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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Image / Abrams

HARRY N. ABRAMS, INC.

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

March 26, 1970

Mr. Harry Abrams
The Harry Abrams Family Collection
6 West 57th Street
New York City, New York
Associate Director
Circulation Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

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 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,

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Rita Clark
Rita Clark, Secretary
HARRY N. ABRAMS

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

July 16, 1969

DRAFT COPY BY CE 2/28/69

DRAFT COPY BY CE 2/28/69

ACTION BY CE 2/28/69

FILED BY CE 2/28/69

TO REPLY BY CE 2/28/69

FILED BY CE 2/28/69

INFORMATION BY CE 2/28/69

DW, DV, RB

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Inflated Image / Abrams

HARRY N. ABRAMS, INC.
TIMES MIRROR

July 16, 1969

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG.

ACTION AS REQUESTED

SEE: WG: RW:

NO REPLY NEEDED

FILE Inflated Images

INFORMATION SUPPLIED

DW, DU, RB

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.

Sincerely,

Rita Clark

Rita Clark, Secretary
HARRY N. ABRAMS

hb

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Telephone: PLAZA 7-6161

Inflated Image / Abrams

Cable: ABRAMBOOK

HARRY N. ABRAMS
INCORPORATED

Publishers of Fine Art Books

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

cc: DHD
CEC8-5 Sept
RB
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 you
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

Tina Melman
Secretary to Mr. Abrams

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Abrams

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

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, but it will also include works by artists of the nineteenth century and the earlier twentieth century. In the hope that you will be willing, I am enclosing a set of loan 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.

The first showing is scheduled for January 6-27 of 1969 at Harvard. 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!). Other institutions which have scheduled the show are Hite Memorial Museum, San Francisco 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 1-21, 1969 and Cooper College, Vermont, Montpelier from October 10-31, 1969.

Sincerely,
 Betsy Jones
 Associate Curator
 Department of Painting and Sculpture
 Enclosures: Loan Agreement form in duplicate for Rosenquist, Look Alive.
 return envelope

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

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

Mr. Harry N. Abrams

-2-

November 12, 1968

cc: DHD

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.

JM
C/E 68-5 L & L
green

November 12, 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.

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

Betsy Jones

Dear Mr. Abrams:

Department of Painting and Sculpture

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 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

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.

March 27, 1969

Sincerely,

Dear Mr. Rudolf A. Abramowitz
240 West 14th Street

Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

The following are the items that I am returning to you:

1. One copy of the book "The Art of the Book" by the Museum of Modern Art.
2. One copy of the book "The Art of the Book" by the Museum of Modern Art.
3. One copy of the book "The Art of the Book" by the Museum of Modern Art.
4. One copy of the book "The Art of the Book" by the Museum of Modern Art.
5. One copy of the book "The Art of the Book" by the Museum of Modern Art.

I am very grateful to you for your willingness to part with these books for at least a year so that they could be included in the book exhibition. Please accept my thanks on behalf of the Museum of Modern Art.

We are very grateful to you for your willingness to part with these books for at least a year so that they could be included in the book exhibition. Please accept my thanks on behalf of the Museum of Modern Art.

Enclosures: 2 illustrations of the book "The Art of the Book" by the Museum of Modern Art.

Very truly yours,
Betsy Jones

Enclosures: 2 illustrations of the book "The Art of the Book" by the Museum of Modern Art.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Image/Abularach

BJ
JN
RW
C/E 68-5 L&L

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

November 4, 1968

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

Dear Mr. Rudolf Abularach
240 West 14th Street

I was following up the pleasure of seeing to your
studio, seeing your most recent work and of choosing two for my
circulating exhibition.

Dear Mr. Abularach:

I feel that Floating Eye and Eye - White Center, will be wonderful
additions to 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. The white copies
are to be sent to you. The great ones should be returned with the missing

information. 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. Other institutions which

have scheduled the show are Witte Memorial Museum, San Antonio, Texas

from I am very grateful to you for your willingness 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

1969. this very generous participation in our circulating program.

We will Sincerely, 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 Betsy Jones: receive this for all costs of packing and transportation

and will Associate Curator under our fine arts insurance policy from wall-to-wall

at the Department of Painting and Sculpture

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

Enclosures: 2 illustrated checklists, Receipt of Delivery, return

Sincerely, envelope, newspaper clippings, itinerary

Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

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

Inflated Images / Abularach

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, #4 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

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

BJ

RB

JM

CE 68-5 L&L

green

C/E 68-5 L & L

green

October 25, 1968

October 14, 1968

M. Georges Bauquier
Musée Fernand Léger
Biot (Alpes-Maritimes)
France (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 neglected to ask you about the whereabouts of three other paintings by Léger also reproduced.

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.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / Bust: Musée Leger

Mary Zink

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

October 14, 1968

M. Georges Bauquier
Musée Fernand Léger
Biot (Alpes-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 Léger also reproduced in the Tériade monograph of 1928. They are:

I am trying to locate the Léger picture Nature morte, 1926, in an incoherent illustration 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,

Associate Curator
Department of Painting and Sculpture

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Xerox copies of above listed pictures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nancy Zindler
cc: DHD
Inflated images / Biot - Musée Léger
see

BJ
 JM
 RE Nov, 7 68
 C/E 68-5 L & L
 green

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

October 8, 1968

Dear Miss Jones:

M. Georges Bauquier
 Musée Fernand Léger
 Biot (Alpes-Maritimes)
 France
 Thank you for your letter. It is very nice to know that the "Moulin à eau" will be in the exhibition along with the "still life with hot soup".

Dear M. Bauquier: The painting will be lent by Mr. Luis Lastra who bought it on the condition that this will not be an icon - I am trying to locate the Léger picture Nature Morte, 1926, illustrated in Téréade's Léger book published by Cahiers d'Art in 1928, and reproduced on page 76. I have enclosed a Xerox copy of the picture. I know that you will select another painting.

I have already talked with the Assembly Coordinator. 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, perhaps 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,

Fernando Botero
 Fernando Botero

Betsy Jones
 Associate Curator
 Department of Painting and Sculpture

Enclosure: Xerox copy of Léger, Nature Morte 1926.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Nancy Dine
set another form* *Inflated Image/Botero -
see Lastra*

Nov, 7 68

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

Dear Miss Jones:

Thank you for your letter. It is very nice to know that the "Monalisa age 12" 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 inconvenient 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,

Fernando Botero.
Fernando Botero

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Botero

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:

Mr. and Mrs. Ben Cantor, III
I want to thank you for allowing me the pleasure of coming to your studio, seeing your most recent work and of choosing one for my 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 for the exhibition.

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 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 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

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

THE DOWNTOWN GALLERY

cc: BJ

RB

JM

C/E

green

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

green

green

November 23, 1968

Mr. Sam Cantey, III

Vice

The National Bank

of Fort Worth

Fort Worth, Texas 76101

Mr. and Mrs. Sam Cantey, III
1220 Washington Terrace
Fort Worth, Texas

Mr. Sam Cantey III

Dear Mr. and Mrs. Cantey:

Fort Worth, Texas

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan 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 am also sending you the Museum's Receipt of Delivery. When your loan 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.

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
Department of Painting and Sculpture

Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

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

THE DOWNTOWN GALLERY

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green NEW YORK, N. Y. 10022

Established 1926

IRVIN GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

November 23, 1968

Mr. Sam Cantey, III
Vice President
The First National Bank
of Fort Worth
Fort Worth, Texas 76101

November 27, 1968

Dear Sam:

In Mr. Sam Cantey III large accumulation of papers
that 1220 Washington Terrace which I could not give
back to you have a secretary until a few
days ago, I came across your letter dated Octo-
ber 30th and your request was not attended to.

Dear Mr. Cantey:

I am very pleased that you are lending the Kuniyoshi
drawing. Just a line to tell you that I received a copy of Mrs. Halpert's
letter to you about the value of the Kuniyoshi Flesh Fly and to
assure you that we have changed the insurance on the drawing to
\$6,000. in accordance with her estimate. category name.

It May I take this opportunity to thank you once again for your much
appreciated cooperation and kindness.

There are so many dealers who try to obtain works from private
sources. Sincerely, 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 Betsy Jones
Associate Curator
Department of Painting and Sculpture
In the widow's estate - and our inventory is get-
ting 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 yours,

CC: Miss Betsy Jones

The Museum of Modern Art

IRVING • SCHWARTZ • KUNYOSHI • C. L. K. ROBERT • OSWALT • BATHURST • BRANDE • SHREVE • SPENCER • STORRS • WERNE • ZERACH

W. BRIDGEMAN • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTERSON • PRICE • STASACK • STELLA • TUNG TUNG

Wm. M. HARNETT (1849-1907) • AMERICAN FOLK ART GALLERY, Established 1979

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

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 pleased 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 yours,

CC: Miss Betsy Jones
The Museum of Modern Art

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RAITNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO

W.M. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

cc: DHD Inflated Images / Cantey
BJ
RB
JM
CE 68-5 L&L
green

October 31, 1968

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 Circulating Exhibitions, c/o Santini Brothers Warehouse, 447 West 49th Street, New York, N.Y. 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. The value of the picture was \$3,500.

Again, my thanks for your generosity in making this loan. Mrs. Kuniyoshi joins me in sending you kind regards.

Sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosure: Card for packing case

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Kuniyoshi

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

SBCHH:cld

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Inflated Image / Canvey



THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

OCT 29 1968

FORT WORTH, TEXAS 76101

24 October 1968

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIG _____

ACTION AS REQUIRED _____

SEE: WR RP

NO REPLY NECESSARY

FILE *CE 68-5 JRL*

INFORMATION COPIES TO
DHD, BS, RB,
JM.

