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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

THE M

cc: Mr.

To: Porter M

From: Dorothy M

Dear Port

recommen

acknowled

Since I

damaging

with me.

generous individuals to whom we owe the very existence of the exhibition. It costs the Museum nothing and is useful in pointing up the fact that we are able to secure extraordinary coöperation from private collectors. Rüdlinger, Franz Meyer and several other professionally interested people expressed to me their amazement that our collectors were willing to lend for such a long period.

But my chief concern is to give these lenders some slight feeling of gratification out of these catalogs of the exhibition, a feeling many of them will not have when they find their loans are not reproduced.

Forgive my bringing this up again!

Inauk

Would you please take over this question?

Hold for discussion INAP - MOMA Showing

10/29/58

O'Hara Archive File (14)
Museum of Modern Art

this and reasons for ART have agreed to

lenders - Main reason commission of this copy New American

follow MOMA as an Council member were written up.

my she sision. and discuss it those

O'Hara Archive File (14)
Museum of Modern Art

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THE MUSEUM OF MODERN ART

cc: Mr. Alfred H. Barr

Date May 8, 1958

To: Porter McCray

From: Dorothy Miller

Re: Catalog of The New American

Painting

Dear Porter:

I have just learned that you have decided against my recommendation that a lenders' list be included as part of the acknowledgments in the catalog of The New American Painting.

I know you must have strong reasons for such a decision. Since I am deeply disturbed over what seems to me a serious and damaging omission, I hope you will have a few minutes to discuss it with me. A lenders' list seems to me a simple courtesy to those generous individuals to whom we owe the very existence of the exhibition. It costs the Museum nothing and is useful in pointing up the fact that we are able to secure extraordinary cooperation from private collectors. Rüdinger, Franz Meyer and several other professionally interested people expressed to me their amazement that our collectors were willing to lend for such a long period.

But my chief concern is to give these lenders some slight feeling of gratification out of these catalogs of the exhibition, a feeling many of them will not have when they find their loans are not reproduced.

Forgive my bringing this up again!

DM

SCS

Have spoken with DM re this and points are well considered reasons for not including. However have agreed to

AH they must be given after 11

review with subsequent lenders - Main reason for not including is Harlequin omission of this copy

and part that we do not follow MOMA practice of listing Trustees as Council members. DM should eventually receive written copy.

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

Pans, April 26, 1964

Dear Porter

Waldo will have so many things to take up with you that I am writing about one thing that's on my mind - a small matter, but I think it's very important to have a ZENDERS LIST

in the cataloging of the New American Paintings. As arranged in Basel catalog, the lenders get no credit or thanks except at end of your preface & no one can wade through the catalog list item by item, to discover what they all are.

Besides this it is a firm MoMA policy since 1929 to print a list of lenders in a prominent place in the catalog. After all, it's all the poor devils get after lending their possessions for one year, since we can't count upon each borrowing institution to reproduce any given lender's ptg in the catalog.

14
Museum of Modern Art

over

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THE MUSEUM OF MODERN ART

NEW YORK 19

CABLES: MODERNART, NEW-YORK
TELEPHONE: CIRCLE 2-8900
11 WEST 53rd STREET

I do hope you'll agree with me on this.

The lenders list should, I think, go right after your preface with a separate heading. Or perhaps just before your preface.

I also think it would be desirable to have bilingual titles of paintings but this is not too important.

Another important item: Saint Francis cancelled the Herbert Read quote - or I should say he asked me if I would drop it as he can't stand it. I chided him for never having provided us with any statement by himself or another & he ~~did~~ acknowledge this - then wrote a brief one for us which sh. be used instead of Read - OK?

I'm bothering you with this before my return because you may be mailing off the catalog material to Kurland.

Best - see you soon

Dorothy



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*not sent
could be used as basis for written
Draft 4/28/58*

MEMORANDUM

*reply to D Miller's memo
to which verbal reply has
been made from*

TO: Miss Miller

FROM: Porter McCray

SUBJECT: Catalogs for International Program exhibitions- New American Painting

Dear Dorothy:

This will reply to your letter of April 26 regarding the catalog for NEW AMERICAN PAINTING.

As does not seem to be clearly understood outside of this Department, although the point has frequently been made, excepting in the case of the Biennial and Biennale the catalogs are issued by the museums or other sponsoring institutions in the various places of showing and not by us; and are paid for by them, not by us. From their point of view there is one lender: the International Program (or the Council or the Museum of Modern Art). The acknowledgment by their own ^{Director} ~~head~~ in the ~~preface~~ ^{also} is made to that entity and ~~usually~~ usually to the director of the exhibition. ~~My own acknowledgments~~ ^{our} acknowledgments we feel cannot be ~~EXCESSIVELY~~ ^{excessively} long in the foreword we provide and we refer to the ~~lenders'~~ ^{always} lenders' names listed with each item. That is where we feel they are really meaningful to people abroad. In a catalog published in this country the ~~public~~ ^{the lenders} public knows who many of these people are so there is some point in listing them twice; abroad, people only want to know who lent ~~which~~ which individual item. I ~~can~~ may add that in the five years that we have ~~been~~ been issuing catalogs for ~~international~~ international program shows no lender has ever raised this question, ^{and we have had many expressions of thanks from them} In MOMA catalogs as policy we also always print the names of the Trustees: do you think this would justify our insisting that the Swiss, the Dutch, the English, the Italians, the Germans etc. include this, too? I think you have not clearly seen the distinction between these catalogs and MOMA's own publications.

As for bilingual titles of paintings, we do this for ~~international~~ international shows like the Biennale or Biennial, but is there any more reason for printing the

O'Hara Archive File 14
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

- 2 -

titles in English in a catalog issued in Berlin than there would be for printing the titles in French ~~XXXXXXXXXXXX~~ as well as English for a Rouault catalog we issue, in German as well as English for the German show, etc. After all Switzerland is a trilingual country, so if they had wanted they could have issued the catalog ~~XX~~ ~~XXXXX~~ or printed the titles in French and Italian as well as in German!

As for Sam Francis' statement, as you yourself acknowledge he was constantly requested to provide us with something and never did, except for that inconsequential titit out of a letter ~~XXX~~ to someone else, either when he was abroad or when he was ~~XXXX~~ here - nor did I find the statement enclosed in your letter. We ^{too} would have ^{have so far} preferred another statement than the one from Read ~~too~~ but since we/received a minimum ~~of XXXXXXX~~ cooperation from the artist himself, had to use what we had and will have to in Milan ^{also} since the catalog ~~XXXXXXXX~~ must be ~~XXXX~~ mailed ^{to them} ~~XXXXX~~ May 30.

