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

LISTS & MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	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	<u>Study for Intake.</u>	\$600.00.	
66.1035	<u>Study for Intake.</u>	600.00.	
66.1038	<u>Untitled.</u>	550.00.	
66.1036	<u>Untitled.</u>	600.00.	
66.1037	<u>Untitled.</u>	550.00.	
66.1045	<u>Untitled.</u>	600.00.	
66.1058	<u>Untitled.</u>	385.00.	
66.1061	<u>Number 7.</u>	150.00.	Without frame

September 14, 1966

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

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

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

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

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

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

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

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

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

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

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

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

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

September 14, 1966

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

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

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

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

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

PACKING INSTRUCTIONS - BOX #1: - 11 drawings

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

SECTION A

66.1046
66.1050
66.1048
66.1047
66.1061

SECTION B

66.1960
66.1049
66.1032
66.1035
66.1034

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

2. Replace lid and bolt SECURELY.

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

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

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

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

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.

SECTION A

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

SECTION B

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

3. Replace lid and bolt SECURELY.

9/14/66

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	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 PLEXIGLAS FRAMES, DO NOT TAPE. One frame is aluminum, but work is covered with PLEXIGLAS.

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

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

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

PACKING INSTRUCTIONS - BOX #1: - 11 drawings

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

SECTION A

66.1046
66.1050
66.1048
66.1047
66.1061

SECTION B

66.1960
66.1049
66.1032
66.1035
66.1034

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

2. Replace lid and bolt SECURELY.

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

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

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

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

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.

SECTION A

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

SECTION B

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

3. Replace lid and bolt SECURELY.

9/14/66

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

B. Riley
CE 66-5
Memo

cc: CE 66-5

JL
NS
HP
BG
green

WILLIAM S. LIEBERMAN

Howardona D. Pindell

April 15, 1968

BRIDGET RILEY: WORKS ON PAPER CE 66-5

Mr. Lieberman:

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

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

(66.2047) Image & Tonal Structure I. (66.1041) Study for
to me etc

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

Signed

John Powers
3/26/68

M.H. - CE 66-5

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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: DRAWINGS CE 66-5

25 works
to me at:

141 GREENE ST.
NEW YORK, N.Y.

Signed K. Logan
FOR: RICHARD FEIGEN GALLERY

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

(66.1060) Number 5.
to me at:

8 The Poplars
Roslyn, Ny 11576

Signed Lorance Jaray

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

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

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

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

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

(66.1061) NUMBER 7

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

Signed Seymour Blinderman

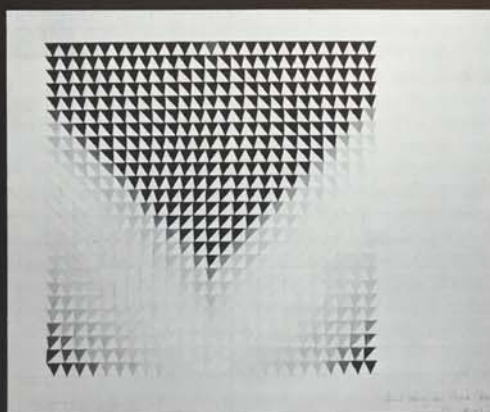
MH 66-5-5

graph paper. 13 1/2 x 28 1/16"
Collection: BR. and MFA. NYC Collection: Bridget Riley

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



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

Feigen #

*11985-DR

11995-D

*11992-D

12041-D

12032-D

12035-D

**12033-DR

**12013-DR

**12020-DR

**12017-DR

**12029-DR

12019-D

*11425-D

**12007-DR

**11997-DR

Ins. value
Insurance
Value

\$550.

\$550.

Gallery N.Y. & Chicago
\$550.

Gallery N.Y. & Chicago
\$500.

Gallery N.Y. & Chicago
\$550.

Gallery N.Y. & Chicago
\$500.

Gallery N.Y. & Chicago
\$300.

\$550.

\$550.

\$550.

\$550.

\$550.

\$500.

\$550.

\$550.

\$650.

\$650.

\$650.

\$600.

\$600.

\$600.