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. Canvey 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

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The Museum of Modern Art Archives, NY	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

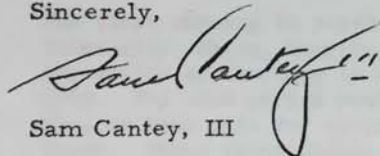
Kuniyoshi Memorial Exhibition held in Tokyo in 1954. The other was the traveling exhibition of modern American drawings in 1961 and '62. If you do not find it in your files, please ask Mrs. Halpert at the Downtown Gallery, 465 Park Avenue. The telephone number I have is Plaza 3-3707.

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

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	CE	II.2.145.5.4

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

Inflated Images / Cantey

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.

Mr. and Mrs. Sam Cantey III
1220 Washington Terrace
Forth Worth, Texas

Dear Mr. and Mrs. Cantey:

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 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 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 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.

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

SMITH GREGOR WELSH
Cancellation by appointment only
Telephone: Plaza 5-1327

Mr. and Mrs. Sam Cantey III

-2- 465 248
October 18, 1968
NEW YORK, N. Y. 10021

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,

August 17, 1968

Mr. Sam Cantey III
Vice President
The First City Bank
P. O. Box 1000
Fort Worth, Texas 76101

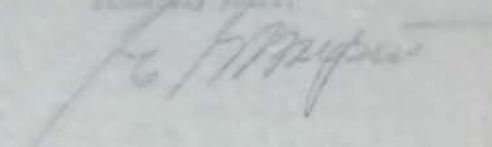
Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Yasuo Kuniyoshi, Flesh Fly. 1947.
ink and white gouache, 28 1/2 x 22 1/2".
return envelope

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,



BJS:rs

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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

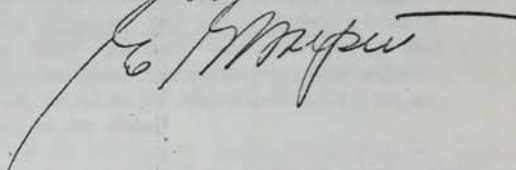
August 17, 1967

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. I. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • 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:
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CE 68-5 L & L
Inflated Images / Carré

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

October 9, 1968

Mr. Louis Carré
Editions Louis Carré
10 Avenue de Messine
Paris 8, France

Mr. William Sopley
239 Dear Mr. Carré:
New York City, New York

Mrs. Katharine 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.

I was very pleased to meet you last week when I accompanied Alice Léger to 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. The inflated images. It makes up very nicely for the loss of the Listening Chamber and I do not Plate 76, Nature morte. This interests me especially because your 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 some information on them?

The schedule for the exhibition is as follows: Marston University, Marston, Georgia Plate 75, Nature morte. Again I would like to know the name and address of the present owner and the painting's size. Portland, Oregon from April 1-23, 1969; Georgia Museum of Art, University of Georgia, Athens 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 Darnetel. Do you know who does now own it?

Our Plate 72, Les pipes. Again I am missing the size and name and address of present owner. I know that it still is at your office (Latter signed in Black Press, 245 West 57th St). I hope to be able to secure one of these works for an exhibition I am organizing for the Museum. The show is called Inflated Images. 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.

Respectfully,
Betsy Jones
Associate Curator
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Images/Copley

Mr. William Copley

cc:

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

...be responsible for all costs of packing and shipping, and the loss under any time with insurance will at the value you specify.

I look forward to hearing from you and hope you will find it possible to ... to the show by greeting with respect.

October 29, 1968

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

Dear Mr. Copley:

Dear Mr. Copley: for the Museum's circulating exhibitions program a show called The Inflated Image which will be made up of paintings. I was very pleased to meet you last week when I accompanied Alicia Legg to see you at the Letter Edged in Black Press and am delighted that you are willing to lend your Magritte L'Etat de Grace to the circulating exhibition I am doing for the Museum called The Inflated Image. It makes up very nicely for the loss of The Listening Chamber and I do understand your reluctance to lend that one, even though I'm sorry not to have it.

One particularly desirable work is the Magritte, The Listening Chamber. I'm enclosing one of our loan agreement forms. You should fill in, sign and return the green copy, keeping the white one for your files.

The schedule for the exhibition is as follows: Mercer University, Macon, Georgia, 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; Georgia Museum of Art, University of Georgia, Athens from July 1-22, 1969; Goucher College, Towson, Maryland from October 10-31, 1969 and The University of Manitoba, Winnipeg from November 30 to December 21, 1969.

Our Assembly Coordinator will be in touch with you about picking up L'Etat de Grace about the middle of November. I assume that it will still be at your office (Letter Edged in Black Press, 246 West 80th Street). If it will be at another address, would you note that on the green form?

Needless to say, the Museum will be responsible for all costs of transportation, packing and insurance, wall to wall.

With renewed thanks, I am,
Sincerely yours,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Magritte, L'Etat de Grace in duplicate return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / Copley

Mr. William Copley

September 24, 1968

xcc: BJ

DHD

RB

JM

C/E 68-5 L & L
green

course, be responsible for all costs of parking and transportation and would cover the loan under our fine arts insurance policy for the full value of the work at the value you specify.

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

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 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 Magritte, The Listening Chamber, 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 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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intended to be sent to
cc: David Vane
Warehouse
Rosette Bollen

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-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,

Director
Andrew Dickson White Museum of Art
Cornell University
ITHACA, NEW YORK 14850
Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

While Betsy is reluctant to collect and transport, she has said to return the work to the East as close as possible to her at the Museum each day in connection with the preliminary exhibition opening this month, and perhaps he can find a satisfactory way to install it without damaging the work itself. If we are successful we shall return it to the lender, otherwise it will go back in the exhibition, but we may not be able to return it before your closing date.

I guess the only way to ship it is air, unless there is an air service from your area that would take the box. Ship it collect and if its by air insure at minimum value. If by SEA ship, insure at \$05 per pound. Enclosed is an address card for the box with the correct shipping address. Please forward any bills for the construction of the box as the Museum will be responsible for these charges; direct to my attention.

Thank you again for calling me, 9-24, 1968 and for her callings. Yours,
Rosette Bollen

Sincerely,

In the hope that you will accept as loan, I am enclosing our best wishes and thank. Would you kindly complete, sign and date the original copy and return it in the envelope provided. The department will be grateful for your very donation.

Marie Frost
Scheduling Manager

We shall like to receive the painting during the exhibition period. If possible, so that it may be viewed and enjoyed by the audience and packed with care. You should be available to work with me to arrange a date that is convenient to you.

Note: When this piece arrives in the warehouse, let Rosette know so she can arrange for Oldenburg to see it. Or let Rosette know so we will use it again to ship this piece in either to the lender or the exhibition wherever it may be.

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Inflated Images / Cornell
cc: David Vance *Andrew*
Warehouse *Dickson*
Rosette Bakish

Dr. and Mrs. Eugene A. Blaser -b-

September 12, 1969

collection. We would, of course, be responsible for all costs of packing and transportation and would cover the long-term storage insurance policy from wall-to-wall, at the rate of \$1.00 per year.

September 12, 1969

I am glad to hear from you and hope you will find it possible to contact us and the subscribers to the *Artforum* in this regard.

September 5, 1969

Dr. and Mrs. Eugene A. Blaser

Mr. Thomas Leavitt
Director
Andrew Dickson White Museum of Art
Cornell University
Ithaca, New York 14850

Dear Tom: organizing for the Museum's circulating exhibitions program a show called *The Inflated Image* which will be made up of paintings. I am glad you called me about the Oldenburg, *Soft Wall Switches*, in *INFLATED IMAGES* as it has been on my mind to discuss with Betsy Jones the question of withdrawing it from the exhibition.

The show will concentrate on the many ways in which the present generation While Betsy is reluctant to pull it out altogether, she has said to return the work to New York as Claes Oldenburg is here at the Museum each day in connection with the Oldenburg exhibition opening this month, and perhaps he can find a satisfactory way to install it without damaging the work itself. If he is unsuccessful we shall return it to the lender, otherwise it will go back in the exhibition, but we may not be able to return it before your closing date.

The first showing is scheduled for January 4-27 of 1970 at Warner I guess the only way to ship it is REA, unless there is an air service from your area that would take the box. Ship it collect and if its by air insure at minimum value. If by REA ship, insure at 50¢ per pound. Enclosed is an address card for the box with the correct shipping address. Please forward any bills for the construction of the box as the Museum will be responsible for these charges; direct to my attention. Boston, Portland, Oregon from April 1-29, 1969; Georgia Museum of Art, University

Thank you again for calling me. 1-27, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

Sincerely,

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 grain copy and return it in the envelope provided. The duplicate copy should be retained for your own records.

Marie Frost
Scheduling Manager
Exhibition Program

We would like to receive the painting during the summer, Enclosure now 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

Kobi: When this piece arrives in the warehouse, let Rosette know so she can arrange for Oldenburg to see it. Do not destroy the box as we will use it again to ship this piece in either to the lender, or the exhibition wherever it may be.

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Inflated Images / Eisner

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

November 12, 1968

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

collection. We would, of course, be responsible for all costs of packing and transportation and would cover the loss under our fire and theft insurance policy from wall-to-wall, at the value of the work.

November 12, 1968

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

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

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 nineteenth century and the earlier twentieth century.

