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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAO PAULO IV BIENAL

URGENT

FOH

for project summary

General program (Profili letter to Mr. d'Harnoncourt, 26 July)

exhibition of Plastic Arts

International Exhibition of Architecture

International Contest for Schools of Architecture

Film Festival

The "colloquies" of The Museum of Modern Art

I Bienal of Plastic Arts of the Theatre

Foreign participation ("each country will have a better opportunity

to present not only its most characteristic works of painting, sculpture, drawing and prints, but will also be afforded the possibility of exhibiting work done by its architects and

architectural schools." -Matarazzo invitation to Amb.Dunn, 20 Feb.)

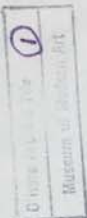
Urgent necessity: to request space

US participation suggestions

1. (PAM letter to Matarazzo, 24 May): "group of American primitivist painters and also a representation of the vigorous abstract tendencies which now seem to be most prevalent among our younger artists.")
2. (Morley to Matarazzo, 6 April): American primitives; limited number of Pacific Coast artists included in III Bienal in a fuller representation, with hint of emphasizing Mark Tobey (Morley to PAM, 6 April), and similar and varied selections from other regional centers in the United States outside the well-explored East Coast and especially the New York area. This to bring out the point that art is a decentralized activity in US.
3. (Morley to PAM, 6 April): emphasizes importance of Amb Dunn and obtaining cultural officers in/successful results.

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Sao Paulo IV Biennial



Project proposals
and Cost Estimates
for U.S. Representation

Title

Description

Expenditure

of

Purpose

ational

is

tion of

contemporary North American art since 1942.

Auspices: The Town Prefecture of Sao Paulo

Itinerary: The exhibition will be shown in Sao Paulo September-December, 1957. A proposal to fulfill further requests from other South American centers by subsequently circulating the exhibition to Rio de Janeiro, Buenos Aires, Santiago, Lima, Caracas, Mexico City and Havana is also being considered.

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

Description

Exposition

of

Purpose

contemporary North American art since 1942.

Auspices: The Town Prefecture of Sao Paulo

Itinerary: The exhibition will be shown in Sao Paulo September-December, 1957. A proposal to fulfill further requests from other South American centers by subsequently circulating the exhibition to Rio de Janeiro, Buenos Aires, Santiago, Lima, Caracas, Mexico City and Havana is also being considered.

Material concerning
U.S. Representation
at the
Sao Paulo IV Biennial

O'Hara Archive File ①
Museum of Modern Art

national

is

tion of

O'Hara Archive File ①
Museum of Modern Art
Museum of Modern Art

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

September 26, 1956

Title: SAO PAULO MUSEUM OF MODERN ART IV BIENAL

Description: The Sao Paulo Bienal is the most important international exposition held in the New World and the American representation is of vital importance to our cultural prestige in South America.

Purpose: To show in Sao Paulo the first large-scale exhibition of contemporary North American art since 1942.

Auspices: The Town Prefecture of Sao Paulo

Itinerary: The exhibition will be shown in Sao Paulo September-December, 1957. A proposal to fulfill further requests from other South American centers by subsequently circulating the exhibition to Rio de Janeiro, Buenos Aires, Santiago, Lima, Caracas, Mexico City and Havana is also being considered.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Project: Organize the American participation in International exhibition at Sao Paulo.

Title: Sao Paulo Museum of Modern Art IV Biennial

Description:

1. International architectural exhibition for architects of any nationality, and officially recognized schools of architecture. There will be a selection committee and a committee for awarding prizes.
2. A III international contest for schools of architecture. Schools may present one project on an unique theme selected by the students and professors and reflecting the didactic orientation of the school as well as the regional tendencies and conditions prevailing in each country.
3. International cinematographic manifestation.
4. International exhibition of plastic arts including national representations of participating countries displayed in special halls dedicated to one or more artists; special halls dedicated to collective movements, schools or groups influential in the development of modern art; special halls dedicated to works by national and foreign artists expressly invited by the Biennial and not eligible to compete for the prizes.

Objective:

To show in South America the first important exhibition of contemporary North American art since 1942

Auspices: The Town Prefecture of Sao Paulo

Itinerary: To Brazil - and back. Possibly extend tour to include Rio de Janeiro, Buenos Aires, Santiago, Lima, Caracas, Mexico, Havana.

Cost:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Project: Sao Paulo Museum of Modern Art IV Biennial

[The following text is extremely faint and appears to be bleed-through from the reverse side of the page. It is largely illegible.]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Title: Sao Paulo Museum Of Modern Art IV Bienal

Description: The Sao Paulo Bienal is the most important international exhibition held in the New World, (and the American representation is of vital importance to our cultural prestige in South America.) It will include an international architectural exhibition, and an international contest for schools of architecture, an international film festival, and national representations of the plastic arts displayed in special halls devoted to one or more artists. *The program is on what?*

(c)
Purpose: (b) To show in South America the first large-scale exhibition of contemporary North American art since 1942. This will introduce to them a whole new generation of American artists, as well as the styles and techniques which they know mainly only by reputation.

Auspices: The Town Prefecture Of Sao Paulo *and the Museo de Arte Moderno*

Itinerary: The exhibition will be shown in Sao Paulo September to December, 1957. A proposal to fulfill further requests from other South American centers by subsequently circulating the exhibition to Rio de Janeiro, Buenos Aires, Santiago, Lima, Caracas, Mexico City and Havana is also being considered.

Costs: This estimate includes all insurance, cartage and handling, and transportation by sea and return. \$28,000.00

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Draft 3: 10/1/56 (Spill out)
October 1, 1946
OK [signature]

United States
Typed 90
PROJECT PROPOSAL

Title: U.S. REPRESENTATION, IV BIENAL DO MUSEU DE ARTE MODERNA, SAO PAULO, 1957

Background: The biennial international exhibitions at Sao Paulo, launched in 1951 with the generous financial support of the public-spirited industrialist and art collector Francisco Matarazzo Sobrinho, are the largest and most important international showings of contemporary art in the Western Hemisphere. Because of the emphasis on quality, the distinction of the international jury, and the exceptionally generous prizes, the Sao Paulo Biennals have already attained high prestige and rival such long-established manifestations as the Biennale di Venezia. European and Asiatic as well as Latin American countries have consistently sent to Sao Paulo sections representing the highest level of their contemporary art, and the competition for prizes is keen. In addition to these national representations, which feature the artists whom each country believes to be of international importance at the time, and which often emphasize younger artists, the Museu de Arte Moderna itself organizes hors de concours exhibitions dedicated to artists who are regarded as being of special interest to international audiences, such as the Picasso retrospective at the II Bienal, or to significant art movements, as for instance Expressionism at the III Bienal in 1955.

Whereas other national representations are organized by their respective governments, the participation of the United States depends on private initiative. The Museum of Modern Art organized the U.S. section at the I Bienal in 1951, at which Theodore Roszak received an acquisitions prize, and the representation at the II Bienal in 1953/4 when the international prize for drawing was won by Ben Shahn and a purchase prize by Alexander Calder. In 1955, upon invitation from The Museum of Modern Art and with its financial assistance, the San Francisco Museum of Art in cooperation with the Los Angeles County Museum organized for the III Bienal a showing of west Coast artists, among whom Ralph Du Casse was awarded a prize. *ap out*

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Project Proposal:
U. S. Representation,
IV Bienal, São Paulo, 1957

-2-

Draft 3: 10/1/56

The IV Bienal in 1957 will feature, besides the national representations, special sections to be organized by the Museu de Arte Moderna of São Paulo which will be devoted to the so-called modern "naive" or "primitive" artists, to Dada, and to the painters of the Bauhaus. In addition to the International Exhibition of Plastic Arts, there will also be an International Exhibition of Architecture; *including an International Contest for Schools of Architecture;* an International Exhibition of the Plastic Arts of the Theatre; and an International Film Festival.

Description of Proposed Project: To provide the U. S. Representation at the IV Bienal do Museu de Arte Moderna, São Paulo, 1957. *Sp out*

It has been suggested by the organizers of the Bienal in São Paulo that the United States representation next year consist of a comprehensive exhibition of American painting ranging from early primitives to the abstract tendencies manifested by younger contemporary painters today. This would, therefore, be an important representation from the United States, particularly since previous American showings at São Paulo have emphasized either individual achievements of outstanding artists in their maturity, for example Shahn, De Kooning or Calder, or regional groupings, such as the West Coast artists shown last year. A survey of this sort would also balance the planned showings of dominant movements like Dada and the Bauhaus, by demonstrating how certain important stylistic tendencies of contemporary art have developed uniquely in this country.

Auspices: Organized by the Museu de Arte Moderna de São Paulo, under the patronage of the Town Prefecture of São Paulo.

Itinerary: São Paulo, Brazil, September - December 1957.

Costs: \$23,130

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Title: SAO PAULO MUSEUM OF MODERN ART IV BIENAL

Description: The Bienal is organized by The Museum of Modern Art of Sao Paulo with the generous financial support of the public-~~spir~~ spirited industrialist and art collector, Francisco Matarazzo. Begun in 1951, it is already the most important international exposition of contemporary art in the New World, inviting all countries to send an exhibition selected according to the best judgment of that country and providing technical assistance for installation in the museum and numerous substantial prizes. Because of Sao Paulo's emphasis on quality, the European countries most practised in international exhibitions have ~~sent~~ consistently sent sections of the highest possible level of their contemporary art, in no way inferior to what they would show in any major art center at home or in Europe. The competition for prizes is keen, and many European governments have taken this opportunity for winning increased national prestige in South America.

In general the Bienal is a serious review of artists and of aspects of art that each country believes internationally important at the time. Most countries prefer to send artists active at the present ~~in~~ ~~in~~ ~~in~~ and many emphasize younger artists. At the same time, the Museum of Modern Art of Sao Paulo occasionally organizes "hors concours" exhibitions of exceptional merit to international audiences, such as the Picasso section of the II Bienal. American artists who have won prizes in previous Bienals are: Ben Shahn, Alexander Calder and Ralph Du Casse.

As an integral part of the IV Bienal, an International Exhibition of Architecture will be held concurrently with the III International Contest for Schools of Architecture. Schools are invited to present a project on a unique theme reflecting the didactic orientation of the school as well as the regional tendencies and conditions of the country.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAO PAULO IV BIENAL -- 2.

There will also be an International Cinematographic Manifestation and an International Exhibition of Plastic Arts for which special halls will be devoted to national representations.

It has been suggested by The Museum of Modern Art in Sao Paulo that a comprehensive exhibition of art of the United States, which has never been represented in a large scale way in South America, be sent, ranging from early primitives to the abstract tendencies of the younger contemporary painters today. Since other sections of the International Exhibition of Plastic Arts are planned to be devoted to such dominant movements as DADA and the BAUHAUS, this is thought to be an important representation from the United States, in providing its own aspect of the important stylistic tendencies of contemporary art as they have developed uniquely in the respective countries. Up till the present, the American sections have emphasized individual achievements by presenting a number of works by outstanding artists in their maturity (Shahn, de Kooning, Calder) or regional tendencies (the West Coast group organized for the III Bienal by the San Francisco Museum of Art).

Purpose: To present a comprehensive exhibition of painting in the United States not shown before in South America since 1942.

Auspices: The Town Prefecture of Sao Paulo.

Itinerary: The American section will be shown in Sao Paulo, Sept.-Dec. 1957.

Costs:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

DRAFT

Estimated costs, including anticipated special donations:

SAO PAULO MUSEUM OF MODERN ART IV BIENAL -- September - December 1957.

Title '6
exhibition

1. <u>Preparation</u> : boxing, framing and plexiglas:	6,500.00	6,500.00
2. <u>Insurance</u> : based on value of \$110,000.00		
Collection and dispersal:	110.00	
In transit to Sao Paulo and return:	440.00	
On location for six months:	330.00	880.00
3. <u>Transportation</u> : based on 50 boxes, 16,000 lbs., 2,000 cu. ft.:		
U.S. collection and dispersal:	1,500.00	
N.Y. cartage and handling:	600.00	
* N.Y. -Sao Paulo by sea and return:	8,270.00	
Cartage and handling in Brazil:	600.00	10,970.00
4. <u>Catalog</u> :	5,000.00	5,000.00
5. <u>Photographs</u> : including 2 color	600.00	600.00
6. <u>Publicity</u> :	1,000.00	1,000.00
7. <u>Special assistance</u> :	700.00	700.00
8. <u>Travel</u> :		
In the United States:	750.00	
Foreign and per diem:	1,500.00	2,250.00
* <u>Entertainment</u> :	1,000.00	1,000.00
10. <u>Contingency</u> :	2,500.00	2,500.00
11. <u>Overhead</u> : including registration, custodial, cables, etc.:	1,000.00	1,000.00
		\$32,400.00
Less sea transportation and entertainment:		9,270.00
	Total:	\$23,130.00

* Anticipated special donations.

October 1, 1956

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAO PAULO MUSEUM OF MODERN ART IV BIENAL ESTIMATES

September 27, 1956

7	<u>Special Assistance:</u>	700.00	700.00
8	<u>Travel:</u> In the U.S.:	750.00	
	Foreign & per diem:	<u>1,500.00</u>	2,250.00
1	<u>Preparation:</u> boxing, framing & plexiglass:	6,500.00	6,500.00
2	<u>Insurance</u> , based on value 110,000.00		
	Collection & dispersal (\$.05 per \$100 for 2 mos.):	110.00	
	By sea to Sao Paulo & return (\$.20 per \$100):	440.00	
	On location for 6 mos. (\$.05 per \$100 per mo.):	<u>330.00</u>	880.00
3	<u>Transportation</u> , based on 50 boxes, 16,000 lbs., 2,000 cu.ft.		
	U.S. collection & dispersal:	1,500.00	
	<i>u.s. cart + hand</i>	<i>600.00</i>	
	*N.Y.-Sao Paulo & return, including cartage & handling:	8,270.00	8,270.00
	<i>→ cart + hand Brazil</i>	<i>600.00</i>	
	Possible consular fee (waived for II Bienal):	<u>1,008.50</u>	
			11,378.50
5	<u>Photograph</u>	<i>600.00</i>	<i>600</i>
6	<u>Publicity</u> , including photographs:	1,000.00	1,000.00
4	<u>Catalog</u> , including material & illustrations:	<i>5000.00</i> 250.00	<i>5000.00</i> 250.00
* 9	<u>Entertainment:</u>	1,000.00	1,000.00
11	<u>Overhead</u> , including registration, custodial, cables, etc.:	1,000.00	1,000.00
10	<u>Contingency:</u>	2,500.00	<u>2,500.00</u>

*anticipated spec. donations

T: \$27,458.50

10/1/56

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SAO PAULO MUSEUM OF MODERN ART IV BIENAL ESTIMATES

September 27, 1956

Special assistance ~~1,000.00~~ 700.00

Travel

In the United States: 700.00
 Foreign & per diem: 1,500.00 2,200.00

Preparation, including collection, return, boxing, framing and plexiglass (55 boxes, 18,000 lbs., 2,500 cu.ft.):

~~8,800.00~~ 6500.00

Insurance, based on value of ~~1,200,000.00~~ 110,000.00

Collection & dispersal ~~(\$.05 per \$100 for 2 mos.)~~ 110.00

By sea to Sao Paulo & return ~~(\$.20 per \$100)~~ 440.00

On location for 6 mos. ~~(\$.05 per \$100 per month)~~ 330.00
~~2,000.00~~ 880.00

Transportation, N.Y.-Sao Paulo and Sao Paulo-

N.Y. by ship, including cartage & handling: 8,870

~~19,253.28~~ 8,271.67

Possible consular fee (waived for II Bienal): 1,008.50 ~~1,133.74~~

~~28,262.38~~

US : 1500

Publicity incl photographs 750.00

Catalog illustrations 250.00

Enter tickets

Overhead, Con Funden

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAO PAULO MUSEUM OF MODERN ART IV BIENAL ESTIMATES

September 27, 1956

<u>Special Assistance:</u>	700.00	700.00
<u>Travel:</u> In the U.S.:	750.00	
Foreign & per diem:	<u>1,500.00</u>	2,250.00
<u>Preparation:</u> boxing, framing & plexiglass:	6,500.00	6,500.00
<u>Insurance</u> , based on value 110,000.00		
Collection & dispersal (\$.05 per \$100 for 2 mos.):	110.00	
By sea to Sao Paulo & return (\$.20 per \$100):	440.00	
On location for 6 mos. (\$.05 per \$100 per mo.):	<u>330.00</u>	880.00
<u>Transportation</u> , based on 50 boxes, 16,000 lbs., 2,000 cu.ft.		
U.S. collection & dispersal:	1,500.00	
N.Y.-Sao Paulo & return, including cartage & handling:	8,870.00	
Possible consular fee (waived for II Bienal):	<u>1,008.50</u>	11,378.50
<u>Publicity</u> , including photographs:	1,000.00	1,000.00
<u>Catalog</u> , including material and illustrations	250.00	250.00
<u>Entertainment:</u>	1,000.00	1,000.00
<u>Overhead</u> , including registration, custodial, cables, etc.:	1,000.00	1,000.00
<u>Contingency:</u>	2,500.00	<u>2,500.00</u>

T: \$27,458.50

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

Spec Ass - 3000

Travel - US - 500

Foreign - 1000

Phot - 50.00

Shop - 8,000

Public - 750.00

Transp - 2000

Ins - 1500

Cont -

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

NY to Sao Paulo

50 boxes: 16,000 lbs 2000 cu ft.

Insurance \$ 110,000 total value	
Collection + disassembly @ .05 per 100 (2 mos)	\$ 110.
By sea Sao Paulo + return @ .20 per 100	440.
On location @ .05 per 100 - (6 mos)	330
	<u>\$ 880.</u>

NY to Sao Paulo

Cartage

Handling + consular fees (1008.50) *if leave in net refigerated* (these charges probably would not have to be)

Transportation 8870.

Preparation

Boxing 5000-

Fixing, plastic glass etc 1500- 19

Collecting + returning pts + receipts 1500-

\$ 8000

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

Sao Paulo, Rio,

- Mex, Havana^{Oct}, Caracas Jan,

Bogota, Quito, Lima Santiago

BA (next summer) Cordoba Sept
arg

Monteides Oct - Nov 1958; Dec Sao
Paulo 1958, Feb Rio

Martin -

Hello, ~~Am~~ then Cul Att Rio Mr. Morris
convalescing. eye operation in Wash; going
back this winter -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bienal - to Brazil - come back
 extend to ⁵Rio, ⁴Caracas, ³Lima, ²B.A., ⁶Mexico,
³Santiago, Havana
 include → installation - supervisor + publicity -
 expert
 there had been none in ~~S.P.A.C.C.~~
 since 1942

re public 1-5600
ext 2844

Written to Martin Stausbury - FOM
 not in contract, but has been discussed -
 complaints from the whole nomma; would like
 to amend contract

4. Doppler. 1956

Oil on canvas

cm. 178.5 x 190.4

72 x 60 in.

70 1/4 x 75 in.

Lent by the Stable Gallery, New York, New York

5. Karrig. 1956

Oil on canvas

cm. 201.0 x 186.8

72 x 76 1/4 in.

79 1/8 x 73 1/2 in.

Lent by the Stable Gallery, New York, New York

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

Amer plg (Ryder Homer (akers) USIS
Fleischmann

Gleanor Powell - Considering poss of
shding. exhi around LAmer +
are curious to know where Fleisch-
man coll. has gone if it has.

RE public 7-5600
ext 2844

Written to Martin Stausbury - FOM
not in contract, but has been disassembled -
complaints from the whole MOMA; would like
to amend contract

4. Doppler. 1956

Oil on canvas

cm. 178.5 x 190.4

72 x 60 in.

70 1/4 x 75 in.

Lent by the Stable Gallery, New York, New York

5. Karrig. 1956

Oil on canvas

cm. 201.0 x 186.8

72 x 76 1/4 in.

79 1/8 x 73 1/2 in.

Lent by the Stable Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 30, 1958

UNITED STATES REPRESENTATION:
IV BIENAL, Sao Paulo, 1957

Page 2
Page 1

FIVE PAINTERS (cont.)

FIVE PAINTERS

JAMES BROOKS

1. Qualm. 1954

Oil on canvas

cm. 154.9 x 144.8 61 x 57 1/8 in.

Lent by The Museum of Modern Art, New York, New York, gift of Mrs. Bliss Parkinson

2. Holdan. 1955

Oil on canvas

cm. 216.9 x 102.5 85 3/8 x 40 3/8 in.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

3. Martoc. 1955

Oil on canvas

cm. 172.7 x 127.3 68 x 50 1/8 in.

Lent by the Stable Gallery, New York, New York

4. Doppler. 1956

Oil on canvas

cm. 178.5 x 190.4 70 1/4 x 75 in.

Lent by the Stable Gallery, New York, New York

5. Karrig. 1956

Oil on canvas

cm. 201.0 x 186.8 79 1/8 x 73 1/2 in.

Lent by the Stable Gallery, New York, New York

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UNITED STATES REPRESENTATION;
IV BIENAL, Sao Paulo, 1957

Page 2

FIVE PAINTERS (con't)

PHILIP GUSTON

6. Attar. 1953

Oil on canvas

cm. 122.2 x 116.8 48 1/8 x 46 in.

Lent by Morton Feldman, New York, New York

7. Painting. 1954

Oil on canvas

cm. 160.0 x 152.4 63 1/4 x 60 1/8 in.

Lent by the Museum of Modern Art, New York, New York, gift of Philip C. Johnson
from Mrs. John D. Rockefeller, 3rd

8. Beggar's Joys. 1954-5

Oil on canvas

cm. 183.3 x 173.3 cm 72 1/8 x 68 1/8 in.

Lent by courtesy of Boris and Sophie Leavitt of Lana Lobell, Hanover, Pennsylvania
Lent by the Tibor de Nagy Gallery, New York, New York

9. The Room. 1954-5

Oil on canvas

cm. 182.8 x 152.4 72 x 60 in.

Lent by Mrs. Leo Castelli, New York, New York

10. Dial. 1956

Oil on canvas

cm. 182.8 x 193.7 72 x 76 1/4 in.

Lent by the Whitney Museum of American Art, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNITED STATES REPRESENTATION:
IV BIENAL, Sao Paulo, 1957

Page 3

FIVE PAINTERS (con't)

FIVE PAINTERS (con't)

FRANK GLAZIER

GRACE HARTIGAN

15. Serena. 1950

11. East Side Sunday. 1956

Oil on canvas

Oil on canvas

cm. 196.8 x 144.3

77 1/2 x 56 7/8 in.

cm. 203.3 x 209.6

80 x 82 1/2 in.

Lent by Mr. and Mrs. George Peindexter, New York, New York

Lent by The Brooklyn Museum, Brooklyn, New York

16. Chief. 1950

12. Essex Market. 1956

Oil on canvas

Oil on canvas

cm. 148.3 x 186.7

58 3/8 x 73 1/2 in.

cm. 205.4 x 175.9

80 7/8 x 69 1/4 in.

Lent by The Museum of Modern Art, New York, New York, gift of Mr. and Mrs.

Lent by the Museum of Modern Art, New York, New York, on extended loan from Mrs. John D. Rockefeller, 3rd

17. The Vendor. 1956

Oil on canvas

Oil on canvas

cm. 191. cm. 173.0 x 203.8

68 1/8 x 80 1/4 in.

Lent by the Tibor de Nagy Gallery, New York, New York

18. On Orchard Street. 1957

Oil on canvas

Oil on canvas

cm. 200. cm. 179.1 x 203.7

70 1/2 x 80 1/4 in.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

19. Garcia. 1957

Oil on canvas

Oil on canvas

cm. 211.5 x 202.2 cm

95 x 79 5/8 in.

Lent by the Sidney Janis Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNITED STATES REPRESENTATION:
IV BIENAL, Sao Paulo, 1957

Page 4

FIVE PAINTERS (con't)

FRANZ KLINE (con't)

15. Cardinal. 1950

Oil on canvas Crossing the Delaware. 1953

cm. 196.8 x 144.5 77 1/2 x 56 7/8 in.

Lent by Mr. and Mrs. George Poindexter, New York, New York

Lent by The Museum of Modern Art, New York, New York, Anonymous gift.

16. Chief. 1950

Oil on canvas

148.3 x 186.7 58 3/8 x 73 1/2 in.

Lent by The Museum of Modern Art, New York, New York, gift of Mr. and Mrs.

Lent by the Ilber de Nagy Gallery, New York, New York David M. Solinger

17. Accent Grave. 1955

Oil on canvas

cm. 191.1 x 131.5 75 1/4 x 51 3/4 in.

Lent by Mrs. John D. Rockefeller, 3rd, New York, New York

18. Wanamaker Block. 1955

Oil on canvas

cm. 200.0 x 181.0 78 3/4 x 71 1/4 in.

Lent by Richard Brown Baker, New York, New York

19. Garcia. 1957

Oil on canvas

cm. 241.3 x 202.2 cm 95 x 79 5/8 in.