Collection: Mr. and Mrs. Richard L. Feigen

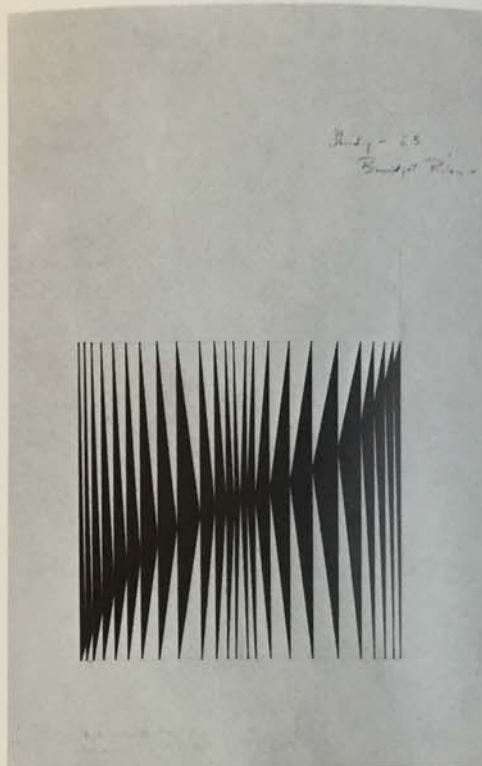
Collection: Bridget Riley

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

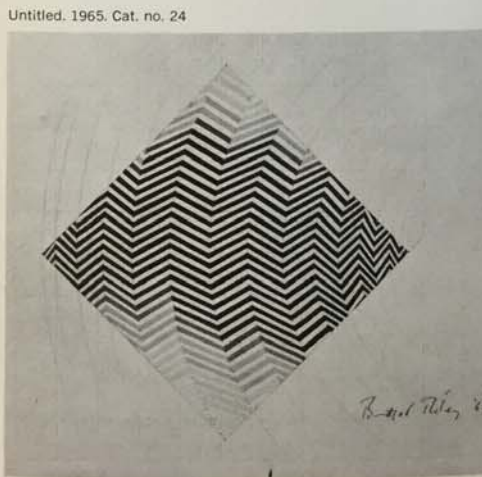
Bridget Riley's art is austere in motif, content, and color, inducing powerful physical and emotional sensations in the viewer. Though her emphatic images seem inexorably predestined, each is the culmination of an idea which has advanced and been transformed through a long progression of working drawings. 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



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

Jennifer Licht

Study for Blaze, 1962. Cat. no. 2



Catalog of the Exhibition

Measurements given of works unframed; height precedes width.

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

The Museum of Modern Art Archives, NY

Collection:

CE

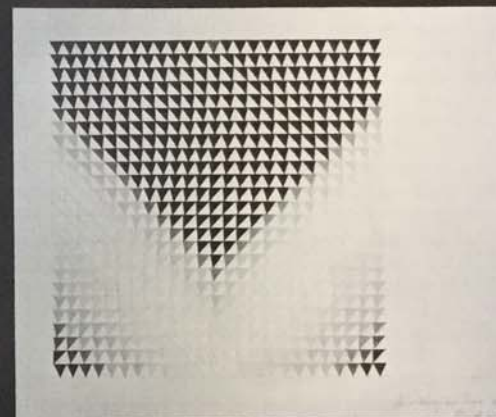
Series.Folder:

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

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

bridget riley: drawings



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

1966

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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BRIDGET RILEY DRAWINGS (C/R 66-5) -2-
Final selection list.

