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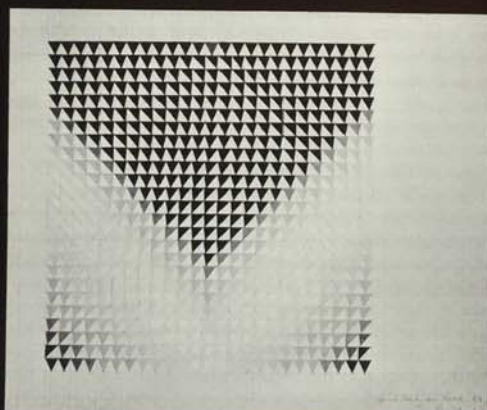
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

CE/48-5

bridget riley: drawings



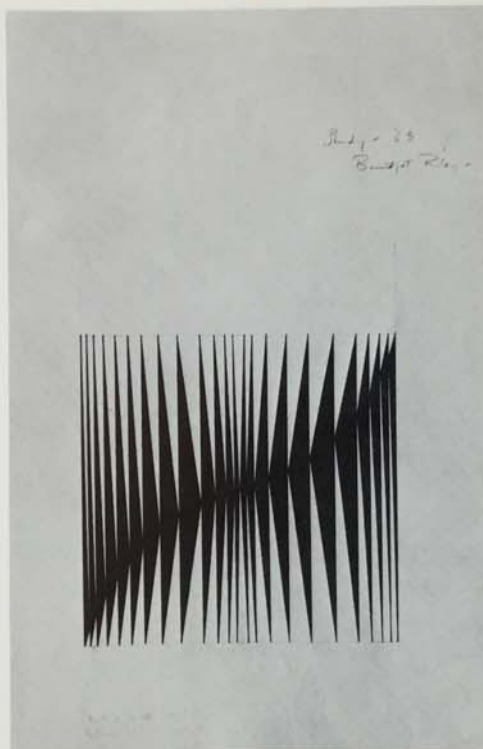
An exhibition organized for circulation by The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem inexorably predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic; they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the *perpetuum mobile* of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies.

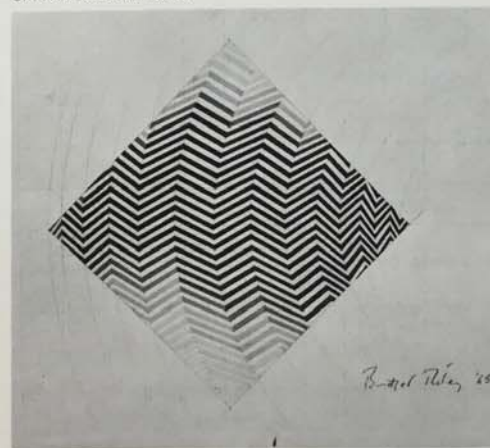
This exhibition is a selection, mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper focal length are necessary for the tension and movement which the paintings are intended to effect, some of the drawings, such as *Study for Polarity* and *Study for Blaze*, do have much of the power of vertiginous motion, while the studies for *Disfigured Circle*, *Intake*, and *Loss* exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly by exploiting the contrast of black and white, some introducing a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms. The work sheet, *Study '65*, a scale of the transformation of simple units, was prepared to test limits of stability and movement, and is particularly explicative of Riley's working methods. So are, in a more express way, the annotated drawings, where we can follow, from the artist's own notes, corrections and improvements which will be incorporated in the ensuing study in order to bring her idea to complete realization. Especially in the several series of studies on related themes, can one see the work in progress—a unique record of the empirical development of the artistic concept from the inceptive steps of choice of element and color through the organizing toward increasingly powerful ordinations of that strict visual vocabulary to which Riley confines herself. *Study for Continuum* is a drawing for a circular environmental work which extends her fundamental resources into three dimensions and human scale.

Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish "of something stated, changing, destroyed, but always there...appl[ies] supremely to human relationships"; and she has said, "I have always believed that perception is the medium through which states of being are directly experienced."



Study, 1963. Cat. no. 4

Untitled, 1965. Cat. no. 24



Riley's involvement with a form of art which is to be synthesized in an ill-defined area between the eye and the brain, her concern with inducing a direct emotional response through close relation of the perceptual and the psychological, and the clear and insistent means by which she attains this objective are rooted in her earlier experiences as an artist and teacher. Born in London in 1931, she studied at the Royal College of Art and early became interested in Seurat's theories of optical mixture, painting in the pointillist style for a time. Her interest in "repetitive rhythms and the inventive potential contained in working within strict limitations" was stimulated by her experience teaching children. She arrived at her present style in 1961.

Jennifer Licht

Study for Blaze, 1962. Cat. no. 2



Catalog of the Exhibition

Measurements given of works unframed; height precedes width.

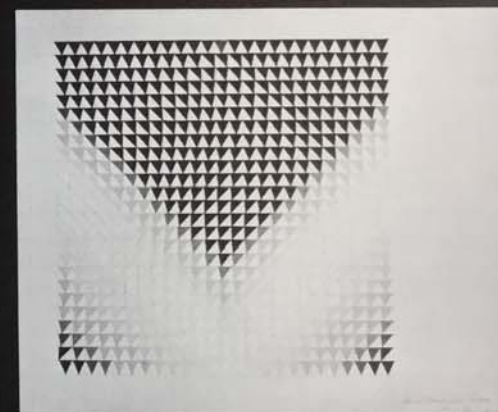
1. Untitled, 1961. Ink on graph paper, 11 $\frac{1}{2}$ x 8 $\frac{3}{4}$ ". Owned by the artist.
2. Study for Blaze, 1962. Ink and pasted paper, 23 $\frac{3}{4}$ x 22 $\frac{1}{2}$ ". The Harry N. Abrams Family Collection, New York.
3. Preparatory Drawing for Shift, 1963. Ink and pencil, 19 $\frac{1}{4}$ x 15". Owned by the artist.
4. Study, 1963. Ink and pencil, 22 $\frac{1}{2}$ x 14 $\frac{3}{4}$ ". Owned by the artist.
5. Study for Disfigured Circle, 1963. Ink, pencil and pasted paper, 15 $\frac{1}{2}$ x 19". Owned by the artist.
6. Study for Off, 1963. Ink, pencil and pasted paper, 12 $\frac{1}{2}$ x 16 $\frac{1}{2}$ ". Owned by the artist.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 7 *Final Study for Burn*. 1964. Gouache and pencil on graph paper, 16 x 19 $\frac{1}{2}$ ". Owned by the artist.
- 8 *Scale Study for White Disks*. 1964. Ink and pencil, 22 x 30". Owned by the artist.
- 9 *Study for Intake*. 1964. Ink and pencil, 30 x 22 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
- 10 *Study for Intake*. 1964. Ink and pencil, 21 $\frac{1}{2}$ x 22 $\frac{1}{2}$ ". Robert Fraser Gallery, Ltd., London.
- 11 *Study for Intake*. 1964. Ink and pencil, 30 $\frac{1}{2}$ x 22 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
- 12 *Study for Polarity*. 1964. Gouache and pencil, 18 $\frac{3}{8}$ x 15 $\frac{1}{2}$ ". Owned by the artist.
- 13 *Study for Turn*. 1964. Gouache and pencil, 13 $\frac{3}{8}$ x 14 $\frac{3}{8}$ ". Owned by the artist.
- 14 Untitled. 1964. Ink and pencil on graph paper, 10 $\frac{1}{2}$ x 8 $\frac{3}{8}$ ". Owned by the artist.
- 15 Untitled. 1964. Gouache and pencil, 11 $\frac{3}{8}$ x 13 $\frac{3}{8}$ ". Richard Feigen Gallery, New York and Chicago.
- 16 Untitled. 1964. Gouache and pencil, 11 $\frac{1}{2}$ x 22 $\frac{1}{8}$ ". Richard Feigen Gallery, New York and Chicago.
- 17 Untitled. 1964. Gouache and pencil, 18 $\frac{3}{8}$ x 11 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
- 18 *Image B Tonal Structure I*. 1965. Gouache and pencil on graph paper, 28 $\frac{3}{8}$ x 13 $\frac{1}{2}$ ". Collection John G. Powers, Aspen, Colorado.
- 19 *Study*. 1965. Pencil on graph paper, 28 x 41". Owned by the artist.
- 20 *Study for Final Painting Completed 1965*. Gouache and pencil on graph paper, 13 $\frac{1}{2}$ x 28". Owned by the artist.
- 21 *Study for Final Painting Completed 1965*. Gouache and pencil on graph paper, 28 $\frac{3}{8}$ x 20 $\frac{3}{8}$ ". Owned by the artist.
- 22 Untitled. (c. 1965). Ink and pencil on graph paper, 9 $\frac{3}{8}$ x 15 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
- 23 Untitled. 1965. Gouache and pencil. 20 x 13 $\frac{1}{4}$ ". Owned by the artist.
- 24 Untitled. 1965. Gouache and pencil on graph paper, 11 x 12 $\frac{1}{2}$ ". Owned by the artist.
- 25 *Study for Annul*. Gouache and pencil, 18 $\frac{3}{8}$ x 18 $\frac{3}{4}$ ". Collection John G. Powers, Aspen, Colorado.
- 26 *Study for Continuum*. Ink, pencil and pasted paper, 28 $\frac{3}{8}$ x 134 $\frac{1}{8}$ ". Owned by the artist.
- 27 Untitled. Gouache and pencil, 22 $\frac{3}{8}$ x 15". The Harry N. Abrams Family Collection, New York.
- 28 Untitled. Gouache and pencil on graph paper, 29 $\frac{3}{8}$ x 17 $\frac{3}{8}$ ". Collection Mr. and Mrs. Richard L. Feigen, New York.
- 29 Untitled. Gouache and pencil, 19 x 16 $\frac{1}{2}$ ". Richard Feigen Gallery, New York and Chicago.
- 30 Untitled. Gouache and pencil, 15 $\frac{1}{4}$ x 20". Owned by the artist.
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- 31 *Number 5*. 1965. Silk screen on plastic, 20 x 39". Collection Cornell Jaray, New York.
- 32 *Number 7*. 1965. Silk screen on plastic, 25 $\frac{3}{8}$ x 32 $\frac{1}{8}$ ". Richard Feigen Gallery, New York and Chicago.

Cover: *Final Study for Burn*. 1964. Cat. no. 7

bridget riley: drawings



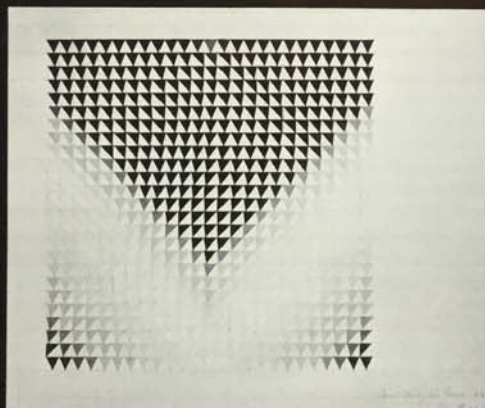
The exhibition was selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York. 1966

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

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bridget riley: drawings



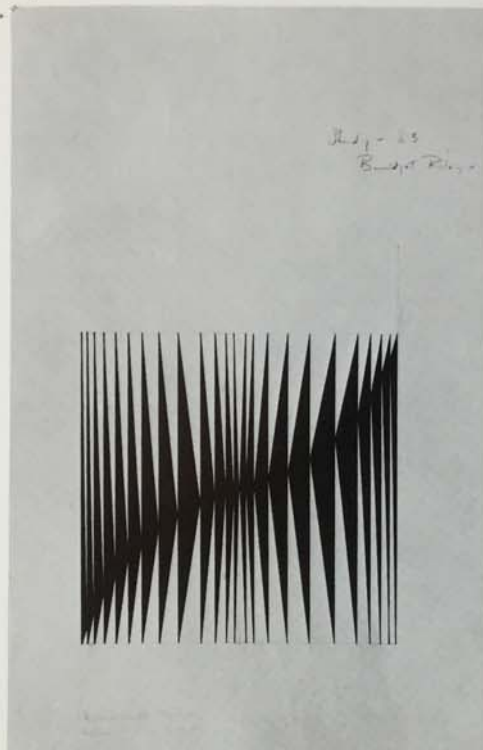
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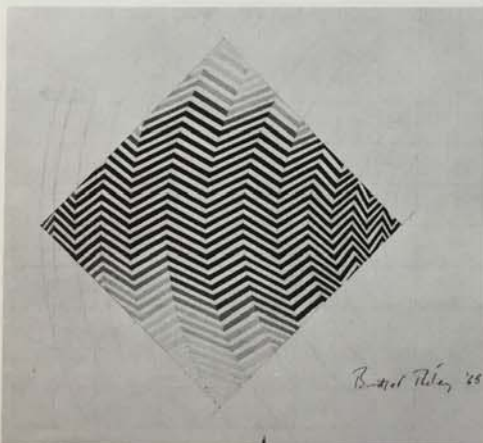
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Study. 1963. Cat. no. 4

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Study for Blaze. 1962. Cat. no. 2



Catalog of the Exhibition

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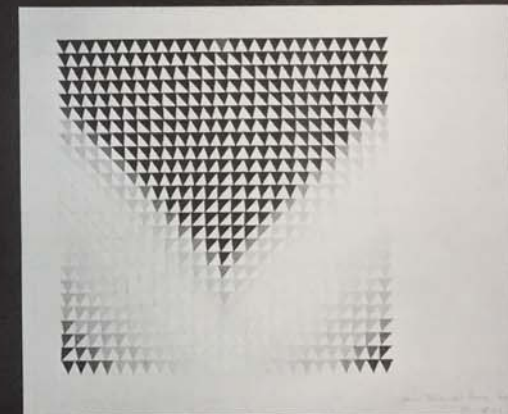
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Cover: *Final Study for Burn*. 1964. Cat. no. 7

bridget riley: drawings



The exhibition was selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York.

1966

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The Museum of Modern Art

Gifts and Loans of Art and Architecture

EXHIBITION HISTORY, 1946-1967

October 1 - 15, 1946	New University College Brooklyn, New York
November 7 - 28, 1946	California Institute of Arts Los Angeles, California
January 4 - 12, 1947	United Nations of Technology Chicago, Illinois
February 1 - March 1, 1947	Whitman College Whitman, Ohio
March 10 - April 12, 1947	Tulane College Tulane, Missouri
April 1 - 15, 1947	University of Wisconsin Madison, Wisconsin
September 15 - October 2, 1947	Fordham College Fordham, Ohio
October 20 - November 25, 1947	Ross Art Museum - 4th St. Boulder, Colorado
January 7 - 13, 1948	Edison State College Edison, New Jersey
February 10 - March 11, 1948	State Art Association Baton Rouge, Louisiana

Illustrated
Checklist

MEMOS

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BOX - CHECK
LISTS & SALES

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CE 46-5-file

The Museum of Modern Art

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

ITINERARY: BRIDGET RILEY: DRAWINGS

October 1 - 22, 1966	State University College Brockport, New York
November 7 - 28, 1966	California Institute of Arts Los Angeles, California
January 6 - 29, 1967	Illinois Institute of Technology Chicago, Illinois
February 12 - March 5, 1967	Wilmington College Wilmington, Ohio
March 24 - April 16, 1967	Talladega College Talladega, Alabama
May 1 - 22, 1967	Wisconsin Union University of Wisconsin Madison, Wisconsin
September 18 - October 9, 1967	Findlay College Findlay, Ohio
October 23 - November 26, 1967	Rose Art Museum (5 wks) Brandeis University Waltham, Massachusetts
January 7 - 28, 1968	Edinboro State College Edinboro, Pennsylvania
February 19 - March 11, 1968	Boise Art Association Boise, Idaho

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STAFF # 12320
PHOTOGRAPH REQUISITION

NAME Mr. [illegible] DATE 6/8 DATE OF REQUEST 1968
 ADDRESS 1000 [illegible] [illegible] [illegible]
 CITY [illegible] STATE [illegible] ZIP [illegible]
 PHONE [illegible] FAX [illegible] E-MAIL [illegible]
 TITLE [illegible] ORGANIZATION [illegible]

NEW PHOTOS FROM EXISTING WORKS OF ART

1. I am requesting the following photographs:
 a. [illegible]
 b. [illegible]
 c. [illegible]
 d. [illegible]
 e. [illegible]
 f. [illegible]
 g. [illegible]
 h. [illegible]
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 u. [illegible]
 v. [illegible]
 w. [illegible]
 x. [illegible]
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2. I would like the following information:
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SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF *PO #12320*
PHOTOGRAPH REQUISITION

4760

DATE NEEDED

NAME M. Frost DEPT. C/E DATE OF REQUEST 10/1/66

CHARGE TO: Bridget Riley: Drawings C/E 66-5
SPECIFY ACCOUNT WITHIN DEPT.

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

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

NEW PHOTOS FROM ORIGINAL WORKS OF ART

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

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

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH GLOSSY, MATTE, SEMI-MATTE
3 copies of the following photos, 8 x 10" glossies		
66.1040 <u>Study for Polarity</u>	Eric Pellitzer 9951	
66.1031 <u>Study for Blase</u>	Eric Pellitzer 9945	
66.1054 <u>Study</u>	Eric Pellitzer 9978	
<div>Rec'd 10/10</div>		

TOTALS: NEGS. _____ PRINTS _____ PHOTOSTATS _____ BLUEPRINTS _____

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WORK ORDER # _____

ORDER RECEIVED _____

DATE TO BE READY _____ SPEC. _____

TO BE TAKEN _____
DATE TIME PLACE

BY _____ NEG. NUMBERED ☐

PRINTED BY _____ SPOTTED ☐

DELIVERED _____ TO _____

NEGATIVE TO _____ DATE _____

ORIGINAL TO _____ DATE _____

REMARKS:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: CE 66-5

JL

NS

HP

BG

green

WILLIAM S. LIEBERMAN

Howardena D. Pindell

April 15, 1968

BRIDGET RILEY: WORKS ON PAPER CE 66-5

Mr. Lieberman:

I am writing to you on behalf of Mrs. Jennifer Licht concerning the BRIDGET RILEY: DRAWINGS exhibition which is now being prepared for dispersal. Mrs. Licht will be in touch with you concerning the selection of a drawing which Bridget Riley would donate to the Collection.

SALES

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cc: CE 66-5

DHD

BC

HP

MH

green

The Museum of Modern Art

To: MISS DUDLEY
Jenny Light
From: Howardena D. Pindell
Maria Frost
Date: March 22, 1968
January 19, 1967
Re: BRIDGET RILEY: DRAWINGS CE 66-5
BRIDGET RILEY: DRAWINGS

All 32 works were circulated in the lender's frame and will be ready for registration when they arrive at Santini's.

Dear Jenny:

I have recently scheduled the BRIDGET RILEY exhibition at Talladega College, Talladega, Alabama for March 24 - April 16, 1967. They have a new gallery and the Directors name is Mr. Hans Halla. He called me today to ask if Bridget Riley was in this country and could he invite her to their opening day of the exhibition. I told him I thought she was in London. Anyhow, he would like to find someone to come to the College the day of the opening, if possible, to lecture on her work or the type of work she does. Can you drop him a line to recommend anyone, or offer any suggestions. Many thanks for your help.

On March 22, 1968, I wrote the above letter to Mr. Hans Halla, and he is to return to Talladega to see about it.

I suggested to Jenny Pindell, in writing, who would like to see the exhibition, and told her that I would have to submit the proposal to the Board of Trustees for their approval.

SALES

BOX - CHECK
LISTS & SALES

PUBLICITY
RELEASE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: 66-5 ✓
i-o

The Museum of Modern Art

To Jenny Licht
From Marie Frost
Date January 19, 1967
Re BRIDGET RILEY: DRAWINGS

Dear Jenny:

I have recently scheduled the BRIDGET RILEY exhibition at Talladega College, Talladega, Alabama for March 24 - April 16, 1967. They have a new gallery and the directors name is Mr. Hans Bhalla. He called me today to ask if Bridget Riley was in this country and could he invite her to their opening day of the exhibition. I told him I thought she was in London. Anyhow, he would like to find someone to come to the College the day of the opening, if possible, to lecture on her work or the type of work she does. Can you drop him a line to recommend anyone, or offer any suggestions. Many thanks for your help.

SALES

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LISTS & SALES

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The Museum of Modern Art

To Miss Miller, Mr. Lieberman
 From Waldo Rasmussen
 Date February 18, 1966
 Re possible circulating exhibition of Riley studies

cc: Miss Frost
 Miss Johnson
 Mr. Palmer
 Mr. Rasmussen
 file: proposed C/E RILEY:
 i-o STUDIES
 circ

Dear Dorothy and Bill:

I called Richard Feigen to be certain that the Museum had an option on circulating the Riley studies, and he was very pleased to agree. We left open, of course, the number of studies to be included in the show, and he has agreed that, should Miss Riley permit him to sell any works from the exhibition, sales would be made with the understanding that the Museum would have the material for extended circulation -- he said we could have them for "several years" if we wanted. He is going to call me when the studies arrive, so that I could look at them and make suggestions as to proper framing for the tour. He was considering having some in Kulicke clip-on frames and I told him these wouldn't be able to travel, so he is willing to frame according to our specifications.

I expressed my great pleasure in having the material available for circulation, and told him that I would have to submit the proposal to our Program Committee for formal approval.

WR:md

SALES

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 LISTS & SALES

PUBLICITY
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS
C/S 44-2
Publicity Release

DEPARTMENT OF CURATING MANUSCRIPTS
THE MUSEUM OF MODERN ART, NEW YORK

BRIDGET RILEY: DRAWINGS, an exhibition organized by The Museum of Modern Art, New York, will be on view at _____ from _____ to _____. The exhibition shows the young British artist's graphic work in 30 drawings, and two prints on plastic, selected by Jennifer Scott, Assistant Curator, Department of Painting and Sculpture Exhibitions of The Museum of Modern Art. The works date from 1961 to 1965, and many are series of studies from "the artist's" collection in which the development of a theme from conception to final form can be followed.