Lent by the Sidney Janis Gallery, New York, New York

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UNITED STATES REPRESENTATION: IV BIENAL DO MUSEU DE ARTE MODERNA, SÃO PAULO,
BRAZIL, 1957

FIVE PAINTERS (con't)

Cat. No.	Museum	Artist	Title/date/medium	Unframed size height precedes width	Box No.
20.			<u>Washington Crossing the Delaware.</u> 1953		
1			Oil and pencil on canvas Welded bronze. cm. 212.4 x 283.5	Height: 59.0 cm. (23 1/4 in.) 83 5/8 x 111 5/8 in. (Purchase 1951)	30
2			57.326 FIGURE STANDING IN THE Lent by The Museum of Modern Art, New York, New York, Anonymous gift.	Height: 187.0 cm. (73 3/4 in.)	31
21.			<u>The Studio.</u> 1956 Steel and plaster. Oil on canvas Lent by Koots Gallery, New York, New York	Height: 209.2 cm. (82 3/8 in.)	32
4			57.327 WATERFALL NO. II. 1955. 208.4 x 490.3 Lent by the Tibor de Nagy Gallery, New York, New York	Height: 181.6 cm. (71 1/2 in.) 82 1/2 x 193 1/2 in.	33
5			57.328 Lent by Koots Gallery, New York, New York Bronze and steel. Lent by Koots Gallery, New York, New York	Height: 139.6 cm. (76 1/4 in.)	34
22.			<u>The Journey.</u> 1956 MORDECAI LASSAN		
6			19.417 ANNON. 1952. Welded bronze with silver. cm. 262.9 x 291.2	Height: 175.3 cm. (69 in.) 103 1/2 x 114 3/4 in.	25
7			57.445 APHARA. 1951. Lent by the Tibor de Nagy Gallery, New York, New York	Height: 110.5 cm. (43 1/2 in.)	29 (Fund)
23.			<u>The Pool.</u> 1956 Welded bronze. Oil on canvas Lent by the Museu de Arte Moderna, Rio de Janeiro, Brazil	Height: 223.5 cm. (88 in.)	
9			57.370 EVENING STAR. 1956. cm. 263.2 x 235.0 Lent by Koots Gallery, New York, New York	Height: 92.8 cm. (36 1/2 in.) 103 5/8 x 92 1/2 in.	26
10			57.371 Lent by Mrs. Frederick W. Hilles, New Haven, Connecticut SEYMOUR LIPTON	Height: 114.3 cm. (45 1/8 in.) (84 3/8 in.)	28
11			57.448 GEMINAL II. 1953. Nickel silver over steel. Lent by Betty Parsons Gallery, New York, New York	Height: 175.3 cm. (69 in.)	27
12			57.364 STONE-KIND. 1953. Nickel silver over steel. Lent by Nelson A. Rockefeller, New York, New York	Height: 50.8 cm. (20 in.)	24
13			550.54 SANGUARY. 1953. Nickel silver over steel. Lent by the Museum of Modern Art, New York, New York (purchase 1954)	Height: 86.4 cm. (29 1/4 in.)	22

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<u>Cat. No.</u>	<u>Museum Number</u>	<u>Artist Title/date/medium</u>	<u>Unframed size height precedes width</u>	<u>Box No.</u>
<u>DAVID HARE</u>				
1	136.51	CRAB. 1951. Welded bronze. Lent by the Museum of Modern Art, New York, New York (purchase 1951)	Height: 59.0 cm. (23 1/4 in.)	30
2	57.326	FIGURE STANDING IN THE COLD. 1951. Steel and bronze. Lent by Kootz Gallery, New York, New York	Height: 187.0 cm. (73 5/8 in.)	31
3	57.325	SEATED FIGURE. 1954-55. Steel and plaster. Lent by Kootz Gallery, New York, New York	Height: 209.2 cm. (82 3/8 in.)	32
4	57.327	WATERFALL NO. II. 1955. Steel. Lent by Kootz Gallery, New York, New York	Height: 181.6 cm. (71 1/2 in.)	33
5	57.452	SUMMER STORM. 1956. Bronze and steel. Lent by Kootz Gallery, New York, New York	Height: 193.6 cm. (76 1/4 in.)	34
<u>IBRAM LASSAW</u>				
6	196.52	KWANNON. 1952. Welded bronze with silver. Lent by the Museum of Modern Art, New York, New York (Katherine Cornell Fund)	Height: 175.3 cm. (72 in.)	25
7	57.445	APHAEA. 1954. Chromium bronze. Lent by the collection of the Carnegie Institute, Pittsburg, Pennsylvania	Height: 110.5 cm. (43 1/2 in.)	29
8		CONSTELLATION OF PERSEUS. 1955. Welded bronze. Lent by the Museu de Arte Moderna, Rio de Janeiro, Brazil	Height: 223.5 cm. (88 in.)	
9	57.370	EVENING STAR. 1956. Various bronze alloys. Lent by Kootz Gallery, New York, New York	Height: 97.8 cm. (38 1/2 in.)	26
10	57.371	THE AWAKENED ONE. 1956-57. Various metals. Lent by Mrs. Frederick W. Hilles, New Haven, Connecticut	Height: 214.3 cm. (84 3/8 in.)	28
<u>SEYMOUR LIPTON</u>				
11	57.448	GERMINAL II. 1953. Nickel silver over steel. Lent by Betty Parsons Gallery, New York, New York	Height: 175.3 cm. (69 in.)	27
12	57.364	STORM-BIRD. 1953. Nickel silver over steel. Lent by Nelson A. Rockefeller, New York, New York	Height: 50.8 cm. (20 in.)	24
13	550.54	SANCTUARY. 1953. Nickel silver over steel. Lent by the Museum of Modern Art, New York, New York (purchase 1954)	Height: 86.4 cm. (29 1/4 in.)	22

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BRAZIL, 1957

SEYMOUR LIPTON, continued

- | | | | | |
|----|--------|--|-----------------------------------|----|
| 14 | 57.369 | CHRYSALIS. 1956.
Nickel silver over
monel metal.
Lent by the Artist, New York, New York | Height: 53.4 cm.
(21 in.) | 30 |
| 15 | 57.447 | SORCERER. 1957.
Nickel silver over
monel metal.
Lent by the Artist, New York, New York | Height: 153.7 cm.
(60 1/2 in.) | 35 |

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JACKSON POLLOCK 1944

- 1 The Flame. 1937 57.344
 Oil on canvas 70 x 44 in.
 cm. 51.2 x 76.4 20 1/8 x 30 1/8 in.
 Lent by Mrs. Emily Walker, Ridgefield, Connecticut, New York
 Lent by Lee Krasner Pollock, Springs, Long Island, New York

- 2 Male and Female. 1942
 Oil on canvas 72 x 60 in.
 cm. 186.0 x 124.5 cm 73 1/4 x 49 in.
 Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania
 Lent by Lee Krasner Pollock, Springs, Long Island, New York

- 3 Guardians of the Secret. 1943
 Oil on canvas 59 x 83 7/8 in.
 cm. 122.8 x 191.3 48 3/4 x 75 1/4 in.
 Lent by Lee Krasner Pollock, Springs, Long Island, New York
 Lent by the San Francisco Museum of Art, San Francisco, California

- 4 The She Wolf. 1943
 Oil on canvas 30 1/8 x 24 1/4 in.
 cm. 106.7 x 170.2 41 7/8 x 67 in.
 Lent by Mrs. Emily Walker, Ridgefield, Connecticut
 Lent by The Museum of Modern Art, New York, New York, Purchase, 1944

- 5 Pasiphae. 1943 57.345
 Oil on canvas 71 x 35 in.
 cm. 142.6 x 243.0 56 1/8 x 96 in.
 Lent by Lee Krasner Pollock, Springs, Long Island, New York

- 6 Gothic. 1944 57.431
 Oil on canvas 84 1/2 x 56 1/8 in.
 cm. 214.5 x 142.3 84 1/2 x 56 1/8 in.
 Lent by Lee Krasner Pollock, Springs, Long Island, New York

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7. Totem I. 1944

57.349

Oil on canvas

cm. 177.8 x 111.8

70 x 44 in.

Lent by Mrs. Emily Walker, Ridgefield, Connecticut

8. Totem II. 1945

57.346 57.347

Oil on canvas

cm. 182.9 x 152.6

72 x 60 in.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

9. The Key. 1946

57.430 57.353

Oil on canvas

cm. 149.9 x 213.4

59 x 83 7/8 in.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

10. Shimmering Substance. 1946

57.340

Oil on canvas

cm. 76.5 x 61.6

30 1/8 x 24 1/4 in.

Lent by Mrs. Emily Walker, Ridgefield, Connecticut

11. Cathedral. 1947

Duco and aluminum paint on canvas

cm. 180.3 x 89.0

71 x 35 in.

Lent by the Dallas Museum of Fine Arts, Dallas, Texas, gift of Mr. and Mrs. Bernard J. Reis

12. Full Fathom Five. 1947

Oil on canvas

cm. 129.2 x 76.5

50 7/8 x 30 1/8 in.

Lent by The Museum of Modern Art, New York, New York

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13. Number 24. 1948 57.349
Oil on canvas
cm. 88.9 x 286.0 35 x 112 5/8 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York
14. White Cockatoo. 1948 57.347
Duco and oil on canvas
cm. 88.9 x 289.6 35 x 114 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York
15. Summertime. 1948 57.353
Duco and oil on canvas
cm. 84.5 x 553.7 33 1/4 x 218 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York
16. Out of the Web. 1949 57.340
Duco on masonite
cm. 121.9 x 240.0 48 x 96 in.
Lent by Lee Krasner Pollock, New York, New York
17. Number 1. 1949 57.440
Duco and aluminum paint on canvas
cm. 160.3 x 255.0 63 1/8 x 102 1/8 in.
Lent by Arthur Ginader, New York, New York
18. Number 2. 1949 57.350
Oil, duco and aluminum paint on canvas
cm. 97.8 x 481.0 38 1/8 x 189 1/2 in.
Lent by the Munson-Williams-Proctor Institute, Utica, New York

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19. Number 5. 1950
Oil on canvas
cm. 136.5 x 99.1 53 3/4 x 39 in.
Lent by Walter Bareiss, Greenwich, Connecticut
20. Number 32. 1950 57.352
Duco on canvas
cm. 269.2 x 457.2 106 x 180 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York
21. One. 1950 57.351
Oil on canvas
cm. 270.0 x 535.0 106 x 209 3/8 in.
Lent by Mr. and Mrs. Ben Heller, New York, New York
22. Echo. 1951
Oil on canvas
cm. 231.7 x 217.8 92 x 85 3/4 in.
Lent by Mr. and Mrs. Ben Heller, New York, New York
23. Number 11. 1951 57.440 7.343
Duco on canvas
cm. 146.3 x 350.7 57 5/8 x 138 1/8 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York
24. Number 14. 1951 57.350
Oil on canvas
cm. 146.3 x 269.3 57 5/8 x 106 in.
Lent by Lee Krasner Pollock, Springs, Long Island, New York

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25. Number 22. 1951

Oil on canvas

cm. 147.4 x 114.4

58 1/8 x 45 1/8 in.

Lent by Joseph F. Smith, Summit, New Jersey

26. Number 8, 1952.

Oil on canvas

cm. 105.7 x 142.6

41 5/8 x 56 1/8 in.

Lent by Philip L. Goodwin, New York, New York

27. The Deep. 1953

Duco and oil on canvas

cm. 220.4 x 150.2

86 3/4 x 59 1/8 in.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

28. Sleeping Effort. 1953

Oil on canvas

cm. 127.0 x 193.6

50 x 76 1/4 in.

Lent by Washington University, St. Louis, Missouri

29. Easter and the Totem. 1953

Oil on canvas

cm. 208.6 x 147.3

82 1/8 x 57 7/8 in.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

30. Blue Poles. 1953

Oil, duco and aluminum paint on canvas

cm. 210.8 x 488.9

83 x 192 1/2 in.

Lent by Dr. and Mrs. Fred Olsen, Guilford, Connecticut

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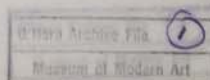
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UNITED STATES REPRESENTATION: IV BIENAL DO MUSEU DE ARTE MODERNA, SAO PAULO,
BRAZIL, 1957

No.	Number	Title/date/medium	Unframed size, height precedes width	Box No.
	cm.	183.5 x 130.2	72 1/4 x 51 1/4 in.	
		JACKSON POLLOCK		
		Lent by courtesy of Boris and Sophie Leavitt of Lana Lobell, Hanover, Pennsylvania		
1	57.426	DRAWING, 1938. Ink on paper.	45.4 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14 2000
32.		<u>Portrait and a Dream.</u> 1953		
2	57.425	DRAWING, 1938-43. Oil on canvas	45.4 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
3	57.389	DRAWING, Before 1943. Ink on paper.	58 1/4 x 34 3/8 in. (17 7/8 x 13 7/8 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
4	57.401	DRAWING, Before 1943. Ink on paper.	50.8 x 35.5 cm. (20 x 14 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
33.		<u>Search.</u> 1955		
5	57.383	DRAWING, Before 1943. Blue ink on paper.	33.0 x 26.3 cm. (13 x 10 3/8 in.)	14
		Oil on canvas		
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
6	57.384	DRAWING, Before 1943. Blue ink on paper.	57 1/2 x 90 1/4 in. (13 x 10 3/8 in.)	14
		Lent by Mr. and Mrs. Albert F. Sperry, Evanston, Illinois		
7	57.385	DRAWING, Before 1943. Ink, pencil and crayon.	45.5 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
34.		<u>Scent.</u> 1955		
8	57.385	DRAWING, Before 1943. Ink and pastel on paper.	34.2 x 27.5 cm. (13 1/2 x 10 3/4 in.)	14
		Oil on canvas		
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
9	57.386	DRAWING, Before 1943. Watercolor, sepia and	78 x 57.0/2 in. 0 cm. (26 x 20 1/2 in.)	13
		Lent by Mrs. Leo Castelli, New York, New York		
10	57.392	DRAWING, 1946. Ink over red oil - prepared paper.	24.0 x 24.2 cm. (9 1/2 x 9 1/2 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
11	57.393	DRAWING, 1946. Ink over blue oil - prepared paper.	21.5 x 13.7 cm. (8 1/2 x 5 3/8 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
12	57.391	DRAWING, 1946. Ink, gouache and watercolor on paper.	40.6 x 30.5 cm. (16 x 12 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		
13	57.381	DRAWING, 1946-48. Ink and pastel on paper.	48.0 x 63.1 cm. (18 7/8 x 24 7/8 in.)	14
		Lent by Lee Krasner Pollock, Springs, Long Island, New York		

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<u>Cat. No.</u>	<u>Museum Number</u>	<u>Artist Title/date/medium</u>	<u>Unframed size, height precedes width</u>	<u>Box No.</u>
<u>JACKSON POLLOCK</u>				
1	57.426	DRAWING. 1938. Ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	45.4 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14 2000
2	57.425	DRAWING. 1938-43. Ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	45.4 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14
3	57.387	DRAWING. Before 1943. Ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	45.5 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14
4	57.401	DRAWING. Before 1943. Ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	50.8 x 35.5 cm. (20 x 14 in.)	14
5	57.383	DRAWING. Before 1943. Blue ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	33.0 x 26.3 cm. (13 x 10 3/8 in.)	14
6	57.384	DRAWING. Before 1943. Blue ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	33.0 x 26.3 cm. (13 x 10 3/8 in.)	14
7	57.388	DRAWING. Before 1943. Ink, pencil and crayon. Lent by Lee Krasner Pollock, Springs, Long Island, New York	45.5 x 35.2 cm. (17 7/8 x 13 7/8 in.)	14
8	57.385	DRAWING. Before 1943. Ink and pastel on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	34.2 x 27.5 cm. (13 1/2 x 10 3/4 in.)	14
9	57.382	DRAWING. Before 1943. Watercolor, sepia and gouache on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	66.0 x 52.0 cm. (26 x 20 1/2 in.)	13
10	57.392	DRAWING. 1946. Ink over red oil - prepared paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	24.0 x 24.2 cm. (9 1/2 x 9 1/2 in.)	14
11	57.393	DRAWING. 1946. Ink over blue oil - prepared paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	21.5 x 13.7 cm. (8 1/2 x 5 3/8 in.)	14
12	57.391	DRAWING. 1946. Ink, gouache and watercolor on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	40.6 x 30.5 cm. (16 x 12 in.)	14
13	57.381	DRAWING. 1946-49. Ink and pastel on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	48.0 x 63.1 cm. (18 7/8 x 24 7/8 in.)	14

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14	57.397	DRAWING. 1946-49. Watercolor, gouache and crayon on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	35.2 x 47.4 cm. (13 7/8 x 18 3/4 in.)	14
15	57.395	DRAWING. 1947. Ink and gouache on purple paper and cardboard. Lent by Lee Krasner Pollock, Springs, Long Island, New York	40.4 x 53.5 cm. (15 7/8 x 21 1/8 in.)	14
16	57.404	WAR. 1947. Ink and crayon on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	52.0 x 66.0 cm. (20 1/2 x 26 in.)	13
17	57.400	PAINTING. 1947. Gouache on red paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	29.1 x 44.4 cm. (11 1/2 x 17 1/2 in.)	14
18	57.411	NUMBER 14. 1948. Duco on tempera on paper. Lent by Miss Katharine Ordway, Westport, Connecticut	56.5 x 77.5 cm. (22 1/4 x 30 1/2 in.)	14
19	57.443	PAINTING. 1948. Oil on paper. Lent by Daniel T. Miller, Springs, Long Island, New York	57.3 x 78.1 cm. (22 1/2 x 30 3/4 in.)	13
20	57.402 AC	DRAWING. 1950. Duco on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	56.5 x 151.7 cm. (22 1/4 x 59 3/4 in.)	13
21	57.444	DRAWING. 1951. Ink on paper. Lent by Clement Greenberg, New York, New York	62.9 x 99.3 cm. (24 3/4 x 39 1/8 in.)	13
22	57.454	DRAWING. 1951. Ink on paper. Lent by Linda Lindeberg, New York, New York	63.2 x 98.5 cm. (24 7/8 x 38 3/4 in.)	13
23	57.442	DRAWING. 1951. Ink on paper. Lent by Mrs. Peter Matthiessen, Springs, Long Island, New York	62.5 x 86.7 cm. (24 5/8 x 34 1/8 in.)	13
24	57.441	DRAWING. 1951. Sepia on paper. Lent by Penelope Potter, Amagansett, Long Island, New York	63.2 x 101.3 cm. (24 7/8 x 39 1/8 in.)	13
25	57.403	DRAWING. 1951. Ink and duco on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	44.3 x 56.6 cm. (17 1/2 x 22 1/4 in.)	14
26	57.455	PAINTING. 1951. Watercolor on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	61.6 x 86.7 cm. (24 1/4 x 34 1/8 in.)	13
27	57.456	PAINTING. 1951. Watercolor on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	62.5 x 99.4 cm. (24 5/8 x 39 1/8 in.)	13
28	57.424	DRAWING. 1952. Ink on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	44.3 x 56.6 cm. (17 1/2 x 22 3/8 in.)	14
29	57.423	PAINTING. 1956. Ink and watercolor on paper. Lent by Lee Krasner Pollock, Springs, Long Island, New York	45.0 x 56.2 cm. (17 3/4 x 22 in.)	14

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IV BIEBAL Loans from Bee Krasner Pollock 6/26/57

PAINTINGS:

- ✓ The Flame. 1937. 20 1/8 x 30 1/8 not signed o/c
- ✓ Pasiphae. 1943. 56 1/8 x 96" not dated "Jackson/Pollock" LL
- ✓ Gothic. 1944. 84 1/2 x 56 1/8 o/c not signed or dated
- ✓ Totem II. 1945. 72 x 60" "Q-P-145" LR o/c
- ✓ The Key. 1946. 59 x 83 3/8" o/c "Q-P-146" LL
- ✓ Summertime. 1946. 33 1/4 x 218" dyfo o/c "Q-P-148" top left corner
- ✓ Number 24. 1948. 35 x 112 5/8" "Q-P-48" LR of center o/c
- ✓ White Cockatoo. 1948. 35 x 114 "Jackson Pollock 98" LR of center o/c
- ✓ Out of the Web. 1949. 48 x 96" dyfo/comp'd "Q-P-49" LR of center
- ✓ Number 32. 1950. 106" x 180" dyfo/c "NO 32 1950/5-P" on reverse
- ✓ Autumn Rhythms. 1950. ~~22~~ Number 11, 1951. 57 5/8 x 138 3/8" dyfo/c or dyfo
- ✓ Number 14. 1951. 57 7/8 x 106" "Q-P-51" LL o/c
- ✓ The Deep. 1953. 04 dyfo p (86 7/8 x 59 1/8) "Q-P-53" LL
- Portrait and a Dream. 1953. 58 1/4 x 139 3/8" dyfo "Q-P-53" LR/16
- Easter and the Totem. 1953. 8 1/2 x 57 1/8" "Q-P-53" LR

on back:
I-P NO 7,
1949"
514-432

DRAWINGS:

- ✓ 1. Drawing. 1938. Ink on paper. 17 7/8 x 13 7/8
- ✓ 2. Drawing. (1938-43?) Ink on paper. 17 3/8 x 13 3/8
- ✓ 3. Drawing. (Before 1943) Ink on paper. (57.387) (XI) 17 3/8 x 13 3/8 dotted around gummed
- ✓ 4. Drawing. (Before 1943) Ink on paper. (57.401) (X)
- ✓ 5. Drawing. (Before 1943) Blue ink on paper. (57.383) (XI)
- ✓ 6. Drawing. (Before 1943) Blue ink on paper. (57.384) (XI)
- ✓ 7. Drawing. (Before 1943) Ink and pastel on paper. (57.388) (XI)
- ✓ 8. Drawing. (Before 1943) Ink and pastel on paper. (57.385) (XI)
- ✓ 9. Drawing. (Before 1943) Sepia, watercolor, gouache ~~o/p~~ o/p (57.382) (IV)
- ✓ 10. Drawing. 1946. Ink over red oil-prepared paper. (57.392) (V)
- ✓ 11. Drawing. 1946. Ink over blue oil-prepared paper. (57.393) (V)
- ✓ 12. Drawing. 1946. Ink and gouache on paper. (57.391) (V)
- ✓ 13. Drawing. (1946-49) Ink and pastel on paper. (57.382) (IV)
- ✓ 14. Drawing. (1946-49) Watercolor. (57.397) (III)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

drawings lkp

2.

- ✓ 15. Drawing. 1947. Ink and gouache on purple paper and composition board. (57.395)(IX)
- ✓ 16. War. 1947. Ink and pastel on paper. (57.404) (X)
- ✓ 17. Painting. 1947. Gouache on red paper. (57.400)(III)
- ✓ 20. Drawing. 1950. Duco on paper. 11 1/4 x 59 1/4" (57.402 A&G) (X)
- ✓ 25. Drawing. 1951. Ink and duco on paper. (57.403)(X)
- ✓ 26. Painting. 1951. Watercolor. 33 1/2 x 43 1/2"
- ✓ 27. Painting. 1951. Watercolor. 34 1/2 x 48"
- ✓ 28. Drawing. 1952. Ink on paper.
- ✓ 29. Painting. 1956. Ink and watercolor on paper.

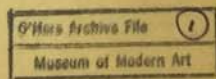
23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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IV BIENAL, SAO PAULO

POLLOCK section DRAWINGS 6/27/57
all Mrs. Pollock except where noted *


- 5 ✓ 1. Drawing. (before 1943). Blue ink on paper. 57.383 ⁸ XI
- 6 ✓ 2. Drawing. (" ") " " " " 57.384 XI
- 8 ✓ 3. Drawing. (" "). Pastel and ink on paper. 57.385 XI
- 3 ✓ 4. Drawing. (" "). ~~Brush~~ and ink on paper. 57.387 XI
- 7 ✓ 5. Drawing. (" "). Pastel (crayon?) and ink on paper. 57.388 XI
- 9 ✓ 6. Drawing. (" "). ^{Special} Watercolor, ~~and~~ ^{and gouache} ink on paper/ 57.382 IV
- 4 ✓ 7. Drawing. (" "). Ink on paper. 57.401 X
- 1 - 8. Drawing. 1938. Ink on paper. (Sam's show 56.1274.1) 17 1/8 x 13 3/8
- 2 - 9. Drawing. (1938-43?). Ink on paper. (Sam's 56.1278)
- 12 10. Drawing. 1946. ~~Ink and~~ (Pen and) Ink and gouache on ~~paper~~ paper. 57.391 V
- 10 11. Drawing. 1946. Ink ~~and~~ ^{over} oil on paper. 9 1/2 x 9 1/2 (24.0 x 24.2) 57.392 V (red)
- 11 12. Drawing. 1946. Ink ~~and~~ ^{over} oil on paper. 8 1/2 x 5 3/8 (21.5 x 13.7) 57.393 V (blue)
- 14 13. Drawing. (1946-49?) Watercolor. 57.397 III
- 13 14. Drawing. (1946-49?) Pastel and ink on paper. 57.381 IV
- 15 15. Drawing. 1947. Gouache and ink on paper on ~~composition~~ ^{card} board. 57.395 IX
- 17 16. Painting. 1947. Gouache on paper. 57.400 III
- 16 17. War. 1947. Pastel (~~and~~ crayon?) and ink on paper. 57.404 X
- 18 18. Painting. 1948. Oil on paper. 22 1/4 x 30 3/4" Daniel T. Miller
- 20 19. Drawing. 1950. ^{No. 14, 1948. Duro on tempered paper 22 1/4 x 31"} ~~Duro~~ on paper. ^{Ordway} 57.402 A and C X
- 26 20. Painting. 1951. Watercolor. 33 1/2 x 43 1/2 " (Sam's 56.1281)
- 27 21. Painting. 1951. Watercolor. 34 1/2 x 48" (Sam's 56.1282)
- 28 22. Drawing. (1951) Ink on paper. (Sam's 56.1276)
- 23 * 23. Drawing. 1951. Ink on paper. Mr. & Mrs. Peter Mathiessen
- 21 * 24. Drawing. 1951. Ink on paper. Clement Greenberg
- 24 * 25. Drawing. 1951. ^{Special} ~~Ink~~ on paper. Mr. & Mrs. Jeffrey Potter
- 22 * 26. Drawing. 1951. Ink on paper. Linda Lindeberg (Cavallon)
- 29 27. Painting. 1956. Watercolor ^{4 ink}. (Sam's 56.1280)
- 25 D. Ink + ~~dico~~ on paper 57.403 ^X 44.3 x 56.6



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Drawings IN show

Blue Poles
~~showing date~~

- ✓ 56. 1282 - Painting, 1951. ~~34 1/2 x 48~~ w/c LKP
 ✓ 56. 1281 - " " " ~~4 1/2 x 3 1/2~~
 ✓ 56. 1278 - Drawing 1938-43? Ink "
 ✓ 56. 1274.1 - " 1938. Ink "
 ✓ 56. 1280 - WC on grey paper, 1956 "
 ✓ 56. 1276 - b+w ink  low rt (over)

Return to Hayes (LKP)

- ✓ 57. 348 - ~~Untitled, 1950, (code WW)~~ already listed
 56. 1277 - Drawing, Ink
 56. 1275 - " Pastel & ink
 56. 1279 - " Ink
~~Untitled - Pastel on canvas. (code JJ)~~

✓ 1 portfolios incl brown cardboard

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

add: ✓ Matthiessen
✓ Miller 22½ x 30¾
✓ Potter
✓ Greenberg
✓ Lindeberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

noted

6/19/57

Portfolio XI

- ✓✓ # 1 - before 1943 (blue figures - bull's head lower left)
57,383
- ✓✓ # 2 - " " (blue - dog's head upper right)
57,384
- ✓✓ # 3 - " " (ink with red + green pastel crayon)
57,385
- ~~# 4 - undated ink & crayon with crayon
57,386~~
- ✓✓ # 5 - before 1943 (ink - several dotted squares of images)
57,387
- ✓✓ # 6 - " " (line sketches of figures 2 with crayon)
57,388

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Pf V

1 - 1944 - gouache & Crayon (lots of blacks)
57.389

2 - 1944 - gouache & Crayon (3 heads upper center and right - whiter)

~~1946~~ ✓ # 3 - ~~1946~~ - watercolor, gouache, pen & ink (red, yellow, blue, black)
57.391

✓ # 4 - ~~1946~~ 1946 - figure, female, ink on red ground
57.392

✓ # 5 - 1946 - female figure ink on blue ground
57.393

6 - 1946 - watercolor & colored ink
57.394

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

✓ #1 ~~before 1943 - pencil, brush + ink on p. (2 figures right half)~~
57.378

✓ #2 ~~" " - pencil + brush ink on p (man with wings center)~~
57.379

✓ #3 ~~undated, young woman moved by the purple sun~~
57.380

✓ #4 ~~undated~~ (bird lower ^{right} left (ink on paper with ^{pasted} here & there)
57.381
* — clean before framing

✓ #5 before 1943 - watercolor sepia mostly
57.382
* indicate colored litho on back for record.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Df. IX -

1 1947

~~pastel & gouache, curved,~~
57.396 linear

2 -

✓ 57.395

1947 ink & gouache on purple
paper on comp board, sig
lower right corner

57.400

11 $\frac{1}{8}$
22 $\frac{2}{8}$ X

29 $\frac{2}{58}$
1 $\frac{1}{8}$ X $\frac{1}{4}$
4 $\frac{1}{4}$
5934

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pf III - (1946-49?)