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 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

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

Dear Mr. Eisner:

The national tour of the ROSENQUIST 1964 exhibition has now ended and I am writing to thank you for your loan of the Fruit Salad, 1964.

For your own records, I am enclosing the itinerary of the exhibition, two copies of the program which accompanied it, and some newspaper clippings which you might find of interest. I am also enclosing your loan 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. These receipts are needed for our Registrar's records.

I am very grateful to you for your willingness to lend with this work for as long a time as 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.

Very sincerely, you will be glad to find, I am enclosing our loan agreement form. Please fill in the necessary data and have the original given back and signed by the Registrar. The duplicate white copy should be returned to you as soon as possible.

Betsy Jones

The Registrar's Office has enclosed for you the loan agreement form and the necessary data for the loan of the work. The loan agreement form is enclosed for you to fill in and return to the Registrar. The necessary data for the loan of the work is enclosed for you to fill in and return to the Registrar. The loan agreement form is enclosed for you to fill in and return to the Registrar. The necessary data for the loan of the work is enclosed for you to fill in and return to the Registrar.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image/Fischbach
cc: BJ, DV, RB, RP, C/E 68-5 L&L green
Fischbach

Mr. Donald E. Droll

October 1, 1968

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

I have forwarded to you the letter from the Museum of Modern Art, New York, dated October 1, 1968, regarding the loan of the Kats, Rose 1966.

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

Dear Mr. Donald E. Droll
Fischbach Gallery

I am 6th Floor for the Museum's circulating exhibitions program a show 29 West 57th Street which will be made up of paintings, sculpture, New York City, New York 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 consist of works by artists of the nineteenth century and the twentieth century.

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Kats, Rose 1966. and I very much hope you will consider lending it to the exhibition.

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. These receipts are needed for our Registrar's records.

Other institutions which have scheduled the show are Harvard University, the University of California, Los Angeles, and the University of Texas at Austin. 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, 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.

Betsy Jones
Associate Curator
Department of Painting and Sculpture
We will be in touch with you to arrange a date that is convenient to you for collection. We would of course, be responsible for the loan under our clippings, return envelope from wall-to-wall and the value you specify.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / Fischbach
cc: BJ, DV, RB, RP, C/E 68-5 L&L green
Fischbach

Mr. Donald E. Droll

October 1, 1968

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

Mr. Donald E. Droll

Fischbach Gallery

29 West 57th Street

New York, N.Y. 10019

Dear Mr. Donald E. Droll

Fischbach Gallery

I am 6th Floor for the Museum's circulating exhibitions program a show 29 West 57th Street which will be made up of paintings, sculpture, New York City, New York 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

Dear Mr. Droll: 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 national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Kats, Rose 1966.

and I very much hope you will consider lending it to the exhibition.

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. These receipts are needed for our Registrar's records.

Other institutions which have scheduled the show are Harvard University. 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, 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.

Betsy Jones

We were Associate Curator the painting during the second week of October so the Department of Painting and Sculpture 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

Enclosures: 2 illustrated checklists, Receipt of Delivery, newspaper clippings, return envelope from wall-to-wall and the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

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

Fischbach

Mr. Donald E. Droll

-2-

October 1, 1968

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.

Mr. Donald E. Droll
Fischbach Gallery
29 West 57th Street
New York, N.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 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 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 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 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	Collection:	Series.Folder:
	CE	II.2.145.5.4

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,

Mr. Ernest Droll
Galerie Droll
Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Alex Katz, Rose. 1966
return envelope

May I thank our subscribers for their generous participation in the exhibition by submitting RELATED IMAGES. As you know, the exhibition will be held at various and interesting galleries throughout the United States when the tour is completed in January 1969.

Your generous contribution to supporting the loan of the Dehoffet, Le Yacaré d'Amérique 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 Dehoffet: Le Yacaré d'Amérique

C
O
P
Y

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

inflated map / Gal. Beyeler

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

The Museum of Modern Art

To: *Ernst Beyeler*
From: June 11, 1969

Date: *Ernst Beyeler*
Mr. Ernst Beyeler
Galerie Beyeler
Baumleingasse 9
Basel, Switzerland

C
O
P
Y

Dear Mr. Beyeler:

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.

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Inflated image/Gal. Bey

The Museum of Modern Art

To Nancy Sage
From Rosette Bakish *Rosette*
Date May 15, 1969
Re Withdrawal from the INFLATED IMAGES exhibition

Dear Nancy:

The Inflated Images exhibition will be coming back to New York this week for a check up before it goes on tour again. We have to withdraw and return the Dubuffet, Glass of Water I to Galerie Beyeler in Basel.

Could you please check that painting and make arrangements to ship it to Basel by Air as it ~~km~~ must be back by the end of May.

Thank you very much.

cc: C/E 68-5
JM
MF
BJ
i-o

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

4001 BASEL - BAUMLEINGASSE 9 - TELEPHONE 255895

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

New York N.Y.

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

February 3, 1969 Miss Jones,

Mr. Ernst Beyeler, owner of the Dubuffet painting "Le d'eau I" came just back from a long trip. He gave his consent to lend his painting he realized that it would travel on such an extended show. He also meanwhile has constructed a house in Spain and because of very difficult import he can only move in with his paintings at once. This transport is foreseen for May/June, should be back here at the latest by end of May.

Dear Mr. Beyeler:

Thank you for your letter of January 20th.

Of course I am disappointed that Glass of Water 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.

Nevertheless, I appreciate your having secured this loan for me in the first place and your offer of Cafetibre 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 necessary arrangements so that Glass of Water I will arrive in Basel by the end of May.

Sincerely,

Yours sincerely,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

E. Beyeler
E. BEYELER

Basel, January 20, 1969
EB/mg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

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 constructed 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
E. BEYELER

Basle, January 20, 1969
EB/mg

Inflated Image / Oct 1969
CE 68-5
DHD
KB
MF
BG
BJ

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated/Inflated/Knapel/Gal. Beyeler

Galerie Beyeler

4001 BASEL · BAUMLEINGASSE 9 · TELEPHON 061 24 58 91

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

Miss Betsy Jones
November 25, 1968 Modern Art
11 West 53rd Street
Mr. Ernst Beyeler
Galerie Beyeler r k N.Y.
Baumleingasse 9
Basel, Switzerland

Dear Mr. Beyeler:

Dear Miss Jones,
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 enclosing 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.

26 Le verre d'eau I
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 West 49th Street, c/o The Museum of Modern Art, Department 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 undertake 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 patience with me.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / Gal Beyeler al.
DHD
eyeler

Galerie Beyeler

4001 BASEL · BAÜMLEINGASSE 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,

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

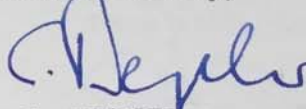
26 Le verre d'eau I

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

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

4001 BASEL - BAUMLEINGASSE 9 - TELEPHON

cc: RJ

DHD

RB

JM

C/E 68-5 L & L

green

November 14, 1968

Betsy Jones
The Museum of Modern Art
Mr. Ernst Beyeler
Galerie Beyeler
Baumleingasse 9
Basel, Switzerland N.Y.

Dear Mr. Beyeler:

Many thanks for your letter of November 9 which I only received today.

Before I answer your question about the Scène 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: #42 Cafetière et carafe, #48 Le verre d'eau IV, #49 Le verre d'eau V, #52 Le verre d'eau?

The owner of the painting "le verre d'eau I" is on a trip right now. Let me explain that although Scène transitoire looks like a very good work, I am concerned about its ability to travel. Our Museum 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 much more vulnerable to damage than would be a painting. Then too, Scène transitoire does not really work as well in the exhibition as would an enlarged object such as a teapot, glass of water or pair of scissors.

I am sorry to trouble you further. I look forward to hearing from you very soon.

Sincerely,

Yours sincerely

Betsy Jones
Associate Curator
Department of Painting and Sculpture

E. Beyeler

Basle, November 9, 1968
EB/mg

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Galerie Beyeler

4001 BASEL • BAUMLEINGASSE 9 • TELEPHON 245895

Inflated Image / Gal. Beyeler

DHD

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 answer 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

E. Beyeler

Basle, November 9, 1968
EB/mg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

C.E. Inflated Images / Gal. Beyeler

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

October 7, 1968

Mr. Ernst Beyeler
Galerie Beyeler
Bühmleingasse 9
Basel, Switzerland

October 31, 1968

Dear Mr. Beyeler:

Mr. Ernst Beyeler
Galerie Beyeler
Bühmleingasse 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 answer 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
Department of Painting and Sculpture

Enclosure: Letter of October 7, 1968 (copy)

Sincerely yours, you will understand as I am sure you can understand how important it is to have Dubuffet appropriately represented in this show. I am sure you can understand how important it is to have Dubuffet appropriately represented in this show. I am sure you can understand how important it is to have Dubuffet appropriately represented in this show.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

C.E. Inflated Images / Galerie
Beyeler

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

October 7, 1968

Mr. Ernst Beyeler
Galerie Beyeler
Bühnleingasse 9
Basel, Switzerland

Dear Mr. Beyeler:

May I confirm the request I made to you at the Museum last Friday 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 Tea, 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 Jonas
Associate Curator
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

*Inflated Images / Gab
Beyeler*

GALERIE LOUISE LEIRIS

Mr. Ernst Beyeler

cc: DHD October 3, 1968

BJ

RB

JM

C/E 68-5 L & L

green

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. If this is possible, we will send you shipping instructions. October 3, 1968 would of course, be responsible for all costs of packing and transportation and would cover the loan under our fine arts insurance. Mr. Ernst Beyeler will at the value you specify.