Born in London in 1931, Riley has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce a visual situation involving optical tensions and motions. As noted, as Mrs. Scott writes in the Introduction to the exhibition: "Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the abstract which her work establishes is something stated, structured, motivated, but never 'finished'... and it is especially to human experience and the human mind. 'I have always believed that perception is the medium through which ideas of being are directly experienced.'"

Riley, who began her studies in theories of optical illusion as an art student at the Royal College of Art in London and visited the postwar scene of Europe for a time, arrived at her present style in 1961, having her first major show in London at the Gallery One in 1962. The high and intense color used in her early work and the psychological effects of her composition have made her work a major contribution to the visual arts of the 1960s. Her work has been shown in many galleries and museums throughout the world and is now being shown in New York at the Museum of Modern Art.

SALES

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LISTS & SALES

PUBLICITY
RELEASE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BRIDGET RILEY: DRAWINGS
C/E 66-5
Publicity Release

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

BRIDGET RILEY: DRAWINGS, an exhibition circulated by The Museum of Modern Art, New York, will be on view at _____ from _____ to _____. The exhibition shows the young British artist's graphic work in 30 drawings, and two prints on plastic, selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions of The Museum of Modern Art. The works date from 1961 to 1965, and many are series of studies from the artists' collection in which the development of a theme from conception to final form can be followed.

Born in London in 1931, Riley has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce a visual situation involving optical tensions and motion. However, as Mrs. Licht writes in the introduction to the exhibition: "Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish 'of something stated, changing, destroyed, but always there... appl[ies] supremely to human relationships'; and she has said, 'I have always believed that perception is the medium through which states of being are directly experienced.'"

Riley, who became interested in theories of optical mixture as an art student at the Royal College of Art in London and emulated the pointillist style of Seurat for a time, arrived at her present style in 1961, having her first one-man show in London at the Gallery One in 1962. She says she became interested in repetitive rhythms and the possibilities for expression that working within strict limitations afforded while teaching art to children. Within her restricted means she uses both intuition and carefully worked-out execution which lead her to the

more...

SALES
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LISTS & SALES

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

-2-

final drawing, which in larger scale will be made into a painting. The exhibition shows a work sheet in which the artist has tested the limits of movement and stability of forms, and includes a study for a circular environmental work.

Riley has taught and also worked at the J. Walter Thompson Advertising agency in London. She first exhibited in a group show in London in 1955 and in the United States at the Pittsburgh International of 1964. In 1965 her work was included in "The Responsive Eye," a major survey of "optical" art shown at The Museum of Modern Art. She has had one-man shows at the Richard Feigen Gallery, New York, 1965, 1966, and at the Richard Feigen Gallery, Chicago, and the Feigen/Palmer Gallery, Los Angeles, in 1965. Her work has been exhibited in group exhibitions in the United States and Europe.

10/3/66

SALES
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LISTS & SALES

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 12, 1968

Mr. Richard L. Wexler

100 West 47th Street

New York, New York 10019

Dear Mr. Wexler:

Enclosed please find

two copies of the report of the

Advisory Commission on the Arts and the Humanities

for the year 1967-1968. The report is being sent to you

for your information and for the information of the

Advisory Commission on the Arts and the Humanities.

I am sure that you will find the report of interest.

I am sure that you will find the report of interest.

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I am sure that you will find the report of interest.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

Green
DHD
C/e 66-5 Sales

Jenny Light
CH
C/66-5 Sales
green

February 21, 1968

Mr. Seymour L. Hirschman
Head of the Art Department
Edinboro State College
March 20, 1968
Edinboro, Pennsylvania 16829

Mr. Michael Findlay
Vice President and Director of Exhibitions
Richard Feigen Gallery
24 East 81st Street
New York, New York 10019

reply to my letter concerning the College's
get Riley exhibition. I am happy to know that you
the work and also the frame for the additional
\$35.00.

Dear Mr. Findlay:

I am writing to confirm your purchase of the Bridget Riley, Number 7, 1965, exhibition on plastic, from my BRIDGET RILEY, DRAWINGS. I am sorry that I have not written you a short note before now concerning the Riley print, Number 7, which was purchased by the Edinboro State College from the Riley show.

If you would issue two separate checks to cover the total amount. The College sent us one check and so I have issued a purchase order to the gallery to cover the proceeds of the sale, \$121.50 (Sale price - \$135., minus \$13.50 handling charge) and \$35. for the frame. You perhaps have already received payment from the Museum, and if not, you should receive the check shortly.

I would appreciate it if you could send the Feigen check on to the Gallery.

If there are any complications, please notify me.

As the new owner of the print, I have enclosed our Loan Agreement form in duplicate. Sincerely, kindly complete and return the green copy in the envelope provided. We will, of course, continue to insure the work at the value you specify until it has been delivered to you after the conclusion of the tour in March 1968.

Carol Hynning
Circulating Exhibitions

opportunity to thank you on behalf of the artist for the special interest you have taken in her work,

Sincerely,

Carol K. Hynning
Circulating Exhibitions

Enclosures: Invoice
Loan Agreement form for Riley, Number 7, #66.1061
Return envelope

cc: Richard Feigen Gallery

BOX - CHECK
LISTS & SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
EDINBORO STATE COLLEGE
EDINBORO, PENNSYLVANIA 15112
Phone: 823-1201 or 823-1202

cc:

February 19, 1968

DHD
Jenny Licht
CH
✓ C/E66-5 Sales
green

February 21, 1968

Mr. Seymour L. Blinderman
Head of the Art Department
Edinboro State College
Edinboro, Pennsylvania
16412 New York, New York 10019

Re: MOMA #66.1061

Dear Mr. Blinderman:

Dear Miss Hynning:

Thank you for your quick reply to my letter concerning the College's purchase of the Bridget Riley silkscreen. I am happy to know that you do wish to purchase the work and also the frame for the additional \$35.00.

We certainly do want to purchase the frame with the ~~print~~. Therefore, I am writing to confirm your purchase of the Bridget Riley, Number 7, 1965, silkscreen on plastic, from our BRIDGET RILEY: DRAWINGS exhibition. The price is \$135., which reflects the 10% discount that the Richard Feigen Gallery has extended to the College. Enclosed is our invoice for \$170. for the print and frame. I would appreciate it if you would issue two separate checks to cover the total amount. The first check, in the amount of \$156.50, should be made payable to the Richard Feigen Gallery; this check covers the proceeds of the sale and the frame. The second check, in the amount of \$13.50, should be made payable to The Museum of Modern Art to cover our handling charge. Both checks should be forwarded to the Museum and immediately upon receiving them, we will relay the Feigen check on to the Gallery.

So that we may amend our records to reflect the College as the new owner of the print, I have enclosed our Loan Agreement form in duplicate; would you kindly complete and return the green copy in the envelope provided. We will, of course, continue to insure the work at the value you specify until it has been delivered to you after the conclusion of the tour in March 1968.

I would like to take this opportunity to thank you on behalf of the artist for the special interest you have taken in her work.

Sincerely,

Carol K. Hynning
Circulating Exhibitions

Enclosures: Invoice
Loan Agreement form for Riley, Number 7, #66.1061
Return envelope

cc: Richard Feigen Gallery

BOX - CHECK
LISTS & SALES

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
EDINBORO STATE COLLEGE
EDINBORO, PENNSYLVANIA 16412
Phone: RE2-3301 or RE2-3621

February 19, 1968

66-5
Sale

Miss Carol Hynning
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Re: MOMA #66.1061

Dear Miss Hynning:

I am in receipt of your prompt letter of February 15,
and appreciate your interest and the information you sent.

We certainly do want to purchase the frame with the
print and understand the policy requiring that the print
remain in the exhibition until its conclusion in March.

Thank you again for your able assistance in this
matter.

Sincerely yours,

Seymour L. Blinderman
Head of Art Department

SLB:nak

BOX - CHECK
LISTS & SALES

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
EDINBORO STATE COLLEGE
EDINBORO, PENNSYLVANIA 16112
Phone: RE2-3301 or RE2-3421
J. Licht 12, 1968

C/E 66-5 Sales
Sales

February 15, 1968

Mr. Seymour L. Blinderman
Head of Art Department
Edinboro State College
Edinboro, Pennsylvania 16112

Dear Mr. Blinderman:

Dear Miss Frost:

I am writing you at this time with regard to the Bridget Riley, Number 7, 1965, silkscreen on plastic (ROMA #66.1061), which you are interested in purchasing. faculty, students, and community at large.

I have checked with the owner of the work, the Richard Feigen Gallery here in New York, to confirm that the print is available for sale; it is. The Gallery told me, however, that since Edinboro State College is a non-profit institution, they will extend to you a ten-percent discount on the sale price, making it \$135, instead of \$150. This sale price does not include the frame, as stated on the Price List. However, Feigen Gallery would sell you the frame too for an additional \$35, if you wanted it.

At this time I would also like to inquire about purchase. Therefore I am writing you at this time without enclosing card invoice since I first wanted to inform you of the discount and second to inquire if you wished to purchase the frame, or just the print alone. I shall look forward to your reply.

Mr. Findlay at the Gallery also asked me to explain that the the print has been silkscreened on the back of the plexi, and so if the work is reframed, special care should be taken not to scratch the back of the print.

If you do purchase the work, it is our policy to request that the print remain in the exhibition until the conclusion of the tour, which in this case is in March 1968. At that time the entire exhibition will be returned to New York for a final checking by our Registrar before being delivered to their owners. We ask purchasers to pay the costs of delivering the works from New York.

Sincerely,

Carol Hynning
Circulating Exhibitions

171 Call
Feigen Gallery
today +

BOX - CHECK
LISTS & SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
EDINBORO STATE COLLEGE
EDINBORO, PENNSYLVANIA 16112
Phone: RE2-3301 or RE2-3621

February 12, 1968

C/E 665
Sales

Miss Marie Frost
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Frost:

I wish to report that the Bridget Riley Exhibition was very well received by the faculty, students, and community at large.

However, I regret to report, that during the semester break, the title poster which was hung outside of the locked exhibition area was taken. We have checked throughout the area and have not been able to ascertain what happened to this poster. Whatever the charge for replacement for this poster is, please let me know so that we may make proper restitution.

At this time I would also like to inquire about purchasing the Bridget Riley #66.1061, titled Number 7, priced at \$150. Please bill us for this particular drawing if it has not been already sold so that I may make proper payment to the Museum of Modern Art for this work.

Thanking you in advance, I remain

Sincerely yours,

Seymour L. Blinderman

Seymour L. Blinderman
Head of Art Department

SLB:nak

1/11 + Call
Feigen Gallery
today +

BOX - CHECK
LISTS & SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

C/E 66-5 L&L Sales
green
CH

February 15, 1968

Mr. Michael A. Findlay
Vice President and
Director of Exhibitions
Richard Feigen Gallery
24 East 81st Street
New York, New York
10028

Dear Mr. Findlay:

I am enclosing for your information the letter I wrote to the Edinboro State College with regard to their future purchase of the Riley, Number 7, owned by your gallery, and about which I spoke to you today.

I will let you know as soon as I hear from Mr. Blinderman and his decision on the frame.

Sincerely,

(Miss) Carol Hynning
Circulating Exhibitions

Enclosure: Letter of February 15 to Mr. Blinderman.

BOX - CHECK
LISTS & SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTIST'S WORK (1914-1915) - Exhibition Catalogue

These artists are given in terms of their collection.

weight preceding artist, except for those marked by an

asterisk, which are by sight. Dates in parentheses are

not on the work. All artists are French unless noted.

Alexander, Alexander, American (born Russia) 1897-1968

1. Study. 1912. Bronze.

Mrs. Alexander Alexander

2. Study of Woman Crouching for Hair, 1913. Bronze.

Mrs. Alexander Alexander

Dubouy-Villan, Raymond, 1878-1913

3. Woman-Figure and Proprietor (n.d.). Casted,

Grand National Art Museum, Paris

4. Study. 1912. Bronze, 20" high. Southern Illinois

University

5. Study of Woman. (n.d.). Bronze, 17 1/2" high.

Collection of Mrs. Harry Igou Bradley, Milwaukee,

Wisconsin.

Gilbert, Albert. 1891-1968

6. Le Grande Lorraine (The Lorraine Soldier). 1911-12.

Separate, Collection of the

Los Angeles County Museum of Art, Los Angeles, and Mrs.

William Weston Carroll Collection

7. Study. 1912. Oil on board.

The Museum of Modern Art, New York

8. Study for the Lorraine Soldier (The Lorraine Soldier). 1912.

Oil on board mounted on wooden cradle, 15 1/2" x

24 1/2". Collection of Mr. and Mrs. William Weston Carroll

Milwaukee

9. Study for the Lorraine Soldier. 1912. Oil on board, 11 1/2" x

24 1/2". Collection of Mr. and Mrs. William Weston Carroll

BOX - CHECK
LISTS & SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SECTION D'OR (C/E 67-6): Checklist Catalogue

Measurements are given in inches of works unframed,
height preceding width, except for those marked by an
asterisk, which are by sight. Dates in parentheses are
not on the works. All artists are French unless noted.

Archipenko, Alexander, American (born Russia) 1887-1964

- 1 Dance. 1912. Bronze,

Mrs. Alexander Archipenko

- 2 Seated Woman Combing Her Hair, 1915, Bronze,

Mrs. Alexander Archipenko

Duchamp-Villon, Raymond, 1876-1918

- 3 Homme-Etude des Proportions. (n.d.). Charcoal,

Musée National d'Art Moderne, Paris

- 4 Maggy. 1912. Bronze, 28" high. Southern Illinois
University

- 5 Seated Woman. (1914). Bronze, 27 1/2" high.

Collection of Mrs. Harry Lynde Bradley, Milwaukee,
Wisconsin.

Gleizes, Albert. 1881-1953

- 6 La Cruche Lorraine, (The Lorraine Pitcher). 1911-12.

Watercolor, 11 1/2 x 12 3/4". Collection of the
Los Angeles County Museum of Art, The Mr. and Mrs.
William Preston Harrison Collection

- 7 Landscape. 1912. Oil on board,
The Solomon R. Guggenheim Museum, New York

- 8 Study for Les Moissonneurs (The Harvesters). 1912.

Oil on board mounted on wooden cradle, 19 1/2 x
24 1/8". Collection Mr. and Mrs. Samuel Josefowitz,
Switzerland

- 9 Study for The Seamstresses. 1913. Oil on canvas, 15 3/8

x 12 3/8". Dr. and Mrs. Joseph Kriegler,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SECTION D'OR Catalogue, p. 2

Lackawanna, New York

- 10 The Port. 1912. Pencil,

The Solomon R. Guggenheim Museum, New York

Gris, Juan. Spanish, 1887-1927

- 11 Beer Glass. 1911. Charcoal, 17 x 12*.

^{L.C.}
Anonymous Lender

- 12 Guitar. 1911-12. Charcoal, 11 3/4 x 18 5/8*.

Collection of Mr. and Mrs. Samuel E. Johnson, Chicago,
Illinois

- 13 Man with an Opera Hat. (August 1912). Pencil,

18 1/8 x 12 3/8 (irregular). Philip Johnson, New
Canaan, Connecticut

- 14 Portrait of Berthe Lipchitz. 1912. Charcoal, 18 x

12 1/8*. Collection of Mrs. and Mrs. Samuel E.
Johnson, Chicago, ~~Illinois~~

La Fresnaye, Roger de. 1885-1925

- 15 Study for Conjugality. 1912. Pencil, pen and ink,

11 3/4 x 13. The Museum of Modern Art, New York,
Gift of Alexander Iolas

- 16 Study for Conjugality. 1912. Pen and ink, 11 3/4

x 8 1/4. The Museum of Modern Art, New York, Gift
of Mr. and Mrs. Alexander L. Berliner

- 17 Still Life. (1912). Watercolor and collage,

18 5/8 x 23 3/4*. Albright-Knox Art Gallery, Buffalo,
New York (Gift of A. Conger Goodyear)

- 18 Still Life (c. 1914). Oil on canvas, 28 5/8 x 36 1/8.

The Museum of Modern Art, New York, Gift of Abby
Aldrich Rockefeller

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SECTION D'OR Catalogue, p. 3

Laurencin, Marie. 1885-1956

- 19 Les Deux Souers. 1913. Oil on canvas, 45 x 34 3/8*.

Collection of Mr. and Mrs. Samuel Josefowitz, Switzerland

Léger, Fernand. 1881-1955

- 20 Le Village. 1913. Gouache, 16 x 34 3/4*.

Anonymous Lender

Lhote, André. 1885-1962

- 21 Le Port de Bordeaux. (1911). Oil on paper on canvas, 34 x 52 7/8*. Mme. Simone A. Lhote

- 22 Le Rivage. 1912. Oil on canvas, 15 x 21 3/4.

Mme. Simone A. Lhote

Marchand, Jean-Hippolyte. 1882-1941

- 23 Le Petit Escalier de Montmartre. 1912. Oil on canvas, 25 7/8 x 20 1/4*. Musée National d'Art Moderne, Paris

- 24 Self Portrait, No. 18. (1910). Oil on paper on board, 25 1/8 x 19 1/4*. Crane Kalman Gallery, London

- 25 Le Viaduc. (1910). Oil on canvas, 24 3/8 x 31 1/4*.

Crane Kalman Gallery, London

Marcoussis, Louis. Polish, 1883-1941

- 26 La Belle Martiniquaise. 1912. Etching,

Alice Halicka-Marcoussis

- 27 Portrait of Guillaume Apollinaire. 1912-20. Etching and drypoint, 19 9/16 x 10 15/16. The Museum of Modern Art, New York, Given Anonymously

- 28 Portrait of Guillaume Apollinaire. 1912-20. Etching and drypoint, Alice Halicka-Marcoussis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SECTION D'OR Catalogue: p. 4

- 29 Le pyrogene "Quinquana" or Still Life with Matches.

(1914) (inscribed 1912). Oil on canvas,

Private collection

Metzinger, Jean. 1883-1956

- 30 La Plume Jaune. 1912. Oil on canvas, 28 1/4 x

20 3/4". Collection of Mr. and Mrs. Samuel E.

Johnson, Chicago, Illinois

- 31 Girl with Earrings. 1912. Charcoal, 18 x 12".

Collection of Mr. and Mrs. Samuel E. Johnson,

Chicago, Illinois

Tobeen, Felix. Born 1880

- 32 Le Vieux Pont (The Old Bridge). 1912. Oil on canvas,

Museum of Art, Rhode Island School

of Design, Providence

Valensi, Henry. 1883-1960

- 33 Moscou la Sainte. 1912. Oil on canvas, 34 5/8 x

45 1/4". Musée National d'Art Moderne, Paris

Villon, Jacques. 1875-1963

- 34 The Dinner Table. 1913. Drypoint, 11 1/8 x 15.

The Museum of Modern Art, New York, Purchase Fund

- 35 Felix Barre. 1913. Etching, 6 9/16 x 5 3/8.

The Museum of Modern Art, New York, Given Anonymously

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5)

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

CHECK LIST: 32 WORKS
 1 Title Poster
 1 Introductory Poster
 32 Title labels.

✓ Indicate publicity photos available.

Museum Number	Title/date/medium lender	Dimensions (unframed) Height x Width	Box No.
66.1051	UNTITLED. 1961 Ink on graph paper. Owned by the artist.	11 5/8 x 8 1/4"	2
✓ 66.1031	STUDY FOR BLAZE. 1962 Ink and pasted paper The Harry N. Abrams Family Collection, New York.	23 3/4 x 22 1/8"	2
66.1055	PREPARATORY DRAWING FOR SHIFT. 1963 Ink and Pencil Owned by the artist.	19 1/4 x 15"	2
✓ 66.1054	STUDY 1963 Ink and Pencil Owned by the artist.	22 1/8 x 14 3/4"	2
✓ 66.1052	STUDY FOR DISFIGURED CIRCLE 1963 Ink, pencil and pasted paper. Owned by the artist.	15 3/8 x 19"	2
66.1053	STUDY FOR OFF. 1963 Ink, pencil and pasted paper. Owned by the artist	12 3/4 x 16 3/8"	2
✓ 66.1043	FINAL STUDY FOR BURN. 1964 Gouache and pencil on graph paper. Owned by the artist.	16 x 19 5/8"	2
66.1032	SCALE STUDY FOR WHITE DISKS. 1964 Ink and pencil. Owned by the artist.	22 x 30"	1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 2.

66.1035	STUDY FOR INTAKE. 1964 Ink and Pencil. Richard Feigen Gallery, New York and Chicago.	30 x 22 1/8"	1
66.1033	STUDY FOR INTAKE. 1964 Ink and pencil. Robert Fraser Gallery, Ltd., London.	21 1/8 x 22 1/8"	2
66.1034	STUDY FOR INTAKE. 1964 Ink and pencil. Richard Feigen Gallery, New York and Chicago	30 1/8 x 22 1/8"	1
✓ 66.1040	STUDY FOR POLARITY. 1964 Gouache and pencil. Owned by the artist.	18 3/8 x 15 7/8"	2
66.1044	STUDY FOR TURN. 1964 Gouache and pencil. Owned by the artist.	13 5/8 x 14 5/8"	2
66.1056	UNTITLED. 1964 Ink and pencil on graph paper. Owned by the artist.	10 1/2 x 8 5/8"	2
66.1036	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 3/8 x 13 5/8"	2
66.1037	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 1/2 x 22 1/8"	2
66.1038	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	18 7/8 x 11 1/2"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 3.

66.1050	STUDY. 1965 Pencil on graph paper. Owned by the artist.	28 x 41"	1
66.1049	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	13 1/2 x 28"	1
66.1048	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	28 1/8 x 20 3/8"	1
66.1058	UNTITLED. c. 1965. Ink and pencil on graph paper. Richard Feigen Gallery, New York and Chicago.	9 5/8 x 15 1/2"	2
66.1042	UNTITLED. 1965 Gouache and pencil. Owned by the artist.	20 x 13 1/4"	2
66.1039	UNTITLED. 1965 Gouache and pencil on graph paper. Owned by the artist.	11 x 12 1/2"	2
✓ 66.1047	IMAGE B TONAL STRUCTURE 1. 1966 Gouache and pencil on graph paper. Collection John G. Powers, Aspen, Colorado.	28 1/8 x 13 1/2"	1
66.1041	STUDY FOR ANNUL. Gouache and pencil. Collection John G. Powers, Aspen, Colorado.	18 7/8 x 18 1/4"	2
66.1057	STUDY FOR CONTINUUM. Ink, pencil and pasted paper. Owned by the artist.	28 1/2 x 13 1/8"	1
66.1030	UNTITLED. Gouache and pencil. The Harry N. Abrams Family Collection, New York.	22 1/8 x 15"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) Check List - Page 4.