Dorothy, I think you should realize that considerable thought has gone into the form and contents of our international catalogs, and every issue you raise has been thoroughly thought through and discussed, and modified from time to time ~~XXX~~ in accordance with our considerable ^{with their funds} experience in dealing with the institutions that present the shows and, I repeat, issue the catalogs for use in their countries as part of their programs. We have also had reference to what was appropriate in ~~XXX~~ comparison with what is done by, for example, the Arts Council, the Association Française d'Action ^{know} artistique and other international loan exhibitions. I think perhaps we have some understanding of the problems involved and ^{that} the point of view is not always the same as MOMA's for its own catalogs for an American audience. I should be happy to discuss this with you further.

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THE MUSEUM OF MODERN ART

cc: J. Volkmer
F. O'Hara

Date January 11, 1958

To: Miss Dudley

Re: Condition report

From: Carol Stewart

57.359 Brooks, HOLDAN oil on canvas (lender - Mr. and Mrs. Patrick McGinnis)

Brace causing cracking in bottom center part of painting.
Other conditions: crack and paint loss below center,
stretcher ridge across top, and generally soiled.

11.54 Hartigan, RIVER BATHERS oil on canvas

Diagonal cracks in lower R. corner of painting. Cracking also
in L. side above center.

2.52 Kline, CHIEF oil on canvas

Void in L.L. corner. Generally soiled.

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cc: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara ✓
 ICB-P-36-57 ABSTRACT EXPRESSIONISM

NO

The originals to be retained for your records.

Should you be agreeable to loaning this work, please enclosing instructions on the loan agreement form for your review. This agreement requires your obtaining a Uniform Special Contract from the Post Office Express and a valuation of \$650.00 should be made. It would also wish to have this department billed separately for packing costs.

VIA AIRMAIL
 January 28, 1958

Mr. Richard S. Davis
 Director
 The Minneapolis Institute of Arts
 201 East 21st Street
 Minneapolis 4, Minnesota

Sincerely,

Dear Dick:

In response to urgent requests from major institutions in leading European cities, the International Program of The Museum of Modern Art is organizing an exhibition of work by acknowledged leaders of the advanced tendencies in American art. Selected by Dorothy C. Miller, Curator of the Museum Collections, this will be the first comprehensive exhibition of recent American art to be shown in Europe, presenting approximately five works each by outstanding painters and sculptors whose work, hitherto seen mainly in isolated examples, has aroused the keen interest of European critics and the art-loving public. The exhibition has been tentatively titled ABSTRACT EXPRESSIONISM IN AMERICA and will be shown in Basel, Milan, Berlin, Stockholm, Brussels, Madrid and possibly Paris, frequently under the auspices of the respective foreign government and the American Embassy.

We are most eager to obtain works of the highest quality for the exhibition and we would consider it a privilege if we might include your

on loan agreement: William Bazotes: Red Landscape 1957.

The loan period begins in January, 1958 and terminates in April, 1959. This period includes the time necessary for careful preparation of the exhibition here, assembly, condition examination, reframing where necessary for maximum safety and packing, as well as transportation by sea in preferred storage space and installation in Europe. I am sure you will agree that this exhibition should be of unique interest. It will be shown in institutions which have already expressed their eagerness to have the opportunity to present recent American painting and sculpture in a major exposition.

The works will be covered by a wall-to-wall all-risk insurance policy for the total period of loan at the valuation indicated by the lender. All costs of insurance, collection, packing, reframing and shipping by sea, will be assumed by this Museum. Unpacking, handling, installation and repacking at each of the showings in Europe will be under expert supervision.

Because of the length of time required for preparation of so large an exhibition, loans must be collected at an early date. In the hope that we may count on your cooperation in this undertaking, I am enclosing a loan agreement form in duplicate, the original to be signed and returned to us,

Office Archives File 14
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

cc: Porter McGary
Frank O'Hara

Mr. Richard S. Davis

- 2 -

January 28, 1958

the duplicate to be retained for your records.

Should you be agreeable to lending this work, I have indicated shipping instructions on the loan agreement form for your approval. This arrangement requires your obtaining a Uniform Special Contract for Paintings from Railway Express and a valuation of \$650.00 should be declared on the box. We would also wish to have this Department billed separately for packing costs.

January 28, 1958

We feel that your Basileos is of particular value to the quality of this important manifestation of American art in Europe and are most grateful for your generous consideration of this request.

Dear Dick:

Sincerely,

Even though I realize that your Basileos is a relatively new acquisition, I ventured to put it on the list for this European Porter A. McGary reasons. First, of course, it is a Director lent example of the artist's work. Second, The International Program like to have the collection of The Minneapolis Institute of Arts represented in this particular show and third, Enclosures: made a number of loans to Minneapolis in the Loan agreement form in duplicate for:

I (William Basileos: Red Landscape 1957. is the affirmative. It has been particularly hard to assemble Self-addressed envelope.

Letter from Dorothy C. Miller, 1/28/58.

With best wishes,

PAM/FOH:RM

Sincerely,

on loan agreement form - shipping instructions: "To be shipped railway express collect."

Dorothy C. Miller
Curator of the Herson Collection

Mr. Richard S. Davis
Director
The Minneapolis Institute of Arts
251 East Fifth Street
Minneapolis 5, Minnesota

WOM

Dear Porter: I have just heard that the Minneapolis Institute will be lent to his son when at the Santa gallery which closes on March 31. The painting will therefore be here in New York and we will be saved the expense of shipment. I think Mark would be willing to let us withdraw the painting early from the show if necessary.

O'Hara Archive File 14
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

cc: Porter McCray
Frank O'Hara ✓

THE MUSEUM OF MODERN ART

Date: Jan 28, 1958

To: Frank O'Hara

Re: Baziotes

From: Dorothy Miller

January 28, 1958

Dear Frank:

Dear Dick:

Further loans which can now be requested for the American

Even though I realize that your Baziotes is a relatively new acquisition, I ventured to put it on the list for this European show for several reasons. First, of course, it is a very excellent example of the artist's work. Second, I feel you would perhaps like to have the collection of The Minneapolis Institute of Arts represented in this particular show and third, we have made a number of loans to Minneapolis in the last few years.

I do hope, Dick, that we may hear from you in the affirmative. It has been particularly hard to assemble a group of top-notch paintings by Baziotes since we are in competition with the Brussels Exposition in which he is included.

