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Telephone: PLAZA 7-6161

Calde: ABRAMBOOK

HARRY N. ABRAMS

INCORPORATED

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

CEG8.5 Payl CEG8.5 Payl BB BJ.

December 4, 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture Museum of Modern Art 11 W. 53rd Street New York, N. Y. 10019

Dear Miss Jones:

Thank you for your letter of

December 2nd.

I regret to have to inform your that the Rosenquist LOOK ALIVE is on exhibition in Europe until December 1969, and, therefore, we are unable to loan it to you at this time.

Sincerely

Tina Melman

Secretary to Mr. Abrams

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CC: DHD

BJ

RB

JM

C/E 68-5 L & L

green

December 2nd, 1968

Mr. Harry N. Abrams
The Harry Abrams Family Collection
6 West 57th Street
New York City, New York

Dear Mr. Abrams:

I hesitate to impose on you with a further request for a loan to my Museum circulating exhibition, Inflated Images, because you have already been kind enough to lend your very good Lichtenstein. However, I have just learned that a Rosenquist I had expected to have cannot now be lent. Since Rosenquist is really essential to this show I am taking the liberty of making a further request to you for your excellent Look Alive by Rosenquist.

In the hope that you will be willing, I am enclosing a set of loam forms -the white copy to be retained by you, the green one to be completed and
returned to the Museum. As usual, all expenses would be covered by the
Museum. Because the time is short, we would like to be able to pick up
the picture within this week.

Ordinarily, I would not ask one lender for two loans to a traveling show, and I will certainly understand if you do not feel you can lend the Rosenquist. Nevertheless, its importance to the show is such that I feel obliged to make the request (and to hope!).

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form in duplicate for Rosenquist, Look Alive. return envelope

Wast 1 / -1 Call	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Milliam Copley

xcc: BJ DHD RB course, he responsible for all cents of packing and transp C/E 68-5 L & L really cover the loss under our line erro insurance policy

look forward so bearing from you and hope you will find it possible to September 24, 1968

Mr. William Copley 239 1/2 Waverly Place New York City, New York

Dear Mr. Copley:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and swe to surprise and amusement. The show will concentrate on the many ways in which the present generation has emploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Magritte, The Listening Chamber, in your collection, and I very much hope you will consider landing it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, Can Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oragon from April 1-29, 1969 and Goucher College, Towson, Maryland from Octaber 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign anddate the original green copy and return it in the envelops provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the first week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of

	Collection:	Series.Folder:
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Mr. William Copley -2-

September 24, 1968

course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-towall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Magritte, The Listening Chamber. 1953 return envelope

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Dr. and Mrs. Eugene A. Eisner 8 Wheelock Road Scarsdale, New York

Dr. Hod Mry. Eugens A. Elense -2-

Dear Dr. and Mrs. Eisner:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the mineteenth century and the earlier twentieth century.

to seniat us and the supercibers to the show by granting this request.

One particularly desirable work is the James Rosenquist, Fruit Salad, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the last week of November, or even before if possible, so that it may be examined and phatographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Dr. and Mrs. Eugene A. Eisner -2-

November 12, 1968

collection. We would, of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall, at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Rosenquist, Fruit Salad. 1964. return envelope

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cc: DHD
BJ
JM
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green

October 4, 1968

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57th Street
New York City, 10022

Dear Sidney:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Wesselmann, Mouth (for Mouth #4) in your gallery's collection, actually in the artists studio at present, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Mamitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting during the middle of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall am the value you specify.

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Mr. Sidney Janis

-2- October 4, 1968

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Tom Wesselmann, Mouth (for Mouth #4). 1966. oil on canvas. 48 x 59" return envelope

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PROBLEM TOTAL POLICIES.

I am in the stant stones of organizing as established for the December

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RAMOWETLER
GALLEIRIS
PARIS (FRANCEO WUC, November 11, 1968

HAVE JUST LEARNED YOU ARE OWNERS OF LEGER LE COMPAS 1926 AND NATURE MORTE WITH INK BOTTLE 1927 REPRODUCED TERIADE PLATES SEVENTY SIX AND SEVENTY FIVE. HOULD YOU LEND EITHER ONE TO MUSEUM OF MODERN ART TRAVELING SHOW DURATION ONE YEAR. PREFER COMPASS BUT INK BOTTLE EXCELLENT ALSO FOR PURPOSES OF SHOW, LETTER POLLOWS

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HE. Duniel Summy Exhaumiler +2-

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cc: DHD Directi BJ 32, 1946

RB

detailed information. In the hope that you will be while to C/E 68-5 L & L

politics, I am employing two sets of our loss agradaout integreen's example completed and returned. The white is fer you November 11, 1968 to day the binets would be responsible for all some

Mr. Daniel Henry Kahnweiler Gellerie Louise Leirischaries was with this rether organt request. 47 Rue de Monçeau Paris VIII, France

Dear Mr. Kahaweiler:

I cabled you today as follows:

HAVE JUST LEARNED YOU ARE COMERS OF LEGER LE COMPAS 1926 AND NATURE NORTH WITH INK BOTTLE 1927 REPRODUCED TERIADE PLATES SEVENTY SIX AND SEVENTY FIVE. WOULD YOU LEND EITHER ONE TO MUSEUM OF MODERN ART TRAVELING SHOW DURATION ONE YEAR. PREFER COMPASS BUT THE BOTTLE EXCELLENT ALSO FOR FURPOSES OF SHOW. LETTER FOLLOWS.

I am in the final stages of organizing an exhibition for the Museum's Circulating Exhibition Program entitled Inflated Images. I have been trying to locate the two pictures mentioned in the cable and have finally heard today from M. Bauquier at the Musée Retnand Léger that they belong to your gallery. To be more precise the pictures are:

Nature Morte - La Compas. 1926. 011, 0.92 x 0.73 cm. #9632/6563 Reproduced plate 76 of Tériade Léger, Editions "Cahiers d'Art" 1928.

Nature Morte. 1927. 011, 0.73 x 0.92 cm. #9938/6368. Reproduced plate 75 of Tériade

I believe the numbers at the end of the descriptions (which were given me by M. Bauquier) are your stock numbers or perhaps the photograph number.

The exhibition will concern itself with works in which unnatural enlargement has been exploited by artists. Legar's still lifes of this period enticipate and are, perhaps, the source for much of the painting today in which everyday objects are isolated and enlarged. Leger himself made some very penetrating objects about the use of this device in 1926. The Compass is especially interesting for me because it relates to a small gouache in our collection (which, however, would not belong in the show unless the full scale oil were also included).

The exhibition will have its first showing in early January and will be shown thereafter at five different museums in Georgia, Texas, Oregon, Maryland and in Canada, where the final showing will close in December of 1969. If you can land one of these paintings, I will send you complete

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Mr. Daniel Henry Kahnweiler -2-

November 11, 1968

detailed information. In the hope that you will be able to lend a painting, I am enclosing two sets of our loan agreement forms. The green copy should be completed and returned. The white is for your records. Needless to say the Museum would be responsible for all costs of packing, shipping and insurance.

Please forgive me for bothering you with this rather urgent request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement forms for: Léger, Nature Morte - Le Compas. 1926 Nature Morte, 1927 collect the believed house thick off) to make a

	Collection:	Series.Folder:
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green

September 20, 1968 we have that of the torrithions which have strange

Mr. Claude Hirsch Galerie Krugier 3 Grand Rue Geneva, Switzerland

Dear Mr. Hirsch:

I have just spoken with the Albert Loeb and Krugier Gallery here and have been advised that in Mr. Krugier's absence from Geneva I should address my letter to you.

of shoon pictures, we shall send you loss agreement

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewildrement and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

The recent work of Domenico Gnoli, which I have seen reproduced in magazines and of which I saw several good examples recently at Documenta, is obviously very appropriate to the idea of this show. At Documenta I especially liked the paintings entitled Bouton (1967, oil, 170 x 130 cm.) and Tour de Cou 15 1/2 (1966, oil, 120 x 130 cm.) Both are credited to your gallery in the Documenta catalog. Would the gallery be willing to lend one of these paintings - preferably Bouton -- to the exhibition?

The show will travel to various cities in the United States and Canada for approximately a year. (The first showing is scheduled to open at the University of Georgia on December 3 of this year and the final showing will close at the University of Manitoba in Winnipeg, Canada on December 21, 1969.) If you could lend the picture it would have to be shipped direct from Kassel immediately after the close of Documenta on October 6. Naturally, the Museum would pay all expenses of packing, shipping and insurance from the time it leaves Kassel until it is returned to you.

If neither of these paintings is available, could you send me photographs of other works which could be lent? Of course, if there are paintings by Gnoli owned in this country it would be very helpful to have photographs of them. Our Museum acquired a Gnoli in 1959, but it is a drawing and does not fit the theme of the show. The Albert Loeb and Krugier Gallery here has only a lithograph at present.

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GALERIE LOUISE LEIRIS

Mr. Claude Hirsch

-2- September 20, 1968

If you can lend one of these pictures, we shall send you loan agreement forms as well as a complete list of the institutions which have already scheduled the show.

I look forward to hearing from you and regret that the matter is rather urgentrw YORK 19

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

> You have received which, so doubt, my cable telling you that we are unable in lead any of those two pictures. One of them "Nature morte hit's never to more belong to us. We can't lend the other. We have attended as many works by Leger for shows next year that we sand let go may enything more . I am sorry.

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# GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU \_ PARIS VIIIF

CE 68-5 Rejust

REG.COM SEINE STA 11887

ADR TEL GALLEIRIS-PARIS

DHK/bl

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19
USA

November 14th, 1968

Dear Miss Jones,

I have your letter of November 11th.

You have received since, no doubt, my cable telling you that we are unable to lend any of these two pictures. One of them "Nature morte à l'encrier "does no more belong to us. We can't lend the other. We have promised so many works by Léger for shows next year that we can't let go way anything more. I am sorry.

Yours sincerely

C) Gramma

Daniel-Henry Kahnweiler

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JONES MODERNART NEWYORK

SORRY IMPOSSIBLE LEND LEGER GALLEIRIS

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Reply via RCA: call 3

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cc DHD
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green

November 8, 1968

Mr. Hugh Heffner
Playboy Club
919 North Michigan Avenue
Chicago, Illinois 60611

Dear Mr. Heffner: a the may may in which the second per

I wonder if you received my October 21st letter asking for the loan of your Tom Wesselmann, Mouth 8. In case you did not I enclose a copy.

I must make the final selection very soon because there is relatively little time left before the first showing. I hope therefore, that you can let me know what your decision is very soon, since if you cannot lend your Wesselmann, I must try to find one elsewhere.

Your picture would, however, be a wonderful addition to the show, so that I very much hope you will consent to lend it.

I look forward to hearing from you, with many thanks for your kind consideration.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosure: copy of letter dated October 21, 1968

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
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green

October 21, 1968

I have forward to bearing from you much and hope you will find the

Mr. Rugii McCiner

Mr. Hugh Heffner
Playboy Club
919 North Michigan Avenue

Chicago, Illinois
Dear Mr. Heffner:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses raging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Tom Wesselmann, <u>Mouth 8</u>, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting about the middle of November so that it may be examined and photographed for condition and packed with care. We will send you shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

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PLAYBOY

Mr. Hugh Heffner

-2-

October 21, 1968

I look forward to hearing from you soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loen Agreement form for Tom Wesselmann, Mouth 8, in duplicate return envelope

Your tolers of Doumber Stn to Mr. Hefner was forwarded to no Under, and I hasten to raply because of the negative

I am every het we will be enable to comply with your regards for the loss of Ton Wesselman's Provide H. Coferenately, the loss period to too extension.

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# PLAYBOY

ARTHUR PAUL Vice President & Art Director CE 68-5 Reject

November 14, 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture The Museum of Modern Art 11 West 53rd Street New York, New York 10019

Dear Miss Jones:

Your letter of November 8th to Mr. Hefner was forwarded to me today, and I hasten to reply because of the urgency of your request.

I am sorry but we will be unable to comply with your request for the loan of Tom Wesselman's  $\underline{Mouth\ 8}$ . Unfortunately, the loan period is too extensive.

Please be assured, however, that your interest is most warmly appreciated.

Sincerely,

Arthur Paul

P:vs

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# JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAFALGAR 9-7188

ABRAM LERNER CURATOR CE 66 gut

25 September 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture Museum of Modern Art 11 West 53rd Street New York, New York, 10019

Dear Miss Jones:

Thank you for your letter of September 18.

I am very sorry that we cannot agree to the loan of our Dubuffet. Special circumstances make it imperative that we retain all items in our Collection at this time. With the exception of loans which we promised some time ago, we have decided to discontinue all loans.

Considering that Mr. Hirshhorn has been an extremely generous lender in the past and that we have always been particularly partial and receptive to requests from the Museum of Modern Art, it is a very unpleasant decision for us to deny your request. But I can assure you that this has been done only after the most serious consideration and because of absolute necessity.

Although I cannot say when we will resume lending, I look forward to future cooperation with your department.

Sincerely yours,

Abram Lerner

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September 18, 1968 Secretary to the slow by granting this request.

Mr. Abrem Lerner Hirshhorn Collection 11 East 68th Street New York City, New York 10021

Dear Mr. Lerner:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewildrement and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Jean Dubuffet, Glass of Water II, in the Hirshhorn Collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Whil you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the woulpture during the first week of October so that it may be examined and phospraphed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would wover the loan under our fine-

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

fits immutes policy from self-te-outl at the value yes specify

cc: BJ
RB DHD
JM
C/E 68-5 L & L
green

September 18, 1968 where the she whom by greating this respect.

Mr. Abrem Lerner Hirshhorn Collection 11 East 68th Street New York City, New York 10021

Dear Mr. Lerner:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewildrement and swe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

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In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Whil you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the sculpture during the first week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would gover the loan under our fine-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Series.Folder: Collection: The Museum of Modern Art Archives, NY CE II. 2.145.5.2 Mr. Abram Lerner September 18, 1968 -2arts insurance policy from wall-to-wall at the value you specify. The 68-568 & E I look forward to hearing from you and hope you will find it possible to assist us and the subscribers the the show by granting this request. Sincerely. on completing the organization of a traveling show for the Proper colled Inflated Decay, consisting of quintings, sculptures, drawings and prints in union extists have exploited in union easy the Betsy-Jones unpateral enlargement of visual phenomena. It's of course Associate Curator objicus conventeration of pop art, but there Department of Painting and Sculpture are, Delarach, etc. - in which Enclosures: Loan Agreement form for Glass of Water II by Dubuffet in duplicate Ingritte o return envelope a mind he this same a same that an excellent version of the statement Gumber and I write now  $\rightarrow$  not without a good deal of haritation  $\rightarrow$  to ask if you would essent to Chamber is not available and Mrs. Terosymer's York of the Wyantlers (which I had asked for before I laureed about your picture), is co-mitted elecutors. The emilition's emissive is as follows: Marcer University, Macon, Georgia, Jermany 6-27, 1959; Nitte Memorial Massum, Jan Antonio, Terma from Patronny 16 to Parce 8, 1969; Portland Art Museum, Portland, Oragon from Assil 1-29, 1969; Georgia Museum of Art, University of Georgia, Athers from July 1-22, 1969; Gmuchber Gollege, Tosson, Maryland from October 18-31, 1969 and finally the University of Manitaba, Minnipag from Newsber 30 to December 21, 1969. the loan period (though it in blessedly shorter was sump of our circulating chaps which have lasted as long as two years?, because I am sure you are plagued by sixtler requests and because you have always been so generous to the Museum. Revertheless, in the hope that you will consent to this loan I am enclosing our usual forms (the green to be filled in and returned, the white to be retained by you). The Bussus would of course be responsible for all costs of packing, chirping and insurance. If you can lend, our Assembly Goordinator will be in touch with you shortly to arrange to pick up the pointing.

Whatever your ensuer, my thanks to you on behalf of the Huseum

Sincerely,

Detay Jorse, Associate Carater Department of Painting and Sculpture

My, & Mrs. John de Menil 3355 Sun Velipe Road Heuston, Texas

Certan copy and loansforms sent to 111 East 7) Street, New York 19021

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
RB
BJ
JM
LC?E 68-5&L & L
green

November 8, 1968

Dear Mr. and Mrs. de Menil:

I am completing the organization of a traveling show for the Museum called <u>Inflated Irages</u>, consisting of paintings, sculptures, drawings and prints in which artists have exploited in wrious ways the device of unnatural enlargement of visual phenomena. It's of course an especially common and obvious characteristic of pop art, but there is another tradition — Dechar, Botero, Abularach, etc. — in which this device is clearly the inheritance of a surrealist attitude. In connection with these artists I feel it is essential to have a good Magritte of the appropriate kind in this show. I know that you have an excellent version of <u>The Listening Chamber</u> and I write now — not without a good deal of hesitation — to ask if you would consent to lend it to the show.

I should perhaps explain that William Copley's Listening Chamber is not available and Mrs. Torczyner's Tomb of the Wrestlers (which I had asked for before I learned about your picture), is committed elsewhere.

The exhibition's schedule is as follows: Mercer University, Macon, Georgia, January 6-27, 1989; Witte Memorial Museum, San Antonio, Texas from Febramy 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969; Gouchest College, Towson, Maryland from October 10-31, 1969 and finally the University of Manitoba, Winnipeg from Movember 30 to December 21, 1969.

I am reluctant to make this request because of the length of the loan period (though it is blessedly shorter than many of our circulating shows which have lasted as long as two years), because I am sure you are plagued by similar requests and because you have always been so generous to the Museum. Nevertheless, in the hope that you will consent to this loan I am enclesing our usual forms (the green to be filled in and returned, the white to be retained by you). The Museum would of course be responsible for all costs of packing, shipping and insurance. If you can lend, our Assembly Coordinator will be in touch with you shortly to arrange to pick up the painting.

Whatever your answer, my thanks to you on behalf of the Museum and the exhibiting institutions for your consideration.

Sincerely,

Betsy Jones, Associate Curator Department of Painting and Sculpture

Mr. & Mrs. John de Menil 3363 San Felipe Road Houston, Texas

Carbon copy and loansforms sent to 111 East 73 Street, New York 10021

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

cc: BJ
RB
DHD
JM
C/E 68-5 L & L

green

September 19, 1968

Mr. Berry B. Tracy
Curator
The American Wing
The Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York City, New York

Dear Mr. Tracy:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses renging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Thomas Cole, The Titan's Goblet, in the Metropolitan's Collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting during the first week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

Mr. Berry B. Tracy -2-

September 19, 1968

be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-towall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for The Titan's Goblet by Thomas Cole in duplicate return envelope

John E. Hount

The Museum of Modern Art Archives, NY

CE

Series.Folder:

T. 2.145.5.2

THE METROPOLITAN MUSEUM OF ART

NEW YORK, N.Y. 10028

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DEACT REPLY YOUR SIGNACTION AS REQUIRED
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NO REPLY NECLESARY
HEE CE 69-5
DECRMATION COPIES TO
DHD BJ, JM.

October 3, 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture The Museum of Modern Art 11 West 53rd Street New York, New York 10019

Dear Miss Jones:

I regret that we will not be able to loan our Cole, The Titan's Goblet, to your exhibition of The Inflated Image, due to a previous commitment to lend it during the same period. I regret the necessity of this decision but wish you all success with the exhibition.

Sincerely yours,

John K. Howat Associate Curator in Charge American Paintings and Sculpture

JKH:mb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

cc: BJ,DHD,RB,JM, C/E 68-5 L&L green

Hro. John D. Boskaraller 384

October 3, 1968

Mrs. John D. Rockefeller 3rd

1 Beekman Place
New York 22, New York

Dear Mrs. Rockefeller:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Dechar, pear painting, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting during the middle of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall and the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. John D. Rockefeller 3rd -2- October 3, 1968

ONE DESIRABILITATION

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely, of my backer "Form" autoling the ten natural and exhibition entitled The College Seman

Betsy Jones Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Dechar, pear painting return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# ONE BEEKMAN PLACE

October 7th, 1968.

Dear Betsy,

I have received your request for the loan of my Dechar "Pear" painting for the museum's circulating exhibition entitled The Inflated Image.

Unfortunately, I am going to be very selfish and refuse you this request. The Dechar is hanging in my gallery in a very important spot and I get so much pleasure from it that I really cannot bear to let it go for a whole year.

I hate to disappoint you and am usually better natured about loaning something from my collection. I hope you will understand.

Regretfully,

Blanchette Rockefeller

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, New York

DANT HEARY MY ANDRONOME.

DRAFT REPLY YOUR MIG.

MITTON AG REDINNET!

SEA. WA ME.

MITTON AG NEGLENRY

DHD, RB, BJ

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

November 21, 1968

Mr. Steve Shapiro to the transport of the wall cover the 415 Lafayette Street
New York City, New York

Dear Mr. Shapiro: hearing from you use hope you will find it pessible to state of sea the subscribers to the show by granting this request,

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Class Oldenburg, Proposed Colossal Monument: Fan in Place of the Statue of Liberty, Bedloes Island, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the drawing as soon as possible so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible

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

November 21, 1968

for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones

Associate Curator

Miss Botsy Jone

Department of Painting and Sculpture

Enclosures: Loan Agreement form for Claes Oldenburg, Proposed Doar Hiss Colossal Monument: Fan in Place of the Statue of Liberty, Bedloes Island, in duplicate

return envelope

unfortunately we no lunger own Georgia O'Reeffe's

exciting substitute and we wish you every success

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2



MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

05482

Shelburne 985-3344 Area Code 802

CE 68-5

October 29, 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture THE MUSEUM OF MODERN ART 11 West 53rd Street New York, New York 10019

Dear Miss Jones:

Mr. Emerson wishes me to inform you that unfortunately we no longer own Georgia O'Keeffe's "Poppies". I suggest that you write to Mrs. Edith Gregor Halpert, Downtown Gallery, 465 Park Avenue, New York. She will be able to tell you where this particular painting is now located.

'The Inflated Image' sounds like a most exciting exhibition and we wish you every success with it.

Bradley Smith

Ass't. to the Director

BS/f

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD BJ RB JM C/E 68-5 L & L green

October 21, 1968

Mr. Sterling D. Emerson Director, Shelburne Museum Shelburne, Vermont

Dear Mr. Emerson:

1

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses raging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the mineteenth century and the earlier twentieth century.

One particularly desirable work is the Georgia O'Keeffe, Poppies, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting about the middle of November so that it may be examined and photographed for condition and packed with care. We will send you shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

	Collection:	Series.Folder:
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Mr. Sterling D. Emerson -2- October 21, 1968

I look forward to hearing from you soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones
Associate Curator Department of Painting and Sculpture

in dullicate vaturn envelope Enclosures: Loan Agreement form for Georgia O'Keeffe, Poppies

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD BJ RB JM CE 68-5 L&L green

October 25, 1968

Mr. Gordon Kofski Via Parigi II Palm Beach, Florida

Dear Mr. Kofski:

I wonder if you received my October 3 letter to Mrs. Sisler asking for the loan of her Jim Dine The Tie. In case you didn't I enclose a copy.

