#### CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

#### NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

LISTS + MENIOS

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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	Study for Intake.	\$600.00.
66.1035	Study for Intake.	600,00,
66.1038	Untitled.	550.00.
66,1036	Untitled.	600.00.
66.1037	Untitled.	550.00.
66.1045	Untitled.	600.00,
66.1058	Untitled.	385.00.
66,1061	Number 7.	150.00. Without frame

September 14, 1966

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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

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

OTEX II TO	T: 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.	11 5/8 x 8 1/4"	2
	Ink on graph paper. Owned by the artist.		
66,1031	STUDY FOR BLAZE. 1962	23 3/4 x 22 1/8"	2
	Ink and pasted paper The Harry N. Abrams Family Collection, New York.		
66.1055	PREPARATORY DRAWING FOR SHIFT.	19 1/4 x 15"	2
	Ink and Pencil Owned by the artist.		
66.1054	STUDY 1963	22 1/8 x 14 3/4"	2
	Ink and Pencil Owned by the artist.		
66.1052	STUDY FOR DISFIGURED CIRCLE	15 3/8 x 19"	2
	Ink, pencil and pasted paper. Owned by the artist.		
66.1053	STUDY FOR OFF. 1963	12 3/4 x 16 3/8"	2
	Ink, pencil and pasted paper. Owned by the artist		
66.1043	FINAL STUDY FOR BURN. 1964 Gouache and pencil on graph	16 x 19 5/8"	2
	paper. Owned by the artist.		
66.1032	SCALF STUDY FOR WHITE DISKS. 1964 Ink and pencil. Owned by the artist.	22 x 30"	1

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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

66.1035	STUDY FOR INTAKE.	30 x 22 1/8"	1
	Ink and Pencil. Richard Feigen Gallery, New York and Chicago.		
66.1033	STUDY FOR INTAKF. 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

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

# 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 ¼1"	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	UNTITUED. 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 Gousche and pencil on graph paper. Collection John G. Powers, Aspen, Colorado.	28 1/8 x 13 1/2"	1
66.1041	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 134 1/8°	1
66.1030	UNTITLED. Gouache and pencil. The Harry N. Abrams Family Collection, New York.	22 1/8 x 15#	2

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

# BRIDGET RILFY: 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	UNTITUED. Gouache and pencil. Richard Feigen Gallery, New York and Chicago.	19 x 16 1/2".	2
66 - 1059	UNTITIED. 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

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

## 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 PLEXIGIAS FRAMES, DO NOT TAPE, One frame is aluminum, but work is covered with PLEXIGIAS.

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	SECTION B
66,1046 66,1050	66,1960 66,1049
66,1048	66,1032
66,1047	66,1035
66-1061	66.1034

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

2. Replace lid and bolt SECURELY.

# UN PACHENCE STETEMENTIONS - 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 PLEXIGIAS 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.2.139.10.2

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.

66.1039 66.1051 66.1055 66.1052 66.1011 66.1038 66.1010 66.1053 66.1014 66.1036 66.1056 66.1058	66.1045 66.1043 66.1042 66.1059 Title Poster ) Introductory Poster) 66.1030 66.1054 66.1031 66.1033 66.1037	Place in one slot, FACE TO FACE with cardboard between faces.

3. Replace lid and bolt SECURELY.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

## 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 PLEXIGIAS FRAMES, DO NOT TAPE. One frame is aluminum, but work is covered with PLEXIGIAS.

1. Remove works ONE AT A TIME. DO NOT DROP AS PLEXIGIAS 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	SECTION B
66,1046 66,1050 66,1048 66,1047	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.

## UNPACHONO ENSURICTIONS - BOX #2:

- 21 drawings
  - 1 Title Poster
  - 1 Introductory Poster
  - 32 Title Labels

NOTE: ALL WORKS ARE FRAMED IN PLEXIGIAS 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	11.2.139.10.2

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 PLEXIGIAS 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	SECTION B
66.1039 66.1051 66.1055 66.1052 66.1041 66.1040 66.1053	66.1045 66.1043 66.1042 66.1059 Title Poster ) Place in one slot, Introductory Poster) FACE TO FACE with cardboard between faces.
66.1014 66.1036 66.1056 66.1058	66.1030 66.1054 66.1031 66.1033 66.1037

3. Replace lid and bolt SECURELY.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.2

B. Valey J. Menro

ce: 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. Liebermant

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.

(66 20047) Ingres & Tonal Structures I. Tonal Structures I. Tonal Structures I. Tonal Structures I. Tonal Structures Aspen Aspen Mandous House & Aspen Colonado Signed Sig

CE 64

The Museum of Modern Art Archives, NY

CE

Series.Folder:

II.2.139.10.2

CE 66-5/ Memo

(66.2047) Image B Tonal Structure 1. 1041) Study for Annul.

JOHN G. POWERS
ASPEN MEADOWS HOUSE #6
P. O. BOX 220
ASPEN
COLORADO 81611
Signed Office of the exhibition
Signed Office of the exhibition of the exhibition
Signed Office of the exhibition of the

mH, CE 66

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.2

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

25 works to me at:

141 GREENE St. NEW YORK, N.Y.

Signed Lo grand Gaussy

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. 4. 1002-1

Please phone Hiss CLARER AT PL 7-6161 Signed Howery N. ABrams will be made.

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

( 66.1060 ) Number 5.

8 The Poplars Roslyn, My 11576

Signed Cornece Jaray

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. EDINEORO STATE COLLEGE EDINECRO, PA. 16412

mH, 1665.5

TL 84	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

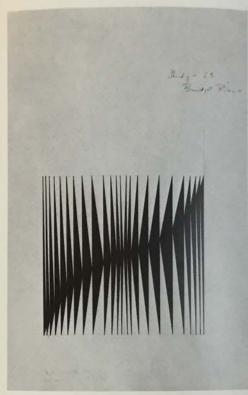
Insurance Feigen # Value \*11985-DR 11995-D allery N.Y. & Chicago \*11992-D bridget riley: drawings allery M.Y. & Chicago 150/1-0 x 11 7/16" allery N.Y. & Chicago 12032-0 x 23 3/4" llery N.Y. & Chicago 12035-0x 22 1/16" allery N.Y. & Chicago \$300. ##12033-DR paper 1/1 \$550. \*\*12013-DR 6 x 15 3/4 \$550. ##12020-DR 16 x 20" \$550. \*\*12017-DR x 19 1/2" \$500. ##12029-DR .6 x 14 9/16" \$550. 12019-D 6 9/16" allery, W.Y. & Chicago #11L25-D x 17 1/2" ard L. Feigen \$650. moleted ##12007-DR pencil on An exhibition organized for circulation by The Museum of Modern Art, New York unpleted 3600. ##11997-DR pencil on 1/16" Collection: Bridget Riley

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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.

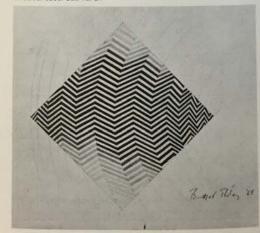
This exhibition is a selection, mostly from the artist's own collection, of some of the most important and revealing of those studies, and of independent drawings which indicate the broad range of her style. Here the artist's essential techniques in creating stunning perceptual ambiguities are clearly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

Study for Blaze, 1962. Cat. no. 2



Catalog of the Exhibition

Measurements given of works unframed; height precedes width.