66.1046	UNTITLED. Gouache and pencil on graph paper. Collection Mr. and Mrs. Richard L. Feigen, New York.	29 3/8 x 17 5/8"	1
66.1045	UNTITLED. Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	19 x 16 1/2".	2
66.1059	UNTITLED. Gouache and pencil. Owned by the artist.	15 1/4 x 20"	2
66.1060	NUMBER 5. 1965 Silk screen on plastic. Collection Cornell Jaray, New York.	20 x 39"	1
66.1061	NUMBER 7. 1965 Silk screen on plastic. Richard Feigen Gallery, New York and Chicago.	25 5/8 x 32 1/8"	1

September 14, 1966

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5)

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

CHECK LIST: 32 WORKS
1 Title Poster
1 Introductory Poster
32 Title labels.

Museum Number	Title/date/medium lender	Dimensions (unframed) Height x Width	Box No.
66.1051	UNTITLED. 1961 Ink on graph paper. Owned by the artist.	11 5/8 x 8 1/4"	2
66.1031	STUDY FOR BLAZE. 1962 Ink and pasted paper The Harry N. Abrams Family Collection, New York.	23 3/4 x 22 1/8"	2
66.1055	PREPARATORY DRAWING FOR SHIFT. 1963 Ink and Pencil Owned by the artist.	19 1/4 x 15"	2
66.1054	STUDY 1963 Ink and Pencil Owned by the artist.	22 1/8 x 14 3/4"	2
66.1052	STUDY FOR DISFIGURED CIRCLE 1963 Ink, pencil and pasted paper. Owned by the artist.	15 3/8 x 19"	2
66.1053	STUDY FOR OFF. 1963 Ink, pencil and pasted paper. Owned by the artist	12 3/4 x 16 3/8"	2
66.1043	FINAL STUDY FOR BURN. 1964 Gouache and pencil on graph paper. Owned by the artist.	16 x 19 5/8"	2
66.1032	SCALE STUDY FOR WHITE DISKS. 1964 Ink and pencil. Owned by the artist.	22 x 30"	1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 2.

66.1035	STUDY FOR INTAKE. 1964 Ink and Pencil. Richard Feigen Gallery, New York and Chicago.	30 x 22 1/8"	1
66.1033	STUDY FOR INTAKE. 1964 Ink and pencil. Robert Fraser Gallery, Ltd., London.	21 1/8 x 22 1/8"	2
66.1034	STUDY FOR INTAKE. 1964 Ink and pencil. Richard Feigen Gallery, New York and Chicago	30 1/8 x 22 1/8"	1
66.1040	STUDY FOR POLARITY. 1964 Gouache and pencil. Owned by the artist.	18 3/8 x 15 7/8"	2
66.1044	STUDY FOR TURN. 1964 Gouache and pencil. Owned by the artist.	13 5/8 x 14 5/8"	2
66.1056	UNTITLED. 1964 Ink and pencil on graph paper. Owned by the artist.	10 1/2 x 8 5/8"	2
66.1036	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 3/8 x 13 5/8"	2
66.1037	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	11 1/2 x 22 1/8"	2
66.1038	UNTITLED. 1964 Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	18 7/8 x 11 1/2"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) - Check List - Page 3.

66.1050	STUDY. 1965 Pencil on graph paper. Owned by the artist.	28 x 41"	1
66.1049	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	13 1/2 x 28"	1
66.1048	STUDY FOR FINAL PAINTING COMPLETED 1965. Gouache and pencil on graph paper. Owned by the artist.	28 1/8 x 20 3/8"	1
66.1058	UNTITLED. c. 1965. Ink and pencil on graph paper. Richard Feigen Gallery, New York and Chicago.	9 5/8 x 15 1/2"	2
66.1042	UNTITLED. 1965 Gouache and pencil. Owned by the artist.	20 x 13 1/4"	2
66.1039	UNTITLED. 1965 Gouache and pencil on graph paper. Owned by the artist.	11 x 12 1/2"	2
66.1047	IMAGE B TONAL STRUCTURE 1. 1966 Gouache and pencil on graph paper. Collection John G. Powers, Aspen, Colorado.	28 1/8 x 13 1/2"	1
66.1041	STUDY FOR ANNUL. Gouache and pencil. Collection John G. Powers, Aspen, Colorado.	18 7/8 x 18 1/4"	2
66.1057	STUDY FOR CONTINUUM. Ink, pencil and pasted paper. Owned by the artist.	28 1/2 x 13 1/8"	1
66.1030	UNTITLED. Gouache and pencil. The Harry N. Abrams Family Collection, New York.	22 1/8 x 15"	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5) Check List - Page 4.

66.1046	UNTITLED. Gouache and pencil on graph paper. Collection Mr. and Mrs. Richard L. Feigen, New York.	29 3/8 x 17 5/8"	1
66.1045	UNTITLED. Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	19 x 16 1/2".	2
66.1059	UNTITLED. Gouache and pencil. Owned by the artist.	15 1/4 x 20"	2
66.1060	NUMBER 5. 1965 Silk screen on plastic. Collection Cornell Jaray, New York.	20 x 39"	1
66.1061	NUMBER 7. 1965 Silk screen on plastic. Richard Feigen Gallery, New York and Chicago.	25 5/8 x 32 1/8"	1

September 14, 1966

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS (C/E 66-5)

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

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

The following drawings are for sale:

66.1034	<u>Study for Intake.</u>	\$600.00.
66.1035	<u>Study for Intake.</u>	600.00.
66.1038	<u>Untitled.</u>	550.00.
66.1036	<u>Untitled.</u>	600.00.
66.1037	<u>Untitled.</u>	550.00.
66.1045	<u>Untitled.</u>	600.00.
66.1058	<u>Untitled.</u>	385.00.
66.1061	<u>Number 7.</u>	150.00. Without frame

September 14, 1966

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS

1966 - 68

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

UNPACKING INSTRUCTIONS - BOX #1: - 11 drawings

NOTE: ALL WORKS ARE FRAMED IN PLEXIGLAS FRAMES, DO NOT TAPE. One frame is aluminum, but work is covered with PLEXIGLAS.

1. Remove works ONE AT A TIME. DO NOT DROP AS PLEXIGLAS WILL CRACK.

Please note that the box opens at both ends as it contains one long drawing.
Five small ones are packed at each end.

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

PACKING INSTRUCTIONS - BOX #1: - 11 drawings

1. Replace drawings in slots as indicated by numbers. HANDLE WITH CARE AND DO NOT DROP AS FRAMES ARE PLEXIGLAS AND WILL CRACK.

SECTION A

66.1046
66.1050
66.1048
66.1047
66.1061

SECTION B

66.1960
66.1049
66.1032
66.1035
66.1034

66.1057 This is a long drawing and takes up the entire length of the box.

2. Replace lid and bolt SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 21 drawings
1 Title Poster
1 Introductory Poster
32 Title Labels

NOTE: ALL WORKS ARE FRAMED IN PLEXIGLAS FRAMES. DO NOT TAPE.

1. Remove works ONE AT A TIME. DO NOT DROP AS PLEXIGLAS WILL CRACK.
2. In Section A located behind numbers 66.1036, 66.1056, and 66.1058 is a small box containing the 32 Title Labels.
3. Replace lid and be sure to save all box bolts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY: DRAWINGS, Packing and Unpacking Instructions, cont. 2.

PACKING INSTRUCTIONS - BOX #2: - 21 drawings
 1 Title Poster
 1 Introductory Poster
 32 Title Labels

1. Replace drawings in slots as indicated by numbers. HANDLE WITH CARE AND DO NOT DROP AS FRAMES ARE PLEXIGLAS AND WILL CRACK.
2. Before repacking drawings, replace 32 Title Labels in small box which is in rear of larger box in Section A, located behind 66.1036, 66.1056, and 66.1058.

SECTION A

66.1039
 66.1051
 66.1055
 66.1052
 66.1041
 66.1038
 66.1040
 66.1053
 66.1044
 66.1036
 66.1056
 66.1058

SECTION B

66.1045
 66.1043
 66.1042
 66.1059
 Title Poster) Place in one slot,
 Introductory Poster) FACE TO FACE with
) cardboard between
) faces.
 66.1030
 66.1054
 66.1031
 66.1033
 66.1037

3. Replace lid and bolt SECURELY.

9/14/66

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II.2.139.10.1

RETURNS

THANK YOU
LETTER

LOANS &
RECEIPTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: CE 66-5
DHD
HP
green
circ

August 8, 1968

Mr. Harry N. Abrams
33 East 70th Street
New York, New York

Dear Mr. Abrams:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of Riley's UNTITLED and STUDY FOR BLAZE, 1962.

For your information and interest I have enclosed a list of the institutions in which it was shown during its tour. Also enclosed is a copy of the illustrated checklist. The exhibition aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope provided.

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

REFURNS

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RECEIPTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

August 8, 1968

Mr. Seymour L. Blinderman
Edinboro State College
Edinboro, Pennsylvania 16412

Dear Mr. Blinderman:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of Riley's NUMBER 7.

For your information and interest I have enclosed a list of the institutions in which it was shown during its tour. Also enclosed is a copy of the illustrated checklist. The exhibition aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope provided.

Sincerely,

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

WR:wah

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RECEIPTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: CE 66-5

DHD

HP

green

circ

green

circ

August 8, 1968

Mr. Robert Fraser
Robert Fraser Gallery Ltd.
69 Duke Street
London W. 1, England

Dear Mr. Fraser:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of Riley's Study For Intake.

For your information and interest I have enclosed a list of the institutions in which it was shown during its tour. Also enclosed is a copy of the illustrated checklist. The exhibition aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

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Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: CE 66-5, DHD, HP, green circ

cc: CE 66-5

DHD

HP

green

circ

August 8, 1968

August 9, 1968

Mr. Cornell Jaray

36 Flower Lane

Roslyn Heights, New York

1100 Sixth Avenue

Dear Mr. Jaray:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of Riley's PRINT NUMBER 5, 1965.

For your information and interest I have enclosed a list of the institutions in which it was shown during its tour. Also enclosed is a copy of the illustrated checklist. The exhibition aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope provided.

Sincerely,

Sincerely,

Waldo Rasmussen

Director

Circulating Exhibitions

Director

Enclosure: Receipt of Delivery

Itinerary

Enclosure: Checklist of Delivery

Itinerary

Checklist

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	CE	II.2.139.10.1

cc: CE 66-5, DHD, HP, green circ

August 9, 1968

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

Dear Mr. and Mrs. Powers:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of Riley's Study for Annul and Image B Tonal Structure 1.

For your information and interest I have enclosed a list of the institutions in which it was shown during its tour. Also enclosed is a copy of the illustrated checklist. The exhibition aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope provided.

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

Robert Fraser Gallery 69 Duke Street, Grosvenor Square, London W1, MAYfair 7196, cable: (Basarts London) 881

*file 66-5
CE
BNSHP*

28th March 1968

Miss Howardena D. Pindell
Exhibition Assistant
The Museum of Modern Art
11 West 53 Street
New York 10019

Dear Miss Pindell

Thank you for your letter of the 21st March. We should be glad if the
Bridget Riley drawing, Study for Intake, could be returned to the gallery -
please let us know when we can expect it.

Yours sincerely

Susan Loppert

Susan Loppert

LOANS &
RECEIPTS

(66.1031)

Please

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

Please return my loan(s) to the exhibition
BRIDGET RILEY: DRAWINGS CE 66-5

25 works
to me at:

141 GREENE ST.
NEW YORK, N.Y.

Signed K. Logan
FOR: RICHARD FEIGEN GALLERY

Please return my loan(s) to the exhibition
BRIDGET RILEY: DRAWINGS CE 66-5

(66.1060) Number 5.
to me at:

8 The Poplars
Roxlyn, Ny 11576

Signed Louise Jaray

Please return my loan(s) to the exhibition
BRIDGET RILEY: DRAWINGS CE 66-5

(66.1031) Study for Blaze. (66.1030) Untitled.
to me at:

MR. HARRY N. ABRAMS
33 East 70 St.
New York, N.Y. 10021

Please phone Miss CLARK at PL 7-6161
Signed Harry N. Abrams when delivery will be made.

Please return my loan(s) to the exhibition
BRIDGET RILEY: DRAWINGS CE 66-5

(66.1061) NUMBER 7

to me at: SEYMOUR L. BLINDERMAN
HEAD OF ART DEPT.
EDINBORO STATE COLLEGE
EDINBORO, PA. 16412

Signed Seymour Blinderman

file CE 66-5

file

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

file-CE66-5

Please return my loan(s) to the exhibition
BRIDGET RILEY: DRAWINGS-CE 66-5

(66.047) Image B Tonal Structure I. 66.1041 Study for Annual.
to me at:

JOHN G. POWERS
ASPEN MEADOWS HOUSE #6
P. O. BOX 220
ASPEN
COLORADO 81611

Signed

John G. Powers 3/26/68

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

LOANS &
RECEIPTS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: DHD

RP

JL

EG

C/E 66-5 L & L

green

July 12, 1966

Mr. Harry N. Abrams
Harry N. Abrams Family Collection
33 East 70th Street
New York, New York

Dear Mr. Abrams:

As you have heard from the Richard Feigen Gallery, The Museum of Modern Art is planning to circulate an exhibition of drawings and studies by Bridget Riley. The exhibition is being selected by Jennifer Licht, Assistant Curator of the Department of Painting and Sculpture Exhibitions, who wants very much to include your drawings, Untitled (Feigen Gallery #11h28-D) and Study for Blaze 1962. There has been a wide demand from exhibitors for the exhibition, which will be shown at museums and colleges across the United States from October 1966 through March 1968, and we hope you will be willing to relinquish your drawings for this period.

If you agree to lend to the exhibition, would you kindly complete and return the original, green copy of the enclosed Loan Agreement form, retaining the white copy for your own records. We would assume full responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs of the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fine-arts insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for its tour, we should like to receive all works in our warehouse by August 3. We would make arrangements to collect your Riley works from the Richard Feigen Gallery, providing you agree to our request.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

-2-

0/2 66-3

now through March 1968

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work, as revealed in her graphics and prints, to a large public across the country. With our thanks for your cooperation, we will appear on an exhibition label and in catalog:

Sincerely,

NAME OF ARTIST: Bridget Riley

TITLE OF WORK: Number 7

(MOMA #66.1061)

DATE OF WORK: Waldo Rasmussen MEDIUM: silkscreen on plastic

Executive Director

SIZE: Painting, drawing, or sculpture (height and width): Height 25 5/8 ins. Width 32 1/8 ins.

Mat opening (of framed drawing or print): Height

Sculpture (height and width): Height

Enclosure: Loan Agreement form in duplicate for: Riley;

Untitled (Feigen Gallery #11128-D) and Study For Blase, 1962.

INSURANCE (See conditions on reverse of this form): For what value shall we insure the work (U.S. currency); \$ We have our own insurance coverage.

(May not exceed selling price)

Do you prefer to maintain your own insurance coverage?

SELLING PRICE (U.S. currency); \$

(The Selling Price indicated shall be understood to include a ten percent handling charge for The Museum of Modern Art.)

SHIPPING: We are collecting loans on or before

NOT APPLICABLE

We have checked below the shipping instructions which apply to your loan

- ☐ Our Assembly Coordinator would be in touch with you to arrange collection of your loan.
- ☐ Please have your loan packed and ship via RAILWAY EXPRESS COLLECT under a Fine-Arts contract, declaring a nominal valuation of on each box. Please bill us separately for packing charges.
- ☐ Please have your loan packed and ship via AIR FREIGHT COLLECT (OCEAN FREIGHT COLLECT), declaring NO valuation to the carrier. Please bill us separately for packing charges.
- ☐ If you do not have your own agent or facilities, we would suggest that you contact for packing.
- ☐ Our forwarding agent will contact you to arrange packing and shipment. We will supply the agent with packing and customs instructions and notify him that all packing and shipping charges should be billed to us.

ADDRESS SHIPMENT TO:

(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the loan will be returned to the lender's address given above.)

FRAMING: Is the work framed?

If necessary to meet the needs of the exhibition or to provide maximum protection, may we reframe or remat your loan?

May we substitute plexiglas for glass?

(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing.)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity?

May The Museum of Modern Art photograph this loan and reproduce it in its publications and for publicity purposes in connection with this exhibition?

May this loan be used for telecasts for publicity or educational purposes?

May slides of it be made and distributed by the Museum and its designers for educational use?

EXHIBIT

James C. Blinderman, Chairman, Blinderman Gallery

Date: February 26, 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

LOAN AGREEMENT

white copy to be retained by lender

DEPARTMENT OF CIRCULATING EXHIBITIONS
THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: BRIDGET RILEY: DRAWINGS

C/E 66-5 ✓

LOAN PERIOD (opening and closing dates of showing): now through March 1968

LENDER: Edinboro State College

ADDRESS: Edinboro, Pennsylvania 16412 Att: Mr. Seymour L. Blinderman, Head of
The Art Department

Exact form in which lender's name should appear on exhibition label and in catalog;

NAME OF ARTIST: Bridget Riley

TITLE OF WORK: Number 7 (MOMA #66.1061)

DATE OF WORK: 1965 MEDIUM: silkscreen on plastic

SIZE: Painting, drawing or print (without frame or mat): Height 25 5/8 ins. Width 32 1/8 ins.

Mat opening (of framed drawing or print): Height

Sculpture (without pedestal): Height

Length

Approximate weight

INSURANCE (See conditions on reverse of this blank.);

For what value shall we insure the work (U.S. currency); \$ We have our own insurance coverage.

(May not exceed selling price)

Do you prefer to maintain your own insurance coverage?

SELLING PRICE (U.S. currency); \$

(The Selling Price indicated shall be understood to include a ten percent handling charge for The Museum of Modern Art.)

SHIPPING: We are collecting loans on or before NOT APPLICABLE

We have checked below the shipping instructions which apply to your loan

- ☐ Our Assembly Coordinator would be in touch with you to arrange collection of your loan.
- ☐ Please have your loan packed and ship via RAILWAY EXPRESS COLLECT under a Fine-Arts contract, declaring a nominal valuation of on each box. Please bill us separately for packing charges.
- ☐ Please have your loan packed and ship via AIR FREIGHT COLLECT (OCEAN FREIGHT COLLECT), declaring NO valuation to the carrier. Please bill us separately for packing charges.
- ☐ If you do not have your own agent or facilities, we would suggest that you contact for packing.
- ☐ Our forwarding agent will contact you to arrange packing and shipment. We will supply the agent with packing and customs instructions and notify him that all packing and shipping charges should be billed to us.

ADDRESS SHIPMENT TO:

(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the loan will be returned to the lender's address given above.)

FRAMING: Is the work framed?

If necessary to meet the needs of the exhibition or to provide maximum protection, may we reframe or remat your loan?

May we substitute plexiglas for glass?

(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing.)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity?

May The Museum of Modern Art photograph this loan and reproduce it in its publications and for publicity purposes in connection with this exhibition? May this loan be used for telecasts for publicity or educational purposes?

May slides of it be made and distributed by the Museum and its designees for educational use?

SIGNED

X

Seymour L. Blinderman, Chairman Bates Gallery

Date: X February 26, 1968

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1



COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF PUBLIC INSTRUCTION
EDINBORO STATE COLLEGE

EDINBORO, PENNSYLVANIA 16412
Phone: RE2-3301 or RE2-3621

February 27, 1968

CF
66-5
Sales

Miss Carol K. Hynning
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Hynning:

I wish to thank you for your letter of February 21 which I received today.

As I had already anticipated the cost on the Bridget Riley Drawing #7, a voucher had been prepared and submitted for payment to The Museum of Modern Art for \$170.

On receipt of your bill, I noted that you preferred to have two checks drawn and immediately contacted the business office to see if this could be arranged. I was informed that the single check had already been drawn and was in the process of being mailed to The Museum of Modern Art.

I hope that you are able to take care of this matter, but if the bookkeeping becomes too difficult, please let me know. I will see if I can have the single check withdrawn and resubmit the bill for payment through the business office as per your request.

I hope that this matter leaves no great inconvenience on anyone's part.

Sincerely yours,

Seymour L. Blinderman
Head of Art Department

SLB:nak

cc: Mr. Richard Feigen Gallery
24 East 81 Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

cc: CE 66-5

DHD
HP
green

July 12, 1966

March 21, 1968

Mr. Robert Fraser
Robert Fraser Gallery, Ltd.
69 Duke Street
London W. 1., England

Dear Mr. Fraser:

We are now arranging to return loans to the exhibition BRIDGET RILEY: DRAWINGS. Please notify us as soon as possible as to where you would wish your loan Study for Intake to be sent. We will return it either to your Gallery or the address that you indicate.

I look forward to hearing from you soon concerning this matter. States from October 1966 through March 1968, and we hope you will be willing to relinquish your drawing for this period.

Sincerely,

If you agree to lend to the exhibition, would you kindly complete and return the original, green copy of the enclosed loan Agreement form, retaining the white copy for your own records. We would require full reimbursement for the costs of collection, reframing - ensure the safety of the work or to meet the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fire-risk insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for the tour, we should like to receive all works in our warehouse by August 1. We would make arrangements to collect your Riley work from the Richard Smith Gallery, provided you agreed to our request.