The show will now open at the Mercer University on January 6th, the University of Georgia booking has been pushed forward to July. I am now busy making the final selection, and because there is relatively little time left, I hope you can let me know soon what Mrs. Sisler's decision is.

The Jim Dine would certainly be a wonderful addition to the show.

I look forward to hearing from you, with many thanks for your kind consideration.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosure: copy of letter dated October 3, 1968

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 3, 1968

Mrs. William Sisler Was Parigi II Palm Beach, Florida

Dear Mrs. Sisler:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculpture, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Jim Dine, The Tie, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from Movember 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting during the middle of October so that it may be examined and photographed for condition and packed with care. Would you let me know where the work is located now, so that we may make arrangements to pick it up, or the sand you immediate shipping instructions. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mrs. William Sister -2-

October 3, 1968

I look forward to hearing from you soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Jim Dine, The Tie. 1961. oil on canvas, 70 x 70". return envelope then neithed the retain the state of the same of printings, evilored drawings and printing the same which the same and the

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the professioning companies such to the Close Sidesberg, makes with the in your collection, and I may much have you will consider tempone in the

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In the large than you will recover to lood, I as exclusing our your Agranuant flows. Could not bindly complete, sign and dark the original grade and and extent is in the excellent provided. The deplicate copy should be recover to the real and country.

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. and Mrs. Michard Salomon -2-

the lown under our fine arts insersance policy from weblic. By the value you specify. I look forward to houries from you and know you will from C/E 6805 L & L

October 28, 1968 green

Mr. and Mrs. Richard Solomon 510 Park Avenue New York City, New York

Dear Mr. and Mrs. Solomon:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made of paintings, sculptures, drawings and prints in which artists have used unnatural enhangement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Claes Oldenburg, Outlet with Plug, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the construction during the middle of November so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. and Mrs. Richard Solomon

-2-

October 28, 1968

the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Oldenburg: Outlet with Plug, in

Associa duplicate
return envelope
and Sculpture
The Museum of Modern Art
11 West 53 Street
Kew York, New York 1001

Dear Miss Jones

We could not consider leading the Oldanburg "Flug" to a circulating ashibit as it is an important part of our collection and a year's loss is out of the question.

Should the Museum wish to borrow the piece for a limited time for a non-circulating show, we would be happy to lend it.

1101

Richard H. Solemon

10/1

	Collection:	Series.Folder:
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CE 68.5

510 Park Avenue New York, New York November 4, 1968

Miss Betsy Jones
Associate Curator
Department of Painting
and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Jones:

We could not consider lending the Oldenburg "Plug" to a circulating exhibit as it is an important part of our collection and a year's loan is out of the question.

Should the Museum wish to borrow the piece for a limited time for a non-circulating show, we would be happy to lend it.

Sincerely

Richard H. Solomon

RHS/1

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 22, 1968

Mr. Harry Torczyner 124 West 79th Street New York City, New York

Dear Mr. Torczyner!

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and swe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the René Magritte The Tomb of the Wrestlers, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer university, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the middle of November so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Harry Torcsyner

-2.

October 22, 1968

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

mendage 20, 1950

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Magritte, The Tomb of the Wrestlers. return envelope

----

I bereby acknowledge receipt of your letter of October 22, sailed October 28, for which I thank you.

I very much regret not to be able to lend The Year of the Wrestlers, by Sone Magritte for year circulating exhibitions program The inflated Inspe.

Tou are no doubt aware of the fact that a most important Magritta exhibition will take place at the Tate Gallery in London next Pelsuary to white I am lending a number of paintings.

Yours sincerely

Sarry Tonusymer

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

ec: DHD

HARRY TORCZYNER

ATTORNEY AT LAW
SZI FIFTH AVENUE
NEW YORK, N.Y. 10017

CE 62-52+L.

Cout.

Rejects

AREA CODE PIL

007-0327

"TORCOURT"

October 30, 1968

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Miss Jones:

I hereby acknowledge receipt of your letter of October 22, mailed October 28, for which I thank you.

I very much regret not to be able to lend The Tomb of the Wrestlers, by René Magritte for your circulating exhibitions program The Inflated Image.

You are no doubt aware of the fact that a most important Magritte exhibition will take place at the Tate Gallery in London next February to which I am lending a number of paintings.

Yours sincerely,

Harry Torczyner

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

November 1, 1968

Mr. and Mrs. Burton G. Tremaine
563 Park Avenue
New York, N. Y. 10021

sould of course, to responsible for all corts of saking and treas-

Dear Mr. and Mrs. Tremaine:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made us of seintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking resonses ranging from shock, bewilderment and swe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Roy Lichtenstein, I Can See the Whole Room....And There's Nobody In It, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from A ril 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loen Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the middle of November so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

The Museum of Modern Art Archives, NY

CE

J. 2.145.5.2

Mr. and Mrs. Burton G. Tremaine

Ossociati Curator

-2-

November 1, 1968

would of course, be resonsible for all costs of acking and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Betsy Jones Levania and lare any were Associate Curator

Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Roy Lichtenstein, I Can See the Whole Room...And There's Nobody In It in du-licate return envelope

Ron Lichtenatein, en par your

Directly yours Zuily Holl I Kermania

700 10

cor DID

JM

C/E 68-3 Refusal

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Miss Bets Lones associate Curator Department of Painting & Sculpture mrs. burton tremaine 99 center street moriden, connecticut 06450

Perhain to your letter of Nov. 10th Mr. Tremania and I are sorry we will not be able to loan "I can Suth whole Room by Roy Lichtenstein, a per your

July Hall I Vermanie

Nov 10

BJ

Le quest.

RB

JM

C/E 68-5 Refusal

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE II. 2.145.5.2

Cam Sang - be so been bethout this
pillure for for long, be d like to Enjoy of
The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart
2 While

Mrs. C. Bagley Wright 550 36th East Seattle, Washington

Dear Mrs. Wright:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses raging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the James Rosenquist, Dishes, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting about the middle of November so that it may be examined and photographed for condition and packed with care. We will send you shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

cc: DHD BJ JM E 68-5 Refusal

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD BJ RB JM C/E 68-5 L & L green

November 8, 1968

Mrs. C. Bagley Wright . the Massar's electricity exhibitions program 550 36th East
Seattle, Washington and or will be waite up of relatings, Seattle, Washington and or will be which critics have used sectors.

Dear Mrs. Wright: and the party work in which the present production

100

I wonder if you received my October 21st letter asking for the losn of your James Rosenquist, Dishes. In case you did not I enclose a сору.

I must make the final selection very soon because there is relatively little time left before the first showing. I hope therefore, that you can let me know what your decision issvery soon, since if you cannot lend your Rosenquist, I must try to find one elsewhere.

Your picture would, however, be a wonderful addition to the show, so that I very such hope you will consent to lend it.

I look forward to hearing from you, with many thanks for your kind consideration. - Hameton, Furthers, Oregon from April 1-89, 1959; Garrette of April 1-20, 1969; Garrette of Oscarcia, Athena from July 1-22, 1969; Sincerely, Mary College, Youton, Harvisted from October 10-31, 1969.

Botsy Jones was and return it in the surelose provided. The Department of Painting and Sculpture

Enclosure: Copy of letter dated October 21, 1968

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 21, 1968

Mrs. C. Bagley Wright 550 36th East Seattle, Washington

Dear Mrs. Wright:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses raging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

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We would like to receive the painting about the middle of November so that it may be examined and photographed for condition and packed with care. We will send you shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mrs. C. Bagley Wright -2- October 21, 1968

I look forward to hearing from you soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

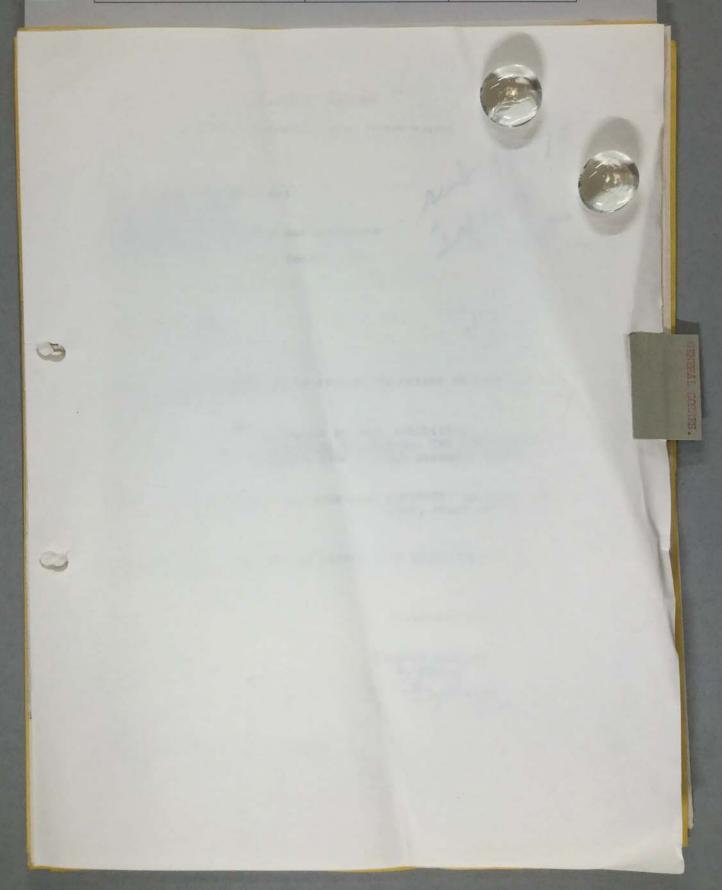
Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for James Rosenquist, Dishes in duplicate

return envelope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

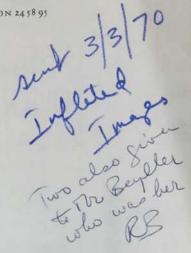


	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# Galerie Beyeler

CH-4001 BASEL - BÄUMLEINGASSE 9 - TELEPHON 2458 95

The Museum of Modern Art
Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
11 West 53 Street
New York N.Y. 10019 USA



8

Dear Miss Jones,

Would you be so kind as to send us by return airmail (registered):

2 catalogues of your exhibition: === Circulating Exhibition: THE INFLATED IMAGE December 1968 through December 1969

for which we lent you the painting: DUBUFFET: Le verre d'eau I, 1967, vinyl on canvas

Thanking you in advance we remain with kind regards

sincerely yours

GALERIE BEYELER

Basle, February 27, 1970 wr

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: CE 68-5 Misc. RB green

cc: CE 68-5 Misc.

group

THE BETTMANN ARCHIVE INC.

136 EAST 57TH STREET

CE 68-5 Miscelenum

INVOICE NO.

05314

Museum of Modern Art 11 W. 53rd. St. New York, N.Y. 10019

Att: Miss BAKISH

DATE
YOUR ORDER NO.
JOB NO.

JOB NO.

CLIENT
TERMS NET 30 DAYS

CL 10006

12/23/68

One picture-

5011

Statue of Liberty

License for one-time reproduction in circulating exhibit "The Inflated Image." Complimentary use, with understanding that credit line is given to Bettmann Archive.

NO CHARGE

(SEE REVERSE SIDE FOR CONDITION OF USE)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: CE 68-5 Misc. RB green

ec: CE 68-5 Hiso.

January 8, 1969

Miss Jane Schultz 136 East 57th Street New York, New York, 10022

Dear Jane:

I am returning photograph #5011 of the Statue of Libery, which The Bettmann Archives lent us for use in The Inflated Image exhibition.

Enclosed you will also find two copies of the check list for the above exhibition.

We are very grateful for your generous help.

Sincerely,

Eccatto Sabish Circulating Exhibitions

Rosette Bakish Circulating Exhibitions

Enclosures: 1 photograph of the Statue of Liberty check list for The Inflated Image exhibition (2 copies)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: CE 68-5 Misc.
RB
green

Attm. Jane Solution

December 13, 1968

The Bettmann Archive, Inc. 136 East 57th Street New York, New York, 10022

Dear Jane:

Mr. Harry Abrama

I am enclosing herewith two of the three photographs you so kindly let me have. We will be using the one numbered 5011 and I will return it to you within two weeks as well.

Thank you very much for your help. As soon as the check list for The Inflated Image exhibition is ready, I will send you a copy.

Thank you can spate for your possessity to leading your tichromatein, Girl at Ficas to this ambibition. Ween the tour is completed, we will

Sincerely,

Retsy Jones

Rosette Bakish Circulating Exhibitions

Enclosures: Two photographs of the Statue of Liberty

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc; DHD BJ RB C/E 68-5 L & L green

o: MERCHERODY C/E 68-5

February 25, 1969

Mr. Harry Abrams
The Harry Abrams Family Collection
6 West 57th Street
New York City, New York

Dear Mr. Abrams:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Lichtenstein, Girl at Piano to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Checklist and itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: SRxxX8Ex2x C/E 68-5 L & L

DHD CAR SHEBJ. & L RB green

Oncobur 21, 1966

Mr. Dernando Retero 30 Street Sween May York City, R.T. 10011

February 25, 1969

Mr. Rudolfo Abularach
240 West 14th Street New York City, New York

to confirm that I said by relephone, though it was a hard choice, I finally Dear Mr. Abularach: with Not Some to the picture I should like to been

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels. (are James 5-27 of 1965 at horser tailversity,

I'm also sending you a copy of the illustrated checklist of the beshow robust over a year including time at but each for collecting and

Thank you once again for your generosity in lending your two ink drawings to this exhibition. When the tour is completed, we will send you a detailed report. Altern of Courses, Athens from July 1-22, 1989

may I think you case care and roll you what a plocaure it was to meet you having leaves and abstract your work for a unday of years.

Accourage Lase Agreement form for Lorers, Still with with Mar. Town, in

Milego, Torson, Maryland from Ortober 10-31, 1963.

Sincerely, We would like to receive the pointing about the critica of November, so that

there will be sufficient time to exemine and photograph in few condition. Betsy Jones
Associate Curator Associate Curator
Department of Painting and Sculpture

Enclosures: checklist and itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC: DHD

BJ

RB

JM

C/E 68-5 L & L

green

October 21, 1968

Mr. Fernando Botero 30 Fifth Avenue Apartment 5 F New York City, N.Y. 10011

Dear Mr. Botero:

I want to thank you for allowing me the pleasure of coming to your studio, seeing your most recent work and of choosing one formmy circulating exhibition.

To confirm what I said by telephone, though it was a hard choice, I finally feel that Still Life with Hot Soup is the picture I should like to have

I'm enclosing a set of our loan agreement forms. The white copy is to be kept by you. The green one should be returned with the missing information added. I have enclosed a return envelope for your convenience.

The first showing is scheduled for January 6-27 of 1969 at Mercer University. Macon, Georgia. The final showing will be a the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

We would like to receive the painting about the middle of November, so that there will be sufficient time to examine and photograph it for condition, and to pack the work carefully. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We will of course, be responsible for all costs of packing and transportation and will cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

May I thank you once more and tell you what a pleasure it was to meet you after having known and admired your work for a number of years.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Botero, Still Life with Hot Soup, in duplicate return envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc; cede c/E 68-5 L & L

DHD BJ RB green

February 25, 1969

Mr. and Mrs. Sem Cantey III 1270 Washington Terrace Forth Worth, Texas

Dear Mr. and Mrs. Contey: hat the implanted Deares exhibition is how

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Kuniyoshi, Plesh Fly to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

-

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: checklist and itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 L & L

OHD BJ RB green

February 25, 1969

Christo 48 Howard Street New York City, New York

Dear Christo:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the

Thank you once again for your generosity in lending your Project for Packed Theatre - Spoleto to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Reserve Bellinb

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: checklist and itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: VC/E 68-5

ce: Din 83 TO B L872 68-5 Misc. STREET

December 12, 1968 32 Eout 57th Street

Christo City, Hew York 48 Howard Street New York City, New York

December 3, 1960

to self a Y.S. to the convergation on hid av the vellery

Dear Christo: mains ago when you very generously said you'd do your Enclosed please find the two negatives which you so kindly lent us. The Inflated Image exhibition is almost complete and as soon as the illustrated check list for the show is ready, we will send you a copy. Thank you. Thank you consider the state of t

printed brackers on the chie and can also begin coking the her for it,

No matter when the morney, I'm could needed present buryon for " offering to below I may to doping't take more than then you can opare,

Entry Incor Abberlete Cerusia

so that those I comby he many objectments to make after the place. Rasette Bakish Circulating Exhibitions

Enclosures: 2 negatives

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648 2 get 15.

Gentle Comments

Department of Foreign on Stationers

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
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green

oft 63-5 Miscelaneous

December 3, 1968 at and Specialty

November 22, 1968

Mr. Berry L. Oatl

Mr. Arnold Glimcher
Pace Gallery
32 East 57th Street
New York City, New York

I am in the lest stages of organizing for the Bestere's ottendering

I just want to add a P.S. to the conversation we had at the gallery a couple of weeks ago when you very generously said you'd do your best to get me that syrings from Dubuffet for my Inflated Images traveling show. Naturally, it would be a perfect piece for the show.

Given the rather tight time schedule we'll be working under if he does lend, could I ask you to cable me as soon as you have his answer. If it's affirmative, could you also include full title, date, medium (only if it's not what all the other sculptures are) and size -- also credit line if he isn't the lender. Then we can list it in the printed brochure on the show and can also begin making the box for it, so that there'llonly be minor adjustments to make after the piece comes.

Also, could you let me know if there are any special shipping instructions. Otherwise, we would ask Wingate & Johnson to collect it from Dubuffet as soon as I get your cable. It would help to be able to give them the insurance value but they can get that from Dubuffet themselves if you can't get it.

No matter what the outcome, I'm really swfully grateful to you for offering to help. I hope it doesn't take more time than you can spare.

:Best; forward to hearing from you.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

P.S. I might old that one of the larger printings in the show to bessel on micrographs of the sys of a Cly.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
OE 68-5 Miscelaneous
green

November 22, 1968

Mr. Harry R. Gail
Director
Public Information
Electronic Components and Specialty
Group Products
Westinghouse Electric Corp.
3 Gateway Center, Box 2278
Pittsburgh, Pa. 18230

Dear Mr. Gail:

I am in the last stages of organizing for the Museum's circulating exhibition program a show called <u>Inflated Images</u> which will include paintings, sculptures, drawings, prints and photographs in which artists have exploited in various ways the device of unnatural enlargement of visual phenomena. Photography — the close-up, the film, television — has, of course, played a major role in making contemporary artists aware of the transformation objects undergo when they are enlarged. More recently photographs made with the help of optical microscopes and telescopes have brought to artists' attention a whole new world of wisual experience. To illustrate this point I should like to include in the show a print of the photograph of hair on a fly's tongue which was taken at Westinghouse and which was included in the Museum's Once Invisible exhibition in 1967. We have an 8 x 10" copy negative from which a good print can be made if Westinghouse will give its permission.

Our Photography Department has given me the following information for use on the label: Electron micrograph scan of hair on fly's tongue. Original magnification 2500x. Westinghouse Electric Corporation. I must confess that I myslef do not write understand the phrase about magnification and would, if possible, like to restate it so that the viewer will know how many times larger than actual size the image he is looking at is. That is, if the print exhibited is 8 x 10" what would be the size of the photograph image relative to the actual hair? What would it be if the print is 12 x 15" or 16 x 20"? Please forgive me if these questions seem naive.

I look forward to hearing from you.

Sincerely,

Betsy Jones Associate Curator Department 66 Painting and Sculpture

P.S. I might add that one of the larger paintings in the show is based on micrographs of the eye of a fly.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Nov. 7 68

Miss Betsy Jones.
The Museum of Moden Art.
New York.

Dear Miss Jones:

Thank you for your letter. It is very nice to know that the "Monalisa age I2" will be in the exhibition along with the "still life with hot soup".

The painting will be lend by Mr. Luis Lastra who bought it on the condition that this will not be an incon—venient to the exhibition. In case it is, please let me know that I am sure he will select another painting.

I have already talked with the Assembly Coordinator, and the painting will be pick up next tuesday.

I want to thank you again for including my work in the exhibition. It was very nice to meet you.

Sincerely,

Jewardo Bolero.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

DHD cc: C/E 68-5 L & L
DHD
RA
GE-68-5 RB
Grean dgreen

Paheneny 26, 1989

February 25, 1969

Mr. Donald E. Droll Fischbach Gallery 29 West 57th Street New York City, New York, 10019

Dear Mr. Droll: Descript completed its first showing at Marcar Int-

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I we delighted to supert that the INFLATED DIAGRE exhibition is now

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Kats, Rose 1966 to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures; checklist and itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

DHD
BJ
RB
CE-68-5 L&L
Green

February 26, 1969

Mr. Claude Hirsch Galerie Krugier 3 Grand Rue Geneva, witzerland

Dear Mr. Mirsch

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, corgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the

Thank you once again for your generosity in lending your Gnoli:

Tour de Cou to this exhibition. When the tour is completed we will send you a detailed report.

Sincerely,

Associate Curator
Depurtment of Painting and Sculpture

Enclosures: Checklist and itinerary

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 L & L
DHD
BJ .
RB
green

February 25, 1969

Mr. Henry Geldzahler 853 Seventh Avenue New York City, New York

Dear Mr. Geldzahler:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Rosenquist, untitled to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: checklist and itinerary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

March 4, 1969

Mr. Robert Sinko Global Van Lines Empire State Building New York, N.Y. 10001

Dear Bob:

There have been changes in our schedule for the exhibition INFIATED IMACES which you are handling. The schedule is now as follows starting with the Portland, Oregon showing.

Portland, Oregon to New York: Shipping date May 6th.
To be delivered to Santini Brothers Warehouse, 449 West 49th Street.

New York to Athens, Georgia. Their opening is July 1st; exhibition should be shipped around June 16th. To: Georgia Museum of Art, University of Georgia, Athens, Ga., Att; Mr. William Paul, Curator.

Athens to Ithaca, New York. Their opening is September 4th; exhibition should be shipped around August 4th. To: White Museum of Art, Cornell University, 27 East Avenue, Ithaca, N.Y., Att: Mr. Thomas Leavitt, Director.

Ithaca to Towson, Maryland. Their opening is October 10th; exhibition should be shipped September 29th as there is not much time between the two exhibition periods. To: Goucher College, Department of Fine Arts, Towson, Maryland, att: Mr. Hilton Brown.

Towson to Winnipeg, Canada. Their opening is November 30th; exhibition should be shipped November 4th. To: University of Manitoba, School of Art, Winnipeg, Canada, att: Mr. George Swinton, Director of Exhibitions.