→ #1 - undated - water color on p,
57,397 } blobs left + center

~~#2 - 1944 - water color blue +
57,398
pink left center~~

~~#3 - 1947 - gouache, wavy blacks
57,399~~

✓ #4 - 1947 - " on red paper
57,400

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

- PG X ~~Drawing, 1950 (Diptych)~~ ^{returned} ~~Diptych, 57.402~~ ^{A, B, C} ~~show~~ ^{Bella Parsons Gallery}
- ✓ #1 57.402 ^{A, B, C} ~~Catalogue cover (drawing for)~~ date pending (ink on paper byptych)
- ✓ #2 57.403 ~~ink on paper all-over~~ spacious (mounted)
- ✓ #3 - before 1943 - (ink on pd) horse & riders, 1 fallen, at top, running figure at bottom 57.401
- ✓ #4 - War, 1947. ink + crayon 57.404

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

IV BIENNAL, Sao Paulo

June 6, 1957

POLLOCK LOANS FROM MRS. POLLOCK at Santini

*possibilities for Metropolitan
Museum

The Flame. 1937.

Pasiphae. 1943.

Totem II. 1945.

White Cockatoo. 1948. *

Untitled. 1950. (Code WW on reverse)

Number 24, 1948. ("Yellow ochre scroll", Code EEE on reverse) *

Number 14, 1951

The Deep. 1953.

Number 32, 1950. and stretcher.

Summertime. 1948. and stretcher.

Out of the Web. 1949.

Autumn Rhythm. 1950. and stretcher.*

Untitled. . Pastel on canvas under glass.

9 watercolors under glass, including 1 collected from Janis Gallery.

7 portfolios of uncatalogued drawings, numbered:

III

IV

V

VI

X (brown cardboard folded)

XI

IX

Delivered by Hayes Storage (except Janis collection) under P.O. ICE 2090

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

x at San Francisco

May 16, 1957
(3)

U. S. Representation, IV BIENAL, SAO PAULO

POLLOCK

- X ✓ The Flame. 1937. Oil on canvas. 20½ x 30
- X ✓ The She Wolf. 1943. Oil on canvas 41 7/8 x 67
- ✓ Guardians of the Secret. 1943. Oil on canvas. 49 x 75½
- X ✓ Pasiphaë. 1943. Oil on canvas. 56 x 96
- ✓ Male and Female. 1943. Oil on canvas
- X ✓ Totem II. 1945. Oil on canvas. 72 x 60
- 90th ✓ Cathedral. 1947. Oil on canvas, Duco and aluminum on canvas. 71 x 35
- ✓ Full Fathom Five. 1947. Oil on canvas. 50 7/8 x 30 1/8
- ✓ Number 5. 1948. Oil on canvasboard. 96 x 48
- ✓ Number 1. 1948. Oil on canvas. 68 x 104
- X ✓ White Cockatoo. 1948. Oil on canvas. 35 x 114 *poso Met*
- ✓ Number 1. 1949. Duco and aluminum on canvas. 63 x 102
- ✓ Number 2. 1949. Oil, duco and aluminum on canvas. 38½ x 15'9½"
- X ✓ Untitled. 1950. 22½ x 22½
- ✓ Number 6. 1949. Duco and aluminum on canvas 34½ x 71
- FX ✓ Number 24. 1948. Duco and aluminum *poso Met* 35½ x 113.
- X ✓ Out of the Web. 1949. Duco on canvasboard. 48 x 96
- ✓ One. 1950. Oil on canvas. 9'x 17'10"
- ✓ Number 5. 1950
- ✓ Number 8. 1950 Oil on canvas. 56 x 39 *or LKP*
- ✓ Lavender Mist. 1950. Oil on canvas. 88 x 119
- ✓ Number 28. 1950. Oil on canvas. 68 x 105
- ✓ Autumn Rhythm (No. 30) 1950. Oil on canvas. 8'7" x 17'3" *poso Met*
- ✓ Number 3. 1951 Oil on canvas. 56 x 24"

- Mrs. Pollock
- MOMA
- San Francisco Museum of Art
- Mrs. Pollock
- Mrs. H. Gates Lloyd
- Mrs. Pollock
- Dallas Museum of Fine Arts
- MOMA
- Alfonso Ossorio
- MOMA
- Mrs. Pollock
- Mr. Arthur Cinader
- Munson-Williams-Proctor Institute
- Mrs. Pollock (slide WW)
- Mr. and Mrs. Roy R. Neuberger
- Mrs. Pollock (slide EEE)
- Sidney Janis Gallery
- Mr. and Mrs. Ben Heller
- Walter Bareiss
- Alfonso Ossorio
- Alfonso Ossorio
- Mrs. Pollock *Steinberg*
- Sidney Janis Gallery
- Joseph F. Smith

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

May 16, 1957
(2)

U. S. Representation, IV Bienal, SAO PAULO

POLLOCK (con't)

- ✓ Echo. 1951. Oil on canvas. 92½ x 85½
- X ✓ ¹⁴ Number 43. 1951. Oil on canvas. ~~57½ x 106~~ ^{57½ x 106}
- * ✓ Number 8. 1952. Oil on canvas. 41½ x 56
- ✓ Convergence (No. 10) 1952. Oil on canvas. 94 x 156"
- ✓ Number 12. 1952. Oil on canvas 101 7/8 x 89
- ✓ Blue Poles (No. 11) 1953.(1952?) Oil on canvas. 6'11" x 16'1"
- ✓ Sleeping Effort. 1953. Oil on canvas. 50 x 76½
- ✓ Ritual. 1953. Oil on canvas. 90 x 42
- X ✓ The Deep. 1953. Oil on canvas
- ✓ Easter and the Totem. 1953. Oil on canvas. 82 x 58
- X ✓ Greyed Rainbow. 1953. Oil on canvas. 72 x 96
- ✓ Scent. 1955. Oil on canvas.
- ✓ Search. 1955. Oil on canvas. 90 x 57½
- ✓ * Black Head. 1951. Oil on canvas
- X ✓ Number 32. 1950. Oil on canvas 43 x 60
- ✓ Becker's Day. 1954-55. Oil on canvas 72 x 60
- ✓ Paula. 1956-57. Oil on canvas. 65 x 76
- ✓ Voyage. 1958. Oil on canvas
- ✓ Blah. 1956. Oil on canvas
- NO PRAGUE 1957

Mr. and Mrs. Ben Heller

Mrs. Pollock
Philip Goodwin
Sidney Janis Gallery

Albright Art Gallery,
Buffalo, New York

N. A. Rockefeller

Dr. and Mrs. Fred Olsen

F. Hartt,
Washington University,
St. Louis

Mr. and Mrs. Stanley J. Wolf

Mrs. Pollock

Sydney Janis Gallery

Art Institute of Chicago

Leo Castelli

Mr. and Mrs. Albert F. Sperry

Alfonso Ossorio

MOMA

Leo Castelli

Paris Le Witt

Sidney Janis Gallery

Sidney Janis Gallery

Albright Art Gallery

Albright Art Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

May 16, 1957

May 16, 1957 (3)

U.S. Representation, IV BIENAL, SAO PAULO

FIVE PAINTERS

U.S. Representation, IV BIENAL, SAO PAULO

FIVE PAINTERS

BROOKS

yes Quaim. 1954. Oil on canvas. 61 x 57 MOMA
no Gant. 1955 Oil on canvas 53½ x 62 Albright Art Gallery
yes Holdan. 1955. Oil on canvas 85 x 40 Mrs. McGinnis
Jackson. 1956 Oil on canvas N.A. Rockefeller
no Ainlee. 1956 Metropolitan Museum
yes Karrig. 1956 De Nagy Gallery
Boon. 1956 *altoon, 1956. NAR?*

KLINE

Washington Crossing the Delaware. 1953. Oil on canvas. MOMA
83 5/8 x 111 5/8
✓ Chief. 1950. Oil on canvas 58 3/8 x 73½ MOMA
✓ Cardinal. 1950 Oil on canvas 79 x 56 Mr. and Mrs. Poindexter
✓ Accent Grave. 1955 Oil on canvas 75½ x 51½ Mrs. John D. Rockefeller III
✓ Wanamaker Block. 1955 Oil on canvas 78½ x 71 Richard B. Baker
* Garcia. 1957. Oil on canvas 94½ x 80 Sidney Janis Gallery
* Mehoning 1956. Oil on canvas 80 x 100 Whitney Museum

GUSTON

yes ✓ Painting. 1954. Oil on canvas 63 x 60 MOMA
yes ✓ The Room. 1954-55. Oil on canvas 72 x 60 Leo Castelli
yes Beggar's Joys. 1954-55. Oil on canvas 72 x 68 Boris Leavitt
The Visit. 1955. Oil on canvas. 68 x 58½ Sidney Janis Gallery
Fable. 1956-57. Oil on canvas. 65 x 76 Sidney Janis Gallery
? Voyage. 1956. Oil on canvas Albright Art Gallery
Dial. 1956. Oil on canvas Whitney Museum

no PRAGUE. 1957

Arnold H. Maxemont

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

May 16, 1957
(4)

U.S. Representation, IV BIENAL, SAO PAULO

FIVE PAINTERS

HARTIGAN

- ~~City Life. 1956. Oil on canvas 79 x 98½~~
- ✓ East Side Sunday. 1956. Oil on canvas 80 x 82½
- ✓ Essex Street. 1956. Oil on canvas
- On Orchard Street. 1957. Oil on canvas 70 x 80
- ✓ The Vendor 1953 20 x 35 3/4"

- THREE SCULPTORS
- N. A. Rockefeller
- Brooklyn Museum
- Mrs. John D. Rockefeller III
- Mrs. McGinnis
- De Nagy Gallery

RIVERS

- ✓ Washington Crossing the Delaware. 1953. Oil on canvas. 83 5/8 x 111 5/8
- Self Figure 1953-55. Oil on canvas 94 x 64
- ✓ The Pool 1956. Oil on canvas
- ✓ The Studio 1956. Oil on canvas. 7' x 16'

- MOMA
- Corcoran
- De Nagy Gallery
- De Nagy Gallery
- Metropolitan Museum

Interior *The Journey* 1953 52" x 70"

Metamorphosis 1955 62" h x 50"

Woods 1954 61" h

The Unfinished One 1955 57" x 15"

Epoch 1954

Opening Star 1956

Constellation of Rivers

- Mrs. Albert A. East
- Gifford Phillips
- Mrs. Frederick W. Hillis
- Carnegie Institute

HARR

Crab 1951 23½" h.

Juggler 1953 8' h

Figure 1953 8' h

Swirls 1955 7' h

Seated Figure 1954-55 7' h

Waterfall 1955 6' h

- Rooz*
- Rio*
- MOMA
- Whitney Museum
- Artist
- Allwright Art Gallery
- Artist
- Artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U.S. Representation, IV BIENAL, SAO PAULO

POLLOCK, Preliminary List

May 16, 1957

(see of Meeting on May 12, 1957)

U.S. Representation, IV BIENAL, SAO PAULO

THREE SCULPTORS

DN The Glass, 1937. Oil on canvas. 20 1/2 x 30"

Mrs. Pollock

LIPTON

Harvard Image, 1938. Oil on canvas. 40 x 24"

<u>Sanctuary.</u>	1953	34"	MOMA (550.54)
<u>The Cloak</u>	1952	8'	Nelson Rockefeller
<u>Storm-Bird</u>	1953	20 x 35 3/4 "	Nelson Rockefeller
<u>Earth-Forge</u>	1955	54" lgth	Brooklyn Museum
<u>Prophet</u>	1956	87"	MOMA

Chrysalis 1956
Dragon Bloom 1955

LASSAW

Enlighten, 1943. Oil on canvas. 96 x 96"

Mrs. Pollock

<u>Kwannon.</u>	1952	6' ht.	MOMA (196.52)
<u>Clouds of Magellan</u>	1953	52" x 70"	Philip Johnson
<u>Metamorphoses</u>	1955	61"ht x 50"	Mrs. Albert A. List
<u>Myrrha</u>	1954	64 1/2" ht	Gifford Phillips
<u>Phoenix</u>	1955	27 x 15"	Mrs. Frederick W. Hilles

Aphae 1954 Carnegie Institute

Evening Star 1956.
Constellation of Perseus
Kootz
Rio

HARE

<u>Crab</u>	1951	23 1/4 " ht.	MOMA
<u>Juggler</u>	1951	8' ht	Whitney Museum
<u>Figure</u>	1953	8' ht	Artist
<u>Or</u>			
<u>Sunrise</u>	1955	7' ht	Albright Art Gallery
<u>Seated Figure</u>	1954-55	7' ht	Artist
<u>Waterfall</u>	1955	6' ht	Artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Reginald Stearns L. Art - Harvard (Pr. W. 51) # 49 pty in enclosed
U.S. Representation, IV BIENAL, SAO PAULO POLLOCK, Preliminary List
(as of Meeting on May 5, 1957)

DM The Flame. 1937. Oil on canvas. 20½ x 30" Mrs. Pollock

7
1
BR
BR
DM Masqued Image. 1938. Oil on canvas. 40 x 24" " "

DM Magic Mirror. 1941. Oil on canvas. 46 x 32" Jeanne Reynal

DM Mural. 1943. Oil on canvas. 9' x 17" Lester Longman, Iowa State University

A The She-Wolf. 1943. Oil on canvas. 41 7/8 x 67" MOMA

A Guardians of the Secret. 1943. O/c. 49 x 75½ San Francisco Museum of Art

or

DM Pasiphaë. 1943. Oil on canvas. 56 x 96" Mrs. Pollock

DM Male and Female. 1943. Oil on canvas. Mrs. H. Gates Lloyd

or

BR Wounded Animal. 1943. Oil on canvas. Tom Hess

Gothic. 1944 (1942?). Oil on canvas. 84½ x 56" Mrs. Pollock

B Totem I. 1944. Oil on canvas. 70 x 44" Mrs. Emily Walker

BR no Night Ceremony. 1944. 72 x 43" Oil on canvas. Mr. & Mrs. Bernard Reis

or

? Night Mist. 1945. Oil on canvas. 39 x 72" Mrs. Pollock

A Totem II. 1945. Oil on canvas. 72 x 60" " "

BR B There Were 7 in 8. 1945. Oil on canvas. 43 x 102" " "

? The Key. 1946. Oil on canvas. 59 x 84" " "

no Shimmering Substance. 1946. Oil on canvas. 30 x 24" Mrs. Emily Walker

after the manuscript - see H. ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

POLLOCK, Preliminary List

- 2 -

BR	no	<u>The Blue Unconscious</u> . 1946. Oil on canvas. 84 x 56"	Mr.&Mrs. Paul Schwamm
		or	
	?	<u>Something of the Past</u> . 1946. Oil on canvas.	Mrs. Pollock?
	DM?	<u>Bird Effort</u> . 1946. Oil on canvas. PG	" "
	Bz	<u>Cathedral</u> . 1947. O/c, Duco & aluminum on canvas. 71 x 35"	Dallas Museum of Fine Arts
	A	<u>Full Fathom Five</u> . 1947. Oil on canvas. 50 7/8 x 30 1/8"	MOMA
		or	
BR	DM	<u>Galaxy</u> . 1947. Duco & aluminum on canvas.	Joslyn Art Museum, Omaha
		or	
	DM	<u>Number 5</u> . 1948. Oil on canvasboard. 96 x 48"	Alfonso Ossorio
	A	<u>Number 1</u> . 1948. Oil on canvas. 68 x 104"	MOMA
	DM	<u>White Cockatoo</u> . 1948. Oil on canvas. 35 x 114	Mrs. Pollock
	Bz	<u>Number 1</u> . 1949. Duco & aluminum/c. 63 x 102"	Mr. Arthur Cinader
	A	<u>Number 2</u> . 1949. Oil, duco & aluminum/c. 38 1/2 x 15'9 1/2"	Munson-Williams-Proctor Institute.
		or	
	A	<u>Number 10</u> . 1949. Oil on canvas. 18 x 107"	Alfonso Ossorio.
		and	
	Bz	<u>Summertime</u> . 1948. Oil on canvas. 35" x 18"	Mrs. Pollock
	B	<u>Number 4</u> . 1949. Oil & pebbles on canvas. 35 3/4 x 34 1/2"	Miss Kay Ordway
		or	
	DM	Untitled. 1950. 22 1/4 x 22 1/4	Mrs. Pollock (slide WW)
	no?	<u>Number 6</u> . 1949. Oil on canvas. 44 1/4 x 53 1/2"	Mr.&Mrs. Burton Tremaine, Jr.
	A	<u>Number 8</u> . 1949. Duco & aluminum/c. 34 1/2 x 71"	Mr.&Mrs. Roy R. Neuberger
		or	
	DM	<u>Number 24</u> . 1948. Duco&aluminum? 35 1/4 x 113.	Mrs. Pollock(slide EEE)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

POLLOCK, Preliminary List

- 3 -

- A Out of the Web. 1949. Duco on canvasboard. 48 x 96" Sidney Janis Gallery
- A One. 1950. Oil on canvas. 9' x 17'10" Mr.&Mrs. Ben Heller
- or
- B Number 32. 1950. Oil on canvas. 9' x 15' 1½" Mrs. Pollock
- DM Number 5. 1950 Walter Bareiss
- or
- A Number 8. 1950. Oil on canvas. 56 x 39" Alfonso Ossorio
- Tony Smith DM
or Heller* Number 27. 1950. Oil on canvas. 49 x 106" Whitney Museum (espec.
if OUT OF THE WEB is denied)
- A Lavender Mist. 1950. Oil on canvas. 88 x 119" Alfonso Ossorio
- or
- DM Number 28. 1950. Oil on canvas. 68 x 8' 9" Mrs. Pollock?
- A Autumn Rhythm(No.30). 1950. Oil on canvas. 8'7" x 17'3" Sidney Janis Gallery
- B½ Number 14. 1951. Oil on canvas. 57½ x 106" Mrs. Pollock
- DM Number 3. 1951. Joseph F. Smith
- B Echo. 1951. Oil on canvas. 92½ x 85½" Mr.&Mrs. Ben Heller
- DM Number 13. 1951. Oil on canvas(sepia). 57 3/4 x 90" Mrs. Pollock?
- DM Black Head. 1951. Oil on canvas. Alfonso Ossorio
- or
- DM Number 8. 1952. Oil on canvas. 41½ x 56" Sidney Janis Gallery
- or
- DM Number 6. 1952. Oil on canvas. 56 x 47" Mrs. Pollock?
- DM Convergence(No.10). 1952. Oil on canvas. 94 x 156" Albright Art Gallery,
Buffalo

*Blue Concessions } Munnings
Scars*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

POLLOCK, Preliminary List

- 4 -

A	<u>Number 12</u> . 1952. Oil on canvas. 101 7/8 x 89" and/or	N.A. Rockefeller
DM	<u>"Frieze"</u> . 1952-53. Oil on canvas. 19" x 7'6"	Mr.&Mrs. Burton Tremaine, Sr.
A	<u>Blue Poles</u> (No.11). 1953(1952?) Oil on canvas. 6'11" x 16'1"	Dr.&Mrs. Fred Olsen
A	<u>Portrait and a Dream</u> . 1953. Oil on canvas. 58 x 134"	Mrs. Pollock
DM	<u>Sleeping Effort</u> . 1953. Oil on canvas. 50 x 76 1/2"	F. Hartt, Washington U. St. Louis
DM	<u>The Deep</u> . 1953. Oil on canvas.	Mrs. Pollock
DM	<u>Ritual</u> . 1953. Oil on canvas. 90 x 42"	Mr.&Mrs. Stanley J. Wolf
B±	<u>Easter and the Totem</u> . 1953. Oil on canvas. 82 x 58"	Sidney Janis Gallery
	<u>Greyed Rainbow</u> . 1953. Oil on canvas. 72 x 96"	Art Institute of Chicago
B±	<u>Ocean Greyness</u> . 1953. Oil & duco on canvas. 57 3/4 x 90 1/8"	Guggenheim Museum
DM	<u>Moon Vibrations</u> . 1953. Oil on canvas. 43 x 34"	Mr.&Mrs. Charles Bagley Wright, Jr.
DM	<u>Scent</u> . 1955. Oil on canvas.	Leo Castelli
DM	<u>Search</u> . 1955. Oil on canvas. 90 x 57 1/2"	Sidney Janis Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

U.S. Rep., meeting on 5 May original 5 copies
 IV BIENAL, SAO PAULO POLOCK, Preliminary List as of May 5, 1957
 May 7, 1957

- DM The Flame. 1937. o/c 20 1/2 x 30" LKP
- X Masqued Image. 1938. o/c 40 x 24 " LKP
- DM X Magic Mirror. 1941. o/c 46 x 32 " Jeanne Reynal
- DM X Mural. 1943. o/c 9' x 17' Lester Longman, Iowa State U.
- A The She-Wolf. 1943. o/c 41 7/8 x 67" MOMA
- A Guardians of the Secret. 1943. o/c 49 x 75 1/4 San Francisco Museum of Art
- DM or → Pasiphae. 1943. o/c 56 x 96" LKP
- DM Male and Female. 1943. o/c Mrs. H. Gates Lloyd
- or X Wounded Animal. 1943. o/c Tom Hess
- X Gothic. 1944. o/c 84 1/2 x 56" LKP
 (1942 P)
- B X Totem I. 1944. o/c 70 x 44" Mrs. Emily Walker
- X Night Ceremony. 1944. 72 x 43" o/c Mr. & Mrs. Bernard Reis
- ? or → X Night Mist. 1945. o/c 39 x 72" LKP
- A Totem II. 1945. o/c 72 x 60" LKP
- B X There Were 7 in 8. 1945. o/c 43 x 102" LKP
- ? X The Key. 1946. o/c 59 x 84" LKP
- X Shimmering Substance. 1946. o/c 30 x 24" Mrs. Emily Walker
- ? X The Blue Unconscious. 1946. o/c 84 x 56" Mr. & Mrs. Paul Schwamm
- or X Something of the Past. 1946. o/c LKP?

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Pollock preliminary list 2.

- DM? Bird Effort. 1946. o/c LKP
- B+ Cathedral. 1947. o/c Duco & aluminum/c 71 x 35" Dallas Museum of Fine Arts
- A or Full Fathom Five. 1947. o/c 50 7/8 x 30 1/8" MOMA
- DM or X Galaxy. 1947. duco & aluminum/c Joslyn Art Museum, Omaha
- DM Number 5. 1948. o/cb 96 x 48" Alfonso Ossorio
- A Number 1. 1948. o/c 68 x 104" MOMA
- DM White Cockatoo. 1948. o/c 35 x 114 LKP
- B+ Number 1. 1949. Duco & aluminum/c 63 x 102" Mr. Arthur Cinader
- A or Number 2. 1949. o, d & a/c 38 1/2 x 15'9 1/2" Munson-Williams-Proctor Inst.
- A and X Number 10. 1949. 18 x 107" o/c Alfonso Ossorio
- B+ X Summartime. 1948. o/c 35" x 18' LKP
- B or X Number 4. 1949. o & pebbles/c 35 3/4 x 34 1/2" Miss Kay Ordway
- DM untitled. 1950. 22 1/4 x 22 1/4" (slide ww) LKP (slide ww)
one of paintings (slides WW and #27)
- no? ? X Number 6. 1949. o/c 44 1/4 x 53 1/2" Mr. & Mrs. Burton Tremaine, Jr.
- A or Number 8. 1949. Duco & aluminum/c 34 1/2 x 71" Mr. & Mrs. Roy R. Neuberger
- DM Number 24. 1948. " & " 35 1/4 x 113 LKP (slide EEE)
- A Out of the Web. 1949. Duco/c/b 48 x 96" ~~LKP~~ Sidney Janis Gallery
- A or One. 1950. o/c (9' x 17'10") Mr. & Mrs. Ben Heller
- B X Number 32. 1950. o/c 9' x 15' 1 1/2" LKP
- DM Number 5. 1950. Walter Bareiss
- A Number 8. 1950. o/c 56 x 39" Alfonso Ossorio *Ina Haupt*

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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Pollock preliminary list 3.

- DM X Number 27. 1950. o/c 49 x 106" Whitney Mus. (especially if Out of the Web is denied)
- A Lavender Mist. 1950. o/c 88 x 119" Alfonso Ossorio
- or DM Number 28. 1950. o/c 68 x 8' 9" *Newman*
- (No. 30) A Autumn Rhythm. 1950. o/c 8'7" x 17'3" Sidney Janis Gallery
- B+ X Number 14. 1951. o/c 57 1/2 x 106" LKP
- B Echo. 1951. o/c 92 1/2 x 85 1/2" Mr. & Mrs. Ben Heller
- DM Number 13. 1951. o/c (sepia) 57 3/4 x 90" LKP?
- DM or Black Head. 1951. o/c Alfonso Ossorio
- DM or Number 8. 1952. o/c 41 1/2 x 56" Sidney Janis Gallery
- X Number 6. 1952. o/c 56 x 47" LKP?
- DM (no 10) Convergence. 1952. o/c 94 x 156" Albright Art Gall., Buffalo
- A Number 12. 1952. o/c 101 7/8 x 89" N.A.R.
- and/or DM X "Trieze". 1952-53. o/c 19"x 7'6" *Dear Emily & Burton*
Mr. & Mrs. Burton Tremaine, Sr.
99 Center St., Morristown, Conn.
Dr. & Mrs. Fred Olsen
- A (No 11) 1952(?) Blue Poles. 1953. o/c 6'11" x 16'1"
- A X Portrait and a Dream. 1953. o/c 58 x 134" LKP
- DM Sleeping Effort. 1953. o/c 50 x 76 1/2" F. Hartt, Wash. U., St. Louis
- DM The Deep. 1953. o/c LKP
- DM Ritual. 1953. o/c 90 x 42" Mr. & Mrs. Stanley J. Wolf
- B+ Easter and the Totem. 1953. o/c 82 x 58" Sidney Janis Gallery

DM No. 3 1951

O'Hara Archive File (1)
Museum of Modern Art

Robert Ossorio

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Pollock preliminary list

4.

