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

Material regarding:

- 1) Form letter to possible leaders
- 2) List of possible leaders
- 3) Artists' statements
- 4) Form letter to list of final leaders
- 5) ~~Final Conference~~

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Curator of Collections in ~~the Museum~~, this will be the first large-scale exhibition of recent American art to be shown in Europe, and ~~will~~ present approximately five works each by ~~an~~ 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 entitled *Abstract Expressionism in America* AMERICAN ART IN THE LAST ~~DECADE~~ and will be shown in major institutions in Basel, Milan, Berlin, Stockholm, Brussels, *Copenhagen, London* and possibly Paris, frequently under the high auspices of the respective foreign government and the American Embassy.

We are most eager to obtain works of the highest quality for the exhibition. I am therefore writing to ^{request} the loan of your

Artist's name: Title. Date.

for a period beginning in January, 1958 and terminating in April, 1959.

This period includes the necessary time for careful preparation of the *exhibition* works here, ~~including~~ assembly, condition examination, reframing and where necessary backing/for maximum safety with the permission of the lender, and packing, as well as transportation and installation in Europe, and ~~return to lender~~.

I am sure you will agree that this exhibition ~~will~~ should be of unique interest to the European art centers which have already expressed their eagerness to have the opportunity to view recent American painting and sculpture in a major exposition.

The works will be covered by an wall-to-wall all-risk insurance policy for the total

15
 CHINA Archive File
 Museum of Modern Art

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AMERICAN ART IN THE LAST DECADE
(working title)

DRAFT to lenders

November 13, 1957

Dear :

In response to urgent requests from major institutions in several ~~European art centers~~ *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 Collections ^{*The Museum*} ~~in this museum~~, this will be the first ^{*comprehensive*} ~~large-scale~~ exhibition of recent American art to be shown in Europe, and ~~will~~ present ^{*ing*} approximately five works each by ~~an~~ 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 entitled ^{*Abstract Expressionism*} ~~AMERICAN ART IN THE LAST~~ ^{*in America*} ~~DECADE~~ and will be shown in ~~major institutions~~ ^{*Copenhagen, London*} in Basel, Milan, Berlin, Stockholm, Brussels, ~~Madrid~~ and possibly Paris, frequently under the high auspices of the respective foreign government and the American Embassy.

We are most eager to obtain works of the highest quality for the ^{request} exhibition. I am therefore writing to ^{the} loan of your

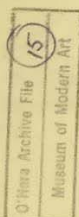
Artist's name: Title. Date.

for a period beginning in January, 1958 and terminating in April, 1959.

This period includes the ^{*exhibition*} ~~necessary~~ time for careful preparation of the ~~works~~ here, ~~including~~ assembly, condition examination, reframing and where necessary backing/for maximum safety with the permission of the lender, and packing, as well as transportation and installation in Europe, and ~~return to lender~~.

I am sure you will agree that this exhibition ~~would~~ should be of unique interest to the European art centers which have already expressed their eagerness to have the opportunity to view recent American painting and sculpture in a major exposition.

The works will be covered by ~~an~~ wall-to-wall all-risk insurance policy for the total



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lenders' draft Amer. Art

2.

at the valuation you indicate,

policy for the total period of loan. All costs of insurance, collection, packing, reframing ~~when necessary~~ and shipping by sea in preferred storage space, will be assumed by this Museum. As an extra precaution, a representative of the Museum will supervise the unpacking, handling, installation and repacking at each of the showings in Europe.

Because of the length of time required for preparation of so large an undertaking, ~~the exhibition~~ loans to the exhibition must be collected at an early date. *In the hope that* ~~for your convenience,~~ I am enclosing a loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records.

We feel that your loan is of particular value to ~~the~~ the quality of this important manifestation of American art in Europe, ~~as capital, and~~ ~~grateful for your generous consideration of our request~~

For loans in New York City & vicinity:

Should this request meet with your approval Miss Dudley, the Museum Registrar, will be in touch with you shortly after the loan agreement form has been returned to us in order to arrange collection of your loan.

For loans from out-of-town: (paintings)

Should this request meet with your approval, your loan should be shipped Railway Express Collect with a valuation of \$650.00 declared on the box. 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.~~ *should* We ~~should~~ appreciate being informed of the shipping date which ~~should~~ be early in January. Please bill this Department separately for packing costs.