With best wishes,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Richard S. Davis
Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

DCM:ew

Dear Porter: I have just heard that the Minneapolis Baziotes will be lent to his one-man show at the Kootz Gallery which closes on March 8th. The painting will therefore be here in New York and we will be saved the expense of shipment. I think Kootz would probably be willing to let us withdraw the painting early from the show for packing, if necessary.



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THE MUSEUM OF MODERN ART

+ sent

cc: Mr. McCray
Miss Dudley

Date Jan. 28, 1958

To: Frank O'Hara

Re: ICE-F-36-57

From: Dorothy Miller

DCM

Dear Frank:

Further loans which can now be requested for the American show for Europe:

+ Motherwell: Elegy to the Spanish Republic XXXV. 1954-58. Oil on canvas, 80 x 100". Janis Gallery

+ Motherwell: Jour la Maison, nuit la rue. 1957. Oil on canvas, 70 x 90". Janis Gallery.

- Motherwell: Fishes with Red Stripe. 1954. Oil on paper, 43 x 41". John Cudahy, 28 Jones Street, NY. WA 4-4154

neg

[hold] Motherwell: (title?) 1949. Collage, Ben Heller

cancel: Motherwell (Minneapolis, University of Minnesota)
" Western Air (MoMA)

hold for note

- Rothko: Earth and Green. 1954. Oil on canvas, 91 1/2 x 75". Ben Heller

- Gottlieb: Burst. 1957. Oil on canvas, 96 x 40". Ben Heller. Baker 21-812. *no photo*

- Still: No. 2, 1949. Oil on canvas, 91 x 69". " " Baker 11-899. *at summer ich*

agreed

- Gottlieb: Black, Blue and Red. 1956. Oil on canvas, 72 x 50". ~~Artist~~ Artist, 27 West 96 St., NYC. Baker 21-812. *\$4000*

- Gottlieb: Tournament. 1951. Oil on canvas, 60 x 72". Artist. Phot.Artist. *\$5000*

neg

- Gottlieb: Side Pull. 1956. Oil on canvas, 50 x 60". Clement Greenberg. Baker 21-810.

- Motherwell: 9 frame, #11, with loaf of bread " "
- Gottlieb: Sounds at Night, 1948. Oil on canvas, 48 x 60". Artist. Phot.Artist. *\$4000 (96 to pick up when return Hot Hor*

agreed

- de Kooning: Police Gazette. 1955. Oil on canvas, 43 x 50". Walter Bareiss. Baker 17-865.



+ Motherwell: Personage with Orange. 1947. Collage with oil (gouache?), 57 x 40". Janis Gallery. (Note: Janis not willing to let this go for so long a time; DM trying to get someone to buy.)

- Gottlieb: Red at Night, 1956, 72 x 96" the artist studio *\$5000 no photo*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

page 2

THE MUSEUM OF MODERN ART

cc: Mr. McCray
Miss Dudley

Date Jan. 28, 1958

To: Frank O'Hara

Re: ICE-T-36-57

From: Dorothy Miller

DM

neg — Still: No. 5, 1951. Oil on canvas, 45 x 54". Anthony Smith, 66 Stanley Rd., South Orange, N. J. Baker 11-908.

hold for note — *neg* Brooks: R 1953. Oil on canvas, 82 x 87 3/4". Stable Gallery. Baker 16-523.

hold — Brooks: Karrig. 1956. Oil on canvas, 79 1/8 x 73 1/2". Stable Gallery.

neg — ~~Brooks: Haldan. 1955. Oil on canvas, 85 x 40". Mr. and Mrs. Patrick McGinnis~~

neg — Brooks: Bixby. 1958. Oil on canvas, 51 1/2 x 66". Stable Gallery.

neg — Hartigan: On Orchard Street. 1957. Oil on canvas, 70 1/2 x 80 1/4". Reed (Hartigan) 1126-56.

DM is still sending people to see Bixby + is putting it on list in desperation.

~~Bazotes: Moon Downs, 1947, o/c 36 x 48"
photo from Kootz - Rainford
Mrs Kootz (Dear Jane)~~

- agreed verbally

~~Desert Landscape. 1952 o/c 24 1/8 x 42
photo Kootz 6 LR corner "Bazotes"
Mr + Mrs K Reverse "Moon Down / William Bazotes 1947"~~

LR corner "Bazotes"
Reverse "Desert Landscape / w/m Bazotes"
add H

O'Hara Archive File 24
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

THE MUSEUM OF MODERN ART

cc: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara ✓
 ICE-F-36-57 ABSTRACT
 EXPRESSIONISM

Date: October 21, 1958

CONFIDENTIAL

To: Miss S. Miller
 From: Porter A. McCray

Re: VIA AIRMAIL
 World January 21, 1958

*Disregard Cable
 sent 1/22/58*

Mrs. Katherine Nash
 Acting Director
 The University Gallery
 University of Minnesota
 Minneapolis 14, Minnesota

Dear Mrs. Nash:

THE MUSEUM OF MODERN ART

Thank you for your most generous response to our request for the loan of your Motherwell painting Mural Fragment. We are delighted to be able to include this superb work in the exhibition.

Since we have already begun preparation of the works to be sent to Europe, we should greatly appreciate it if you would ship Mural Fragment Railway Express Collect with a valuation of \$650.00 declared on the box, at your earliest convenience. This requires your obtaining a Uniform Special Contract for Paintings from Railway Express and the shipment should be consigned to Santini Brothers, Inc., 447 West 49th Street, New York, New York, attention: The Museum of Modern Art. Please ask Miss Maurstad to inform us of the shipping date and to bill this department separately for packing costs.

To:
 From:
 I Fall

- 1) Again, our gratitude for your cooperation in this undertaking. As you know, this is not a least-valuable property and as you have kept it in mind during her earlier discussions with Porter she indicated her willingness. Sincerely,
- 2) As far as I know, Porter did not consider it likely that either he or Miss Miller would have time today to confer on the exhibition. He is preparing a memorandum to Porter A. McCray Director The International Program this to you yesterday.

PAM/FOH:RM

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	FOH	14C

THE MUSEUM OF MODERN ART

Mr. McCray
cc: Frank O'Hara

Nov. 1, 1957

Date

To: Helen Franc
From: Waldo Rasmussen

Re: your memo, 10/31, re
Avant-Garde show

I fail to understand the purpose of your memo of yesterday since

- 1) the opening of the New Acquisitions show is indicated on the Museum's Exhibition Schedule, and had been discussed by you and me yesterday. As you know, this is not a last-minute project, and Miss Miller surely has kept it in mind during her earlier discussions with Porter when she indicated her willingness to proceed with the avant-garde show.
- 2) As far as I know, Porter did not consider it likely that either he or Miss Miller would have time today to confer on the exhibition. He is preparing a memorandum to her for just this reason. I also mentioned this to you yesterday.