- Greved Rainbow. 1953. o/c 72 x 96" Art Institute of Chicago
- B4 in Europe X Ocean Greyness. 1953. o & d/c 57 3/4 x 90 1/8" Guggenheim Museum
- DM X Moon Vibrations. 1953. o/c 43 x 34" Mr & Mrs. Charles Bagley Wright, Jr.
- DM Scent. 1955. o/c Leo Castelli
- DM Search. 1955. o/c 90 x 57 1/2" Sidney Janis Gallery

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POLLOCK foreign collections
May 1, 1957

STEDELIJK MUSEUM

Sea Bull 1946. Oil
(Big Dipper)
Reflections of the Great Bear 1947, Oil

← PEGGY GUGGENHEIM

Drawing. 1942

← The Moon Woman. 1942, Oil

Two. 1943, Oil

Don Quixote. 1944

Circumcision 1945, Oil

— Bird Effort 1945 Oil

Direction 1945, Oil

The Dancers 1946, Oil

Noise in the Grass. 1946, Oil

— Eyes in the Heat. 1946, Oil (1948?)

Guache, 1946

Guache. 1946

Five fathoms in the deep of the sea 1947 Oil

(gift to MOMA)

The enchanted forest. 1947

Vortex. 1947. Oil

Magic Lantern 1947, Oil

Alchemy, 1947, Oil

Earthworm 1947, Oil

Changing Sea 1947, Oil

Number 16, 1949

OR 7-0880

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




Summer Street (DM)
 City Life
 From Chinatown
 ? Masquerade (Chi art)
 Interior with Mex Doll
 Still

Rivas?

Washington
 Self-Figure
 Studio
 The Pool x
 The Journey

Kline

(recent Janus)
 ✓ Chief (white one) 
 Cardinal ^{down} White Focus (Philip?)
 Accent Grove B Roof
 Wanamaker Block RR Baker

Brooks

Kariq Gant about
 Ailee Jackson-NAR
 Boon
 Mantoc
 Holdan - Mrs McGuire
 Atton - NAR
 Qualm - MOMA

Tavard

Prophet
 Duo I, II
 Cradle

Quiston

MOMA
 SJ

Maconing Whitney

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

MOMA
 San Juan
 B Parson
 ? Friedman
 ? Heller

Rothko

MOMA
 Kaufmann Chicago
 Vassar



Motherwell

~~New~~
 Granada

~~Fig~~

The Voyage 1949 48x94 o+t on paper/cb
 Western Air 1946-47 72x54 o/c
 P V Dead & alive ¹⁹⁴³ voyage 31⁵/₈ x 39³/₄

The Voyage
 Person

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pollock b+w

Convergence 1952 — Hans Namuth (Albright) ^{if no color}

Echo 1951 — Hans Namuth (Keller)

Eyes in the Heat 1946-47 — Hans Namuth (Poppy G)

repro — Galaxy
P695 and X132
XF2

(~~Goodwin~~ Art Museum,
Omaha, Neb
Eugene Kingman, Dir,

PH 1951

XV slide 57 Jan

ink # 18 Nov 56
C. bigg Apr 56

vol 17 #4, 43, 45

Erbrum — ptop
3/22/59 — showings

3.3
P69
XL66

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hanging Evening Star ⁵² - 38"

Koortz Gallery

MIT - Building 7, Room 395
Prof. Herbert L. Beckwith

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Constitution of Proseus - 1951
 Moses A.M. Riv. 7'-4"

family (Judy Steinberg)
~~Proseus~~
 MONO SERIES 52 - 43 ^{3/4}
~~MONO SERIES~~
 Mrs Albert H. Newman
 179 East Lake Shore
 Drive
 Chicago

MIT Galaxy of Andromeda.
 NAR.

MIT Alcor. 35"
 Mrs Laurence Rockwell
 834 Fifth.

MIT Nebula in Orion - 35"
 Manchester R.

MIT Kwannon - 6"
 MOMA

MIT Aphae - 13 1/2"
 Carnegie Institute
 4400 Forbes St.

MIT Planets - 40 x 36 1/2"
 Baltimore Museum -
 Upton Park -

"Metamorphoses" '55
 Mrs Albert A. List

The Awakening one. (56-57) 7'-1"
 F.W. Hillis, (New Haven)

Praxinos (50) 32" high
 Whitney MOMA.

at MIT.
 Mrs Olga M. JAGSTOFF
 MIT.
 77 Massachusetts Ave
 Cambridge 39 Mass

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

ART
ART

O'Hare Archive File	①
Museum of Modern Art	

Sao Paulo IV Biennial

58
al
al, São

To: Fran
To: Por
From: pt
From: Ann

Correspondence
(in chronological order)

On the basis of the translations done by Mrs. Smith, Frank and I thought it would be a good idea to write a short report on the press coverage given the exhibition in Brazil (not more than 5 pages). This would include a brief summary of the US Representation (with reference to the purpose and contents of the Biennial as a whole), the amount of coverage given to us (this is the part I think needs the most work--these clippings have never been mounted and sorted--Mrs. Smith went through them to select the translations, but not on any basis but that of what would be interesting to us) and some quotes of the favorable and unfavorable reviews (with the type, circulation etc. of the ~~paper~~ papers they are in).

Anne

O'Hare Archive File	①
Museum of Modern Art	

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cc: FO Hara

THE MUSEUM OF MODERN ART

Date ^{9/0}
~~Date~~ Dec. 29, 1958

To: Frank
To: Porter McCray
From: Rita
From: Anne

Re: ^{IV Bienal}
~~Re: Report on IV Bienal, São~~
~~Paulo~~

It would be a good idea to write a short report on the press coverage given the exhibition in Brazil (not more than 5 pages). This would include a brief summary of the US Representation (with reference to the purpose and contents of the Bienal as a whole), the amount of coverage given to us (this is the part + think needs the most work--these clippings have never been mounted and sorted--Mrs. Smith went through them to select the translations, but not on any basis but that of what would be interesting to us) and some quotes of the favorable and unfavorable reviews (with the type, circulation etc. of the papers they are in).

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Anne

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

Date 9/10 -

To: Frank

Re: IV Biennial

From: Rita

If possible, these people should get letters & catalogs. The complete story is in Rose's Sender's file.

*Mr. Paul Feeley
Art Division
Bennington College
Bennington, Vt.*

*✓ Mr. Alan Hoch
Stable Gallery
924 Seventh Ave.
N.Y., N.Y.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. O'Hara

cc:Miss Dudley
Miss Pearson
Mr. O'Hara ✓
extra
yellow
green
ICE-F-32157

Dear Sir:

We take pleasure in informing you that our Conservator is presently fully engaged in examining the space to be reserved for each delegation intending to participate in our forthcoming IV Biennial Exhibition.

April 12, 1958

The general program foreseen for this IV Biennial is particularly broad. Besides the exhibition of Plastic Arts, it also includes other initiatives, such as, the International Exhibition of Architecture, the International Contest for Plastic Arts, the "colloquies" of the Museum of Modern Art, the Arts of the Theatre, and a foreign participation, in number and significance, being foremost, the "Palacio das Belezas" building, constituting Ibirapuera Park, which will probably be chosen to house a new exhibition.

Dear Mr. and Mrs. McGinnis:

I very much regret the delay in writing to you concerning James Brooks' Holdan, which you so generously lent to the U. S. Representation at the Sao Paulo IV BIENAL, but we have been holding it until now for inspection by our conservator. When we received the painting before Sao Paulo we noted a few fine "cracks" in the center white area which, however, did not impair the appearance or safety of the painting. As you know, I went to Sao Paulo myself to install the American section and at that time did not note any change in its condition. When the painting returned to New York, however, new cracks had appeared, caused by a warping of the cross braces on the strainer.

Our conservator points out that if this painting were in a normal oil medium we would recommend that it be treated, with your permission, with a wax lining adhesive thereby causing the cracks to virtually disappear. However, since the picture is not painted entirely in oil but contains passages of a gesso-like medium (possibly plaster or spackle), our conservator believes that this operation might alter the visual appearance of the painting. Because of this we cannot recommend the use of wax but would highly urge that the cross bracing be removed from the strainer. Distortion, caused by the brace warping, has increased a condition resulting from the action of the oil, the gesso-medium and the canvas, expanding and contracting at different rates in relative changes of humidity.

I am especially distressed that the cracking has increased while the painting was in our care and particularly that there seems no way to correct this condition. We can consult the artist or another conservator if you wish. The painting has, of course, been examined by our insurers and we would like to know if you wish us to enter a claim, either for restoration, if authorized by you, or for its depreciation in value.

I shall await your instructions.

Sincerely,

Porter A. McGray
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Enclosure 2. Original to Mr. Profili. Biennial

CONTENTS OF LETTER TO MR. D'HARNONCOURT KM FROM MR. PROFILI.

MUSEU DE ARTES PLASTICAS DE SAO PAULO, 26 July, 1956

DES. PAULO

Dear Sir:

We take pleasure in informing you that our Secretariat is presently busily engaged in examining the areas to be reserved for each delegation intending to participate in our forthcoming IV Biennial Exhibition.

The general program foreseen for this IV Biennial is particularly heavy. Besides the exhibition of Plastic Arts, it also includes other initiatives, such as, the International Exhibition of Architecture, the International Contest for Schools of Architectures, the Film Festival, the "colloques" of the Museum of Modern Art, and the I Biennial of Plastic Arts of the Theatre, and a foreign participation, the more larger in number and significance, being foreseen, the "Palacio das Industrias", the largest of the different buildings constituting Ibirapuera Park, will most probably be chosen to house a manifestation of such proportions.

Hence, also, the necessity for us to settle, as early as possible, the question of subdividing spaces. Such a precaution will enable our Biennial to carry out, without delay, the different works connected with the installation of the different exhibitions. This will also afford each participating country to have much more elements and details available for a better presentations and organizations of her own delegation.

It is with this purpose in mind that we are writing you this letter. It is our earnest request that you intervene near your authorities, and let them advise us, at their earliest convenience, whether your Museum actually intend participating in our IV Biennial. Of course, such details as the eventual arrangements to be reached at, in connection with works to be exposed, artists and technical exigencies; selection of such works, transportations, installations, characteristics of the delegation, etc., would be left for a later decision.

It is obvious that what the Biennial is now presently needing is to be put in a ~~position of deciding upon spaces~~ position of deciding upon spaces, on the basis of the official participations and adhesions which will reach her.

This, incidentally, is also of equal interest for the interested countries who will thus, have, an opportunity for reserving such space, that would better answer her needs.

We sincerely thank you for the urgent steps you will be taking on the matter, and we do hope to get your reply the soonest possible.

With great esteem and consideration, we are, Dear Sir,

Yours faithfully,

/s/ Arturo Profili
General Secretary

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Enclosure 3.

Original to PAMI - Belgrade

IV^a BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL IVBSP-285

São Paulo, 8 July, 1956

Mr.
 Porter A. McCray
 Director
 Circulating Exhibition and the
 International Program
 Museum of Modern Art
 New York, 19
 U. S. A.

My dear Mr. McCray :

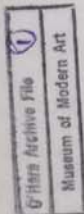
Sincere wishes for your work, my dear friend McCray, and thank you for all that we are sure you will be doing for us.

Mr. Matarazzo has handed over to me your letter of May 24, which he has just received.

The first news you give are certainly most flattering. Actually, our earnest desire is that the exchange of ideas to which you refer, with Dr. Morley and other persons caring about our expositions, should be most favourable to the São Paulo initiative, and should, once more, confirm the generous collaboration with the good friends of our Museum of Modern Art.

Mr. Matarazzo is the one to have been appointed Brazilian representative to the Biennial of Venice. It seems, however, as if he will not be able to go; certain matters directly related with his industry are keeping him from going.

Yet, it is not improbable that, at the very last moment, he should have a rapid trip out and in. But, for the purposes which more directly interest our work, I should tell that Sergio Millet, our Artistic Manager, is having, since April now, a trip round Europe, visiting the various capitals and endeavouring to



TELEGR.: MODERNART BIENAL SÃO PAULO

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IVBSP-285/2

establish direct contacts with artistic spheres; that trip of his should have its logical ending in Venice, where it will afford him the opportunity of meeting the various foreign representatives, and have with them useful barter of ideas. If you are not to go to Venice, I would ask you as a favour to drop a few lines to Mr. Rich, explaining how things stand, so that he might be an interpreter, upon his return to the State's of the viewpoints which undoubtedly Sergio Milliet will have submitted him.

Naturally, if you personally go to Venice, things would be easier. Shall we have the pleasure of having you here at the IV Biennial? Now, with this new baby we are fondling - our Theatre Biennial, I mean - of course, friends are multiplying, but the old ones we have, we still cherish more.

Sincerest wishes for your work, my dear friend McCray, and thank you, for all that we are sure you will be doing for us.

Although Mr. McCray is not expected in New York until mid-August, you will undoubtedly hear from him prior to his return.

Yours faithfully,

Yours sincerely,

Arturo Profili
Arturo Profili

Mr. General Secretary
Administrative Assistant
Circulating Exhibitions and
the International Program

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via air mail

July 26, 1956

June 28, 1956

Mr. Arturo Profili
 General Secretary
 IVa Bienal de Sao Paulo
 Museu de Arte Moderna
 rua 7 de Abril, 230
 Caixa Postal 7517
 SAO PAULO, BRAZIL

Dear Mr. Profili:

Your letter of June 8 arrived after Mr. McCray had left for Yugoslavia to supervise the installation of the exhibition MODERN ART IN THE UNITED STATES, and we have forwarded it to him in Belgrade.

Although Mr. McCray is not expected in New York until mid-August, you will undoubtedly hear from him prior to his return.

Yours sincerely,

(Mrs.) Grace Davis
 Administrative Assistant
 Circulating Exhibitions and
 the International Program

GD:als

O'Hara Archive File	(1)
Museum of Modern Art	

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peudem *file*
cc: Mr. d'Harnoncourt *KK*

Via air mail

May 24, 1956

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Rua 7 de Abril, 230
São Paulo, Brasil

Dear Mr. Matarazzo:

In René d'Harnoncourt's absence in Europe, I am making a temporary reply to your letter to him with regard to the character of the various exhibitions planned for the 4th Bienal in São Paulo. I should also make reference to the letter received by this Museum from Mr. Leopoldo Raimo of the Museu de Arte Moderna in São Paulo, describing the intention of preparing an exhibition of some of the pioneers of abstract painting. With the broad scope of the exhibition described in your letter and that proposed by Mr. Raimo, there is no doubt that the United States representation can be selected to fit suitably into this framework.

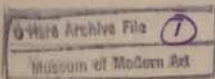
It is not impossible that we could provide a group of American primitivist painters and also a representation of the vigorous abstract tendencies which now seem to be most prevalent among our younger artists. However, before we commit ourselves, either as to the nature of the exhibition or as to the institution responsible for carrying out the exhibition, we shall want to discuss this matter with Dr. Morley of San Francisco and other persons interested in your exhibition. Upon Mr. d'Harnoncourt's return, we will certainly be in touch with you.

Would you be good enough to advise me of the name and address of your representative in Venice who will attend the inauguration of the Biennale? It is quite possible that I shall be there and would be able to discuss your plans further. I should tell you that the United States Commissioner this year in Venice is Mr. Daniel Catton Rich of the Art Institute of Chicago, which was invited by the Museum of Modern Art to assemble an exhibition for the United States Pavilion.

With most cordial regards,

Sincerely,

Porter A. McGray
Director
Circulating Exhibitions and
the International Program



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May 24, 1956

Dr. Grace McCann Morley
Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

May 9, 1956

Dear Grace:

I don't believe I have ever acknowledged receipt of your Museum's quarterly bulletin, the installation shots of the 3rd Biennial of Sao Paulo, the photograph of Du Casse's Viking, which arrived in excellent time for our use in the representation of the International Program at Manhattan Warehouse.

It has been René's intention to review with me your letter concerning Matarazzo's invitation for participation in the 4th Biennial of Sao Paulo, but he has been in Europe since May 3rd. Unfortunately, in writing René regarding the Biennial, Matarazzo failed to enclose the copy of the letter of invitation to the U. S. Government. This has been requested and when it is received, we shall be able to answer your questions more intelligently.

I am delighted that Sao Paulo is already making plans for the Biennial and there is no reason with this warning that the U. S. representation cannot be arrived at in a more deliberate fashion than formerly.

I shall hope that in your next visit to New York we can have a joint meeting to discuss this problem further. I might add that the opportunities for the success of U. S. participation are greatly enhanced by the presence of persons of the calibre of Ambassador Dunn and Lerry Morris. They create a climate quite different from the one which prevailed during the 2nd Biennial.

with kindest regards,

Sincerely,

Porter McGray
Director
Circulating Exhibitions and
the International Program

cc sent to Mrs. H.

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cc: Mr. McCray

IV BIENAL
MUSEU DE ARTE MODERNA
DES. PAULO

RUA 7 DE ABRIL, 230 - CAIXA POSTAL 7517 - SAO PAULO - BRASIL

Sao Paulo, May 2, 1956

Mr.

René d'Harnoncourt
Director
Museum of Modern Art
11 West 53 Street
New York

May 9, 1956

Dear Mr. Profili:

Your letter of May 2nd has been received in Mr. d'Harnoncourt's absence. It will be brought to his immediate attention when he returns from Europe about the first of June.

Dear D'Harnoncourt:

In the meanwhile would you please be kind enough to send a copy of the letter to the United States Ambassador in Brazil, to which you refer but which inadvertently was not enclosed in your letter. I know Mr. d'Harnoncourt will be most anxious to see it.

Recently, we have sent to the U.S. Ambassador to Brazil an original letter, of which I attach herewith a copy.

Sincerely yours,

As it is customary here, at the Biennial, a copy of that letter has been sent to D'Harnoncourt and a further copy now to you.

Ellen A. Seipp
Secretary to the Director

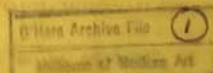
Actually we do not ignore that the North-American partici-

pati- Sr. Arturo Profili
Secretario Geral
Museu de Arte Moderna
Rua 7 de Abril, 230
Sao Paulo, Brazil

als of São Paulo and in many other
initi- have been possible thanks to the generous
comp- business with which the Board of Directors
of the New York Museum of Modern Art, and yourself in particular,
have given your support.

Furthermore, your exemplary system of work has so far made it possible for us to present such a significant and intelligent contribution within the frame of our exhibition.

The presence of Dr. Morley among us, and the presentation of the artists of the Western Coast - synchronized with your lines - have precisely contributed towards the success of our exhibition and that of the U.S. participation in the VII Biennial.



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IVª BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL IVBSP-225

San Paulo, May 2, 1956

and this is why we are taking the liberty of applying to you once more, with the sincere hope to be able to rely on your cooperation for our new project.

Mr.
René d'Harnoncourt
Director
Museum of Modern Art
11 West 53 Street
New York 19 -N.Y.

San Paulo has conquered in the United States the same serious and intense activity as New York. It is only justifiable that we should rely on you for the task we are starting now, the most flattering guarantee of success.

Dear D'Harnoncourt,
You and the New York Museum of Modern Art will be studying on the matter, and I send you, Dear d'Harnoncourt, my best greetings with those from Matarazzo and the many friends you have here.

Recently, we have sent to the U.S.Ambassador to Brazil an original letter, of which I attach herewith a copy. As it is customary here, at the Biennial, a copy of that letter has been sent to Dr.Morley, and a further copy now to you.

Actually we do not ignore that the North-American participation, in the Biennials of São Paulo and in many other initiatives, has always been possible thanks to the generous comprehension and enthusiasm with which the Board of Directors of the New York Museum of Modern Art, and yourself in particular, have given your support.

Furthermore, your exemplary system of work has so far made it possible for us to present such a significant and intelligent contribution within the frame of our exhibition.

The presence of Dr.Morley among us, and the presentation of the artists of the Western Coast - synchronized with your lines - have preciously contributed towards the success of our manifestation and that of the U.S. participation in the III Biennial.

TELEGR. MODERNART BIENAL SÃO PAULO

O'Hara Archive File
Museum of Modern Art

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Can we get together on this soon

MUSEUM OF MODERN ART
 1100
 5TH AVENUE
 NEW YORK 17, N.Y.

GRACE L. MCCANN MORLEY
 DIRECTOR
 MUSEUM OF MODERN ART
 1100 5TH AVENUE
 NEW YORK 17, N.Y.

April 7, 1956

And this is why we are taking the liberty of applying to you once more, with the sincere hope to be able to rely on your cooperation for our new project.

The Biennial of São Paulo has conquered in the United States two centers of such serious and intense activity as New York and San Francisco. It is only justifiable that we should rely on you, who represent for the task we are starting now, the most flattering guarantee of success.

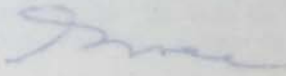
We thank you for what you and the New York Museum of Modern Art will be studying on the matter, and I send you, Dear d'Harmoncourt, my best greetings with those from Matarazzo and the many friends you have here. If you were going to do so - and I understand that you had other plans. In replying to Mr. Matarazzo I have tried to open the way for any decision you make, for I am anxious not to give him the impression that our failure to respond positively lies in a lack of interest.

Yours faithfully

As you see, we are going to put the show as a whole on view here and a selection will be circulated. This will attract some interest to the Biennial which is still not nearly well enough known here, and I hope will make a contribution in the same constructive direction of international friendship as our actual participation in Brazil seems to have.

Arturo Profili
 Arturo Profili
 General Secretary

Best wishes.

Cordially yours,

 Grace L. McCann Morley
 Director

GEN: tk

*cc: Porter McCann
 JBW
 4-9-56*

O'Hara Archive File
 Museum of Modern Art

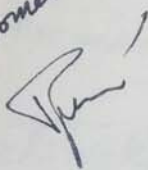
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MEMORANDUM

To: *Porter McCray*
 From: RENE D'HARNONCOURT
 Date:
 Subject:

*Can we get together
 on this sometimes
 soon*



MUSEUM OF ART
 CALIFORNIA HEMLOCK 1-2040

W. W. CROCKER, Chairman of the Board
 E. MORRIS COX, President
 HECTOR ESCOBOSA, Vice President
 ROBERT C. HARRIS, Secretary
 RANSOM M. COOK, Treasurer
 GRACE L. McCANN MORLEY, Director

April 7, 1956

ourt
 n Art

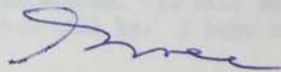
ter to me announcing that an invitation for participa-
 ennial of Sao Paulo had gone to the United States govern-
 other day. I note that he sent a carbon to you. I
 according to the enclosed carbon.

You remember that I asked you last autumn whether you would call on us again -
 in order to allow time for preparations if you were going to do so - and I
 understood then that you had other plans. In replying to Mr. Matarazzo I
 have tried to open the way for any decision you make, for I am anxious not
 to give him the impression that our failure to respond positively lies in a
 lack of interest.

As you see, we are going to put the show as a whole on view here and a selec-
 tion will be circulated. This will attract some interest to the Biennial
 which is still not nearly well enough known here, and I hope will make a con-
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 our actual participation in Brazil seems to have.

Best wishes.


Cordially yours,



Grace L. McCann Morley
 Director

GIMM: tk

*cc: Porter McCray.
 JBW
 4-9-56*

O'Hara Archive File 
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

MEMORANDUM

To: *Rene*
 From: JAMES WHITE
 Date: 4-9
 Subject:

MUSEUM OF ART
 CALIFORNIA HEMLOCK 1-2040

W. W. CROCKER, Chairman of the Board
 E. MORRIS COX, President
 HECTOR ESCOBOSA, Vice President
 ROBERT C. HARRIS, Secretary
 RANSOM M. COOK, Treasurer
 GRACE L. McCANN MORLEY, Director

April 7, 1956

① Info copies for
 Porter attached.
 ② You'll want to
 acknowledge.

ourt
 rn Art
 t

Porter to me announcing that an invitation for participa-
 biennial of Sao Paulo had gone to the United States govern-
 other day. I note that he sent a carbon to you. I
 according to the enclosed carbon.

You remember that I asked you last autumn whether you would call on us again -
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 tribution in the same constructive direction of international friendship as
 our actual participation in Brazil seems to have.

Best wishes.

Cordially yours,



Grace L. McCann Morley
 Director

GIMM: tk

cc: Porter McCray.
 JBW
 4-9-56

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

W. W. CROCKER, Chairman of the Board
E. MORRIS COX, President
HECTOR ESCOBOSA, Vice President
ROBERT C. HARRIS, Secretary
RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

April 7, 1956

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Rene:

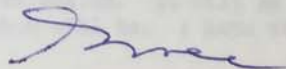
Mr. Matarazzo's letter to me announcing that an invitation for participation in the IVth Biennial of Sao Paulo had gone to the United States government reached me the other day. I note that he sent a carbon to you. I have answered him according to the enclosed carbon.

You remember that I asked you last autumn whether you would call on us again - in order to allow time for preparations if you were going to do so - and I understood then that you had other plans. In replying to Mr. Matarazzo I have tried to open the way for any decision you make, for I am anxious not to give him the impression that our failure to respond positively lies in a lack of interest.

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Best wishes.

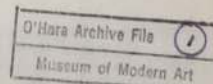
Cordially yours,



Grace L. McCann Morley
Director

GIMM: tk

cc: Porter McCray.
JBW
4-9-56



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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HEMLOCK 1-2040

W. W. CROCKER, *Chairman of the Board*
E. MORRIS COX, *President*
HECTOR ESCOBOSA, *Vice President*
ROBERT C. HARRIS, *Secretary*
RANSOM M. COOK, *Treasurer*
GRACE L. McCANN MORLEY, *Director*

April 6, 1956

Mr. Porter McCray
Director of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Porter:

It is always pleasant to hear from you. This morning before coming into the office I was drafting a letter to Mr. Matarazzo in answer to his, of which he sent a carbon to Rene d'Harnoncourt announcing that the invitation to the IVth Biennial had been sent to the U.S. government. I had therefore been thinking a good deal about the Biennial. I answered him according to the attached carbon.

Last autumn I talked with Rene d'Harnoncourt, endeavoring to discover whether he had any idea of our doing a second one as a follow-up, somewhat according to the pattern you yourselves had set. My point was that if he did we should know about it long in advance and have time to do a thorough job. There is no sense in trying to do things as we did last year -- under tremendous pressure of time. I do think it came off rather well in the end, but it was harder than it needed to be, and there were a few little odds and ends that I should have liked to see done better. In any case, if we were to be asked to do it again we would need more time to get the financial business done. I gathered that you do have another plan for next time. I do hope though that you will give time to do it well and some thought to planning the most effective possible participation. Had we had time to get together a really good group of Mark Tobey's I think that he might well have been a contender for the Grand Prize. I doubt whether he would in the end have prevailed over Leger, but he undoubtedly attracted a great deal of interest in the Jury -- beyond that given to any other single artist, I believe. I was interested to note that he is represented by a number of things in Chicago's show for Venice. It would not surprise me if he were given a prize of some kind. I should think he would stand out well in that selection. It will be interesting to see what the reaction to Chicago's theme show will be. I hope to see it, but I should like to see the European reviews!