All shipments are to go collect and are within this year of 1969. I expect the exhibition to return to New York after the Winnipeg, but there may be a change in this plan and, if so, I will let you know. Dienipes Education Educator 1.9.

Sincerely,

Marie Frost Scheduling Manager Circulating Exhibitions

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

November 13, 1969

Mr. Al Sorrentino W.R. Keating & Co. 90 Broad St. New York, N.Y. 10004

Dear Al:

Will you please prepare custom papers for one item that has to be shipped to Canada and to the University of Manicoba, Canada for exhibition purposes,

You have already prepared the papers for an exhibition called INFLATED IMAGES going from Towson, Maryland to Winnipeg, Canada, and this is an object that has to join the exhibition. It is Claes Oldenburg: Soft Wall Switches, 1964, vinyl with cotton cloth, stuffed; value \$5,000. Shipped from Museum of Modern Art, Santini Brothers Warehouse, 449 West 49th St. to School of Art, University of Manitoba, Winnipeg, Manitoba, Canada. For exhibition purposes only.

I would appreciate having these papers as soon as possible as the exhibition opens in Winnipeg on November 30 and we would like to have this work there in time. It will be shipped from New York by Express
Air Freight, college. Please deliver to the Museum of Modern Art.

The charges for preparing these papers should be directed the the Caucalies

Purchase order #30835 covers this request.

Thanking you for your assistance,

Sincerely,

Countries, School of Art, University of Hamitoba, Vienipeg, Pamitoba, Seconda, Astring. George Swiston, Director of Buildings.

Marie Frost Scheduling Manager Exhibition Program

Enclosure:

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

October 6, 1969

Mr. A. J. Sorrentino
W. R. Keating & Co.
90 Broad St.
New York, N.Y. 10004

Mr. and Mrs. Ragar E. Bosard

Dear Al:

We are shipping an exhibition called INFLATED IMAGES from Towson,
Maryland to the University of Manitoba, Canada for exhibition purposes,
and I would appreciate your preparing the necessary custom papers.

The exhibition will be on view at the University of Manitoba, Winnipeg, Canada from November 30 - December 21, 1969, and will be shipped from Goucher College, Towson, Maryland, loading the week of November 3, 1969. It is packed in 77 boxes and will travel via Global Van Lines.

Enclosed please find 7 copies of the check list marked with the total insurance value, as well as individual values. One work in this show was imported from Switzerland in December 1968, your reference number is 85533. The rest of the works have all been produced in this country.

I will appreciate having these papers forwarded to this office and to my attention as early as possible, as I shall send them to the exhibitors along with other information. I am going to be away for 10 days starting October 16th and if it is possible to receive them prior to them, it would be appreciated.

The charges for preparing these papers should be directed the the Canadian exhibitor; School of Art, University of Manitoba, Winnipeg, Manitoba, Canada, Att: Mr. George Swinton, Director of Exhibitions.

Thanking you for your assistance,

Sincerely,

Marie Frost Scheduling Manager Exhibition Program

Enclosures

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 L & L DHD BJ RB green

February 25, 196

Mr. and Mrs. Edgar B. Howard 199 East 60th Street New York City, New York

Dear Mr. and Mrs. Howard:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show, and a photograph as we have an additional one.

Thank you ence again for your generosity in lending your Botero, Still Life with Hot Soup to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 L & L
DHD
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green

February 25, 1969

Mr. Philip C. Johnson 375 Park Avenue New York City, New York, 10022

I am delighted to report that the Euglatus (Mages enhabities to now Dear Philip: has recently consisted its first showing at Magner Uni-

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University, in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the

Thank you once again for your generosity in lending your Hains, Saffa Super Match Box, to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Desprtment of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

DHD BJ RB CE-68-5 L&L Green

February 26, 1969

Mrs. Ibert A. List 927 Pifth Avenue New York, 4. 1. 10021

Dear Mrs. List:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Dechar: Pears to this exhibition. hen the tour is completed we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

THE CE-68-5 L&L

February 26, 1969

M. Georgee Bauguler lowed Paramet Lagor

Mrs. Traula Kalish Multiples, inc. 020 Madison Avenue New York, New York 10021 anguin, but perhaps you did not

Dear Mrs. Kalish: coming of them.

I am delighted to report that the INFLATED IMAGES exhibition is now on twom and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Oldenburg: Teshag to this exhibition. When the tour is completed we will send you a detailed report. ..... in inswerting and a Sincerely,

Permane none of the latures I have ested shout will be swellable but minus departs so essential to the these of this exhibition (and these stotures illustrate his ideas particularly Retsy Jones to the best to secure on Associate Curstor
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY

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green.

October 25, 1968

Outshor SA, 1965

M. Georges Bauquier Museé Fernand Léger Biot (Alpes-Maritimes) France

Dear Mr. Bauquier:

I am sorry to trouble you again, but perhaps you did not receive my letters of October 8 and October 14. In case you did not, I enclose copies of them.

I believe I failed to explain in my previous letters that I very much want to secure one of the four pictures I inquired about for a traveling exhibition I am doing for the Museum of Modern Art. It is to be called The Inflated Image and will concern itself with works in which unnatural enlargement has been exploited by artists in various ways for different aims. Léger's still lifes of 1925-26 are particularly interesting in this connection. Indeed, I think they anticipate and perhaps were the source for much of the painting today in which everyday objects are isolated and enlarged. Léger himself made some extremely interesting and significant observations on the use of this device in 1926.

Perhaps none of the pictures I have asked about will be available but since Léger is so essential to the theme of this exhibition (and these pictures illustrate his ideas particularly well), I must do my best to secure one.

Unfortunately, the matter is rather urgent since the first showing will be in early January. If these pictures are in French collections, time for shipping to this country and repacking here must be allowed.

Please forgive me for pressing you. I shall welcome whatever help you can give me.

Mar Sincerely, news applies of above listed provinces

Betsy Jones Associate Curator Department of Painting and Sculpture

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

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green

October 14, 1968

M. Georges Bauquier Wased Fernand Léger Biot (Alpes-Haritimes) France

Dear M. Bauquier:

In my letter of October 8th to you I neglected to ask you about the whereabouts of three other paintings by Leger also reproduced in the Tériade monograph of 1928. They are:

Plate 75, Mature morte. I would like to know the name and address of the present owner and the painting's size.

Plate 73, La rose et le compas. In this case,
I know the sise (92 x 25 cm), but assume that it
probably no longer belongs to Jacques Darmetal.
Do you know who does now own it?

Plate 72, Les pipes. Again I am missing the size and name and address of present owner.

I have enclosed Xerox copies of the three pictures.

Many thanks in advance for your kind help.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Xerox copies of above listed pictures

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

BJ JM RB C/E 68-5 L & L green

October 8, 1968

M. Georges Bauquier
Museé Fernand Léger
Biot (Alpes-Maritimes)
France

Dear M. Bauquier:

I am trying to locate the Leger picture Nature Morte, 1926, illustrated in Tercade's Leger book published by Cahiers d'Art in 1928, and reproduced on page 76. I have enclosed a Xerox copy of the picture.

I wonder if you would know the name and address of the owner, the medium and the size of this work. If you do not know, pherhaps you can suggest some other source for this information.

Since this is of some urgency, I look forward to hearing from you soon. With many thanks in advance for any help you can give me, I am,

Sincerely yours,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosure: Xerox copy of Léger, Nature Moree 1926.

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

DHD BJ RB CE-68-5 L&L green

February 26, 1969

Mr. Laurence Sickman
Director
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
4525 Osk Street
Kansas City, Mo. 64111

Dear Mr. Sickman:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Oldenburg: Soft Wall Switches. When the tour is completed we will send you a detailed report.

Sincerely,

Setsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

DHD BJ RB CE-68-5 L&L green

February 26, 1969

Mr. Charles R. Penney
The Charles R. Penney Collection
Olcott, lew York

Dear Mr. Penney:

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

s report that the ENTLATED DEADER exhibition is now

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Miki: Untitled to this exhibition. When the tour is completed, we will send you a detailed report.

Sincerely,

Setsy Jones
Associate Curator
Department of Painting and Sculpture

Series.Folder: Collection: The Museum of Modern Art Archives, NY CE II. 2.145,5.2

MAN RAY 4 RUE PERCE

February 26, 1969

Mr. Steve Posen 95 Avenue B New York, New York

Dear Mr. Posenicated with requests for exhibitions-exhibitions

I am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer Uni-versity in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Eyeglasses to this exhibition. Then the tour is completed, we will send you a detailed report. I thout the landacape

Sincerely,

Betsy Jones In fact, an seen in an exhibition consisting of Associate Curator inages my college would appear reduced to Department of Painting and Sculpture

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CE68-5

MAN RAY

4 RUE FEROU

PARIS 6

November 7 1968

Dear Miss Jones -

Excuse the delay in answering your letter- Ihave been under the weather for some time and am also inundated with requests for exhibitions-exhibitions with a"theme" from parrots to erotic art.

I regret that none of the drawings you request are available- I do not know the present owners.

The Guggenheim Museum aquired a collage from Ekstrom called "Needle and Thread" about 20x30" comporting a giant needle and appropriate thread but without the landscape as in the drawing. Perhaps this would suit your purpose. Perhaps this cannot be considered an "inflation" as the materials actually exist, but this was my theme. In fact, as seen in an exhibition consisting of giant images my collage would appear reduced to the normal size of a needle and be suitable in an exhibition called "Deflation".

Yours sincerely,

man Ray

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

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C/E 68-5 L & L
green

October 28, 1968

Mr. Man Ray 2 rue Férou Paris 6e, France

Dear Man Ray:

I wrote you last month (copy of my letter enclosed) to ask whether you could tell me who was the owner of your painting, Observation Time -- The Lovers. In the meantime, I have discovered what I should have known, namely that it belongs to Bill Copley. (I have never seen his collection.) I have also found that it is committed to another exhibition and is not available for my show, although he is lending me a Magritte.

I would still very much like to have for the show one of the drawings I mentioned to you in my earlier letter, or perhaps another similar drawing in your collection. Would you be willing to lend one for my exhibition? If so, I would send you the forms and make arrangements for shipment immediately, since the time before the show's first opening is getting very short (though it is now scheduled for January instead of December).

Please forgive me for troubling you, but I would very much like a work of yours included in the exhibition.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

P.S. In addition to the two institutions mentioned in my first letter, the show also goes to the Witte Museum in San Antonio, Texas, the Portland Art Museum, Portland, Oregon, Mercer University, Georgia and Goucher College.

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CC: BJ
DHD
RB
JM
C/E 68-5 L & L
green

September 27, 1968

Mr. Man Ray 2 rue Férou Paris 6e, France

Dear Man Ray:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to sruprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One of the most important pictures for this show would be your Observation Time -- The Lovers of 1932-34 (which must have had almost its first showing here in Alfred Barr's Fantastic Art, Dada and Surrealism in 1936). I have looked through the catalogue of your big show at Los Angeles in 1966, and find that this painting is credited as lent anonymously by a private collector. I write now to ask if you could possibly give me the name of the owner so that I can request the loan from him. (I have spoken with Arne Ekstrom here, but he does not know it.)

For your information the show will tour to universities and museums in the U.S. and Canada for about a year, the first showing to open on December 3 at the University of Georgia. We need to have the loans here well in advance of that date of course for packing, etc. so that I'm afraid the matter is urgent.

I might add that I was much interested in several of the drawings which are reproduced in the Los Angeles catalogue and which come from your own collection, for instance Where Pencils Art Made (p. 38), The Turning Point (p. 104) and the untitled drawing of the needle in a landscape (p. 103). If I am unable to secure Observation Time, may I ask whether you would in principle be willing to lend one of these

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Mr. Man Ray

-2-

September 27, 1968

drawings to the show -- preferably Where Pencils Art Made? Or perhaps you have other drawings (or paintings) be this kind of which I could see photographs.

I look forward to hearing from you -- with apologies for troubling you.

Sincerely,

free Blassor Vict.

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Busy Mrs. Harris

I am delighted to report that the inflatio teacher subthisted is now on tour and has recently associated its first abouts at Mercer University to Moree, Security. I enclose for your information a schadule to date of the town in case you may have a chance to see the show declay its travels.

I'm also mending you a emp of the filestrated chacklest of the above.

Thank you come egals for your penamentry in loading your Dasbiet: Etulia Floor fermion to this exhibition. Then the took is stooklessed we will send you a detailed report.

Sincerely.

Petry Junes Associate Covator Semertural of Colution and Seminture

Storbushous: Charletter and telescope

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February 26, 1969

Mrs. Eleanor Ward Stable Gallery 33 East 74th Street New York, New York

Dear Mrs. Ward:

I am delighted to report that the INFLATED TMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Masbitt: Studio Floor Scenes to this exhibition. When the tour is completed we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

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DHD BJ RB CE-68-5 L&L green

February 26, 1969

Mr. icherd Waddell Waddell Gallery 15 East 57th Street New York, New York

Dear Mr. Waddell:

! am delighted to report that the INFLATED IMAGES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending yours copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your Jacquet: Fortrait of a Nan to this exhibition. When the tour is completed we will send you a detailed report.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
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The Museum of Modern Art

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February 26, 1969

Mr. John Gordon, Curator and advented and the letter were various.

Mr. John Gordon, Curator and advented and the letter were various.

The Whitney Museum of American Art along a stated photocopy of Jones's letter to 945 Madison Avenue.

New York, N. Y. 10021

Dear Mr. Gorden:

I am delighted to report that the INVLATED DMACES exhibition is now on tour and has recently completed its first showing at Mercer University in Macon, Georgia. I enclose for your information a schedule to date of the tour in case you may have a chance to see the show during its travels.

I'm also sending you a copy of the illustrated checklist of the show.

Thank you once again for your generosity in lending your O'Ecefe? The White Plower to this exhibition. When the tour is completed will send you a detailed report.

Sincerely,

Jetsy Jones Associate Curator Department of Painting and Sculpture

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

To: The Files

From: Michelle Harvey N\*

Date: May 10, 2023

Re: September 28, 1994 Letter from Betsy Jones to Rona Roob

The original of this letter is in Rona Roob Papers, II.A.13. Enclosed with the letter were various original documents that have been filed into different collections. Correspondence with Man Ray pertaining to *Inflated Images* is filed here. The enclosed annotated photocopy of Jones's letter to Roob indicates where the others can be found.

The Museum of Modern Art Archives, NY

Rona Roob, Archivist The Museum ofModern Art 11 West 53 Street New York, N.Y. 10019

September 28, 1994

Dear Rona,

I know you got my last letter because I just had call from Sharon Zane telling me she heard from you that I was coming to New York. Although I'd like to participate in her oral history project, my memory isn't awfully good any more and I'm going to have so little time in New York to get so much work done and at the same time see so many old friends, that I'm really not too happy about committing even an hour and a half to talking to her. But I guess I will. Years ago Carolyn Lanchner called me on her behalf to say that she was coming to San Francisco and wanted to talk to me then. Alas, she never called. It would have been a lot easier for me then. (Do I sound like Marga.)

Anyway, since I would probably forget to give them to you when I see you in New York, I'm sending you a couple of items I found in my very slender files. Nothing of great value or in part, In a paid.

- 1. My memo of July 6, 1967 about conversation with C. Oldenburg about a retirment present from some of us (you included?) for Alfred in 1967 and a letter from him Jan. 21, 1968 showing that he didn't get the thing done on time. I don't remember when he actually delivered it -- a wonderful pencil drawing called, I think, The B Tree -- a tree entirely composed of Bs..
- 2. Letters from Kassel (July 15, 1968) and London (July 12, 1968) from Dorothy that have some interest, I think -- Alfred and the Queen and the Christo adventure. Dorothy's remarks about the Queen remind me of her equally impolitic remarks about the Queens erstwhile son-in-law Anthony Armstrong-Jones, aka Lord Snowden who was visiting the Museum one day unbeknownst to any of us, causing Dorothy to be delayed in getting back to the office from the galleries by "some English fairy." I know, I know. Not PC.
- 3. A letter from Marga Scolari of April 24, 1930 to Charlotte Baum, in the Art Library at Smith College, which I think explains itself. Dr. Neilson was the President of Smith College at the time and Mr. Churchill (Alfred VAnce) was director of the Museum where Marga had been hired (as either the new director -- Churchill was retiring -- or curator; Jere Abbott eventually took the job after leaving MoMA). Charlotte was in my mother's class at Smith and I saw off and on while I worked there. She was quite homely as an old woman, but I saw a snapshot of her as a young woman and she was quite attractive. She had a very good sense of humor and a slightly wicked memory and could tell a story the way people used to be able to do but don't seem to be able to anymore. Anyway, knowing of my connection with MoMA she eventually, cleaning things out, gave me this letter; also the wedding invitation.
- 4. A letter to me from Man Ray, Nov. 7, 1968 in answer to a loan request. I guess I did not put this in the exhibition file (where I suppose it really belongs) because he was not a lender to the show.

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and un recognized by Doroth, obusoush,

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Rona Roob/ September 28, 1994/ p. 2

I have been in touch off and on with Wendy Jeffers in connection with her Cahill-Miller biography project and, incidentally, with my Smith College project, since I am working on a large American eagle carving that Dorothy gave the Museum years ago. In her most recent letter she mentioned some of Dorothy's papers which had been inadvertently removed from Dorothy's MacDougall Alley place by Calvert Coggeshall and which she was shipping off to you, since they concerned her work at the Museum. She seemed to be suggesting that she would never be able to see them again since the archives that relate to the Museum Collections department are closed to the public and, apparently, researchers and scholars. I can understand that some things — financial or highly personal — would be off limits, but is it the case for all correspondence?

Anyway, I'll look forward to seeing you pretty soon now.

Love,

Betsy B. Jones 116 Santa Rosa Avenue Sausalito, CA. 94965

P.S. I forgot about a funny sheet of plays on artists and other art world figures names (I counted 117 of them) that Dorothy gave me once years ago and which I enclose. I can get most of the phrases though a couple stump me. If Dorothy told me who did it, I no longer remember. The handwriting looks a little European to me. A curiosity.

7.P.S. Ranga's letter 8hows that he shiple and flavor ("The note levellade") were here from early on, lossest at.

P.P.S. Just set yours of Sept 27 (This naiting held up because of finish, xeex machine at local newsoone.) De fureaucracy of finish, xeex machine at local newsoone.) De fureaucracy of finish, xeex machine at local newsoone. De have lunch, but is neatly toking over I see. Wish I could have lunch, but I have so lutte time to set through so much that I plan I have so lutte time to set through so much that I plan to work through lunch. Dre had 2 days of research there to work through lunch. Dre had 2 days of research there (for which I usually have to pay a nurse for coreage) reducedly shortened by making lunch dates. But I'll finish you shortened by making lunch dates. But I'll finish you for a chat I hope, especially now that I know you're

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MAN RAY

MAN RAY

Mr. Man Bay

4 RUE FEROU

PARIS 6

November 7 1968

Dear Miss Jones -

Excuse the delay in answering your letter- Ihave been under the weather for some time and am also inundated with requests for exhibitions-exhibitions with a"theme" from parrots to erotic art.

I regret that none of the drawings you request are available- I do not know the present owners.

The Guggenheim Museum aquired a collage from
Ekstrom called "Needle and Thread" about 20x30"
comporting a giant needle and appropriate thread
but without the landscape as in the drawing.
Perhaps this would suit your purpose. Perhaps
this cannot be considered an "inflation" as the
materials actually exist, but this was my theme.
In fact, as seen in an exhibition consisting of
giant images my collage would appear reduced to
the normal size of a needle and be suitable in an
exhibition called "Deflation".

Yours sincerely,

mon Ray

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

The Museum of Modern Art Archives, NY

CE

JL. 2.145.5.2

CC: DHD

RB

BJ

JM

C/E 68-5 L & L

green

336

MB that being of

C/E 58-5 L & L

MAN RAY

October 28, 1968

Mr. Man Ray 2 rue Férou Paris 6e, France

Dear Man Ray:

I wrote you last month (copy of my letter enclosed) to ask whether you could tell me who was the owner of your mainting, Observation Time -- The Lovers. In the meantime, I have discovered what I should have known, namely that it belongs to Bill Copley. (I have never seen his collection.) I have also found that it is committed to another exhibition and is not available for my show, although he is lending me a Magritte.

Reptember 27, 1948

I would still very much like to have for the show one of the drawings I mentioned to you in my earlier letter, or perhaps another similar drawing in your collection. Would you be willing to lend one for my exhibition? If so, I would send you the forms and make arrangements for shipment immediately, since the time before the show's first opening is getting very short (though it is now scheduled for January instead of December).

Please forgive me for troubling you, but I would very much like a work of yours included in the exhibition.

Sincerely,

Por your information the show will tour to universities and guasses in the U.S. and Canada for about a year, the first showing to open Betsy Jones at the University of Gaorgia. We need to have the Associate Curator advance of that date of course for packing, etc. Department of Painting and Sculpture

P.S. In addition to the two institutions mentioned in my first letter, the show also goes to the Witte Museum in San Antonio, Texas, the Portland Art Museum, Portland, Oregon, Mercer University, Georgis and Goucher College.

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

T. 2.145.5.2

NAN RAY

Hr. Non Nay

September 27, 1955

cc: BJ

particle to the show -- preferably there co: BJ

particle I could not photographs.

JM

C/E 68-5 L & L

September 27, 1968

-2-

Mr. Man Ray 2 rue Férou Paris 6e, France

Setay Jones Dear Man Ray: Painting and Scalpture

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to sruprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One of the most important pictures for this show would be your Observation Time -- The Lovers of 1932-34 (which must have had almost its first showing here in Alfred Barr's Fantastic Art, Dada and Surrealism in 1936). I have looked through the catalogue of your big show at Los Angeles in 1966, and find that this painting is credited as lent anonymously by a private collector. I write now to ask if you could possibly give me the name of the owner so that I can request the loan from him. (I have spoken with Arne Ekstrom here, but he does not know it.)

For your information the show will tour to universities and museums in the U.S. and Canada for about a year, the first showing to open on December 3 at the University of Georgia. We need to have the loans here well in advance of that date of course for packing, etc. so that I'm afraid the matter is urgent.

I might add that I was much interested in several of the drawings which are reproduced in the Los Angeles catalogue and which come from your own collection, for instance Where Pencils Art Made (p. 38), The Turning Point (p. 104) and the untitled drawing of the needle in a landscape (p. 103). If I am unable to secure Observation Time, may I ask whether you would in principle be willing to lend one of these

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Man Ray

-2-

September 27, 1968

drawings to the show -- preferably Where Pencils Art Made? Or perhaps you have other drawings (or paintings) be this kind of which I could see photographs.

I look forward to hearing from you -- with spologies for troubling you.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

5

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

franking record sheets

	Collection:	Series.Folder:
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Department of Circu ating Exhibitions

1 Program

Miss Rubenstein TO:

Mr. Palmer

June 5, 1969 Date

Mr. Gillaugh FROM:

Mr. Burns

Re: Inventory Account 464 -Plexiglas supply

The following amount(s) of plexiglas have been taken from the Department of Circulating Exhibitions' supply for the exhibitions indicated:

No. of sheets Exhibition title and number \$32.40 1 sheet (Type II UF3) size 48 x 72" DE KOONING (175-001-822)

Many thanks.