Galerie Beyeler

Bühmleingasse 9 bearing from you soon and hope you will find it Basel, Switzerland as and the subscribers to the show by granting this request.

Dear Mr. Beyeler:

Sincerely,

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.

I am especially anxious to include a good recent Dubuffet and wonder whether you would consent to lend one of the following:

- Tasse de the IV. 1965-66. vinyl on canvas. 51 1/4 x 38 1/4" (catalogue #17)
- Cisenux I. 1966. vinyl on canvas. 51 1/4 x 42" (catalogue #18)
- Le Verre d'eau I. 1967. vinyl on canvas. 63 3/4 x 51 3/4" (catalogue #26)
- Le Verre d'eau II. 1967. vinyl on canvas. 57 1/2 x 45" (catalogue #27)

All appeared in your catalogue of February - April 8, 1968.

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 11-29, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

In the hope that you will consent to lend one of the above, I am enclosing a Loan Agreement form for each. Would you kindly complete, sign and date the original green copy of the one you wish to lend us, and return it to us. The duplicate white copy should be retained for your own records.

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

Mr. Ernst Beyeler

-2-

October 3, 1968

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. If this is possible, we will send you shipping instructions immediately. 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 soon and hope you will find it possible to assist us and the subscribers to the show by granting this request.

Sincerely,

Dear Miss Jones

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement forms for Dubuffet: Tasse de thé
Ciseaux I
Le Verre d'eau I
Le Verre d'eau II

Daniel-Henry Kahnweiler

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU - PARIS VIII^e

TÉL. LAB. 57-35

REG.COM SEINE 57 A 11987

ADR.TÉL.GALLERIS-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

Daniel-Henry Kahnweiler

Inflected Image | *Gal. Louise Leiris*
DHD
out

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / By Louise Leiris

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

Mr. Daniel Henry Kahnweiler

-2-

November 11, 1968

detailed information. In the hope that you will be able to
pointing, I am enclosing two sets of our loan agreement forms.
These forms should be completed and returned. The check is for your
November 11, 1968 to say the Museum would be responsible for all costs
of packing, shipping and insurance.

Mr. Daniel Henry Kahnweiler

Galerie Louise Leiris, showing you with this rather urgent request.

47 Rue de Mousson

Paris VIII, France

Dear Mr. Kahnweiler:

I cabled you today as follows:

Dear Mr. Kahnweiler:

HAVE JUST LEARNED YOU ARE OWNERS OF LEGER LE COMPAS 1926 AND
NATURE MORTE WITH INK BOTTLE 1927 REPRODUCED TRIADE PLATES
SEVENTY SIX AND SEVENTY FIVE. WOULD 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 FOLLOWS.

DTF

MUSEUM OF MODERN ART

I am in the final stages of organizing an exhibition for the Museum's
Circulation Program entitled Inflated Images. I have been
trying to find two pictures which I have seen in your collection.
I have just today from M. Baquiar at the Musée d'Art Moderne that
they have.

KAHNWEILER

GALLEIRIS

PARIS (FRANCE)

WUC, November 11, 1968

HAVE JUST LEARNED YOU ARE OWNERS OF LEGER LE COMPAS 1926;
AND NATURE MORTE WITH INK BOTTLE 1927 REPRODUCED TRIADE
PLATES SEVENTY SIX AND SEVENTY FIVE. WOULD 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 FOLLOWS.

Reproduced plate 75 of Triade

JONES

MODERNART

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

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

concern itself with works in which unnatural enlargement
has been exploited by artists. Léger's still life of this period anticipate
and are, perhaps, the source for much of the painting today in which everyday
objects are isolated and enlarged. Léger himself made some very penetrating
observations about the use of this device in 1926. The Compas is especially
interesting for us 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 lend one of these paintings, I will send you complete

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

*Inflated Image / Gal. Louise
Leiris*

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

Mr. Daniel Henry Kahnweiler

-2-

November 11, 1968

detailed information. In the hope that you will be able to
painting, I am enclosing two sets of our loan agreement form. The
green copy should be completed and returned. The white is for your
November 11, 1968 to say the Museum would be responsible for all costs
of packing, shipping and insurance.

Mr. Daniel Henry Kahnweiler

Galerie Louise Leiris

47 Rue de Monceau

Paris VIII, France

Dear Mr. Kahnweiler:

I cabled you today as follows:

Associate Curator

Reper

HAVE JUST LEARNED YOU ARE OWNERS OF LEGER LE COMPAS 1926 AND
NATURE MORTE WITH INK BOTTLE 1927 REPRODUCED TRIADE PLATES
SEVENTY SIX AND SEVENTY FIVE. WOULD YOU LEND EITHER ONE COMPAS, 1926
TO MUSEUM OF MODERN ART TRAVELING SHOW DURATION ONE YEAR.
PREFER COMPAS BUT INK BOTTLE EXCELLENT ALSO FOR PURPOSES 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 Hatmand Léger that
they belong to your gallery. To be more precise the pictures are:

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

Nature Morte. 1927. Oil, 0.73 x 0.92 cm. #9938/6568.
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. Léger's still lifes of this period anticipate
and are, perhaps, the source for much of the painting today in which everyday
objects are isolated and enlarged. Léger himself made some very penetrating
observations about the use of this device in 1926. The Compas 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 lend one of these paintings, I will send you complete

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

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,

Mr. Henry Geldzahler
653 Seventh Avenue
New York
Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement forms for: Léger, Nature Morte - Le Compas. 1926
Nature Morte. 1927

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

inflated image / Geldzahler

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

C/E 68-5 L & L
green

December 16, 1969

December 16, 1969

1275 Avenue of the Americas
New York City, New York

Mr. March 27, 1970

853 Seventh Avenue
New York City, New York

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

Dear Mr. Geldzahler:

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

I have enclosed our Loan Agreement form. Would you kindly complete, sign and return the original green copy and return it in the envelope provided. The original should be retained for your own records.

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

Again, many thanks for your generosity in making this loan.

I will be glad to place the work on the list of the Museum's holdings.

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Rosenquist painting in duplicate
return envelope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

The Inflated Image / Geldzahler

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

December 16, 1968

December 16, 1968
853 Seventh Avenue
New York City, New York
Mr. Henry Geldzahler
853 Seventh Avenue
New York City, New York

I am very grateful to you for being willing to lend your James Rosenquist spaghetti picture to the traveling show called Inflated Image, which I am circulating exhibition program.

As you know 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. The James Rosenquist painting from your collection will be a wonderful addition 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.

I have enclosed 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.

Our Assembly Coordinator has made arrangements to pick up the painting on December 17th. 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,
We will return the picture to you at the end of the tour in the return envelope.

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Rosenquist painting in duplicate return envelope

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Image/Geldzahler

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

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 Inflated Images, 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.

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Inflated Image / Hefner

PLAYBOY

ARTHUR PAUL
Vice President & Art Director

*DHD
CE 68-5
Reyer*

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

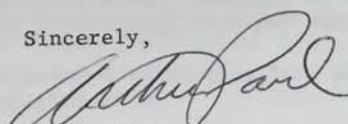
Dear Miss Jones:

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 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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

cc DHD

BJ

RB

JM

C/E 68-5 L & L

green

October 21, 1968

I look forward to hearing from you soon regarding the loan of the work which will be made up of paintings, sculpture, and drawings.

Mr. Hugh Heffner

Playboy Club

919 North Michigan Avenue

Chicago, Illinois 60611

November 8, 1968

Dear Mr. Heffner:

Mr. Hugh Heffner

Playboy Club

919 North Michigan Avenue

Chicago, Illinois 60611

is which artists have used unusual materials of visual, conceptual, pop-art, and surrealism, ranging from abstract, figurative and surreal to surreal and surrealism. The work has exploited this device, but it will also include works by artists

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,

In the hope that you will consent to lend, I am enclosing our Loan Agreement form. Would you kindly complete, sign and date the

Betsy Jones

Associate Curator

Department of Painting and Sculpture

We would like to receive the painting about the middle of November

Enclosure: copy of letter dated October 21, 1968

We will send you a copy of the 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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Inflated Images / Heffner

cc: DHD
BJ
RB
JM
C/E 68-5 L & L
green October 21, 1968

Mr. Hugh Heffner

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

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 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 Tom Wesselmann, Mouth 8, 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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JOSEPH W. HIRSHHORN COLLECTION

11 East 53rd Street

NEW YORK 21

Telephone 212-2133

Mr. Hugh Heffner

October 21, 1968

23 September 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. Curator

Department of Painting and Sculpture

Sincerely, of Modern Art

11 West 53rd Street

New York, New York, 10019

Betsy Jones Jones:

Associate Curator

Department of Painting and Sculpture of September 18.

Enclosures: Loan Agreement form for Tom Wesselmann, Mouth 8, the loan in duplicate. Special circumstances make it a return envelope; 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 Lanza
Abram Lanza

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JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAPALGAR 9-7189

ABRAM LERNER

CURATOR

23 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
Abram Lerner

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cc: BJ

RB **DHD**

JM September 18, 1968

C/E 68-5 L & L / Hirschhorn

green

Mr. Abram Lerner

-2-

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.