Feigen #	Exh. #	Title/date/medium/dimensions	Ins. value
*12010-DR	49	"Study '65". 1965. pencil on graph	\$850.
*12011-DR	1	"SCALE STUDY". 1965. ink and pencil. 28 x 40 15/16"	
*12022-DR	52	Collection: Bridget Riley	
*12023-DR	53	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/8"	\$300.
*12039-DR	56	Collection: Bridget Riley	
*12043-DR	59	"Study For Disfigured Circle". 1963. ink and pencil. 15 1/4 x 18 7/8"	\$550.
*12044-DR	10	Collection: Bridget Riley	
*12045-DR	18	"Study For Off". 1963. ink and pencil collage. 12 13/16 x 16 5/16". Collection: Bridget Riley	\$550.
*12046-DR	60	Untitled. 22 1/8 x 11 9/16"	
*12047-DR	61	Collection: Bridget Riley	
*12048-DR	62	"Preparatory Drawing For Shift". 1963. ink and pencil. 19 3/16 x 15"	\$550.
*12049-DR	16	Collection: Bridget Riley	
*12050-DR	17	Untitled. 10 1/2 x 8 9/16"	\$300.
*12051-DR	18	Collection: Bridget Riley	
*12052-DR	19	"Study For Continuum". no date. ink and pencil collage. 28 3/8 x 124 1/8"	\$1,800.
*12053-DR	20	Collection: Bridget Riley	
*12054-DR	21	Untitled. no date (c. 1965). pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.
*12055-DR	22	Collection: Bridget Riley	
*12056-DR	23	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 13 1/2"	
*12057-DR	24	Collection: Bridget Riley	
*12058-DR	25	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 13 1/2"	
*12059-DR	26	Collection: Bridget Riley	
*12060-DR	27	Collection: Bridget Riley	
*12061-DR	28	Collection: Bridget Riley	
*12062-DR	29	Collection: Bridget Riley	
*12063-DR	30	Collection: Bridget Riley	
*12064-DR	31	Collection: Bridget Riley	
*12065-DR	32	Collection: Bridget Riley	
*12066-DR	33	Collection: Bridget Riley	
*12067-DR	34	Collection: Bridget Riley	
*12068-DR	35	Collection: Bridget Riley	
*12069-DR	36	Collection: Bridget Riley	
*12070-DR	37	Collection: Bridget Riley	
*12071-DR	38	Collection: Bridget Riley	
*12072-DR	39	Collection: Bridget Riley	
*12073-DR	40	Collection: Bridget Riley	
*12074-DR	41	Collection: Bridget Riley	
*12075-DR	42	Collection: Bridget Riley	
*12076-DR	43	Collection: Bridget Riley	
*12077-DR	44	Collection: Bridget Riley	
*12078-DR	45	Collection: Bridget Riley	
*12079-DR	46	Collection: Bridget Riley	
*12080-DR	47	Collection: Bridget Riley	
*12081-DR	48	Collection: Bridget Riley	
*12082-DR	49	Collection: Bridget Riley	
*12083-DR	50	Collection: Bridget Riley	
*12084-DR	51	Collection: Bridget Riley	
*12085-DR	52	Collection: Bridget Riley	
*12086-DR	53	Collection: Bridget Riley	
*12087-DR	54	Collection: Bridget Riley	
*12088-DR	55	Collection: Bridget Riley	
*12089-DR	56	Collection: Bridget Riley	
*12090-DR	57	Collection: Bridget Riley	
*12091-DR	58	Collection: Bridget Riley	
*12092-DR	59	Collection: Bridget Riley	
*12093-DR	60	Collection: Bridget Riley	
*12094-DR	61	Collection: Bridget Riley	
*12095-DR	62	Collection: Bridget Riley	
*12096-DR	63	Collection: Bridget Riley	
*12097-DR	64	Collection: Bridget Riley	
*12098-DR	65	Collection: Bridget Riley	
*12099-DR	66	Collection: Bridget Riley	
*12100-DR	67	Collection: Bridget Riley	
*12101-DR	68	Collection: Bridget Riley	
*12102-DR	69	Collection: Bridget Riley	
*12103-DR	70	Collection: Bridget Riley	
*12104-DR	71	Collection: Bridget Riley	
*12105-DR	72	Collection: Bridget Riley	
*12106-DR	73	Collection: Bridget Riley	
*12107-DR	74	Collection: Bridget Riley	
*12108-DR	75	Collection: Bridget Riley	
*12109-DR	76	Collection: Bridget Riley	
*12110-DR	77	Collection: Bridget Riley	
*12111-DR	78	Collection: Bridget Riley	
*12112-DR	79	Collection: Bridget Riley	
*12113-DR	80	Collection: Bridget Riley	
*12114-DR	81	Collection: Bridget Riley	
*12115-DR	82	Collection: Bridget Riley	
*12116-DR	83	Collection: Bridget Riley	
*12117-DR	84	Collection: Bridget Riley	
*12118-DR	85	Collection: Bridget Riley	
*12119-DR	86	Collection: Bridget Riley	
*12120-DR	87	Collection: Bridget Riley	
*12121-DR	88	Collection: Bridget Riley	
*12122-DR	89	Collection: Bridget Riley	
*12123-DR	90	Collection: Bridget Riley	
*12124-DR	91	Collection: Bridget Riley	
*12125-DR	92	Collection: Bridget Riley	
*12126-DR	93	Collection: Bridget Riley	
*12127-DR	94	Collection: Bridget Riley	
*12128-DR	95	Collection: Bridget Riley	
*12129-DR	96	Collection: Bridget Riley	
*12130-DR	97	Collection: Bridget Riley	
*12131-DR	98	Collection: Bridget Riley	
*12132-DR	99	Collection: Bridget Riley	
*12133-DR	100	Collection: Bridget Riley	

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

8/1/66

SUN 2 2 1966

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
✓ #11985-DR 66.1032	1	"SCALE STUDY FOR WHITE DISKS". 1964. Ink and pencil. 22 x 29 7/8"	\$550.
Collection: Bridget Riley			
✓ #11990-D 66.1033	8	"STUDY FOR INTAKE". 1964. Ink and pencil. 21 x 22 1/16"	\$500.
Courtesy: Robert Fraser Gallery, Ltd., 69 Duke St., London W.1			
✓ #11995-D 66.1034	9	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
✓ #11992-D 66.1035	10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
✓ #11428-D 66.1030	15	Untitled. no date. gouache and pencil. 22 x 15"	\$550.
Collection: Harry N. Abrams Family Collection, 33 E. 70th St., N.Y.C.			
✓ 12041-D 66.1038	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	\$500.
Courtesy Richard Feigen Gallery, New York and Chicago			
✓ 12032-D 66.1036	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$550.
Courtesy Richard Feigen Gallery, New York and Chicago			
✓ 12035-D 66.1037	18	Untitled. 1964. gouache and pencil. 11 3/8 x 22 1/16"	\$500.
Courtesy Richard Feigen Gallery, New York and Chicago			
✓ #12033-DR 66.1039	24	Untitled. 1965. gouache and pencil on graph paper. 11 x 12 11/16"	\$300.
Collection: Bridget Riley			
✓ #12013-DR 66.1040	25	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4"	\$550.
Collection: Bridget Riley			
✓ 12015-DR 66.1041	26	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 18 13/16"	\$550.
Collection: Mr. & Mrs. John G. Powers c/o Academy for Educational Development (1180 6th Ave, N.Y.C.)			
✓ #12020-DR 66.1042	27	Untitled. 1965. gouache and pencil. 13 3/16 x 20"	\$550.
Collection: Bridget Riley			
✓ #12017-DR 66.1043	29	"FINAL STUDY FOR BURN". 1964. gouache on graph paper. 18 x 19 1/2"	\$550.
Collection: Bridget Riley			
✓ #12029-DR 66.1044	30	"STUDY FOR TURN". 1964. gouache and pencil. 13 9/16 x 11 9/16"	\$500.
Collection: Bridget Riley			
✓ 12019-D 66.1045	34	Untitled. no date. gouache and pencil. 19 x 15 9/16"	\$550.
Courtesy: Richard Feigen Gallery, New York and Chicago			
✓ #11425-D 66.1046	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2"	\$650.
Collection: Mr. and Mrs. Richard L. Feigen, 24 E. 81 St., N.Y.C.			