Polis

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

CE 68-5 ing -

To

Marie Frost

From

Peter Bunnell

Date

12.15.68

Re

Frames belonging to the Department of Photography

Marie:

In the event Betsy Jones forgets to inform you about the ownership of two frames in her C/E exhibition "The Inflated Image" I wanted you to have this note. Betsy borrowed two photographs from us and we framed them in Departmental frames. The two works are by Edward Weston and August Sander. We would appreciate having the frames returned to us at the close of the tour.

Many thanks.

Polis

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: Le/E 68-5 Framing

DHD

JM

RB

Green

15 December 18, 1968

December 13, 1968

Mr. Bernard Walsh
155 East 23rd Street
New York City, New York, 10010

New York City, New York, 10010

Dear Mr. Walsh;

Once again I am enclosing two framing record sheets for the following works:

is being delivered to your shop today, and the other you dready are

Domenico Gnoli: Tour de Cou 15 1/2
Purchase order \$27012 vill cover the oil and sand on canvas call me

James Rosenquist: Spaghetti picture
Thank you very much. oil on canvas

Both works need L traveling frames with 1/4" projection in front and 1/4" wway from the stretcher. They should be stained dark walnut.

Please put the charges for these on Purchase order #27012.

I want very much to thank you for doing all these last minute rush jobs, and will try hard not have this happen again.

leasures: Framing record sheets for Jacquet and Christo works ...

-19

Rosette Bakish Circulating Exhibitions

Enclosures: Framing record sheets for above works

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

				on: 0/E 68-5
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	and the state of t	2	/	135
	Museum of Modern Art			JH
	est 53rd Street	cc: L/E	68-5 Frami	ng
New	York 19, N. Y.	DHD		
FRA	MING RECORD SHEET	JM -		hibition)
rtint ANULARACH, R.		by:	B. Walsh	
December 13, 1968				ramer)
ttle Floreing Sys.	1968			
Mr. Bernard Walsh				
155 East 23rd Stree	E			
New York City, New				
		- Constant	month bar	data
Dear Mr. Walsh:		Orde	red by RE	date 11/19/
making a frame for:				
	Alain JACQUET: Portra	it of a b	ian	
Three and hal	f inch mat all (Bradd	gave vou		sions)a, front
Three and hal painted in ma	f inch met all (Bradd t silver, with planig	gave vou		sions)a, front
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work is unsatted) and unframed.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5V DHD RB JM

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

FRAMING RECORD SHEET

for: INFLATED IMAGES (C/E 68-5)
(Exhibition)

Three and half inch mat all around. raw walnut strip frame, front painted in mat silver, with plexiglas.

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at transferred to rec'd refitted at returned to

Comments:

0

work is unmatted and unframed.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 DHD RB JM

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

FRAMING RECORD SHEET for: THE INFLATED IMAGE (C/E 68-5) (Exhibition)

Artist	ABULARACH, R.	by: B. Wals	h
Title	Eye - White Center, #4. 1968	-	ramer)
Medium_	ink on paper		
MOMA#_		Ordered by	date
Lender	by the artist	Promised for_	rec'd
Description	on of order:		

Three and half inch mat all around. Raw walnut strip frame, with plexiglas.

Loan: Picked-up by	delivered to	rec a
Labels: delivered to	on	
Description of framing materials fitted before returning to lender (	removed from loan which mu see Registrar's corrected los	an form for detailed infor-
mation): Lender agrees to mat/f	rame change	plexiglas

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

refitted at \_\_\_\_\_ returned to \_\_\_\_\_ rec'd\_ Frame: removed at \_\_\_\_\_\_ transferred to \_\_\_\_

Comments:

work is unmatted and unframed

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

	The Museum of Modern Art			/
	11 West 53rd Street			C/E 68-5 RB
	New York 19, N. Y.			DHD JM
	FRAMING RECORD SHEET	for: THE	INFLAT	ED IMAGE
			(Exhib	ition)
Artist	BOTERO, Fernando	by: P. 1	& Intyr	
Title	Still Life with Hot Soup. 1968		(Fran	ner)
Medium_	oil and tempera on canvas			
MOMA#		Ordered by_	RB	date11/19/68
Lender_	Mr. Luis Lastra, Washington	Promised for	r	_rec'd
Descript	ion of order:			
	Silver L frame, one quarter inche pr	ojection in fro		
Ingn. D				rec'd
	ricked-up by delivere			
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Descript fitted bei matien):	delivered delivered to	oan which must corrected loan f	be cons form for plexig	rec'derved and re-r detailed infor-clas
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work has a stip frame in not too good condition.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

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

			FRAMING RECOR	W SHEET		RB	
				for: T		ATED IM bition)	GE
rtist_	CHRISTO			by: B.	Walsh (Fr	amer)	
Title	Poster	Polet. Po	SDLA Spirit		(* *	anoz,	
Medium_	Poster	PERSONAL PROPERTY.	196				
MOMA #	C/E 1			Ordered by	RB	_date_	December 13
Lender	Betsy Jo	nes		Promised i	Eor	_rec'd_	
		der.					
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Descript  Loan: I		Black fr white pe destroy	ert of the pos the Christ si	ter, on a white gnature.	sheet,	so as t	not to
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unframed poster

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 DHD RB The Museum of Modern Art JM 11 West 53rd Street New York 19, N. Y. for: THE INFLATED IMAGE FRAMING RECORD SHEET (Exhibition) Artist CHRISTON P. McIntyre (Framer) Title Project for Packed Theatre - Spoleto. 1967 Medium wood, canvas, rope Ordered by RB date 11/19/68 MOMA#\_\_ Lender the artist Promised for \_\_\_\_rec'd\_\_\_\_ Description of order: the base of the work is to be painted the same pale gray it is now, but only after the two figures which are missing are affixed. Loan: Picked-up by \_\_\_\_\_\_ delivered to \_\_\_\_\_\_ on \_\_\_\_ rec'd\_ Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_\_plexiglas\_ Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing. Frame: removed at transferred to rec'd refitted at returned to

Comments:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

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

cc: C/E 68-5 Framing DHD RB

	FRAMING RECO	RD SHEET	
		TOI:	IMAGE (C/E 68-5)
		(Exhibi	tion)
	Domenico GNOLI	by: B. Walsh	
rtist_		by: (Fram	er)
itle	Tour de Cou 15 1/2 . 1966		
Medium_	oil and sand on canvas		
MOMA #		Ordered by RB	date Dec. 17, 196
_ender	Private Collection, Geneva	Promised for	rec'd_
Descript	L traveling frame - 1/4* projective stretcher. Dark walnut stain.	etion in front and 1/4"	away from the
Loan: P	L traveling frame - 1/4* project	to rec'	
Loan: P	L traveling frame - 1/4" projective stretcher. Dark walnut stain.	to rec'	
Loan: P Labels: Descript refitted letailed	L traveling frame - 1/4* projection of framing materials removed before returning to lender (see information): Lender agrees to	torec' on from loan which must be Registrar's corrected lo	dconserved and
Loan: P Labels: Descript refitted detailed plexigla Note: O Screw ey Exhibiti	L traveling frame - 1/4* projection of framing materials removed before returning to lender (see information): Lender agrees to a see holes should be circled on back on stickers and other information	from loan which must be Registrar's corrected lomat/frame change	conserved and pan form for
Loan: P Labels:  Descript refitted detailed plexigla  Note: 0 Screw ey Exhibiti to new b	L traveling frame - 1/4* projection of framing materials removed before returning to lender (see information): Lender agrees to a see holes should be circled on back on stickers and other information	from loan which must be Registrar's corrected lo mat/frame change  marked with MOMA number if of frame to signal replace on original backing sho	conserved and pan form for

Work has a strip frame.

0

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 DHD The Museum of Modern Art 11 West 53rd Street New York 19, N. Y. THE INFLATED IMAGE FRAMING RECORD SHEET (Exhibition) P. McIntyre HAINS, Raymond Artist (Framer) Saffa Super Match Box. 1964 Title Medium wood and cardboard Ordered by RB date kk kknox 11/18/68 MOMA# Lender Philip Johnson, New Canaan Promised for \_\_\_\_rec'd\_\_\_\_ Description of order: Fill in the nick on the top of the work, and put on bigger screws for haning. Please remove all fingerprints Loan: Picked-up by \_\_\_\_\_\_\_ delivered to \_\_\_\_\_\_ on \_\_\_\_ Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change \_\_\_\_\_plexiglas\_ Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing. Frame: removed at \_\_\_\_\_\_ transferred to \_\_\_\_\_\_ rec'd \_\_\_\_\_ refitted at \_\_\_\_\_ returned to \_\_\_\_\_\_ Comments:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

		/
		cc: C/E 68-5
The Museum of Modern Art		RB
11 West 53rd Street		JM
New York 19, N. Y.		
FRAMING RECORD SHEET	for:	
FRAMING RECORD SHEET		hibition MAGE
	by:	
HOLLEIN, Hans	P. McInt	ramer)
Title		
Carrier City in Landscape and High R	ise Building: Spa	rk Plug.
MediumPhotomontage		
MOMA#	Ordered by	date
Lender	Promised for RB	rec'd_11/18/68
Both works need plexi and the	black frames shou	ld be touched
up.  Loan: Picked-up by delivered	l to	
•	l to	
Loan: Picked-up by	on on on on on which must be of corrected loan form place with MOMA numbers to signal replace	rec'dconserved and re- n for detailed infor- exiglas
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Loan: Picked-up by	on on on on on which must be of corrected loan form place with MOMA number to signal replace should be transfer	rec'dconserved and re- n for detailed infor- exiglas r for identification. ment. Exhibition cred to new backing.

works have glass on them. we will keep the same frames.

Comments:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC C/E 68-50 DHD RB JM

						JM
	The Museu	im of Modern Art				
	11 West 53					
	New York	19, N. Y.		THE IN	FLATED IM	AGE
	FRAMING	RECORD SHEET	for:			
	HUGHES, Ralph		P	. McINE	xhebitiën)	ick frame
rtiat	The Works. 1965		by:			
				(1	Framer)	
'itle	serigraph printe	d in vivid red, b	lack and g	ray		
#edium_	542.66			RI	В	11/19/6
MMA#	MOMA - Department	of Drawinos & Pri	ts Ordered	d by	dat	е
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ender_			Promis	ed for_	rec	'd
			) 15/16 to			
Ioan: Pi						
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Loan: Pi Labels: (	cked-up by	delivered	l to			
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Descripti itted before nation):	cked-up by	delivered als removed from le er (see Registrar's t/frame change	ononon_which morrected I	nust be cloan form pl	rec'd	and re- iled infor-
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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

	₩ E.	A many	DHD
	The Museum of Modern Art 11 West 53rd Street		JM RB
	New York 13, N. Y.	THE IN	FLATED IMAGE
	FRAMING RECORD SHEET	for:	
	KATZ, Alex	P. McTi	ribition)
Artist	Rose, 1966, 1966	by:	ramer)
Title	oil on canvas	(**	amory
Medium_		1	RB 11/19,
MOMA#	Fischbach Gallery, New York	Ordered by	date
		Promised for	rec'd
Ioan, Dick	adaun by delivere	d to	rec'd
Loan: Pick Labels: del	ed-up bydelivere	d toon	_rec'd
Description fitted before mation): Le	of framing materials removed from le returning to lender (see Registrar's ender agrees to mat/frame change	oan which must be co corrected loan form ples	onserved and refor detailed infor- kiglas for identification.
Description fitted before mation): Le	of framing materials removed from le returning to lender (see Registrar's ender agrees to mat/frame change	oan which must be co corrected loan form plex with MOMA number me to signal replacent should be transferr	onserved and refor detailed infor- xiglas

Comments:

work has a very thin strip frame.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc:LE/E 68-5 The Museum of Modern Art RB 11 West 53rd Street JM New York 19, N. Y. for: THE INFLATED IMAGE FRAMING RECORD SHEET (Exhibition) by: B. Walsh Artist KUNIYOSHI, Yasuo (Framer) Title Flesh Fly. 1947 Medium ink and white gousche Ordered by RB date 11/21/1968 MOMA# Lender Mr. and Mrs. Sam Cantey. III. Texas Promised for rec'd Description of order: The work is already framed, it needs to be matted. Not free standing but slightly caught in the edges. Loan: Picked-up by \_\_\_\_\_\_ delivered to\_\_\_\_\_ on Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change plexiglas Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Work is framed with Kulick type frame

Comments:

Frame: removed at transferred to rec'd refitted at returned to

The state of the s	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Museum of Modern Art 11 West 53rd Street New York 19, N. Y. CC: C/E 68-5 DHD RB JM

FRAMING RECORD SHEET

	for: THE INFLATED IMAGE (Exhibition)
Artist 1 Roy LICHTENSTEIN	by: P. McIntyre (Framer)
Title Girl at Piano, 1963	•
Medium magna on canvas	and whom present
MOMA #	Ordered by RB date December 4,
Lender The Harry N. Abrams Fan	mily Collectionromised forrec'd
Description of order:	
Should have a walnut I	traveling frame.
Should have a walnut I	traveling frame.
Should have a walnut I	traveling frame.
Should have a walnut I	traveling frame.
	traveling frame.
Loan: Picked-up byde Labels: delivered to	elivered to rec'd on
Loan: Picked-up byde Labels: delivered to	elivered toon
Loan: Picked-up byde Labels: delivered to  Description of framing materials are fitted before returning to lende	removed from loan which must be conserved and er (see Registrar's corrected loan form for
Loan: Picked-up byde Labels: delivered to  Description of framing materials arefitted before returning to lended detailed information): Lender agr	removed from loan which must be conserved and er (see Registrar's corrected loan form for
Loan: Picked-up byde Labels: delivered to  Description of framing materials 1	removed from loan which must be conserved and er (see Registrar's corrected loan form for
Loan: Picked-up byde Labels: delivered to  Description of framing materials arefitted before returning to lended detailed information): Lender agr	elivered to
Loan: Picked-up byde Labels: delivered to  Description of framing materials a refitted before returning to lende detailed information): Lender aga plexiglas	rec'd on removed from loan which must be conserved and er (see Registrar's corrected loan form for rees to mat/frame change
Loan: Picked-up byde Labels: delivered to  Description of framing materials are fitted before returning to lended detailed information): Lender agriculture plexiglas  Note: Original mats and frames materials are greater and frames materials are greater as a second content of the co	removed from loan which must be conserved and er (see Registrar's corrected loan form for rees to mat/frame change
Loan: Picked-up by	rec'd on removed from loan which must be conserved and er (see Registrar's corrected loan form for rees to mat/frame change
Loan: Picked-up by	removed from loan which must be conserved and er (see Registrar's corrected loan form for rees to mat/frame change
Loan: Picked-up byde Labels: delivered to  Description of framing materials are fitted before returning to lended detailed information): Lender agriplexiglas  Note: Original mats and frames must be considered by the constant of the	removed from loan which must be conserved and er (see Registrar's corrected loan form for rees to mat/frame change

The work has a walnut strip. Please save it for its return.

20 24 70 2	Collection:	Series Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5
DHD
RB
JM

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

	New IOIR 13, N. I.				
	FRAMING RECORD SHEET	for:_	THE		ATED IMAGE
				(Exl	nibition)
Artist	OLDENBURG, Claes	by:	в.	Walsh	
Title	Teabag from Series Four on Plexigle	as. 1966		(Fr	ramer)
Medium	serigraph, printed in red brown and on felt clear plexigals and white p				
	with felt bag & rayon cord.	0-1			data as too too
MOMA#_		Order	red by	RB	date_11/21/196
Lender_	Multiples, Inc. New York	Prom	ised f	or	rec'd
Description	on of order:				
	Should be backed with white board. (I believe a stripping with lip on	the fro	fram	e with	n silver face. necessary in
	order to hold the work in place???	()			
		()			
		•)			
		()			
		.)			
Loen, Dion	order to hold the work in place???				recld
Loan: Pic	order to hold the work in place????	l to	n		_rec'd
Loan: Pic Labels: d	order to hold the work in place???	l to	n		_rec'd
Description	order to hold the work in place????	an which	n	be co	nserved and re- for detailed infor-
Description	cked-up by	an which	n	be co	nserved and re- for detailed infor-
Description	cked-up by	an which	n	be co	nserved and re- for detailed infor-
Description fitted beformation):	cked-up by	an which	nn must d loan	be co form plex	nserved and re- for detailed infor- tiglas
Description fitted beformation):	cked-up by	an which	nn must d loan	be co form plex mber	nserved and re- for detailed infor- tiglas  for identification. ent. Exhibition
Description fitted beformation):	cked-up by	an which	nn must d loan	be co form plex mber	nserved and re- for detailed infor- tiglas  for identification. ent. Exhibition
Description fitted beformation):  Note: Original Screw eye stickers and Frame: re	cked-up by	an which corrected with MONe to sign should be erred to	n must d loan MA nu al rep se tran	be co form plex mber	nserved and refor detailed inforciglas for identification. ent. Exhibition ed to new backing.

work is unframed

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 DHD The Museum of Modern Art RB 11 West 53rd Street JM New York 19, N. Y. for: THE INFLATED IMAGE FRAMING RECORD SHEET (Exhibition) P. McIntyre POSEN, Steve by:\_ Artist (Framer) Eye-Glasses. 1968 Title oil on plywood Medium Ordered by RB date 11/20/68 MOMA# Lender the artist Promised for rec'd Description of order: Affix some kind of handles on the back of the work, so that the exhibitor will not touch the canvas. Loan: Picked-up by delivered to rec'd on Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change plexiglas Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing. Frame: removed at \_\_\_\_\_\_ transferred to \_\_\_\_\_\_ rec'd refitted at \_\_\_\_\_returned to\_\_\_\_\_ Comments:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Museum of Modern Art 11 West 53rd Street	cc: C/E 68-5 DHD RB
New York 19, N. Y.	JM
FRAMING RECORD SHEET	for: THE INFLATED IMAGE
TAMING ROOM SIDE	(Exhibition)
Artist RAYO, Omar	by:P. McIntyre
Title Machine. 1963	(Framer)
inkless intaglio	
182.63 MOMA#	Ordered by RB date 11/20/68
Lender MOMA-Department of Drawings & Prints	Promised forrec'd
Description of order:	
Loan: Picked-up by	
Loan: Picked-up by	torec'd
Labels: delivered to	n which must be conserved and re- prected loan form for detailed infor- plexiglas  ith MOMA number for identification. to signal replacement. Exhibition
Labels: delivered to	n which must be conserved and re- prected loan form for detailed infor- plexiglas  ith MOMA number for identification. to signal replacement. Exhibition should be transferred to new backing.

work is matted

Comments:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5V DHD The Museum of Modern Art 11 West 53rd Street New York 19, N. Y. for: THE INFLATED IMABE FRAMING RECORD SHEET (Exhibition) Kulick, and P. McIntyre RAYO, Omar Artist by:\_ (Framer) American Food. 1962 Title Medium inkless intaglio Ordered by RB date 11/20/68 184.63 MOMA# MOMA-Department of Drawings and Prints rec'd\_\_\_\_\_\_ Lender Description of order: I ordered a Kulick frame 30 x 38 to fit the matted work. UF plexi please. Loan: Picked-up by \_\_\_\_\_\_ delivered to\_\_\_\_\_ Labels: delivered to Description of framing materials removed from loan which must be conserved and refitted before returning to lender (see Registrar's corrected loan form for detailed information): Lender agrees to mat/frame change plexiglas Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing. Frame: removed at \_\_\_\_\_\_ transferred to \_\_\_\_\_ rec'd \_\_\_\_\_ refitted at \_\_\_\_\_ returned to \_\_\_\_\_ Comments:

work is matted

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: C/E 68-5 DHD JM RB

	mi - serence of sendown	A ma		RB
	The Museum of Modern 11 West 53rd Street	Art		
	New Work 19, N. Y.			
	FRAMING RECORD SH	EET for:	THE INFLA	TED IMAGE
				hibition)
Artist_	REDON, Odilon	by:_		d P. McIntyre
Title	The Eye Like a Strange Balloo	n	(F:	ramer)
1146	Moves Toward Infinity.			
Medium				
MOMA #	377.58	Orde	red by RB	date LL/20/
Lender_	MOMA-Department of Drawings &	Prints Pron	nised for	rec'd_
Descrip	tion of order:			
	I ordered a Kulick frame 15 1	5/16 = 21 15/	76 to fit	the metted
	work. UF plexi please.	3/10 X 21 13/	10 10 111	cue marred
Loan: P	ricked-up bydel	ivered to		rec'd
Labels:	delivered to	0	n	
-				
Descript	ion of framing materials removed fr	com losa which	must be so	ngamuad and na
	fore returning to lender (see Regista			
	Lender agrees to mat/frame chang			
*.1		1 1 11 2200		
	riginal mats and frames must be ma			
	e holes should be circled on back of and other information on original ba			
PICKERS	and other information on original ba	cking should b	e transferr	ed to new backing.
Frame:	removed at	transferred to		rec'd
	refitted at	returne	d to_	
	refitted at	returne	d to	

work is matted

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Museum of Modern Art 11 West 53rd Street New York 19, N. Y. cc:/C/E 68-5 Framing
DHD
RB

		FRAMING RECORD	SHEET	JM
				ATED IMAGE (C/E 68-5) hibition)
	James ROSENQUIST		by: B. Walsh	Framer)
Medium_	oil on canvas			
MOMA #	19-71		Ordered by RB	date December 17, 19
Lender_	Mr. Henry Geldzah	iler		rec'd
Descripti	ion of order:			
	L traveling frame the stretcher. D	e, 1/4" projection ark walnut stain	in front, and 1/	4" way from
Loan: Pi Labels:	cked-up by	ark walnut stain		4" way from
Loan: Pi Labels:	the stretcher. D	ark walnut stain		
Labels:  Descripti refitted detailed	icked-up bydelivered to	delivered to	onononon_loan which must	be conserved and
Descripti refitted detailed plexiglas Note: Or Screw eye Exhibitio	cked-up by	delivered to  rials removed from the lender (see Regular agrees to mathematical agrees)  ames must be marked incled on back of	ononononononononon	be conserved and i loan form for
Descripti refitted detailed plexiglas Note: Or Screw eye Exhibitio to new ba	con of framing mater before returning to information): Lend information information information in the constitution in stickers and other cking.	delivered to  rials removed from the lender (see Regular agrees to mathematical agrees)  ames must be marked incled on back of	ono	be conserved and i loan form for

work is unframed.