I am glad to know that reports from Brazil have been good on our participation. I think the fact that I had long standing acquaintance with some of the other Jurors, that I had prior knowledge of Brazil, a genuine interest and some knowledge of Brazilian art, was able eventually to arrange for some gifts to the Museum from our show and that our government sent down our prize winner Ralph Du Casse, who apparently was a success, all contributed in small or large degrees to the general success of the show. But most of all, I think it was the freshness of the works themselves. They had character and creative quality as seen together and represented a new aspect of art in the United States for both Brazilians and Europeans

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Mr. Porter McCray

- 2 -

April 6, 1956

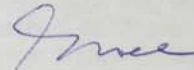
competent to evaluate the show, who apparently have often found in art of the U.S. they have seen too close echoes of familiar European styles. I was pleased with the reception and I felt our selection did deserve praise. Obviously a survey show of that kind provides the utmost in quality, variety and strength. I think a carefully selected follow-up along the lines I have suggested in my letter to Mr. Matarazzo might sustain the level. In other words, I hope whoever does do the show will include groups by a few of those who stood out and invited interest in order to establish a certain continuity and to alternate the survey type of thing with an exploration of a more thorough kind of each of a smaller group of artists.

I send you a photograph of Ralph Du Casse's Viking, which was reproduced incorrectly in the New York Times. I think you got a group of photographs of views of the show, but I send you another set in case they would be useful for your Report. I also send a copy of the number of our Quarterly on the show.

As you note from my letter to Mr. Matarazzo we plan a follow-up here, where the show originated, which ought to make some more publicity pleasing to our Brazilian friends. In short, we consider this effort of ours a contribution to art but we are also much interested in it as a means of international relations, and as a demonstration to our government that art relations are a good thing in the hope that more can be done eventually. I should add here, that without the interest and support of Ambassador Dunn and his cultural officers and others connected with the Embassy the results would have been less satisfactory. In a way, I suppose this could serve as a good example of an enterprise carried out under favorable conditions.

I shall call you when I am in New York sometime the week of the 16th, I believe. I did have a good trip with all sorts of opportunities to see where international art exchange could do a job. Now I must try to follow-up on my connexions. As in Sao Paulo that is part of the effort to make a project yield maximum results.

Cordially,



Grace L. McCann Morley
Director

GLM:rb

Attachments: • San Francisco Museum
Quarterly Bulletin
• 5 installation shots: III Brand
• Du Casse Viking

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA NEMLOCK 1-2040

W. W. CROCKER, Chairman of the Board
E. MORRIS COX, President
HECTOR ESCOBOSA, Vice President
ROBERT C. HARRIS, Secretary
RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

April 6, 1956

Mr. Francisco Matarazzo Sobrinho
President, Museu de Arte Moderna
Rua 7 de Abril, 230
Sao Paulo, Brazil

Dear Mr. Matarazzo:

My thanks for your letter of March 30th informing us of your official invitation to the United States Government to send a delegation to represent art of the United States at the IVth Biennial of Sao Paulo next year.

The general directions that you outline for emphasis in this exhibition, that is, the self-taught, naive or primitive group, Dada and Bauhaus painting, should provide interesting contrasts in the historical background. The modern primitives of France, of the United States and of some other countries have a few excellent colleagues there in Brazil I was very interested to see.

Needless to say we are very glad to have news of your plans for your Biennial exhibitions. Knowing as I do, from my visits to Brazil before the War, how much the Biennials have meant to the development of art and of art knowledge in that country, and, indeed, throughout a large part of South America, I am inclined to consider them more influential for the cause of art even than the Venice Biennials. These latter, after all, interesting as they are, seldom bring out anything new now, for knowledge of contemporary art is in general well distributed now in Europe. We enjoyed very much participating last year in the IIIrd, and we were pleased to add a fresh note to Brazilian experience of art of the United States.

We had thought, at one time, if it were decided that we should prepare a United States delegation on a second occasion, that after the general survey of art of the Pacific Coast which was all that was possible in the short time available for preparation in 1955, that we should approach the presentation from a somewhat different point of view. We thought the natural sequel to our exhibition of last year would be to present a limited number of those whom you saw then in one, or at most in two examples, by a group of works. In this way you could see more clearly the personality of these dominant figures in our own Pacific Coast region. We had thought also to broaden the scope of the exhibition by adding similar and varied selections from other regional centers in the United States, outside the well explored East Coast, and, especially, New York area. This would bring out even more clearly the point that our own delegation tried to make: that art is a decentralized activity in this country, and that much of its strength lies in the production of the regional centers, which only rarely are reflected in New York galleries and museum exhibitions. Obviously in light of your letter a small section of American primitives should be added if possible as a historic footnote.

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Translated from the Portuguese

M. Francisco Matarazzo Sobrinho

- 2 -

April 6, 1956

Sao Paulo, 20 February, 1956

Whether or no it will be possible for us to participate in the IVth Biennial or to do something of this kind some time in the future, I do not yet know. We are handicapped by having limited funds, and we have here in San Francisco no such generous patron as yourself. Last year our participation was possible only because the Museum of Modern Art of New York very generously supplemented the sum that we were able to bring together by a grant in aid from its International Fund.

Because of this financial help which made that Museum so to speak a partner with us in the Biennial project for 1955, as well as in professional courtesy, since the Museum of Modern Art was the agency which carried out so handsomely the obligation of responding to your invitation in 1951 and 1953, we must look to it for leadership for the 1957 project. I am sending a carbon of this letter to Mr. d'Harnoncourt, therefore. He may have definite plans already for the U. S. participation in the IVth Biennial. If so, I am sure that it will be an interesting plan.

You may be interested to know that we shall show for two months here in our galleries the entire selection of works by Pacific Coast artists which we sent to Brazil except, of course, those works that remained in Sao Paulo. It will be the occasion for talking about your Biennials which are as yet far too little known in this country. After that a group of paintings and sculptures will be chosen for showing at half a dozen art museums in this country before the remainder of the exhibition is returned to the artists. We hope in this fashion to spread news of the Biennial as well as give attention to the artists who had the honor to participate. We have already, as I think you know, issued a number of our Quarterly on our participation, which reproduced some views of the exhibition in Sao Paulo. I send on several copies under separate cover, and shall send you copies of the catalogue of the showing here.

Whether or not we have the honor to participate in the Biennial again soon, we shall follow it with great interest. You may, of course, count on us for any help we can give.

All good wishes.

In order that our enterprises may have the most favorable possible auspices we are addressing ourselves, as heretofore, to you. We are sure that your personal intervention with the authorities of your country would be most valuable.

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:tk

I am, Your Excellency, the assurance of our most respectful compliments.

FRANCISCO MATARAZZO SOBRINHO
President

O'Hara Archive File
Museum of Modern Art

O'Hara Archive File
Museum of Modern Art

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Translated from the Portuguese

C O P Y

IVBSP-109

Sao Paulo, 20 February, 1956

His Excellency
The Hon. James C. Dunn
Ambassador of the United States to Brazil
Av. Presidente Wilson, 147
Rio de Janeiro

Dear Mr. Ambassador:

The Museum of Modern Art of Sao Paulo, which prides itself on being able to count upon the personal and influential collaboration of your Excellency for the favorable outcome of its projects, has the honor to inform your Excellency herewith that we have initiated plans for the IV Bienal at Sao Paulo, to be held from September - December 1957.

Under the auspices of the Prefecture of the City of Sao Paulo, the IV Bienal will present an augmented program, so that each country will have a better opportunity to present not only its most characteristic works of painting, sculpture, drawing and prints, but will also be afforded the possibility of exhibiting work done by its architects and architectural schools.

We are planning at the same time the organization of special galleries devoted to retrospective exhibitions of various art movements which we wish to show, as well as for exhibitions by artists of international repute who will be displayed "hors concours", or who may be the object of special interest in Brazil or as the official personalities of respective countries.

We will shortly provide Your Excellency with other particulars regarding the IV Bienal and its regulations which are now in the course of being printed.

In order that our enterprise may have the most favorable possible auspices we are addressing ourselves, as heretofore, to your Excellency in the conviction that your personal intervention with the authorities of your country would be most valuable.

The painstaking care and efficiency which high diplomatic representatives have devoted to our earlier efforts, the interest manifested by all and the inestimable aid which we have received, constitute an incentive which urges us to ever greater efforts. This time as on the former occasions we hope to win the approval of the U.S. Embassy for our endeavors.

Accept, Your Excellency, the assurance of our most respectful compliments.

FRANCISCO MATARAZZO SOBRINHO
President

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COPIA

IVBSP-109

Desejamos de dar ao nosso certame a maior repercussão possível, dirigimo-nos, desde já, a Vossa Excelência suplicando-lhe que será preciosa a sua intervenção.
São Paulo, 20 de fevereiro de 1956

Ao Excelentíssimo Senhor
James C. Dunn
DD. Embaixador dos Estados Unidos da América no Brasil
Embaixada dos Estados Unidos da América
Av. Presidente Wilson, 147
Rio de Janeiro

Senhor Embaixador, aceitar com nossos agradecimentos as expressões de maior consideração.

Senhor Embaixador,

O Museu de Arte Moderna de São Paulo, que se orgulha de poder contar com a pessoal e prestigiosa colaboração de Vossa Excelência para o melhor êxito de suas realizações, tem a honra de dirigir-se a Vossa Excelência a fim de comunicar que acaba de ser lançada a IV Bienal de São Paulo, a ser realizada de setembro a dezembro de 1957.

Oficializada agora pela Prefeitura da Cidade de São Paulo, terá a IV Bienal seu programa ampliado de maneira a dar a cada país uma oportunidade maior de mostrar não somente as suas obras mais características de pintura, escultura, desenho e gravura, mas ainda oferecer a possibilidade de exhibir os trabalhos de seus arquitetos e escolas de arquitetura.

Temos em vista a organização concomitante de salas especiais para retrospectivas de movimentos artísticos que desejamos divulgar, bem como para artistas de nome internacional a serem convidados "hors concours", o que deverá ser objeto de estudos entre o Brasil e as entidades oficiais dos respectivos países.

Próximamente serão fornecidos a Vossa Excelência outros pormenores acêrca da IV Bienal por meio do regulamento que estamos imprimindo.

...

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IVBSP-109

Desejosos de dar ao nosso certame a maior repercussão possível, dirigimo-nos, desde já, a Vossa Excelência convencidos de que será preciosa a sua intervenção pessoal junto às autoridades do seu País.

A diligência e a eficiência com que têm agido os altos representantes diplomáticos nas gestões indispensáveis aos entendimentos iniciais, o interesse demonstrado por todos e o inestimável auxílio prestado, constituem um incentivo aos nossos esforços e muito nos desvanecem. Desta vez como das precedentes esperamos merecer o apóio da Embaixada dos Estados Unidos da América.

Queira, Vossa Excelência, aceitar com nossos agradecimentos as expressões da maior consideração.

Francisco Matarazzo Sobrinho
Presidente

Office Archive File
Museum of Modern Art

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✓ - avant garde. Don Folt

May 16, 1957

U.S. Representation, IV BIENAL, SAO PAULO

THREE SCULPTORS

LIPTON

- ✓ Sanctuary. 1953 34" MOMA (550.54)
 - ✓ The Cloak 1952 8" Nelson Rockefeller
 - Storm-Bird 1953 20 x 35 3/4 " Nelson Rockefeller
 - Earth Forge 1955 54" lgth Brooklyn Museum
 - Prephet 1956 87" *Chrysalis*
- return to NY after Sao Paulo*

LASSAW

- MIT ✓ Kwannon. 1952 6' ht. MOMA (196.52)
- NO ✓ Clouds of Magellan 1953 52" x 70" Philip Johnson
- ✓ Metamorphoses 1955 61"ht x 50" Mrs. Albert A. List
- Myrrha 1954 6 1/2" ht Gifford Phillips
- Phoenix 1955 or *The Unwashed One 7'1"* 27 x 15" Mrs. Frederick W. Hilles
- MIT ✓ Aphae 1954 *110cm = 44" 1956-57* Carnegie Institute
- ✓ Evening Star 1956 Kootz

HARE

- ✓ Crab 1951 23 1/4 " ht. MOMA
- Jugler 1951 8' ht Whitney Museum
- Figure 1953 8' ht Artist
- Or
- ✓ Sunrise 1955 7' ht Albright Art Gallery
- ✓ Seated Figure 1954-55 7' ht Artist
- Waterfall 1955 6' ht Artist

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DM = in avant garde show

U.S. Representation, IV BIENAL, SAO PAULO POLLOCK, Preliminary List
↳ ester *extra copy* (as of Meeting on May 5, 1957)

- | | | | |
|----|----|---|---------------------------------------|
| DM | | The Flame. 1937. Oil on canvas. 20½ x 30" ^{meters} 52 x 76 ✓ | Mrs. Pollock ✓ |
| | X | <u>Masqued Image</u> . 1938. Oil on canvas. 40 x 24" | " " |
| DM | X | <u>Magic Mirror</u> . 1941. Oil on canvas. 46 x 32" 1.17 x 81 ✓ | Jeanne Reynal |
| DM | X | <u>Mural</u> . 1943. Oil on canvas. 9' x 17' | Lester Longman, Iowa State University |
| A | | <u>The She-Wolf</u> . 1943. Oil on canvas. 41 7/8 x 67" 1.06 x 1.72 ✓ | MOMA ✓ |
| A | X | <u>Guardians of the Secret</u> . 1943. O/c. 49 x 75½ 1.24 x 1.90 ✓ | San Francisco Museum of Art ✓ |
| | or | | |
| DM | | <u>Pasiphaë</u> . 1943. Oil on canvas. 56 x 96" 42 x 2.50 ✓ | Mrs. Pollock ✓ |
| DM | | <u>Male and Female</u> . 1943. Oil on canvas. 3X 4' ? ✓
or 191 x 1.21 copy | Mrs. H. Gates Lloyd ✓ |
| | X | <u>Wounded Animal</u> . 1943. Oil on canvas. | Tom Hess |
| | X | <u>Gothic</u> . 1944 (1942?). Oil on canvas. 84½ x 56" | Mrs. Pollock |
| B | X | <u>Totem I</u> . 1944. Oil on canvas. 70 x 44" | Mrs. Emily Walker |
| no | X | <u>Night Ceremony</u> . 1944. 72 x 43" Oil on canvas. | Mr. & Mrs. Bernard Reis |
| | or | | |
| ? | X | <u>Night Mist</u> . 1945. Oil on canvas. 39 x 72" | Mrs. Pollock |
| A | | <u>Totem II</u> . 1945. Oil on canvas. 72 x 60" 1.83 x 1.52 ✓ | " " |
| B | X | <u>There Were 7 in 8</u> . 1945. Oil on canvas. 43 x 102" | " " |
| ? | X | <u>The Key</u> . 1946. Oil on canvas. 59 x 84" 1.50 x 2.13 ✓ | " " |
| no | X | <u>Shimmering Substance</u> . 1946. Oil on canvas. 30 x 24" | Mrs. Emily Walker |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	FOH	1

POLLOCK, Preliminary List

- 2 -

- no X The Blue Unconscious. 1946. Oil on canvas. 84 x 56" Mr. & Mrs. Paul Schwann
- or
- ? X Something of the Past. 1946. Oil on canvas. Mrs. Pollock?
- DM? X Bird Effort. 1946. Oil on canvas. ? " "
- Ba Cathedral. 1947. O/c, Duco & aluminum on canvas. Dallas Museum of Fine Arts
71 x 35" 1.80 x .88
- A Full Fathom Five. 1947. Oil on canvas. 50 7/8 x 30 1/8" MOMA
or 1.29 x .76
- DM X Galaxy. 1947. Duco & aluminum on canvas. ? Joslyn Art Museum, Omaha
- or
- DM Number 5. 1948. Oil on canvasboard. 96 x 48" 2.43 x 1.21 Alfonso Ossorio
- DM ✓ Number 1. 1948. Oil on canvas. 68 x 104" 1.72 x 2.64 MOMA
- DM White Cockatoo. 1948. Oil on canvas. 35 x 114 88 x 2.88 Mrs. Pollock
- Ba Number 1. 1949. Duco & aluminum/c. 63 x 102" 1.60 x 2.58 Mr. Arthur Cinader
- DM A Number 2. 1949. Oil, duco & aluminum/c. 38 1/2 x 15 9/16" Munson-Williams-Proctor Institute
or 77 x 4.68
- A X Number 10. 1949. Oil on canvas. 18 x 107" Alfonso Ossorio
- or
- Ba X Summertime. 1948. Oil on canvas. 35" x 18" Mrs. Pollock
- B X Number 4. 1949. Oil & pebbles on canvas. 35 3/4 x 34 1/2" Miss Kay Ordway
- or
- DM Untitled. 1950. 22 1/2 x 22 1/2 156 x .56 Mrs. Pollock (slide)
- no? X Number 6. 1949. Oil on canvas. 44 1/2 x 53 1/2" Mr. & Mrs. Burton Tremaine, Jr.
- A Number 8. 1949. Duco & aluminum/c. 34 1/2 x 71" 56 x 1.80 Mr. & Mrs. Roy R. Neuberger
- DM Number 24. 1948. Duco/aluminum? 35 1/2 x 113. 59 x 2.86 Mrs. Pollock (slide)

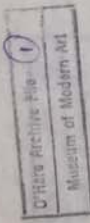
O'Hara Archive File
Museum of Modern Art

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

- 3 -

- DM A Out of the Web. 1949. Ducco on canvasboard. 48 x 96" ^{1.21 x 2.43} Sidney Janis Gallery ✓
- DM ✓ A One. 1950. Oil on canvas. 9' x 17'10" ^{2.74 x 5.40} Mr. & Mrs. Ben Heller ✓
- or
- B X Number 32. 1950. Oil on canvas. 9' x 15' 1 1/2" Mrs. Pollock
- DM ✓ A Number 5. 1950 ^{6 1/4 x 5} Walter Bareiss ✓
- or
- A Number 8. 1950. Oil on canvas. 56 x 39" ^{1.42 x .99} Alfonso Ossorio ✓
- DM X Number 27. 1950. Oil on canvas. 49 x 106" Whitney Museum (espec. if OUT OF THE WEB is denied).
- A Lavender Mist. 1950. Oil on canvas. 88 x 119" ^{2.12 x 2.98} Alfonso Ossorio ✓
- or
- DM Number 28. 1950. Oil on canvas. 68 x 8' 9" ^{1.72 x 2.62} Mrs. Pollock?
- A Autumn Rhythm (No. 30). 1950. Oil on canvas. 8'7" x 17'3" ^{2.50 x 4.90} Sidney Janis Gallery ✓
- B2 X Number 14. 1951. Oil on canvas. 57 1/2 x 106" Mrs. Pollock
- DM Number 3. 1951. ^{o/c 56 x 24"} ^{1.42 x .60} Joseph F. Smith ✓
- B Echo. 1951. Oil on canvas. 92 1/2 x 85 1/2" ^{2.33 x 2.15} Mr. & Mrs. Ben Heller ✓
- DM Number 13. 1951. Oil on canvas (sepia). 57 3/4 x 90" ^{1.45 x 2.28} Mrs. Pollock?
- DM Black Head. 1951. Oil on canvas. ^{1.05 x 1.42} ^{2 am x} Alfonso Ossorio ✓
- or
- DM Number 8. 1952. Oil on canvas. 41 1/2 x 56" ^{1.05 x 1.42} Sidney Janis Gallery ✓
- or
- B X Number 6. 1952. Oil on canvas. 56 x 47" Mrs. Pollock?
- DM Convergence (No. 10). 1952. Oil on canvas. 94 x 156" ^{2.38 x 3.96} Albright Art Gallery, Buffalo ✓



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

POLLOCK, Preliminary List

- 4 -

THE MUSEUM OF MODERN ART

DM

A Number 12. 1952. Oil on canvas. 101 7/8 x 89" ^{2.58 x 2.26} ✓ N.A. Rockefeller
and/or

DM "Frieze". 1952-53. Oil on canvas. 19" x 7'6" ^{1.48 x 2.15} ✓ Mr. & Mrs. Burton
Tremaine, Sr.

A Blue Poles (No. 11). 1953 (1952?) Oil on canvas. ^{2.13 x 4.87} 6'11" x 16'1" ✓ Dr. & Mrs. Fred Olsen

A Portrait and a Dream. 1953. Oil on canvas. 58 x 134" ^{1.47 x 5.19} ✓ Mrs. Pollock

DM Sleeping Effort. 1953. Oil on canvas. 50 x 76" ^{1.27 x 1.94} ✓ F. Hartt, Washington U.
St. Louis

DM The Deep. 1953. Oil on canvas. ^{9.0 x 4.2} 90 x 42" ^{2.29 x 1.06} ✓ Mrs. Pollock

DM Ritual. 1953. Oil on canvas. 90 x 42" ^{2.29 x 1.06} ✓ Mr. & Mrs. Stanley J.
Wolf

B2 Easter and the Totem. 1953. Oil on canvas. 82 x 58" ^{2.05 x 1.47} ✓ Sidney Janis Gallery

B2 Grayed Rainbow. 1953. Oil on canvas. 72 x 96" ^{1.82 x 2.43} ✓ Art Institute of
Chicago

B2 Ocean Grayness. 1953. Oil & dace on canvas. ^{1.46 x 2.28} 57 3/4 x 90 1/8" ✓ Guggenheim Museum

DM Moon Vibrations. 1953. Oil on canvas. 43 x 34" ^{1.09 x .86} ✓ Mr. & Mrs. Charles Bagley
Wright, Jr.

DM Scent. 1955. Oil on canvas. ^{1.91 x .60} 3' x 2" ✓ Leo Castelli

DM Search. 1955. Oil on canvas. 90 x 57 1/2" ^{2.28 x 1.45} ✓ Sidney Janis Gallery

O'Hara Archive File
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

THE MUSEUM OF MODERN ART

Date May 30, 1957

To: Grace
From: Frank

Re: IV BIENAL, here are some things we should do. Would you add to it? and check me on whether done or not?

I thought it would possibly prevent us both from going batty if some of these were written down and crossed off when no longer needed:

1. List of lenders, loans and form letters for typing.
2. Loan agreement forms for enclosure in above.
3. Letter forms seem to me rather complicated, but perhaps you can suggest a way out; as it stands we should have minor changes to accomodate:
 - a. lenders who've already given verbal consent
 - b. lenders not yet approached
 - c. lenders to Sao Paulo only
 - d. lenders until late summer 1958 (all the Pollocks plus DM's preferences)

Note: c and d may be the same lender in some cases, e.g. de Nagy Gallery: Sao Paulo only for Hartigan's Vendor and Rivers' Studio, but Rivers' Pool goes on to Europe. Charlotte's lists are clear but the forms may not be...
4. Marianne finds it useful to have a list of loans verbally granted so that she can arrange pick-ups before loan agreement forms have been returned.
5. Immediate selection of Pollock drawings (started).
6. Immediate selection of alternates for requests denied. I've started this and a list to keep it straight.
7. The following Lassaws which we are requesting are in the MIT show closing June 15th, so according to Mrs. Kootz we should:
 - a. Add para. ^{to lenders} ~~to lenders~~ requesting authorization for MIT to ship to MOMA at close of show: Evening Star (Kootz), Kwannon (MOMA), Metamorphoses (Mrs. List), Aphas (Carnegie Institute), The Awakened One (Mrs. Hillis).
 - b. write Miss Olga M. Jargstorff, MIT, 77 Massachusetts Ave, Cambridge 39, requesting she arrange shipment to us (if request is granted) and perhaps enclose copies of our requests if verbally granted already.
 - c. check in good time whether she's received all authorizations.
 - d. notify the shops as soon as we know whether granted or not approx. date of arrival.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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May 16, 1957
(3)

U. S Representation, IV BIENAL, SAO PAULO

POLLOCK

- ✓ *obtained.*
- ✓ The Flame. 1937. Oil on canvas. 20½ x 30 Mrs. Pollock
 - ✓ The She Wolf. 1943. Oil on canvas 41 7/8 x 67 MOMA
 - ✓ Guardians of the Secret. 1943. Oil on canvas. 49 x 75½ San Francisco Museum of Art
 - ✓ Pasiphaë. 1943. Oil on canvas. 56 x 96 Mrs. Pollock
 - ✓ Male and Female. 1943. Oil on canvas Mrs. H. Gates Lloyd
 - ✓ Totem II. 1945. Oil on canvas. 72 x 60 Mrs. Pollock
 - ✓ Cathedral. 1947. Oil on canvas, Ducco and aluminum on canvas. 71 x 35 Dallas Museum of Fine Arts
 - ✓ Full Fathom Five. 1947. Oil on canvas. 50 7/8 x 30 1/8 MOMA
 - ✓ Number 5. 1948. Oil on canvasboard. 96 x 48 Alfonso Ossorio
 - ✓ Number 1. 1948. Oil on canvas. 68 x 104 MOMA
 - ✓ White Cockatoo. 1948. Oil on canvas. 35 x 114 Mrs. Pollock
 - ✓ Number 1. 1949. Ducco and aluminum on canvas. 63 x 102 Mr. Arthur Ginader
 - ✓ Number 2. 1949. Oil, ducco and aluminum on canvas. 38½ x 15'9½" Munson-Williams-Procter Institute
 - ✓ Untitled. 1950. 22½ x 22½ Mrs. Pollock (slide WW)
 - ✓ Number 8. 1949. Ducco and aluminum on canvas 34½ x 71 Mr. and Mrs. Roy R. Neuberger
 - ✓ Number 24. 1948. Ducco and aluminum 35½ x 113 Mrs. Pollock (slide EEE)
 - ✓ Out of the Web. 1949. Ducco on canvasboard. 48 x 96 Sidney Janis Gallery
 - ✓ One. 1950. Oil on canvas. 9' x 17'10" Mr. and Mrs. Ben Heller
 - ✓ Number 5. 1950 Walter Bareiss
 - ✓ Number 8. 1950 Oil on canvas. 56 x 39 Alfonso Ossorio
 - ✓ Lavender Mist. 1950. Oil on canvas. 88 x 119 Alfonso Ossorio
 - ~~✓ Number 26. 1950. Oil on canvas. 68 x 107 Mrs. Pollock~~
 - ✓ Autumn Rhythm (No. 30) 1950. Oil on canvas. 8'7" x 17'3" Sidney Janis Gallery
 - ✓ Number 1. 1951 Oil on canvas. 56 x 24" Joseph F. Smith
 - ✓ Number 32. 1952 o/c Mrs. Pollock

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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May 16, 1957
(2)

U. S. Representation, IV Biennial, SAO PAULO

POLLOCK (con't)