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JUN 22 1966

BRIDGET RILEY DRAWINGS

Page 2

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
✓ 12003-D 66.1047	41	"IMAGE B TONAL STRUCTURE 1". 1966. gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
Collection: Mr. & Mrs. John G. Powers, address as 1st page			
✓ **12007-DR 66.1048	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
Collection: Bridget Riley			
✓ **11997-DR 66.1049	46	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
Collection: Bridget Riley			
✓ **12010-DR 66.1050	49	"STUDY *65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
Collection: Bridget Riley			
✓ **12022-DR 66.1051	52	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/8"	\$300.
Collection: Bridget Riley			
8/3 ✓ **11987-D 66.1031	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
Collection: Harry N. Abrams Family Collection, address as 1st page			
✓ **12039-DR 66.1052	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 18 7/8"	\$550.
Collection: Bridget Riley			
✓ **12043-DR 66.1053	59	"STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
Collection: Bridget Riley			
✓ **12012-DR 66.1054	60	"STUDY *63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
Collection: Bridget Riley			
✓ **12016-DR 66.1055	62R	"PREPARATORY DRAWING FOR SHIFT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
Collection: Bridget Riley			
✓ **12034-DR 66.1056	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
Collection: Bridget Riley			
✓ **12045-DR 66.1057		"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 124 1/8"	1,800.
Collection: Bridget Riley			
✓ 12054-D 66.1058		Untitled. no date (c.1965) pencil and gouache on graph paper. 9 1/2 x 15 1/2". This work is from the print room of MOMA.	\$350.

Courtesy: Richard Feigen Gallery, New York and Chicago

*Works withdrawn for Robert Fraser's London exhibition.

Add to list: Untitled. Undated. Gouache on paper, 15 1/2 x 20"
66.1059 Collection Bridget Riley. Feigen number 11472 DR 31Print Number 5. 1965. Screen on plastic, 20 x 39"
66.1060 Collection Mr. Cornell Jaray - dark credit linePrint Number 7. 1965. Screen on plastic, 26 1/2 x 33". Feigen Gallery Feigen # 11762-p
66.106132 works
in all

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N.Y.

Receipt No.

April 22, 1966

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

Bros. Whse,
th Street

Released to APF for delivery to:

Feigen Gallery
24 East 81st Street
New York, New York

17 Bridget Riley drawings: # 11990, 11992,
11428, 12033, 12013, 12020, 12017,
12029, 11425, 12007, 11997, 12022,
11987, 12039, 12012, 12016, 12034.

(CE 66-5)

ART

AWINGS

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To be collected by

May May 23, 1966

Date

Remarks

Returned to gallery at their request.

Signed

Circulating Exhibitions

\$550.

\$550.

Disposition

Date released

Have (has) been released to

Signed

Depositor or his agent

Send this copy to Registrar upon disposition of material.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19 N.Y.

Receipt No. April 22, 1966

Date received at Santini Bros. Warehouse,
447 West 49th Street

NOTICE OF DISPOSITION

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

by Richard Feigen Gallery
214 East 81st Street

THE MUSEUM OF MODERN ART

Date May 27, 1966

To: Registrar

Re: BRIDGET RILEY DRAWINGS

From: Brad Gillaugh

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.

11992-D 10	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.
	"STUDY FOR INTAKE". 1964. Ink and pencil. 30 x 22 1/8"	\$550.

Disposition

Date released

Have (has) been released to

Signed

Depositor or his agent

Send this copy to Registrar upon disposition of material.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	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. Wase,
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
New York, New York
For **Preliminary selection for circulating exhibition,**
BRIDGET RILEY DRAWINGS (C/E 66-5)