0

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

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

FRAMING RECORD SHEET

DHD RB JH

for: THE INPLATED IMAGE

Artist James ROSEMPUIST by: P. McIntyre

Title Campaign. 1965

Medium color lithograph

MOMA # 669.65

Description of order:

# XXX Walnut frame- the work is matted. UF. Plexi.

Labels: delivered to	onon	rec 'd
refitted before returning to	als removed from loan which mu lender (see Registrar's correc r agrees to mat/frame change_	
Pitalgias		
Screw eye holes should be cir	es must be marked with MOMA nucled on back of frame to signa information on original backi	1 replacement.
Frame: removed at refitted at	transferred to	rec'd
Comments:		

work is matted

0

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC: C/E 68-5 DHD
RB
JM

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

FRAMING RECORD SHEET for: THE INFLATED IMAGE

Artist SMITH, Richard by: Kulick & P. McIntyre

Title Phillip Morris. 1963

Serigraph, printed in light yellow-brown

Medium 626.65

Ordered by RB date 11/20/68

Lender MOMA-Department of Drawings Prints promised for rec'd

Description of order:

I ordered Kulick frame 30 x 40 to fit matted work. UF plexi please.

Description of framing materials remofitted before returning to lender (see I	Registrar's corrected loan	form for detailed infor-
mation): Lender agrees to mat/frame	change	plexiglas

Note: Original mats and frames must be marked with MOMA number for identification. Screw eye holes should be circled on back of frame to signal replacement. Exhibition stickers and other information on original backing should be transferred to new backing.

Frame: removed at transferred to rec'd refitted at returned to

Comments:

work is matted

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Money of Modern Art 11 Wast 53rd Street New York 19, N. Y.

cc &C/E 68-5 France

00 s 6/2 68-5

DHD RB

THE DIFFLATEJMINACE

Ordered by MB date Nov. 13, 1968

Promined for ren'd

B. Wellah

November 21, 1968

ATTLET Almen SACRORS

Mr. Bernard Walsh 155 East 23rd Street New York City, New York 10010

Dear Mr. Walsh:

Description of order:

Enclosed you will find two more framing record sheets for the following works which will also be delivered to your shop on Friday, November 22nd:

Claes OLDENBURG: Teabag from Series Four on Plexiglas. 1966

Yasuo KUNIYOSHI: Flesh Fly. 1947

The same purchase order #23384 will cover their framing.

I discussed the work on the Oldenburg with Brad, and if you have any questions, perhaps you can call him.

Thank you very much.

Sincerely,

Rosette Bakish
to now back Circulating Exhibitions

Enclosures: Framing record sheets for the above works

DESCRIPTION

work to enfront

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Museum of Modern Art 11 West 53rd Street New York 19, N. Y. CC: C/E 68-5 DHD JM

	RB
FRAMIN	IG RECORD SHEET
	for: THE INFLATED IMAGE
	(Exhibition)
Artist Alain JACQUET	by: B. Walsh
Title Portrait of a Man. 1964	(Framer)
Medium silkscreen on canvas	
MOMA # 68.1747	Ordered by RB date Dec. 13, 196
Lender Waddell Gallery, New York	Promised forrec'd
Description of order:	
dark walnut L traveling	frame, 1/4" away from the work, and 1/4" projection in front
Loan: Picked-up by del	projection in front
Loan: Picked-up bydel Labels: delivered to  Description of framing materials refitted before returning to lender detailed information): Lender agree	projection in front  Livered torec'd on emoved from loan which must be conserved and refer (see Registrar's corrected loan form for
Loan: Picked-up by	projection in front  Livered to
Loan: Picked-up by	projection in front  livered to

work is unframed

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

The Museum of Modern Art 11 West 53rd Street New York 13, N. Y.

FRAMING RECORD SHEET for:

cc:\C/E 68-5 Framing
DHD
JM
RB
Green

(Exhibition)

(Framer)

Ordared by RE date 11/20/68

by: F. McIntyrn

co: C/E 68-5 V

Artist WARROL, Andy

Medium

Gampbell's Soup. 1965

November 20, 1968

MOMA # Mr. Bernard Walsh 155 East 23rd Street

New York City, New York, 10010

Description Dear Mr. Walsh:

I am enclosing framing record sheets for the following two works which will be delivered to your shop on Friday, November 22 if that is convenient:

Rudolfo ABULARACH: Floating Eye. 1968 ink on paper

Eye-White Center, #4. 1968 ink on paper

I have issued purchase order #23384 to cover their framing and would appreciate an estimate for the records.

If both works could be completed by December 6th, I would be very grateful.

Description Thank you very much, removed from loss which must be compered and re-

s returning to lender (see Registrer's corrected less form for detailed teles-Sincerely, to mat/frame change plexigles

Rosette Bakish Circulating Exhibitions

week sa consumo

Enclosures: Framing record sheets for the above works.

stickers and other teller can be as a first based on transferred to new binding.

The Museum of Modern Art Archives NV		Collection:	Series.Folder:
The N	Museum of Modern Art Archives, NY	CE	II. 2.145.5.2
	The Museum of Mo 11 West 53rd Stree New York 19, N. Y	dern Art t	c: C/E 68-5 √ DHD RB JM
	FRAMING RECORD	SHEET for: TH	E INFLATED IMAGE (Exhibition)
rtist	WARHOL, Andy	by: P.	McIntyre
	Campbell's Soup. 1965		(Framer)
itle ledium_	silk screen on canvas		
OMA#	110.66	Ordered 1	by RB date 11/20
	MOMA-Department of Paitning		
escript	ion of order:  Black L srip frame	, 3' above	the surface.
escript		, 3" above	the surface.
oan: P	Black L srip frame	_delivered to	the surface.
oan: P	Black L srip frame		
oan: Pabels: escript tted bef	Black L srip frame	delivered toon on red from loan which mu gistrar's corrected loa hange	rec'd  st be conserved and re- n form for detailed infor- plexiglas
oan: Pabels: Descriptited befination):	icked-up by	delivered toon	rec'd  st be conserved and re- n form for detailed infor- plexiglas  umber for identification. eplacement. Exhibition

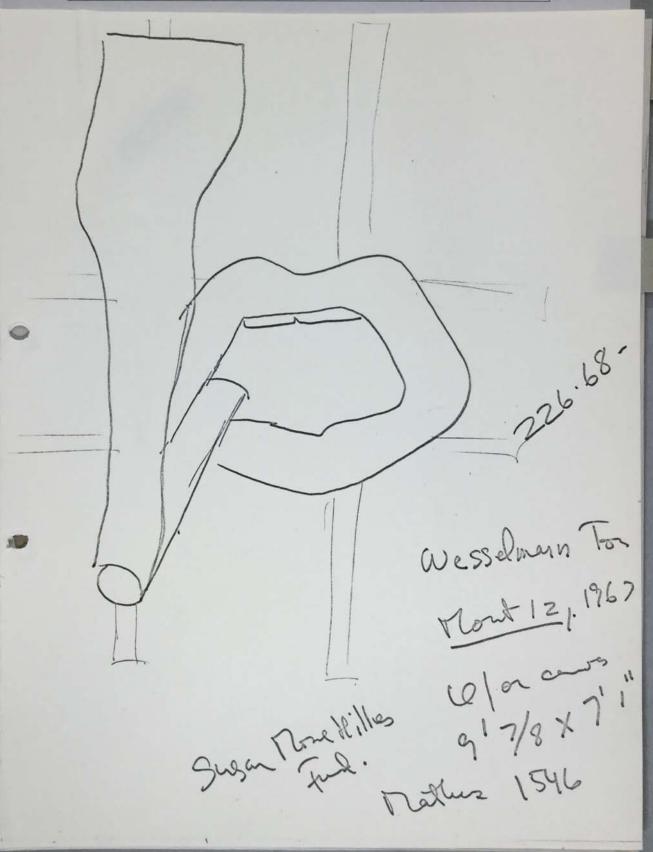
work is unframed.

Comments:

		Collection:		Series.Folder:		
The	Museum of Modern Art Archives, NY	CE		II.	2.145	5.2
tle	The Museum of Mode 11 West 53rd Street New York 13, N. Y.  FRAMING RECORD S  WESSELMANN, Tom  Mouth 12. 1967  oil on cahvas  226.68	rn Art SHEET for:	THE 1	C/E 68 DHD RB JM INFLATE (Exhib	B-5 ED IMAGE	
ender_	MOMA-Department of Painting			r	rec'd	
ender	MOMA-Department of Painting	of the work-Bet	sy tal	rlked to	rec'd	S
ender_escrip	MOMA-Department of Painting tion of order:  I have attached a drawing to what kind of braces we exhibitors to handle.	g of the work-Bet should attached	sy tal	rlked to	rec'd	s for
ender_escrip	MOMA-Department of Painting tion of order:  I have attached a drawing to what kind of braces we exhibitors to handle.	g of the work-Bet should attached	sy tal	rlked to	rec'd	s for
escrip  oan: I  abels:  escrip  ted be  ation):	MOMA-Department of Painting tion of order:  I have attached a drawing to what kind of braces we exhibitors to handle.	delivered toonononononon	must bloan fo	lked to ake it	rec'd_ erved ar detaile las_ identifit. Exhibit to new b	s for

work is unframed

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2



	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

## The Museum of Modern Art

To Rosette Bakish

From Betsy Jones

DateDecember 14, 1968

Re More loans

I just added to more works. Except for a Magritte (and which one it will be will be settled on Monday, I think) and, of course, mappe the Dubuffet Syringe, this is all.

kgx

August Sander. German, 186x 1876-1964

The Right Eye of My Daughter Sigrid. 1926. Photograph.

The Museum of Modern Art, New York, gift of the photographer. (our acc. no. 326.53)

Loan forms should go to Peter Bunnell. Photo will be framed and ready Monday morning, December 22x 16. Photograph can be ordered from Photography in the usual way (Peter says Marie Frost knows how.)

Please be sure that this frame and the one on the Weston photograph get back to photography at the end of the tour.

James Rosenquist. American, born, 1933.

title and date not yet known. Oil on canvas, ca. 36" or ho" square. (subject is spaghetti).

Lent by Henry Geldzahler,

Can be collected at any time from his place at 853 Seventh Avenue. Someone is there all the time. It needs a traveling frame. Geldzahler asked if he could have the frame at the end of the tour (since the picture hasn't any frame now) and I said yes. Hope this was not against policy, but I was desperate. Geldzahler's number is 582-7969.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

Rosette Bakish

From Emily Stark

Date December 11, 1968

Re THE INFLATED IMAGE (CE 68-5) cc: Miss Miller Miss Jones Miss Mazo Miss Dudley



Dear Rosette:

Attached herewith are the completed loan agreement forms for the following which we are lending to CE 68-5 "THE INFLATED IMAGE", December 1968 through December 1969:

BOTERO: MONA LISA, AGE TWELKE Ins. \$3,000 (three thousand

dollars)

DALI: IMPERIAL VIOLETS

Ins. \$40,000 (forty thousand dollars)

GROSSER: EGGS

Ins. \$2,500 (two thousand, five hundred dollars)

LANDUYT: ESSENTIAL SURFACE, EYE Ins. \$5,500 (five thousand, five hundred dollars)

MURPHY: WASP AND PEAR

Ins. \$12,000 (twelve thousand dollars)

WARHOL: CAMPBELL'S SOUP (110.66)

Ins. \$3,500 (three thousand,

five hundred dolle

WESSELMANN: MOUTH 12

Ins. \$5,000 (five thousand

dollars)

Thank you -

Luiny

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

cc:L/E 68-5 DHD RB JM

To

Jerome Mallman

From

Rosette Bakish

Date

December 4, 1968

Re

Tom Wesselmann painting included in the Inflated Image exhibition. Mouth 12.

Dear Jerome:

200

Could you have Pete install handles on the back of the above painting so that the exhibitors will have something to hold on when they pick it up. It also has to be wrapped in glassine paper.

Many thanks,

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

## The Museum of Modern Art

To Rosette Bakish

From Betsy Jones

Date December 2, 1968

Re Further "Image" loans

From Waddell Gallery, 15 East 57 Street

Alain Jacquet: Portrait of a Man. Date, medium, size not known exactly. Size is about 5 x 3 feet; medium probably acrylic. Date maybe 1966.

From Stable Gallery, 33 East 74 Street

Lowell Nesbitt: Studio Floor Scenes. 1968. Oil on csnvas, 46 x 54"

Both pictures can be collected from the galleries on Wednesday.

We should send them letters of confirmation and loan forms. Letters can be something like attached.

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

T. 2.145.5.2

# The Museum of Modern Art

To

From

Peter Bunnell

Betsy Jones

Date

Re

November 22, 1968

The Inflated Image exhibition

BJ RB JM JM 68-5 L6L

Dear Peter:

As you know, I am organizing the above exhibition for tour in the United States and Canada and I would very much like to include the following work from the Photography department:

> Edward WESTON: Artichoke Halved. 1930 photograph (416.56)

The first showing of the exhibition is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

If possible, could the work be brought down to the memasnine on November 26th as Jim Lebrun will be making a pick up the following day for delivery to the warehouse.

I have attached a loan agreement form in duplicate. Please complete the green and return it to Rosette Bakish.

Hany thanks.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

To Rosette Bakish

From Betsy Jones

DU

Date November 4, 1968

Re Inflated Images loan

Would you do me a letter to:

Redelfe Abularach, 240 West 14 Street for:

Rodolfo Abularach: Floating Eye. 1968. Ink on paper, 22 1/2 x 28 1/2"

Eye - White Center, #4. 1968. Ink on paper, 30 x 30"

425

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

## The Museum of Modern Art

To Rosette Bakish

FromBetsy Jones

October 19, 1968

Inflated Image requests

Would you do memos of requests to the following:

Lanier Graham, Architecture and Design Department for

Carrier City in Landscape. 1964. Photogontage, 4 1/2 x 7 1/4" Hans Hollein:

High Rise Bullding: Spark Plug. 1964. Photomontage, 4 3/4 x 7 1/4"

Bernice Rose, Department of Drawings and Prints for

Omar Rayo: American Food. 1962. Relief print

THE safety pin one -- now hanging in 4th floor 21 Bldg. lobby. (Please add in correct title & date)

Ralph Hughes: The Works. (get full data from print room)

Richard Smith: Phillip Morris. Pager lithograph Seri graph

Joe Tilson: P. C. from NYC.

Serigraph Patel

Sugar red orage

Sight yellow-brown

19430 (626.65)

19430 (626.65)

19430 (626.65)

No P

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

## The Museum of Modern Art

To Rosette Bakish

From Betsy Jones

Date October 19k 1968

Re Inflated Image requests

Here are drafts of letters to Botero and Christo for loans from them. Would you also send the usual letter out to the following:

- To Shelburne Museum, Shelburne, Vermont (Amer. Art Directory will probably give director's name), for: Starling. D. Emer 300 Georgia O'Keeffe: Poppies. 1950. Oil on canvas, 36 x 30".
- To Mrs. C. Bagley Wright (she's a member of the International Council Seattle) for
- James Rosenquast: Dishes. 1964. Oil on canvas, 50 x 60". Seattle Wash

  719 North Muches and spelling of his

  To Mr. Hugh Herner, Playboy Club, Chicago (check exact address and spelling of his)

  name -- unless you know it -- with the club here) for: 752-3100 Flob11-Tom Wesselmann: Mouth 8. 1966. Liquitex on canvas, ₹ 78 x 96"
- To Mrs. Albert A. List (I'm sure you've got address somewhere) for Peter Dechar: Pears. 1967. Oil on canvas, 54 x 72".

927 54 aue-Ny 10021

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art Berry 8

To Rosette Bakish

From Betsy Jones

Date September 18, 1968

Re Loan letter for Inflated Image

Dear Rosette:

I have revised the draft letter you gave me so that I can sign it, since you say that is the prevailing practice now. Let me know if there is anything you think doesn't work wight. I hope the phrasing thanking of the paragraph which names the work is sufficiently loose to cover all possibilities.

In the list of Morrowing institutions I have inserted the Portland Art Museum since they told me that they had signed up for it for next April. Is that right? It wasn't on your draft.

I would like to send out right away the following two requests:

- 1. Thomas Cole: The Titan's Goblet. The Metropolitan Museum of Art Address request to Henry Geldzahler, I guess; maybe your files have km a different ppinion.
- 2. Jean Dubuffet: Glass of Water. Joseph H. Hirshhorn collection.

  Address request to Abram Lerner (11 East 68 St., I think but your regords will be more up-to-date on this point than mine).

I do not know either of these gentlement by their first names.

(Facts on these loans: The Titan's Goblet. Oil on canvas, 19 3/8 x 16 1/8"

Glass of Water, II. 1966. Unique cast polyester resin, 94 1/2 x 42 1/8 x 4".

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

Dorothy Miller

From Betsy Jones

September 18, 1968

Inflated Image C/E

cc: Rosette Bekish

DHD C/E 68-5 L & L

I'm trying to throw together this <u>Inflated Image</u> show. So far I've had no time to apply to dealers and other owners for various loans, so I'd like to ask provisionally for certain Museum things, with the understanding that I will try to find other works from other sources. Let me know if there are any you really think shouldn't go.

The tour lasts a year, not counting time at both ends for packing and returning. The first showing is at the University of Georgia, Athens, December 3-24, 1968 and the last one is at the University of Manitoba, Winnipeg, November 30 - December 21, 1968. In between it goes to Mercer University in Macon, Georgia, Witte Memorial Museum in San Antonio, Texas, my old alma mater the Portland Art Museum, and Goucher College. There's room for one or maybe two more bookings.

The things I'm thinking of so far are:

Botero: Mona Lisa Aged Twelve.

dechar: Pears.

Landuyt: Essential Surface, Eye.

Warhol: Campbell's Soup. (either one)

Wesselman: Mouth 12.

Luisa Tardenghi

37 East 67

Um bore suit.
Docute mais suit
Cale & mais suit

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# The Museum of Modern Art

To

Bill Lieberman

From

Betsy Jones

Date

September 18, 1968

Re

THE INFLATED IMAGE (C/E 68-5)

Dear Bill: to date, etc.

For the Inflated Image show I'm doing for C/E I'd very much like to borrow the Redon, The Eye Like a Strange Balloon... Naturally, I'd like to have the drawing, but if you should not wish to send this on tour for a year plus, I would be happy to have the lithograph. The show has been booked by six institutions so far. Probably one or two more requests would be accepted. The first showing is at the University of Georgia in Athens, December 3-24, 1968. The final showing is at the University of Manitoba in Winnipeg, November 30-December 21, 1969. The other places and dates are given below:

ricult; was situation around Christman, December 13 is the labout shipping

January 6-27, 1969

Mercer University Macon, Georgia

February 16-March 8, 1969 Witte Memorial Museum

Witte Memorial Museum San Antonio, Texas

October 10-31, 1969

Goucher College Towson, Maryland

Many thanks.

CC: BJ RB DHD JM C/E 68-5 i-o

James O, Mercer Decrees

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

15 October 1968

PREPARATION DEADLINES FOR CIRCULATING EXHIBITION: THE INFLATED IMAGE

cc: RB MF

TO DIRECTOR OF EXHIBITION: Betsy Jones
FROM: Inez Garson
Dear Betsy:

IG BG RP C/E 68-5 DD NH

Following is the revised schedule for THE INFLATED IMAGE. Because of the very difficult: van situation around Christmas, December 13 is the latest shipping date we can consider safely. Please let me know if this schedule seems impossible in light of loans to date, etc.

Contents:

30-40 works

Loan Period:

January 1969-January 1979

(Exhibition Assistant:

Rosette Bakish)

Selection by:

Complete

.

Mid-October

Loans Requested by:

October 29

Collection by:

0000000 -

Registration by: Photography by:

November 4

November 7

Framing by:

November 27

Packing by:

racutang of

December 12

Shipment:

December 13

Opening on:

January 6, Mercer University Mercer, Georgia

CHECKLIST DEADLINES:

Text by:

November 11

Photographs Selected by:

November 11

Catalogue Listing by:

November 11

Shipment:

December 16

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, RP, Z/E 68-5 L&L green

HARRY N. ABRAMS, INC.

March 26, 1970

Mr. Harry Abrams
The Harry Abrams Family Collection
6 West 57th Street
New York City, New York

Dear Mr. Abrams;

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Lichtenstein, Girl at Piano.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am elso sending you the Museum's Receipt of Delivery. When your loan has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Sincerely

Betsy Jones
Associate Curator
Department of Painting and Sculpture N. ABRAMS

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelpe, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

## HARRY N. ABRAMS, INC.

July 16, 1969 e of the

DRAFT REPLY MY EIG Affine \_\_\_\_ trein. Said DRAFT REPLY YOUR SIG\_\_\_ SEE WIS NO

Miss Inez Garson Associate Director Circulation Exhibitions The Museum of Modern Art 11 West 53 Street New York, New York 10019

Will you be kind enough to make this note in your file for the return of the Roy Lichenstein Girl at Piano, currently exhibited in the Inflated Image. Our office address and telephone number have been changed. Therefore, I can be reached at 758-8600.

n or radioactive

AMOUNT 15,000.

Sincerely,

Rita Clark, Secretary HARRY N. ABRAMS

owner

hb

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE II. 2.145.5.2

OE 68-5

POLICY

IMF 664531

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said Said policy is subject to endorsement alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED

- THE MUSEUM OF MODERN ART

ADDRESS

- 11 West 53rd Street, New York, N.Y.

TERM

- July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY -INSURED

Painting

LENDER

The Harry Abrams Family Collection 6 West 57 Street New York, New York

DESCRIPTION OR PROPERTY

LICHTENSTEIN: Girl at Piano. 1963, magna on canvas.

(DE 68-5 THE INFLATED IMAGE)

AMOUNT \$5,000.

This work is being insured by The Museum of Modern Art from the time it leaves the owner until it is returned to him including all transits.

LICY - Policy refered to herein is a Joint Subscription Policy subscribed to by the Companies indicated below:

## COMPANY

Aetna Insurance Company Hartford, Connecticut

Hartford Fire Insurance Company Hartford, Connecticut

Insurance Company of North America Philadelphia, Pa.

HUNTINGTON T BLOCK INSURANCE 1100 CONNECTICUT AVENUE, N.W. WASHINGTON, D. C.

> ec: Huntington T. Black Prosette Bakish

## COMPANY

Aetna Casualty & Surety Company Hartford, Connecticut

Maryland Casualty Company Baltimore, Maryland

Combined Lloyds London, England

Signed by: Dorothy H. Dudley, Registrar

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Hegry B. Abrons

cc: DHD

collection. In would, of vocroe, he responsible for all collect

Messaher 12, 1985

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arms immunest policy from wall-to-outly, at the value you salest C/E 68-5 L & L

November 12, 1968

Mr. Harry N. Abrams The Harry Abrams Family Collection 6 West 57th Street, New York City, New York

Dear Mr. Abrams:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the mineteenth century and the earlier twentieth century.

to assist as sed the substitions to the show by greening this requisit

One particularly deisrable work is the Roy Lichtenstein, Girl at Piano, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the last week of November, or even before if possible, so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Harry N. Abrams

-2- November 12, 1968

collection. We would, of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall, at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Management of Relating too displaying

Enclosures: Loan Agreement form for Lichtenstein, Girl at Piano. 1963. return envelope

For your loss recently & unclose the latestown of the establishm. are orgine of the breakers which a recognition to, and sees propagate

olippings shirt you might find of interest. I so nise authing you the descent Research as relivery. When you been force there delivery to you make you be him cample to sign duly decomp and remove to to the forces in the market property. The state of market are applied

I see weap posturies so year for year utilizations on your into these course for no long a night so that they would be facilitied to chip embletion. Finery natural or flower as twenty of the manin for this opin goderne pertine etter to me excellente propins.