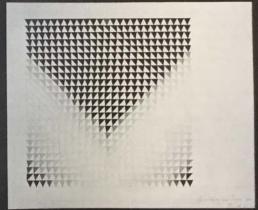
- 1 Untitled. 1961. Ink on graph paper, 11% x 8¾". Owned by the artist.
- 2 Study for Blaze. 1962. Ink and pasted paper, 23% x 22%. The Harry N. Abrams Family Collection, New York.
- 3 Preparatory Drawing for Shift. 1963. Ink and pencil, 19¼ x 15". Owned by the artist.
- 4 Study. 1963. Ink and pencil, 22% x 14%". Owned by the
- 5 Study for Distigured Circle, 1963. Ink, pencil and pasted paper, 15% x 19", Owned by the artist.
- 6 Study for Off. 1963. Ink, pencil and pasted paper, 12¾ x 16¾". Owned by the artist.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

- 7 Final Study for Burn. 1964. Gouache and pencil on graph paper, 16 x 19%". 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, 30% x 22%". Richard Feigen Gallery, New York and Chicago.
- 12 Study for Polarity. 1964. Gouache and pencil, 18% x 15%. Owned by the artist.
- 13 Study for Turn. 1964. Gouache and pencil, 13% x 14%".
  Owned by the artist.
- 14 Untitled. 1964. Ink and pencil on graph paper, 10½ x 8%". Owned by the artist.
- 15 Untitled, 1964. Gouache and pencil, 11% x 13%". 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, 18% x 11½". Richard Feigen Gallery, New York and Chicago.
- 18 Image B Tonal Structure 1. 1965. Gouache and pencil on graph paper, 28% 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, 28¼ x 20¾". Owned by the artist.
- 22 Untitled. (c. 1965). Ink and pencil on graph paper, 9% x 15½". Richard Feigen Gallery, New York and Chicago.
- 23 Untitled. 1965. Gouache and pencil. 20 x 13¼". 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, 18% x 18¼". Collection John G. Powers, Aspen, Colorado.
- 26 Study for Continuum. Ink, pencil and pasted paper, 281/2 x 1341/4". 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, 29% x 175". 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, 25% x 32%". 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

71	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance
#12010-00E	DAGIA IF	Trong dated mentuny drinesters	Value
		Sublinting Belder Wiley	
*11985-DR	1	"Scale Study For White Disks". Ink and pencil. 22 x 29 7/8"	\$550.
11995-D	9	Collection: Bridget Riley "Study For Intake". 1964 Ink and pencil. 30 x 22 1/8"	8550.
*11992-D	10	Courtesy: Richard Peigen Gallery N.Y. "Study For Intake". 1964 Ink and pencil. 30 x 22 1/8"	& Chicago
12041-0	16	Courtesy: Richard Feigen Gallery N.Y. Untitled. 1964 gouache and pencil. 18 7/8 x 11 7/16"	8500.
12032-D	17	Courlesy: Richard Feigen Gallery N.Y. Untitled. 196h gouache and pencil. 11 3/8 x 13 3/4"	& Chicago
12035-D	18	Courtesy: Richard Feigen Gallery N.Y. Untitled, 1964 gouache and pencil. 11 3/8 x 22 1/16"	3500.
**12033-DR	24	Courtesy: Richard Feigen Gallery N.Y. Untitled. 1965 gouache and pendil on graph paper	& Chicago \$300.
**12013-DR	25	11 x 12 11/16" Collection: Bridget Riley "Study For Polarity". 1904 gouache and pencil. 18 5/10 x 15 3/4	\$550.
##12020-DR	27	Collection: Bridget Riley Untitled. 1965 gouache and pencil. 13 3/16 x 20"	\$550.
**12017-DR	29	Collection: Bridget Riley "Final Study For Burn". gouache on graph paper. 16 x 19 1/2"	\$550.
**12029-DR	30	Collection: Bridget Riley "Study For Turn" 1964 gouache and pensil. 13 9/16 x 14 9/16	\$500. 5#
12019-D	34	Ochlection: Bridget Riley Untitled. no date. gousehe and pencil. 19 x 16 9/16"	\$550.
*11425-D	35	Courtesy: Richard Feigen Gallery, N. Untitled. no date. gousche and pencil. 29 3/8 x 17 1/2"	\$650.
**12007-DR	45	"Study For Final Painting Completed 1965". 1965. gouache and pencil on	en \$650.
##11997-DR	146	graph paper. 28 x 20 3/8 Collection: Bridget Riley "Study For Final Painting Completed 1965". 1965. gouache and pencil en graph paper. 13 1/2 x 28 1/16" Collection: Bridget Riley	3630.