O'Hara Archive File 14
Museum of Modern Art

Jimmy Ernst
Sam Francis
Grace Hartigan
Corrado Marca-Relli
Kyle Morris
Robert Motherwell
George Mueller

O'Hara Archive File 14
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14c

THE MUSEUM OF MODERN ART

Date October 21, 1957

CONFIDENTIAL

To: Miss D. Miller
From: Porter McCray

Re: AFA Exhibition - Brussels
World Fair

Dear Dorothy

At a meeting on Wednesday with Harris Prior, Director of the American Federation of Art, he advised me in confidence that the office of the U.S. Commission to the Brussels World Fair had authorized the Federation to proceed with the selection of an exhibition of approximately fourteen to twenty works by young American painters, almost all under 40 years of age.

A jury of three, including Grace Morley, Harvey Arnsperg and Robert Beverly Hale, will make their final choice of artists on November 18th. So far they have agreed upon the following:

- William Baziotis
- Richard Diebenkorn
- Jimmy Ernst
- Sam Francis
- Grace Hartigan
- Corrado Marca-Relli
- Kyle Morris
- Robert Motherwell
- George Mueller

These names have been taken into account in planning the selection exhibition to December 1st, Collection of loans to begin January 1st, and this department's commitments to the Venice Biennale and the Indian Design Show, and the plans of the Brussels Fair Committee. I believe Frank O'Hara has discussed with you the partial list of selected artists for the latter show which Harris Prior gave me and which I transmitted to you in my mail of October 14th stating that their final choice of artists will be reached on November 18th. You will probably wish to give consideration to certain artists who also appear on your list and the availability of paintings with very soon, if you approve this schedule. Frank is available to work with you immediately in any way he can be of assistance.

My department will assume responsibility for all the paper work involved in obtaining the loans and for collection and assembly. As soon as we receive your selection list we shall start sending out letters to lenders and keep you informed of answers as they come in so that alternative way be requested as an early date. In view of the December 1st delivery date for your list, I suggest that in planning with your selection of this exhibition we should first consider any way you are influenced by consideration of the Venice Biennale and any possible conflicts in collection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

THE MUSEUM OF MODERN ART

Date November 5, 1957

To: Miss Dorothy Miller

Re: AMERICANS 1947-1957 for Europe

From: Porter McGray

Dear Dorothy:

I have reconsidered my earlier decision to postpone your exhibition AMERICANS 1947-1957 because we could not coordinate its simultaneous opening with the Pollock. I hope this new proposal will fit in with your own commitments, or at least facilitate your future schedule.

We have reviewed our problems both in relation to the activities of this department, its staff commitments, and the possibilities of desirable bookings in Europe, and also with an eye to your own Americans 1958 exhibition which opens on June 2nd. I know that you agree with us that the impact of AMERICANS 1947-1957 would be compromised by further delay. I hope that you will find the attached schedule to your convenience. I feel very strongly that desirable bookings would be difficult to secure if we put off the institutions requesting the exhibition for another long period, and with the necessary call on your own time and energies required by your June exhibition, and the difficulties of assembling a show in the summer, AMERICANS 1947-1957 might well have to be put off indefinitely. From my discussions of the project with European museum officials this summer, I know that such a delay would reduce their confidence in our finally delivering the exhibition and thus make preferred bookings difficult to finalize.

Other factors which we have taken into account in placing the Selection deadline as December 1st, Collection of loans to begin January 1st, are this department's commitments to the Venice Biennale and the Indian Design Show, and the plans of the Brussels Fair Committee. I believe Frank O'Hara has discussed with you the partial list of selected artists for the latter show which Harris Prior gave me and which I transmitted to you in my memo of October 21st stating that their final choice of artists will be reached on November 18th. You will probably wish to make inquiries about certain artists who also appear on your list and the availability of preferred works very soon, if you approve this schedule. Frank is available to work with you immediately in any way he can be of assistance.

My department will assume responsibility for all the paper work involved in obtaining the loans and for collection and assembly. As soon as we receive your selection list we shall start sending out letters to lenders and keep you informed of answers as they come in so that alternates may be requested at an early date. In view of the December 1st delivery date for this list, I suggest that you proceed with your selection of this exhibition as you would best conceive it, and not be influenced by consideration of the Venice Biennale and any possible conflict in selection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

Page 2

THE MUSEUM OF MODERN ART

Date November 5, 1957

To: Miss Dorothy Miller

Re: AMERICANS 1947-1957 for Europe

From: Porter McGray

We have decided also that the Pollock exhibition and AMERICANS 1947-1957 will be circulated in Europe separately with the exception of Basel. I am proceeding with the Pollock schedule independently, opening in Rome and then proceeding to Basel. AMERICANS 1947-1957 will open in Basel at the same time as JACKSON POLLOCK 1912-1956, then proceed independently to Milan, Berlin, Stockholm, Brussels and Madrid. This tour is of course still tentative in detail, and we may possibly add Paris to the itinerary.

Schedule:

- December 1: Selection completed, letters of request begun.
- January 1: Collection begun.
- February 1: Exhibition assembled for preparation and packing.
- March 15: Exhibition shipped.
- April 21: Opening in Basel.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

file: ICE F 36 57

THE MUSEUM OF MODERN ART

LOAN TO ABSTRACT EXPRESSIONISM IN AM.

Date February 7, 1958

To: Porter

Re: Reminder to call Mr. Isaacs

From: Frank

about his Pollock

Mr. Reginald R. Isaacs*
 Department of Architecture
 Robinson Hall
 Harvard University
 Cambridge 38, Massachusetts
 Eliot 4-4611

Jackson Pollock: Number 2, 1950
 ..Oil on plywood-(LP thinks)
 ..110 x 36 in. (9'2"x 3')

Also owns: Number 7, 1951 (Black & white)
 but we really need the other above.

*Lee suggested you might mention that she feels that this work is of very high quality and important for JP's representation in Europe.

*NO! emphatically -
 pictures earlier vandalized with
 pornographic drawings - will not lend again*

O'Hara Archive File
 Museum of Modern Art

Cordially,

Enclosure: Letter to General John M. Franklin, February 18, 1958.