Howardena D. Pindell
Exhibition Assistant
Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

cc: DHD

RP

JL

EG

C/E 66-5 L - L

green

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work, as revealed in her drawings and prints, to large public across the country. With our thanks for your cooperation,

July 12, 1966

Mr. Robert Fraser
Robert Fraser Gallery, Ltd.
69 Duke Street
London W.1, England

Dear Mr. Fraser:

As you have heard from the Richard Feigen Gallery, The Museum of Modern Art is planning to circulate an exhibition of drawings and studies by Bridget Riley. The exhibition is being selected by Jennifer Licht, Assistant Curator of the Department of Painting and Sculpture Exhibitions, who wants very much to include your drawing, Study For Intake, 1964. There has been a wide demand from exhibitors for the exhibition, which will be shown at museums and colleges across the United States from October 1966 through March 1968, and we hope you will be willing to relinquish your drawing for this period.

If you agree to lend to the exhibition, would you kindly complete and return the original, green copy of the enclosed Loan Agreement form, retaining the white copy for your own records. We would assume full responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs of the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fine-arts insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for its tour, we should like to receive all works in our warehouse by August 3. We would make arrangements to collect your Riley work from the Richard Feigen Gallery, providing you agree to our request.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

-2-

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work, as revealed in her drawings and prints, to a large public across the country. With our thanks for your cooperation,

Sincerely,

CONVERSATION WITH LINDA WERN

Waldo Rasmussen
Executive Director
Circulating Exhibitions

RE: HELEN RILEY: DRAWINGS & PRINTS
EXHIBITION

Enclosure: Loan Agreement form in duplicate for: Riley: February 12, 1968
Study for Intake, 1964.
file copy

LESTER Richard Feigen Gallery
AUTHORITY Richard Feigen

BT: Telephone
Documentation

ARTIST	TITLE	DATE
Riley	Study for Intake, 1964	1964

MESSAGE: Mr. Seymour S. Krimm, Director, College of Pease, wrote Marie about purchasing the work. He called Richard Feigen to confirm that the work is available for sale, and spoke to Richard Feigen. He confirmed that it was for sale, and that \$150.00 was the asking price (the work was sold with plate) but that the price could also be negotiated for as much as \$100.00. Since this would be a sale to an Institution, Mr. Feigen said to give them the ten percent discount that Feigen gives to Institutions, which would be \$135.00, out of which we would then take the handling charges.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

CONVERSATION WITH LENDER FORM

RE: BRIDGET RILEY: DRAWINGS C/E 66-5
Exhibition

TO: C/E 66-5 L&L file FROM: C. Hynning
Dudley, IG, Jenny Licht, CH
file copy _____

DATE: February 15, ~~1968~~
1968

BY: Telephonex
Conversation _____

LENDER Richard Feigen Gallery
AUTHORITY Michael Findlay

<u>ARTIST</u>	<u>TITLE</u>	<u>VALUE</u>
FOR: <u>Riley</u>	<u>Number 2.7. 1965</u>	_____
_____	<u>silkscreen on plastic</u>	<u>\$185. (includes</u> <u>frame)</u>
_____	_____	_____
_____	<u>Sale Price: \$150.</u>	_____

MESSAGE: Mr. Seymour L. Blinderman (see attached) of Edinboro State College in Penna. wrote Marie about purchasing the above work. I called Feigen Gallery to confirm that the work is available for sale, and spoke to Michael Findlay. He confirmed that it was for sale, and that \$150. price did not include the frame (Kulicke clip frame with plexi) but that the frame could also be purchased for an added \$35. Since this would be a sale to an Institution, Mr. Findlay said to give them the ten percent discount that Feigen gives to Institutions, which makes the sale price \$135., out of which we would then take the handling charge.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

cc: J. Licht

M. Frost

C/E 66-5

green

cc: RF

JL

C/E 66-5

green

14 September 1967

Dear Mr. Findlay:

I am writing with reference to your conversation with Jenny Licht about the restoration of Bridget Riley's Study for Continuum, now in our circulating exhibition BRIDGET RILEY: DRAWINGS. This will confirm your agreement, on behalf of the Richard Feigen Gallery, Inc., to pay our paper conservator for the removal of the rubber cement which the artist used to join the panels. The cement has already darkened and yellowed the paper on the verso; if un'rooted, it will stain through in two to four months. The sheets will then be flattened (all are cockled), and rejoined with a wheat starch adhesive. Mrs. Mary Todd Glaser, our conservator, estimates this work at between \$100 and \$150, and will bill you directly.

The Department of Circulating Exhibitions will, of course, assume all costs for restoration incurred by the water damage.

We have written to Miss Riley to explain what has happened to the drawing, and what our conservator's treatment will be. After its restoration, Study for Continuum will be replaced in the aluminum and plexiglass frame in which it was sent to us, and will continue its tour.

If there are any questions, please do not hesitate to be in touch with us. Thank you very much for your cooperation.

Respectfully,

Circulating Exhibitions

Sincerely,

Enclosure: Bridget Riley drawings, final selection list.

Inez Garson

Associate Director

Circulating Exhibitions

Mr. Michael Findlay
Richard Feigen Gallery, Inc.
24 East 81 Street
New York, N.Y. 10028

cc: Mrs. Mary Todd Glaser

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

use as
↓

GOLD

cc: RP
JL
C/E 66-5
green
C/E 66-5 L & I
green

July 18, 1966
August 31, 1966

Mr. Richard Feigen
Richard Feigen Gallery Inc.
24 East 81st Street
New York City, 10028

Dear Mr. Feigen:

We understand that the Bridget Riley drawings marked on the enclosed list are for sale. Please be kind enough to confirm that in writing. We wish to compile a price list to forward to our exhibitors, and would therefore appreciate having a reply as soon as its convenient.

Sincerely,

Rosette Bakish
Circulating Exhibitions

Enclosure: Bridget Riley drawings, final selection list.

Enclosure: Loan Agreement form in duplicate for Riley
drawing: Untitled (11472 IN 31)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

Use as
July 15, 1966
GOLD

cc: DHD
RP
JL
EG
C/E 66-5 L & L ✓
green

cc: DHD
RP
JL
EG
C/E 66-5 L & L ✓
green

Feigen #	Ext. #	Title/Date/medium/	Insurance Value
*11985-DR	1	"Scale Study For White Disks", Ink and pencil. 22 x 29 7/8"	\$550.
*11995-DR	7	Collection: Bridget Riley "Study For Intake", 1964 Ink and pencil. 30 x 22 1/8"	\$550.
*11992-DR	July 18, 1966	Courtesy: Richard Feigen Gallery N.Y. & Chicago "Study For Intake", 1964 Ink and pencil. 30 x 22 1/8"	\$550.
12041-DR	Mr. Richard Feigen Richard Feigen Gallery Inc. 24 East 81st Street New York, New York, 10028	Courtesy: Richard Feigen Gallery N.Y. & Chicago Untitled. 1964 Gouache and pencil. 18 7/8 x 11 7/16"	\$500.
12032-DR	Dear Mr. Feigen:	Courtesy: Richard Feigen Gallery N.Y. & Chicago Untitled. 1964 Gouache and pencil. 11 5/8 x 13 5/8"	\$500.
12035-DR	Mrs. Jennifer Licht requested that we forward the enclosed Loan Agreement form for the Bridget Riley drawing (Feigen 11472 DR 31) she has decided to include in the exhibition.	Courtesy: Richard Feigen Gallery N.Y. & Chicago Untitled. 1965	\$500.
*12033-DR	I understand that you will be in contact with Miss Riley so that she may return the drawing to your gallery.	Collection: Bridget Riley "Study For Polarity". 1964 Gouache and pencil. 11 5/8 x 13 5/8"	\$500.
*120313-DR	Thank you.	Collection: Bridget Riley Untitled. 1965 Gouache and pencil. 11 5/8 x 13 5/8"	\$500.
*12030-DR	Sincerely,	Collection: Bridget Riley "Final Study For Love". Gouache on graph paper. 11 5/8 x 13 5/8"	\$500.
*12017-DR	Waldo Rasmussen Executive Director Circulating Exhibitions	Collection: Bridget Riley "Study For Love". 1964	\$500.
*12029-DR	Enclosure: Loan Agreement form in duplicate for Riley drawing: <u>Untitled</u> (11472 DR 31)		
12019-DR	34		
*11995-DR	35		
*12017-DR	45		
*11997-DR	46		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

July 15, 1966

cc: OHD
RP
JL
Bt
✓ C/E 66-54
green

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
*11985-DR	1	"Scale Study For White Disks". Ink and pencil. 22 x 29 7/8" Collection: Bridget Riley	\$550.
11995-D	9	"Study For Intake". 1964 Ink and pencil. 30 x 22 1/8" Collection: Bridget Riley	\$550.
*11992-D	10	"Study For Intake". 1964 Ink and pencil. 30 x 22 1/8" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$550.
12041-D	16	Untitled. 1964 gouache and pencil. 18 7/8 x 11 7/16" Collection: Bridget Riley	\$500.
12032-D	17	Untitled. 1964 gouache and pencil. 11 3/8 x 13 3/4" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$550.
12035-D	18	Untitled. 1964 gouache and pencil. 11 3/8 x 22 1/16" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$500.
**12033-DR	24	Untitled. 1965 gouache and pencil on graph paper 11 x 12 11/16" Collection: Bridget Riley	\$300.
**12013-DR	25	"Study For Polarity". 1964 gouache and pencil. 18 5/16 x 15 3/4" Collection: Bridget Riley	\$550.
**12020-DR	27	Untitled. 1965 gouache and pencil. 13 3/16 x 20" Collection: Bridget Riley	\$550.
**12017-DR	29	"Final Study For Burn". gouache on graph paper. 16 x 19 1/2" Collection: Bridget Riley	\$550.
**12029-DR	30	"Study For Turn" 1964 gouache and pencil. 13 9/16 x 14 9/16" Collection: Bridget Riley	\$500.
12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16" Courtesy: Richard Feigen Gallery, N.Y. & Chicago	\$550.
*11425-D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2" Collection: Mr./Mrs. Richard L. Feigen	\$650.
**12007-DR	45	"Study For Final Painting Completed 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8" Collection: Bridget Riley	\$650.
**11997-DR	46	"Study For Final Painting Completed 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16" Collection: Bridget Riley	\$600.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

July 15, 1966

cc: DHD
RP
IL
Bt
✓ C/E 66-57
green

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
*11985-DR	1	"Scale Study For White Disks". Ink and pencil. 22 x 29 7/8" Collection: Bridget Riley	\$550.
11995-D	9	"Study For Intake". 1964 Ink and pencil. 30 x 22 1/8" 1963 Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$550.
*11992-D	10	"Study For Intake". 1964 Ink and pencil. 30 x 22 1/8" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$550.
12041-D	16	Untitled. 1964 gouache and pencil. 18 7/8 x 11 7/16" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$500.
12032-D	17	Untitled. 1964 gouache and pencil. 11 3/8 x 13 3/4" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$550.
12035-D	18	Untitled. 1964 gouache and pencil. 11 3/8 x 22 1/16" Courtesy: Richard Feigen Gallery N.Y. & Chicago	\$500.
**12033-DR	24	Untitled. 1965 gouache and pencil on graph paper 11 x 12 11/16" 28 3/8 x 17 1/8" Collection: Bridget Riley	\$300.
**12013-DR	25	"Study For Polarity". 1964 gouache and pencil. 18 5/16 x 15 3/4" Collection: Bridget Riley	\$550.
**12020-DR	27	Untitled. 1965 gouache and pencil. 13 3/16 x 20" Collection: Bridget Riley	\$550.
**12017-DR	29	"Final Study For Burn". gouache on graph paper. 16 x 19 1/2" Collection: Bridget Riley	\$550.
**12029-DR	30	"Study For Turn" 1964 gouache and pencil. 13 9/16 x 14 9/16" Collection: Bridget Riley	\$500.
12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16" Courtesy: Richard Feigen Gallery, N.Y. & Chicago	\$550.
*11425-D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2" Collection: Mr./Mrs. Richard L. Feigen	\$650.
**12007-DR	45	"Study For Final Painting Completed 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8" Collection: Bridget Riley	\$650.
**11997-DR	46	"Study For Final Painting Completed 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16" Collection: Bridget Riley	\$600.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

-2-

Feigen #	Exh. #	Title/date/medium/dimensions	Ins. value
*12010-DR	49	"Study '65". 1965. pencil on graph Collection: Bridget Riley 28 x 40 15/16"	\$850.
*12022-DR	52	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/8" Collection: Bridget Riley	\$300.
**12039-DR	56	"Study For Disfigured Circle". 1963 ink and pencil. 15 1/4 x 18 7/8" Collection: Bridget Riley	\$550.
*12043-DR	59	"Study For Off". 1963 ink and pencil collage. 12 13/16 x 16 5/16". Collection: Bridget Riley	\$550.
**12012-DR	60	"Study '63". 1963. ink and pencil 22 1/8 x 14 9/16" Collection: Bridget Riley	
**12016-DR	62R	"Preparatory Drawing For Shift". 1963 ink and pencil. 19 3/16 x 15" Collection: Bridget Riley	\$550.
**12034-DR	65R	Untitled. 1964 ink on graph paper. 10 1/2 x 8 9/16" Collection: Bridget Riley	\$300.
*12045-DR		"Study For Continuum". no date. ink and pencil collage. 28 3/8 x 12 1/8" Collection: Bridget Riley	\$1,800.
12054-D		Untitled. no date (c. 1965) pencil and gouache on graph paper. 9 1/2 x 15 1/2" This can be found in the print room of MOMA. Courtesy: Richard Feigen Gallery, New York and Chicago.	\$350.

* Works withdrawn for Robert Fraser's London exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: DHD

RP

JL

BQ

✓C/E 66-5 I&L
green

-2-

I want to thank you again for your cooperation and assistance to us in planning the exhibition. We shall send you a copy of the itinerary in the Fall, by which time it should be fairly complete.

July 12, 1966

With best regards,

Mr. Richard Feigen
Richard Feigen Gallery Inc.
24 East 81 Street
New York, New York 10028

Dear Mr. Feigen:

Now that we have on hand Miss Leonard's letter of June 21 and the attached detailed list of the Bridget Riley works which have been selected by Jennifer Licht for our circulating Riley exhibition, I am writing to formally request the 24 works listed on the enclosed Loan Agreement form for the tour. We have written separately to Mr. Abrams, Mr. and Mrs. Powers and Robert Fraser about their loans.

As you know, the exhibition will tour to museums and colleges across the United States from October 1966 through March 1968. Our loan form has therefore been made out to cover this period, although we actually expect to begin registering and packing the works later this month, as soon as the 17 works which were released for the Robert Fraser exhibition have been returned to our warehouse.

I would appreciate it if you would sign, date and return the original, green copy of the loan form as soon as it is convenient since we hope to print a checklist of the exhibition, which will contain a few reproductions and an introductory text by Mrs. Licht, and will need your final confirmation of the credit lines before we may proceed. The enclosed loan form includes all of the works which were credited to your Gallery, Bridget Riley, and to you personally. All works now in our possession are being covered by our fine-arts insurance policy at the values indicated and the works sent to London will be covered as soon as they are returned to us.

Yours truly,
Sophie M. Leonard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

-2-

RICHARD
FEIGEN
GALLERY

24 EAST 81 STREET

NEW YORK CITY 10028

I want to thank you again for your cooperation and assistance to us in planning the exhibition. We shall send you a copy of the itinerary in the Fall, by which time it should be fairly complete.

With best regards,

Sincerely,

June 23, 1964

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

Enclosure: Loan Agreement form in duplicate for 2h
Bridget Riley works.

Dear Mr. Rasmussen:

Enclosed please find two copies of the list you sent us with the names and addresses of the collections indicated below each drawing.

We have informed Robert Fraser that the drawings must be returned to New York immediately following the close of the Riley exhibition in London, i.e. the first week in July. We will have the drawings which the Museum is borrowing packed in a separate crate which will be forwarded from London to Hudson Shipping, 80 Broad Street, N.Y.C. (tel: 81 4000, Mr. Cerillo). We will instruct Hudson to send you the notice of arrival and also tell them to release the crate directly to you. Should there be any problem, please contact Mr. David Biao who will be at the gallery in July.

The requests for the drawings in the collection of Bridget Riley should be sent directly to the gallery in addition to those which you are borrowing directly from us. Mr. Feigen is in Europe at the moment, but will return June 25. I am sure that he will want to verify the insurance valuations as well as the credit lines on the loan.

With many thanks for your cooperation in letting the drawings go to London for the Fraser exhibition, we look forward to the prospectus for the tour.

Sincerely,

Sandra E. Leonard
Sandra E. Leonard

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

RICHARD
FEIGEN
GALLERY
INCORPORATED

24 EAST 81 STREET
NEW YORK CITY 10028
REGENT 7 6640, 41
CABLE: RICHFEIGAL

*copy Mrs Licht
D.H.D.
RP*

JUN 22 1966

*+file CE Riley
66-5*

June 21, 1966

Mr. Waldo Rasmussen, Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 W. 53rd Street
New York 19, N.Y.

Dear Mr. Rasmussen:

Enclosed please find one copy
of the list you sent us with the names and addresses of
the collections indicated below each drawing.

We have informed Robert Fraser that
the drawings must be returned to New York immediately following
the close of the Riley exhibition in London, i.e. the first week
in July. We will have the drawings which the Museum is borrowing
packed in a separate crate which will be forwarded from London
to Hudson Shipping, 80 Broad Street, N.Y.C.4 (tel: DI 4-5200,
Mr. Cerillo). We will instruct Hudson to send you the notice
of arrival and also tell them to release the crate directly
to you. Should there be any problem, please contact Mr. David
Biao who will be at the gallery in July.

The requests for the drawings in the
collection of Bridget Riley should be sent directly to the
gallery in addition to those which you are borrowing directly
from us. Mr. Feigen is in Europe at the moment, but will
return June 25. I am sure that he will want to verify the
insurance valuations as well as the credit lines on the loans.

With many thanks for your cooperation
in letting the drawings go to London for the Fraser exhibition,
we look forward to the prospectus for the tour.

Sincerely,

Sandra E. Leonard
Sandra E. Leonard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY DRAWINGS (C/E 66-5)
Final selection list.

JUN 22 1966

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
*11985=DR	1	"SCALE STUDY FOR WHITE DISKS". 1964. Ink and pencil. 22 x 29 7/8"	\$550.
Collection: Bridget Riley			
*11990=D	8	"STUDY FOR INTAKE". 1964. Ink and pencil. 21 x 22 1/16"	\$500.
Collection: Robert Fraser Gallery, Ltd., 69 Duke St., London W.1			
11995=D	9	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
*11992=D	10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
*11428=D	15	Untitled. no date. gouache and pencil. 22 x 15"	\$550.
Collection: Harry N. Abrams Family Collection, 33 E. 70th St., N.Y.C.			
12041=D	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	\$500.
Courtesy Richard Feigen Gallery, New York and Chicago			
12032=D	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
12035=D	18	Untitled. 1964. gouache and pencil. 11 3/8 x 22 1/16"	\$500.
Courtesy Richard Feigen Gallery, New York and Chicago			
*12033=DR	24	Untitled. 1965. gouache and pencil on graph paper. 11 x 12 11/16"	\$300.
Collection: Bridget Riley			
*12013=DR	25	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4"	\$550.
Collection: Bridget Riley			
12015=DR	26	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 18 13/16"	\$550.
Collection: Mr. & Mrs. John G. Powers c/o Academy for Educational Development			
*12020=DR	27	Untitled. 1965. (1180 6th Ave, N.Y.C.) gouache and pencil. 13 3/16 x 20"	\$550.
Collection: Bridget Riley			
*12017=DR	29	"FINAL STUDY FOR BURN". 1964. gouache on graph paper. 16 x 19 1/2"	\$550.
Collection: Bridget Riley			
*12029=DR	30	"STUDY FOR TURN". 1964 gouache and pencil. 13 9/16 x 14 9/16"	\$500.
Collection: Bridget Riley			
12019=D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16"	\$550.
Courtesy: Richard Feigen Gallery, New York and Chicago			
*11425=D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2"	\$650.
Collection: Mr. and Mrs. Richard L. Feigen, 24 E. 81 St., N.Y.C.			

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

JUN 22 1966

BRIDGET RILEY DRAWINGS

Page 2

<u>Feigen #</u>	<u>Exh. #</u>	<u>Title/date/medium/dimensions</u>	<u>Insurance Value</u>
12003-D	41	"IMAGE B TONAL STRUCTURE 1". 1966. gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
Collection: Mr. & Mrs. John G. Powers, address as 1st page			
*12007-DR	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
Collection: Bridget Riley			
*11997-DR	46	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
Collection: Bridget Riley			
*12010-DR	49	"STUDY '65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
Collection: Bridget Riley			
*12022-DR	52	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/8"	\$300.
Collection: Bridget Riley			
*11987-D	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
Collection: Harry N. Abrams Family Collection, address as 1st page			
*12039-DR	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 18 7/8"	\$550.
Collection: Bridget Riley			
*12043-DR	59	"STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
Collection: Bridget Riley			
*12012-DR	60	"STUDY '63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
Collection: Bridget Riley			
*12016-DR	62R	"PREPARATORY DRAWING FOR SHIFT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
Collection: Bridget Riley			
*12034-DR	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
Collection: Bridget Riley			
*12045-DR		"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 12 1/8"	1,800.
Collection: Bridget Riley			
12054-D		Untitled. no date (c.1965) pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.
Courtesy: Richard Feigen Gallery, New York and Chicago			

*Works withdrawn for Robert Fraser's London exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: DHD

JL

BO

RP

C/E 66-5 L & L ✓

circulate

green

GOLD

May 27, 1966

Mr. Richard Feigen
Richard Feigen Gallery
24 East 81st Street
New York City, New York

Dear Mr. Feigen:

As I believe you already know, Mrs. Jennifer Licht has completed her selection for the BRIDGET RILEY: DRAWINGS exhibition we will circulate in this country beginning in October. I understand that, from the 45 drawings which were collected from your Gallery on April 22 and the additional work which was brought to the Museum by William Lieberman on March 26, Mrs. Licht has selected a total of 29. I have enclosed two copies of the listing of her final selection which has also been marked to indicate the 17 drawings that have been turned over to you for Robert Fraser's exhibition in London.