- ✓ Echo. 1951. Oil on canvas. 92½ x 85½
- ✓ Number 13. 1951. Oil on canvas. (cancelled) ~~82 x 60~~
- ✓ Number 8. 1952. Oil on canvas. 41½ x 56
- ? Convergence (No. 10) 1952. Oil on canvas. 9½ x 156"
- ? Number 12. 1952. Oil on canvas 101 7/8 x 89
- ✓ Elne Poles (No. 11) 1953. (1952?) Oil on canvas.
6'11" x 16'1"
- ✓ Sleeping Effort. 1953. Oil on canvas. 50 x 76½
- ✓ Ritual. 1953. Oil on canvas. 90 x 42
- ✓ The Deep. 1953. Oil on canvas
- ✓ Easter and the Totem. 1953. Oil on canvas. 82 x 58
- ✓ Grayed Rainbow. 1953. Oil on canvas. 72 x 96
- ✓ Scant. 1955. Oil on canvas.
- ✓ Search. 1955. Oil on canvas. 90 x 57½
- ~~✓ Black Head. 1951. Oil on canvas~~
- ✓ Portrait and a Dream 1953 o/c
- Blue Unconscious 1946 o/c
84 x 56

Mr. and Mrs. Ben Heller

Mrs. Pollock
Philip Goodwin
Sidney Janis GalleryAlbright Art Gallery,
Buffalo, New York

H. A. Rockefeller

Dr. and Mrs. Fred Olsen

(F. Hartt)
Washington University,
St. Louis

Mr. and Mrs. Stanley J. Wolf

Mrs. Pollock

Sidney Janis Gallery

~~Art Institute of Chicago~~

Leo Castelli

Mr. and Mrs. Albert F. Sperry

Alfonso Ossorio

Mrs. Pollock

Mr. & Mrs. Saul
Schwamm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957
(3)

U.S. Representation, IV BIENAL, SAO PAULO

FIVE PAINTERS

BROOKS

- ✓ Quinn. 1954. Oil on canvas. 61 x 57
- ~~Grant. 1955. Oil on canvas 53 1/2 x 42~~
- Heldan. 1955 Oil on canvas 85 x 40
- 2 Jackson. 1956 Oil on canvas
- ~~Stiles. 1956~~
- Karrig. 1956
- Boon. 1956

MoMA

~~Albright Art Gallery~~

Mrs. McMinnis

H.A. Rockefeller

~~Metropolitan Museum~~

Stable Gallery
Stable Gallery

KLINE

- ✓ Chief. 1950. Oil on canvas 58 3/8 x 73 1/2
- ✓ Cardinal. 1950 Oil on canvas 79 x 56
- ✓ Accent Grave. 1955 Oil on canvas 75 1/2 x 51 1/2
- ✓ Wannemaker Block. 1955 Oil on canvas 76 1/2 x 71
- ✓ Garcia. 1957. Oil on canvas 94 1/2 x 80 *Sidney Janis*
- ~~Haining. 1954. Oil on canvas 80 x 100~~

MoMA

Mr. and Mrs. Poindexter

Mrs. John D. Rockefeller II

Richard B. Baker

~~Albright Art Gallery~~

~~Whitney Museum~~

Sidney Janis
~~Whitney Museum~~

GUSTON

- ✓ Painting. 1954. Oil on canvas 63 x 60
- ✓ The Room. 1954-55. Oil on canvas 72 x 60
- Beggar's Joy. 1954-55. Oil on canvas 72 x 68
- ~~The Visit. 1955. Oil on canvas. 68 x 50 1/2~~
- NO. 2* Table. 1956-57. Oil on canvas. 65 x 76 *Washington Univ. St. Louis*
- 7 Voyage. 1956. Oil on canvas
- ~~Dial. 1956. Oil on canvas~~

MoMA

Leo Castelli

Boris Leavitt

~~Sidney Janis Gallery~~

~~Sidney Janis Gallery~~

~~Albright Art Gallery~~

~~Whitney Museum~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957
(4)

U.S. Representation, IV BIENAL, SAO PAULO

FIVE PAINTERS

HARTIGAN

- ? City Life. 1956. Oil on canvas 79 x 98½
- East Side Sunday. 1956. Oil on canvas 80 x 82½
- ✓ Essex Street. 1956. Oil on canvas
- On Orchard Street. 1957. Oil on canvas 70 x 80
- ✓ The Vendor

N. A. Rockefeller
Brooklyn Museum
Mrs. John D. Rockefeller III
Mrs. McGinnis
De Nagy Gallery

RIVERS

- ✓ Washington Crossing the Delaware. 1953. Oil on canvas.
89 5/8 x 111 5/8
- Self Figure 1953-55. Oil on canvas 94 x 64
- ✓ The Pool 1956. Oil on canvas
- ✓ The Studio 1956. Oil on canvas. 7' x 16'

MOMA
Corcoran
De Nagy Gallery
De Nagy Gallery

~~Interior~~

The Journey 1956

Tibor De Nagy Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957

U.S. Representation, IV BIENNIAL, SAO PAULO

THREE SCULPTORS

LIPTON

✓	<u>Sanctuary.</u>	1953	34"	MOA (550.54)
?	<u>The Cloak</u>	1952	8'	Nelson Rockefeller
?	<u>Storm-Bird</u>	1953	20 x 35 1/4 "	Nelson Rockefeller
	<u>Earth Forge</u>	1955	5 1/2" lgth	Brooklyn Museum
	<u>Prophet</u>	1956	87"	
	<u>Chrysalis</u>	1957		Artist

LASSAW

✓	<u>Kvannon.</u>	1952	6' ht.	MOA (196.52)
	<u>Clouds of Magellan</u>	1953	52" x 70"	Philip Johnson
	<u>Metamorphoses</u>	1955	61" ht x 50"	Mrs. Albert M. Hirt
	<u>Murphy</u>	1954	61 1/2" ht	Gifford Phillips
✓	<u>The Awakening One</u>	1952-57		
	<u>Ensemble</u>	1955	27 x 15"	→ Mrs. Frederick W. Hilles
	<u>Aphae</u>	1954		Carnegie Institute Kortz (at MIT)
✓	<u>Evening Star</u>	1956		
?	<u>Constellation of Neptune</u>	1955		Pis - Museo de Arte Moderna

HARE

✓	<u>Crab</u>	1951	23 1/2" ht.	MOA
	<u>Juggler</u>	1951	6' ht	Whitney Museum
✓	<u>Figure</u>	1953	2"	Artist
?	<u>Figure</u>	1955	7' ht	Albright Art Gallery
✓	<u>Seated Figure</u>	1954-55	7' ht	Artist
✓	<u>Waterfall</u>	1955	6' ht	Artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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B
U.S.
P

X = missing info - 1-

✓ arrived

6/77/57

✓ no photo
✓ photo

JACKSON POLLOCK

Painting

✓ 1 The Flame. 1937
Oil on canvas, on board. OLIVER BAKER

X cm. 51.2 x 76.4
Lent by Lee Krasner Pollock, Springs, Long Island, New York

✓ 2 Male and Female. 1942

Oil on canvas

X cm. 186.0 x 124.5 (73 1/4 x 49 in)
Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

✓ 3 The She Wolf. 1943

Oil on canvas

cm. 106.7 x 170.2

Lent by The Museum of Modern Art, New York, Purchase, 1944

New York

S-8882

✓ 4 Guardians of the Secret. 1943

Oil on canvas

cm. ~~121.5 x 191.1~~ (122.8 x 191.3)

Lent by the San Francisco Museum of Art, San Francisco, California

✓ 5 Pasiphae. 1943

Oil on canvas

X cm. 142.6 x 243.8 (56 1/8 x 96") OLIVER BAKER

Lent by Lee Krasner Pollock, Springs, Long Island, New York

✓ 6 Gothic. 1944

Oil on canvas

cm. 214.5 x 142.3

Lent by Lee Krasner Pollock, Springs, Long Island, New York

OLIVER BAKER

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

6/17/57

JACKSON POLLOCK (con't)

✓ 7 Totem I. 1944

Oil on canvas

cm. 177.8 x 111.8

Lent by Mrs. Emily Walker, Ridgefield, Connecticut

① MMA 4454

(New purchased from Dallas)

② Herbert Matter #207

✓ 8 Totem II. 1945

Oil on canvas

cm. 182.9 x 152.6

Lent by Lee Krasner Pollock, Springs, Long Island, New York

OLIVER BAKER

✓ 9 The Key. 1946

Oil on canvas

cm. 149.9 x 213.4 (59 x 84 1/4)

Lent by Lee Krasner Pollock, Springs, Long Island, New York

OLIVER BAKER

✓ 10 Shimmering Substance. 1946

Oil on canvas

cm. 76.2 x 61

Lent by Mrs. Emily Walker, Ridgefield, Connecticut

2 photos available

✓ 11 Cathedral. 1947

Duco and aluminum paint on canvas

cm. 180.3 x 88.9

Lent by the Dallas Museum of Fine Arts, Dallas, Texas, gift of Mr. and Mrs. Bernard J. Reis

Dallas, Texas

✓ 12 Full Fathom Five. 1947

Oil on canvas

cm. 129.2 x 76.5 (50 7/8 x 30 1/8)

Lent by The Museum of Modern Art, New York, New York

S 11.472 (high!)

gift of Peggy Guggenheim

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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8
U.S.
P.

- 3 -

6/17 6/17/57

JACKSON POLLOCK (con't)

- 13 Number 1. 1948
Oil on canvas
cm.
Lent by The Museum of Modern Art, New York, Purchase 1950
New York,
- 14 Number 5. 1948
Oil on canvasboard
cm.
Lent by Alfonso Ossorio, East Hampton, Long Island, *New York*
- 15 Summertime. 1948
Duco and
Oil on canvas
cm. 88.9 x 54.0
(84.5 x 558.7)
(club size - 33 1/4" x 218")
Lent by ~~the Hunsen-Williams-Froster Institute, Utica~~ *Lee Krasner Pollock, Springs, Long Island, New York*
- 16 Number 24. 1948
oil
~~Duco and aluminum paint~~ on canvas
cm 88.9 x 286.0
(88.9 x 286.0)
(35 x 112 5/8")
Lent by Lee Krasner Pollock, Springs, Long Island, *New York*
- 17 White Cockatoo. 1948
Oil on canvas
cm. 88.9 x 289.6
(35 x 114")
Lent by Lee Krasner Pollock, Springs, Long Island, *New York*
HANS NAMUTH
- 18 Number 1. 1949
Duco and aluminum paint on canvas
cm. 160 x 255
Lent by ~~Dr.~~ *Arthur Cinader, New York, New York*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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B
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6/17/57

JACKSON POLLOCK (con't)

Photo:
H. Ernest King
210 Thach St
Frankfort, U. S.

✓ 19 Number 2. 1949
paint
Oil, duco and aluminum/on canvas
cm 97.8 x 181
Lent by the Munson-Williams-Proctor Institute, Utica, *New York*

✓ 20 Out of the Web. 1949
X Duco ~~on canvas~~ *on board masonite*
cm. 121.9 x 240
Lent by ~~the~~ *LKP* ~~Sidney Janis Gallery,~~ *Number 11, 1951*
57 1/8 x 138" *New York, New York*

✓ 21 One. 1950
Oil on canvas
cm. 270 x 535
Lent by Mr. and Mrs. Ben Heller, New York, *New York*

S-14, 657

✓ 22 Number 5. 1950
X Oil on canvas
cm. 112.2 x 214
X Lent by ~~Mr.~~ *Walter Bareiss,* *Greenwich, Connecticut*

7 ✓ 23 Number 8. 1950
Oil on canvas
cm. ~~112.2~~ 142.2 x 99
Lent by ~~Mr.~~ *Alfonso Ossorio,* *East Hampton, Long Island, New York*

S-14, 662

✓ 24 Lavender Mist. 1950
Oil on canvas
cm. 220 x 197.5
Lent by ~~Mr.~~ *Alfonso Ossorio,* *East Hampton, Long Island, New York*

Hans Namuth
136-J

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3 B
J.S.S.
P

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617157

JACKSON POLLOCK (con't)

✓✓

25 Number 32. 1950

~~Oil~~ on canvas
cm. 270 x ~~32~~ 474

11x14 print. Hans Namuth

Lent by Lee Krasner Pollock, Springs, Long Island, New York

✓ 26 Autumn Rhythm. 1950

~~Oil~~ on canvas
cm. 262 x 517.5

Oil Number 11, 1951
57 5/8 x 138"

Lent by the ~~Sidney Janis Gallery, New York~~, New York

OLIVER BAKER

27 Number 3. 1951

~~Oil~~ on canvas
cm.

(49 1/2 x 76)

Lent by ~~Joseph F. Smith~~, Summit, New Jersey

✓✓

28 Echo. 1951

~~Oil~~ on canvas
cm. 231.2 x 214

Lent by Mr. and Mrs. Ben Heller, New York, New York

✓✓

29. Number 14. 1951

Oil on canvas
146.3 x 269.3
cm. 146 x 265

(chick)
57 5/8 x 106

Lent by Lee Krasner Pollock, Springs, Long Island, New York

✓✓

30 Number 8. 1952

~~Oil~~ on canvas
cm.

Lent by ~~Philip Goodwin~~, New York, New York

Oliver Baker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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B
U.S.
7

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6/17/57

JACKSON POLLOCK (con't)

- ~~31~~ Convergence 1952
 Oil on canvas
 cm
 Lent by the Albright Art Gallery, Buffalo, New York
- ✓ 32 Blue Poles 1953
 Oil on canvas
 cm 207.5 x 148.2
 Lent by Dr. and Mrs. Fred Olsen, Guilford, Connecticut
- ✓ 33 Sleeping Effort 1953
 Oil on canvas
 cm. 125.7 x 193.0 (49 1/2 x 76")
 Collection '60
 Lent by Washington University, St. Louis, Missouri
- 34 Four Opposites 1953
 Oil on canvas
 cm.
 Lent by courtesy of Boris and Sophie Leavitt of Lana Lobell, Hanover, Pennsylvania
- 7
 35 Ritual 1953
 Oil on canvas
 cm (90 x 42")
 Lent by Mr. and Mrs. Stanley J. Wolf, East Neck, Long Island, New York
- ✓ 36 The Deep 1953
 Oil on canvas ^{and diaco}
 cm. 220.4 x 150.2
 Lent by Lee Krasner Pollock, Springs, Long Island, New York

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

-7-

6/17/57

JACKSON POLLOCK (con't)

✓ 37X Portrait and a Dream. 1953

Oil on canvas

X cm. 147.3 x 335

Lent by Lee Krasner Pollock, Springs, Long Island, New York

Hans Namuth
135-3

✓ 38X Easter and the Totem. 1953

Oil on canvas

cm. 210 x 147.3

Lent by the Sidney Janis Gallery, New York, New York

✓ 39. Scent. 1955

Oil on canvas

cm. 198.2 x 146.0

Lent by Mrs. Leo Castelli, New York, New York

40X Search. 1955

X Oil on canvas

X cm.

Lent by Mr. and Mrs. Albert F. Sperry, Evanston, Illinois

Drawings

List to follow
(about 6 items)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Drawing & Water color(?) 8-

Number 14. 1948. Gesso on Tempura on paper
2 2 3/4 x 31" (57.8 x 78.8 cm)

Miss Katharine Ordway, Westport Conn.

photo S-14,431

Drawing. 1938.

Ink
cm. 45.3 x 35.2

photo S-14,440

Lee Krasner Pollack, Springs, Long Island, New York

Drawing. 1947

Ink and colored pencil

52 x 66

L.K.P.

photo S-14,439

Painting. 1951

water color

cm. 61.6 x 86.7

LKP

photo S-14,443

Drawing. 1952

Ink

cm 44.4 x 56.5

LKP

S-14,437

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

-1-
U.S. Representation: IV Biennial
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Five Paintings:

James BROOKS

1. Qualm. (1954)

Oil on canvas

cm. 154.9 x 144.8

Lent by The Museum of Modern Art, New York, New York, Gift of Mrs. Bliss Parkinson

2. Holdan. 1955

Oil on canvas

cm. 216.9 x 101.6 (216.9 x 102.5)

lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

3. Karrig. 1956

Oil on canvas

cm. 201.0 x 186.8

Lent by the Stable Gallery, New York, New York of Lisa Lobell, Denver, Pennsylvania

4. Mauro. (1955) (former title: M. 1955)

Oil on canvas

cm. 172.7 x 127

Lent by the Stable Gallery, New York, New York

5. Doppler (1956)

Oil on canvas

cm. 177.8 x 190.5

Stable
Stable Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

-2-

U.S. Representations: IV Biennial
June 17, 1957
Catalog (B, U.S., #)

(5 Painters, continued)

Philip GUSTON

6. Painting. 1954 ¹⁹⁵⁶

Oil on canvas

cm. 160 x 152.4

Lent by The Museum of Modern Art, New York, ^{Brooklyn, New York,} / Gift of Philip C. Johnson

7. The Room. 1954-55

Oil on canvas

cm. ~~182.9 x 152.4~~ 182.8 x 152.4

Lent by Mrs. Leo Castelli, New York, New York

8. Beggar's Joys. 1954-55

Oil on canvas

cm. 182.9 x 172.7

Lent by courtesy of Boris and Sophie Leavitt of Lana Lobell, Hanover, Pennsylvania

9. Voyage. 1956

Oil on canvas

cm.

Lent by the Albright Art Gallery, Buffalo, New York, Room of Contemporary Art

10. Attar. 1953

Oil on canvas

cm.

Mr. Morton Feldman, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

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U.S. Representation; IV Biennial
June 17, 1957
Catalog (B, U.S., #)

(5 Painters, continued)

Grace HARTIGAN

✓ 11. East Side Sunday. 1956

Oil on canvas

✗ cm. 203.3 x 209.6

(80 x 82 1/2)

Brooklyn,

Lent by the Brooklyn Museum, ~~Brooklyn~~ New York

✓ 12. Essex Street. 1956

✗ Oil on canvas

✗ cm. 205.4 x 175.9

Lent by Mrs. John D. Rockefeller, 3rd, New York, New York

*(check for MAMH
The Museum of Modern Art, New York, New York)*

✓ 13. On Orchard Street. 1957

✗ Oil on canvas

✗ cm.

✗ Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

✓ 14. The Vender. 1956 ✓

cm. 173.0 x 203.8

Oil on canvas

Lent by the Tibor de Nagy Gallery, New York, New York

✓ 15.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

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U.S. Representation: IV Biennial
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Catalog (B, U.S., #)

(5 Painters, continued)

Frans KLINE

16. Chief. 1950. S-11, 036
Oil on canvas
cm. 148.3 x 186.7
Lent by The Museum of Modern Art, New York, Gift of Mr. and Mrs. David M. Solinger
17. Cardinal. 1950
Oil on canvas
cm. 196.8 x 144.5
Lent by Mr. and Mrs. George Poindexter, New York, New York
18. Accent Grave. 1955. ✓
Oil on canvas
cm. 191.1 x 131.5
Lent by Mrs. John D. Rockefeller, 3rd, New York, New York
19. Wanamaker Block. 1955. ✓ Baker 19785
Oil on canvas
cm. 200.0 x 181.0
Lent by Mr. Richard Brown Baker, New York, New York
20. Garcia. 1957 ✓
Oil on canvas
cm. 241.3 x 202.2 (95 x 79 5/8")
Lent by the Sidney Janis Gallery, New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

- 1 - 5 - U.S. Representation: IV Biennial
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(5 Painters, continued)

Larry RIVERS

- ✓ 21. ~~X~~ Washington Crossing the Delaware. 1953
Oil and pencil on canvas
cm. 232.4 x 233.5
Lent by The Museum of Modern Art, anonymous gift (or: given anonymously)
- ✓ 22. ~~X~~ The Pool. 1956
Oil on canvas
cm. 263.2 x 235.0 103 7/8 x 92 1/2 inches.
Lent by the Tibor de Nagy Gallery, New York, New York
- ✓ 23. The Studio. 1956
Oil on canvas
cm. 213.4 x 487.7
Lent by the Tibor de Nagy Gallery, New York, New York
Summer Storm, 1956
- ✓ 24. The Journey. 1956
Oil on canvas
Lent by the Tibor de Nagy Gallery, New York, New York
Roots Gallery
- ✓ 25. Waterfall No. II. 1955
Steel
Lent by the Roots Gallery, New York, New York
(1955 is height including base)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

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June 17, 1957
Catalog (B, U.S., R)

~~XXX~~
Three Sculptors

David HARE

✓ 1. Crab. 1951

Welded bronze

Height cm. 59.0

Lent by The Museum of Modern Art, Purchase, 1951

✓ 2. Figure Standing in the Cold. 1947 *1951*

Steel and bronze

X Height cm. 187.0

(73 7/8")

Lent by the Kootz Gallery, New York, New York

3. Sunrise. 1955

Welded steel, rods, chrome, mounted on rock

Height cm.

Lent by the Albright Art Gallery, Buffalo, New York, Room of Contemporary Art

Summer Storm, 1956, Kootz Gallery

*photo
Kamford
over last
Have's taken*

✓ 4. Seated Figure. 1954-55

Steel and plaster

X Height cm. 209.2 cm.

(52 3/8 inches including base)

Lent by the Kootz Gallery, New York, New York

✓ 5. Waterfall No. II. 1955

Steel

X Height cm. 181.6

(71 1/2 in height) including base

Lent by the Kootz Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

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U.S. Representation: IV Biennial
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(Three Sculptors, continued)

Ibram LASSAW

✓ 6. Kwannon. 1952

Welded bronze with silver
cm.
Height/175.3

Lent by The Museum of Modern Art, New York, New York, Katharine Cornell Fund, 1952

✓ 7. Metamorphoses. 1955

Chromium bronze with other bronzes, welded
Height cm. 185.4 x 127

Lent by Mrs. Albert A. List, New York, New York

*AphAEA 1954.
check Kodak cat.
photo - Ibram Lassaw*

✓ 8. Constellation of Perseus. 1955

Welded bronze with silver (?)
X Height cm. (7'4") 18.4

Lent by the Museu de Arte Moderna, Rio de Janeiro (Galleria), New York, New York

✓ 9. The Awakened One. 1956-57

Various metals

X Height cm. 214.3 (84 3/8")

Lent by Mrs. Frederick W. Hilles, New Haven, Connecticut

✓ 10. Evening Star. 1956

Various bronzes, silver, steel, welded

X Height cm. 97.8 (38 1/2")

Lent by the Kootz Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, New York
International Program

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U.S. Representation, IV Biennial
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(3 Sculptors, continued)

Seymour LIPTON

✓ 11. Sanctuary. 1953

Nickel-silver over steel

Height cm. 86.4

Lent by the Museum of Modern Art, Purchase, 1954

✓ 12. Storm-Bird. 1953

Nickel-silver over steel

Height cm. 50.8

Lent by Nelson A. Rockefeller, New York, New York

✓ 13. Germinal II. 1953

Nickel-silver ^{over} steel

Height cm.

X Lent by the artist (or: Lent by the Betty Parsons Gallery), New York, New York

✓ 14. Chrysalis. 1957

Nickel-silver over monel metal

X Height cm. 53.4

Lent by the artist (or: Lent by the Betty Parsons Gallery), New York, New York

15. Sorcerer 1957

Nickel silver over monel metal

X Height cm.

X Lent by the artist (or: Lent by the Betty Parsons Gallery), New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- Good photos P & W
 Co sep. catalog
- 6114157 2 copies of each to be ordered
- ✓ Scen + 20 Blue Poles, 1950
1. Drawing, 1938, S-14-440
 2. Male & Female, 1942, Philadelphia of ~~S-14-661~~
 3. The She-Wolf, 1943, S-8882 ~~Burckhard # 21~~
 4. Gothic, 1944, S-14-436.
 5. Totem II, 1945, S-14-434
 6. ? Shimmering Substance, 1946, MIMA 4455
 7. Cathedral, 1947, Baker #2042
 8. #1, 1948 S-9933
 9. Summertime, 1948, S-14-660
 10. Out of the Web, 1949, Baker 18730
 11. ? Autumn Rhythm, 1950, S-14-658
 12. #14, 1951 - Namuth 135 #4
 13. Radio, 1951 - Namuth #511
 14. ? Convergence, 1952, S- ? STE
 15. ~~Sleeping Effort~~, 1953 Baker 13135
 16. Pastor & the Totem, 1953 Baker 14126
 17. Drawing, 1947, S-14-439
 18. Drawing, 1952, S-14-437
 19. Painting, 1951, S-14-443

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THE MUSEUM OF MODERN ART

Date June 16, 1957

To: Dorothy C. Miller
From: Helen M. Franc

Re: Photos borrowed from Museum
Collections files

Dear Dottie:

The following are the photographs and photostats that you were kind enough to lend me for having stats made for Norman Ives, who is working on the design for our Bienal catalogs.

<u>Guston</u>	negative stat of Charles Dougherty photo used in "12 Americans"
<u>Hartigan</u>	photo by Walt Silver used in "12 Americans"
<u>Kline</u>	photo by Walter Auerbach used in "12 Americans"
<u>Lassaw</u>	photo by Rudolph Burckhardt used in "12 Americans"
<u>Lipton</u>	photo by Fridus (#3) used in "12 Americans"
<u>Brooks</u>	negative stat of Hans Namuth photo used in "12 Americans"

I shall make it my personal responsibility to see that these are returned to your files as quickly as possible.

With many thanks!

O'Hara Archive File (1)
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DRAWINGS to be photographed by Sumami, July 16, 1957

IOE-F-32-57
Sao Paulo IV BIENAL

POLLOCKS:

1. 57.443 Painting. 1948. Oil on paper (Daniel T. Miller) "J/P 1948" LL
Oil on paper.
2. 57.444 Drawing. 1951. Ink on paper (Clement Greenberg) "For Clem 1951" LR
black and sepia.
3. 57.454 Drawing. 1951. Ink on paper (Linda Lindeberg)
Black + blue
4. 57.442 Drawing. 1951. Ink on paper (Peter Matthiessen)
black + white
5. 57.441 Drawing. 1951. Ink on paper (Jeffrey Potter)
Sepia on paper



yellow spot →

order of shots: 57.444
.441
.454
.442
.443

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U.S. Representation, IV BIENAL, SÃO PAULO

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June 6, 1957

Albright Art Gallery (cont.)

Pollock: Convergence (No. 10) 1952

Guston: Voyage 1956

Hare: Sunrise 1955

Brooklyn Museum

Hartigan: East Side Sunday 1956

Carnegie Institute

Lassaw: Aphae 1954

Corcoran Gallery

Rivers: Self Figure 1953-55

Dallas Museum of Fine Arts

Pollock: Cathedral 1947

Metropolitan Museum of Art

Brooks: Ainlee 1956

Munson-Williams-Proctor Institute

Pollock: Number 2. 1949

Museum of Modern Art

Pollock: The She-Wolf 1943

Pollock: Full Fathom Five 1947

Pollock: Number 1 1948

Brooks: Qualm 1954

Kline: Chief 1950

Guston: Painting 1954

Rivers: Washington Crossing the Delaware 1953

Rivers: The Studio 1956

Hartigan: The Vendor 1956

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U.S. Representation, IV BIENAL, SÃO PAULO

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June 6, 1957

Albright Art Gallery (cont.)