Received by

Richard Stalmu

Signature

Circulating Exhibitions

Department

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

Disposition

Date released

Have (has) been released to

Signed

Depositor or his agent

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The Museum of Modern Art

Page 2

Richard Feigen Gallery

April 22, 1966

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
✓ #12014-DR	12	"STUDY FOR INTAKE". 1964. Ink, pencil and collage. 16 9/16" x 20 1/4"	\$550.
* 11425-D	35	Untitled. no date.	\$650.
✓ 11996-D	13	Untitled. 1964. pencil. 29 3/8 x 17 1/2"	\$550.
✓ 12008-D	36	Ink and pencil. 22 1/8 x 30"	\$650.
* 11428-D	15	Untitled. no date. on graph paper. gouache and pencil. 22 x 15"	\$550.
12041-D	16	Untitled. 1964. gouache and pencil. 18 7/8 x 11 7/16"	\$500.
12032-D	17	Untitled. 1964. gouache and pencil. 11 3/8 x 13 3/4"	\$550.
12005-D	39	gouache and pencil on graph paper.	\$650.
12035-D	18	Untitled. 1964. gouache and pencil. 11 3/8 x 22 1/16"	\$500.
12003-D	41	gouache and pencil on graph paper.	\$650.
✓ 12036-D	19	Untitled. 1964. pencil on graph paper. gouache and pencil. 13 3/16 x 18 15/16"	\$550.
✓ 12040-D	21	Untitled. 1964. gouache and pencil. 16 5/16 x 15 1/16"	\$550.
* #12033-DR	24	Untitled. 1965. gouache and pencil on graph paper. 11 x 12 11/16"	\$300.
* #12013-DR	25	"STUDY FOR POLARITY". 1964. gouache and pencil. 18 5/16 x 15 3/4"	\$550.
12015-DR	26	"STUDY FOR ANNUL". no date. gouache and pencil. 18 3/16 x 18 13/16"	\$550.
* #12020-DR	27	Untitled. 1965. gouache and pencil. 13 3/16 x 20"	\$550.
* #12017-DR	29	"FINAL STUDY FOR BURN". 1964. graph gouache on graph paper. 16 x 19 1/2"	\$550.
* #12029-DR	30	"STUDY FOR TURN". 1964. gouache and pencil. 13 9/16 x 14 9/16"	\$500.
✓ #11427-DR	31	Untitled. no date. gouache on paper. 15 1/2 x 20"	\$550.
✓ 12021-D	32	Untitled. 1965. ink on graph paper gouache and pencil. 20 x 11 3/4"	\$550.

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The Museum of Modern Art

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Richard Feigen Gallery

April 22, 1966

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
12019-D	34	Untitled. no date. gouache and pencil. 19 x 16 9/16"	\$550.
* 11425-D	35	Untitled. no date. gouache and pencil. 29 3/8 x 17 1/2"	\$650.
✓ 12006-D	36	Untitled. 1965. gouache and pencil on graph paper. 30 1/2 x 16 1/2"	\$650.
✓ 12011-D	38	Untitled. 1965. gouache and pencil on graph paper. 28 x 40 15/16"	\$850.
* #12016-DR 62B			
✓ 12005-D	39	Untitled. 1965. gouache and pencil on graph paper. 20 1/2 x 28	\$650.
* #12034-DR 65B			
12003-D	41	"IMAGE B TONAL STRUCTURE 1". 1966 gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
✓ 12002-D	44	Untitled. 1965. gouache and pencil on graph paper. 28 1/16 x 16"	\$600.
* #12007-DR 45			
* #11997-DR 46			
✓ 11999-D	48	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
* #12010-DR 49			
✓ 11988-D	50	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
✓ 11999-D	48	"STUDY FOR FINAL PAINTING COMPLETED 1966". 1965. gouache and pencil on graph paper. 14 9/16 x 23"	\$600.
* #12010-DR 49			
✓ 11988-D	50	"STUDY '65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
✓ 11988-D	50	"CARTOON FOR PRINT NO 10". 1965. pencil on graph paper. 27 7/16 x 24"	\$450.
* #12023-DR 51R		Untitled. 1961. ink, pencil and collage 15 1/8 x 11 1/16"	\$500.
* 12022-DR	52	Untitled. 1961. ink on graph paper 11 5/8 x 8 1/8"	\$300.

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The Museum of Modern Art

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Richard Feigen Gallery CIRCULATING EXHIBITION: BRIDGET RILEY, DRAWINGS

April 22, 1966

c/s 66-5

TO DIRECTOR OF EXHIBITIONS

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
* 11987-D	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
* #12039-DR	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 18 7/8"	\$550.
* #12043-DR	59	"STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
* #12012-DR	60	"STUDY '63". 1963. ink and pencil 22 1/8 x 14 9/16"	\$550.
* #12016-DR	62R	"PREPARATORY DRAWING FOR SHIFT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
* #12034-DR	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
* #12000-DR	47	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/4 x 28"	\$650.
* #12045-DR		"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 12 1/8"	\$1800.
* #12046-DR		"CARTOON FOR BLAZE". 1962. pencil collage. 37 1/4 x 37 1/4"	\$840.
* 12054-D		Untitled. no date (c.1965). pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.

Dear Jenny:

Following is our presentation which you are directing as soon as we receive a complete list we may begin requesting loans.

Contents:

Loan Period:

(Exhibition Assistant:

Selection by: already complete

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

Collection by:

Registration by:

Photography by:

Introductory Text by:

Framing by:

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

Shipment:

Opening on:

(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)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: BRIDGET RILEY: DRAWINGS

C/E 66-5

TO DIRECTOR OF EXHIBITION: Mrs. J. Licht

FROM: Waldo Rasmussen/Richard Palmer

cc: DHD ✓
RP
EG
MF
NH
C/E 66-5
circulate

Dear Jenny:

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 Feigen, so that we may begin requesting loans.