Since the tour of our circulating show is due to open on October 1 at the State University College in Brockport, New York, we hope you can ensure that the 17 drawings we have released to the Fraser show can be returned to our warehouse by July 29. It frequently takes up to a week to clear shipments through customs and we have estimated it will require another six weeks after they have been cleared to have them checked by our Registrar and otherwise prepared for the tour. If your Gallery will be closed during July when the drawings are returned, would you kindly let me know if they will be shipped direct to our warehouse, or whether we should make other arrangements to collect them after they reach New York?

Would it be possible for you to mark one copy of the enclosed final selection list with the names and addresses of the owners of the works and return it to us. We hope to send out our formal loan request letters within the next few weeks requesting the drawings for an 18 month period, beginning in October 1966 and extending through March 1968. Should our request for the drawings, indicated on your original list as "collection of Bridget Riley," be sent direct to the artist or to your Gallery?

I look forward to hearing from you soon and want to take this opportunity to thank you again for your cooperation. We expect that the exhibition will have an extremely successful tour and consider it a most important addition to our circulating program.

With best regards,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: 2 copies, BRIDGET RILEY: DRAWINGS (Final selection list)

P.S. I understand that the 17 drawings which are not to be included in our show were returned to the gallery last week.

RP/rb

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

BRIDGET RILEY DRAWINGS (C/E 66-5)
Final selection list.

<u>Feigen</u>	<u>Exh.</u>	<u>Title/date/medium/dimensions</u>	<u>Insurance</u> <u>Value</u>
*11985-DR	1	"SCALE STUDY FOR WHITE DISKS". 1964. Ink and pencil. 22 x 29 7/8"	\$550.
*11990-D	8	"STUDY FOR INTAKE". 1964. Ink and pencil. 21 x 22 1/16"	\$500.
11995-D	9	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
*11992-D	10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
*11428-D	15	Untitled. no date. gouache and pencil. 22 x 15"	\$550.
12041-D	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	\$500.
12032-D	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$550.
12035-D	18	Untitled. 1964. gouache and pencil. 11 3/8 x 22 1/16"	\$500.
*12033-DR	24	Untitled. 1965. gouache and pencil on graph paper. 11 x 12 11/16"	\$300.
*12013-DR	25	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4"	\$550.
12015-DR	26	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 18 13/16"	\$550.
*12020-DR	27	Untitled. 1965. gouache and pencil. 13 3/16 x 20"	\$550.
*12017-DR	29	"FINAL STUDY FOR BURN". 1964. gouache on graph paper. 16 x 19 1/2"	\$550.
*12029-DR	30	"STUDY FOR TURN". 1964. gouache and pencil. 13 9/16 x 14 9/16"	\$500.
12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16"	\$550.
*11425-D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2"	\$650.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

BRIDGET RILEY DRAWINGS

Page 2

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
12003-D	41	"IMAGE B TONAL STRUCTURE 1". 1966. gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
*12007-DR	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
*11997-DR	46	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
*12010-DR	49	"STUDY '65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
*12022-DR	52	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/8"	\$300.
*11987-D	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
*12039-DR	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 13 7/8"	\$550.
*12043-DR	59	"STUDY FOR OFF". 1963. group collected, as well as ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
*12012-DR	60	"STUDY '63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
*12016-DR	62R	"PREPARATORY DRAWING FOR SHIRT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
*12041-DR	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
*12045-DR		"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 12 1/8"	\$1,800.
12054-D		Untitled. no date (c.1965) pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.

*Works withdrawn for Robert Fraser's London exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: WSL
DHD
EG
RP
C/E 66-5 L & L ✓
green

April 19, 1966

Mr. Richard Feigen
Richard Feigen Gallery
24 East 81 Street
New York, New York

Dear Mr. Feigen:

I am writing further to our telephone conversation of this afternoon to enclose a listing of the Bridget Riley drawings which Mr. Lieberman has asked us to collect from your gallery and deliver to our warehouse, preliminary to his making the final selection for our circulating exhibition of Miss Riley's work.

You will note that the listing enclosed contains only the numbers which appeared on the wall labels which were used for your showing of the drawings; however, I understand these numbers will enable your Miss Leonard to pull out the drawings we need. In addition to the 42 drawings whose numbers are listed, Mr. Lieberman would also like to have any drawings which belong to Miss Riley (but not included in the numbered group) collected, as well as the drawing which is owned by Mr. Leon Munchin. I have already made arrangements with our warehouse staff to collect the drawings on Friday afternoon, April 22, which I understand would be convenient for you, and would appreciate it if you would release them on that date to James Lebron, our trucker.

I would also appreciate it if Miss Leonard could list the titles, dates, and media of the works on the extra copy of the enclosed list and return it to me as soon as possible. I will need this information in order to issue a Temporary Receipt to cover the drawings during this preliminary selection stage.

As I mentioned on the telephone, Mr. Lieberman expects to complete his selection within a few days, or at most a week, after they reach our warehouse. As soon as this has been accomplished, we will be in touch with you to let you know which works he has selected and in order to secure information about the purchasers so that we may begin making formal loan requests.

If any of this is unclear, I hope I shall be able to straighten it out with Miss Leonard when she calls tomorrow.

With our thanks for your cooperation,

Sincerely,

Richard L. Palmer
Executive Assistant, Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: WSL
DHD
BG
RP
G/E 66-5 L & L ✓
green

April 19, 1966

Mr. Richard Feigen
Richard Feigen Gallery
24 East 81 Street
New York, New York

Dear Mr. Feigen:

I am writing further to our telephone conversation of this afternoon to enclose a listing of the Bridget Riley drawings which Mr. Lieberman has asked us to collect from your gallery and deliver to our warehouse, preliminary to his making the final selection for our circulating exhibition of Miss Riley's work.

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With our thanks for your cooperation,

Sincerely,

Richard L. Palmer
Executive Assistant, Circulating Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

Exh.

Feigen Inv. #/Title/Date/Dimensions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

-2-

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

-3-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

BRIDGET RILEY DRAWINGS

(From Feigen Exhibition)

Feigen - 24 E.M.
RE7-6640

- 1
5 BRIDGET RILEY DRAWINGS (From Feigen Exhibition) -3-
7 56 38
8 39
9 59 41
10 60 44
12 45
13 62R 46
15 65R 48
16 49
17 50
18 Plus any drawings belonging to Bridget Riley not included in above number list 51
19 52
21 54
24 56
25 Plus one drawing owned by Leon Mnuchin 57
26 60
27 62R
29 65R
30 (Note - R indicates collection of Bridget Riley)
31 plus any drawings belonging to
32 Bridget Riley
34 and one drawing belonging to Leon Mnuchin
35

(Note - R indicates collection of Bridget Riley)

(largest size 28 x 41")

Orig list rec'd
from WSA 4/19/66
NW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

Feigen - 24E81
RE7-6640

BRIDGET RILEY DRAWINGS

(From Feigen Exhibition)

1	
5	36
7	38
8	39
9	41
10	44
12	45
13	46
15	48
16	49
17	50
18	51R
19	52
21	54
24	56
25	59
26	60
27	62R
29	65R
30	
31	plus any drawings belonging to
32	Bridget Riley
34	and one drawing belonging to Leon Mmucin
35	

(Note - R indicates collection of Bridget Riley)

(Largest size 28 x 41")

Orig list rec'd
from WSK 4/19/66
np

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The Museum of Modern Art

To Miss Miller, Mr. Lieberman

From Waldo Rasmussen

Date February 18, 1966

Re possible circulating exhibition of Riley studies

cc: Miss Frost
Miss Johnson
Mr. Palmer
Mr. Rasmussen
✓ File: proposed C/E RILEY:
i-o STUDIES
circ

Dear Dorothy and Bill:

I called Richard Feigen to be certain that the Museum had an option on circulating the Riley studies, and he was very pleased to agree. We left open, of course, the number of studies to be included in the show, and he has agreed that, should Miss Riley permit him to sell any works from the exhibition, sales would be made with the understanding that the Museum would have the material for extended circulation -- he said we could have them for "several years" if we wanted. He is going to call me when the studies arrive, so that I could look at them and make suggestions as to proper framing for the tour. He was considering having some in Kulicke clip-on frames and I told him these wouldn't be able to travel, so he is willing to frame according to our specifications.

I expressed my great pleasure in having the material available for circulation, and told him that I would have to submit the proposal to our Program Committee for formal approval.

WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

THE MUSEUM OF MODERN ART

cc: Mr. Lieberman
Miss Legg
Miss Jones

Date February 14, 1966

To: Waldo Rasmussen

From: Dorothy Miller

Re:

Bridget Riley has over 60 gouache studies for her paintings. The few I have seen are rather small in scale but very effective and quite beautiful. It occurred to me that they would make a stunning circulating exhibition. Bridget is much interested in this idea and cabled me last week to ask whether such a show would be jeopardized if the studies were shown at Feigen's this spring. I replied "no". The Feigen show will open about March 1. I believe Bridget does not wish to sell any of these works, at least not at present.

If you are interested in this, won't you call Dick Feigen right away?

Dim.
Telephoned Feigen 2/17

If you agree to loan to the exhibition, would you kindly complete and return the original, green copy of the enclosed Loan Agreement form, retaining the white copy for your own records. We would assume full responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs of the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fine-arts insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for its tour, we should like to receive all works in our warehouse by August 29. If you agree to the loan and could bring the work in to the Art Lending Service, we would then have it transported to our warehouse. If this should not be convenient, please let me know and we would make other arrangements to collect it.

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work as revealed in her drawings and prints to a large public across the country. With our thanks for your cooperation,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan Agreement form in duplicate for: Riley - Print Number 5

GENERAL
CORRESPONDENCE

INTRO.
TEXT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: DHD
RP
JL
RP
MISS STEDMAN
BG
C/E 66-5 L & L
green

July 6, 1966

Mr. Cornell Jaray
36 Flower Lane John G. Powers
Roslyn Heights, New York National Development
1100 4th Avenue

Dear Mr. Jaray:

As you have heard from Miss Stedman, The Museum of Modern Art is planning to circulate an exhibition of drawings by Bridget Riley which will include 2 of her prints on plastic.

The exhibition is being selected by Jennifer Licht, Assistant Curator of the Department of Painting and Sculpture Exhibitions, who wants very much to include Print Number 5 which we understand you are purchasing through the Art Lending Service. There has been a wide demand from exhibitors for the exhibition, which will be shown at museums and colleges across the United States from October 1966 to March 1968.

If you agree to lend to the exhibition, would you kindly complete and return the original, green copy of the enclosed Loan Agreement form, retaining the white copy for your own records. We would assume full responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs of the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fine-arts insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for its tour, we should like to receive all works in our warehouse by August 29. If you agree to the loan and could bring the work in to the Art Lending Service, we would then have it transported to our warehouse. If this should not be convenient, please let me know and we would make other arrangements to collect it.

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work as revealed in her drawings and prints to a large public across the country. With our thanks for your cooperation,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan Agreement form in duplicate for: Riley - Print Number 5

GENERAL
CORRESPONDENCE

INTRO.
TEXT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

cc: DHD
RP
JLA
BG
C/E 66-5 L & L
green

July 12, 1966

Mr. and Mrs. John G. Powers
c/o Academy for Educational Development
1180 6th Avenue
New York, New York

Dear Mr. and Mrs. Powers:

As you have heard from the Richard Feigen Gallery, The Museum of Modern Art is planning to circulate an exhibition of drawings and studies by Bridget Riley. The exhibition is being selected by Jennifer Licht, Assistant Curator of the Department of Painting and Sculpture Exhibitions, who wants very much to include your drawings, Study For Annul and Image B Tonal Structure 1, 1966. There has been a wide demand from exhibitors for the exhibition, which will be shown at museums and colleges across the United States from October 1966 through March 1968, and we hope you will be willing to relinquish your drawings for this period.

If you agree to lend to the exhibition, would you kindly complete and return the original, green copy of the enclosed Loan Agreement form, retaining the white copy for your own records. We would assume full responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs of the exhibition, and for returning the loan to you at the end of the tour. The work would be completely covered from wall-to-wall under our fine-arts insurance policy at the value you specify on the loan form.

In order to prepare the exhibition for its tour, we should like to receive all works in our warehouse by August 3. We would make arrangements to collect your Riley works from the Richard Feigen Gallery, providing you agree to our request.

GENERAL
CORRESPONDENCE

INTRO.
TEXT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

-2-

LOAN RECEIPT

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work, as revealed in her drawings and prints, to a large public across the country. With our thanks for your cooperation,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan Agreement forms in duplicate for: Riley:
Study for Annul and Image B Tonal Structure 1,
1966.

Museum Number	Description	Dating P-Code	Insurance Value
66.1007 (Pledge 11107-01 #1)	Riley: DRAWING, mounted on panel (Received July 14, 1966)	100	1000.
66.1011 (Pledge 11107-02 #1)	Riley: DRAWING, screen on plastic (Received July 6, 1966)	100	1000.

GENERAL
CORRESPONDENCE

INTRO.
TEXT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

Date received *See below*

LOAN RECEIPT

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

From **Richard Feigan**
Richard Feigan Gallery, Inc.
24 E. 81st Street
New York, New York

for
Circulating Exhibition: BRIDGET RILEY STUDIES
(October 1966 through March 1968)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Selling Price	Insurance Value
66.1059 (Feigen 11427-DR 31)	Riley: UNTITLED, gouache and pencil (Received July 26, 1966)	nfs	\$550.
66.1061 (Feigen No. 11762-D)	Riley: PRINT #7, screen on plastic (Received July 6, 1966)	\$150. <i>Sold to Edenboro State</i>	\$185.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

Date received September 1, 1966

LOAN RECEIPT

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

From **Mr. Cornell Jaray**
36 Flower Lane
Roslyn Heights, New York

for **Circulating Exhibition**
BRIDGET RILEY (October 1966 through March 1968)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1060	Riley: PRINT NUMBER 5, 1965, silk screen on plastic	\$195.

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GENERAL
CORRESPONDENCE

INTRO.
TEXT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

roBert Fraser Gallery 69 DuRe street, groSVENor Square, lonDon w1, MAYfair 7196, cable: fBasarts London W1

19th July, 1966

JL
RP
DHP
c/c 66/5

Dear Waldo and Jenny:

Here I am working for Robert Fraser. Was very nostalgic to see the familiar loan form and request letter. Peter Selz was in a few weeks ago looking very happy--he seems to adore California. I still think London has it all over New York (with the few exceptions of a sticky economy, no nearby Atlantic beaches and exorbitant rents for unlivable premises), but there are still pangs of missing the home town. I'm assured by various ex-patriots that I'd hate it to go back to live.

Since we're rushed installing a new show, I can't chat on -- so to business. The Rileys were picked up today by our shippers and should go off in a couple of days. My letter to them is enclosed so you know the whole picture. Should be a great show.

Remember me to everybody.

Fond regards,

Carol Schapiro

Sincerely,

Waldo Rosenberg, Executive Director
Jenny Rosenberg, Executive Director
Executive Director
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

CC: JL
RP
C/E 66-5
circulate
green

XCF 66-5

September 29, 1966

July 22, 1966

The Robert Fraser Gallery
69 Duke Street
Grosvenor Square
London W.1, England

Dear Mr. Fraser:

Jennifer Licht passed your letter of July 14th, enclosing a reprint of an article by Gene Baro, on to me.

I want to thank you very much for your interest in bringing this article to our attention for possible use in our catalog; I found it most interesting. However, it is really too lengthy for our needs and the limited space at our disposal does not permit us to avail ourselves of your kind suggestion.

Fortunately Mrs. Licht has written a short text for use in our catalog and we shall be sure to forward a copy to you as soon as it is printed.

Sincerely,

Waldo Rasmussen, Executive Director
Waldo Rasmussen
Executive Director
Circulating Exhibitions
New York, New York 10019

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1



PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

Budget Policy show
VIH
MP
JL
XCE 66-5

September 29, 1966

Dear Mr. Rasmussen:

Thank you for your letter of September 27 about the new illustrated checklists to be printed for forthcoming exhibitions. It is always a pleasure to have Museum of Modern Art shows here because their quality is so consistently high and their organization and documentation so complete. Certainly the new program will make your Museum's exhibitions that much more effective. You and your staff are to be congratulated warmly for the innovation.

With best regards,

John Pancoast
John Pancoast
Director

JP/1

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.2.139.10.1

cc: WR ✓
NH

68. Warwick Road.
London S.W.5.
Sept 16.

filed E 66-5

Dear Jenny -

I have now had time to look thoroughly at your catalog - I think it has been very well done indeed - It's simple and elegant and the reproductions are amazingly good at that scale! I am in agreement with your choice of the drawings -

Your introduction shows a clear understanding of my working methods and is written with a sympathy I very much appreciate -

Please will you let me know later how the exhibition has been received? - or maybe you won't know?

I thoroughly enjoyed seeing you last night - it's only sad that you have to go back - !
With best wishes - Bridget.

INTRO.
TEXT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

The Washington Gallery of Modern Art

1503 Twenty-first Street, N.W., Washington 6, D.C. • telephone: 667-5221

✓ CE-E-66-5

19 July 1966

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

Dear Mr. Rasmussen:

As you may know, I will be replacing Gerald Nordland as director of the Washington Gallery of Modern Art. I would very much like to receive regular notification of travelling exhibitions circulated by the Museum of Modern Art, and am at the moment interested in having details on the show of Bridget Riley drawings which I believe you have travelling.

Please let me know whenever you are in Washington so that we can get together.

Sincerely,

Charles W. Millard
Charles W. Millard

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.139.10.1

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

Receipt No.
April 22, 1966

Date received
at Santini Bros. Whse,
44 West 49th Street

NOTICE OF DISPOSITION

The object(s) described below, deposited with The Museum of Modern Art

by **Richard Feigen Gallery**
24 East 81st Street
New York, New York
For **Preliminary selection for circulating exhibition,**
BRIDGET RILEY DRAWINGS (C/E 66-5)

Received by

Signature

Circulating Exhibitions

Department

Artist, designer or maker	Description		Price if offered for purchase
	all drawings by: Bridget Riley (to be covered by Circulating Exhibitions insurance policy)		<u>Insurance Value</u>
	<u>Feigen</u> <u>Exh.</u> <u>#</u> <u>#</u>	<u>Title/date/medium/dimensions</u>	
	*11985-DR 1	"SCALE STUDY FOR WHITE DISKS". 1964. Ink and pencil. 22 x 29 7/8"	\$550.
	12026-D 5	"STUDY FOR WHITE DISKS". 1964. Ink and pencil. 10 11/16 x 16 3/4"	\$300.
	11993-D 7	"STUDY FOR INTAKE". 1964. Ink and pencil. 22 3/8 x 28 3/8"	\$550.
	11990-D 8	"STUDY FOR INTAKE". 1964. Ink and pencil. 21 x 22 1/16"	\$500.
	11995-D 9	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
	11992-D 10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.

Disposition

Date released

Have (has) been released to

Signed
Depositor or his agent

File copy — to be retained by department receiving material.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

Receipt No.

April 22, 1966

Date received.....

at Santini Bros. Whse,
44 West 49th Street

NOTICE OF DISPOSITION

The object(s) described below, deposited with The Museum of Modern Art

by

Richard Feigen Gallery

24 East 81st Street

New York, New York

For

Preliminary selection for circulating exhibition,

BRIDGET RILEY DRAWINGS (C/E 66-5)

Received by

Signature

Circulating Exhibitions

Department

Artist, designer or maker	Description		Price if offered for purchase
	all drawings by: Bridget Riley (to be covered by Circulating Exhibitions insurance policy)		<u>Insurance Value</u>
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	12026-D 5	"STUDY FOR WHITE DISKS". 1964. Ink and pencil. 10 11/16 x 16 3/4"	\$300.
	11993-D 7	"STUDY FOR INTAKE". 1964. Ink and pencil. 22 3/8 x 28 3/8"	\$550.
	11990-D 8	"STUDY FOR INTAKE". 1964. Ink and pencil. 21 x 22 1/16"	\$500.
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	11992-D 10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.

Disposition

Date released

Have (has) been released to

Signed

Depositor or his agent

File copy — to be retained by department receiving material.

INTRO.
TEXT

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

Page 2

Richard Feigen Gallery

April 22, 1966

<u>Feigen #</u>	<u>Exh. #</u>	<u>Title/date/medium/dimensions</u>	<u>Insurance Value</u>
*12014-DR	12	"STUDY FOR INTAKE". 1964. Ink, pencil and collage. 18 1/8 x 20 1/4"	\$550.
11996-D	13	Untitled. 1964. Ink and pencil. 22 1/8 x 30"	\$550.
11428-D	15	Untitled. no date. gouache and pencil. 22 x 15"	\$550.
12041-D	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	\$500.
12032-D	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$550.
12035-D	18	Untitled. 1964. gouache and pencil. 11 3/8 x 22 1/16"	\$500.
12036-D	19	Untitled. 1964. gouache and pencil. 13 3/16 x 18 15/16"	\$550.
12040-D	21	Untitled. 1964. gouache and pencil. 16 5/16 x 15 1/16"	\$550.
*12033-DR	24	Untitled. 1965. gouache and pencil on graph paper. 11 x 12 11/16"	\$300.
*12013-DR	25	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4"	\$550.
12015-DR	26	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 18 13/16"	\$550.
*12020-DR	27	Untitled. 1965. gouache and pencil. 13 3/16 x 20"	\$550.
*12017-DR	29	"FINAL STUDY FOR BURN". 1964. gouache on graph paper. 16 x 19 1/2"	\$550.
*12029-DR	30	"STUDY FOR TURN". 1964. gouache and pencil. 13 9/16 x 14 9/16"	\$500.
*11427-DR	31	Untitled. no date. gouache on paper. 15 1/2 x 20"	\$550.
12021-D	32	Untitled. 1965. gouache and pencil. 20 x 11 3/4"	\$550.