PAM/WR:CF

O'Hara Archive File 14
 Museum of Modern Art

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	FOH	14c

CC: ICE-F-36-57 - Basel

Miss Dudley
 Miss Pearson
 Mr. O'Hara
 Mr. Rasmussen
 Mr. William A. M. Burden

Frank

February 18, 1958

February 18, 1958

General John M. Franklin
 President
 The United States Lines
 Mr. William A. M. Burden
 630 Fifth Avenue
 New York, New York

Dear Bill:

I am enclosing a copy of the letter about which I spoke to you, to General Franklin, President of the United States Lines, requesting free ocean transportation for the exhibition **NEW AMERICAN PAINTING**.

If you decide to make any changes in the text, would you please send me a copy for our files.

Cordially,

Enclosure: Letter to General John M. Franklin, February 18, 1958.

PAM/WR:CF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14c

CC: ICE-F-36-57 - Basel

Miss Dudley
Miss Pearson
Mr. O'Hara
Mr. Rasmussen
Mr. William A. M. Burden

Frank

February 18, 1958

General John M. Franklin
President
The United States Lines
One Broadway
New York, New York

Dear Jack:

I am writing to ask your personal consideration for a request from The Museum of Modern Art for the contribution by the United States Lines of the shipping expenses required to send an exhibition to Europe.

The exhibition NEW AMERICAN PAINTING has been prepared under the Museum's International Program in response to a number of requests from leading museums in Europe for an exhibition illustrating current trends in American painting. Selected by Miss Dorothy Miller, Curator of Collections at the Museum, the exhibition will consist of approximately eighty paintings by leading figures in American art. It is scheduled to open its European tour in Basel on April 19th, and negotiations are underway to present the exhibition in seven other cities, including Berlin, Milan, Vienna, Stockholm, Brussels, London and Paris.

In order to meet its Basel opening, we should hope that the exhibition might be placed on the SS UNITED STATES leaving New York for Le Havre on March 27th. Although we cannot furnish exact shipping figures at this time, we expect that the exhibition will be packed in approximately 35 cases with a total cubage of around 3000 cubic feet.

Our budget for exhibitions for overseas circulation is extremely limited, and we have in the past benefited from the generosity of the United States Lines and other American shipping companies in providing the necessary transportation. You will recall that United States Lines provided transportation both ways for the exhibition DE DAVID A TOULOUSE-LAUTREC which the Museum sent to the Musée de l'Orangerie in Paris in 1955. Such action has helped to make possible the United States participation in important international art events, which have greatly increased the prestige of our country abroad.

O'Hara Archive File 14
Museum of Modern Art

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	FOH	14c

Porter - This will be adopted by your committee.

THE MUSEUM OF MODERN ART

cc: General John M. Franklin -2- Date February 18, 1958
D. Miller

To: From: I look forward to receiving word of your decision in this matter.
Shipping details could later be coordinated with Porter A. McCray,
Director of the International Program of the Museum.

From: Jean Volzger on ICGP loans
Sincerely,

POLLOCK; Number 2
This picture is painted in oil on **William A. M. Burden** paint on a dyed, sized cotton canvas. There is no **President** is stretched over a strainer which cannot be keyed out. The canvas is very insecurely fastened to the strainer. These are at rather far intervals for such a large painting. The oil in the paint has soaked into the porous cotton, so that there is little of this oil medium left in the paint itself. This has resulted in much cracking, especially in the blacks. The paint is no longer flexible, and this loss of the oil into the canvas has loosened the bond between the paint and the canvas ground. A member of our staff, Mr. Rasmussen, reports that when he saw the painting hanging in the damp climate of San Paolo, he was shocked at the puckered and buckled condition of the picture. This violent expansion of the canvas is due to the swelling of the glue size in the cotton, along with the fact that since the strainer cannot be keyed tight, there is no place for the slack to be pulled, and hence it hangs limply on the strainer, in folds. Now that the picture has returned to our climate, it is as tight as when it left. But this means that the painting has been subjected to a severe strain; which will eventually result in weakening the canvas threads, and paint loss. Some loss had already occurred, although a check with our condition photos taken before the painting went to Brazil indicates that no apparent losses have happened recently. However, the edges of the picture are puckering throughout. Some of the paint appears quite loose, and with much handling and the strain of the canvas movement, there will probably be more loss. This is a painting that is very difficult to repair with known conservation techniques, because there is no oil priming, and the materials now in use would change the picture visually. There is no way of preventing the reaction to dampness, hence no way to assure a safe trip to a damp climate. I would strongly advise the owner to keep this painting in as static a climate as possible, to avoid further deterioration. It should not travel across the ocean, for the holds of ships are damp, and it should not be subjected to a damp climate. If it is possible, the painting would be greatly helped by proper fastening with tacks to a keyable stretcher. Pollock is an artist whose work is full of what is known as "inherent vice", that is, much of his work is painted in a way that is not structurally sound. Until methods are found to preserve his work, the most we can do is protect the unbound structure from strain. Therefore, I think the Brussels loan is not wise.

MARY EGAN, "River Fishers"
has serious cracking all along edges, extending far into picture. It must be lined before travelling, so I have asked for its return to museum for this.

SANTILAN, "The Vendor"
This damage can be repaired, probably without lining. Since this work is bad for me, with two big lining jobs to begin, I shall try and contact the insurance adjuster, Mr. Putnam, next week. We are going to leave the paintings at Savini, and ask him to look at this damage there. At the same time I shall consult with him about the Brooks "Vendor", for this is an interesting condition which our cracking of the stretcher aggravated to some extent. I shall tell you when Mr. Putnam is coming, when I make our appointment.

RECEIVED
MUSEUM OF MODERN ART

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Museum of Modern Art

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Porter - This will be "adapted" by Jean Tomorrow.