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, BP, C/E 68-5 L6L green

C/E 68-5 1 & 1/

March 27, 1970

Mr. Rudolfo Abularach 240 West 14th Street New York, New York

I want to these you for allowing so the cleanurs of coming to your stuling about your most revent ones and of chaoring two for my street Dear Mr. Abularach:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loans of the Floating Eye, and Eye - White Center.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loans have been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your villingness to part with these works for so long a time so that they could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Betsy Jones

Associate Curator

Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Belivery, return envelope, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
JM
RB
C/E 68-5 L & L
green

November 4, 1968

Mr. Rodolfo Abularach 240 West 14th Street New York City, New York

Dear Mr. Abularach:

I want to thank you for allowing me the pleasure of coming to your studio, seeing your most recent work and of choosing two for my circulating exhibition.

I feel that Floating Eye and Eye - White Center, # will be wonderful additions to the show.

I'm enclosing a set of our loan agreement forms for each. The white copies are to be kept by you. The green ones should be returned with the missing information added. I have enclosed a return envelope for your convenience.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

We would like to receive the drawings about the middle of November, so that there will be sufficient time to examine and photograph it for condition, and to pack the work carefully. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We will of course, be responsible for all costs of packing and transportation and will cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

May I thank you once more and tell you what a pleasure it was to meet you.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement forms for Abularach, Floating Eye and
Eye - White Center, #4 in duplicate
return envelope

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE II. 2.145.5.2

Galeria Beyeler cc: BJ

€/E 68-5 L & L DW

June 11, 1969

Mr. Ernst Beyeler Galerie Beyeler Baumleingasse 9 Basel, Switzerland

Dear Mr. Beyeler: " just make from a long trip.

May I extend our sincerest thanks to you for your generous participation in our circulating exhibition INFLATED IMAGES. As you know, the exhibition will have been shown at museums and university galleries throughout the United States when the tour is completed in January 1970.

Your generous assistance in securing the loan of the Dubuffet, Le Verre d'Eau for part of the exhibition's tour has contributed to whatever success the exhibition has so far had.

For your records, I enclose the itinerary of the exhibition and two copies of the brochure which accompanied it. I have also enclosed our Receipt of Delivery indicating that the work has been returned to you. Kindly sign the form at your earliest convenience and return it to the Museum as it is essential to our Registrar's records.

Thank you again for your generosity in lending this work.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosure: Receipt of Delivery for Dubuffet: Le Verre d'Eau.

CE 68-5 TAT.

# Galerie Beyeler

4001 BASEL - BÄUMLEINGASSE 9 - TELEPHON 061 24 58 95

Miss Betsy Jones The Museum of Modern Art 11 West 53rd Street

New York N.Y.

Dear Miss Jones,

Our client and owner of the Dubuffet painting "Le verre d'eau I" came just back from a long trip.
Although he gave his consent to lend his painting he had not realized that it would travel on such an extended show. He also meanwhile has constricted a house in Spain and because of very difficult import conditions he can only move in with his paintings at once. This transport is foreseen for may/june, so the painting should be back here at the latest by end of may.

We could replace it with

No. 42 cafetière et carafe

I am sorry about this complication, but the owner found out about this situation only now.

With kind regards,

Yours sincerely,

E. BEYELER

Basle, January 20, 1969 EB/mg

in indenne of Motorn Airt

Now York H.I. Ively

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC: BJ
DHD
RB
C/E 68-5 L & L
green

February 3, 1969

Mr. Ernst Beyeler Galerie Beyeler Baumleingesse 9 4001 Basel, Switzerland

Dear Mr. Beyeler:

Thank you for your letter of January 20th.

Of course I am disappointed that Glass of Mater I must be withdrawn from the exhibition, particularly since it is already listed in the brochure on the exhibition and is referred to in the short text.

Mevertheless, I appreciate your having secured this loss for me in the first place and your offer of Cafetière et carafe to take its place. I am quite certain it will serve as a substitute, but I would like to see a photograph of it since it is not reproduced in your catalog. Would you be kind enough to send me one? In the meantime, we shall of course make the mecassary arrangements so that Glass of Water I will arrive in Basel by the end of May.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE II. 2.145.5.2

Galerie Beyeler

CE68-5787

4001 BASEL . BÄUMLEINGASSE 9 . TELEPHON 24 58 95

The Museum of Modern Art 11 West 53rd Street

New York N.Y. lool9

I would indeed like very much to have \$75 to verse d'em I for the exhibition and lu the hope on exhibition to recessed to an the white

to be kept by the order). Suit in case he does not agree, hearter, I sections forms also for the condition by occase. Of the two ways we DUBUFFET Le verre d'eau. 1967 insurance value Vinyl on canvas 162 x 130 cm. 63 x 51/4"

of the limit we in signed

Whichever places to send, I have the abiparet was he - \$ 60'000 .-For smother chipmen from Multierland we have used Faculpine Forwarding

Figure size sours the most that Vocas d'out I would be nevered for the insurance solme he specifies well-re-wall and that the Manual world be

Ltd. to Break. Execute, you say here parted and abdapter then you

not for sale the sere plains to me berinsen to up them, weeken all course popular by the street or destination. The support about he contigued to

W.R. Emiling & Co. Inc. 50 Scene Council, New York, 18856, with intrinscious to delicer to descind Brothers tweeters, 442 hear 49th direct, 1/6 The Resona of modern art, majorument of "Seculating Editation, for exemination the original customs invoice unto be afermited to Earling with copies to

you with my to make the shipping strangements please cable as on that we

responsible for all costs connected with the late. We know my we have him hem form end loans bis ness I would soul him a ferral leavest confidence.

Basle, December 2, 1968

Surference: Loss Agressess from to emplicate for La Marrie Case I and

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Galerie Beyeler

CC: DHD
BJ
RB
JM

4001 BASEL - BEUMLEINGASLE 9 - TELEFRON OF 1418 C/E 68-5 L & L

green

November 25, 1968 tay Jones

Mr. Ernst Beyeler 55rd Street Galerie Beyeler Baümleingasse 9 X o r k N.Y. Rasel, Switzerland

Dear Mr. Beyeler:

6

6

Many thanks for your letter of November 21 which arrived today.

I would indeed like very much to have #26 Le verre d'eau I for the exhibition and in the hope that the owner will lend it, I am enclésing a loan agreement form (the green copy to be returned to us, the white to be kept by the owner). Just in case he does not agree, however, I enclose forms also for #42 Cafetière et carafe. Of #42 and #52, I believe #42 would be preferable although I have not seen a photograph of it. Judging from the size and the subject however, I would guess that the objects are at least twice the usual size, and the picture is of the kind I am interested in.

Whichever picture is sent, I hope the shipment can be made soon. For another shipment from Switzerland we have used Panalpina Forwarding Ltd. in Basel. However, you may have packers and shippers whom you prefer to use and whom you know will do the job quickly. If that is the case please do not hesitate to use them, making all costs payable by the Museum at destination. The shipment should be consigned to W.R. Keating & Co. Inc. 90 Broad Street, New York, 10004, with instructions to deliver to Santini Brothers Warehouse, 447 Nest 49th Street, c/o The Museum of Modern Art, Bepartment of Circulating Exhibition, for examination. The original customs invoice must be airmailed to Keating with copies to the Museum of Modern Art, marked for the attention of the Registrar. If you wish us to make the shipping arrangements please cable me so that we can ask Panalpina to udertake the shipment immediately.

Please also assure the owner that Verre d'eau I would be covered for the insurance value he specifies wall-to-wall and that the Museum would be responsible for all costs connected with the loan. As soon as we have his loan form and know his name I would send him a formal letter confirming the loan.

In the meantime, my thanks to you for your very kind assistance and your patients with me. November 21, 1988

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement forms in duplicate for Le Verre d'eau I and Cafetière et carafe

The Museum of Modern Art Archives, NY

Collection:

Series.Folder:

T. 2.145.5.2

## Galerie Beyeler

4001 BASEL · BÄUMLEINGASSE 9 · TELEPHON OG 24 58 95

CEG8-SIX

Miss Betsy Jones The Museum of Modern Art 11 West 53rd Street

New York N.Y.

Dear Miss Jones,

Thank you for your letter of November 14. Of the paintings you asked are still available

No. 42 cafetière et carafe 52 Le verre d'eau

all others are sold and not easy to get. But I think that most probably the painting

26 Le verre d'eau I

could be lent to your show. The owner of it must be back in the next few days and if you would like this painting I could give you an answer until I get your reply.

I hope this clears the situation and I am glad if we can be of help to you.

With kind regards,

Yours sincerely,

E. BEYELER

Basle, November 21, 1968 EB/mg

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Galerie Begeler

ce: BJ
DHD
RB
JM
C/E 68-5 L & L

green

November 14, 1968

Betsy Jones

Mr. Ernst Beyeler Gelerie Beyeler Belinleingusse 9 Basel, Switzerland

Dear Mr. Beyeler:

Many thanks for your letter of Movember 9 which I only received today.

Before I answer your question about the Schme transitoire, may I ask whether I am correct in thinking that the other pictures I mentioned in my first letter -- catalogue numbers 47, 17, 16, 18 and 28 -- are not available? If so, would one or two of the following be available: 642 Cafetiere et carafe, 648 Le verre d'eau IV, 649 Le verre d'eau V 652 Le verre d'eau?

Let we explain that although Schme transitoire looks like a very good work, I am concerned about its ability to travel. Our Maseum has a very good Dubuffet sculpture called Cup of Tea II, which would be ideal for the show, but which I have not even considered borrowing because I feel it is by its nature such more vulnerable to damage than would be a painting. Then too, Schme transitoire does not really work as well in the exhibition as would an enlarged object such as a tempot, glass of water or pair of scissors.

I am sorry to trouble you further. I look forward to hearing from you very soon.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

CE

J. 2.145.5.2

Galerie Beyeler

CE68.5

4001 BASEL . BÄUMLEINGASSE 9 . TELEPHON 24 58 95

Miss Betsy Jones The Museum of Modern Art 11 West 53rd Street

New York N.Y.

Dear Miss Jones,

I am very sorry that we can only a wer now your two letters about a loan to your exhibition "Inflated Images", but we had some trouble to find an adequate Dubuffet work.

The owner of the painting "le verre d'eau I" is on a trip right now and I should ask him first (beginning of december) and "le verre d'eau II" is not free for the moment.

In order not to waste more time we therefore want to ask you whether another sculpture such as No. 61 of our catalogue "Scène transitoire" would be convenient to you. Otherwise I have to look in Paris for another sculpture.

Looking forward to hear from you I remain

Yours\sincerely

E. Beyeler

Basle, November 9, 1968 EB/mg

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

T. 2.145.5.2

CC: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 31, 1968

Deteber 7, 1966

Mr. Ernst Beyeler

Galerie Beyeler

Baümleingasse 9

Basel, Switzerland

Dear Mr. Beyeler:

I hope you have received my letter of October 7. In case you did not, I enclose a copy.

I am rather anxious to know your anser for several reasons. The time is growing very short and if none of the pictures I have asked you for is available, I will have a very difficult time getting a Dubuffet elsewhere. Also, another one of the loans to this show (by another artist) is coming from Switzerland and I should like to have it and the Dubuffet shipped together.

Please forgive me for pressing you. But I am sure you can understand how important it is to have Dubuffet appropriately represented in this show.

With kind regards, I am,

Sincerely yours,

Betsy Jones
Associate Curator
Bepartment of Painting and Sculpture

Enclosure: Leter of October 7, 1968 (copy)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
JM
RB
C/E 68-5 L & L

October 7, 1968

Mr. Ernst Beyeler Galerie Beyeler Balimleingasse 9 Basel, Switzerland

Dear No. Beyeler: " Conton III

May I confirm the request I made to you at the Museum last Priday to assist me with a loan to an exhibition I am putting together for the Museum's circulating exhibitions program. I spoke to you about works by Dubuffet included in the large exhibition of his work you had in February-March of this year, and you felt that at least one of the works we discussed briefly might be lent for my show.

It is an exhibition entitled Inflated Images and will consist of paintings, sculptures, drawings and prints in which the artists have used unnatural enlargement of visual phenomena. Most of the work will be recent, (Oldenburg, Lichtenstein, Warhol, Christo, etc.) but there will also be works by surrealists and other earlier artists. A recent Dubuffet is, of course, a necessity for such a show. I would have liked to include the Museum's big sculpture, Cup of Tes, II, but it is committed to the Dubuffet show you saw here. The other sculpture in this country of the kind I want is also not available.

Of the works listed in your catalogue I think \$26 Le verre d'eau,I, would be the most desirable, and I think you felt it might be available. Should this not be the case, \$27 Le verre d'eau II or \$47 Théière II or \$17 Tasse de thé IV would be my next choices. If all else failed I imagine \$16 Bouteille II, \$18 Ciseaux I or \$28 Ciseaux IV would be suitable, but I am not familiar with these works. Perhaps you have photographs of them you could send me.

As I mentioned, the show will travel in the U. S. and Canada for one year, opening at Mercer University, Georgia, in early January 1969, and closing at the University of Manitoba (Canada) in December of 1969.

I need not assure you that the Museum would pay all expenses of packing, shipping and insurance from wall to wall.

I look forward to hearing from you. With many thanks in advance for any help you can give me, I am,

Sincerely yours,

Betsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

THE FIRST NATIONAL BANK OF FORS BY, BY, RP, C/E 68-5 LGL

SAM CANTEY, IS M VICE PRESIDENT

24 October 1968

April 3, 1970

Mr. and Mrs. Sem Cantey, III
Mi 1220 Washington Terrace
As Fort Worth, Texas
Department of Painting and Sculpture
The Museum of Modern Art

Dear Mr. and Mrs. Cantey:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your losn of the Kuniyoshi, Flesh Fly.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I om also sending you the Huseum's Receipt of Delivery. When your loss has been delivered to the Fort Worth Art Center as you requested, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

GOT on same

FORT WORTH, TEXAS 76101

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition.

Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely, and have it packed and shipped by the Fort Worth Art Centur

We Betsy Jones has a photo copy of the latest evaluation of the drawing massociate Curator at of the Downtown Gallery but I think it has that I Department of Peinting and Sculpture. If you do not hear from me further, this evaluation will stand.

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

own lifes, as plotagraphs were made available to The Massage of

The Museum of Modern Art Archives, NY

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## THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III VICE PRESIDENT

24 October 1968

OCT 2 9 1968

FORT WORTH, TEXAS 76101

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

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TO REPLY NEGESSARY

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HIS ORMATION SOPIES TABLE

HIS ORMATICAL TABLE

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, N. Y 10019

Dear Miss Jones:

Mrs. Cantey and I acknowledge your letter of October 18. Please know that we will be happy to oblige both the museum and Mrs. Kuniyoshi and will be pleased to lend the Kuniyoshi drawing "Flesh Fly" to your traveling exhibition.

The day before I received your letter, I had mailed to Mrs. Kuniyoshi a catalogue of some things from our collection which are being shown at the museum of Texas Technological College. Included in these is the "Fly". This exhibition will continue through the 10th of November. It will be returned to us sometime within a few days following that date. It may perhaps not reach you before November 15 as you requested, but if you will allow a few more days it should be there in time for the processing. We will have it packed and shipped by the Fort Worth Art Center Museum.

We are enclosing a photo copy of the latest evaluation of the drawing made by Mrs. Halpert of the Downtown Gallery but I think it best that I make a more current inquiry of her. If you do not hear from me further, this evaluation will stand.

The files of our museum are being searched for a photograph, as the last one I had was given to them. Meanwhile, you might check your own files, as photographs were made available to The Museum of Modern Art for two other traveling exhibitions. One was the

	Collection:	Series.Folder:
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THE FIRST NATIONAL BANK OF FORT WORTH

Miss Betsy Jones New York, N. Y.

- 2 -24 October 1968

Kuniyoshi Memorial Exhibition held in Tokyo in 1954. The other was the traveling exhibition of modern American drawings in 1961 and '62. If you do not find it in your files, please ask Mrs. Halpert at the Downtown Gallery, 465 Park Avenue. The telephone number I have is Plaza 3-3707.

The drawing will be put back into the aluminum and plastic frame in which it was last placed by you for the drawing show. I do not, however, have the mat. This seems to have disappeared when it was placed back in its own frame.

The loan form is enclosed.

Please give our kind regards to Mrs. Kuniyoshi, whom we regret we have never met.

Sincerely,

Sam Cantey, III

SBCIII:cld Enclosure

The Museum of Modern Art Archives, NY

CE

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## THE DOWNTOWN GALLERY

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CC: DHD

BJ

RB

ABS PARK AVENUE

JM

C/E 68-5 L & L

green

August 17. 1907

mr. Sam Cantey, III Vice President The First November 27, 1968 P. O. Box 2260 Fort Worth, Yexas 26101

Mr. Sam Cantey III
Dear Mr. 01220 Washington Terrace
Forth Worth, Texas

The ink painting by Tamp Euniyoshi entitied FLESH FLY, 1947, measuring 26" by 22" has a current insurance valuation of

\$3500.00. Dear Mr. Cantey:

Just a line to tell you that I received a copy of Mrs. Halpert's letter to you about the value of the Kuniyoshi <u>Flesh Fly</u> and to assure you that we have changed the insurance on the drawing to \$6,000. in accordance with her estimate.

ESHAME

May I take this opportunity to thank you once again for your much appreciated cooperation and kindness.

Sincerely,

Betsy Jones Associate Curator Department of Panting and Sculpture

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

T. 2.145.5.2

## THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director Consultation by appointment only Telephone: Plaza 3-3707 465 PARK AVENUE NEW YORK, N. Y. 10022

August 17, 1907

Mr. Sam Cantey, III Vice President The First National Bank P. O. Box 2260 Fort Worth, Texas 76101

Dear Mr. Cantey:

The ink painting by Yasuo Kuniyoshi entitled FLESH FLY, 1947, measuring 28" by 22" has a current insurance valuation of \$3500.00.

Sincerely yours,

EGH:rs

DAVIS - DOVE - KUNIYOSHI - G. L. K. MORRIS - OSBORN - RATTNER - SHAHN - SHEELER - SPENCER - STORRS - WEBER - ZORACH
M. BRODERSON - DEMUTH - HARTLEY - MARIN - O'KEEFFE - PATTISON - PRICE - STASACK - STELLA - TSENG YU-HO
WM. M. HARNETT (1848-1892) - AMERICAN FOLK ART GALLERY, Established 1929

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

KUNIYOSW,

30 October 1968

The Downtown Gallery 465 Park Avenue New York, N. Y. 10022

Attention: Mrs. Edith Gregor Halpert

Dear Edith:

The Museum of Modern Art has requested our Kuniyoshi drawing "Flesh Fly" for a traveling exhibition, "Inflated Image!

We have agreed to lend the drawing and have told them that the latest evaluation made of the picture was \$3,500. This amount was given by you on August 17th, 1967. If you believe there should be a change in this value, will you please advise me with a copy of your letter sent to Miss Betsy Jones, Associate Curator, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y.

Sincerely,

Vice President

SBCIII:cld

	Collection:	Series, Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L Yellas
green

October 18, 1968

Mr. and Mrs. Sam Centey III 1220 Weshington Terrace Forth Worth, Texas

Dear Mr. and Mrs. Centey:

I am organizing for the Museum's circulating exhibitions program a show called The <u>Inflated Image</u> which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses raging from shock, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Yasuo Kuniyoshi, Flesh Fly, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the losns. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the drawing about the middle of November so that it may be examined and photographed for condition and packed with care. We will send you shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

Mr. and Mrs. Sam Cantey III

= -2- October 18, 1968

I look forward to hearing from you soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Yasuo Kuniyoshi, Flesh Fly. 1947. ink and white gouache, 28 1/2 x 22 1/2". return envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD BJ JM RB C/E 68-5 L & L green

October 9, 1968

Mr. Louis Carré Editions Louis Carré 10 Avenue de Messine Paris 8, France

Dear Mr. Carré:

Mrs. Katherine Kuh referred me to you as the person most likely to know the whereabouts of several Léger paintings I am trying to locate, and I hope you will not think it an imposition if I ask you to help me.

The four paintings in question all come from the mid-twenties and I enclose Xerox copies of the plates from the Tériade monograph published by Cahiers d'Art in 1928.

Plate 76, Nature morte. This interests me especially because our Museum has a small gouache Compass and Paint Tubes closely related to this work. Do you know the name and address of the present owner of this canvas? Do your records give its size? Did Léger do more than one oil version of this subject? If so, can you give me same information on them?

Plate 75, Nature morte. Agian I would like to know the name and address of the present owner and the painting's size.

Plate 73, La rose et le compas. In this case, I know the size (92 x 25 cm)) but assume that it probably no longer belongs to Jacques Darnetal. Do you know who does now own it?

Plate 72, Les pipes. Again I am missing the size and name and address of present owner.

I hope to be able to secure one of these works for an exhibition I am organizing for the Museum. The show is called <u>Inflated Images</u>. One of these Légers of the mid-twenties with their compositions of mundane objects isolated and enlarged would be essential for the show -- and interesting in the light of some pop art today which exploits the same device.

Please forgive me for troubling you. If the information I ask for is not available to you, perhaps you can suggest another source for it. Unfortunately, the matter is rather urgent.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

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## THE DOWNTOWN GALLERY

Ancies Chicker Harrier, Director Committed by appellment only Zabaharan Phone 3.3707 CC: DHD

BJ

RB

JM

C/E 68-5 L & Lw YORK, N. Y. 19022
green

CE 68-5 [X]

November 23, 1958

October 31, 1968 Cantoy, 111

Mr. and Mrs. Sam Cantey, III 1220 Washington Terrace Forth Worth, Texas

Dear Mr. and Mrs. Cantey:

I am delighted that you are willing to lend your Kuniyoshi,
Flesh Fly for the Inflated Image exhibition.

If the work reaches us slightly later than November 15, we will still have time to get it ready for the tour. When it is packed by the Fort Worth Art Center Museum, would you please ask them to ship it via AIR FREIGHT COLLECT and no VALUE declaration should be made to the carrier. It should be consigned to The Museum of Modern Art, Department of Curculating Exhibitions, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, New York, 10019. I have enclosed a card which should be attached to the packing case. We will, as you know, cover all costs of packing and transportation, and the work will be insured under our fine arts insurance policy from wall-to-wall at \$3,500. unless we hear from you with a different amount.