The No.	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

Final selection list. -2-

#12010-th				AN 11 10	
collection: Bridget Miley  28 x bo 15/6"  while of the collection: Bridget Miley  collection: Bridget Miley  collection: Bridget Miley  collection: Bridget Miley  for the collection: Bridget Miley  collection:	Feigua /	Enh Exh.	1	Title/date/medium/dimensions	Ins. value
collection: Bridget Miley  28 x bo 15/6"  while of the collection: Bridget Miley  collection: Bridget Miley  collection: Bridget Miley  collection: Bridget Miley  for the collection: Bridget Miley  collection:	*12010=DR	-119		"Study 166", 1965, pencil on ranh	4850.
wellouse the state of the state	1×21985-DR	1		Collection: Bridget Miley	
The and scalestion Bridget Riley  Sel2013-DR Robesto Francer G "Study For Bieffgured Circle". 1963  STUDY of Study For Bieffgured Circle". 1963  STUDY of Study For Bieffgured Circle". 1963  STUDY of Richards For Study For Fire Study For	#12022-DR Ton	Bri 52 -		Untitled. 1901. ink on graph na	r. \$300.
**Study for Bising Bisi				11 5/8 x 8 1/8"	
actions of the state of the sta	*#12039-DE	Holy 56		"Study For Maffaured Civola" 1063	2550.
SILON FOR MICHAEL STATE OF THE STATE OF THE STATE STATE OF THE STATE STA			ASTUDY PO	ink and pencil. 15 1/4 x 18 7/8"	11.4000
**12012-DR ** ** ** ** ** ** ** ** ** ** ** ** **	e120h3_08	50-	White was it is	Collection: Bridget Miley	acco.
The and "Study 163". 1963. ink and pencil  22 1/8 x li 9/16  Collection: Bridget Riley  Preparatory Bracking For Shift". 1963 \$550.  ink and pencil. 19 3/16 x 15"  Collection: Bridget Riley  Preparatory Bracking For Shift". 1963 \$550.  ink and pencil. 19 3/16 x 15"  Collection: Bridget Riley  British 100 on graph paper. 10 1/2 x 8 9/16  Collection: Bridget Riley  100 Untitled. Ind on graph paper. 10 1/2 x 8 9/16  Collection: Bridget Riley  1205h-D Richard Foigon Cells Untitled. For Collection: Bridge Riley  1205h-D Richard Foigon Cells Untitled. The task (c. 1965)  2h Untitled. The task (c. 1965)  2h Untitled. 1/2 x 15 1/2" This can be found in gouache and the print recensor more.  25 "STUDY FOR ADMIL". No data gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 1/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 1/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 1/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 1/2 x 15 1/2" This can be found in gouache and pencil. 18 3/2 x 1/2 x 15 1/2 x 1/2	#11992w0				
##12016-08 on: Harrison Entrance   Collection: Frieget Riley   Collection: Frieget Ril				16 5/16". Collection: Bridget Ril	ey
Follection: Fridget Riley Presearatory Drawing For Shift". 1963 \$550.  Intitled in and pencil. 17 3/16 x 15° Follection: Fridget Riley Follection: F	MATERIAL DIA	shardous		22 1/8 x 11 9/16	
Selection for far seas through the season for Shift. 1703 \$550.  In the selection of the season of t				Collegtion: Bridget Riley	-
Selection: Eridget Riley  Untitled. 1208  Untitled. 1208  Untitled. 1208  Untitled. 1208  *12015-TH Richard Feigen Gall's Link on graph paper.  18 Untitled. and pencil bollage. 23 3/8 x 1ch 1/8"  Untitled. and pencil bollage. 23 3/8 x 1ch 1/8"  Founds and pencil bollage. 23 3/8 x 1ch 1/8"  Collection: Bridget Riley  Founds and Parties. Include Riley  Untitled. 5/1/2 x 15 1/2" This can be found in gluants and graph paper.  Untitled. 5/1/2 x 15 1/2" This can be found in gluants and the graph paper.  Eridget Riley  Study For Paramys. Review And Chicago.  gouache and pencil. 18 3/18 x  Works withfram for Review For Founds. Indicate Peigen Gallery,  Works withfram for Review For Founds. Indicate Peigen Gallery.  Works withfram for Review For Founds. Indicate Peigen Gallery.  Works withfram for Review For Founds. Indicate Peigen Gallery.  Works withfram for Review For Edden Schibittion.  Untitled. 1965.  Gouache and pencil. 13 3/18 x  Works withfram for Review For Bures.  The state of	WHISOTO-DE DEL	Harry 27	Abrama P	ink and concil. 19 3/16 v 16"	63 \$550.
Untitled low on graph paper. 10 1/2 x 8 9/16  Counche Cellection: Enident Riley  counche and pencil tollage. 28 3/8 x 12h 1/8"  Counche and pencil tollage. 28 3/8 x 12h 1/8"  Collection: Enide Riley  gounche an Untitlet. no fats (c. 1965)  2h Untitled. 5 1/2 x 15 1/2" This can be found in the state of t				Collections Bridget Riley	
#12015-In Richard Peigen Galle Stad, For Contribute. So date. ink \$1,800.  18 Untitled. and pencil foliage. 28 3/8 x 124 1/8" gouache and Poigen Galle Untitle: De late (c. 1905)  24 Untitled. point and gouache on graph paper.  25 Untitled. pencil and gouache on graph paper.  26 Untitled. Pilo This can be found in gouache and the print recent way.  27 Untitled. Point recent way.  28 USTUDY FOR PARKETS.  29 USTUDY FOR ADMULE. No date.  20 USTUDY FOR ADMULE. No date.  20 Untitled. 1965.  20 Untitled. 1965.  20 Untitled. 1965.  21 Untitled. 1965.  22 USTUDY FOR BURNS.  23 UNTITLE POINT FOR BURNS.  24 Untitled. 1965.  25 UNTITLE POINT FOR BURNS.  26 UNTITLE POINT FOR BURNS.  27 UNTITLE POINT FOR BURNS.  28 UNALL STUDY FOR BURNS.  29 UNALL STUDY FOR BURNS.  20 Untitled. 1965.  20 Untitled. 1965.  20 Untitled. 1965.  21 Untitled. 1965.  22 Untitled. 1965.  23 Untitled. 1965.  24 Untitled. 1965.  25 Untitled. 1965.  26 Untitled. 1965.  27 Untitled. 1965.  28 Untitled. 1965.  29 Untitled. 1965.  20 Untitled. 1965.  21 Untitled. 1965.  22 Untitled. 1965.  23 Untitled. 1965.  24 Untitled. 1965.  25 Untitled. 1965.  26 Untitled. 1965.  27 Untitled. 1965.  28 Untitled. 1965.  29 Untitled. 1965.  20 Untitled. 1965.  25 Untitled. 1965.  26 Untitled. 1965.  27 Untitled. 1965.  28 Untitled. 1965.  29 Untitled. 1965.  20 U	**12034-DB Ri	chard %	igen Gall	Untitled. 1901	0300.
#12015-De Richard Feigen Gail and For Continues. So date. ink \$1,800.  18 Untitled and pencil bollage. 28 3/8 x 124 1/8" gouldes and collection: Exide Riley gouldes and collection: Exide Riley gouldes and pencil and gouldes on graph paper.  24 Untitled pencil and gouldes on graph paper.  25 gouldes and the print rect of month.  26 "STUDY FOR PELABERY New York and Chicago.  27 "STUDY FOR ANNUL" no date gouldes and pencil. 18 3/2 x 12 x					
1205h-D Richard Feigen Galls Untitlet. De tats (c. 1965)  2h Untitled 1912 x 15 1/2" This can be found in gouachs and the print rece by Jewn.  11 x 12 11/2" This can be found in li x 12 11 x 12 11/2" This can be found in li x 12 11 x 12 11/2" This can be found in li x 12 11/2" Courtesy: Richard Feigen Gallery, New York and Chicago.  25	*1205-TE RI	chard Fe	igen Gall	"Stud For Continuum", so date, in	k \$1,800.
2056-D Richard Feigen Galls Untitlet. he tate (c. 1965)  2h Untitled 19 1/2 x 15 1/2" This can be found in gouache and the print recensive down.  Li x 12 11 x 12 11 Courtesy: Richard Feigen Gallery, New York and Chicago.  25 Wordey For Reasery 16 16 16 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2			Untitled.	Tollaction: Reide t Bilay	\Qu
Untitled. 19 1/2 x 15 1/2" This can be found in gouache and the print recently form.  It x 12 / Courtesy: Richard Peigen Gallery, Richard Peigen Gallery, Richard Peigen Gallery, Roundle and pencil. 10 5/16 x 10 10 10 10 10 10 10 10 10 10 10 10 10	1205h-D R4	chard Fe	gouache an	Untitled. no date (c. 1965)	8350.
ll x 12 li courtesy: Richard Feigen Gallary,  25 "STUDY FOR PARAMYRY New York and Chicago.  gouache and pencil. 18 5/16 x 22  gouache and pencil. 18 3/16 x 22  **STUDY FOR ADMULT. No date.  gouache and pencil. 18 3/16 x 22  **Works withdrawn for Rebert Priser? & Content Schilbttion.  gouache and pencil. 13 3/16 x 22  **Works withdrawn for Rebert Priser? & Content Schilbttion.  gouache and pencil. 13 3/16 x 22  **FINAL STUDY FOR BURGE.  gouache en graph paper.  **The Turner is and pencil. 13 3/16 x 22  **The Turner is and pencil.		514	Untitled.	pencia and goustine on graph paper.	4 m
STUDY FOR PRIMARY 100 May York and Chicago.  gouache and peredi. 18 5/16 a  strong Bridget Riley  % "STUDY FOR ANNUL" no data gouache and penedi. 18 3/16 a  works withdrawn for Reserve Privale Por Conton Manuelle.  Works withdrawn for Reserve Privale Priva			gouache ar	The board of the second of the	
STUDY FOR ANNUL. no data gouache and pencil. 18 3/10 mo data gouache and pencil. 18 3/10 mo data gouache and pencil. 18 3/10 mo data double for for foreit ind. 1965.  Sound of the property of the pencil of the pe	entinovious.	Bridget	700 A S	Courtesy: Elchard Folcon Gallery	
STUDY FOR ANNUL. no data gouache and pencil. 18 3/10 mo data gouache and pencil. 18 3/10 mo data gouache and pencil. 18 3/10 mo data double for for foreit ind. 1965.  Sound of the property of the pencil of the pe		25	METUDY FOR	POLARISTS . 1964.	
Works within an for Rought Fine Par London ambibition.  Works within an for Rought Fine Par London ambibition.  Intitled. 1965.  gouache and pencil. 13 3/25  WFINAL STUDY FOR BURG.  gousche on graph paper.  Alloy  FOR TURN. 190.  And pencil. 13  And penc		Bridget	Honscha er	of percil, 10 5/18 x 25 272 1144	
gouache and pencil, 13 3/20  gouache and pencil, 13 3/20  gouache and pencil, 13 3/20  "FINAL STUDY FOR BURGS.  gouache en graph paper.  ailay  FOR TURNS. 190  and pencil, 13  Charles and pencil, 13	15 10 14 19		"STUDY FOR	ANNUL", no date.	
gouache and pencil, 13 3/25 a 20  Riley "FINAL STUDY FOR BURG".  gouache en graph paper.  gouach			gouache ar	nd penoil. 18 3/15 to 18 19 19 19 19 19 19 19 19 19 19 19 19 19	
gouache and pencil, 13 3/25 a 20  Riley "FINAL STUDY FOR BURG".  gouache en graph paper.  gouach	e Works withit	am for Re	Untitled.	1965.	
Solications Price of State of			gouache ar	nd penoil, 13 3/20 m and	
gouache en graph paper.  continued bridges bridge and pencil, 15 and bridge and bridge and pencil, 15 and bridge and bridg				DY FOR EUROS	
Soliactions lots and pencil, is a second sec					
Converge Stoken Delicate Stoken and penall, 15 and the Stoken Sto	emilection:				
Solientions lots in the state, so date,			FUR.	d pencil, li	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.2