THE MUSEUM OF MODERN ART

cc; D. Dudley
D. Miller

Date February 17, 1958

To: Frank O'Hara

Re: Condition Reports

From: Jean Volkmer

on ICEF loans

POLLOCK: Number 2

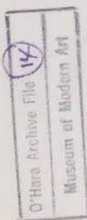
This picture is painted in oil and Duco and metallic paint on a dyed, sized cotton canvas. There is no priming on it. It is stretched over a strainer which cannot be keyed out. The canvas is very insecurely fastened to the strainer with staples. These are at rather far intervals for such a large painting. The oil in the paint has soaked into the porous cotton, so that there is little of this oil medium left in the paint itself. This has resulted in much cracking, especially in the blacks. The paint is no longer flexible, and this loss of the oil into the canvas has loosened the bond between the paint and the canvas ground. (A member of our staff, Mr. Rasmussen, reports that when he saw the painting hanging in the damp climate of San Paolo, he was shocked at the puckered and buckled condition of the picture.) This violent expansion of the canvas is due to the swelling of the glue size in the cotton, along with the fact that since the strainer cannot be keyed taut, there is no place for the slack to be pulled, and hence it hangs limply on the strainer, in folds. Now that the picture has returned to our climate, it is as taut as when it left. But this means that the painting has been subjected to a severe strain; which will eventually result in weakening the canvas threads, and paint loss. Some loss had already occurred, although a check with our condition photos taken before the painting went to Brazil indicates that no apparent losses have happened recently. However, the edges of the picture are puckering throughout. Some of the paint appears quite loose, and with much handling and the strain of the canvas movement, there will probably be more loss. This is a painting that is very difficult to repair with known conservation techniques, because there is no oil priming, and the materials now in use would change the picture visually. There is no way of preventing the reaction to dampness, hence no way to assure a safe trip to a damp climate. I would strongly advise the owner to keep this painting in as static a climate as possible, to avoid further deterioration. It should not travel across the ocean, for the holds of ships are damp, and it should not be subjected to a damp climate. If it is possible, the painting would be greatly helped by proper fastening with tacks to a keyable stretcher. Pollock is an artist whose work is full of what is known as "inherent vice", that is, much of his work is painted in a way that is not structurally sound. Until methods are found to preserve his work, the most we can do is protect the unsound structure from strain. Therefore, I think the Brussels loan is not wise.

HARTIGAN, "River Bathers"

Has serious cracking all along edges, extending far into picture. It must be lined before travelling, so I have asked for its return to museum for this.

HARTIGAN, "The Vendor"

This damage can be repaired, probably without lining. Since this week is bad for me, with two big lining jobs to begin, I shall try and contact the insurance adjustor, Mr. Putnam, next week. We are going to leave the paintings at Santini, and ask him to look at this damage there. At the same time, I will consult with him about the Brooks "Holdan", for this is an inherent vice condition which our bracing of the stretcher aggravated to cause further cracking. I shall tell you when Mr. Putnam is coming, when I make our appointment.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14C

Condition report Feb. 17,
1958.

Pollock, Number 2

This picture is painted in oil, Ducco, and metallic paint on a dyed, sized cotton canvas. It is stretched over a strainer; which cannot be keyed out. The canvas is fastened to the strainer with staples. These are placed at too wide an interval for the size and weight of the picture, so that some of the staples are loosening, and the canvas is puckered between them. There are many folds and creases in the fabric itself, due to the way it was rolled on a bolt before the artist used it, in all probability. The drying process has been distorted by the fact that the cotton has no priming. All the oil from the paint is bleeding into the cotton. Since the oil is the medium and binder for the pigment, this means that the bond between the paint and the ground is being weakened with the drying of the oil into the cotton. This is apparent in the blacks especially; which are cracking. Some losses had occurred when we received the painting. These do not seem to have increased with the return of the picture; but the danger is always increased as the picture ages. The fact that it is not keyable- that is, it cannot be pulled taut by keying the stretcher, is bad in this case, for this painting would have a tendency to loosen in damp climates, or when it travels in the hold of a ship. The glue size in the cotton swells with moisture to cause this expansion. When the canvas is slack, the paint film is bent, and this also causes paint loss. This painting cannot be repaired with present day conservation techniques, such as wax lining, for it is painted in a way that will not allow most adhesives to remain invisible. They would discolor the cotton, and spoil the artist's intended effect. For this reason, I advise against any overseas loan of the painting. It should be stretched on a keyable stretcher, with tacks at frequent intervals, to properly support it. Then it should be hung in as static a climate as possible. If it is impossible to refuse the Brussels request, the picture should be wrapped in waterproof paper before placing it in its box. This may help to seal out the dampness while it is travelling. It should hang in an air-conditioned gallery, and be wrapped the same way for its return to the U.S.

14
O'Hara Archive File
Museum of Modern Art

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THE MUSEUM OF MODERN ART

cc: D. Dudley
Virginia Pie

February 17, 1958

To: Frank O'Hara

Sidney Janis show in Pennsylvania

From: Dorothy Miller

*Porter -
Pl. let me
know your thoughts
on this so we
can give Anne
a clear directive
on this -
H.*

Dear Frank

I have been
connected with our
the Janis show in
possible from that
instead of back to
Department of Art,

now about various matters
the man in charge of
res we want as soon as
direct to Santini
e to is: Mr. Stuart Frost,
e College, Pennsylvania.

*cloves
mar. 1st
drafted*

Sidney r
him not to ship th
show since she wou

Gates Lloyd, telling
fter the Pennsylvania
house is rebuilt.

Re: Mot

to try to sell this picture with the condition that it has already been
promised to our exhibition. However, he would need to have it in the gallery
to work on it for as long as we could let him. I think he would then let
it go even if it has not been sold. This would mean that Heydenrych would
have to measure the painting at the gallery for its strip frame, so that the
frame and box can be made. I have just talked with Virginia about this.

done

I have also got the fifth Guston which is called The Painter's City
1956-57, oil on canvas 65 x 77", lent by Janis Gallery, not for sale, value
\$4,000. Philip Guston cannot let the painting go since the man from the
Arts Club of Chicago who is organizing ~~xx~~ a big one-man exhibition wants to
see all his work this week. The picture will go to the Janis Gallery for
the Guston show next week so that Heydenrych could measure it for its frame
at the same time as the Motherwell.

Re: Rothko, Sidney says he thinks Mr. Grossman will lend. When I
phone him ~~ask~~ ask him if we can get the painting from the gallery as soon as
possible.

The Haupt Pollock is called Number 8, 1950, oil on canvas, 56 x 49".
Betty Parsons will lend me her only photograph (source unknown) to make a
copy negative.

done

MEMORANDUM

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Museum of Modern Art

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Museum of Modern Art

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THE MUSEUM OF MODERN ART

cc: D. Dudley
Virginia Pierson

Date February 17, 1958

To: Frank O'Hara

Re: Sidney Janis show in Pennsylvania

From: Dorothy Miller

Dear Frank:

I have been talking with Sidney Janis just now about various matters connected with our show. He suggests that we write to the man in charge of the Janis show in Pennsylvania, confirming which pictures we want as soon as possible from that show and asking that they be sent direct to Santini instead of back to the Janis Gallery. The man to write to is: Mr. Stuart Frost, Department of Art, Pennsylvania State University, State College, Pennsylvania.

*cloves
mar. 1st
drafted*

Sidney read me an encouraging card from Mrs. Gates Lloyd, telling him not to ship the Gorky Dark Green Painting to her after the Pennsylvania show since she would have no place to put it until her house is rebuilt.