Pollock: Convergence (No. 10) 1952

Guston: Voyage 1956

Hare: Sunrise 1955

Brooklyn Museum

Hartigan: East Side Sunday 1956

Carnegie Institute, St. Louis (F. Hart)

Lassaw: Aphae 1954

Corcoran Gallery

Rivers: Self Figure 1953-55

Museu de Arte Moderna (Rio de Janeiro)

Dallas Museum of Fine Arts on of Foreign 1955

Pollock: Cathedral 1947

Stacy Jones Gallery

Metropolitan Museum of Art

Brooks: Ainlee 1956

Munson-Williams-Proctor Institute

Pollock: Number 2. 1949

Museum of Modern Art

Pollock: The She-Wolf 1943

Pollock: Full Fathom Five 1947

Pollock: Number 1 1948

Brooks: Qualm 1954 1956

Kline: Chief 1950

Guston: Painting 1954

Rivers: Washington Crossing the Delaware 1953

Rivers: The Studio 1956

Hartigan: The Tender 1956

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 6, 1957

U.S. Representation, IV BIENAL, SÃO PAULO
U.S. Representation, IV BIENAL, SÃO PAULO

Museum of Modern Art (cont.)

Hare: Crab 1951
Lassaw: Kwannon 1952
Lipton: Sanctuary 1953
Kline: Wrennumber Block 1953
Pollock: Number 5 1950

San Francisco Museum of Art

Pollock: Guardians of the Secret 1943
Pollock: Scent 1955
Pollock: The Room 1954-55
Pollock: Number 2 1943

Washington University, St. Louis (F. Hartt)

Pollock: Sleeping Effort 1953
Guston: Fable 1956-57.
Pollock: One. 1950
Pollock: Echo. 1951
Guston: Eggert's Joke 1954-55

Museu de Arte Moderna (Rio de Janeiro)

Lassaw: Constellation of Perseus 1955
Brooks: Holiday 1955
Hartigan: On Orchard Street 1957

Sidney Janis Gallery

Pollock: Out of the Web 1949
Pollock: Autumn Rhythm (No. 30) 1950
Pollock: Easter and the Totem 1953
Guston: The Visit 1955
Pollock: Number 5 1948
Pollock: Number 8 1950
Pollock: Lavender Mist 1950
Pollock: Black Head 1951

Stable Gallery

Brooks: Karrig 1956
Brooks: Boon 1956
Kline: Cardinal 1950

Kootz Gallery

Lassaw: Evening Star 1956
Pollock: The Flame 1937
Pollock: Pasiphae 1943
Pollock: Totem II 1945
Pollock: White Cockatoo 1948
Pollock: Untitled 1950
Pollock: Number 34 1948
Pollock: Number 26 1950
Pollock: Number 1A 1951
Pollock: The Deep 1953
Pollock: Number 32 1950
Pollock: Portrait and a Dog 1953

De Nagy Gallery

Rivers: The Fool 1956
Rivers: The Studio 1956
Hartigan: The Vendor 1956

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June 6, 1957

U.S. Representation, IV BIENAL, SÃO PAULO
U.S. Representation, IV BIENAL, SÃO PAULO

Museum of Modern Art (cont.)

Hare: Crab 1951

Lassaw: Kwannon 1952

Lipton: Sanctuary 1953

San Francisco Museum of Art

Pollock: Guardians of the Secret 1943

Washington University, St. Louis (F. Hartt)

Pollock: Sleeping Effort 1953

Guston: Fable 1956-57.

Museu de Arte Moderna (Rio de Janeiro)

Lassaw: Constellation of Perseus 1955

Sidney Janis Gallery

Pollock: Out of the Web 1949

Pollock: Autumn Rhythm (No. 30) 1950

Pollock: Easter and the Totem 1953

Guston: The Visit 1955

Stable Gallery

Brooks: Karrig 1956

Brooks: Boon 1956

Kootz Gallery

Lassaw: Evening Star 1956

De Nagy Gallery

Rivers: The Fool 1956

Rivers: The Studio 1956

Hartigan: The Vendor 1956

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June 6, 1957

U.S. Representation, IV BIENAL, SÃO PAULO

U.S. Representation, IV BIENAL, SÃO PAULO

De Nagy Gallery (cont.)

Rivers: The Journey 1956

Mr. Richard B. Baker

Kline: Wanamaker Block 1955

Mr. Walter Bareiss

Pollock: Number 5 1950

Mr. Leo Castelli

Pollock: Scent 1955

Guston: The Room 1954-55

Mr. and Mrs. Albert F. Sperry

Mr. Arthur Cinader

Pollock: Number 1 1949

Mr. Philip Goodwin

Pollock: Number 8 1952

Mr. and Mrs. Ben Heller

Pollock: One. 1950

Pollock: Echo. 1951

Mr. Boris Leavitt
60 Sutton Place South

Guston: Beggar's Joys 1954-55

Mrs. H. Gates Lloyd

Pollock: Male and Female 1943

Mr. and Mrs. Patrick McGinnis
c/o Ritz Carlton Hotel
Boston, Massachusetts

Brooks: Holden 1955

Hartigan: On Orchard Street 1957

Mr. and Mrs. Roy R. Neuberger

Pollock: Number 8 1949

Mrs. Frederick W. Hilles

Lassaw: The Awakened One 1956-57.

Dr. and Mrs. Fred Olsen

Pollock: Blue Poles 1953 (1952?)

Alfonso Ossorio

Pollock: Number 5 1948

Pollock: Number 8 1950

Pollock: Lavender Mist 1950

Pollock: Black Head 1951

Mr. and Mrs. Poindexter

Kline: Cardinal 1950

Mrs. Pollock

Pollock: The Flame 1937

Pollock: Pasiphaë 1943

Pollock: Totem II 1945

Pollock: White Cockatoo 1948

Pollock: Untitled 1950

Pollock: Number 24 1948

Pollock: Number 28 1950

Pollock: Number 14 1951

Pollock: The Deep 1953

Pollock: Number 32 1950

Pollock: Portrait and a Dream 1953

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U.S. Representation, IV BIENAL, SÃO PAULO

Mrs. John D. Rockefeller III	<u>Kline</u> : Accent Grave <u>Hartigan</u> : Essex Street 1956
Mr. N.A. Rockefeller	<u>Pollock</u> : Number 12 1952 <u>Brooks</u> : Jackson 1956 <u>Hartigan</u> : City Life 1956 <u>Lipton</u> : The Cloak 1952 <u>Lipton</u> : Storm-Bird 1953
Mr. and Mrs. Albert F. Sperry	<u>Pollock</u> : Search 1955
Joseph F. Smith	<u>Pollock</u> : Number 3 1951
Mr. and Mrs. Stanley J. Wolf	<u>Pollock</u> : Ritual 1953
Mr. and Mrs. Saul Schwamm	<u>Pollock</u> : Blue Unconscious 1946
Seymour Lipton	<u>Lipton</u> : Chrysalis 1957
David Hare	<u>Hare</u> : Figure Standing in the Cold 1947 <u>Hare</u> : Seated Figure 1954-55 <u>Hare</u> : Waterfall No. II 1955

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957

U. S. Representation, IV BIENAL, SAO PAULO

LENDERS-

Sidney Janis Gallery

~~Dear Sidney:~~

- ✓ Pollock: Out of the Web 1949
- ✓ Pollock: Autumn Rhythm (No. 30) 1950
- ✓ Pollock: Number 8 1952
- ✓ Pollock: Easter and the Totem 1953
- ✓ Kline: Garcia 1957
- ✓ Guston: Fable 1956-7
- ✓ Guston: The Visit 1955

Stable Gallery:

- ✓ Brooks: Kerrig 1956
- ✓ Banks: Boon 1956

Kerrig Gallery

- ✓ Lesson: Evening Star 1956

De Nagy Gallery

~~Dear John:~~

- ✓ Rivers: The Pool 1956 - (check my year of orig - in the unboxed)
- ✓ Rivers: The Studio 1956
- ✓ Hartigan: The Vendor 1956
- ✓ Rivers: The Journey 1956

Mr. Richard B. Baker

- ✓ Kline: Wanamaker Block 1955

✓ Mr. Walter Farris

- ✓ Pollock: Number 5 1950

Mr. Leo Castelli

~~Dear Leo:~~

- ✓ Pollock: Scent 1955
- ✓ Guston: The Room 1954-5

✓ Mr. Arthur Cinader

- ✓ Pollock: Number 1 1949

✓ Philip Gooden

- ✓ Pollock: Number 8, 1952

✓ Mr. and Mrs. Ben Haller

- ✓ Pollock: One. 1950
- ✓ Pollock: Echo. 1951

Mr. Boris Leavitt
60 Sutton Place South

- ✓ Guston: Beggar's Joys 1954-5

✓ Mrs. H. Estes Lloyd

- ✓ Pollock: Male and Female 1943

Mr. and Mrs. Patrick McGinnis
c/o Rita Carlton Hotel
Boston, Massachusetts

- ✓ Brooks: Holden 1955
- ✓ Hartigan: On Orchard Street 1957

✓ Mr. and Mrs. Roy R. Neuberger

- ✓ Pollock: Number 8 1949

Mr. Frederick W. [unclear]

- ✓ Lesson: The Awakened One 1956-7

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6 neon skin -
+ 5 carboys
May 16, 1957
June 6, 1957

U. S. Representation, IV BIENNIAL, SAO PAULO

LENDERS

Albright Art Gallery

- ✓ Pollock: Convergence (No. 10) 1952
- ~~✓ Brooks: East 1955~~
- ✓ Guston: Voyage 1956
- ✓ Hare: Sunrise 1955

~~Art Institute of Chicago~~

- ~~✓ Pollock: Greyed Rainbow 1953~~

Brooklyn Museum

- ✓ Hartigan: East Side Sunday 1956
- ~~✓ Lipton: Earth-Forge 1955~~

Carnegie Institute
✓ Lassow: Alphae

CORCORAN Gallery

- ✓ Rivers: Self Figure 1953-55

Dallas Museum of Fine Arts

- ✓ Pollock: Cathedral 1947

Metropolitan Museum of Art

- No ✓ Brooks: Ainles 1956
- ~~✓ Rivers: Interior~~

Munson-Williams-Proctor Institute

- ✓ Pollock: Number 2. 1949

Museum of Modern Art

Dear Alfred & Dorothy: (memo)

- ✓ Pollock: The She-Wolf 1943 82 44
- ✓ Pollock: Full Fathom Five 1947 16.52
- ✓ Pollock: Number 1 1948 77 50
- ✓ Brooks: Quail 1954 247 56
- ✓ Kline: Chief 1950 2 52
- ✓ Guston: Painting 1954 7.56
- ✓ Rivers: Washington Crossing the Delaware 26.55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957

U. S. Representation, IV Biennial, SAO PAULO

LENDERS (con't)

Museum of Modern Art (con't)

- ✓ Hare: Crab 1951 136.67
- ✓ Lassaw: Kwanna 1952 190.52
- ✓ Lipton: Sanctuary 1953 55-0.54

San Francisco Museum of Art

✓ Pollock: Guardians of the Secret 1943

Washington University, St. Louis (F. Hartt)

- NO ✓ Pollock: Sleeping Effort 1953
- NO ✓ Guston: Fable 1951-57

Sao Paulo only

~~Whitney Museum~~

- ~~Kline: Mahoning 1956~~
- ~~Guston: Dial 1956~~
- ~~Hare: 194 Jungler 1951~~

Museo de Arte Moderna (Rio de Janeiro)

✓ Lassaw: Constellation of Perseus 1955

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 16, 1957

U.S. Representation, IV BIENAL, SAO PAULO

Leaders

✓ Dr. and Mrs. Fred Olsen

✓ Pollock: Blue Poles 1953. (1952?)

Alfonso Ossorio

✓ Pollock: Number 5 1948
 ✓ Pollock: Number 8 1950
 ✓ Pollock: Lavender Mist 1950
 ✓ Pollock: Black Head. 1951.

Mr. and Mrs. Poindexter

✓ Kline: Cardinal. 1950

Mrs. Pollock

✓ Pollock: The Flame 1937
 ✓ Pollock: Pasiphaë 1943
 ✓ Pollock: Totem II 1945
 ✓ Pollock: White Cockatoo 1948
 ✓ Pollock: Untitled 1950
 ✓ Pollock: Number 24 1948
 ✓ Pollock: Number 28 1950
 ✓ Pollock: Number ~~29~~ 14, 1951
 ✓ Pollock: The Deep 1953
 ✓ Pollock: Number 32 1950
 ✓ Pollock: Portrait and a Dream 1953
 ✓ Kline: Accent Grave 1955
 ✓ Hartigan: Essex Street 1956

Mrs. John D. Rockefeller III

W. A. Rockefeller

✓ Pollock: Number 12 1952
 ✓ Brooks: Jackson 1956
 ✓ Hartigan: City Life 1956
 ✓ Lipton: The Cleak 1952
 ✓ Lipton: Storm-Bird 1953

Mr. and Mrs. Albert F. Sperry

✓ Pollock: Search 1955

Joseph F. Smith

✓ Pollock: Number 3 1951

Mr. and Mrs. Stanley J. Wolf

✓ Pollock: Ritual 1953

Mr & Mrs Saul Schweamim

✓ Pollock: Blue Unconscious
 1946

~~Stall~~

Seymour Lipton

✓ Lipton: Chrysalis 1957

Dank Hare

✓ Hare: Figure standing in
 The Child 1947

✓ Hare: Seated Figure 1954-55

✓ Hare: Waterfall No II 1955

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U.S. Representation, IV BIENAL, SAO PAULO

Leaders

- ✓ Dr. and Mrs. Fred Olsen ✓ Pollock: Blue Poles 1953. (1952?)
- Alfonso Ossorio ✓ Pollock: Number 5 1948
 ✓ Pollock: Number 8 1950
 ✓ Pollock: Lavender Mist 1950
 ✓ Pollock: Black Head. 1951.
- Mr. and Mrs. Poindexter ✓ Kline: Cardinal. 1950
- Mrs. Pollock ✓ Pollock: The Flame 1937
 ✓ Pollock: Pasiphaë 1943
 ✓ Pollock: Totem II 1945
 ✓ Pollock: White Cockatoo 1948
 ✓ Pollock: Untitled 1950
 ✓ Pollock: Number 24 1948
 ✓ Pollock: Number 28 1950
 ✓ Pollock: Number ~~29~~ 14, 1951
 ✓ Pollock: The Deep 1953
 ✓ Pollock: Number 32 1950
 ✓ Pollock: Portrait and a Dream 1953
- Mrs. John D. Rockefeller III ✓ Kline: Accent Grave 1955
 ✓ Hartigan: Essex Street 1956
- W. A. Rockefeller ✓ Pollock: Number 12 1952
 ✓ Brooks: Jackson 1956
 ✓ Hartigan: City Life 1956
 ✓ Lipton: The Cleak 1952
 ✓ Lipton: Storm-Bird 1953
- Mr. and Mrs. Albert F. Sperry ✓ Pollock: Search 1955
- Joseph F. Smith ✓ Pollock: Number 3 1951
- Mr. and Mrs. Stanley J. Wolf ✓ Pollock: Ritual 1953
- Mr & Mrs Saul Schwamm ✓ Pollock: Blue Unconscious
 1946
- ~~Stall~~
 Seymour Lipton ✓ Lipton: Chrysalis 1957
- Dana Hara ✓ Hara: Figure standing in
 The Cold 1947
- ✓ Hara: Seated Figure 1954-55
- ✓ Hara: Wetland No II 1955

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U.S. Representation, IV BIENAL, SAO PAULO

POLLOCK

- The Flame. 1937. Oil on canvas. 20 1/2 x 30 Mrs. Pollock Gallery
- The She Wolf. 1943. Oil on canvas. 41 7/8 x 67 MOMA
- Guardians of the Secret. 1943. Oil on canvas. 49 x 75 1/4 San Francisco Museum of Art
- Pasiphaë. 1943. Oil on canvas. 56 x 96 Mrs. Pollock
- Male and Female. 1943. Oil on canvas. Mrs. H. Gates Lloyd
- Totem I 1944
Totem II. 1945. Oil on canvas. 72 x 60 Mrs. Emily Walker
Mrs. Pollock
- Cathedral. 1947. Duco and aluminum paint on canvas. 71 x 35 Dallas Museum of Fine Arts
- Full Fathom Five. 1947. Oil on canvas. 50 7/8 x 30 1/8 MOMA
- Number 5. 1948. Oil on canvasboard. 96 x 48 Alfonso Ossorio
- Number 1. 1948. Oil on canvas. 68 x 104 MOMA
- White Cockatoo. 1948. Oil on canvas. 35 x 114 Mrs. Pollock
- Number 1. 1949. Duco and aluminum on canvas. 63 x 102 Mr. Arthur Ginader
- Number 2. 1949. Oil, duco and aluminum on canvas. 38 1/2 x 15' 9 1/2" Munson-Williams-Procter Institute
- Untitled. 1950. 22 1/4 x 22 1/4 Mrs. Pollock (slide WW)
- Number 8. 1949. Duco and aluminum on canvas. 34 1/2 x 71 Mr. and Mrs. Roy R. Neuberger.
- Number 24. 1948. Duco and aluminum. 35 1/4 x 113 Mrs. Pollock (slide EEE)
- Out of the Web. 1949. Duco on canvasboard. 48 x 96 Sidney Janis Gallery
- One. 1950. Oil on canvas. 9' x 17'10" Mr. and Mrs. Ben Heller
- Number 5. 1950 Walter Bareiss
- Number 8. 1950. Oil on canvas. 56 x 39 Alfonso Ossorio
- Lavender Mist. 1950. Oil on canvas. 88 x 119 Alfonso Ossorio

→ Gothic
The Key

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June 6, 1957

U.S. Representation, IV BIENAL, SAO PAULO

Five Painters

POLLOCK

- Autumn Rhythm (No. 30) 1950. Oil on canvas. 8'7" x 17'3" Sidney Janis Gallery
- Number 3. 1951. Oil on canvas. 56 x 24 Joseph F. Smith
- Number 32. 1950. Oil on canvas. Mrs. Pollock
- Echo. 1951. Oil on canvas. 92 1/2 x 85 1/2 Mr. and Mrs. Ben Heller
- Number 14. 1951. Oil on canvas. Stable Gallery
Mrs. Pollock
- Number 8. 1952. Oil on canvas. 41 1/2 x 56 Philip Goodwin
- Convergence (No. 10) 1952. Oil on canvas. 94 x 156 Albright Art Gallery,
Buffalo, New York
- Number 12. 1952. Oil on canvas. 101 7/8 x 89 W. A. Rockefeller
- Blue Poles (No. 11) 1953 (1952?) Oil on canvas. Dr. and Mrs. Fred Olsen.
- Sleeping Effort. 1953. Oil on canvas. 50 x 76 1/2 Washington University,
St. Louis (F. Hartt)
- Ritual. 1953. Oil on canvas. 90 x 42 Mr. and Mrs. Stanley J. Wolf
- The Deep. 1953. Oil on canvas. Mrs. Pollock.
- Easter and the Totem. 1953. Oil on canvas. 82 x 58 Sidney Janis Gallery
- Scent. 1955. Oil on canvas. Leo Castelli
- Search. 1955. Oil on canvas. 90 x 57 1/2 Mr. and Mrs. Albert F. Sperry
- Portrait and a Dream. 1953. Oil on canvas. Mrs. Pollock
- Blue Unconscious. 1946. Oil on canvas. 84 x 56 Mr. and Mrs. Saul Schwamm, Art Gallery

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Five Painters

U.S. Representation, IV BIENAL, SAO PAULO

BROOKS

- Quaim. 1954. Oil on canvas. 61 x 57 ~~70 x 70~~ MOMA
- Holdan. 1955. Oil on canvas. 85 x 40 ~~80 x 80~~ Mrs. McGinnis
- Jackson. 1956. Oil on canvas. ~~70 x 70~~ N. A. Rockefeller
- Karrig. 1956. Stable Gallery
- Boon. 1956. ~~1957. Oil on canvas. 70 x 80~~ Stable Gallery

KLINE

- Chief. 1950. Oil on canvas. 58 3/8 x 73 1/2 MOMA
- Cardinal. 1950. Oil on canvas. 79 x 56 ~~70 x 70~~ Mr. and Mrs. Peindexter
- Accent Grave. 1955. Oil on canvas. 75 1/4 x 51 1/4 Mrs. John D. Rockefeller III
- Wanamaker Block. 1955. Oil on canvas. 78 1/2 x 71 Richard B. Baker
- Garcia. 1957. Oil on canvas. 94 1/2 x 80 Sidney Janis Gallery

GUSTON

- Painting. 1954. Oil on canvas. 63 x 60 MOMA
- The Room. 1954-55. Oil on canvas. 72 x 60 Leo Castelli
- Beggar's Joys. 1954-55. Oil on canvas. 72 x 68 Boris Leavitt
- Fable. 1956-57. Oil on canvas. 65 x 76. Washington University, St. Louis
- Voyage. 1956. Oil on canvas. Albright Art Gallery
- PRABUE. 1957 A. H. MAREMONT

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June 6, 1957

Five Painters

U.S. Representation, IV BIENAL, SAO PAULO

HARTIGAN

- City Life. 1956. Oil on canvas. 79 x 98 1/2 N. A. Rockefeller
- East Side Sunday. 1956. Oil on canvas. 80 x 82 1/2 Brooklyn Museum
- Essex Street. 1956. Oil on canvas. Mrs. John D. Rockefeller III
- On Orchard Street. 1957. Oil on canvas. 70 x 80 Mrs. McGinnis

The Vendor

De Nagy Gallery

RIVERS

- Washington Crossing the Delaware. 1953. Oil on canvas. 83 5/8 x 111 5/8 MOMA
- Self Figure. 1953-55. Oil on canvas. 94 x 64 Corcoran
- The Pool. 1956. Oil on canvas. De Nagy Gallery
- The Studio. 1956. Oil on canvas. 7' x 16' De Nagy Gallery
- The Journey. 1956. De Nagy Gallery

WATSON

- Crab. 1951. 23 1/2" sq. MOMA
- Figure Standing in the Field. 1957. Lent by the artist.
- Rowing. 1955. 7' sq. Allright Art Gallery.
- Seated Figure. 1954-55. 7' sq. Lent by the artist.
- Waterfall No. II. 1955. 6' sq. Lent by the artist.

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June 6, 1957

U.S. Representation, IV BIENAL, SAO PAULO

Three Sculptors

LIPTON

- Sanctuary. 1953. 34" MOMA (550.54)
- ~~No. The Cloak. 1952. 8' Nelson Rockefeller~~
- Storm-Bird. 1953. 20 x 35 3/4" Nelson Rockefeller
- Chrysalis. 1957. Lent by the artist.

LASSAW

- Kwannon. 1952. 6' ht. MIT MOMA (196.52)
- The Awakened One. 1956-57 ? Mrs. Frederick W. Hilles
- Aphae. 1954. MIT Carnegie Institute
- Evening Star. 1956. MIT Kootz (at M.I.T.)
- Constellation of Perseus. 1955. Museo de Arte Moderna, Rio de Janeiro

HARE

- Crab. 1951. 23 1/4" ht. MOMA
- Figure Standing in The Cold. 1947. Lent by the artist.
- Sunrise. 1955. 7' ht. Albright Art Gallery.
- Seated Figure. 1954-55. 7' ht. Lent by the artist.
- Waterfall No. II. 1955. 6' ht. Lent by the artist.

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U.S. Representation, IV BIENAL, SÃO PAULO

-Page 1-
June 6, 1957Albright Art Gallery (cont.)Pollock: Convergence (No. 10) 1952Guston: Voyage 1956Hare: Sunrise 1955Brooklyn MuseumHartigan: East Side Sunday 1956Carnegie InstituteLassew: Aphae 1954Corcoran GalleryRivers: Self Figure 1953-55Dallas Museum of Fine ArtsPollock: Cathedral 1947Metropolitan Museum of ArtBrooks: Ainlee 1956Munson-Williams-Proctor InstitutePollock: Number 2. 1949Stable GalleryMuseum of Modern ArtPollock: The She-Wolf 1943Pollock: Full Fathom Five 1947Pollock: Number 1 1948Brooks: Qualm 1954Kline: Chief 1950Guston: Painting 1954Rivers: Washington Crossing the Delaware 1953Hartigan: The Vendor 1956

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U.S. Representation, IV BIENAL, SÃO PAULO

U.S. Representation, IV BIENAL, SÃO PAULO

Museum of Modern Art (cont.)

Hare: Crab 1951
Lassaw: Kwannon 1952
Lipton: Sanctuary 1953

San Francisco Museum of Art

Pollock: Guardians of the Secret 1943

Washington University, St. Louis (F. Hartt)

Pollock: Sleeping Effort 1953
Guston: Fable 1956-57.

Museu de Arte Moderna (Rio de Janeiro)

Lassaw: Constellation of Perseus 1955

Sidney Janis Gallery

Pollock: Out of the Web 1949
Pollock: Autumn Rhythm (No. 30) 1950
Pollock: Easter and the Totem 1953
Guston: The Visit 1955

Stable Gallery

Brooks: Karrig 1956
Brooks: Boon 1956

Kootz Gallery

Lassaw: Evening Star 1956

De Nagy Gallery

Rivers: The Fool 1956
Rivers: The Studio 1956
Hartigan: The Vendor 1956

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June 6, 1957

U.S. Representation, IV BIENAL, SÃO PAULO

De Nagy Gallery (cont.)

Rivers: The Journey 1956

Mr. Richard B. Baker Kline: Wanamaker Block 1955

Mr. Walter Bareiss Pollock: Number 5 1950

Mr. Leo Castelli Pollock: Scent 1955
Guston: The Room 1954-55

Mr. Arthur Ginader Pollock: Number 1 1949

Mr. Philip Goodwin Pollock: Number 8 1952

Mr. and Mrs. Ben Heller Pollock: One. 1950
Pollock: Echo. 1951

Mr. Boris Leavitt Guston: Beggar's Joys 1954-55
60 Sutton Place South

Mrs. H. Gates Lloyd Pollock: Male and Female 1943

Mr. and Mrs. Patrick McGinnis Brooks: Holdan 1955
c/o Ritz Carlton Hotel
Boston, Massachusetts Hartigan: On Orchard Street 1957

Mr. and Mrs. Roy R. Neuberger Pollock: Number 8 1949

Mrs. Frederick W. Hilles Lassaw: The Awakened One 1956-57.

Dr. and Mrs. Fred Olsen Pollock: Blue Poles 1953 (1952?)