BRIDGET RILEY DRAWINGS (C/E 66-5) Final selection list. JUN 2 2 1986 Feigen Insurance \_# # Title/date/medium/dimensions Value 1311985-DR "SCALE STUDY FOR WHITE DISKS" . 1964. Ink and pencil. 22 x 29 7/8n\$550. Collection: Bridget Riley \*11990-D 66-1033 8 "STUDY FOR INTAKE". 1964.

Cour Fesy:

Ink and pencil. 21 x 22 1/16" \$500.

Traser Gallery, Ltd., 69 Duke St., London W.1 12995-D 9 "STUDY FOR INTAKE". 1964. Courtesy Richard Feigen Gallery, New York and Chicago \*11992=D 10 "STUDY FOR INTAKE". 1964. Courtesy Richard Feigen Gallery, New York and Chicago \*11428-D (66,103015 Untitled. no date. gouache and pencil. 22 x 15" Collection: Harry N. Abrams Family Collection, 33 E. 70th St., N.Y.C. 12041-D 66-1038 16 Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16" 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 66.1039 \$300. Collection: Bridget Riley 25 \*\*12013 DR "STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4" 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/oAcademy for Educational Development (1180 6th Ave, N.Y.C.) ≈≈12020∞DR 27 Untitled. 1965. gouache and pencil. 13 3/16 x 20" collection: Bridget Riley "FINAL STUDY FOR BURN", 1961 \*\*12017=DR 29 gouache on graph paper. 1 1/2" \$550. Collection: Bridget Riley \*\*12029~DR 30 "STUDY FOR TURN". 1961 one and pencil. 13 9/16 x 1 9/16" \$500. collection: Lid 12019-D 34 nitled. no date. suache and pencil. 19 x 15 9/16" Courtesy: Richard Foigen Gallery, New York and Chicago #11425∞D 35 Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2" Collection: Mr. and Mrs. Richard L. Feigen, 24 E. 81 St., N.Y.C.

113

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

JUN 2 2 1966

# BRIDGET RILEY DRAWINGS

Page 2

Feigen #	Exh.	Title/date/medium/dimensions	Insurance Value
1 12003-D	妇	"IMAGE B TONAL STRUCTURE 1". 1966.	1 10 11 11 11
Collection:	100 01000	gouache and pencil on graph paper	0670
2472007 DD		,	page.
66.7948	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil	
Collections	Bridge	t Chigraph paper. 28 x 20 3/8"	\$650.
##11997-DR	46	"STUDY FOR FINAL PAINTING COMPLETED	
66.1049		1965". 1965. gouache and pencil on	
Collection:	Bridget	graph paper. 13 1/2 x 28 1/16"	\$600.
#12010-DR	49	"STUDY *65". 1965. pencil en graph	B. O. N.
66.1050		paper. 20 x 40 15/16#	\$850.
Collection:		Kiley	90509
*12022*DR	52	Untitled. 1961. ink on graph paper.	1 1 1 1 1 1 1 1 1
Collections	Bridget	11 5/8 2 8 1/80	\$300.
3 *11987-DG6.103	54		
V.		"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	
Collection:	Harry N	le Abrams Family Collection, addi	\$550
	56	"STUDY FOR DISFIGURED CIRCLE". 1963.	op and and
66.1052		ink and nencil 15 1/1 - 78 7/80	\$550.
Collection:		RIIOY	42200
*12043-DR	59	"STUDY FOR OFF", 1963.	
. 66.1053		ink and pencil collage. 12 13/16 x	
Collection:	Davidon	16 5/16"	\$5500
**12012 DR	60	RITOY	
66.1054	00	"STUDY "63". 1963. ink and pencil 22 1/8 x 14 9/16"	
Collection:	Bridget	R110V 14 9/10"	\$550.
##12016 DR (1)		"PREPARATORY DRAWING FOR SHIFT".	
66,1055		_963, ink and pencil, 19 3/16 x 15m	\$550.
Collection:	Bridget	Riley	92200
**12034-DR		Untitled. 1964.	15
60.7056		ink on graph paper. 10 1/2 x 8 9/16w	\$300.
Collection:	Bridget	Riley	
*12045=DR		STUDY FOR CONTINUUM" no date ink	7 7 7 7 7 7
Mallootter.	Daddach	and pencil collage. 28 3/8 x 124 1/8m	1,800.
Collection:			
66. 105 8		Intitled, no date (c.1965)	
DECINE OF	1	pencil and gouache on graph paper.	Anda
the same of the same of	4	1/2 x 15 1/2". This can be found	\$350.
Courtesy: Ri	chard To	igen Gallery, New York and Chic	270
	THE RESERVE OF THE PARTY OF THE	The state of the s	-00

Add to list: Untitled. Undated. Gouache on paper, 15 1/2 x 20"

(66.105 4 Collection Bridget Riley. Feigen number 11172 DR 31

Print Number 5. 1965. Screen on plastic, 20 x 39"

Print Number 7. 1965. Screen on plastic, 26 1/2 x 33". Feigen Gallery Funct 11762-p

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

	THE MUSEUM OF MODERN ART Receipt No.	
	WEET E2 STREET NEW YORK 19 N.Y.	April 22, 1966
	RELEASE FROM CIRCULATING EXHIBITIONS, THE MUSEUM OF MODERN ART 11 West 53 Street, New York 19, N.Y.	Sros. Whse, th Street
	Released to APF for delivery to:	
TH	Feigen Gallery 2h East 81st Street New York, New York	ART
	17 Bridget Riley drawings: # 11990, 11992, 11428, 12033, 12013, 12020, 12017, 12029, 11425, 12007, 11997, 12022, 11987, 12039, 12012, 12016, 12034.	
To:	(CE 66-5)	AWINGS
From	(02 000)	- Contract of the Contract of
On		ed to terick
th we		or Robert med to
Fr		dy here,
(0		se the
ex	To be collected by May May 23, 1966	
	Returned to gallery at their request.	and a
	Remarks	\$550.
	Signed	\$550.
		State of the last
Disr	position	
	Date released e (has) been released to	
Hav	C (lids) been religious to	-
	Signed Depositor or his age	ot
Send	this copy to Registrar upon disposition of material.	Marie Contract

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

# 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, 447 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

# THE MUSEUM OF MODERN ART

Date May 27, 1966

To: Registrar

From: Brad Gillaugh

Re: BRIDGET RILEY DRAWINGS

CE 66-5

On the enclosed receipt, those works with a check mark were returned to the Feigen Gallery last week. In addition, those works with an asterick were picked up by the Feigen Gallery May 23 to be sent to London for Robert Fraser's show. The gallery has assured us that they will be returned to the warehouse by the end of July and together with the works already here, (on the receipt, those without any check or asterick), will comprise the exhibition as selected by Jenny Licht.