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

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Richard Feigen Gallery

April 22, 1966

<u>Feigen #</u>	<u>Exh. #</u>	<u>Title/date/medium/dimensions</u>	<u>Insurance Value</u>
12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16"	\$550.
11425-D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2"	\$650.
12006-D	36	Untitled. 1965. gouache and pencil on graph paper. 30 1/2 x 16 1/2"	\$650.
12011-D	38	Untitled. 1965. gouache and pencil on graph paper. 28 x 40 15/16"	\$850.
12005-D	39	Untitled. 1965. gouache and pencil on graph paper. 20 1/2 x 28	\$650.
12003-D	41	"IMAGE B TONAL STRUCTURE 1". 1966 gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
12002-D	44	Untitled. 1965. gouache and pencil on graph paper. 28 1/16 x 16"	\$600.
*12007-DR	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
*11997-DR	46	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
11999-D	48	"STUDY FOR FINAL PAINTING COMPLETED 1966". 1965. gouache and pencil on graph paper. 14 9/16 x 23"	\$600.
*12010-DR	49	"STUDY '65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
11988-D	50	"CARTOON FOR PRINT NO 10". 1965. pencil on graph paper. 27 7/16 x 24"	\$450.
*12023-DR	51R	Untitled. 1961. ink, pencil and collage 15 1/8 x 11 1/16"	\$500.
12022-DR	52	Untitled. 1961. ink on graph paper 11 5/8 x 8 1/8"	\$300.

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

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Richard Feigen Gallery

April 22, 1966

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
11987-D	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
*12039-DR	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 18 7/8"	\$550.
*12043-DR	59	"STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
*12012-DR	60	"STUDY '63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
*12016-DR	62R	"PREPARATORY DRAWING FOR SHIFT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
*12034-DR	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.

Plus any drawings belonging to Bridget Riley not included in above number list

*12000-DR	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/4 x 28"	\$650.
*12045-DR	"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 12 1/8"	\$1800.
*12046-DR	"CARTOON FOR BLAZE". 1962. pencil collage. 37 1/4 x 37 1/4"	\$840.

(Plus one drawing owned by Leon Mnuchin. This drawing had
been returned to Mr. Mnuchin prior to MOMA pick-up)

12054-D	Untitled. no date (c.1965). pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.
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(Note - R indicates collection of Bridget Riley)

Total number of drawings now with Museum of Modern Art 46
(21 of which are in the collection of the artist as indicated
by * followed by Richard Feigen Gallery inventory number plus
DR)

INTRO.
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INTRO.
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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BRIDGET RILEY: DRAWINGS

C/E 66-5

Introductory text for catalog

Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem inexorably predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic; they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the perpetuum mobile of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies. *Bridget Riley works exclusively with geometric abstract forms*

This exhibition is a selection, mostly from the artist's own collection, of some of the most important and revealing of those studies, ~~as well as~~ ^{and of} independent drawings, which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper focal length are necessary for the tension and movement which the paintings are intended to effect, some of the drawings, such as Study for Polarity and Study for Blaze, do have much of the power of vertiginous motion, while the studies for Disfigured Circle, Intake, and Loss exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly by exploiting the contrast of black and white, some ^{introducing} with a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms. The work sheet Study '65, a scale of the transformation of simple units, was prepared

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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BRIDGET RILEY: DRAWINGS

C/E 66-5

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Introductory text for catalog

to test limits of stability and movement, and is particularly explicative of Riley's working methods. So are, in a more express way, the annotated drawings, where we can follow, from the artist's own notes, corrections and improvements which will be incorporated in the ensuing study in order to bring her idea to complete realization. Especially in the several series of studies on related themes, can one see the work in progress - ^a the unique record of the empirical development of the artistic concept from the inceptive steps of choice of element and color, through the organizing, toward increasingly powerful ordinations of that strict visual vocabulary to which Riley ~~confines~~ confines herself. Study for Continuum is a drawing for a circular, environmental work which extends her fundamental resources into three dimensions and human scale.

Although Bridget Riley works exclusively with geometric abstract forms ~~that which~~ ^{which} are not in any way representational, it would be wrong to ignore that the artist herself ^{feels her work} is deeply concerned with human experience, and for her, the situation which her works establish, "of something stated, changing, destroyed, but always there...appl[ies] supremely to human relationships,"^s And she has said, "I have always believed that perception is the medium through which states of being are directly experienced."

Riley's involvement with a form of art which is to be synthesized in an ill-defined area between the eye and the brain, her concern with inducing a direct emotional response through close relation of the perceptual and the psychological, and the clear and insistent means by which she attains this objective, are rooted in her earlier experiences as an artist and teacher. Born in London in 1931, she studied at the Royal College of Art and early became interested in Seurat's theories of optical mixture, painting in the pointillist style for a time. Her interest in "repetitive

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BRIDGET RILED: DRAWINGS MODERN ART
C/E 66-5
Introductory text for catalog

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rhythms and the inventive potential contained in working within strict

limitations", was stimulated by her experience teaching children. She

arrived at her present style in 1961.

from Richard J. Borge
Michael J. Borge Gallery, Inc.
35 E. 57th Street
New York, New York

Jennifer Licht
Assistant Curator
Department of Painting and
Sculpture Exhibitions

~~The exhibition was selected by Mrs. Licht.~~

The exhibition was selected by Jennifer Licht, Assistant Curator,
Department of Painting and Sculpture Exhibitions, The Museum of Modern Art,
New York.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received April 22, 1966

LOAN RECEIPT

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

From **Richard Feigen**
Richard Feigen Gallery, Inc.
24 E. 81st Street
New York, New York

for
Circulating Exhibition: BRIDGET RILEY STUDIES
(October 1966 through March 1968)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1034	RILEY: Study For Intake, ink and pencil (Feigen #11995-D)	\$550.
66.1038	Untitled, 1964, gouache and pencil (Feigen #12041-D)	500.
66.1036	Untitled, 1964, gouache and pencil (Feigen #12032-D)	550.
66.1037	Untitled, 1964, gouache and pencil (Feigen #12035-D)	500.
66.1045	Untitled, gouache and pencil (Feigen #12019-D)	550.
66.1058	Untitled, gouache and pencil (Feigen #12054-D)	350.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

Date received July 26, 1966

LOAN RECEIPT

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

From **Richard Feigen**
Richard Feigen Gallery, Inc.
24 E. 81st Street
New York, New York

for
Circulating Exhibition: **BRIDGET RILEY STUDIES**
October 1966 through March 1968

Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.1032	<u>RILEY: Scale Study For White Disks</u> , ink and pencil (Feigen #11985-DR)	8550.
66.1035	" <u>Study For Intake</u> , ink and pencil (Feigen #11992-D)	550.
66.1039	" <u>Untitled</u> , 1965, gouache and pencil (Feigen #12033-DR)	300.
66.1040	" <u>Study For Polarity</u> , gouache and pencil (Feigen #12013-DR)	550.
66.1042	" <u>Untitled</u> , 1965, gouache and pencil (Feigen #12020-DR)	550.
66.1043	" <u>Final Study For Burn</u> , gouache (Feigen #12017-DR)	550.
66.1044	" <u>Study For Turn</u> , gouache and pencil (Feigen #12029-DR)	500.
66.1046	" <u>Untitled</u> , gouache and pencil (Feigen #11425-D)	650.
66.1048	" <u>Study For Final Painting Completed</u> , gouache and pencil (Feigen #12007-DR)	650.
66.1049	" <u>Study For Final Painting Completed</u> , gouache and pencil (Feigen #11997-DR)	600.
66.1050	" <u>Study '65</u> , pencil (Feigen #12010)	850.
66.1051	" <u>Untitled</u> , 1961, ink (Feigen #12022)	300.
66.1052	" <u>Study For Disfigured Circle</u> , ink and pencil (Feigen #12039)	550.
66.1053	" <u>Study For Off</u> , ink and pencil (Feigen #12043-DR)	550.
66.1054	" <u>Study '63</u> , ink and pencil (Feigen #12012-DR)	550.
66.1055	" <u>Preparatory Drawing For Shift</u> , ink and pencil (Feigen #12016-DR)	550.
66.1056	" <u>Untitled</u> , 1964, ink (Feigen #12034-DR)	300.
66.1057	" <u>Study For Continuum</u> , ink and pencil (Feigen #12045-DR)	1800.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received April 22, 1966

LOAN RECEIPT

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

From **Mr. and Mrs. John G. Powers**
c/o Academy for Educational Development
1180 6th Avenue
New York, New York

for **Circulating Exhibition: BRIDGET RILEY STUDIES**
(October 1966 through March 1968)

.....**Dorothy H. Dudley**.....
Registrar

Museum Number	Description	Insurance Value
66.1041	RILEY: <u>Study for Annul</u> , gouache and pencil on paper	\$750.
66.1047	RILEY: <u>Image B Tonal Structure 1</u> , gouache and pencil on paper	\$750.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received 7/26/66

LOAN RECEIPT

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

From **Mr. Robert Fraser**
Robert Fraser Gallery Ltd.
69 Duke Street
London W. 1., England

for
Circulating Exhibition; BRIDGET RILEY STUDIES
(October 1966 through March 1968)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1033	RILEY: <u>Study For Intake</u> , ink and pencil on paper	\$700.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received 7/26/66

LOAN RECEIPT

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

From **Mr. Harry M. Abrams**
33 East 70th Street
New York, New York

for **Circulating Exhibition: BRIDGET RILEY STUDIES**
(October 1966 through March 1968)

Registrar **Dorothy H. Dudley**

Museum Number	Description	Insurance Value
66.1030	RILEY: <u>Untitled</u> , gouache and pencil on paper	\$750.
66.1031	RILEY: <u>Study for Blase</u> , 1962, ink and paper collage	\$750.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

From H. Feigen Gallery
Date received July 6, 1966*

LOAN RECEIPT

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

From Edinboro State College
Edinboro, Pennsylvania 16412 Att: Mr. Seymour L. Blinderman

for Circulating Exhibition: BRIDGET RILEY DRAWINGS
(February 26 through March 1968)

.....
Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
66.1061	Riley: NUMBER 7, silkscreen on plastic	Lender insures
	* Ownership transferred on February 26, 1968.	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

PUBLICITY REPORT

9/67

[66-5]

Title of Exhibition Drawings by Bridget Riley

Name of Sponsoring Organization Bates Gallery

Edinboro State College

Address Edinboro, Pennsylvania 16412

Attendance Students from entire college, especially art students, and many from surrounding communities. Have mailing list of 1,000.

Date of Showing January 7 to January 28, 1968

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

Photographs in Newspapers, (Number) attached copy of news articles.

Radio Talks Local stations announced showing dates.

Television Programs _____

School visits, special groups, etc. _____

Comments about the exhibition Most satisfactory.

Signature Seymour L. Blinderman, Chairman
of Bates Gallery & Head of Art Dept.
Title _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

Open to the Public

Modern Art Exhibit

Study for Blaze, 1962. Cat. no. 2



Bates Gallery of Edinboro State College, Edinboro, Pennsylvania presents: Drawings by Bridget Riley in an exhibition organized for circulation by the Museum of Modern Art, New York.

Exhibit will be on view from January 7 to January 28, 1968.

Gallery will be open Monday through Friday from 9:00 a.m. to 4:00 p.m.

Reception to be held January 7, 1968 from 2:00 p.m. to 4:00 p.m.

Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic, they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the perpetuum mobile of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies.

This exhibition is a selection mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper

tension and movement which the paintings are intended to effect, some of the drawings, such as STUDY FOR POLARITY and STUDY FOR BLAZE, do have much of the power of vertiginous motion, while the studies for DIS-FIGURED CIRCLE, INTAKE, & LOSS exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly by exploiting the contrast of black and white, some introducing a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms.



DRAWINGS EXHIBITED

Drawings by Bridget Riley, geometric artist, will be on exhibit at Bates Gallery, Loveland Hall, Edinboro State College until Jan. 28. The Gallery will be open from 9 a.m. to 4 p.m. Monday through Friday. The public is cordially invited.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

PUBLICITY REPORT

Title of Exhibition DRAWING BY BRIDGET RILEY

Name of Sponsoring Organization Wisconsin Union Gallery Committee, U.W., Madison, Wis.

Address 770 Langdon St., University of Wisconsin, Madison, Wis. 53706

Attendance approx. 16,000

Date of Showing May 1 to 22, 1967

Newspaper Space 23": listed in two city papers, campus paper, arts council newsletter
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) 4

Radio Talks WHA - Radio and TV (announcement on TV), University Station

Television Programs _____

School visits, special groups, etc. 4 groups from outside city
8 groups within city, in addition to U.W. art and art history classes
which held classroom session/tours in main gallery---approx. 5 class groups.

Comments about the exhibition Excellent. Highly praised by U.W. Dept. of Art, and
Art History. Drew great deal of interest from students on campus, and townspeople

Exhibition dates included Parent's weekend and alumni weekend, Seen by many out-of-state
delegates attending these functions in our building.

Elliott Starks

Signature
Art Director, Asst. Prof. Social Educ.

Title

8/16/57

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	CE	II.2.139.10.1

B A T E S G A L L E R Y

Edinboro State College
Edinboro, Pennsylvania

P R E S E N T S :

Drawings by Bridget Riley

EXHIBIT will be on view from
January 7 to January 28, 1968.

GALLERY will be open Monday
through Friday from 9:00 a.m.
to 4:00 p.m.

RECEPTION to be held January 7, 1968
from 2:00 p.m. to 4:00 p.m.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

Title of Exhibition

Name of Sponsoring

Address ELINDA

Attendance APPR

Date of Showing

Newspaper Space

(Num)

Photographs in News

Radio Talks

Television Programs

School visits, spec

GROUPS, COA

Comments about the

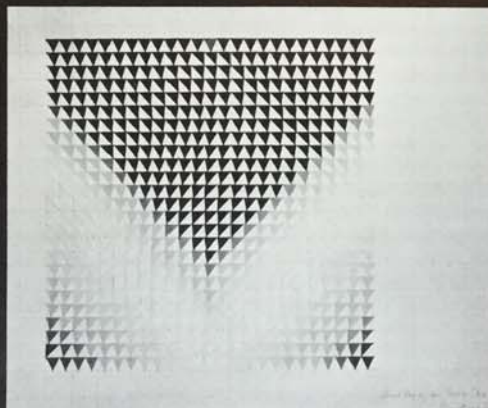
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bridget riley: drawings



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

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

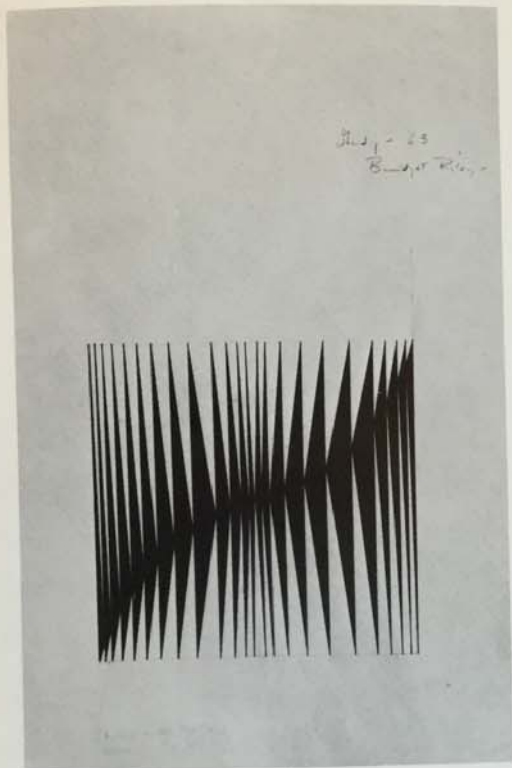
Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem inexorably predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic; they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the *perpetuum mobile* of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies.

This exhibition is a selection, mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper focal length are necessary for the tension and movement which the paintings are intended to effect, some of the drawings, such as *Study for Polarity* and *Study for Blaze*, do have much of the power of vertiginous motion, while the studies for *Distigured Circle*, *Intake*, and *Loss* exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly by exploiting the contrast of black and white, some introducing a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms. The work sheet, *Study '65*, a scale of the transformation of simple units, was prepared to test limits of stability and movement, and is particularly explicative of Riley's working methods. So are, in a more express way, the annotated drawings, where we can follow, from the artist's own notes, corrections and improvements which will be incorporated in the ensuing study in order to bring her idea to complete realization. Especially in the several series of studies on related themes, can one see the work in progress—a unique record of the empirical development of the artistic concept from the inceptive steps of choice of element and color through the organizing toward increasingly powerful ordinations of that strict visual vocabulary to which Riley confines herself. *Study for Continuum* is a drawing for a circular environmental work which extends her fundamental resources into three dimensions and human scale.

Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish "of something stated, changing, destroyed, but always there...appl[ies] supremely to human relationships"; and she has said, "I have always believed that perception is the medium through which states of being are directly experienced."

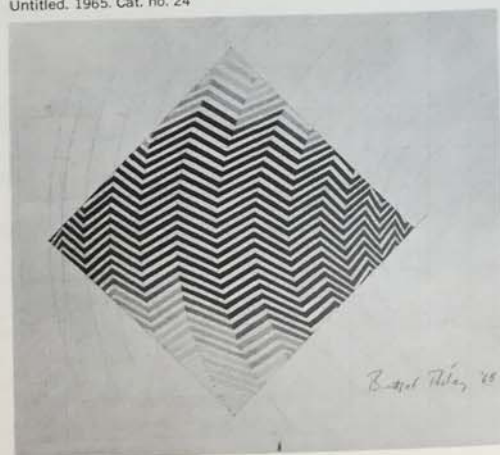
- 7 *Final Study for Burn*. 1964. Gouache and pencil on graph paper, 16 x 19½". Owned by the artist.
- 8 *Scale Study for White Disks*. 1964. Ink and pencil, 22 x 30". Owned by the artist.
- 9 *Study for Intake*. 1964. Ink and pencil, 30 x 22½". Richard Feigen Gallery, New York and Chicago.
- 10 *Study for Intake*. 1964. Ink and pencil, 21½ x 22½". Robert Fraser Gallery, Ltd., London.
- 11 *Study for Intake*. 1964. Ink and pencil, 30½ x 22½". Richard Feigen Gallery, New York and Chicago.
- 12 *Study for Polarity*. 1964. Gouache and pencil, 18½ x 15½". Owned by the artist.
- 13 *Study for Turn*. 1964. Gouache and pencil, 13½ x 14½". Owned by the artist.
- 14 *Untitled*. 1964. Ink and pencil on graph paper, 10½ x 8½". Owned by the artist.
- 15 *Untitled*. 1964. Gouache and pencil, 11½ x 13½". Richard Feigen Gallery, New York and Chicago.
- 16 *Untitled*. 1964. Gouache and pencil, 11½ x 22½". Richard Feigen Gallery, New York and Chicago.
- 17 *Untitled*. 1964. Gouache and pencil, 18½ x 11½". Richard Feigen Gallery, New York and Chicago.
- 18 *Image B Tonal Structure I*. 1965. Gouache and pencil on graph paper, 28½ x 13½". Collection John G. Powers, Aspen, Colorado.
- 19 *Study*. 1965. Pencil on graph paper, 28 x 41". Owned by the artist.
- 20 *Study for Final Painting Completed* 1965. Gouache and pencil on graph paper, 13½ x 28". Owned by the artist.
- 21 *Study for Final Painting Completed* 1965. Gouache and pencil on graph paper, 28½ x 20½". Owned by the artist.
- 22 *Untitled*. (c. 1965). Ink and pencil on graph paper, 9½ x 15½". Richard Feigen Gallery, New York and Chicago.
- 23 *Untitled*. 1965. Gouache and pencil. 20 x 13½". Owned by the artist.
- 24 *Untitled*. 1965. Gouache and pencil on graph paper, 11 x 12½". Owned by the artist.
- 25 *Study for Annul*. Gouache and pencil, 18½ x 18¼". Collection John G. Powers, Aspen, Colorado.
- 26 *Study for Continuum*. Ink, pencil and pasted paper, 28½ x 134½". Owned by the artist.
- 27 *Untitled*. Gouache and pencil, 22½ x 15". The Harry N. Abrams Family Collection, New York.
- 28 *Untitled*. Gouache and pencil on graph paper, 29½ x 17½". Collection Mr. and Mrs. Richard L. Feigen, New York.
- 29 *Untitled*. Gouache and pencil, 19 x 16½". Richard Feigen Gallery, New York and Chicago.
- 30 *Untitled*. Gouache and pencil, 15¼ x 20". Owned by the artist.
- Prints
- 31 *Number 5*. 1965. Silk screen on plastic, 20 x 39". Collection Cornell Jaray, New York.
- 32 *Number 7*. 1965. Silk screen on plastic, 25½ x 32½". Richard Feigen Gallery, New York and Chicago.

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Study, 1963. Cat. no. 4

Untitled, 1965. Cat. no. 24



Riley's involvement with a form of art which is to be synthesized in an ill-defined area between the eye and the brain, her concern with inducing a direct emotional response through close relation of the perceptual and the psychological, and the clear and insistent means by which she attains this objective are rooted in her earlier experiences as an artist and teacher. Born in London in 1931, she studied at the Royal College of Art and early became interested in Seurat's theories of optical mixture, painting in the pointillist style for a time. Her interest in "repetitive rhythms and the inventive potential contained in working within strict limitations" was stimulated by her experience teaching children. She arrived at her present style in 1961.

Jennifer Licht

Study for Blaze, 1962. Cat. no. 2



Catalog of the Exhibition

Measurements given of works unframed; height precedes width.

1. Untitled, 1961. Ink on graph paper, 11 $\frac{1}{2}$ x 8 $\frac{1}{4}$ ". Owned by the artist.
2. Study for Blaze, 1962. Ink and pasted paper, 23 $\frac{3}{4}$ x 22 $\frac{1}{2}$ ". The Harry N. Abrams Family Collection, New York.
3. Preparatory Drawing for Shift, 1963. Ink and pencil, 19 $\frac{1}{4}$ x 15". Owned by the artist.
4. Study, 1963. Ink and pencil, 22 $\frac{1}{2}$ x 14 $\frac{3}{4}$ ". Owned by the artist.
5. Study for Disfigured Circle, 1963. Ink, pencil and pasted paper, 15 $\frac{1}{2}$ x 19". Owned by the artist.
6. Study for Off, 1963. Ink, pencil and pasted paper, 12 $\frac{1}{2}$ x 16 $\frac{1}{2}$ ". Owned by the artist.