Contents:	Approx. 35 drawings
Loan Period:	October 1966 through March 1968
(Exhibition Assistant:	
Selection by:	already complete
Loan requests by:	as soon as possible
Collection by:	August 3
Registration by :	August 5
Photography by:	August 12
Introductory Text by:	August 15 or earlier
Framing by:	September 2
Packing by:	September 13
Shipment:	September 15
Opening on:	October 1, 1966 State University College Brockport, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

RILEY (MEMO)

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

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

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

The following drawings are for sale:

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

September 14, 1966

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	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	<u>Study for Intake.</u>	\$600.00.	
66.1035	<u>Study for Intake.</u>	600.00.	
66.1038	<u>Untitled.</u>	550.00.	
66.1036	<u>Untitled.</u>	600.00.	
66.1037	<u>Untitled.</u>	550.00.	
66.1045	<u>Untitled.</u>	600.00.	
66.1058	<u>Untitled.</u>	385.00.	
66.1061	<u>Number 7.</u>	150.00.	Without frame

September 14, 1966

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Bridget Riley / Abrams

cc: CE-66-5

DHD

HP

green

circ

Abrams

cc: DHD

HP

JE

ES

C/66-5 1 & 1

green

August 8, 1968

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

Dear Mr. Abrams:

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

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

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

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery

Itinerary

Checklist

In order to prepare the exhibition for its tour, we should like to have all works in our warehouse by August 1. We would make arrangements to collect your Riley works from the Richard Feigen Gallery, providing you agree to our request.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Bridget Riley / Abrams

cc: CE-66-5

DHD

HP

green

circ

Abrams

cc: DHD

HP

JL

MC

Q/A 66-5 L & L

green

August 8, 1968

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

Family Collection

Dear Mr. Abrams:

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

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

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

Sincerely,

Waldo Rasmussen

Director

Circulating Exhibitions

Enclosure: Receipt of Delivery

Itinerary

Checklist

In order to have the exhibition for its tour, we should like to have 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.

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

Bridget Riley / Abrams

cc: DHD ✓

RP

JL

BQ

C/E 66-5 L & L

green

We do hope that you will find it worthwhile to participate in this opportunity to show the fascinating and varied facets of Riley's work, as revealed in her drawings and prints, to a large public across the country. With our thanks for
July 12, 1966

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

Dear Mr. Abrams:

Executive Director

As you have heard from the Richard Feigen Gallery, The Museum of Modern Art is planning to circulate an exhibition of drawings and studies by Bridget Riley. The exhibition is being selected by Jennifer Licht, Assistant Curator of the Department of Painting and Sculpture Exhibitions, who wants very much to include your drawings, Untitled (Feigen Gallery #11k28-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 October 1966 through March 1968, and we hope you will be willing to relinquish your drawings for this period.

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

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

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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 17032
Phone: 822-4331 or 822-2821

February 19, 1968

WHD
Jenny Light
CH
C/866-5 Sales Drawings & Files
Green

Edinboro
State
Coll.

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 aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Light wishes to extend special thanks for your assistance in making this exhibition possible.

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

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

Sincerely,
WR:wh

Carol E. Rasmussen
Circulating Exhibitions

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

cc: Richard Peigan Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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 17032
Phone: 822-4201 or 822-5821

661

February 19, 1968

1000

Jenny Licht

CH

C/566-5 Sales Buggs by 8 July/gram

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 aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

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

Sincerely,

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. Waldo Rasmussen would be kindly complete and return the green copy in the envelope provided. If, of course, continues to insure the work at the value you specified it has been delivered to you after the conclusion of the

Enclosure: Receipt of Delivery
Itinerary
Checklist

Respectfully,

WR:wah

Carol E. Spring
Circulating Exhibitions

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

cc: Richard Feigen Gallery

666-5 / Edinboro State Coll.

Riley

Edinboro State Coll.
DHO

Ref: #3A #4.3061

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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: RE2-3201 or RE2-3671

cc:

February 19, 1968

VHD

Jenny Licht

CH

C/E66-5 Sales Dwggs. by B. Riley/
green

Edinboro State Coll.

February 21, 1968

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

Re: MOA #66,1061

Dear Mr. Blinderman;
Dear Miss Hynning:

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

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

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

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

Sincerely,

Carol K. Hynning
Circulating Exhibitions

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

cc: Richard Feigen Gallery

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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

*Riley show C/E 66-5
sale*

DHD ✓

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
Seymour L. Blinderman
Head of Art Department

SLB:nak

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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 16001
Phone: 821-2800 or 822-3421
J. Licht
February 12, 1968

Bridget Riley / Edinboro State College

February 15, 1968

Mr. Seymour L. Blinderman
Head of Art Department
Edinboro State College
Edinboro, Pennsylvania 16001
16412

Dear Mr. Blinderman:

Dear Miss Frost:
I am writing you at this time with regard to the Bridget Riley,
Number 7, 1965, silkscreen on plastic (MOMA #66.1061), which
you are interested in purchasing.