		Signed Depositor or his opent	
Have (has) bee	n released to	The state of the s	Real Property
Disposition	1-RESPONDED	Date released	
	P SERVICE DE	CONTROL CONTROL ON THE PARTY OF	55%
	¥ 11992-D 10	"STUDY FOR INTAKE". 196h. Ink and pencil. 30 x 22 1/8"	\$550.
	The second second	Ink and pencil. 30 x 22 1/8"	\$550.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.2.139.10.2

## 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, 447 West 49th Street

NOTICE OF DISPOSITION

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

Ьу

For

Disposition

Richard Feigen Callery

2h East 81st Street

New York, New York

Preliminary selection for circulating exhibition,

PRIDGET RILEY DRAWINGS (C/E 66-5)

Way Stalmu Circulating Exhibitions

Artist, designer or maker	Secret 1	Description	Price if offered for purchase
<b>S</b>		rawings by: Bridget Riley by Circulating Exhibitions insurance	Insurance Value
	Feigen Exh.	Title/date/medium/dimensions	
	*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.
-1	⊬ 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.
4	11992-D 10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
	Name of Street	THE RESERVE TO SERVE THE RESERVE TO SERVE THE RESERVE	

	Signed	Depositor or his agent
Have (has) been released to		1. 15 x E No.

Send this copy to Registrar upon disposition of material.

The Administration of the Control of	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

The Museum of Modern Art

Page 2

Richard Feigen Gallery

April 22, 1966

Feigen	Exh.	Title/dats/medium/dimensions	Insurance Value
*12014-DR	12	"STUDY FOR INTAKE". 1964. Ink, pencil and collage. 18 1/8 x 20 1/4"	\$550:
X 11/25-0	35	INISTLAG, NO UNIO.	\$650.
11996-D	13	Untitled. 1964. 11. 29 3/8 x 17 1/2"	\$550.
1200000	36	Ink and pencil. 22 1/8 x 30"	8650.
* 11428-D	15	Untitled. no date. gouache and pencil. 22 x 15"	\$550.
12041-0	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	3500:
12032-D	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$559.
12035-D	18	Untitled. 1964.	\$500.
12003-0	11	gouache and pencil. 11 3/8 x 22 1/16"	8650.
/12036-D	19	Untitled. 1964. gousche and pencil. 13 3/16 x 18 15/16	\$550.
V12040-D	21	Untitled. 1964. govache 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"	3300.
¥ *12013-TR	25	"STUDY FOR POLARITY". 196h. gouache and pencil. 18 5/16 x 15 3/h"	\$550.
12015-DR	26	"STUDY POR ANNUL". no date.	\$550.
113999-0	168	gouache and pencil. 18 3/16 x 18 13/16	8600.
* *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"	3550.
* *12029-DR		"STUDY FOR TURN". 1964. gouache and pencil. 13 9/16 x 14 9/16"	3500.
#11427-DR	31	Untitled. no date.	\$550.
12021-D		Untitled. 1965. The control of the c	\$550.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

The Museum of Modern Art

Page 3

Richard Feigen Gallery

April 22, 1966

Distriction or load	Pegen	Exh.	Title/date/meium/dimensions	Insurance Value
	12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16"	\$550.
ar amort	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"	<b>%50.</b>
Contentes	12011-D		Untitled. 1965. gouache and pencil on graph paper. 28 x 40 15/16"	\$850.
rimonial *	#12016-DR		THE PERSON THE TRANSPORT FOR CHIPPY, 1963.	15504
	12005-D	39	Untitled. 1965. gouache and pencil on graph paper.	\$650.
The state of the s	*1203h-IR	65R	20 1/2 x 28	
Calculan by	12003-D	to Er	"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"	3650.
*	*11997-DR	UL SOL	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
Design -	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.
W	*12023-DR	51R	Untitled. 1961. ink, pencil and collag 15 1/8 x 11 1/16"	e\$500.
*	12022-DR	52	Untitled. 1961. ink on graph paper 11 5/8 x 8 1/8"	\$300.

_	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

The Museum of Modern Art

Page 4

		0/1: 66-5	
DIRECTOR OF E	1	Exh.  # Title/date/medium/dimensions	Insura
BOM: Walde Ras	* 11987-D	54 "STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3	\$550. /4"
lear Jenny;	* *12039-DR	56 "STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 18 7/8"	3550.
deh yeo are dis soon as we red may begin requ	DESCRIPTION OF THE REAL PROPERTY.	59 "STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16	\$550. "5/16"
	* *12012-DR	60 "STUDY '63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
Contents:		62R "PREPARATORY DRAWING FOR SHIFT". 1963, ink and pencil. 19 3/16 x 15"	\$550.
Loan Perio		Schools 7000 straigh mass age.	Mark Control
(Emhibit	* *12034-TR	65R Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
Selection		already complete	
Plus any drawi	ings belonging	to Bridget Riley not included in above number	er list
- Charles College	12000-DR	47 "STUDY FOR FINAL PAINTING COMPLETED	\$650.
Registrati	on by :	1965. 1965. gouache and pencil on	
	on by : y by*12045-DR	graph paper. 13 1/4 x 28"	\$1800.
Photograph	y by*12045-DR	graph paper. 13 1/4 x 28" "STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 124 1/8"	\$1800.
Photograph	7 by*12045-DR  Text by:  \$12046-IR	graph paper. 13 1/4 x 28"  AUGUSTUDY FOR CONTINUUM". no date. ink and pencil collage.	\$1800. \$840.
Photograph Introducts	Text by: #12046-IR (Plus one	graph paper. 13 1/4 x 28" "STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 124 1/8" "CARTCON FOR BLAZE". 1962.	\$840.

(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)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: BRIDGET RILEY: DRAWINGS

DHD /

C/E 66-5 circulate

RP

BG MF

cc:

C/E 66-5

TO DIRECTOR OF EXHIBITION: Mrs. J. Licht

FROM: Waldo Rasmussen/Richard Palmer

Dear Jenny:

Contents:

Following is our preparation schedule for the Riley drawings show which you are directing. Would you be able to draft the loan letter as soon as we receive a complete list of lenders from Peigen, so that we may begin requesting loans.

Approx. 35 drawings

Loan Period: October 1966 through March 1968

(Exhibition Assistant:

Selection by: already complete as soon as possible Loan requests by:

Collection by: August 3

Registration by : August 5

Photography by: August 12

Introductory Text by: August 15 or earlier

Framing by: September 2

September 13 Packing by:

September 15 Shipment:

October 1, 1966 Opening on:

State University College Brockport, New York

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

Perity (mono

BRIDGET RILEY: DRAWINGS (C/E 06-5)

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	Study for Intake.	\$600.00.	
66.1035	Study for Intake.	600,00	
66.1038	Untitled.	550.00.	
66,1036	Untitled.	600.00.	
66.1037	Untitled.	550.00.	
66.1045	Untitled.	600,00,	
66.1058	Untitled.	385.00.	
66.1061	Number 7.	150.00. Without frame	

September 14, 1966

-1 - 1	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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	Study for Intake.	\$600,00.	
66.1035	Study for Intake.	600,00.	
66.1038	Untitled.	550.00.	
66,1036	Untitled.	600.00.	
66.1037	Untitled.	550.00.	
66.1045	Untitled.	600.00.	
66.1058	Untitled.	385.00.	
66.1061	Number 7.	150.00. Without frame	