Assistant Professor of Art
Title

8/16/57

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

EXHIBITIONS

NEW YORK, N.Y.

Cover: Final Study for Burn. 1964. Cat. no. 7

Title of Exhibition

Name of Sponsoring

Address FLIND

Attendance APPR

Date of Showing

Newspaper Space
(Number)

Photographs in News

Radio Talks

Television Programs

School visits, spec

GROUPS, CO

Comments about the

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The exhibition was selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York. 1966

ed Olson / 54.

Professor of Art

Title

8/16/57

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1

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

PUBLICITY REPORT

Title of Exhibition BRIDGET RILEY: DRAWINGS

Name of Sponsoring Organization FINDLAY COLLEGE

Address FINDLAY, OHIO

Attendance APPROXIMATELY 2500

Date of Showing SEPTEMBER 18 - OCTOBER 9

Newspaper Space ALREADY SENT TO MARIE FROST
(Number of items in inches) (If extra copies of publicity are available, please attach and return)

Photographs in Newspapers, (Number) ONE

Radio Talks ?

Television Programs ?

School visits, special groups, etc. PUBLIC SCHOOLS, COMMUNITY GROUPS, COLLEGE GROUPS, INDIVIDUALS

Comments about the exhibition 'UNIQUE,' 'DIFFERENT,'
'INTERESTING TO STUDY THE METHOD OF
CONSTRUCTION,' STRIKING AS DONE IN THE
VALUES, BLACK AND WHITE, AND WITH
LINES AND CURVES.

Mr. Alfred Olson
Signature
Assistant Professor of Art
Title

8/16/57

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	CE	II.2.139.10.1



**MADISON, WISC.
STATE JOURNAL**

D. 61,482 — S. 98,505
MADISON METROPOLITAN AREA

MAY 4 1967

**British Artist Is
Displayed in Union**

A circulating exhibition from the New York Museum of Modern Art, "Bridget Riley: Drawings," is currently on display in the Memorial Union's main gallery through May 22.

This exhibition, sponsored by the Wisconsin Union Gallery Committee, displays the young British artist's graphic work in 30 drawings, and two prints on plastic. Many of the works are series of studies from the artist's collection in which the development of a theme from conception to final form can be followed.

Bridget Riley, who was born in London in 1931, has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce visual situations involving optical tensions and motion.

She became interested in theories of optical mixture as an art student at the Royal College of Art in London. Having emulated the pointillist style of Seurat for a time, she arrived at her present style in 1961. All the works in this exhibition date from 1961 to 1965.

The exhibitions of Bridget Riley have been seen throughout the United States and Western Europe. She has also taught and worked for the J. Walter Thompson Advertising Agency in London.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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FINDLAY, OHIO
REPUBLICAN-COURIER
D. 23,056

SEP 28 1967



THIS WORK BY BRIDGET RILEY is titled "Study in Blaze" and was created from ink and pasted paper. It is one of the works now on display at the Findlay College Egner Fine Arts Auditorium. The exhibition, on loan from New York Museum of Modern Art, will remain at the College through Oct. 8.

Drawings Of Bridget Riley Now On Display At College

Bridget Riley Drawings, an exhibition circulated by The Museum of Modern Art, New York, is now on view at Findlay College. It will remain until Oct. 9. The exhibition shows the young British artist's graphic work in 30 drawings, and two prints on plastic, selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions of The Museum of Modern Art. The works date from 1961 to 1965, and many are series of studies from the artists' collection in which the development of a theme from conception to final form can be followed.

Born in London in 1931, Riley has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce a visual situation involving optical tensions and motion. However, as Mrs. Licht writes in the introduction to the exhibition: "Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish 'of something stated, changing, destroyed, but always there . . . applies supremely to human relationships'; and she has said, 'I have always believed that perception is the medium through which states of being are directly experienced.'"

Riley, who became interested in theories of optical mixture as an art student at the Royal College of Art in London and emulated the pointillist style of Seurat for a time, arrived at her present style in 1961, having her first one-man show in London at the Gallery One in 1962. She says she became interested in repetitive rhythms and the possibilities for expression that working within strict limitations

afforded while teaching art to children. Within her restricted means she uses both intuition and carefully worked-out execution which lead her to the final drawing, which in larger scale will be made into a painting. The exhibition shows a work sheet in which the artist has tested the limits of movement and stability of forms, and includes a study for a circular environmental work.

Riley has taught and also worked at the J. Walter Thompson Advertising agency in London. She first exhibited in a group show in London in 1955 and in the United States at the Pittsburgh International of 1964. In 1965 her work was included in "The Responsive Eye," a major survey of "optical" art shown at The Museum of Modern Art. She has had one-man shows at the Richard Feigen Gallery, New York, 1965, 1966, and at the Richard Feigen Gallery, Chicago, and the Feigen-Palmer Gallery, Los Angeles, in 1965. Her work has been exhibited in group exhibitions in the United States and Europe.

The Museum of Modern Art Archives, NY

Collection:

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Series.Folder:

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BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

(New England Edition)

— D. 55,489 —

BOSTON METROPOLITAN AREA

OCT 27 1967

Bubbles, balloons, and Bridget

By Christopher Andreae

There are some good things happening in Boston. Last Tuesday at MIT several hundred white balloons filled with helium and strung together floated in a kind of wavering loop against the sky while a break-away faction had become entangled in a desultory embrace with a nearby tree.

The German artist Hans Haacke, who now lives in New York, was responsible for the balloons and also for a show at MIT's Hayden Gallery that opened the same day and continues until Nov. 26—unless it is torn, punctured, melted, shattered, or simple goes to seed before then.

As you enter the gallery you are greeted with a bank of mother earth with grass seed sown in it. In a square tray in another part of the gallery the grass is already up an inch or so. Spread at an angle across the floor is a large rectangle of white fabric, raised a little at one end over a low structure which contains two fans. At the other end the corners are attached to weights, and the result is a continuous surge of white ripples and waves across the floor. It is quite as thrilling as a waterfall or the tide coming in—but white, silky, and silent.

Smaller works are similar: a balloon held in the air by a diagonal air current from a fan on the floor; a kind of fabric membrane like a miniature parachute similarly held aloft, revolving and filled with invisible air; a sizable glass tube containing water and a bubble, suspended by nylon thread so that it hangs parallel to the floor and can be swung at will (with the bubble breaking up in nervous astonishment or chasing itself with a miniature rush and surge); various glass boxes in which water is squeezed or made to condense on the sides; and a stick of ice.

Natural phenomena

It is as if the artist had succeeded in isolating natural phenomena—rendering the effects of air currents fascinatingly visible, capturing a bubble in a tube so that its movements and reactions can be seen. With the slower moving phenomena—the ice or the grass—the principle is similar; both react to their environment as well as to differing forms of human intervention, and both are isolated in a setting—an art gallery—where things are usually put to be inspected and watched.

That these things are in an art gallery and not a laboratory has its significance for the viewer. First he is inclined to inspect them as objects to be appraised aesthetically; second, because the objects are closer to the kind of thing that is usually exposed to scientific scrutiny, the manner in which he can view objects in a gallery is enlarged; and third, Haacke's works are closer to an art of landscape than almost any significant artist has come for at least a decade or so.

Third factor

At the Rose Art Museum, Brandeis University, is a two-part exhibition—drawings by the British painter Bridget Riley and "Synchronism and Related American Color Painting, 1910-1930."

If Miss Riley's art is simply labeled "op art" both its power and its complexity is likely to be overlooked. It is rewarding to see her working drawings because it is possible to study the process by which she reaches her finished works without the overpowering insistence of the visual shock of



'Study'—
1963

The Rose Art Museum's current exhibit of the drawings of Bridget Riley includes several studies, from one of which comes this arresting configuration.

these final works, which often makes it difficult to look and impossible to think.

Generally speaking, her paintings look like symmetrical and balanced progressions which have been subjected to a distorting or disfiguring force. The result is usually a kind of third factor—the optical activation, a baffling mist where there are only clearly defined forms, a curve where there are only straight lines, color where there is only black and white, an effect of near-and-far where there are only flat shapes. This third factor is both the justification and the mystery of her art.

The other half of this show—all of which is circulated by the Museum of Modern Art in New York—is a colorful wedge of American art history including painters like Stanton Macdonald-Wright, Morgan Russell, and Patrick Bruce. The quality of the work is various (Russell is surely a very minor painter), there being five or six works of some quality while the rest of them are

more or less an echo of orphism and/or cubism. One painting by Wright is like a Pascin seen through a rainbow. Bruce's work between 1920 and 1930 consisted of segmental forms like offcuts from a toy factory, arranged like still lifes and not dissimilar in color and form to some sculpture of the 1960's.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.1



ERIE, PA.
TIMES

D. 55,167 — S. 90,856
ERIE METROPOLITAN AREA

MAR 31 1968

EDINBORO COLLEGE HIGHLIGHTS

By VERONICA RICE

The snow melted and the bare facts remained to be seen—another week of good weather! The quarter ended March 30 therefore giving double pleasure in the turn of events.

The brothers of Tau Kappa Epsilon have taken twenty-nine Spring pledges this semester. They are Brad Raffle, Denny Crehan, Rob Debreczeni, Tom Dzuma, Jack Blatnick, Dennis Como, Ron Darak, Don Felix, Dave Harchuck, Jim Hawkins, Craig Hiatt, Bill Jena, Tom Mackey, Dave Knowlton, Ray Overholdt, Tom Pappas, Ken Potativo, Rick Reitz, Joe Romanovich, Joe Rugg, Terry Ruoff, Bob Schofield, Jim Servidio, George Simko, Hermie Tomer, Noel Watson, Rick Wojtkowski and Tom Zahorchak.

The Administrative Council to the Speech and Hearing Club of Edinboro State College has granted permission to become affiliated with Sigma Alpha Eta.

Sigma Alpha Eta is the national organization for college and university students majoring in speech and hearing. Applying for probationary membership now, the club plans to become a charter member next fall.

John R. Simmons, director of the Speech and Hearing Clinic, is making the arrangements for the honorary fraternity. Mrs. Joan Lawrence will assist on the advisory board.

Bridget Riley's drawing, Number 7, is currently being displayed at the Museum of Modern Art in New York. Drawing Number 7 is the most recent addition to the ESC permanent art collection and was purchased by the college in February.

The drawing which appeared in Bates Gallery earlier this year, deals exclusively with geometric abstract form. Number 7 is characteristic of the optical style in which disturbed patterns are emphasized to provoke a reaction, not a response.

Number 7 will be returned to ESC when the tour is completed.

The campus radio station, WJKB, will present capsule reports to the campus of all Student-Faculty Council meetings beginning April 3. The items of interest will be broadcasted at the meetings at fifteen minute intervals on the hour.

George Segal, one of

ca's prominent sculptors, will address the students and faculty of ESC on April 1, 3 p.m. at Memorial Auditorium. Segal will speak on his own career as an artist and on contemporary trends in art.

Since his first major appearances in the New York art world in the early 1960's, Segal has been one of the major figures in the 'New Art' of today. His style of sculpture makes use of plaster figures cast from live models. They sit in chairs and play cards around actual tables, lie in blankets on beds or are arranged in furniture of a setting. Today, nearly every major collection of contemporary works of art throughout the world includes at least one of his creations. The public is invited to attend.

The Association of Women Students at Edinboro is sponsoring a 'Highlander of the Year' contest, in conjunction with the SWA Spring Dance. Each dorm and sorority will choose a candidate whom they think is the most outstanding man of the year. Voting will be held May 17 in the College Union by girls only.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EDINBORO, PA.
INDEPENDENT
— W. 1,008 —
ERIE METROPOLITAN AREA

DEC 28 1967

Open to the Public

Modern Art Exhibit

Study for Blaze, 1962. Cat. no. 2



Bates Gallery of Edinboro State College, Edinboro, Pennsylvania presents: Drawings by Bridget Riley in an exhibition organized for circulation by the Museum of Modern Art, New York.

Exhibit will be on view from January 7 to January 28, 1968.

Gallery will be open Monday through Friday from 9:00 a.m. to 4:00 p.m.

Reception to be held January 7, 1968 from 2:00 p.m. to 4:00 p.m.

Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. Riley's paintings are in no way diagrammatic, they are achieved through intuition and analysis in the exploratory development of the concept until the ultimate form is reached, where the only difference between study and painting is the crucial one of scale. Theme, chromatic range and sequence, the differing speeds of phantasmal movement, and the progressive transfiguration of forms which activate the perpetuum mobile of tension, crisis, repose, and recapitulation in the paintings are all worked out in a series of studies.

This exhibition is a selection mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly displayed. Even if larger scale and proper focal length are necessary for

tension and movement which the paintings are intended to effect, some of the drawings, such as STUDY FOR POLARITY and STUDY FOR BLAZE, do have much of the power of vertiginous motion, while the studies for DIS-FIGURED CIRCLE, INTAKE, & LOSS exemplify illusory space created by orthogonal perspective, diminution and change of form. Yet others succeed mainly

by exploiting the contrast of black and white, some introducing a prolonged sequence of grays. In all of them we can see how Riley creates a pattern of movement and disequilibrium through sequential permutations of values and simple geometrical forms.

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

D. 55,167 — S. 90,856
ERIE METROPOLITAN AREA

JAN 26 1968

ART NEWS

Edinboro Faculty Exhibit In Erie

By JOHN VANCO

An exhibition opening next Tuesday, January 30, at the Erie Art Center, 338 W. 6th, will be comprised of the creative work of 19 members of the Edinboro State College art faculty.

If the show, which will include paintings, prints, and sculpture, is at all representative of the work being done by these people, and it promises to be so, it will be an exhibition well worth seeing.

There will be a reception for members from 8 to 10 p.m. on Jan. 30, and the show will be open to the public from 1 to 5 p.m. Tuesday through Sunday. It will close on Feb. 20.

The exhibition of drawings by Bridget Riley, on loan from the Museum of Modern Art, currently running at ESC's Bates Gallery will close January 28. In general an excellent show, Miss Riley's work, represented here by 32 drawings, most of which are studies for paintings, is obviously the result of a constant, conscientious exploration of form.

The only distracting element in the work in the Edinboro show is the lack of proper scale — the drawings are quite obviously

studies — but this is a minor point and cannot overcome the mood of tension or quietude, or of violence or subtlety, which the observer experiences in viewing the work.

Registration for classes at the Art School, 18 N. Park Row, continues through Feb. 3. Classes this term will extend from Feb. 5 to May 26.

Junior and senior high and

adult classes at the Art School are taught by Director Andrew Sanders, and Instructor Carol Farnen handles the children's classes. The 4th annual fall term exhibit, which has been running since last Sunday, will continue through March 27.

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ERIE, PA.
TIMES

D. 55,167 — S. 90,856
ERIE METROPOLITAN AREA

JAN 14 1968

English Artist's Works Exhibited At Edinboro

By CATHARINE PLAVCAN

CURRENT EXHIBITION attractions include the one-man show of Sister Anthony Ames at the Art Center, the Student Exhibition at Mercyhurst College, and Drawings by Bridget Riley at Bates Gallery, Edinboro State College.

Bridget Riley of England is a strong figure among the optical art painters who have been enjoying success for the past three or four years. The present exhibition circulated by the Museum of Modern Art New York consists of 32 drawings, most of them ink and pencil or ink and gouache on graph paper. These along with catalog notes give insights into the artist's purposes and methods of work.

Still a young woman, born in 1931, she arrived at the style that brought her international recognition at the age of thirty. She received the solid education to be had at London's Royal College of Art, and was much interested in impressionist theories of color, especially Seurat's pointillist style to attain optical mixture, which she adopted for a while. Her experience teaching children stimulated an interest in "repetitive rhythms and the inventive potential contained in working within strict limitations."

She works exclusively with geometric abstract forms. She attains tension and movement, sometimes vertiginous motion, and illusory space by diminution, change of form, and unusual applications of perspective.

The artist feels that her work is deeply concerned with human experience. She says that the situation which her works establish of "something stated, changing, destroyed, but always there applies supremely to human relationships," and adds, "I have always believed that perception is the medium through which states of being are directly experienced."

With success and increasing demand for her works, Bridget Riley has employed helpers to execute her larger paintings. As this is a matter of following a pattern indicated by her drawings, there is no loss of her original creative intention. An exhibition such as this one gives information not usually available as to how a work of art comes into being through the notes, corrections and im-

provements that the artist makes in a series of developmental drawings.

The exhibition continues through Jan. 28 and Bates Gallery is open Monday through Friday from 9 a.m. to 4 p.m.

Many great artists reach a hale, hearty, and productive old age. A supplier of art goods concludes happily and perhaps justly that the use of art supplies "not only provides pleasure and profit for many people, but in addition is therapeutic, euphoric and salubrious."

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BOISE, IDAHO
STATESMAN

— D. 9.840 —
BOISE METROPOLITAN AREA

FEB 18 1968

Today's Entertainment

Art and Music at the Gallery

By SYLVIA WOOD

GALLERY GOERS may experience both visual and audible art this afternoon at the Boise Gallery of Art, if they attend the Gallery Musicale at 3 p.m. New exhibitions at the gallery are "Bridget Riley: Drawings," and "Jan Van Leeuwen: Ceramics." (The Dutch artist, by the way, pronounces his name "Yaan Von Looan," according to gallery director Joseph Stuart.)

Bridget Riley's optic drawings were selected for this exhibit by Jennifer Licht of the Museum of Modern Art and date from 1961 to 1965. Most of them were made as studies for paintings. Miss Riley studied art at the Royal College of Arts in London and had her first one-man show there at the famous Gal-

lery One. She achieved international recognition with her inclusion in the Museum of Modern Art's 1965 exhibition, "The Responsive Eye."

Jan Van Leeuwen, 27th Dutch artist ever to earn a master of art degree in his native land (at St. Josef's Akademie in Breda), has been touring this country working with local ceramists, in particular with Aldrich and Di Bowler at the Snake River Pottery at Bliss. He was artist-in-residence for a month last fall at the College of Idaho. He has already exhibited locally in Buhl, Pocatello and Caldwell, and is now touring the West Coast.

He received his training at the famous Middeloo School in Amersfoort, The Netherlands, where students are instructed in all the creative arts.

The "audio" part of the gallery's Sunday program will feature the Boise Philharmonic Woodwind Quintet (James Hopper, clarinet; Lynn Craig, flute; Russell Mamerow, oboe; Bill Schenk of Ontario, bassoon; Mike Norell, French horn), a string trio (Katherine Eckhardt Mitchell, violin; Catherine Bieler, cello; Adelaide Anderson Marshall, piano). Caldwell contralto Sharon Hubler will sing with Sylvia Hunt, Caldwell, as accompanist.

The musicale program will emphasize modern American composers, according to Mrs. O. K. Wuerz, program director for the series of Gallery Musicales.

Boise College has just hung an exhibition of Max Peter's work, chosen primarily to show how an artist develops his finished work from sketches, hence many of the items are small sketches and rough preliminary drafts. The exhibit was scheduled for three weeks . . . but delayed because of a hang-up in the insurance which the college carries on all its exhibitions. Show time has, therefore been cut to two weeks, starting last Friday.

Just how important exhibit insurance is was brought home rather forcefully to the college's art department during the de-hanging of a recent show, when a willing worker carefully backed away from a stack of paintings . . . and put a foot through one lying behind her.

The shortage of properly trained art gallery personnel constitutes a serious deterrent to successful gallery operation, according to a management study of the subject which Tamarind Lithography Workshop Inc., in Los Angeles, has published.



"IMAGE B tonal structure 1," is a gouache and pencil on graph paper.



"STUDY FOR POLARITY" in gouache and pencil is one of the Bridget Riley drawings on exhibit at the Boise Gallery of Art through March 10.

The Museum of Modern Art Archives, NY

Collection:

CE

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TV-Radio Highlights

THURSDAY, September 28

7:30-9 CBS — Cimarron Strip has Marshall Jim Crown hot-footing it to an area where farmers and cattlemen are lined up for a battle that is about to erupt.

9-11 CBS — The Thursday Night Movie is "Cat on a Hot Tin Roof," starring Elizabeth Taylor, Paul Newman, Burl Ives, Judith Anderson and Jack Carson.

10-11 NBC — The Dean Martin Show features singers Petula Clark, Roy Rogers and Dale Evans, and comedians Flip Wilson and Don Rickles.

11:30-1 NBC — Johnny Carson Show has guest Bill Cosby, co-star of "I Spy."

MOVIES

10 a.m.

Song of Scheherazade — 10

12:30 p.m.

*Crosswinds, John Payne — 9
No Time For Comedy — 50

4:30 p.m.

Mother is a Freshman, Loretta Young — 11
Blackjack Ketchum, Desperado — 10

5 p.m.

Springfield Rifle, Gary Cooper — 3

9 p.m.

*Cat on a Hot Tin Roof, Elizabeth Taylor — 24, 8
Diane — 10

10 p.m.

Marked Woman — 50

11 p.m.

In the French Style — 24

11:25 p.m.

We're Not Married, Ginger Rogers — 8

11:40 p.m.

Al Capone, Rod Steiger — 10

1 a.m.

Tanks Are Coming — 8



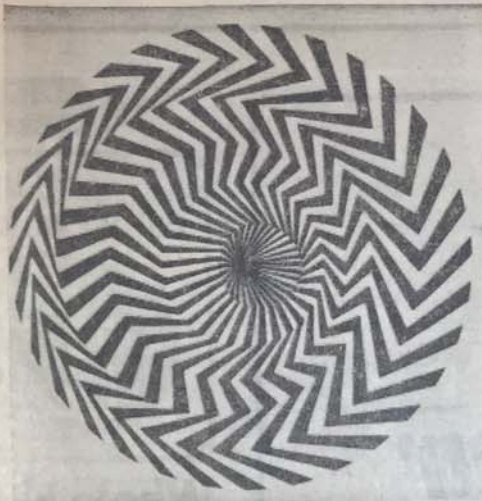
MEMORY AID — Please help this ailing memory win an argument. When Phil Silvers starred as Sgt. Bilko the show was titled The Phil Silvers Show. But, when the show started it had a different title. Do you know what it was? — P.D. Duluth, Minn.