Re: Motherwell Elegy to the Spanish Republic, Sidney seems willing to try to sell this picture with the condition that it has already been promised to our exhibition. However, he would need to have it in the gallery to work on it for as long as we could let him. I think he would then let it go even if it has not been sold. This would mean that Heydenrych would have to measure the painting at the gallery for its strip frame, so that the frame and box can be made. I have just talked with Virginia about this.

done

I have also got the fifth Guston which is called The Painter's City 1956-57, oil on canvas 65 x 77", lent by Janis Gallery, not for sale, value \$4,000. Philip Guston cannot let the painting go since the man from the Arts Club of Chicago who is organizing ~~xx~~ a big one-man exhibition wants to see all his work this week. The picture will go to the Janis Gallery for the Guston show next week so that Heydenrych could measure it for its frame at the same time as the Motherwell.

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The Haupt Pollock is called Number 8, 1950, oil on canvas, 56 x 49". Betty Parsons will lend me her only photograph (source unknown) to make a copy negative.

done

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THE MUSEUM OF MODERN ART

cc: O'Hara

March 20, 1958

Date

To: HMF Miss Miller
 From: Waldo O'Hara

Re: change of catalog credit,
 THE NEW AMERICAN PAINTING

Porter asked me to tell you that Mrs. Pollock has decided that the loan credit on her two paintings in THE NEW AMERICAN PAINTING should be credited to the Sidney Janis Gallery, and that you will probably wish to cable Rudlinger over the weekend.

O'Hara Archive File 14
 Museum of Modern Art

However, I hope that the Matherwell representation will still be a fine one and shall be happy to send you a catalog when they are available.

Sincerely,

Porter A. McCray
 Director
 The International Program

PAM/FOH:RM

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 Museum of Modern Art

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THE MUSEUM OF MODERN ART

cc: Miss Dudley
ICE F 36 57 ✓

Date February 26, 1958

To: Miss Miller
From: Frank O'Hara

Re: Clyfford Still: Number 5. 1951.
for THE NEW AMERICAN PAINTING

Tony Smith has returned the loan agreement form agreeing to lend this Still. On it, he says "Please insure on basis of comparable work". Betty Parsons' Number 3. 1951. (48 x 38") is insured for \$1,500 and his is only slightly larger of the same year (45 x 54"). Should we say \$1,500 or \$2,000 or call Betty Parsons for her estimate?

one precedence over our desire to have paral. fragment in the exhibition.

However, I hope that the Matherwell representation will still be a fine one and shall be happy to send you a catalog when they are available.

Sincerely,
Porter A. McCray
Director

The International Program

PAM/FOH:RM

O'Hara Archive File
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara
 ICE-F-36-57 THE NEW AMERICAN PAINTING
 (catalog)

NO
 30th

VIA AIRMAIL

February 20, 1958

Mrs. Katherine Nash
 Acting Director
 University of Minnesota Art Gallery
 Northrop Memorial Auditorium
 Minneapolis 14, Minnesota

Dear Mrs. Nash:

I am writing to inform you that we have decided not to include the Matherwell Rural Fragment, which you so generously agreed to lend us in our abstract American painting exhibition for Europe.

We regret this decision because of the superb quality of the work, but in discussion with the artist Miss Miller felt that his apprehensiveness over the condition of so large a work, a result of his experience with other works of the same medium and period which had travelled extensively, should take precedence over our desire to have Rural Fragment in the exhibition.

However, I hope that the Matherwell representation will still be a fine one and shall be happy to send you a catalog when they are available.

Sincerely,
 Porter A. McCray
 Director
 The International Program

PAM/FOH:RM

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Revised condition report

James Brooks: Folder 85 1/8 x 10 3/8" Owned by Mr. [unclear]

cc: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara
 ICE-P-36-57 THE NEW AMERICAN PAINTING

NO
 try alone
 3/5/58

This picture is painted in a gesso-like medium. It is not oil paint. There is oil paint underneath this medium in spots and oil paint on top in other parts of the picture. The ground is very hygroscopic in nature.

When we received the painting which is stretched on a stretcher, there were several cracks across the picture. Mr. Patrick B. McGinnis, President Boston and Maine Railroad, 150 Causeway Street, Boston 14, Massachusetts, returned from the trip to São Paulo the evening of the 20th of February, 1958. The direction of the cracks due to the warping has caused any additional cracks in the picture.

Dear Mr. McGinnis:

As you know, the works sent for the United States Representation at the IV BIENAL in São Paulo have now returned to New York and will shortly be returned to the lenders. We are most grateful to you and Mrs. McGinnis for lending your Brooks and Hartigan paintings to this exhibition. As soon as we receive final press and critical material from Brazil we shall prepare an analysis of the gratifying reaction of the Brazilian public and international visitors to the United States section.

Meanwhile, we are organizing an exhibition of abstract American painting in response to enthusiastic requests from major institutions in several European countries. Selected by Dorothy C. Miller, Curator of Museum Collections, and tentatively titled THE NEW AMERICAN PAINTING, the preparation has already begun and the itinerary in Europe will extend until Spring, 1959, including showings in Basel, Milan, Berlin, Brussels, Stockholm, London and possibly Paris. While we regret having to call again upon lenders like yourselves who have already demonstrated so much generosity, and so recently, I am writing now to inquire if one of the two paintings loaned to the Biennial, Hartigan's On Orchard Street would be available for THE NEW AMERICAN PAINTING.

We should greatly appreciate your consideration of this further request.

Sincerely,

Porter A. McCray
 Director
 The International Program

Enclosures:
 Loan agreement form in duplicate for: Grace Hartigan: On Orchard Street 1957.
 Reply envelope.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14c

Revised condition report

James Brooks: Holdan 85 3/8 x 40 3/8" Owned by Mr. and Mrs. Patrick B. McGinnis

not sent to Mrs McGinnis FOH 14c

This picture is painted in a gesso-like medium. It may be plaster or spackle, but it is not oil paint. There is oil paint underneath this medium in spots and oil paint on top in other parts of the picture. The ground is cotton canvas which is very hygroscopic in nature.

When we received the painting which is stretched on a strainer, there were inadequate cross pieces in the middle of the strainer which had been added after the picture was painted. We had noted that these should be replaced with stronger ones. Unfortunately the proposed new cross-pieces were not added. At that time part of the gesso was already cracking. When the picture returned from the trip to Sao Paulo the action of the change of environment had caused the wooden cross-piece to warp. The distortion of the support due to the warping has caused many additional cracks in the picture.