September 14, 1966

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2

> or de les that years the circ the superiority is sent the femineting and optical far-er of things were, so serves to be because of only printing a larger mobile school the country. See our thoughter

U/E 65-5 L 8 L

August 8, 1968

Mr. Harry W. 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. you will be willing to relinguish

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope Sincerely, loss agreement fore, retaining the white copy for your ten records. We would saw to full respectibility

empure the safety of the work or to seet the seeds of the

Richard Prigon Dallery, providing you agree to our request.

your ban records, as sollesting, refrancis + if decembry to

Waldo Resmussen Director tour. The work wents be completely covered from Circulating Exhibitions on the loss form,

Enclosure: Receipt of Delivery
Itinerary
Checklist would make arrangements to collect your Riley works from the

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2

> circ entered the sport value of one to confincting and variety to

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 Micht wishes to extend special thanks for your assistance in making this exhibition possible. bon will be willing to relinquish

Enclosed is a receipt of delivery which we would appreciate your signing and returning to the Museum Registrar in the envelope and return the original, grean copy of the en-

pusper the safety of the work or to meet the meeds of the

Sincerely, loss agreement form, retaining the white popy for your bun records. We would seeme full responsibility for the mosts of collecting, refrance - if necessary to

Waldo Rasmussen Director's tour. The work would be completely covered from Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

would make arrangements to ocllect your Riley works from the Richard Peigen Callery, providing you agree to our request.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
The Museum of Wodern Art Archives, NY	CE	II.2.139.10.2

Budget Pely/ alianus

CC: DHD

RP
JL
BG
C/E 66-5 L & L

We do hape that you will find it worthwhile to participate in this opportunity to show the factionating and varied factor at large mobile across the country. With our thanks for yould 12, 1966.

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

Dear Mr. Abrams:

As you have heard from the Richard Peigen Gallery, The Museum of Modern Art is planning to circulate an e-hibition of drawings and studies by Bridget Riley. The exhibition is being selected by Jennifer Ideht, Assistant Gurstor of the Department of Painting and Sculpture Exhibitions, who wents very much to include your drawings, Untitled (Peigen Gallery #11128-D) and Study for Blase 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 Cotober 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, refraing - 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 well-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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
ile Museum of Modern Art Archives, NY	CE	11.2.139.10.2

-2-

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

Mainterely, while leads

Dream Mr. Hills Swinger

Our discrimination entropies deliber hiter; becomes had a cost Executive Director Circulating Exhibitions

Enclosure: Lean Agreement forms in duplicate for: Riley:

Chtitled (Feigen Sallery #11h28-D) and Study

Tor Blaze, 1962.

Inclosed by a receive of national andre in tempo accompany that signing and returning to the reason of the statement

Sincerely,

Walto Rangesen
Eiroctor
Circulating Rapibilions

Andrews bents of believe

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2 Petruary 19, 1968 Jonny Light C/ESS-5 Males h Pelarusary 21, 1968 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 eroused 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 common checks to power the total ascent, exhibition possible.

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

on provided. to the furnished to the furnish and isneclately upon proceiving

So that we may assed our records to reflect the College as the age owner of the print, I have enclosed our Loss Agreement form to deplicate; Waldo Rasmussen
Director Circulating Exhibitions

Loan agreement from for Riley, Busher Z. #56,1061

Enclosure: Receipt of Delivery
Itinerary
Checklist

WR:wah

Cornil E. Sympley Circulating Dhibitions

Biolomeros Involos

ous Mishard Poisson Callery

Naturn envolupe

Sincerely, what the Patent check on to the Callery.

from Art to cover our headling charge, Beth

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2 OBI February 19, 1958 Jemry Licht C/155-5 Dalas Burgs by & Fily February 21, 1968 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 eroused 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 of provided. I to formulated to the meson and impallately upon receiving

So that we may exceed our sectoris to reflect the College as the new owner

lean Agreement form for Miley, Desbur 7, #86,1061

Sincerely,

of the print, I here semicand one loss Agreement from in deplicable; would not bindly conclude and return the cross cour in the Waldo Rasmussen Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

Sakum envolope

Elizoperally WR:wah

Card E. Synning Chroniating Distinctions

Stelesomest Involos-

ons Rishard Fedges Callegy

The Museum of Mada	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

COMMONWEALTH OF PENNSYLVANIA DEPARTMENT OF PUBLIC INSTRUCTION EDINBORO STATE COLLEGE

EBINEDED PENNSYLVANIA 16412 Phone: RE2-3301 or REZ-3621

> ces February 19, 1968

WHO 0 18 66 Jenny Licht

C/866-5 Sales Dwgs by & Foly)
green
Edintoro State Col

February 21, 1968

Mr. Seymour L. Minderman Head of the Art Department Minboro State College Binboro, Pennsylvania 10019

Re: MCMA #66,1061

Dear Mr. Hinderman: Dear Miss Mynning:

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

We certainly do want to purchase the frame with the Therefore, I am writing to confirm your purchase of the bridget Riley, Number 7, 1965, silkdoress on plastic, from our BRIDGET RILEY: DRAWINGS exhibition. The price is \$135., which reflects the 10% discount that the Richard Feigen Callery 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 envable 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. Soth checks should be forwarded to the Museum and immediately upon receiving then, we will relay the Feigen check on to the Cellery.

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 oppy 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

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.

Sincepely,

Carol K. Hynning Circulating Dhibitions

Inclosures: Invoice Loan Agreement form for Riley, Number 7, #66,1061 Return envelope

cos Richard Feigen Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.139.10.2



COMMONWEALTH OF PENNSYLVANIA DEPARTMENT OF PUBLIC INSTRUCTION EDINBORO STATE COLLEGE EDINBORO, PENNSYLVANIA 16412

Phone: RE2-3301 or RE2-3621

February 19, 1968

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

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

CE II.2.139.10.2

COMMONE 66.5 Sales Bridget Poly / Eliphono State College ENDEDRO STATE COLLEGE ENGRO PENNSTRANDA MESON PENNSTRANDA MESON

February 15, 1968

Mr. Seynouv L. Blinderman Head of Art Department Edinboro State College Edinboro, Pennsylvania 16412

Dear Mr. Blinderman:

I om writing you at this time with regard to the Bridget Riley, Number 7, 1965, ailkscreen on plastic (MONA #66.1061), which you are interested in purchasing.

I have checked with the owner of the work, the Richard Feigen Gellery have in New York, to confirm that the print is available for sale; it is. The Gellery 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 Gellery would sell you the frame too for an additional \$35. if you wanted it.

Therefore I am writing you at this time without enclosing our 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. Findley at the Gellery 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 Hymning Circulating Exhibitions

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2



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

February 12, 1968

ridget Riley / Edinboro state

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 Head of Art Department

BOU

SLB:nak

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	11.2.139.10.2

#### CONVERSATION WITH LENDER FORM

RE:	AND DESCRIPTION OF THE PARTY OF	ILET: DRAWINGS bition	c/s 66-5
TO: c/E 66-5 LAL file FROM: C. Dudley, IG, Jenny Licht, CH file copy	Hynning	DATE:	February 15, 1968
LENDER Richard Feigen Gallery AUTHORITY Michael Findley	BY:	Telephone X Conversation	
ARTIST FOR: Riley	TITI	LE 1.7. 1965	VALUE
	silksere	en on plastic	\$135. (includes frame)
TO STATE OF THE ST	Sale Pr	rice: \$150.	