September 18, 1968

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

Betty Jones

Dear Mr. Lerner:

Department of Painting and Sculpture

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 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. Will 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 cover the loan under our fine-

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Mr. Abram Lerner

-2-

September 18, 1968

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,

March 26, 1970

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement form for Glass of Water II by Dubuffet in duplicate return envelope

Dear Mr. Lerner:

The official tour of the RECENT WORKS exhibition has now ended and I am writing to thank you for your loan of the Glass of Water II by Dubuffet.

For this exhibition, I have the inventory of the exhibition, two copies of the RECENT WORKS catalogue, and some newspaper clippings which you might find of interest. I am also sending you the RECENT WORKS inventory of RECENT WORKS. As you requested, we have sent your loan to the RECENT WORKS office in Washington and wish that you sign the RECENT WORKS and return it to the Museum in the envelope provided. These materials will be added to the Registrar's records.

I am very grateful to you for your willingness to part with this work for the RECENT WORKS exhibition. It would be included in this exhibition. Please inform us of the results of the Museum for this very generous participation in our exhibiting program.

Very truly,
Betsy Jones
Associate Curator
Department of Painting and Sculpture

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: 1 illustrated checklist, RECENT WORKS catalogue, newspaper clippings, inventory

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Inflated Image / Howard

cc: C/E 68-5 L & L

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

March 26, 1970

Mr. and Mrs. Edger B. Howard
129 East 69th Street
Apartment 5C
New York City, New York
129 East 69th Street
New York City, New York

Dear Mr. and Mrs. Howard:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Botero, Still Life with Hot 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 loan 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 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,

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

Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

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cc: C/E 68-5 L & L

~~DHD~~
RB
green

CE 68-5 Repet
DHD

December 3, 1968

Mr. and Mrs. Edgar 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.

Thank you for your kind cooperation.

Sincerely,

Rosette Bakish
Circulating Exhibitions

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

Reply via RCA: call 363-4141

Reply via RCA: call 3

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9/E Inflated Images / S. Janis
Inflated Image / Cat. / Ins / Clerk

CE 68-5 Rejected
DHD

Global Tele

RCA

Global Telegram

RCA

NNNN

ZCZC RGBO194 RDFC331

URNY CO FRPA C08

PARIS 8 12 1446

968 NOV 12 AM 9 45

JONES MODERNART NEWYORK

SORRY IMPOSSIBLE LEND LEGER

CALLEIRIS

Reply via RCA: call 363-4141

Reply via RCA: call 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E Inflated Images / S. Janis

Mr. Sidney Janis

-2-

October 4, 1968

cc: DHD

BJ

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.

C/E 68-5 L & L

Sincerely,

green

October 4, 1968

Mr. Sidney Janis

Sidney Janis Gallery and Sculpture

15 East 57th Street

New York City, 10022

present form for Tom Weiselmann, Mouth (for Mouth #4).

1968, oil on canvas, 43 x 39"

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 Weiselmann, 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 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 on 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,

September 30, 1968

Mr. Betsy Jones
373 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"

I am organizing a return envelope circulating exhibition program a show called The Indefinite Image which will be made up of paintings, sculptures, drawings and prints in which artists have used unusual 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 in the Hains, Jeffie 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 3-31 of this year at the Georgia Museum of Art, University of Georgia, Athens. The final showing will be at the University of Houston at Winning from November 30 to December 31, 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 3, 1969; Portland Art Museum, Portland, Oregon from April 1-29, 1969 andoucher College, Towson, Maryland from October 10-31, 1969.

In the loan 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 examine the construction during the first week of October so that it may be examined and photographed for condition and packed with care. Our research 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 own insurance policy from wall-to-wall and the value you specify.

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Mr. Philip C. Johnson

-2-

cc: BJ

DHD

RB

JM

C/E 68-5 L & L

green

November 26, 1968

P. Johnson

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

September 20, 1968

Mr. Philip C. Johnson
375 Park Avenue
New York City 22, New York

Associate Curator

Dear Philip: Painting and Sculpture

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 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 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 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 wall-to-wall and the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Mr. Philip C. Johnson

-2-

September 20, 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 Raymond Hains, Saffa Super Match Box. 1964
return envelope

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated / maps / Kofski
cc: DHD
BJ
RB
JM
CE 68-5 L&L
green
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. My records to have a Loan Agreement form from you. I have enclosed the form in duplicate, please complete the green I look forward to hearing from you, with many thanks for your kind consideration. I have also enclosed a copy of Mr. Botero's form for your reference.

Sincerely,

Thank you for your kind cooperation.

Sincerely,
Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosure: copy of letter dated October 3, 1968

Enclosures: Loan Agreement form in duplicate for Botero,
Still Life with Hot Soup
return envelope
copy of Loan Agreement form from Mr. Botero

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ORGANIZATION OF AMERICAN STATES
ORGANIZACION DE LOS ESTADOS AMERICANOS
ORGANIZAÇÃO DOS ESTADOS AMERICANOS
ORGANISATION DES ETATS AMERICAINS

PAN AMERICAN UNION

Washington 6, D.C., U.S.A.

Cable address: PAU WASH DC

cc: C/E 68-5 L & L

DHD

RB

green

November 14, 1968

Nov. 14, 1968

Mr. Luis Lastra
Art Section
Pan American Union
Washington 6, D.C.

Dear Mr. Lastra:

Mr. Fernando Botero has forwarded to us the Loan Agreement form from his painting entitled Still Life with Hot Soup.

As you are the new owner of the work, 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. I have also enclosed a copy of Mr. Botero's form for your reference.

Thank you for your kind cooperation.

Sincerely,

Muse Rosette Bakish
The Museum of Modern Art

Rosette Bakish
Circulating Exhibitions

Enclosures: Loan Agreement form in duplicate for Botero,
Still Life with Hot Soup
return envelope
copy of Loan Agreement form from Mr. Botero

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ORGANIZATION OF AMERICAN STATES
ORGANIZACION DE LOS ESTADOS AMERICANOS
ORGANIZAÇÃO DOS ESTADOS AMERICANOS
ORGANISATION DES ETATS AMERICAINS

Inflated Image / Lastra



PAN AMERICAN UNION

Washington 6, D.C., U.S.A.

Cable address: PAU WASH DC

March 27, 1970

Nov. 18, 1968

Dear Miss Bakish,

Herewith I am returning the Loan Agreement, for the painting by Fernando Botero, of Colombia, "Still Life with Hot Soup".

Please note that the insurance should be \$2,500.00 and that the work is not for sale. I would also appreciate if you could send me a black and white photo of the same for the Bulletin of Visual Arts, of which I am enclosing a copy.

Thank you in advance,

Luis Lastra
Luis Lastra, editor
visual arts division

Miss Rosette Bakish
The Museum of Modern Art
11 W 53 St
N.Y.C. N.Y. 10019

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / list

POLICY

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

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 policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

March 27, 1970

The following is information from the policy:

ADDRESSED - THE MUSEUM **Mrs. Albert A. List**
207 Byram Road
ADDRESS - 11 West **Byram, Connecticut**

TERM - July 1, 1962 Until Cancelled

Dear Mrs. List:

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent. **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.**

PROPERTY -
INSURED -

Painting

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.

AMOUNT

000.

This work is
owner until

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,

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below:

COMPANY

Betsy Jones

Associate Curator

Department of Painting and Sculpture

Artists' Association of America

Hartford, Connecticut

COMPANY

Acme Casualty & Surety Company

Hartford, Connecticut

Hartford, Connecticut

Hartford, Connecticut

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

Insurance Company of North America

Philadelphia, Pa.

Combined Lloyds

London, England

HUNTINGTON T. BLOCK INSURANCE

1100 CONNECTICUT AVENUE, N.W.

WASHINGTON, D. C.

Signed by:

Barbara H. Miller, Registrar
The Museum of Modern Art

cc: Huntington Block
Betsy Jones
Betsy Jones

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / List

POLICY

INF 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 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 -	LENDER	DESCRIPTION OR PROPERTY	AMOUNT
Painting	Mrs. Albert A. List 107 Byron Shore Road Byram, Connecticut	ROTHMAN: Pears. 1967, oil on canvas. (of 68-5 THE INFLATED IMAGE)	\$2,000.

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.

POLICY - Policy referred 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.

COMPANY

Aetna Casualty & Surety Company
Hartford, Connecticut

Maryland Casualty Company
Baltimore, Maryland

Combined Lloyds
London, England

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

Signed by: Dorothy A. Dudley, Registrar,
The Museum of Modern Art

cc: Huntington Block
Rosette Sakish
Betsy Jones

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / List

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

November 1, 1968

DHD

Miss Betsy Jones
Associate Curator
Department of Painting
and Sculpture
Museum of Modern Art
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 poss-
ible, preferably before the painting is picked up.

Very truly yours,

Rose Young
Rose Young
Secretary

e

enc.

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

Mrs. Albert A. List

October 21, 1968

would of course, be responsible for all costs of handling and transportation and would cover the loan under our fine arts insurance policy which will be at the value you specify.

Mrs. Albert A. List

927 Fifth Avenue

New York City, N. Y.

Dear Mrs. List:

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 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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated braze/ Nan Ray
DHD

MAN RAY
Mrs. Albert A. List

4 RUE PEROU
-2-

PARIS 6
October 21, 1968

November 7 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. Excuse the delay in answering your letter- I have

Sincerely, been under the weather for some time and am also inundated with requests for exhibitions-exhibitions with a "theme" from parrots to erotic art.