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

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

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

Sincerely,

Carol Hyning
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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 12, 1968

CE 66-5 Bridget Riley / Edinboro state college

12/11/68

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

Dear Miss Frost:

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

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

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

Thanking you in advance, I remain

Sincerely yours,

Seymour L. Blinderman

Seymour L. Blinderman
Head of Art Department

SLB:nak

1/11/68 Call
Fagen Gallery
today +

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

CONVERSATION WITH LENDER FORM

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

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

DATE: February 15, 1968

BY: Telephone X
Conversation _____

LENDER Richard Feigen Gallery
AUTHORITY Michael Findlay

	<u>ARTIST</u>	<u>TITLE</u>	<u>VALUE</u>
FOR:	<u>Riley</u>	<u>Number 2.7. 1965</u>	
		<u>silkscreen on plastic</u>	<u>\$135. (includes frame)</u>
		<u>Sale Price: \$150.</u>	

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 confirmed that it was for sale, and that \$150. price did not include the frame (Kulicke clip frame with plexi) but that the frame could also be purchased for an added \$35. Since this would be a sale to an Institution, Mr. Findlay said to give them the ten percent discount that Feigen gives to Institutions, which makes the sale price \$135., out of which we would then take the handling charge.

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

cc: CE 66-5, DHD, HP, green, circ / R. Feigen Cal.

Green
DHD

c/o 66-5 Sales / Dwg. by Bridget Riley / Feigen

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 and returning to the Museum Registrar in the envelope provided.

If there are any complications, please notify me.

Sincerely,

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

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

cc: DHD ✓

RP

JL

EG

Green

DHD

C/e 66-5 Sales

Dwgs. by Bridget Riley / Feigen

March 20, 1968

Mr. Michael Findlay
Vice President and Director of Exhibitions
Richard Feigen Gallery Inc.
24 East 51st Street
New York, New York 10022

Dear Mr. Findlay/Feigen:

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 Edinburgh State College 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,
Executive Director
Circulating Exhibitions

Carol Rynning
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Bridget Riley / Feigen

cc: DHD ✓

RP

JL

EG

C/S 66-5 L & L

green

RF

JL

DO

C/S 66-5 L & L

green

July 12, 1966

Mr. Richard Feigen
Richard Feigen Gallery Inc.
24 East 81st Street

July 18, 1966 New York 10028

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

Dear Mr. Feigen:

Mrs. Jennifer Licht requested that we forward the enclosed Loan Agreement form for the Bridget Riley drawing (Feigen 11472 DR 31) she has decided to include in the exhibition.

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

Thank you.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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

light, and will also include confirmation of the credit lines before we may proceed. The enclosed loan form includes all of the works which were credited to your gallery, Bridget Riley, and to you personally. All works now in our possession are being covered by our fine-arts insurance policy at the values indicated and the works sent to London will be covered as soon as they are returned to us.

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

Bridget Riley / Feigen

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

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

July 12, 1966

With best regards,

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

Dear Mr. Feigen:

Waldo Rasmussen

Now that we have on hand Miss Leonard's letter of June 21 and the attached detailed list of the Bridget Riley works which have been selected by Jennifer Light for our circulating Riley exhibition, I am 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 1966 through March 1968. Our loan form has therefore been made out to cover this period, although we actually expect to begin registering and packing the works later this month, as soon as the 17 works which were released for the Robert Fraser exhibition have been returned to our warehouse.

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

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: 2 copies, BRIDGET RILEY, NEW YORK (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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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.

cc: DHD ✓

JL

EG

RP

C/E 66-5 L & L

circulate

green

BRIDGET RILEY
WOS/

Feigen

Feb.

Title/date/medium/dimensions

Value

May 27, 1966

"SCALE STUDY FOR WHITE DISKS". 1964.

Ink and pencil. 22 x 22 7/8"

\$550.

Mr. Richard Feigen

Richard Feigen Gallery

24 East 81st Street

New York City, New York

"STUDY FOR DISKS". 1964.

Ink and pencil. 21 x 22 1/16"

\$500.

"STUDY FOR DISKS". 1964.

Ink and pencil. 20 x 22 1/8"

\$500.

Dear M

As I b

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DD- the works not sent to
London are at warehouse
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I will register entire show
early in August when the
17 drawings have been
returned from London
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that the 17

warehouse by

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tour. If your

would you kindly

whether we should

let me know if they will be shipped direct to our warehouse, or make other arrangements to collect them after they reach New York?

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

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

With best regards,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

"STUDY FOR DISKS". 1964.
gouache and pencil. 13 9/16 x 16 9/16" \$500.

Untitled. No date.
gouache and pencil. 19 x 16 9/16" \$550.

Untitled. No date.
gouache and pencil. 29 3/8 x 17 1/8" \$450.

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

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

RP/rb

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.