MESSAGE: Mr. Seymour L. Blinderman(see attached) of Edinboro State

College in Penna. wrote Marie a cut purchasing the above work. I called Feigen Gallery to confirm that the work is available for sale, and spoke to Michael Findlay. He confimed 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.2.139.10.2

cc: CE 66-5, DHD, HP, green, circ / leyen Gal
c/o 66-5 Salos / Dwys. Gy Bridget Riley / Frigar

August 9, 1968

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

Dear Mr. Feigen:

Our circulating exhibition BRIDGET RILEY: DRAWINGS had a most successful tour and we would like to thank you for the generous loan of eighteen works by the artist.

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 end returning to the Museum Registrar in the envelope provided.

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery Itinerary Checklist

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

CE II.2.139.10.2

Green
(DHD)
C/e 66-5 Sales / Dwgs. Gy Bridget Riley / Feiger

March 20, 1968

Mr. Michael Findley
Vice President and Director of Exhibitions
Richard Feigon Gallery on
24 East Slat Street m Dallery Inc.
New York, New York, Street

Dear Pro-FindleyFedgee:

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 Coilege from the Riley show.

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.

If there are any complications, please notify me.

Sincerely, the European Director Circulating Exhibitions

Carol Rynning dru: Loom ignoment form in deplicate for Riley Circulating Exhibitions (at Entitled (11177 In 31)

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE 11.2.139.10.2

C/E 66-5 THE

cc: DHD RP EG

C/E 66-5 L & L

green

July 18, 1966

July 12, 1966

Mr. Richard Peiges

Mr. Richard Feigen Richard Feigen Gallery Inc. 24 East Slat Street
New York, 10028 - - Her of the Bridget Elley

Richard Frigen Gallery Inc.

Dear Mr. Feigen: Miley and Children, I am writing to for-Mrs. Jennifer Licht requested that we forward the enclosed Loan Agreement form for the Bridget Riley drawing (Feigen 111/72 DR 31) she has decided to include in the exhibition.

I understand that you will be in contact with Miss Riley so that she may return the drawing to your gallery.

released for the Rebert Preser exhibition have been

arch 1968. Our loss form has therefore been Thank you. cover this period, although we notestly

beein registering and packing the works Sincerely, month, as soon as the 17 works which were

Waldo Rasmussen
Executive Director
Circulating Exhibitions Waldo Rasmissen

returned to our worshooss.

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

sensity. All works now in our possession are being sowered by our Cinewarts incorance policy at the walnes indicated and the works can't to Jamico will he covered as som as they are returned to us.

last form forthers all of the sorks which were wrede Sted to your Gallery, Bridget Biley, and to now per-

The Museum of Made As A A A A A	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

cef DED

RP

JL

BG

C/E 66-5 INL

green

I went to theme you again for your convertion and abstraction to us in planting the exhibition. We shall send you a copy of the itinerary is the Fall, by which time it should be fairly complete.

July 12, 1966

Mr. Richard Feigen Richard Feigen Gallery Inc. 21 East 81 Street New York, New York 10028

Dear Mr. Feigen:

How that we have on hand Miss Leenard's letter of June
21 and the attached detailed list of the Bridget Riley
works which have been selected by Jennifer Ideht for
our circulating Riley er ibition, I as writing to formally request the 21 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 1066 through March 1968. Our loss form has therefore been made out to cover this period, although we estually 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 sime, date and
return the original, green copy of the loan form as
soon as it is convenient since we here to print a
checklist of the exhibition, which will contain a
few reproductions and an introductory text by Mrs.
Light, and will need your final confirmation of the
ored't 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 nour possession are being
covered by our line-arts insurance policy at the
yelues indicated and the works sent to London will
be covered as soon as they are returned to us.

The Museum of Made and Add at the sur	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

-2-

I want to thank you again for your occurration 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,

Waldo Resmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan Agreement fore in duplicate for 2h Bridget Biley works.

The state of the s

I have discuss to the other from any time and that had in the case of the latter in the same

7.5. I introduced that the LT fivelengs which now not be no believed in our above

The Management of the Control of the	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

cc: DHD BRIDGET RILEY DELEVINOR (C/E 60-5) JL Final valertics list. BOL C/E 66-5 L& circulate Hale/date/sedier/sle Tak and peaker. We x 29 7/80 May 27, 1966 Mr. Richard Feigen "STUDY FOR DICARS", 1964. Richard Feigen Gallery Ink and panell. 21 : 27 1/16" 24 East 81st Street 5500. New York City, New York worder Per Torks . 1984. Tak and name(3, 30 m 22 1/8s Bear M ASTE DN- the works not sent to er selection for th Loudon are at warehouse is country baginn ch were collec ich was brought on defortmental receipt. to the ected a total 02 29. will register entire plion ection which has al rned over to you fo early in august when the Since drawings have been at the State Univer that the 17 drawir ir warehouse by July 2 migh customs and we has re been cleared to have 1 tour. If your would you kindly Caller let me know if they will be snipped direct to our

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.

pourshe and ponell. 13 9/16 x 16 9/16" 8500.

with best regards,

Sincerely,

Welde Resmusen
Executive Director
Circulating Exhibitions

3h Untitled, no dite.

PERSONAL PROPERTY LINES.

gouache and pencil. 19 x 16 9/16\*

Enclosures: 2 copies, BRIDDET 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.

The Museum of Madan As A Line	Collection: Series.Folde		
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2	

Page 2

# FRIEDRY RILEY DRAWINGS (G/E 66-5) Final selection list.

424 xxx	210		
Feigen'	Pith:	Title/data/medium/dimensions	Insurance Value
11985-DR	11	"SCALE STUDY FOR WHITE DISTS". 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.
11995-0	9	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
@11992-D	10	"STUDY FOR INTAKE", 1964. The and pencil, 30 x 22 1/8"	\$550.
<b>911428-</b> p	15	Untitled, no date, gouache and pencil. 22 x 15"	\$550.
12041-D	16	Unititled. 196h. gouache and pencil. 18 7/8 x 11 7/16"	8500.
12032-D	17	Untitled. 1964. 1962 to gounche and pencil. 11 3/8 x 13 3/4"	8550.
12035-0	18	Untitled. 1964. gouache and penoil. 11 3/8 x 22 1/16"	\$500.
<b>3</b> ≈12033-DR	214	Untitled. 1965. gouache and mencil on graph paper. 11 x 12 11/16"	8300.
##12013-DR	25	"STODY FOR POLARITY". 1964. gouache and pendil. 18 5/16 x 15 3/4"	\$550.
12015-DR	26	"STUDY FOR ANNUL". no date. gousche and peneil. 18 3/16 x 18 13/16"	\$550.
@12020-DR	27	Untitled. 1965. gouadhe and pencil. 13 3/16 x 20*	8550.
@12017-DR	29	mpinal Study vok Burdw. 1964. gouache on graph paper. 16 x 19 1/2"	\$550.
@12029-DR	30	"STUDY PCR 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 <b>.</b>