Betsy Jones

Associate Curator
Department of Painting and Sculpture

are available- I do not know the present owners.
Enclosures: Loan Agreement form for Peter Dechar, Pears, in duplicate
return envelope

The Museum acquired 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Image / Man Ray
DHD

MAN RAY

4 RUE PEROU

PARIS 6

November 7 1968

Dear Miss Jones -

Excuse the delay in answering your letter- I have 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 acquired 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Man Ray
cc: DHD
RB
BJ
JM
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,

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 in December 3 at the University of Georgia. We need to have the works in advance of that date of course for packing, etc. The matter is urgent.

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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Images / Man Ray

Mr. Man Ray

-2-

September 27, 1968

cc: B.I.

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

DHD
RB
JM
C/E 68-5 L & L

September 27, 1968
Dear Mr. Man Ray: I am writing from you -- with apologies for troubling you.

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 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 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

Sincerely,

Deley Jannu, Associate Curator
Department of Painting and Sculpture

140, 4 Ave. John de Meill

2001 Ave. Felipe Road

Spokane, Idaho

Further copy and information sent to 111 East 57 Street, New York 10022

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Image / de Nardis

Mr. Man Ray

-2-

September 27, 1968

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

November 8, 1968

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

Sincerely,
Betsy Jones
Associate Curator
Department of Painting and Sculpture

I am completing the organization of a traveling show for the Museum called Inflated Images, consisting of paintings, sculptures, drawings and prints in which artists have exploited in various 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 also a tradition -- Dechar, Botero, Abularach, etc. -- in which this is a more subtle and sophisticated attitude. In connection with this exhibition it is essential to have a good Magritte of the appropriate kind in this show. I know that you have an excellent version of The Listening Chamber 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. Foran'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, 1969; 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; Coughlin College, Tucson, Arizona from October 10-11, 1969 and finally the University of Manitoba, Winnipeg from November 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 enclosing our usual form (the form 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 Nardis
1963 San Felipe Road
Houston, Texas

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / de Menil

cc: DHD
FB
EJ
JM
C?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 Inflated Images, consisting of paintings, sculptures, drawings and prints in which artists have exploited in various 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 The Listening Chamber 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, 1969; 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; Goucher College, Towson, Maryland from October 19-31, 1969 and finally the University of Manitoba, Winnipeg from November 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 enclosing 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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Image/Multiples

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

April 24, 1970

Mrs. Ursula Kelish
Multiples, Inc.
929 Madison Avenue
New York City, New York 10021

Dear Mrs. Kelish:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Oldenburg, Tenbag 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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Image / Multiple

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

cc: BJ, DV, RB, BP, C/E 68-5 L&L

November 8, 1968

Mrs. Ursula Kalish
Multiples, Inc.
March 27, 1970
New York City, New York, 10021

Mrs. Ursula Kalish
Multiples Inc.
929 Madison Avenue
New York, New York 10021

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
exhibition program.

Dear Mrs. Kalish:

You will shortly have a formal letter of thanks for your kindness
in lending the Oldenburg multiple, Teabag, to the Museum'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.

Sincerely,
George, Athens from July 1-21, 1963 and Cooper College
from October 10-11, 1969.

As I mentioned, our Deputy Coordinator will make arrangements to
Rosette Bakish on Tuesday, November 11th. Naturally the Museum
Department of Exhibitions will be handling, shipping, and insuring.

Thank you again for lending us your this piece.

Sincerely,

Barry Green
Assistant Director
Department of Painting and Sculpture

Exhibition loan agreement form for Oldenburg, Teabag from series Four on
Plexiglas, in duplicate
return envelope

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

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, Teabag from Series Four on Plexiglas, in duplicate
return envelope

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y. 10028

Inflated Images | NY-
1720p

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
REC. WR RP _____
NO REPLY NECESSARY _____
FILE CE 68-5 _____
INFORMATION COPIES TO
DHD, BJ, JM.
KB

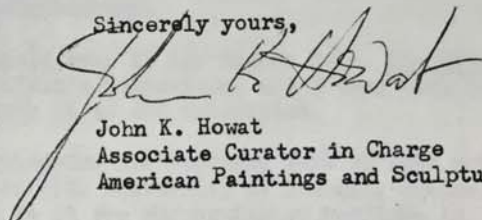
October 3, 1968

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

*Inflated Images / NY-
Metrop*

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
FILE CE 68-5 _____
INFORMATION COPIES TO
DHD, BJ, JM.
KB _____

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

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.2.145.5.4

NY-Metropolitan

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

Mr. Berry B. Tracy

September 13, 1968

September 19, 1968

It is thank 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
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 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 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.2.145.5.4

23724

*Inflated Images of Pittsburgh
Westinghouse
Electric Corp.*

ONE BEEKMAN PLACE

cc DHD
BJ
RB

October 7th, 1968.
C/E 68-5 Miscellaneous
green

November 22, 1968

Dear Betsy,

Mr. Harry R. Gail
Director

Public Information I have received your request for the loan
Electronic Components and Specialty of Dechar "Tear" painting for the museum's circulating
Group Products The Inflated Image.

Westinghouse Electric Corp. Unfortunately, I am going to be very selfish
3 Gateway Center, Box 2278, Pittsburgh, Pa. 15230. I cannot give you this request. The Dechar is hanging in my
15230 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

Dear Mr. Gail: year.

I am in the last stages of organizing for the Museum's circulating
exhibition program a show called Inflated Images 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 visual 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.

Associate Curator

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 myself do not quite 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 of 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.

CE 68-5 F+L
DHD RB BJ
JM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

BST245

Inflated Images / Rockefeller

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

DRAFT REPLY MY CORRESPONDENCE

DRAFT REPLY YOURSELF

ACTION AS REQUESTED

FILE

NO REPLY NEEDED BY

CE 68-5 F & L

DHD, RB, BS.

JM

Out

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Images / Rockefeller
cc: BJ, DHD, RB, JM, C/E 68-5 LAL
green

Mrs. John D. Rockefeller 3rd
November 21, 1968

-2-

October 3, 1968

October 3, 1968

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

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:
	CE	II.2.145.5.4

cc: **DHD**

BJ

RB

JM

C/E 68-5 L & L

green

Inflated Image/Shapiro

Mr. Steve Shapiro
November 21, 1968

-2-

November 21, 1968

For all costs of packing and transportation and would cover the
Mr. Steve Shapiro
415 Lafayette Street
New York City, New York

I look forward to hearing from you and hope you will find it possible
Dear Mr. Shapiro: 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.

Enclosure: Loan Agreement form for Claes Oldenburg, Proposed
One particularly desirable work is the Claes Oldenburg, Proposed Colossal
Monument: Fan in Place of the Statue of Liberty, Bedloe's 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:
	CE	II.2.145.5.4

The Museum of Modern Art

Mr. Steve Shapiro

-2-

November 21, 1968

To

Jerome Malin

From

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.

Date

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.

Re

Tom Wesselmann painting included in the initiated large exhibition.

Sincerely,

Dear Jerome:

Could Betsy Jones install handles on the back of the show pedaling so the Associate Curator will have something to hold on when they work it up Department of Painting and Sculpture

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

The Museum of Modern Art

cc: C/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:

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,

Edward MERTON; Artichoke Balved. 1939
photograph
(516.36)

The first showing of the exhibition is scheduled for January 6-27 of 1969 at Hunter 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 1-23, 1969 and Goucher College, Towson, Maryland from October 10-31, 1969.

If possible, could the work be brought down to the museum 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.

Many thanks.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image NY - MOMA

The Museum of Modern Art

To

From

Date

Re

Peter Bunnell

Betsy Jones

November 22, 1968

The Inflated Image exhibition

cc: DHD

RB

JM

C/E 68-5 L&L

i-o

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 mezzanine 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.

Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / NY. PONA

The Museum of Modern Art

To
From
Date
Re

Emily Stark
Rosette Bakish
November 22, 1968
Loan for the INFLATED IMAGE exhibition

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

Dear Emily:

Would you please make arrangements for the following painting to be delivered to the mezzanine to be prepared for delivery to the warehouse on November 27th:

Tom WESSELMANN: Mouth 12. 1967
oil on canvas
9' 7/8 x 7' 1
(226.68)

Neli de Kok will check it and Jim Lebrun will pick it up.

Thank you.

The Little Machine. 1963
inkless linotype
14 1/8 x 7"
(182.63)

Richard SMITH: Phillip Morris. 1963
serigraph, printed in
light yellow-brown
19 x 20"
(828.65)

Joe TILSON: 20 from NYC. (1965)
serigraph in 3 parts,
printed in 12 colors
(623.66)

The first showing of the exhibition is scheduled for January 6-27 of 1969 at Hunter University, New York, Georgia. The final showing will be at the University of Toronto in January from November 30 to December 11, 1968.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.145.5.4

Inflated Images / NY -
POMA

The Museum of Modern Art

cc: DHD
RJ
RB
JM
C/E 68-5 L&L
i-o

To

Bernice Rose

From

Betsy Jones

Date

October 22, 1968

Re

The Inflated Image exhibition

Dear Bernice:

As you know, I am organizing the above show for tour in the United States and Canada and I would very much like to include the following works from the Drawings and Prints department:

Ralph HUGHES; The Works. 1965
serigraph printed in
vivid red, black, and gray
34 x 11"
(542.66)

Omar RAYO: American Food. 1962
inkless intaglio
22 1/16 x 10 3/4"
(184.63)

The Little Machine. 1963
inkless intaglio
16 3/8 x 7"
(182.63)

Richard SMITH: Phillip Morris. 1963
serigraph, printed in
light yellow-brown
19 x 30"
(626.65)

Joe TILSON: PC from MYC. (1965)
serigraph in 3 parts,
printed in 13 colors
(433.66)

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 Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Bernice Rose **The Museum of Modern Art** -2- October 22, 1968

To
From
Date
Re

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.