Page 2

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

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

Page 2

Feigen #	Exh. #	Title/date/medium/dimensions	Insurance Value
12003-D	41	"IMAGE B TONAL STRUCTURE 1". 1966. gouache and pencil on graph paper. 28 x 13 1/2"	\$650.
April 19, 1966			
*12007-DR	45	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 28 x 20 3/8"	\$650.
Mr. Richard Feigen Richard Feigen Gallery 21 St. New York, New York			
*11997-DR	46	"STUDY FOR FINAL PAINTING COMPLETED 1965". 1965. gouache and pencil on graph paper. 13 1/2 x 28 1/16"	\$600.
Dear Mr. Feigen:			
*12010-DR	49	"STUDY '65". 1965. pencil on graph paper. 28 x 40 15/16"	\$850.
I am writing further to			
*12022-DR	52	Untitled. 1961. ink on graph paper. 11 5/8 x 8 1/3"	\$300.
to enclose a listing of the drawings which Mr. Lichnerman			
*11987-D	54	"STUDY FOR BLAZE". 1962. ink and paper collage. 22 1/16 x 23 3/4"	\$550.
appeared on the wall labels which were used for the drawings			
*12039-DR	56	"STUDY FOR DISFIGURED CIRCLE". 1963. ink and pencil. 15 1/4 x 13 7/8"	\$550.
out the drawings we have listed. Mr. Lichnerman would also like to see the drawings which are			
*12043-DR	59	"STUDY FOR OFF". 1963. ink and pencil collage. 12 13/16 x 16 5/16"	\$550.
the drawings which is not in the collection. I will send this information to you by the			
*12012-DR	60	"STUDY '63". 1963. ink and pencil. 22 1/8 x 14 9/16"	\$550.
afternoon, April 22, which I understand would be convenient for you, and			
*12016-DR	62R	"PREPARATORY DRAWING FOR SHIFT". 1963. ink and pencil. 19 3/16 x 15"	\$550.
our teacher,			
*12044-DR	65R	Untitled. 1964. ink on graph paper. 10 1/2 x 8 9/16"	\$300.
stage.			
*12045-DR		"STUDY FOR CONTINUUM". no date. ink and pencil collage. 28 3/8 x 12 1/8"	\$1,800.
tion within a few days.			
12054-D		Untitled. no date (c.1965). pencil and gouache on graph paper. 9 1/2 x 15 1/2". This can be found in the print room of MOMA.	\$350.
to be done as soon as possible. I will send this information to you by the			
If any of this is useful in the print room of MOMA.			

*Works withdrawn for Robert Fraser's London exhibition.

Sincerely,

Richard L. Palmer
Executive Assistant, Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

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

B. RILEY DWGS/
Feigen

April 19, 1966

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

Dear Mr. Feigen:

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

You will note that the listing enclosed contains only the numbers which appeared on the wall labels which were used for your showing of the drawings; however, I understand these numbers will enable your Miss Leonard to pull out the drawings we need. In addition to the 42 drawings whose numbers are listed, Mr. Lieberman would also like to have any drawings which belong to Miss Riley (but not included in the numbered group) collected, as well as the drawing which is owned by Mr. Leon 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

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

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

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

Re:

Feigen Inv. #/Title/Date/Dimensions

B. RILEY DWGS/
Feigen

April 19, 1966

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

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With our thanks for your cooperation,

Sincerely,

Richard L. Palmer
Executive Assistant, Circulating Exhibitions

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

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

Exh.

Feigen Inv. #/Title/Date/Dimensions

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

BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

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BRIDGET RILEY DRAWINGS (From Feigen Exhibition)

-3-

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

BRIDGET RILEY DRAWINGS (From Poigen Exhibition)

The Museum of Modern Art

ce: 66-3

-3-

56

11 West 53 Street, New York, N.Y. 10016 Tel: 212 8500 Cable: MoMA New York

green
circ

59

August 8, 1968

60

Mr. Cornell Jaroy
36 Flower Lane
Brooklyn Heights, New York

62R

Dear Mr. Jaroy:

65R

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 3, 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 list of the drawings which were received with enormous enthusiasm by the public. The Director of the exhibition, Registrar Light wishes to express special thanks for your assistance in making this exhibition possible.

Enclosed is a receipt of the drawings which we would appreciate you providing. Plus one drawing owned by Leon Muchin.

Sincerely,

Waldo Rasmussen

Director

(Note - R indicates collection of Bridget Riley)

Enclosure: Receipt of Delivery

Itinerary

Checklist

We hope that you will find it profitable to see the exhibition and that it will be a pleasure to see the drawings and prints in your collection.

Sincerely,

Waldo Rasmussen
Executive Director
Bridget Riley Exhibition

Enclosure: Receipt of Delivery of Bridget Riley's PRINT NUMBER 3, 1965

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

The Museum of Modern Art

cc: CE 66-5
11 West 53 Street, New York, N.Y. 10019
DND 5-8900 Cable: Modernart
HP

green
circ

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 aroused great interest at each of its showings and was received with enormous enthusiasm by the public. The Director of the exhibition Jennifer Licht wishes to extend special thanks for your assistance in making this exhibition possible.

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

Sincerely,
responsibility for the costs of collecting, reframing - if necessary to ensure the safety of the work or to meet the needs 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.

Waldo Rasmussen

Director

Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

cc: DHD ✓

RP

JL

RP

MISS STEDMAN

BG

C/E 66-5 L & L

green

BRIDGET RILEY
JARAY

July 6, 1966

August 9, 1968

Mr. Cornell Jaray

36 Flower Lane

Roslyn Heights, New York

1180 Sixth Avenue

Dear Mr. Jaray:

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

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

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

Bridget Riley / Powers
JL
20
C/E 66-5 L & L
green

August 9, 1968

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

Dear Mr. and Mrs. Powers:

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

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

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

Sincerely,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosure: Receipt of Delivery
Itinerary
Checklist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Bridget Riley / Powers

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

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

July 12, 1966

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

Waldo Ransawson
Dear Mr. and Mrs. Powers:

Circulating Exhibitions

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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