Alfonso Ossorio Pollock: Number 5 1948
Pollock: Number 8 1950
Pollock: Lavender Mist 1950
Pollock: Black Head 1951

Mr. and Mrs. Poindexter Kline: Cardinal 1950

Mrs. Pollock Pollock: The Flame 1937
Pollock: Pasiphaë 1943
Pollock: Totem II 1945
Pollock: White Cockatoo 1948
Pollock: Untitled 1950
Pollock: Number 24 1948
Pollock: Number 28 1950
Pollock: Number 14 1951
Pollock: The Deep 1953
Pollock: Number 32 1950
Pollock: Portrait and a Dream 1953

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U.S. Representation, IV BIENAL, SÃO PAULO

Mrs. John D. Rockefeller III

Kline: Accent Grave
Hartigan: Essex Street 1956

Mr. N.A. Rockefeller

Pollock: Number 12 1952
Brooks: Jackson 1956
Hartigan: City Life 1956
Lipton: The Cloak 1952
Lipton: Storm-Bird 1953

Mr. and Mrs. Albert F. Sperry

Pollock: Search 1955

Joseph F. Smith

Pollock: Number 3 1951

Mr. and Mrs. Stanley J. Wolf

Pollock: Ritual 1953

Mr. and Mrs. Saul Schwamm

Pollock: Blue Unconscious 1946

Seymour Lipton

Lipton: Chrysalis 1957

David Hare

Hare: Figure Standing in the Cold 1947
Hare: Seated Figure 1954-55
Hare: Waterfall No. II 1955

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

MAKED COPY

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

July 16, 1957

TO:
American Embassy
Rio de Janeiro, Brazil

FOR:
Exhibition: IV BIENAL DO MUSEU DE ARTE MODERNA, SAO PAULO, BRAZIL, 1957

United States Representation

CONTENTS: 57 paintings, 29 drawings and watercolors, and 14 sculptures
TOTAL VALUE: \$618,300.
TOTAL NUMBER CASES: 39
TOTAL CUBAGE: 2,101.1 cubic feet; (59.7517 cubic metres)
TOTAL GROSS WEIGHT: 16,719 pounds; (7,599.5 kilos)
TOTAL TARE WEIGHT: 12,364 pounds; (5,620.0 kilos)
TOTAL NET WEIGHT: 4,355 pounds; (1,979.5 kilos)

These works of art are of American origin and are being lent for exhibition purposes only. They are being sent to the American Embassy, Rio de Janeiro, Brazil, for inclusion as the United States representation in the IV Bienal do Museu de Arte Moderna, Sao Paulo, Brazil. They will later be returned to The Museum of Modern Art, New York.

All paintings are framed.

WEIGHTS OF INDIVIDUAL WORKS OF ART INDICATED.

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

Exhibition: IV BIENAL DO MUSEU DE ARTE MODERNA, SAO PAULO, BRAZIL, 1957
United States Representation: 57 paintings, 29 drawings and watercolors,
and 14 sculptures

Box List

Dimensions are given in inches and centimeters. Length precedes width precedes height. Cubage is given in cubic feet and cubic metres. Weights are given in pounds and kilos. Values are given in U.S. dollars.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 1	187 x 112 x 9 inches (475.0 x 284.5 x 22.9 cm.)	162 lbs. (73.5 ks.)	794 lbs. (360.2 ks.)	956 lbs. (433.7 ks.)	109.0 cu.ft. (3.0866 cu.m.)
Museum Number	Artist	Title/date/medium		Value	
57.352	Pollock:	NUMBER 32, 1950. Duco on canvas.		\$25,000.	
				Total Value, Case 1:	\$25,000.

MOMA 2	226 x 40 x 10 inches (574.0 x 101.6 x 25.4 cm.)	100 lbs. (45.4 ks.)	450 lbs. (204.1 ks.)	550 lbs. (249.5 ks.)	52.3 cu.ft. (1.4810 cu.m.)
57.353	Pollock:	SUMMERTIME. 1948. Duco and oil on canvas.		\$25,000.	
				Total Value, Case 2:	\$25,000.

MOMA 3	200 x 91 x 9 inches (508.0 x 231.1 x 22.9 cm.)	155 lbs. (70.3 ks.)	700 lbs. (317.5 ks.)	855 lbs. (387.8 ks.)	94.8 cu.ft. (2.6845 cu. m.)
57.439	Pollock:	BLUE POLES. 1953. Oil, duco and aluminum paint on canvas.		\$35,000.	
				Total Value, Case 3:	\$35,000.

				TOTAL VALUE, PAGE 1:	\$85,000.

7/16/57

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Box List - U. S. Representation:
IV BIENAL, SAO PAULO, BRAZIL

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Value Carried Forward: \$85,000.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 4	130 x 41 x 12 inches (330.2 x 104.1 x 30.5 cm.)	82 lbs. (37.2 ks.)	245 lbs. (111.1 ks.)	327 lbs. (148.3 ks.)	37.0 cu.ft. (1.0477 cu.m.)

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show*

57.347 Pollock: WHITE COCKATOO, 1948. Duco and oil on canvas. \$13,000.
57.349 Pollock: NUMBER 24, 1948. Oil on canvas. \$12,000.

Total Value, Case 4: \$25,000.

MOMA 5	113 x 65 x 11 inches (287.0 x 165.1 x 27.9 cm.)	116 lbs. (52.6 ks.)	290 lbs. (131.5 ks.)	406 lbs. (184.1 ks.)	46.8 cu.ft. (1.3252 cu.m.)
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57.345 Pollock: PASIPHAE, 1943. Oil on canvas. \$20,000. 50 lbs.
57.350 Pollock: NUMBER 14, 1951. Oil on canvas. \$20,000. 66 lbs.

Total Value, Case 5: \$40,000.

MOMA 6	109 x 70 x 11 inches (276.9 x 177.8 x 27.9 cm.)	109 lbs. (49.4 ks.)	348 lbs. (157.9 ks.)	457 lbs. (207.3 ks.)	48.6 cu.ft. (1.3762 cu.m.)
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57.406 Pollock: NUMBER 1, 1949. Duco and aluminum paint on canvas. \$10,000.
return 57.450 Pollock: SEARCH, 1955. Oil on canvas. \$20,000.

Total Value, Case 6: \$30,000.

MOMA 7	103 x 93 x 11 inches (261.6 x 236.2 x 27.9 cm.)	141 lbs. (64.0 ks.)	379 lbs. (171.9 ks.)	520 lbs. (235.9 ks.)	61.0 cu.ft. (1.7273 cu.m.)
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57.340 Pollock: OUT OF THE WEB, 1949. Duco on masonite. \$15,000. 72 lbs.
57.429 Pollock: ECHO, 1951. Oil on canvas. \$15,000. 69 lbs.

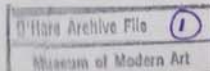
Total Value, Case 7: \$30,000.

MOMA 8	145 x 65 x 12 inches (368.3 x 165.1 x 30.5 cm.)	157 lbs. (71.2 ks.)	397 lbs. (180.1 ks.)	554 lbs. (251.3 ks.)	65.5 cu.ft. (1.8548 cu.m.)
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57.451 Pollock: PORTRAIT AND THE DREAM, 1953. Oil on canvas. \$20,000. 75 lbs.
57.440 Pollock: NUMBER 11, 1951. Duco on canvas. \$20,000. 82 lbs.

Total Value, Case 8: \$40,000.

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TOTAL VALUE, PAGE 2: \$165,000.

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Box List - U. S. Representation:
IV BIENAL, SAO PAULO, BRAZIL

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Value Carried Forward: \$250,000.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 9	64 x 48 x 21 inches (162.6 x 121.9 x 53.3 cm.)	117 lbs. (53.1 ks.)	188 lbs. (85.3 ks.)	305 lbs. (138.4 ks.)	37.3 cu.ft. (1.0562 cu.m.)

57.344	Pollock: THE FLAME. 1937. Oil on canvas.			\$8,000.	14 lbs.
57.407	Pollock: NUMBER 8, 1952. Oil on canvas.			\$2,500.	30 lbs.
186.52	Pollock: FULL FATHOM FIVE. 1947. Oil on canvas.			\$4,500.	29 lbs.
57.432	Pollock: SHIMMERING SUBSTANCE. 1946. Oil on canvas.			\$3,000.	12 lbs.
? 57.434	Pollock: NUMBER 5, 1950. Oil on canvas.			\$10,000	32 lbs.

Total Weight, Case 9: 117 lbs.

Total Value, Case 9: \$28,000.

MOMA 10	93 x 68 x 21 inches (236.2 x 172.7 x 53.3 cm.)	239 lbs. (108.4 ks.)	332 lbs. (150.6 ks.)	571 lbs. (259.0 ks.)	76.9 cu.ft. (2.1776 cu.m.)
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57.430	Pollock: THE KEY. 1946. Oil on canvas.			\$15,000.	45 lbs.
57.431	Pollock: GOTHIC. 1944. Oil on canvas.			\$15,000.	55 lbs.
57.343	Pollock: EASTER ND THE TOTEM. 1953. Oil on canvas.			\$15,000.	49 lbs.
57.351	Pollock: THE DEEP. 1953. Duco and oil on canvas.			\$13,000.	61 lbs.
57.449	Pollock: NUMBER 22, 1951. Oil on canvas.			\$5,000.	29 lbs.

Total Weight, Case 10: 239 lbs.

Total Value, Case 10: \$63,000.

MOMA 11	83 x 68 x 21 inches (210.8 x 172.7 x 53.3 cm.)	161 lbs. (73.0 ks.)	300 lbs. (136.1 ks.)	461 lbs. (209.1 ks.)	68.6 cu.ft. (1.9425 cu.m.)
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57.346	Pollock: TOTEM II. 1945. Oil on canvas.		canvas.	\$20,000.	
57.366	Pollock: CATHEDRAL. 1947. Duco and aluminum paint on			\$2,500.	
57.365	Pollock: GUARDIANS OF THE SECRET. 1943. Oil on canvas.			\$10,000.	
57.412	Pollock: FOUR OPPOSITES. 1953. Oil, duco and aluminum paint on canvas.			\$13,000.	
82.44	Pollock: SHE-WOLF. 1943. Oil on canvas.			\$8,000.	

Total Value, Case 11: \$53,500.

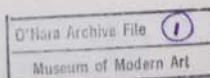
MOMA 12	86 x 64 x 17 inches (218.4 x 162.6 x 43.2 cm.)	160 lbs. (72.6 ks.)	300 lbs. (136.1 ks.)	460 lbs. (208.7 ks.)	54.1 cu.ft. (1.5319 cu.m.)
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57.433	Pollock: TOTEM I. 1944. Oil on canvas.			\$6,000.	
57.354	Pollock: SCENT. 1955. Oil on canvas.			\$22,000.	
57.368	Pollock: MALE AND FEMALE. 1942. Oil on canvas.			\$10,000.	
Return 57.413	Pollock: SLEEPING EFFORT. 1953. Oil on canvas.			\$4,000.	

Total Value, Case 12: \$42,000.

July 16, 1957
7/16/57

TOTAL VALUE, PAGE 3: 186,500..



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Box List - U. S. Representation:

IV BIENAL, SAO PAULO, BRAZIL 4 Value Carried Forward: \$436,500.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 13	65 x 21 x 40 inches (165.1 x 53.3 x 101.6 cm.)	98 lbs. (44.5 ks.)	164 lbs. (74.5 ks.)	262 lbs. (119.0 ks.)	31.6 cu.ft. (0.8948 cu.m.)

10 Drawings by Jackson Pollock

Museum Number	Title, date, medium	Value
57.404	WAR. 1947. Ink and crayon on paper.	\$2,000.
57.402	DRAWING. 1950. Duco on paper.	\$1,200.
57.443	PAINTING. 1948. Oil on paper.	\$2,500.
57.444	DRAWING. 1951. Ink on paper. (at MOMA-7/15-57)	\$ 750.
57.454	DRAWING. 1951. Ink on paper.	\$3,000.
57.442	DRAWING. 1951. Ink on paper.	\$2,500.
57.441	DRAWING. 1951. Sepia on paper.	\$2,500.
57.455	PAINTING. 1951. Watercolor.	\$1,500.
57.456	PAINTING. 1951. Watercolor.	\$1,500.
57.382	DRAWING. Before 1943. Watercolor, sepia and gouache on (N.B. Color lithograph on reverse) paper.	\$1,500.

Total Value, Case 13: \$18,950.

MOMA 14.	37 x 22 x 29 inches (94.0 x 55.9 x 73.7 cm.)	75 lbs. (34.1 ks.)	87 lbs. (39.6 ks.)	162 lbs. (73.6 ks.)	13.7 cu.ft. (0.3879 cu.m.)
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19 Drawings by Jackson Pollock

51.414	NUMBER 14. 1948. Duco and tempera on paper.	\$2,000.
57.381	DRAWING. 1946-49. Ink and pastel on paper.	\$1,500.
57.383	DRAWING. Before 1943. Blue ink on paper.) mounted on	\$1,000.
57.384	DRAWING. Before 1943. Blue ink on paper.) one frame	\$1,000.
57.385	DRAWING. Before 1943. Ink and pastel on paper.	\$1,200.
57.387	DRAWING. Before 1943. Ink on paper.	\$1,000.
57.388	DRAWING. Before 1943. Ink, pencil and crayon.	\$1,500.
57.391	DRAWING. 1946. Ink, gouache and watercolor on paper.	\$1,200.
57.392	DRAWING. 1946. Ink on red ground.) mounted	\$ 500.
57.393	DRAWING. 1946. Ink on blue ground.) on one frame	\$ 500.
57.423	PAINTING. 1956. Ink and watercolor on paper.	\$1,800.
57.395	DRAWING. 1947. Ink and gouache on purple paper mounted on cardboard.	\$ 800.
57.397	DRAWING. 1946-49. Watercolor, gouache and crayon on paper.	\$ 800.
57.400	PAINTING. 1947. Gouache on red paper.	\$ 800.
57.401	DRAWING. Before 1943. Ink on paper.	\$1,000.
57.424	DRAWING. 1952. Ink on paper.	\$1,200.
57.425	DRAWING. 1938-43. Ink on paper.	\$1,000.
57.426	DRAWING. 1938. Ink on paper.	\$1,000.
57.403	DRAWING. 1951. Ink and duco on paper.	\$1,200.

Total Value, Case 14: \$21,000.

TOTAL VALUE, PAGE 4: \$39,950.

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Box List - U. S. Representation:

IV BIENAL, SAO PAULO, BRAZIL -5- Value Carried Forward: \$176,450.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 15	113 x 216 x 9 inches (287.0 x 548.6 x 22.9 cm.)	175 lbs. (79.4 ks.)	1015 lbs. (460.4 ks.)	1190 lbs. (539.8 ks.)	127.1 cu.ft. (3.5991 cu.m.)

57.428 Pollock: ONE, 1950. Oil on canvas. \$30,000.
Total Value, Case 15: \$30,000.

MOMA 16	198 x 46 x 8 inches (502.9 x 116.8 x 20.3 cm.)	75 lbs. (34.0 ks.)	345 lbs. (156.5 ks.)	420 lbs. (190.5 ks.)	42.2 cu.ft. (1.1950 cu.m.)
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return 57.446 Pollock: NUMBER 2, 1949. Duco, oil and aluminum on canvas. \$2,500.
Total Value, Case 16: \$2,500.

MOMA 17	96 x 79 x 15 inches (243.8 x 200.7 x 38.1 cm.)	143 lbs. (64.9 ks.)	345 lbs. (156.5 ks.)	488 lbs. (221.4 ks.)	65.8 cu.ft. (1.8633 cu.m.)
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2.52 Kline: CHIEF, 1950. Oil on canvas. \$2,500. 42 lbs.
57.361 Kline: ACCENT GRAVE, 1955. Oil on canvas. 2,500. 41 lbs.
57.357 Kline: WANAMAKER BLOCK, 1955. Oil on canvas. 4,000. 60 lbs.

Total Value, Case 17: \$9,000.

MOMA 18	92 x 81 x 17 inches (233.7 x 205.7 x 43.2 cm.)	184 lbs. (83.5 ks.)	353 lbs. (160.1 ks.)	537 lbs. (243.6 ks.)	73.3 cu.ft. (2.0756 cu.m.)
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57.358 Kline: CARDINAL, 1950. Oil on canvas. \$3,000. 52 lbs.
57.359 Brooks: HOLDAN, 1955. Oil on canvas. \$1,500. 40 lbs.
57.360 Brooks: KARRIG, 1956. Oil on canvas. \$2,600. 60 lbs.
247.56 Brooks: QUALM, 1954. Oil on canvas. \$1,800. 32 lbs.

Total Value, Case 18: \$8,900.

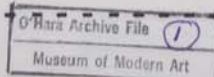
MOMA 19	90 x 87 x 14 inches (228.6 x 221.0 x 35.6 cm.)	155 lbs. (70.3 ks.)	340 lbs. (154.2 ks.)	495 lbs. (224.5 ks.)	63.4 cu.ft. (1.7953 cu.m.)
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57.367 Hartigan: EAST SIDE SUNDAY, 1956. Oil on canvas. \$1,600. 57 lbs.
57.457 Hartigan: ESSEX MARKET, 1956. Oil on canvas. \$1,500. 42 lbs.
57.411 Hartigan: ON ORCHARD STREET, 1957. Oil on canvas. \$1,800. 56 lbs.

Total Value, Case 19: \$4,900.

TOTAL VALUE, PAGE 5: \$55,300.

7/16/57



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Box List - U. S. Representation:
 IV BIENAL, SAO PAULO, BRAZIL 6 Value Carried Forward: \$531,750.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 20	107 x 99 x 13 inches (271.8 x 251.5 x 33.0 cm.)	228 lbs. (103.4 ks.)	505 lbs. (229.1 ks.)	733 lbs. (332.5 ks.)	79.7 cu.ft. (2.2569 cu.m.)
25.55	Rivers: WASHINGTON CROSSING THE DELAWARE. 1953. Oil and pencil on canvas.			\$3,000.	112 lbs.
57.355	Rivers: THE POOL. 1956. Oil on canvas.			\$3,000.	116 lbs.
Total Value, Case 20:					\$6,000.

MOMA 21	15 x 78 x 16 inches (190.5 x 198.1 x 40.6 cm.)	172 lbs. (78.0 ks.)	259 lbs. (117.5 ks.)	431 lbs. (195.5 ks.)	54.2 cu.ft. (1.5348 cu.m.)
7.56	Guston: PAINTING. 1954. Oil on canvas.			\$2,500.	
57.332	Guston: THE ROOM. 1954-5. Oil on canvas.			\$2,750.	
57.405	Guston: BEGGAR'S JOYS. 1954-5. Oil on canvas.			\$8,500.	2,000
Total Value, Case 21:					\$13,750.

MOMA 22	31 x 41 x 36 inches (78.7 x 104.1 x 91.4 cm.)	42 lbs. (19.1 ks.)	144 lbs. (65.3 ks.)	186 lbs. (84.4 ks.)	26.5 cu.ft. (0.7504 cu.m.)
550.54	Lipton: SANCTUARY. 1953. Nickel silver over steel.			\$3,000.	
Total Value, Case 22:					\$3,000.

MOMA 23	18 x 52 x 16 inches (45.7 x 132.1 x 40.6 cm.)	32 lbs. (14.5 ks.)	65 lbs. (29.5 ks.)	97 lbs. (44.0 ks.)	8.7 cu.ft. (0.2464 cu.m.)
Pedestal for 550.54 Lipton: SANCTUARY.				\$25.00	
Total Value, Case 23:					\$25.00

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TOTAL VALUE, PAGE 6: \$22,775.

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Box List - U.S. Representation:
IV BIENAL, SAO PAULO, BRAZIL

-7- Value Carried Forward: 554,525.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 24	38 x 51 x 17 in. (96.5 x 129.5 x 43.2 cm.)	68 lbs. (30.8 ks.)	124 lbs. (56.3 ks.)	192 lbs. (87.1 ks.)	19.1 cu.ft. (0.5409 cu.m.)

57.364 Lipton: STORM BIRD. 1953 Nickel silver over steel \$1,800.
Wood base. 25.
Iron base. 25.

Total Value, Case 24: \$1,850.

MOMA 25	55 x 80 x 39 in. (139.7 x 203.2 x 99.1 cm.)	50 lbs. (22.7 ks.)	325 lbs. (147.4 ks)	375 lbs. (170.1 ks.)	99.3 cu.ft. (2.8119 cu.m.)
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196.52 Lassaw: KWANNON. 1952. Welded bronze with silver. \$5,000.

Total Value, Case 25:.....\$5,000.

MOMA 26	35 x 45 x 23 in. (88.9 x 114.3 x 58.4 cm)	15 lbs. (6.8 ks.)	125 lbs. (56.7 ks.)	140 lbs. (63.5 ks.)	21.0 cu.ft. (0.5947 cu.m.)
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53.370 Lassaw: EVENING STAR. 1956. Bronze alloys. \$2,000.

Total value, Case 26. \$2,000.

MOMA 27.	74x22x23 in. (188.0 x 55.9 x 58.4 cm.)	69 lbs. (31.4 ks.)	142 lbs. (64.5 ks.)	211 lbs. (95.9 ks.)	21.7 cu. ft. (0.6145 cu.m.)
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57.448 Lipton: GERMINAL II. 1953. Nickel silver over steel. 7,000.

Total Value, Case 27: 7,000.

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TOTAL VALUE, PAGE 7: 315,850.

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IV BIENAL, SAO PAULO, BRAZIL.

-8-

Value Carried Forward: \$570,375.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 28	36 x 91 x 30 in. (91.4 x 231.1 x 76.2 cm.)	67 lbs. (30.4 ks.)	183 lbs. (83.0 ks.)	250 lbs. (113.4 ks.)	56.9 cu.ft. (1.6112 cu.m)

57.371 Lassaw: THE AWAKENED ONE. 1956-57. Various metals. \$4,800.

Total Value, Case 28: \$4,800.

MOMA 29	35 x 50 x 26 in. (88.9 x 127.0 x 66.0 cm.)	18 lbs. (8.2 ks.)	154 lbs. (69.8 ks.)	172 lbs. (78.0 ks.)	26.3 cu.ft. (0.7447 cu.m)
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57.445 Lassaw: APHAE. 1954. Chromium bronze. \$1,300.

Total value, Case 29; \$1,300.

MOMA 30	57 x 30 x 24 in. (144.8 x 76.2 x 61.0 cm.)	84 lbs. (38.1 ks.)	191 lbs. (86.6 ks.)	275 lbs. (124.7 ks.)	23.8 cu.ft. (0.6739 cu.m)
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57.369 Lipton: CHRYSALIS. 1956. Nickel silver over monel metal. \$2,500.
136.51 Hare: CRAB. 1951. Welded bronze. 1,500.
Stone base for Chrysalis. 25.

Total Value, Case 30: \$4,025.

MOMA 31	21 x 80 x 21 in. (53.3 x 203.2 x 53.3 cm.)	22 lbs. (10.0 ks.)	133 lbs. (60.3 ks.)	155 lbs. (70.3 ks.)	20.4 cu.ft. (0.5777 cu.m)
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57.326 Hare: FIGURE STANDING IN THE COLD. 1951. Steel and bronze. \$1,500.

Total Value, Case 31: \$1,500.

MOMA 32	35 x 90 x 30 in. (88.9 x 228.6 x 76.2 cm.)	77 lbs. (34.9 ks.)	292 lbs. (132.5 ks.)	369 lbs. (167.4 ks.)	54.7 cu.ft. (1.5489 cu.m)
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57.325 Hare: SEATED FIGURE. 1954-55. Steel and plaster. \$1,500.

Total Value, Case 32: \$1,500.

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O'Hara Archive File 1
Museum of Modern Art

TOTAL VALUE, PAGE 8: \$13,125.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Box List - U.S. Representation
IV BIENAL, SAO PAULO, BRAZIL

-9- Value Carried Forward: \$583,500.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 33	25 x 79 x 25 in. (63.5 x 200.7 x 63.5 cm.)	46 lbs. (20.9 ks.)	178 lbs. (80.7 ks.)	224 lbs. (101.6 ks.)	28.6 cu.ft. (0.8099 cu.m.)

57.327 Hare: WATERFALL II. 1955. Steel. \$1,700.
Total Value, Case 33: \$1,700.

MOMA 34	41 x 82 x 26 in. (104.1 x 208.3 x 66.0 cm.)	97 lbs. (44.0 ks.)	259 lbs. (117.5 ks.)	356 lbs. (161.5 ks.)	50.6 cu.ft. (1.4328 cu.m.)
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57.452 Hare: SUMMER STORM. 1956. Bronze and steel. \$3,000.

Total Value, Case 34: \$3,000.

MOMA 35	31 x 69 x 42 in. (78.7 x 175.3 x 106.7 cm.)	87 lbs. (39.5 ks.)	260 lbs. (117.9 ks.)	347 lbs. (157.4 ks.)	52.0 cu.ft. (1.4725 cu.m.)
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57.447 Lipton: THE SORCERER. 1957. Nickel silver over steel. \$6,500.

Total value, Case 35: \$6,500.

MOMA 36	123 x 110 x 12 in. (312.4 x 279.4 x 30.5 cm.)	199 lbs. (90.3 ks.)	346 lbs. (156.9 ks.)	545 lbs. (247.2 ks.)	94.0 cu.ft. (2.6618 cu.m.)
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57.339 Kline: GARCIA. 1956-57. Oil on canvas. \$3,000. 84 lbs.
57.356 Rivers: THE JOURNEY. 1956. Oil on canvas. \$3,000; 115 lbs.

Total value, Case 36: \$6,000.

MOMA 37	87 x 79 x 12 in. (221.0 x 200.7 x 30.5 cm.)	105 lbs. (47.6 ks.)	288 lbs. (130.6 ks.)	393 lbs. (178.2 ks.)	47.7 cu.ft. (1.3507 cu.m.)
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57.330 Hartigan: THE VENDOR. 1956. Oil on canvas. \$2,400. 55 lbs.
57.453 Guston: DIAL. 1956. Oil on canvas. \$2,800. 50 lbs.

Total Value, Case 37: \$5,200.

July 16, 1957

O'Hara Archive File (1)
Museum of Modern Art

Total Value Page 9: \$22,400.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	1

Box List - U.S. Representation
IV BIENAL, SAO PAULO, BRAZIL

-10- Value Carried Forward: 605,900.

Case No.	DIMENSIONS	WEIGHTS			CUBAGE
		Net	Tare	Gross	
MOMA 38	77 x 82 x 1 1/4 in. (195.6 x 208.3 x 35.6 cm.)	121 lbs. (54.9 ks.)	279 lbs. (126.6 ks.)	400 lbs. (181.5 ks.)	51.2 cu.ft. (1.4498 cu.m.)
57.409	Brooks: MARTOC. 1955. Oil on canvas.			\$2,000.	33 lbs.
57.417	Guston: ATTAR. 1953. Oil on canvas			\$3,000.	31 lbs.
57.408	Brooks: DOPPLER. 1956. Oil on canvas			\$2,400.	57 lbs.

Total Value, Case 38: \$7,400.

MOMA 39	201 x 90 x 10 in. (510.5 x 228.6 x 25.4 cm.)	152 lbs. (68.9 ks.)	740 lbs. (335.7 ks.)	892 lbs. (404.6 ks.)	104.7 cu.ft. (2.9648 cu.m.)
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57.331 Rivers: THE STUDIO. 1956. Oil on canvas. \$5,000.

Total Value, case 39: \$5,000.

Total Value, Page 10: \$12,400.

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TOTAL VALUE,

CASES MOMA 1-39: \$618,300.

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