I have attached a loan form for each work in duplicate. Please complete and return them to Rosette.

Many thanks,

Dear Joan:

For the circulating exhibitions department, I am organizing a show called Inflated Image, and am thinking of including the following work if it is to be shown outside New York:

Return, Wittie, Lisa Ann, 1968
oil on canvas
18 1/2 x 27
(175.00)

The painting is currently in storage, and I would like arrangements to have it brought to your lab as soon as possible.

Thank you.

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.

I have enclosed a loan form for each work in duplicate.

cc: MAM
JF
12/78
JF
JF
C/O MAM
JF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / NY-
MONA

The Museum of Modern Art

To **Jean Volkmer**
From **Betsy Jones**
Date **October 22, 1968**
Re **Betsero, Mona Lisa Age Twelve.**

Dear Jean:

For the circulating exhibitions department, I am organizing a show called Inflated Images, and am thinking of including the following work if it is in sound condition for travel.

Notaro, Mona Lisa Age Twelve.
oil on canvas
83 1/8 x 77"
(279.61)

The painting is currently in storage, and I will make arrangements to have it brought to your lab so that you could check it.

Thank you.

cc: DHD
BJ
DM/ES
RB
JH
C/E 68-5 L & L
i-e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / NY -
MODA

The Museum of Modern Art

To
Lanier Graham
From
Betsy Jones
Date
October 22, 1968
Re
The Inflated Image exhibition

Dear Lanier:

As you know, I am organizing the above show for tour in the United States and Canada and I would very much like to include the two Hans HOLLEIN photomontages listed below:

Carrier City in Landscape. 1964
4 1/2 x 7 1/4"

High Rise Building: Spark Plug. 1964
4 3/4 x 7 1/4"

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 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 have attached a loan form for each work in duplicate.

Many thanks,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

cc: DHD
RH
BR
CE 68-5

To Dorothy Miller
From BETSY JONES
Betsy Jones
Bernice Rose
Date September 18, 1968
Re September 20, 1968
Inflated Image

I'm trying to throw together this Inflated House show. So far
Dear Betsy: we plan to apply to dealers and other owners for various
things, so I'd like to ask provisionally for certain House things.
We'd be pleased to lend the Redon print of The Eye Like a works from other
Strange Balloon..... The tour just seems too southern shouldn't go.
So/or damp to risk a charcoal drawing.

The tour lasts a year, not counting time at both ends for packing. Will someone in CE send the loan form? The first one is at the University of Georgia, Athens, December 1-24, 1968 and the last one is at the University of Manitoba, Winnipeg, November 30 - December 21, 1969. 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, andoucher College. There's room for one or maybe two more bookings.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

NY-100A (PIS)

The Museum of Modern Art

To Dorothy Miller
 From Betsy Jones
 Date September 18, 1968
 Re Inflated Image C/E

cc: Rosette Bekish ✓

JM
DHD

C/E 68-5 L & L/NY-MOMA (coll)

I'm trying to throw together this Inflated Image 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.

Bechar: Pears.

Landuyt: Essential Surface, Eye.

Warhol: Campbell's Soup. (either one)

Wesselman: Mouth 12.

Lisa Giardenghi

Gnoli -
 37 East 67 -

Monroe suit
 Document
 Cohen & son's shirt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

CE 685 / NY-MOMA (Print room)

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:

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:

January 6-27, 1969	Mercer University Macon, Georgia
February 16-March 8, 1969	Witte Memorial Museum San Antonio, Texas
October 10-31, 1969	Goucher College Towson, Maryland

Many thanks.

cc: BJ
 RB **DEB**
 JM
 C/E 68-5
 i-o

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / NY - Whitney Museum

WHITNEY MUSEUM OF AMERICAN ART

945 MADISON AVENUE, NEW YORK, N. Y. 10021

Delivery Entrance: 32 East 75 Street

The object(s) described below has (have) been received

from

April 13, 1970

11 East 53rd Street New York, New York

Mr. John Gordon

Curator

The Whitney Museum of American Art

945 Madison Avenue at Seventy-Fifth Street

New York City, New York

Dear Mr. Gordon:

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 Flower.

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

Date Received 4/7/70/ Santini

Registrar

Margaret McKee

cc: BJ, DV, RE, RP,
C/E 68-5 L&L
green

Insurance: \$50,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / NY - Whitney

WHITNEY MUSEUM OF AMERICAN ART

945 MADISON AVENUE, NEW YORK, N. Y. 10021

LOAN RECEIPT

Delivery Entrance: 30 East 75 Street

The object(s) described below has (have) been received

from

Museum of Modern Art
11 West 53rd Street New York, New York

December 1968 - December 1969

Georgia O'Keeffe - THE WHITE FLOWER

Insurance:
\$15,000.

12/16/68 Lebron

Date Received 4/7/70/ Santini

Registrar

Margaret McKellan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / NY - Whitney

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

DHD

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 Inflated Images, which is to tour from December 1968 through December 1969, the following:

INSURANCE VALUATION

Georgia O'Keeffe The White Flower. \$15,000
1931. Oil on canvas.
30 x 36.

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,
Jack
John Gordon
Curator

JG:ebs
ENCL

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Inflated Image / NY-Whitney

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

JM

C/E 68-5 Misc.

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: 57th Street

New York City, New York

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 Halpert, 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 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 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

the inflated image / Pace Gallery

cc: DHD
BJ
RB
JM
C/E 68-5 Misc.
green

December 3, 1968

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

Dear Arnie:

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 syringe 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'll only 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 awfully grateful to you for offering to help. I hope it doesn't take more time than you can spare.

Best,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Image / Posen

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

C/E 68-5 L & L
green

October 31, 1968

March 27, 1970

New York

Mr. Steve Posen
57 West 16th Street
4th floor
New York City, New York

Confirming our telephone conversation of today, I am now making a formal request for the loan of your pair of glasses to the Inflated program. I am enclosing for the Museum's circulating exhibition program.

Dear Mr. Posen:

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. signed and returned in the envelope provided. The envelope is for you.

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, collection of the work from you. Naturally the Museum will pay all costs of packing, shipping and insurance.

Many thanks for letting us have the piece. I enjoyed very much working with you.

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosure: 2 illustrated checklists, Receipt of Delivery, return envelope, newspaper clippings, itinerary

Department of Painting and Sculpture

Enclosure: Loan Agreement form to duplicate return envelope

P.S. I'm returning the strip of negatives you gave us. We've made prints.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

SHELBURNE



INCORPORATED

Founded in 1913 by the artist John D. Rockefeller 3rd

NEW YORK, NEW YORK

10019

Office of the Director October 31, 1968

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

October 29, 1968

Mr. Steve Posen
95 Avenue B
New York

Dear Mr. Posen: James
Associate Curator

Confirming our telephone conversation of today, I am now making a formal request for the loan of your pair of glasses to the Inflated Images show I'm doing for the Museum's circulating exhibition program. New York, New York 10019

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 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 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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S H E L B U R N E



M U S E U M

INCORPORATED

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

SHELBURNE, VERMONT

05482

Office of the Director

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.

Sincerely yours,

Bradley Smith
Ass't. to the Director

BS/f

Inflated Images / Shelburne Museum

CE 68-5
Cub

DHD

Shelburne 985-3344
Area Code 802

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

*Inflated Images / Shelburne
Museum*

cc: DHD

BT

RB

JM

C/E 68-5 L & L

green

Mr. Sterling D. Emerson

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

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

Dear Mr. Emerson:

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 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.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Mr. Sterling D. Emerson

-2-

October 21, 1968

510 Park Avenue

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 Georgia O'Keeffe, Poppies

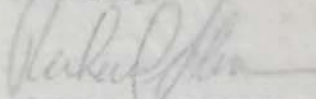
in duplicate
and Sculpture
return envelope
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

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 not 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/l

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Solomon

*CE-68-5
Out*

DHD

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

Richard H. Solomon

RHS/1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Solomon

Mr. and Mrs. Richard Solomon

-2-

October 28, 1968

cc: DHD

RB

JM

C/E 6805 L & L

green

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 a way to assist me and the subscribers to the show by granting this request.

October 28, 1968

Sincerely,

Mr. and Mrs. Richard Solomon

510 Park Avenue
New York City, New York

Associate Curator
Department of Painting and Sculpture

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 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 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

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.

October 1, 1968

Sincerely,

Mr. William S. Brier
Mrs. David H.
Betsy Jones, Florida
Associate Curator
Department of Painting and Sculpture

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

I am enclosing a duplicate of the Loan Agreement form for Oldenburg: Outlet with Plug, in duplicate, return envelope. The form contains a checklist of items to be included in the loan, including a list of the works to be loaned, a list of the conditions of the loan, and a list of the insurance coverage. The form is to be filled out by the lender and returned to the borrower. The form is to be filled out by the lender and returned to the borrower.

The form is to be filled out by the lender and returned to the borrower. The form is to be filled out by the lender and returned to the borrower.

The form is to be filled out by the lender and returned to the borrower. The form is to be filled out by the lender and returned to the borrower.

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The form is to be filled out by the lender and returned to the borrower. The form is to be filled out by the lender and returned to the borrower.