Sgt. Bilko first came to the airways in 1954 in a series titled You'll Never Get Rich.

HOPE'S CLUB — Why does Bob Hope always carry a golf club? We noticed it especially during his Vietnam show last year. He had it in every scene and everytime he went, even on the aircraft carrier. Is he that ardent a golfer? — H.R., Madison, Wisc.

Hope is so ardent a golfer that his Hollywood and Palm Springs homes both border golf courses so that he has only a short stroll from his back door to the first tee. The club, however, is used as a stage prop with several jokes and bits of action built around it.

DICKENS FAN — I am a student of Charles Dickens and his work and was delighted to hear of a special about the



THIS WORK BY BRIDGET RILEY is titled "Study in Blaze" and was created from ink and pasted paper. It is one of the works now on display at the Findlay College Egner Fine Arts Auditorium. The exhibition, on loan from New York Museum of Modern Art, will remain at the College through Oct. 8.

Drawings Of Bridget Riley Now On Display At College

Bridget Riley Drawings, an exhibition circulated by The Museum of Modern Art, New York, is now on view at Findlay College. It will remain until Oct. 9. The exhibition shows the young British artist's graphic work in 30 drawings, and two prints on plastic, selected by Jennifer Licht, Assistant Curator, Department of Painting and Sculpture Exhibitions of The Museum of Modern Art. The works date from 1961 to 1965, and many are series of studies from the artists' collection in which the development of a theme from conception to final form can be followed.

Born in London in 1931, Riley has recently become known internationally for her black-and-white paintings in which variations on a geometric form produce a visual situation involving optical tensions and motion. However, as Mrs. Licht writes in the introduction to the exhibition: "Although Bridget Riley works exclusively with geometric abstract forms which are not in any way representational, it would be wrong to ignore that the artist herself feels her work is deeply concerned with human experience. For her, the situation which her works establish of something stated, changing, destroyed, but always there . . . applies supremely to human relationships"; and she has said, "I have always believed that perception is the medium through which states of being are directly experienced."

Riley, who became interested in theories of optical mixture as an art student at the Royal College of Art in London and emulated the pointillist style of Seurat for a time, arrived at her present style in 1961, having her first one-man show in London at the Gallery One in 1962. She says she became interested in repetitive rhythms and the possibilities for expression that working within strict limitations

of his novels. A date has not yet been set for its showing.

afforded while teaching art to children. Within her restricted means she uses both intuition and carefully worked-out execution which lead her to the final drawing, which in larger scale will be made into a painting. The exhibition shows a work sheet in which the artist has tested the limits of movement and stability of forms, and includes a study for a circular environmental work.

Riley has taught and also worked at the J. Walter Thompson Advertising agency in London. She first exhibited in a group show in London in 1955 and in the United States at the Pittsburgh International of 1964. In 1965 her work was included in "The Responsive Eye," a major survey of "optical" art shown at The Museum of Modern Art. She has had one-man shows at the Richard Feigen Gallery, New York, 1965, 1966, and at the Richard Feigen Gallery, Chicago, and the Feigen-Palmer Gallery, Los Angeles, in 1965. Her work has been exhibited in group exhibitions in the United States and Europe.

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Encore Theater To Open Season

Encore Theater in Lima will open its ninth season with Neil Simons' comedy hit, "The Odd Couple." The play which was a long running success on Broadway was just released for community theater and the Encore Theater will be one of the first in the country to present it.

Opening night will be Friday, Oct. 6 at 8:30 p.m. and it will also be presented Oct. 7 and 8, Oct. 12, 13, 14, and Oct. 19, 20, and 21. Evening curtain time is 8:30 p.m. A matinee on Oct. 15 will start at 2:30 p.m.

Season tickets are now on sale at the Encore box office and provides admission for the five plays in the regular season.

The plays we will give this year in addition to "The Odd Couple" are "Streetcar Named Desire" by Tennessee Williams opening Nov. 24; "Barefoot in the Park" by Neil Simon opening Feb. 2; "Beckett" opening March 22 and "A Thousand Clowns" by Herb Gardner opening May 10.

"The Odd Couple" deals with the problems encountered by two very dissimilar men when they share an apartment. Adrian Cronauer and Bill Kirschner play Felix and Oscar, the odd couple. Also, in the cast are their poker playing cronies: Speed, Bob Hale; Murray, John Bower; Ray, Bob Light; Vinnie, Ralph Bennett. Feminine charm is added by Kathy Light and Kathi Hubbell as Cecily and Gwendolyn Pigeon.

Kathy Light is a young lady of many talents. She has performed in "The Miracle Worker" at Senior High and "Picnic" and "Carnival" at Encore and spent the summer at Bard Theatre in Virginia. In addition to acting, Kathy is an accomplished artist who is Set Designer for this play. Her father, Bob Light, who plays Ray will have a hard time stealing the spotlight from his blonde daughter.

Bob Fronterhouse, who directed a very successful season at Encore last year is our director again.

Originally, the word restaurant was used to describe a nourishing or "restorative," soup.

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Local Programs To Be In Color

CKLW Colorvision 9 will begin telecasting all its local live programs in color on Oct. 2. Using General Electric color cameras with the new "Image Enhancer," CKLW Colorvision will present Bill Kennedy, Robin Seymour, Jerry Booth and Bozo in look-live color. CKLW Colorvision 9 has been telecasting color, film, slides and network since Oct. 1, 1966 when the Canadian BBG allowed all Canadian license stations to go color.

Papyrology is the study of Egyptian manuscripts written between the fourth century B.C. and the fifth or sixth century A.D.

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B 6 Thursday, September 28, 1967 THE REPUBLICAN-COURIER, Findlay, Ohio

Thursday Evening TV

ABC

6—WTVN, Columbus
7—WXYZ, Detroit
21—WPTA, Ft. Wayne

CBS

2—WJBK, Detroit
15—WANE, Ft. Wayne

NBC

4C—WLW-C, Columbus
4D—WWJ, Detroit
33—WKJG, Ft. Wayne

(●) Indicates channels available on Cablevision

- 13—WSPD, Toledo
- 11—WTOL, Toledo
- 35(7)—WIMA, Lima
- 5—WEWS, Cleveland
- 8—WJW, Cleveland
- 3—WKYC, Cleveland
- 10—WBNS, Columbus
- 24(4) WDHO, Toledo
- 9—CKLW, Windsor
- 50(2)—WKBD, Detroit

5:00

Cartoons—24
Movie—3
Perry Mason—4C
Merv Griffin—5
Adventure Road—8
Woodpecker—6
Fun House—9
Rascals—50
5:30
News—13
Beaver—4C
Superman—6, 50
Dennis—9

6:00

News—11, 35, 4C, 8
Movie—24
Races To Riches—5
Merv Griffin—6
Rawhide—9
In The Know—10
Hinsdale—50

6:30

Twilight Zone—13
News—11, 3, 35, 4C,
5, 8, 10
McHale's Navy—50
7:00
McHale's Navy—13
News—11, 3, 5, 10
Addams Family—35
Twilight Zone—4C
Truth or Conseq.—8
F Troop—9
Lucy—50
7:30
Batman—13, 5, 6
Daniel Boone—11, 3,
4C
Cimarron Strip—24, 8,
10
Laramie—35
Twelve O'Clock High—9
Perry Mason—50

8:00

Flying Nun—13, 5, 6
8:30
Bewitched—13, 5, 6
Ironside—11, 35, 3, 4C
Burke's Law—9
Honeymooners—50
9:00
That Girl—13, 5, 6
Movie—24, 8, 10
Combat—50
9:30
Payton Place—13, 5, 6
Dragnet—11, 24, 35,
3, 4C
Profiles—9
10:00
Iron Horse—13
Dean Martin—11, 35,
3, 4C

Hondo—5

Good Company—6
Movie—50
10:30
Race to Riches—6
Telescope—9
11:00
News—All Channels
Movie—24
11:10
News—10
11:20
News—9
11:25
Movie—8
11:30
Joey Bishop—13, 5, 6
Tonight—11, 35, 3, 4C
Frost Report—9
11:40
Movie—10

TV-Radio Highlights

THURSDAY, September 28

7:30-9 CBS — Cimarron Strip has Marshall Jim Crown hot-footing it to an area where farmers and cattlemen are lined up for a battle that is about to erupt.

9-11 CBS — The Thursday Night Movie is "Cat on a Hot Tin Roof," starring Elizabeth Taylor, Paul Newman, Burl Ives, Judith Anderson and Jack Carson.

10-11 NBC — The Dean Martin Show features singers Petula Clark, Roy Rogers and Dale Evans, and comedians Flip Wilson and Don Rickles.

11:30-1 NBC — Johnny Carson Show has guest Bill Cosby, co-star of "I Spy."

MOVIES

10 a.m.

Song of Scheherezade — 10

12:30 p.m.

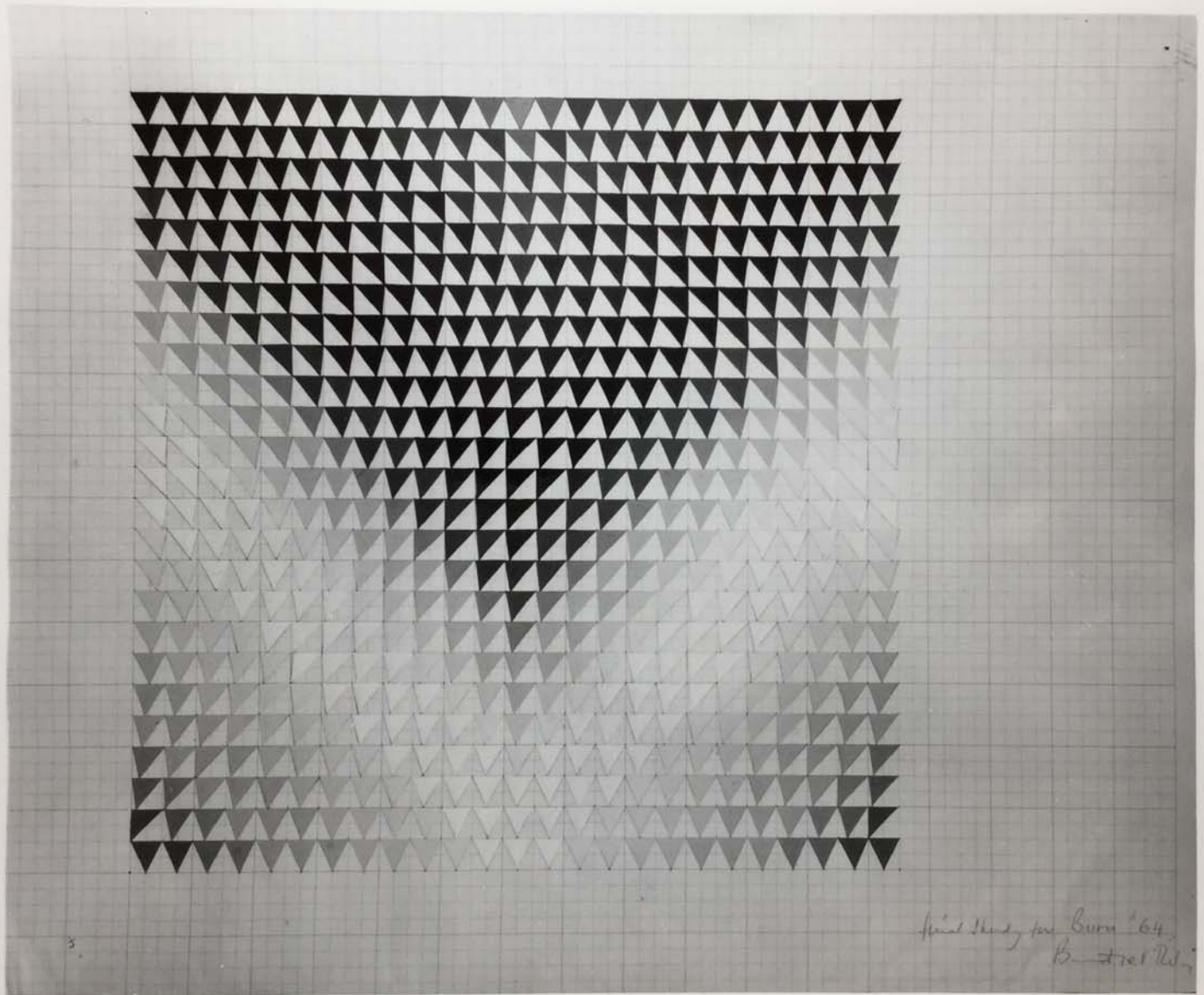
*Crosswinds, John Payne — 9

No Time For Comedy — 50

4:30 p.m.

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Bridget Riley

FINAL STUDY FOR BURN. 1964

gouache on graph paper

16 x 19 1/2"

Collection: Bridget Riley

Photo: Eric Pellitzer (9958)

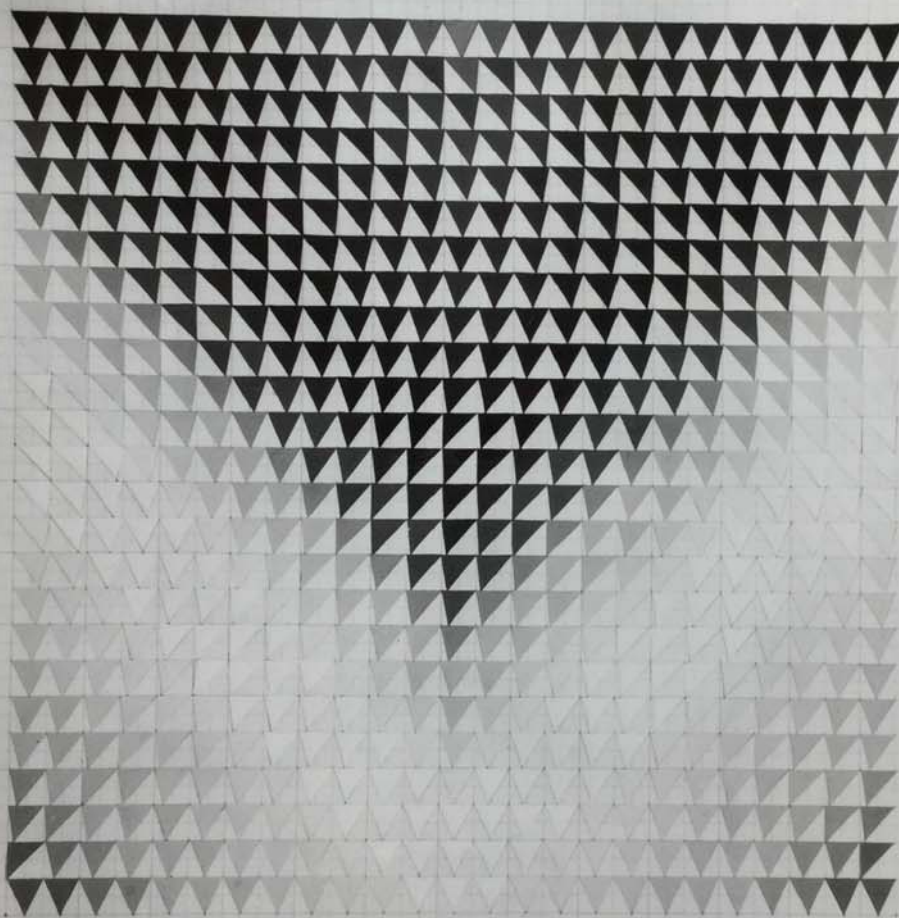
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BRIDGET RILEY: DRAWINGS

MUSEUM OF MODERN ART
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NEW YORK, N.Y. 10019

66.1043 FINAL STUDY FOR BURN. 1964. Gouache
on graph paper

Collection of the artist

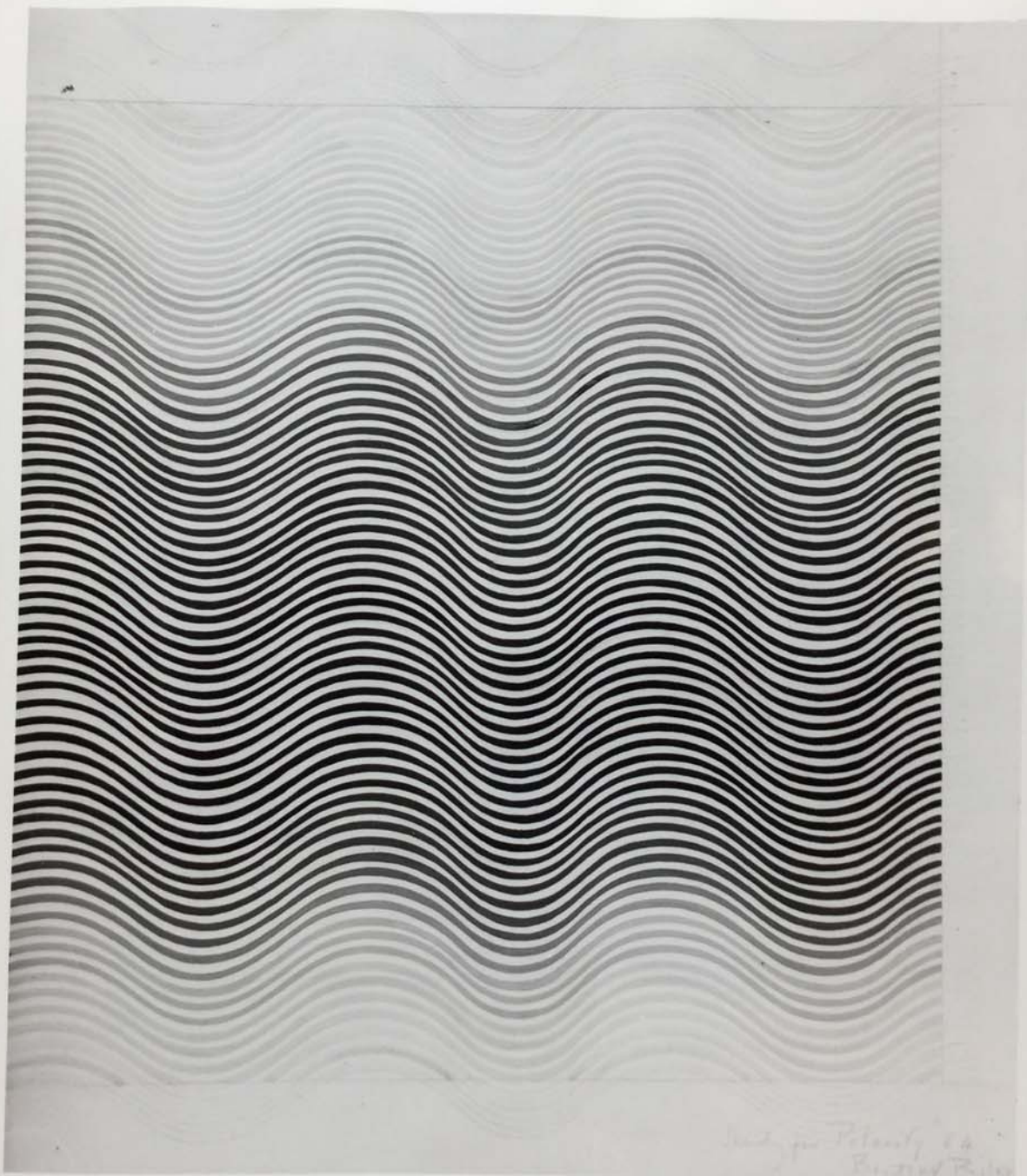
Photo credit: Eric Pellitzer (9958)

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THE MUSEUM OF MODERN ART
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11 WEST 53rd ST.
NEW YORK, N.Y. 10019

Exhibition: BRIDGET RILEY: DRAWINGS

66.1040 STUDY FOR POLARITY. (1964). Gouache
and pencil

Owned by the artist

Photo: Eric Pollitzer 9951

PHOTOGRAPHIC CREDIT
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Portrait of Betsy 58

Study for Disfigured Circle.

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Bridget Riley

STUDY FOR DISFIGURED CIRCLE. 1963

ink and pencil

15 1/4 x 18 7/8"

Collection: Bridget Riley

Photo: Eric Pollitzer (9920)

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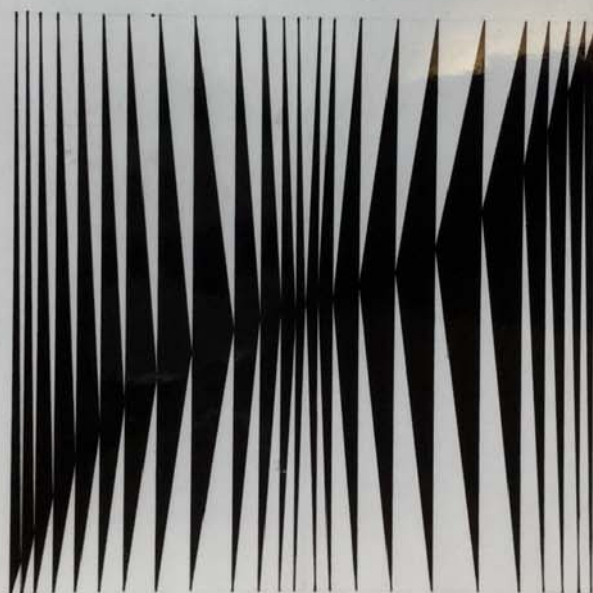
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Study - '63
Bridget Riley -



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Exhibition: BRIDGET RILEY: DRAWINGS

66. 1054 STUDY. (1963). Ink and pencil

Owned by the artist

Photo: Eric Pellitzer 9978

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Bridget Riley

IMAGE B TONAL STRUCTURE 1. 1966

gouache and pencil on graph paper

28 x 13 1/2"

Collection: Mr. and Mrs. John G. Powers

Photo: Eric Pollitzer (9934)

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