisfactory to us. Bullitt.

I will write to Miss Bullitt today to confirm the arrangement.

With many thanks,

Sincerely,

Elita Taylor  
Circulating Exhibitions

with a copy of a letter received from her two days ago in which she specifies how the two Vasarely paintings Mr. Zeisler is lending will be delivered to you. If these arrangements are not satisfactory, please communicate with our office. Mr. Zeisler will return on March 1st.

Very sincerely yours,

*Gloria I. Henry*  
Gloria I. Henry  
Secretary to Mr. Zeisler

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Zeisler  
cc: HHD  
BG  
ET

RICHARD S. ZEISLER  
60 BROAD STREET  
NEW YORK 4, N.Y.

C/E 65-10  
Lof

February 18, 1966

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

Dear Miss Taylor:

Thank you for your letter of February 16th received in Mr. Zeisler's absence on a brief holiday. I note that you have sent a copy of this letter to Miss Jean C. Bullitt.

I am enclosing herewith a copy of a letter received from her two days ago in which she specifies how the two Vasarely paintings Mr. Zeisler is lending will be delivered to you. If these arrangements are not satisfactory, please communicate with our office. Mr. Zeisler will return on March 1st.

Very sincerely yours,

*Gloria I. Henry*

Gloria I. Henry  
Secretary to Mr. Zeisler

Enclosure



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.138.9.2

Victor Vasarely / Zeisler

cc: Miss Dudley

Mr. Gillaugh

C/E 65-10

green

February 2, 1966

Mr. Richard S. Zeisler  
4 East 70th Street  
New York 22

Dear Mr. Zeisler:

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 works from your collection: METAGALAXIE, 1959-61; CTA 103, 1965.

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.2.138.9.2

*Victor Vasarely* / *Detroit Inst. of Arts*  
cc: Miss Dudley  
Mr. Gillaugh  
C/E 65-10  
green

February 2, 1966

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

Dear Mr. Woods:

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: 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