The Market Control	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

Till was made to a second		901		
BRIDGET RILEY	DRAWINGS			Dama 9
				Page 2
Patron			570 TO-17 S	
Feigen	Exh.			Insurance
-	1	Title/date/medium/dimensi	ons	Value
12003-D	1.9			
2003-0	142	"THAGE B TONAL STRUCTURE	1". 1966.	
April 19, 19	56	gouache and pencil on gra	ph paper.	
		28 x 13 1/2"		\$650.
@#12007-DR	45	BEGINNE THEN AREAS		
0	45	"STUDY FOR FINAL PAINTING	COMPLETED	
Mr. Rinhard	Pedgen	1965". 1965. gouache and	pencil	433
Richard Feig		on graph paper. 28 x 20 3	\Qu	\$650.
@#11997-DR1 8		"STUDY FOR PINAL PAINTING	COURT INCO	
Hen York, Me	w York	1965". 1965. gouache and	COMPLETED	
		graph paper. 13 1/2 x 28	Pencil on	4600
Bear Hr. Foi	Saura			\$600.
312010-DR	149	"STUDY '65". 1965. pencil	on graph	
I my writing	Further t	paper. 28 x 40 15/16"	SEL CHARLES	3850.
to enclose a	listing o	paper. 28 x 40 15/16"	the appropriate	· TOTAL STATE
(*A232240)	152 001100	1mt 147 of 7067 duly on our	oh paper.	C NORTHEADERS
Parameters.	PO NUMBER	TT 2/0 X 0 1/3"	1, ORD, 4123-4111	8300.
Change of Ma				
@11987-D	54	"STUDY FOR BLAZE". 1962. 1	nic and	
TOU WILL DO'D	She water to	paper collage. 22 1/16 x 2	23 3/4"	8550.
@s12030_np	EA-stand	"STUDY FOR DISFIGURED CIRC	wast bloss to	
cont. The deep	finance tone had	ink and pencil. 15 1/4 x 1	四四。1963.	Cons. Marches and
Adabad, No. 1	Lightman	Zin and pentil. 15 1/4 x 1	3 1/8"	\$550.
		"STODY FOR OFF". 1963.		ed, as until as
the orange	which in o	ink and pencil collage. 12	12/16	
paragramma to an	1th our on	16 5/16"	T2/10 X	orde
	pp53 20, u	sdan I waderstand would be		99900
3012012-DR	60: 11	"STUDY '63". 1963. ink and	pencil	
our towelers,		22 1/8 x 14 9/16"		\$550.
0	-			
(9012016-DR E2	62R	"PREPARATORY DRAWING FOR S	HIPTH.	
med scritz of		1963. ink and peneil. 19 3	/16 x 15"	\$550.
Charles and the second	S SER SERVICE	els. I still most total lost		designation of the Persons
		Untitled. 1964.		
25527-		ink on graph paper. 10 1/2	x 8 9/16#	\$300.
with the same		MOTOR DATA NAMED AND TO BE STORY	workship and an order	
*75043-NE	DESCRIPTION OF THE PERSON OF T	"STUDY FOR CONTINUON", no	date. ink	7
MARINE WELFERDS !	THE RESERVE	and pencil collage, 28 3/8	× 124 1/8#	1,800.
1205h-D	OR ASSESSMENT OF	Untitled. no date (c.1965)		
and which stills	on was the a	pencil and gouachs on graph	- James III	
	the same of	1/2 x 15 1/2". This can	he family	4550
THE NAME AND POST OF	in the same	in the print room of MOMA.	ue round	\$350.
	salishing officer	cells tomorrow.		

Works withdrawn for Robert Fraser's London exhibition.

Shound L. Palmer Executive Assistant, Circulating Estibilians

Sintersly,

The Management	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

ec: WSL DESCRIPTION OF PERSONS ASSESSED. BG SERBOAT RILLY BRANCHUS (From Feigen Exhibition) Peigen Tur. #/Title/Osto/Direnatons

C/B 66-5 L& L B. RLEY DWGS/ green Feigler

April 19, 1966

THE

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

Bear 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 Mnuchin. 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

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

The No.	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

CC: WSL
DHD
BC
RP
C/E
Telesa Tov. 6/7221a/Sata/Steaming gree

green Feiger

April 19, 1966

Mr. Richard Feigen Richard Feigen Gallery 2b East 81 Street New York, New York

Bear Hr. Feigen:

I am writing further to our telephone conversation of this afternoon to enclose a listing of the Bridget Miley 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 h2 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 Mnuchin. 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

The Museum of Mandan A . A . I	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

all w

EXIMONT RILLY DRAWTS S (From Paiges Smithition) BRIDGET RYLEY DRAWLEGS (From Peigen Exhibition) 1 Feigen Inv. #/Title/Date/Dimensions 5 7. 8. 35 10 then may be the believe to be better the part of the part of the comments of 16 to - Il believes extreptes of tridge Siley! 21

The Museum of Made A . A . A . A	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

BRIDGET RILEY DRAWINGS (From Feigen Exhibition) -2-BRIDGET WILLT DRAWLING (From Fedges Schibition) 30 59 31 August II, 1958 60 32 34 the particularity south the Street Special Register See a point 36 Steel and the steel Plus any drawings belonging to bridget bilay not included in above manhor 39 the out aresting sound by Loon Pensista like 15 16050 - N indicates collection of Bridget Siley) 48 50 51R 54

The Museum of M. J	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

BRIDGET RILEY DEAKINGS (From Feigen Exhibition) ce: 58,66-5 56 13 West 53 Street, New York, N.Y. 10018 Sand 8500 Carls green 59 esiro August 8, 1968 60 Mr. Cornell Javey 36 Firem Lene Roolyn Heights, New York Dear Mr. Jorey: 65R Our circulating exhibition Minima and programs has a most successful tour and we would blan by sham you for the greenbus loss of Riley's PRINT MARKET S. ADVS. For your information and interces I have enclosed a list of the Plus any drawings belonging to Bridget kiley not included in above number liable interest at only of the appoints and wer received with resource outsides by the public. The Director of the exhibition response Licht wishes to could associal thouse for your secuntaries to making this exhibition possible. Plus one drawing owned by Leon Fnuchin provided. Sincerely, Waldo Rasmussen (Note - R indicates collection of Bridget Riley) Itineraty Checkling Enclosure: Hooghet of Delivery

The Museum of Mark.	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

The Museum of Modern Art

cc: CF 66-5 January
11 West 53 Street, New York, N.Y. 10010 DHID 5-8900 Cable: Modernart

green

our min.

August 8, 1968

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

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 arousedk 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.

the tour. The work would be completely covered from well-to-well under our fine-arts insurance policy at the value yes consily on the

Sincerely, itties, and for esturates the less to you at the end of

Waldo Rasmussen
Director
Circulating Exhibitions

Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

We do keps that you will find it worthwhile to participate in this opportunity to show the faceinating and varied facets of filey's warries revealed in her drawings and prints to a large public across the country. With our thoules for your occupantion,

Indicator Lean Agreement form to duplicate for: Riley - Print Rusher 5

Velos Rammunon Monostiva Director Circulation Dobbitions

The Museum of Marks and Assault	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

CC: DHD

RP

MISS STEDMAN

BG

C/E 66-5 L & L PROGET PROCE

green

July 6, 1966

Fr. Cornell Jaray
36 Flower Lane
Roslyn Heights, New York

Dear Mr. Jaray:

As you have heard from hiss 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 warshouse 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 warshouse. 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

The Marcon of Ma	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

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

1903 C/E 66-5 L& L

Akgust 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 instatutions in which it was shown during its bour. 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 Registrat in the envelope closed lean Agreement form, retaining the white cour for

Sincerely, tenords, We would assume full responsibility s costs of collecting, refraning - if necessary to

exhibition, and for returning the losn to you at the end Waldo Rasmassen The work would be completely severed from Director to wall under our fine-arts insurance policy at the Circulating Exhibitions

ensure the safety of the work or to neet the needs of the

Enclosure: Receipt of Deliveryl tion for its tour, we should like to Itinerary the conference by Agent 3. We would a Checklist to collect your Biley works from the

Richard Poigon Gallery, providing you agree to our request.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

Budget Relay | Powers

ec: DHD

RP

JL

80

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 Mus um 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 whibition, wich 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.

to this opportunity to show the fearinating and veries facuta of Riley's work, so revealed to her drawings and prints, to a large public across the country. With our thanks for your

If you agree to lend to the ex ibition, would you kindly com lete 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.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II.2.139.10.2

-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,

Waldo Rasmussen Executive Director Circulating Exhibitions

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