We do indeed have a photograph of the drawing in our files and you need not search any further.

Again, my thanks for your generosity in making this loan. Mrs. Kuniyoshi joins me in sending you kind regards.

Is about to have a large retrospective exhibition
Sincerely, Florida and subsequently at the Smithsonian
Institution - and there are very few pictures left
in the widow's estate - and our inventory is getting rather small. I am sure that we would get
Betsy Jones linimum of that price were FLESH FLY to be for

Betsy Jones That price were FLESH FLY to be for Associate Curator Department of Painting and Sculpture

Enclosure: Card for packing cases you and Madama Control. How

Sincerely yous,

CC: Miss Betsy Jones ware recommended (1950) Selection of the Comment of the Comm

The Museum of Modern Art Archives, NY

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# THE DOWNTOWN GALLERY

EDITH GREGOR MALPERT, Divertor Communication by appealanment only CC: DHD

BJ

RB

JM

C/E 68-5 L & Lw YORK, N. Y. 19073

green

November 23, 1968

October 31, 1968 Cantoy, 111

Mr. and Mrs. Sam Cantey, III 1220 Washington Terrace Forth Worth, Texas

Dear Mr. and Mrs. Cantey:

I am delighted that you are willing to lend your Kuniyoshi, Flesh Fly for the <a href="Inflated Image">Inflated Image</a> exhibition.

If the work reaches us slightly later than November 15, we will still have time to get it ready for the tour. When it is packed by the Fort Worth Art Center Museum, would you please ask them to ship it via AIR FREIGHT COLLECT and no VALUE declaration should be made to the carrier. It should be consigned to The Museum of Modern Art, Department of Curculating Exhibitions, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, New York, 10019. I have enclosed a card which should be attached to the packing case. We will, as you know, cover all costs of packing and transportation, and the work will be insured under our fine arts insurance policy from wall-to-wall at \$3,500. unless we hear from you with a different amount.

We do indeed have a photograph of the drawing in our files and you need not search any further.

Again, my thanks for your generosity in making this loan. Mrs.
Kuniyoshi joins me in sending you kind regards.

Sincerely, Florida and subsequently at the Smithsonian institution - and there are very few pictures left in the widow's estate - and our inventory is getting rather small. I am sore that we would get

Betsy Jones Inlam of that price were FLESH FLY to be for Associate Curator

Department of Painting and Sculpture

Enclosure: Card for packing cases you and Madama Centry. How about coming in to say hello when you are next in

Simperaly yous,

CC: Nies Betsy Johns Have - Child The Proces - Marie -

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The Museum of Modern Art Archives, NY

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## THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director Consultation by appointment only Telephone: PLaza 3-3707

465 PARK AVENUE NEW YORK, N. Y. 10022

November 23, 1968

CE 68-5 LOL

Mr. Sam Cantey, III Vice President The First National Bank of Fort Worth Fort Worth, Texas 76101

Dear Sam:

In going through a large accumulation of papers that needed attention, which I could not give because I did not have a secretary until a few days ago, I came across your letter dated October 30th and your request was not attended to.

I am very please that you are lending the Kuniyoshi drawing to the Museum Of Modern Art for the exhibition entitled "Inflated Image". The FLESH FLY will be most appropriate not only for its quality but because it will fit so well into the category name.

It is so difficult these days to state a figure appraising a work of art because there are so many dealers who try to obtain works from private sources, particularly from the artists' heirs - and they set enormous figures on them. However, in this case I can prove that the valuation as of November 1968 should be about \$6,000.00. Kuniyoshi is about to have a large retrospective exhibition in Florida and subsequently at the Smithsonian Institution - and there are very few pictures left in the widow's estate - and our inventory is getting rather small. I am sure that we would get a minimum of that price were FLESH FLY to be for sale.

It has been a mighty long time since we have had the pleasure of seeing you and Madame Cantey. How about coming in to say hello when you are next in New York.

Sincerely yous,

CC: Miss Betsy Jones
The Museum of Modern Art
DAVIS - DOVE - KUNIYO'SHI'- O'LUS MURRIS - O'SBORN - RATINER - SHAHN - SHEELER - SPENCER - STORRS - WEBER - ZORACH
M. BRODERSON - DEMUTH - HARTLEY - MARIN - O'KEEFFE - PAITISON - PRICE - STASACK - STELLA - TSENG YU-HO
WM. M. HARNETT (1848-1892) - AMERICAN FOLK ART GALLERY, Established 1929

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

cc: Registrar, C/E 68-5 RB

April 16, 1970

The You

Mr. Christo 48 Howard Street New York City, New York

Dear Mr. Christo:

Would you be kind enough to sign and return in the envelope provided the enclosed Receipt of Delivery. This receipt is needed for our Registrar's records. Many thanks,
Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc; BJ, DV, HF, RB, 1/E 68-5 L & L, green TAFLETED IN ASE

March 20, 1970

Christo
43 Howard Street
New York City, New York

Dear Christo:

The Project for Packed Theatre - Spoleto which you so generously lent to the Inflated Images traveling show has just returned from the final showing. In examining it, we find that at some time during the tour the cords were broken or cut in two places. Apparently the heavier gauge cord was rejoined with scotch tape. In any case, it now needs some retying. It does not seem to me a difficult repair job, but I would like you to see it to decide whether it is something you wish to do yourself or prefer to have dome by our sculpture conservator. In addition, the little figures have obviously come off and been re-glued several times. They now need to be removed and the whole surface where they go should be sanded and cleaned up. There are several layers of glue or plastic wood to be seen. Finally, the whole base platform, which we painted at the beginning of the tour, needs another coat of paint. These lest two jobs are things we can easily do ourselves.

But before we do anything I wonder if you want to come to the warehouse and look at the piece. Our insurance will, of course, cover whatever time and materials you may have to invest. Maturally, if you feel a claim should be made for depreciation we would file one.

I will be out of New York between March 25 and April 6. I am assuming that the letter carriers will go back to work sometime while I am away, if not scener, so that this letter will get to you. If you want to come to the warehouse, (447 West 49th Street), while I'm away please get in touch with Miss Rosette Bakish (956-2636). But I would be glad to go with you when I get back.

Ga any case, please accept my thanks on behalf of the Museum for your kindness in lending this work to the show. It was an important part of it. Under another cover we will send you a little kit of printed matter for your files.

Again, mony thomks,

Sincerely,

Betsy Jones Associate Curator Department of Fainting and Sculpture The Museum of Modern Art Archives, NY

Collection: Series.Folder:

CE

I. 2.145.5.2

BJ
RB
JM
E 68-5 L & L
green

October 21, 1968

Christo 48 Howard Street New York City, New York

Dear Christo:

I enjoyed so much my visit to your studio last Sunday and want to thank you for your generosity in lending the model for the Spoleto project to my traveling exhibition for the Museum.

I'm enclosing a set of our loan agreement forms. The white copy is to be kept by you. The green one should be returned with the missing information added. I have enclosed a return envelope for your convenience.

Our photography lab seems rather busy now and has not yet made the print of the photograph of the actual site, but I will send back both negatives as soon as they have.

Our Assembly Coordinator will be in touch with you about collecting the model which we will probably want to have here no later than the middle of November, so that there will be sufficient time to examine and photograph it for condition, and for careful packing. We will of course, be responsible for all costs of packing and transportation and will cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

For your information the first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

I'm delighted to have an autographed copy of the Minneapolis empaquetage poster and also one of the Bern project which I do think will be appropriate in the exhibition to illustrate a realized project for wrapping a building.

It was a geast pleasure to meet you and your wife and son, as well as your two friends.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Christo, model for the Spoleto project in duplicate return envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

ec: BJ,DHD,RB,JM,C/E 68-5 LAL green

October 1, 1968

Mr. Donald E. Droll Fischbach Gallery 29 West 57th Street New York, M.Y. 10019

Dear Donald:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of pointings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomens, provoking responses ranging from shock, bewilderment and awe to surprise end amusement. The show will comcentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Katz, Rose, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and tacking and returning the loans. Other institutions which have scheduled the show are Marcer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the painting during the second week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall and the value you specify.

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

T. 2.145.5.2

Mr. Donald E. Droll

-2-

October 1, 1968

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely, 1970

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Alex Katz, Rose. 1966 return envelope

The actional over all the INSTANCE DRIESS solubition has now enled and I am existing as should you for your love of the Resimpoint; Desired

For your one recently, I exclose the intercept of the schibleton, the ceptus of the brackers which consequed it, out own exceptus alignings which you might that of interest. I so alice weating you also bracker's Territy of Collivery then your best has being delivered to you, would you be bins enough to also this months on receipt on! return it to the Masses to the coletops provided. These principle are smooth for our Registrat's species.

I me stry grateful to you fee your willingsome to yout with this work for so long a time so that is could be included in this entitleist. Places means on that's so behalf of the immon for that your graness participation is not closeleting program.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: BJ, DV, RB, BP, C/E 68-5 L & L

March 27, 1970

Mr. Henry Gelduchler and being villing to lend your James some someognist 853 Seventh Avenue and adding show called inflated Images, which I Haw York, New York

Don serianing who teen Agreement form, Mould you kindly complete, sign on Dear Mr. Geldsshier; and copy and themes in in the empelops provided,

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loss of the Rosenquist, Untitled.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loss has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

sincerely, and for your security in eating this liver

Betsy Jones
Associate Curetor
Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itimerary

Post. We will return the picture to you at the end of the tour in the

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

The Museum of Modern Art Archives, NY

CE

T. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L

December 16, 1968

Mr. Henry Geldzahler 853 Seventh Avenue New York City, New York

Dear Mr. Geldzahler:

I am very grateful to you for being willing to lend your James Rosenquist spaghetti picture to the traveling show called <u>Inflated Images</u>, which I am doing for the Museum's circulating exhibition program.

I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

I think our Assembly Coordinator has made arrangements this morning to pick up the painting tomorrow. We are of course responsible for all costs of packing and transportation. We would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

Again, many thanks for your generosity in making this loan.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Rosenquist painting in duplicate return envelope

P.S. We will return the picture to you at the end of the tour in the traveling frame we will put on it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2.145.5.2

cc: BJ, DV, RB, BP, C/E 68-5 L&L green

March 26, 1970

Mr. and Mrs. Edgar B. Howard 129 East 69th Street Apartment SC New York City, New York

Dear Mr. and Mrs. Howard:

The national tour of the INVLATED DMGES exhibition has now ended and I am writing to thank you for your loss of the Botero, Still Life with Not Soup.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. As you requested, we have sent your loss to the Pyramid Gallery in Washington and wish that you sign the receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to pert with this work for so long a time so that it could be included in this exhibition. Please adapt my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

Collection: Series Folder The Museum of Modern Art Archives, NY CE II. 2.145.5.2

> cc: C/E 68-5 L & L DHD RB green

December 3, 1968

life Push City 10, the part

SAS BOOK APPROXI

on aspectating for the thousands attracted uninitiations progress a show Mr. and Mrs. Edger B. Howard

129 East 69th Street

New York City, New York

Dear Mr. and Mrs. Howard:

As you are the new owners of the Botero Still Life with Hot Soup, it is necessary for our Registrar's records to have a Loan Agreement form from you. I have enclosed the form in duplicate, please complete the green copy and return it to us in the envelope provided. The white should be retained for your records.

heats been exhibitable the abus are Moreur Saturnity, Moree, Courage from

Thank you for your kind cooperation.

Sincerely, justing and packing and coherening the Locks. Other institutions

Rosette Bakish Circulating Exhibitions Supplied From Michigan Control Language Circulating Exhibitions

Enclosures: Loan Agreement form in duplicate for Botero, Still Life with Hot Soup return envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

ist us and the subscribers to the close by govering this emposition

CC: BJ
DHD
RB
JM
C/E 68-5 L & L
green

Suptember 20, 1968

Mr. Philip C. Johnson 375 Park Avenue New York City 22, New York

Doar Philip: Patricine and Sculpense

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from showk, bewilderment and awe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth cetnury and the earlier twentieth century.

One paticularly desirable work is the Hains, Saffa Super Match Box, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for December 3-24 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The losn period would thus be somewhat over a year including time at both ends for collecting and packing and returning the losns. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate white copy should be retained for your own records.

We would like to receive the construction during the first week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from well-to-wall and the value you specify.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Philip C. Johnson

-2-

September 20, 1968

I look forward to hearing from you and hope you will find it possible to sssist us and the subscribers to the show by granting this request.

Sincerely,

Incred 27, 1970

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Raymond Hains, Saffa Super Match Box. 1964

The medical tour of the INVESTOR INCOME exhibition has any exhaulted and I as writing to these you for your less of the Dechar, Joseph

Fat pour one reserve, I enclose the itinerary of the unitations, one captes of the brackers which recompanied it, and seem insuppose alighted which you eight find of interset. I so also needing you the Rosson's because of believey, when your loss has been calisared to you, would just be kind enough to sign this excesse and return it to the Herous is the envelope provided. These receips are needed for our healstrant's needed.

I on very protected to you for your willingsman to part with this work for so long a time on them it could be included in this exhibition. Please compt my shows on baself of the thousand for this very generous participation to our electricity progress.

Distancely.

Sonay Jones Associate Curatur Describing of Polating old Scalpture

Reclamments 2 illustrated charblints, Resulpt of Solivery, common excellent, economic eligibes, literatus

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, BP, C/E 68-5 L&L

ALDERT A LIST 1740 BROADWAY NEW TORY 19 N Y

March 27, 1970

Mrs. Albert A. List 207 Byram Road Byram, Connecticut

Dear Mrs. List:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Dechar, Pears.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loan has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Zaclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD

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

November 1, 1968

Miss Betsy Jones Associate Curator Department of Painting and Sculpture Museum of Modern Aft 11 West 53rd Street New York, N. Y.

Dear Miss Jones:

Enclosed is the signed Loan Agreement for the painting "Pears" by Peter Dechar.

Will you kindly have your insurance company send us a binder showing evidence of insurance for the amount of valuation indicated on the loan agreement. We would appreciate receiving this certificate as soon as possible, preferably before the painting is picked up.

Very truly yours,

Rose Young Secretary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 21, 1968

Mrs. Albert A. Listall at the value you specify.

New York City, N. Y. and 10021 and hope you will find it possible

would be nearest by restaurable for all costs of carting and press-

some the boss under our fire area inserved

Dear Mrs. List:

POL

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual thenomena, provoking restonses ranging from shock, bewilderment and swe to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Peter Dechar, Pears, in your collection, and I very much hope you will consider lending it to the exhibition.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the painting during the middle of November so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mrs. Albert A. List Common of or 2-Ange

October 21, 1968

would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Peter Dechar, Pears, in duplicate return envelope

This work is being insured by the Prison of optors out from the time it leaves the owner until it is returned to him including all travelies.

Of CP - Pall of his board to become to a fallow becoming the Pollog walkers and a 17-10 a Companion in Control by the

SCHOOL SERVICE CONTROL SERVICE CONTROL CONTROL

Hardend Fire Learning Contrary Contrary

Philadelphia, Pa. Lundon, Inglia

CHOMMOTICAL A VENUE, A.M.

es Hyntington Block Mogette Sakish

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

POLICY

IMF 664531

#### CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said Said policy is subject to endorsement alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive

contamination and risks of war, confiscation or seizure.

PROPERTY -INSURED

Mrs. Albert A. List Painting

207 Syram Shore Road Byram, Connecticut

LENDER

DESCRIPTION OR PROPERTY

DECHAR: Pears. 1967,

(CE 68-5 THE INFLATED

IMAGE)

AMOUNT

\$2,000.

Wil on canvas.

This work is being insured by the Museum of Hodern Art from the time it leaves the owner until it is returned to him including all transits.

POLICY - Policy refered to herein is a Joint Subscription Policy subscribed to by the Companies indicated below:

#### COMPANY

Aetna Insurance Company Hartford, Connecticut

Hartford Fire Insurance Company Hartford, Connecticut

Insurance Company of North America Philadelphia, Pa.

HUNTINGTON T. BLOCK INSURANCE 1100 CONNECTICUT AVENUE, N.W. WASHINGTON, D. C.

#### COMPANY

Aetna Casualty & Surety Company Hartford, Connecticut

Maryland Casualty Company Baltimore, Maryland

Combined Lloyds London, England

Dorothy M. Budley, Registrar,

The Museum of Modern Art

cc: Huntington Block Mosette Bakish Betsy Jones

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, RP O/E 68-5 L&L green

April 24, 1970

Mrs. Ursula Kalish Multiples, Inc. 929 Madison Avenue New York City, New York 10021

Dear Mrs. Kalish:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Oldenburg, <u>Teabag</u> from series Four on Plexiglas.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loan has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, BP, C/E 68-5 L6L green

March 27, 1970

Mrs. Urgula Kalish Multiples Inc. 929 Hadison Avenue How York, How York 10021 apparenties of codey, I am now emiliar a

Bear Mrs. Kelish; conference program

You will shortly have a formal letter of thanks for your kindness in lending the Oldenburg multiple, Tesbag, to the Buseum's Inflated Images travelling show. In the meantime, however, we are returning the piece to you and want to call your attention to a small crack in the plexiglas at the upper left. Also, if you refer to your condition photograph, there was a tiny crack on the lower left when we received it. Although the work was protected by a frame throughout the tour, we believe the upper left condition must have developed during the tour since our records do not show that it existed. Won't you let us know whether you feel a claim for depreciation is warranted and, if so, what amount you feel would be proper. I have been deared of are

formal request for the last of Class Oldenbury, Trabes from acries

Sincerely, Courges, athers from July 1-22, 1969 and Courses of are,

Rosette Bekich on Translat Coordinator will make entemptions to Department of Exhibitions Ming, shipping, and insurance.

Thank you again for latting me have this piece.

Department of Patenting and Studyburs "

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CC: DHD
BJ
JM
RB
C/E 68-5 L & L
green

November 8, 1968

Mrs. Ursula Kalish Multiples, Inc. 929 Madison Avenue New York City, New York, 10021

Dear Mrs. Kalish:

Confirming our telephone conversation of today, I am now making a formal request for the loan of Claes Oldenburg, Teabag from series Four on Plexiglas to the Inflated Images show I'm doing for the Museum's circulating exhibition program.

I'm enclosing a loan agreement form. The green copy should be completed, signed and returned in the envelope provided. The white is for your records.

The first showing is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College Towson, Maryland from October 10-31, 1969.

As I mentioned, our Assembly Coordinator will make arrangements to pick up the work on Tuesday, November 12th. Naturally the Museum will cover all costs of packing, shipping, and insurance.

Thank you again for letting me have this piece.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosure: Loan Agreement form for Oldenburg, <u>Teabag</u> from Series <u>Four on Blexiglas</u>, in duplicate return envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Sylvier Frage LEGER

MUSEE FERNAND LEGER

BIOT (Alpes-Maritimes)

Secrétariat : 34.50.78

Biot, le 4 Novembre 1968

Madame Betzy JONES
THE MUSEUM OF MODERN ART

Départment of Painting and Sculpture 11 West 53 Street

NEW-YORK N.Y. 10019 USA

Madame,

Je réponds à votre demande de renseignements concernant les quatre tableaux de Fernand LEGER, objet de vos lettres des 8 et 14 Octobre derniers.

"NATURE MORTE" 1926 . F.LECER. TERIADE . reproduit Page 76:
Ce tableau appartient à la Galerie Louise LEIRIS, à Paris. Il
semble s'intituler "Le Compas" et son numéro d'ordre est 9632/
6563. Dimensions 0,92 x 0,73 36/4 x 283/4

"NATURE MORTE": Nous n'avons pu, jusqu'à présent, déterminer le propriétaire de ce tableau. Il a été en possession de la Galerie Louise LEIRIS et la photographie que nous possédons porte au verso le n° 9938/6568. Dimensions: 0,73 x 0,92 - Date: 1927. Nous poursuivons nos recherches, mais peut-être pourriez-vous vous mettre en rapport avec la Galerie Louise LEIRIS.

"LA ROSE ET LE COMPAS" (Plate 73): Nous sommes en possession d'une photographie d'une oeuvre très proche de celle dont vous nous avez adressé la photocopie.

Ce tableau appartiendrait à la GALERIE SIDNEY JANIS, NEW-YORK, Comme votre reproduction est d'une qualité très relative il serait nécessaire de vous mettre en rapport avec cette Galerie afin de savoir s'il s'agit de la même oeuvre.

Dans le cas contraire, nous vous serions obligés de nous le faire connaître.

"LES PIPES" (P, ate 72) : Ce tableau appartient jusqu'à plus

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# MUSEE FERNAND LEGER

BIOT (Alpes-Maritimes)

Secrétariat : 34.50.78

-2-

amples informations à Mr. ou Mme G. DELVAQUE, 4 rue Ernest Lavisse, PARIS (12°).

Je vous prie de croire, Madame, à l'expression de mes sentiements distingués.-

c. BAUQUIER

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

LEGER

#### MUSEE FERNAND LEGER

BIOT (Alpes-Maritimes)

Secrétariat : 34.50.78

Biot, le 31 Octobre 1968

Madame Betzy JONES

Département de Peinture et Sculpture

MUSEE D'ART MODERNE

11 West 53 Street

N E W - Y O R K N.Y. 10019

Madame,

Nous avons bien reçu vos lettres des 8 et 14 Octobre 1968.

Nous procédons aux recherches nécessaires afin de vous donner les maximum de renseignements et vous les communiquerons dans le courant de la semaine prochaine.

Entre temps, nous vous prions de croire, Madame, à nos salutations distinguées.-

Le Secrétariat.

14-1-

The Museum of Modern Art Archives, NY

CE

Collection: Series. Folder:

The Museum of Modern Art Archives, NY

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J. 2.145.5.2

CE 68-5 L&L green

C/E 68-5 L & L

22002

LEGER

October 25, 1968

Ontuber 14, 1968

M. Georges Beuquier
Physic Fernand Léger
Biot (Alpes-Maritimes)
France

Dear Mr. Bauquier:

I am sorry to trouble you again, but perhaps you did not receive my letters of October 8 and October 14. In case you did not, I enclose copies of them.

I believe I failed to explain in my previous letters that I very much want to secure one of the four pictures I inquired about for a traveling exhibition I am doing for the Museum of Modern Art. It is to be called The Inflated Image and will concern itself with works in which unnatural enlargement has been exploited by artists in various ways for different aims. Léger's still lifes of 1925-26 are particularly interesting in this connection. Indeed, I think they anticipate and perhaps were the source for much of the painting today in which everyday objects are isolated and enlarged. Léger himself made some extremely interesting and significant observations on the use of this device in 1926.