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

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

Mrs. William Sisler

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

October 3, 1968

Mrs. William Sisler
Via Parigi II
Palm Beach, Florida
Department of Painting and Sculpture

Dear Mrs. Sisler: I am writing to you for Jim Dine. The Jim Dine, 1961, will be on loan to the Georgia Museum of Art, Athens, Georgia, 70 x 70".

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 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. Would you let me know where the work is located now, so that we may make arrangements to pick it up, or ~~will~~ ^{can} send 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.

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Inflated Images / Studio Galt

Mrs. William Sisler

-2-

October 3, 1968

cc: BJ, DY, RH, RP, C/E 68-5 LAL

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,

April 13, 1970

Betsy Jones

Associate Curator

Department of Painting and Sculpture

Studio Gallery

Enclosures: Loan Agreement form for Jim Dine, The Tie, 1961. oil on
New York City, canvas, 70 x 70".
return envelope

Dear Mrs. Sisler:

The national tour of the INFLATED IMAGES exhibition has now ended
and I am writing to thank you for your loan of the Hobbitt, Studio
Floor Joans.

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,

Enclosures: Loan Agreement form for Hobbitt, Studio Floor Joans, in
envelope

Betsy Jones

Associate Curator

Department of Painting and Sculpture

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Inflated Image / Stable Gal.

cc: BJ, DV, RB, RP, C/E 68-5 L&L
green
Nancy Sage
green

December 2, 1969

April 13, 1970

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

Dear Mrs. Ward:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Nesbitt, Studio Floor Scenes.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

cc: INFLATED IMAGE
 NJ
 RB
 CE 68-5 L&L
 green
 cc: C/E 68-5
 Nancy Sage
 green

December 2, 1968

October 30, 1968

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

January 9, 1969

As you know, I looked at a couple of Lowell Nesbitts at the gallery
 Mr. Alan Groh the view to including one in my Museum circulating
 33 East 74th Street Inflated Image. Of those that Alan showed me, I thought
 New York City, New York 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 for your files and the green should be completed and returned
 Dear Mr. Groh:

Enclosed herewith please find a Loan Agreement form for the
 Lowell Nesbitt, Studio Floor Scenes, which the gallery kindly
 lent us for the Inflated Image exhibition.
 December 4, I have just talked to Alan who seemed to think this would be all
 Please complete the green original and return it in the envelope
 provided as it is vital for our Registrar's records. The white
 is to be retained for the gallery.

Thank you so much.
 Sincerely,

Rosette Bakish
 Circulating Exhibitions

Enclosures: Loan Agreement form for Nesbitt: Studio Floor Scenes, in
 duplicate
 return envelope
 Sincerely,

Betsy Jones
 Associate Curator
 Department of Painting and Sculpture

Enclosures: Loan Agreement for Lowell Nesbitt's Studio Floor Scenes, in duplicate
 return envelope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

cc: DHD

BJ

RB

CE 68-5 L&L

green

Inflated Images / Stable

HARRY TORCZYNER

ATTORNEY AT LAW

581 FIFTH AVENUE

NEW YORK, N.Y. 10017

CABLE ADDRESS

ANSA CODE 02
687-2227

December 2, 1968

October 30, 1968

Mrs. Eleanor Ward

Stable Gallery

33 East 74th Street

New York, New York

Miss Betsy Jones

Associate Curator

Department of Painting and Sculpture

The Museum of Modern Art

11 West 53 Street

Dear Eleanor:

As you know, I looked at a couple of Lowell Nesbitts 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 #s for your files and the green should be completed and returned to us.

I hereby acknowledge receipt of your letter

Needless to say the Museum will be responsible for all costs connected with the loan including trucking, packing, shipping and insuring. Because the time is short we would like to pick up the painting this Wednesday, December 4. I have just talked to Alan who seemed to think this would be all right.

I very much regret not to be able to include

The Work of the Wrestlers, by René Magritte

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 collection and packing and returning the loans. Other institutions which have scheduled the show are Witta 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.

Yours sincerely,

Many thanks for your kind help.

Sincerely,

Harry Torczyner

Betsy Jones

Associate Curator

Department of Painting and Sculpture

Enclosures: Loan Agreement for Lowell Nesbitt's Studio Floor Scenes, in duplicate return envelope

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / Torczyner

HARRY TORCZYNER

ATTORNEY AT LAW

521 FIFTH AVENUE

NEW YORK, N.Y. 10017

CABLE ADDRESS
"TORCOURT"

AREA CODE 212
687-6327

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.145.5.4

Inflated Images / Torczyner

cc: DHD

BJ October 22, 1968

RB

JM

C/E 68-5 L & L

green's request.

Mr. Harry Torczyner

-2-

I look forward to hearing from you and hope you will assist us and the subscribers to the show by granting

October 22, 1968

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

Associate Curator

Dear Mr. Torczyner: Painting and Sculpture

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 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.

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	CE	II.2.145.5.4

Mr. Harry Torczyner

-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,

Dear Miss Jones

Betsy Jones
Associate Curator
Department of Painting and Sculpture

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

Will not be able to loan "I
Can See the Whole Room" by
Roy Lichtenstein, as per your
request.

Sincerely yours
Julia Holt Korman

Nov 10

cc: [illegible]
[illegible]
[illegible]
[illegible]
C/2 44-3 Refusal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Image/Tremaine

maine

mrs. burton tremaine
99 center street
meriden, connecticut
06450

Miss Betty Jones
Associate Curator
Department of Painting & Sculpture

Dear Miss Jones

Replying to your letter of Nov. 1st
Mr Tremaine and I are sorry we
will not be able to loan "I
Can See the Whole Room" by
Roy Lichtenstein, as per your
request.

Sincerely yours

Burton Tremaine

Nov 10

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Inflated Images / Tremaine

cc: DHD

BJ

RB

JM

C/E 68-5 L & L

green

Mr. and Mrs. Burton G. Tremaine

November 1, 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.

Mr. and Mrs. Burton G. Tremaine

563 Park Avenue

New York, N. Y. 10021

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 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 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 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

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Mr. and Mrs. Burton G. Tremaine

-2-

November 1, 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.

Mr. Richard Randall

Sincerely,

15 East 57th Street

New York City, New York

Betsy Jones

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 duplicate return envelope

For your own records, I enclose the itinerary of the exhibition, the copies of the brochure which accompanied it, and some newspaper clippings which you might find of interest. I am also enclosing you the museum's receipt of delivery. When your loan has been delivered to you, could you be kind enough to sign this receipt and return it to the Museum in the envelope provided. These receipts are needed for our collection's records.

I am very grateful to you for your willingness to give with this work for as long a time as it could be included in this exhibition. Please write or direct us behalf of the Museum for any further correspondence in our circulating program.

Very truly yours,
Betsy Jones
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
15 East 57th Street
New York City, New York 10022

Enclosures: 1. Itinerary and Brochure

2. Receipt of Delivery, Receipt of Delivery, return
clippings, newspaper clippings, itinerary

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*Inflated Image / Waddell
Gal.*

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

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

December 2, 1969

Mr. Richard H. Waddell

April 13, 1970
15 East 57th Street
New York, New York

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

Dear Mr. Waddell:

The national tour of the INFLATED IMAGES exhibition has now ended and I am writing to thank you for your loan of the Jacquet, Portrait of a Man.

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 receipt 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

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement for Alain Jacquet's Portrait of a Man, in duplicate
return envelope

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Inflated Images/Waddell
cc: DHD
BJ
RB
C/E 68-5 L&L
green
here for
white
U. G. photo

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 246-1220 Cable: Modernart

October 21, 1968
December 2, 1968

Mrs. C. Hagley Wright
550 36th East
Mr. Richard H. Waddell
Waddell Gallery
15 East 57th Street
New York, New York

I am organizing for the Museum's circulating exhibitions program
Dear Mr. 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. Mr. 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 gallery and Mr. Jacquet, I am,
Sincerely yours,

Betsy Jones
Associate Curator
Department of Painting and Sculpture

Enclosures: Loan Agreement for Alain Jacquet's Portrait of a Man, in duplicate return envelope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am sorry - we've been without this ^{Inflated Image of Wright} picture for so long, we'd like to enjoy it
The Museum of Modern Art

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

October 21, 1968

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

*here for
a while
V. Wright*

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
RB
JM
C/E 68-5 Refusal

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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

October 21, 1968

November 8, 1968

Dear Mrs. Wright:

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

Dear Mrs. Wright:

I wonder if you received my October 21st letter asking for the loan of your James Rosenquist, Dishes. 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 Rosenquist, 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. Other institutions which have scheduled the show are White House, Portland, Oregon from April 1969, 1970, Georgia Museum of Art, University of Georgia, Athens from July 1969, 1970. Sincerely, Towson College, Towson, Maryland from October 1968, 1969.

In the hope that you will consent to lend, I am enclosing our loan Agreement form. Would you kindly complete, sign and send the Betsy Jones green copy and return it in the envelope enclosed. The Associate Curator's copy should be retained for your own records. Department of Painting and Sculpture

We would like to receive the painting about the middle of November. It will need your shipping instructions immediately upon hearing from you. We would of course, be responsible for all costs of packing and transportation and would cover the loss under our fine arts insurance policy from collection of the value you specify.

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

Inflated Images / Wright

Mrs. C. Bagley Wright

-2-

October 21, 1968

October 21, 1968

I look forward to hearing from you soon and hope you will find it
Mrs. C. Bagley Wright and the subscribers to the show by granting
550 36th East
Seattle, Washington

Sincerely,

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 elements, 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 James Rosenquist, Fishes,
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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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