This medium is much more brittle than the flexible cotton canvas ground underneath it. When the cotton canvas expands and contracts as it normally will in changes of relative humidity, there is a strain because the layer of gesso medium does not move in unison with it. A loosening of the bond between the two layers occurs. This is a structural defect known to us as "inherent vice" and is the basic cause of the cracking in the painting. The warping of the wooden support, however, has accelerated this deterioration. Because the visual appearance of this gesso medium would be altered by the use of the wax lining adhesive, I do not believe this painting can be successfully lined. It might possibly be mounted using a synthetic resin. However, the danger that the visual appearance of the painting may be altered would still exist.

I believe that the picture will go on cracking because of the inherent vice, even after the defective support is removed. Therefore, I cannot recommend any reasonably successful means of restoring the painting. In fairness to the owners, I think it is legitimate for them to claim complete depreciation. Caroline Keck, whom I have consulted, and who has considerable experience with this gesso-like medium, concurs.

*Mr. McGinnis
150 Causeway St*

DO NOT FOLD
I am enclosing three copies of a shipper's declaration form, which should be completed and signed and attached to the customs invoice for shipment. This form is necessary to clear the exhibition through U.S. Customs in San Antonio. Please have your agent sign all the original shipping papers to the Rocky Art Institute, and send copies of all papers to me at the Museum. I am also enclosing a shipping receipt sheet which should be filled in with the detailed information requested and returned together with the shipping papers to me.

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Telefax **WESTERN UNION** *Telefax* ↑

SENDING BLANK

CALL LETTERS DES	CHARGE TO MUSEUM OF MODERN ART
Cable sent by telephone after hours, 12/12/58	
LT	cc: ICE F 36 57 Brussels ICE F 36 57 London Dudley, O'Hara Reynolds, pink, green
CIRQUE PALAIS DES BEAUX ARTS BRUSSELS	
REGRET LENDER REQUIRES IMMEDIATE WITHDRAWAL BIZIOTES WHIRLWIND CATALOG NUMBER FIVE FROM EXHIBITION. MAKE NEW BOX FOR AIRSHIPMENT. LETTER FOLLOWS.	
MCCRAY MODERNART	

CHARGE TO INTERNATIONAL PROGRAM
(ICE F 36 57 Brussels)

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD
1269—(R 4-55)

This will confirm my cable of yesterday which read as follows:

REGRET LENDER REQUIRES IMMEDIATE WITHDRAWAL BIZIOTES WHIRLWIND CATALOG NUMBER FIVE FROM EXHIBITION. MAKE NEW BOX FOR AIRSHIPMENT. LETTER FOLLOWS.

We indeed regret this action is necessary, but we have no choice except to request that the painting be shipped to the address specified by the lender at the earliest opportunity. As soon as you have a new case made for the painting please arrange to ship via air freight prepaid to the McNay Art Institute, 755 Austin Highway, San Antonio, Texas. This shipment should be arranged on a through air waybill; in other words, the airlines on which the work is shipped should prepare a single air waybill which will apply to the total transport from Brussels to San Antonio, Texas. This single waybill is essential in order to guarantee that the painting will not have to be examined by United States customs until it reaches San Antonio: the painting will first arrive in another city in the United States, possibly New York, and then be trans-shipped to San Antonio under bond. As soon as shipment is arranged, would you ask your agent to cable me the air waybill number, date of departure and flight numbers so we may alert the McNay Art Institute.

I am enclosing three copies of a shipper's declaration form, which should be completed and signed and attached to the customs invoice for shipment. This form is necessary to clear the exhibition through U. S. customs in San Antonio. Please have your agent airmail the original shipping papers to the McNay Art Institute, and send copies of all papers to me at the Museum. I am also enclosing a shipping record sheet which we should appreciate having filled in with the detailed information requested and returned together with the shipping papers to me.

O'Hara Archive File 14
Museum of Modern Art

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cc: McNay Art Institute
Dudley
Barnes
W. H. ...
pink, green

FOH

All charges for this shipment should be billed as follows:
The Museum of Modern Art, 11 W. 53rd St., New York; Attention Mr. McGrey.

Thank you very much for your assistance in this matter. I hope that this withdrawal does not cause too great an inconvenience.

Sincerely,
December 12, 1958

Forster A. McGrey
Director
The International Program

M. Robert Giron
Directeur General
Societe Auxillaire des Expositions
Palais des Beaux Arts
10, rue Royale
Brussels, Belgium

Dear M. Giron:

This will confirm my cable of yesterday which read as follows:

REGRET LENDER REQUIRES IMMEDIATE WITHDRAWAL BIZIOTES WHIRLWIND CATALOG
NUMBER FIVE FROM EXHIBITION. MAKE NEW BOX FOR AIRSHIPMENT. LETTER FOLLOWS.

We indeed regret this action is necessary, but we have no choice except to request that the painting be shipped to the address specified by the lender at the earliest opportunity. As soon as you have a new case made for the painting please arrange to ship via air freight prepaid to the McNay Art Institute, 755 Austin Highway, San Antonio, Texas. This shipment should be arranged on a through air waybill; in other words, the airlines on which the work is shipped should prepare a single air waybill which will apply to the total transport from Brussels to San Antonio, Texas. This single waybill is essential in order to guarantee that the painting will not have to be examined by United States customs until it reaches San Antonio: the painting will first arrive in another city in the United States, possibly New York, and then be trans-shipped to San Antonio under bond. As soon as shipment is arranged, would you ask your agent to cable me the air waybill number, date of departure and flight numbers so we may alert the McNay Art Institute.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14c

2

cc: McNay Art Institute
Dudley
Rasmussen
O'Hara ✓
pink, green

All charges for this shipment should be billed as follows:
The Museum of Modern Art, 11 W. 53rd St., New York; Attention: Mr. McCray.

Thank you very much for your assistance in this matter. I hope that this withdrawal does not cause too great an inconvenience.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures:

Shipper's declaration form (3)
Shipping record sheet

PAM:WR/em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	14c

cc: ICE-F-36-57 Brussels
ICE-F-36-57 loans & lenders
Rasmussen
O'Hara ✓
pink
green

DLS-

MUSEUM OF MODERN ART-

FR-

WUC-

DECEMBER 19 1958

GIRON-
PALAIS DES BEAUX ARTS-
BRUSSELS- (Belgium)

PLEASE ADVISE RETURN CABLE FULL SHIPPING INFORMATION ON

BAZIOTES WHIRLWIND-

MC GRAY-
MODERNART-

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