Perhaps none of the pictures I have asked about will be available but since Léger is so essential to the theme of this exhibition (and these pictures illustrate his ideas particularly well), I must do my best to secure one.

Unfortunately, the matter is rather urgent since the first showing will be in early January. If these pictures are in French collections, time for shipping to this country and repacking here must be allowed.

Please forgive me for pressing you. I shall welcome whatever help you can give me.

En Sincerely, seem copies of above listed pictures

Betsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

RB JM C/E 68-5 L & L green

October 14, 1968

M. Georges Bauquier Museé Fernand Légar Biot (Alpas-Maritimes) France

Dear M. Bauquier:

In my letter of October 8th to you I neglected to ask you about the whereabouts of three other paintings by Lager also reproduced in the Tariade monograph of 1928. They are:

> Plate 75, Nature morte. I would like to know the name and address of the present owner and the painting's size.

> Plate 73, La rose et le compas. In this case, I know the size (92 x 25 cm), but assume that it probably no longer belongs to Jacques Darnetal. Do you know who does now own it?

Plate 72, Les pipes. Again I am missing the size and name and address of present owner.

I have enclosed Xerox copies of the three pictures.

Many thanks in advance for your kind help.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Xerox copies of above listed pictures

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

LEGER

# éditions louis carré

10 avenue de messine paris vuie tél. 387.50.50 câble carmess paris

October 11th., 1968

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of ModemArt
11 West 53rd Street
New York, N.Y. 10019
U.S.A.

Dear Miss Jones,

I acknowledge receipt of your kind letter of October 9th. in the absence of M. Louis Carré who won to be back in Paris before two months.

In the meantime, I suggest that you send your request to M. George, BAUQUIER, Conservateur du Musée Fernand Léger, Biot (06), France. This Institution has recently become a French National Museum and M. Bauquier will be no doubt delighted to answer you without delay.

Sincerely yours,

Christiane O. Cieczko

(Secretary to M. Louis Carré)

Abertina O. Ceigles

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

The Museum of Modern Art Archives, NY

CE

#. 2.145.5.2

CC: DED BJ JM RB C/E 68-5 L & L green

October 9, 1968

Mr. Louis Carré Editions Louis Carré 10 Avenue de Messine Paris 8, France

Dear Mr. Carre:

Mrs. Katharine Ruh referred me to you as the person most likely to know the whereabouts of several Leger paintings I am trying to locate, and I hope you will not think it an imposition if I ask you to help me.

The four paintings in question all come from the mid-twenties and I enclose kerox copies of the plates from the Tériade monograph published by Cahiers d'Art in 1928.

Plate 76, Nature morte. This interests me especially because our Museum has a small gouache Compass and Paint Tubes closely related to this work. Do you know the name and address of the present owner of this canvas? Do your records give its size? Did Leger do more than one oil version of this subject? If so, can you give me page information on them?

Plate 75, Hature morte. Again I would like to know the name and address of the present owner and the painting's size.

Plate 73, La rose et le compas. In this case, I know the size (92 x 25 cm)) but assume that it probably no longer belongs to Jacques Darnetal. Do you know who does now own it?

Plate 72, Les pipes. Again I am missing the size and name and address of present owner.

I hope to be able to secure one of these works for an exhibition I am organizing for the Museum. The show is called <u>Inflated Images</u>. One of these Légers of the mid-twenties with their compositions of mundame objects isolated and enlarged would be essential for the show -- and interesting in the light of some pop art today which exploits the same device.

Please forgive me for troubling you. If the information I ask for is not available to you, perhaps you can suggest another source for it. Unfortunately, the matter is rather urgent.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD C/E 68-5 L & L DV, RB, RP L C/E 68-3 LM green green

October 8, 1968

April 2, 1970

M. Georges Bauquier Mused Perpand Leger Biot (Alpes-Maritimes) William Countil paper dallary of art Athin Thirem of Yeas Arts

ASSS Dear M. Rangulers 64111

I am trying to locate the Leger picture Nature Horte, 1926, illustrated in Tereade's Leger book published by Cahiers d'Art in 1925, and reproduced on page 76. I have enclosed a Xerox The control to the little lands on the sales and and

I wonder if you would know the neme and address of the owner, the medium and the size of this work. If you do not know, pherhops you can suggest some other source for this information.

Since this is of some urgency, I look forward to hearing from you soon. With many thanks in advance for any help you can give me, he blist drough to sign this receipt and return it to the Mereus. These

Sincerely yours, for our fuglatrar's records.

I am wary gratuful to you for your willingons to part with this work for so long a time so that it could be included in this sublifition. Please Bersy Jones on behelf of the thoron (M. tota very present perticipation Associate Curator Department of Painting and Sculpture

Enclosure: Kerox copy of Léger, Nature Moree 1926.

Betsy Joses Associate Ourstor Deportment of Painting and Sculpture

Beelouwery 2 illustrated thecklists, Batelyt of Delivery, ususpept eligolage, ithorney

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

WILLIAM ROCKHILL NELSON GALLERY OF ART the William Rockfill Notice Trust ATKING MUSEUM OF POST ARTS

MARINAS CITY, MISSESSE

cc: BJ, DV, RB, RP/C/E 68-5 L&L green

COL CE 68 5 100

December 12, 1968

April 2, 1970

Mr. Laurence Sickman Director William Rockhill Nelson Gallery of Art Atkins Museum of Fine Arts 4525 Oak Street Kansas City, Missouri, 64111

Thank you for your letter of December 3 regarding the Dear Mr. Sickman: the Class Oldenburg, Soft Wall Switches which we have lent to your exhibition The Inflated Image."

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Oldenburg, Soft Wall

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loan has been deivered to you, would you be kind enough to sign this receipt and return it to the Museum. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program. Carra Dio Degua

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY, MISSOURI
64111

CC: CE 68-52=Q DHD. BS. RB

December 12, 1968

Miss Rosette Bakish Circulating Exhibitions The Museum of Modern Art 11 West 53rd Street New York, New York 10019

Dear Miss Bakish:

Thank you for your letter of December 3 regarding the insurance on the Claes Oldenburg, Soft Wall Switches which we have lent to your exhibition "The Inflated Image."

Mr. Sickman and I have discussed the matter, and we have decided that we would prefer to have your Museum provide the insurance coverage. The value of the sculpture is \$5,000.00.

This, of course, will void the insurance certificate which we sent to you on December 3, to Miss Betsy Jones, and we would appreciate it if you would return the certificate to us.

Thank you for your gracious cooperation.

Sincerely yours,

George L. McKenna Registrar; and Asst. Curator of Prints

Collection: Series.Folder: The Museum of Modern Art Archives, NY CE II. 2.145.5.2

cc: C/E 68-5 L & L

DHD

WELLIAM ROCKHILL NELSON (RB LESY OF ART

ATKING MURBOM OF PJ.FEINSTEIN

400 Oct States green

Kangar City, Mandrey

6001

December 3, 1968

Associate Curator,

Department of Painting and Sculpture,
The Messum of Modern Ast,

Mr. Lawrence Sickman 11 West bird Street,
Director New York, N.Y. 10019

William Rockhill Nelson Gallery of Art Dear Miss Jones, 45-25 Oak Street

Kansas City, Missouri 64111

We will be happy to contribute

Dear Mr. Sickman:

Class Oldenburg's "Boft Wall Switches" to your circulating exhibition The Inflated

As the Nelson Gallery of Art wishes to maintain their own insurance coverage for the Class Oldenburg, Soft Wall Switches which will be included in the Inflated Image exhibition, would you be kind enough to bill us for the premium so that we can issue a purchase order to cover it.

The loan forms will be completed by Thank you very much. the Registrar and returned to you in the

Sincerely,

Rosette Bakish Circulating Exhibitions

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

CE 68-5 LL

WILLIAM ROCKHILL NELSON GALLERY OF ART The William Rockhill Nelson Trust

Office of LAURENCE SICKMAN DIRECTOR ATKINS MUSEUM OF FINE ARTS
4325 OAK STREET
KANSAS CITY, MISSOURI
64111

UNIVERSITY TRUSTEES: MILTON MCGREEVY MENEFEE D. BLACKWELL CLIFF C. JONES, JR.

19th November, 1968

Miss Betsy Jones,
Associate Curator,
Department of Painting and Sculpture,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019

Dear Miss Jones,

We will be happy to contribute
Claes Oldenburg's "Soft Wall Switches" to
your circulating exhibition The Inflated
Image. In spite of the fact it will be
gone for so long from our walls, the
concept of your exhibition, and the
circulation seem in every way to justify
so porlonged a loan.

The loan forms will be completed by the Registrar and returned to you in the near future.

Singerely yours

Laurence Sickman Director

LS: jf

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

WILLIAM ROCKHILL NELSON GALLERY OF ART
The William Rockhill Nelson Trust

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY, MISSOURI
64111

December 3, 1968

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Jones:

Enclosed is a certificate from our insurance company including your museum as additional assured under our policy with respect to the vinyl sculpture, "Soft Wall Switches" by Claes Oldenburg which the Gallery has lent for your exhibition "The Inflated Image."

Sincerely yours,

George L. McKenna Registrar; and Asst. Curator of Prints

Encl.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

ro: Name	THE MUSEUM OF MODERN ART			
Address	New York, New York			
This is to certify the	t the following des	cribed policies	, covering as s	tated, have
bean issued by	UNIVERSITY TRUSTE	ES-THE WILLIAM	ROCKHILL NELSON	
Name of Insured				
Address of Insured	Ziewa.			
Location of Operations	United States and	Canada		
Type of Coverage	Policy No.	Limits	Effective	Expires
All Risk Fine Arts	FA 38652	Various	11/22/68	12/31/68
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Effective November 2 and expiring at Noon	Standard Time, the	Museum of Mode	rn Art, New York	k, New York,
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and expiring at Noon is considered as a Consid	Standard Time, the o-Assured only inso	Museum of Mode for as the foll witches**	rn Art, New York	t, New York, meerned:

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

THE CHARLES R. PENNEY COLLECTION OLCOTT. NEW YORK 1412.4

cc: BJ, DV, RB, RP, E/E 68-5 L&L green

April 2, 1970

Wr. Charles R. Penney The Charles R. Penney Collection Olcott, New York

Dear Mr. Penney:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Miki, Untitled (Ear).

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your losn has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrer's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

THE CHARLES R. PENNEY COLLECTION OLCOTT. NEW YORK 14126

May 22, 1969

Mrs. Inex Garson, Associate Director Circulating Exhibitions The Museum of Modern Art 11 West 53 Street New York, N. Y. 10019

Dear Mrs. Garson:

Enclosed is my executed loan extension form for my Tomio Miki, Untitled (Ear), 1964.

I have been away for the past month otherwise this form would have been returned sooner.

Of course I remember you on the AFA Byzantine Tour and later at the Andrew Dickson White Museum at Cornell.

Best regards.

Sincerely,

Charles R. Penney

CRP/t Enclosure - 1

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

THE CHARLES R. PENNEY COLLECTION
OLCOTT. NEW YORK 14126

OCT 1 0 1968

October 5, 1968

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE, WR RP

NO REPLY NECESSARY

FILE CE 68 - 5

INFORMATION COPIES TO RB

DHD, RB

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Miss Jones:

Enclosed herewith is green copy of MOMA's Loan Agreement form which I have completed, signed, and dated. I am glad to lend my Tomio Miki sculpture, Ear, for your travelling show called <a href="https://doi.org/10.1001/jha.2001/j

Sincerely,

Charles R. Penney

CRP/t Enclosure - 1

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ

DHD

of course, be responsible for all cooks of perking RB transport and would cover the loss under now line area (secondly policy).

C/E 68-5 L & L green

September 27, 1968 commercian from you and hope you will find it possible

Mr. Charles R. Penney The Charles R. Penney Collection Olcott, New York

# Dear Mr. Penney:

I am organizing for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unnatural enlargement of visual phenomena, provoking responses ranging from shock, bewilderment and awa to surprise and amusement. The show will concentrate on the many ways in which the present generation has exploited this device, but it will also include works by artists of the nineteenth century and the earlier twentieth century.

One particularly desirable work is the Tomio Miki, Untitled (Ear), in your collection, and I vary much hope you will consider lending it to the axhibition.

The first showing is scheduled for December 3-24 of this year at the Georgis Museum of Art, University of Georgis, Athens. The final showing will be at the University of Manitoba in Winnipeg from Movember 30 to December 21, 1969. The loan period would thus be semewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Mercer University, Macon, Georgia from January 6-27, 1969; Witte Memorial Museum, San Antonio, Texas from Pabruary 16 to March 8, 1969; Portland Art Museum, Fortland, Oregon from April 1-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend, I am enclosing our Loan Agreement form, Would you kindly complete, sign and date the original green copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

We would like to receive the sculpture during the second week of October so that it may be examined and photographed for condition and packed with care. Our Assembly Coordinator will be in touch with you to arrange a date that is convenient to you for collection. We would

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

Mr. Charles R. Penney

-2-

September 27, 1968

of course, be responsible for all costs of packing and transportation and would oover the loan under our fine arts insurance policy from wall-to-wall at the value you specify.

I look forward to hearing from you and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Hr. Stove Posco

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosures: Loan Agreement form for Tomio Miki: Untitled (Ear). 1964

Cast aluminum, 34 3/8 x 21 1/8 x 7 1/2"

return envelope

rail I as writing to them; you for your time or not generally be. You your man execute, I assume the community of the switchings.

the rapidly of the happiness will be a provided at a significant school or and the sales of the happiness of the sales of

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, BP, C/E 68-5 L&L green

March 27, 1970

Mr. Steve Posen 57 West 16th Street 4th floor New York City, New York performing our collegeous observation of today, I on use unking a

Dear Mr. Posen: who here of your pair of planes to the fufficied

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Eye-Glasses.

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loss has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I em very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program,

initial ne have the gions. I enjoyed very such marting

Sincerely, without the work from you. Katutally the means will

Asserbers Cureter.

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosue: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

P.S. I'm reporting the strip of capatibes you may en. We've unde offsta.

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The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2	

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

October 31, 1968

Mr. Steve Posen 95 Avenue B New York

Dear Mr. Posen:

Confirming our telephone conversation of today, I am now making a formal request for the loan of your pair of glasses to the <u>Inflated Images</u> show I'm doing for the Museum's circulating exhibition program.

I'm enclosing a loan agreement form. The green copy should be completed, signed and returned in the envelope provided. The white is for you.

The first showing is schhoduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both emds for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, 3km Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College Towson, Maryland from October 10-31, 1969.

As I said, our Assembly Coordinator will be in touch with you shortly to arrange collection of the work from you. Naturally the Museum will pay all costs of packing, shipping and insurance.

Many thanks for letting me have the piece. I enjoyed very much meeting you and your wife.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture

Enclosure: Loan Agreement form in duplicate return envelope

P.S. I'm returning the strip of negatives you gave me. We've made prints.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, RP, LETE 68-5 L62 green

Here Physics Red April 13, 1970

Denumber 2, 1965

New York, New York Hrs. Elesnor Ward Stable Gallery 33 East 74th Street New York City, New York to comple of Levell Services of the gettury

country with the view to including one in my become directation where called the inflated latter of there that Alen should no. I change the Hrs. Mark their latter would be next appropriate. To the

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loss of the Nasbitt, Studio Floor Scenes.

nell' Johnst would be next spinnerhein, to the

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Huseum's Receipt of Delivery. When your loss has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please scrept my thanks on behalf of the Museum for this very generous participation in our circulating program. Sincerely, of Compile, Advant from July 1-12, 1969 and Complet Company of Sincerely, Compile, Advant from July 1-12, 1969 and Complete College,

many thinks for your kind below Betsy Jones Associate Curator Department of Painting and Sculpture

Department of Sainting and Scotphere

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD BJ RB CE 68-5 L6L green

THE BY, MY, MIL. BY ONLY BUT THE

December 2, 1968

Hrs. Eleanor Ward Stable Gallery 33 East 74th Street New York, New York

Dear Eleanors

As you know, I looked at a couple of lowell Heabitts at the gallery recently with the view to including one in my Museum circulating show called The Inflated Image. Of those that Alan showed me, I thought the one called Studio Floor Scenes would be most appropriate. In the hope that it can be lent I am sending you a loan agreement form. The white copy is for your files and the green should be completed and returned to us.

Needless to say the Museum will be responsible for all costs connected with the loss including trucking, packing, shipping and Insuring. Because the time is short we would like to pick up the painting this Wedneeday, December 4. I have just talked to Alan who seemed to think this would be all right.

For your records, the first showing of the exhibition is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loss period would thus be somewhat over a year including time at both ends for collection and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

Many thanks for your kind help.

Sincerely,

Setsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loom Agreement for Lowell Nesbitt's Studio Floor Scenes, in duplicate retrum envelope

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, RP C/E 68-5 L&L green

April 13, 1970

LT Rest 57th Divers

December Z, 1968

Mr. Richard Waddell Waddell Gallery 15 East 57th Street New York City, New York

time to berriev for the evidenties, The Inflated frame, which I on doing Bear Mr. Weddell; her Man eshibition program, bis newers called

000

The national tour of the IMPLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Jacquet, Portrait of a Han. a not of last spreadon fried for the please. The

which comes from the belgamer our Phesha series.

or justications which have subspaled the obey are with Newprial

Implementations agreement for Aleta Jacquer's Pertiralt of a live, in deplicate

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loss has been delivered to you, would you be kind enough to sign this receipt and raturn it to the Museum in the envelope provided. These receipt are needed for our Ragistrar's records. that day, is intended to worsten it I think.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program.

Sincerely, tion at both onto for collinating and peaking and vaturning the

Instance, See Antonio, Turne from Policiary 16 to benefit 5, 1969; Portions Art. Marine, Portland, Syspon from April 1-29, 1969; Gasegia Ference of Art. Betsy Jones & Carryle, Athers from July 1-21, 1969 and Coocher Callego, Associate Curator - Catober 10-11, 1665. Department of Painting and Sculpture

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

# WHITNEY MUSEUM OF AMERIC

cc: DHD BJ RB C/E 68-5 L6L green

945 Medison Avenue at Seventy-Fifth Street New York, New York 1989

December 2, 1968

Mr. Richard H. Waddell Waddell Gallery 15 East 57th Street New York, New York

Dear Hr. Waddell:

Confirming my conversations with Alain Jacquet, I should very much like to borrow for the exhibition, The Inflated Image, which I am doing for the Museum's circulating exhibition program, his canvas called Portrait of a Man, which comes from the Dejeuner sur l'herbe series. It is the picture he had brought to the gallery last week-about 5 x 3 feet.

I am enclosing a set of loan agreement forms for the picture. The white copy should be retained by your gallery or Mr. Jacquet, whichever is the lender, and the green should be completed and returned to us.

Needless to say the Museum will be responsible for all costs connected with the loan including trucking, packing, shipping, insurance and, in this case, framing. Because the time is short, we should like to pick up the picture on Wednesday, December 4. Nr. Jacquet seemed to think that it could be ready that day. He intended to varnish it I think.

For your records, the first showing of the exhibition is scheduled for January 6-27 of 1969 at Mercer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

With many thanks to the galtery and Mr. Jacquet , I am, Sincerely yours,

Betsy Jones Associate Curator Department of Painting and Sculpture

Destruct V. W. Enclosures: Loan Agreement for Alain Jacquet's Portrait of a Nan, in duplicate return envelope

The Museum of Modern Art Archives, NY

CE

Collection: Series.Folder:

The Museum of Modern Art Archives, NY

CE

J. 2.145.5.2

# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

CE 68: 5

November 13, 1968

Miss Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Betsy:

We are pleased to be able to lend to your circulating exhibition entitled <u>Inflated Images</u>, which is to tour from December 1968 through December 1969, the following:

# INSURANCE VALUATION

Georgia O'Keeffe The White Flower.

1931. Oil on canvas.
30 x 36.

\$15,000

We understand from your letter of November 11 that you will insure the above work at the stated valuation against all risk, wall to wall, and that you will take care of all transportation charges.

The painting is now out on loan and not expected to return until after November 27. At that time I will try to arrange to have it reframed (in a metal frame) and let you know when it will be ready for you to call for it.

Sincerely,

John Gordon Curator

JG:ebs ENCL

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: BJ, DV, RB, RP, C/E 68-5 L&L

April 15, 1970 the Whitney Museus of Conflows had fich promot and leadains develop

Mr. John I.H. Baur Director The Whitney Museum of American Art 945 Medison Avenue at Seventy-Fifth Street New York, New York 10021

Dear Mr. Baur:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the O'Keeffe, The White

For your own records, I enclose the itinerary of the exhibition, two copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also sending you the Museum's Receipt of Delivery. When your loan has been delivered to you, would you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our Registrar's he final showing will be at the records.

I am very grateful to you for your willingness to part with this work for so long a time so that it could be included in this exhibition. Please accept my thanks on behalf of the Museum for this very generous participation in our circulating program. of fact, thiswestey of people,

Sincerely, Paly 1-27, 1967; and constar College, Toward, Maryland

Betsy Jones It is with an in the spirature yourself we take college Associate Curator

Department of Painting and Sculpture

deposit and anticking and Standards

Enclosures: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	CE	II. 2.145.5.2

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green

November 11, 1968

Mr. John Gordon Curator The Whitney Museum of American Art 75th Street and Madison Avenue New York City, New York

Dear Jack:

Confirming my request just made on the telephone, I should like to ask whether the Whitney could lend its Georgia O'Keeffe The White Flower to a circulating exhibition called Inflated Images which I am in the last stages of organizing for the Museum. I have not asked for your picture until now because I had hoped to find one from another source so as not to deprive you of yours. However, as I mentioned, Doris Bry has not been cooperative in helping me to track down pictures and it is now virtually impossible to get any information from Edith Halped, as you probably know. (Our collection does not have an O'Keeffe which would be appropriate to the idea of the show, which will try to demonstrate the many ways artists have exploited the device of unnatural enlargement of visual phenomena. O'Keeffe is, of course, really essential for such a show.)

The schedule of the tour is as follows: It opens on January 6, 1969 at Me\*cer University, Macon, Georgia. The final showing will be at the University of Manitoba in Winnipeg from November 30 to December 21, 1969. The loan period would thus be somewhat over a year including time at both ends for collecting and packing and returning the loans. Other institutions which have scheduled the show are Witte Memorial Museum, San Antonio, Texas from February 16 to March 8, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969; Georgia Museum of fart, University of Georgia, Athens from July 1-22, 1969; and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you can lend this picture I'm enclosing a set of our loan forms. If you wish to do the reframing yourself we can collect the picture after that is done -- though I hope this would not be later than the end of next week because of the problems of planning the packing cases. We would, however, be happy to do the reframing ourselves according to your specifications.

Needless to say we would pay all costs of packing, shipping and insurance (and, of course, reframing). I look forward to hearing from you. Many thanks in advance.

Sincerely,

Betsy Jones Associate Curator Department of Painting and Sculpture