O'Hara Archive File (15)
Museum of Modern Art

For sculpture loans out-of-town:

Should this request meet with your approval, your loan should be shipped Railway Express Collect with a valuation ^{of} ~~not exceeding~~ 50 cents per pound. ~~This requires your obtaining a Uniform Special Contract for~~

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

3.

~~Sculpture from Railway Express~~ and ^The shipment should be consigned to The Museum of Modern Art, 11 West 53rd Street, New York, New York, attention: International Program. We ^{sh}would appreciate being informed of the shipping date which should be early in January. Please bill this Department ~~xxxxxx~~ separately for packing costs.

Closing for ALL drafts:

We are most grateful for your generous consideration of this request for your superb artists name.

Sincerely yours,

Porter McCray, etc.

Enc: Loan agreement form in duplicate for: _____

PAM:FOH:

- cc: Miss Miller
- Dudley
- ~~Rasmussen~~
- Rasmussen
- yellow
- green

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

cc: Miss Miller
Dudley
Pearson
Mr. Rasmussen
O'Hara
ICE F 36 57
extra
yellow
green

January 7, 1957

Mr. E.J. Power
56 Blakemere Road,
Welwyn, Garden City,
Hertfordshire, England

Dear Mr. Power:

In response to urgent requests from major institutions in several leading European cities, the International Program of The Museum of Modern Art is organizing an exhibition of painting and sculpture 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. It will include artists whose work, hitherto seen only in isolated examples for the most part, has aroused the interest of European critics and the art-loving public, among them Arshile Gorky, Willem de Kooning, Jackson Pollock, Franz Kline, Mark Rothko, Clyfford Still, Sam Francis, ~~Wassily Kandinsky~~, Seymour Lipton, Ibram Lassaw and David Smith, ~~among~~ Tentatively titled ABSTRACT EXPRESSIONISM IN AMERICA, the exhibition's itinerary is ~~subject~~ at present pending confirmation of dates, but is planned to include showings in Basel, Milan, Berlin, Stockholm, Brussels and London, Madrid or Paris.

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

Sam Francis: Black and Blue. 1955.

Clyfford Still: Number 1. 1951.

Clyfford Still: Number 21. 1948.

Should you look favorably upon this request, we would ask the Fine Arts Department of The British Council, with whom we have had most cordial

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Power 2.

relations ~~in the past~~, to arrange for the collection, packing and shipping of your paintings to arrive in Basel early in April for an opening on or about April 13th. The loan period therefore would begin at the end of March and terminate after the final showing in April, 1959.

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 and shipping, will be assumed by this Museum. Unpacking, handling, installation and repacking at each of the showings will be under expert supervision.

~~Enclosed is a loan agreement~~ In the hope that your decision may be favorable, I am enclosing loan agreement forms in duplicate for your convenience; the original to be signed and returned to us, the duplicate to be retained for your records.

We feel that these paintings from your collection would be of particular value to the quality of the exhibition and are most grateful for your generous consideration of our request.

Sincerely yours,
Porter McGray etc.

Enclosure: Data attached. Please enclosed stamped addressed AIRMAIL envelope for return.

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

ABSTRACT EXPRESSIONISM IN AMERICA
ICE F 36 57

December 3, 1957

List of lenders 2.

✓ * Mrs. Betty Parsons (Dear Betty:)
Betty Parsons Gallery
15 East 57th Street
New York, New York

Mark Rothko: Number 7. 1951.
Oil on canvas, 94 1/2 x 54 1/2
in.

and

Clyfford Still: Number 3. 1951.
Oil on canvas, 48 x 38 in.
Baker 11-898

✓ * Mr. Sidney Janis (Dear Sidney:)
Sidney Janis Gallery
15 East 57th Street
New York, New York

Arshile Gorky: Dark Green Painting. c1947
Oil on canvas, 43 3/4 x 56
in.

yes ✓ * Mr. Richard Brown Baker (Dear Richard:)

Franz Kline: Wanamaker Block. 1955.
412 East 55th Street
New York, New York
Oil on canvas.
78 3/4 x 71 1/4 in.
(200.0 x 181.0 cm.)
Baker 19-785

* **Letter to begin:** I know Dorothy Miller has already discussed our forth-
coming exhibition for circulation in Europe with you. I am now writing to
give you the formal details. (Then continue with "In response, etc.")

yes ✓ Mr. Boris Leavitt
Lobells Farms
Hanover, Pennsylvania

Philip Guston: Beggar's Joys. 1954-55.
Oil on canvas.
72 1/8 x 68 1/8 in.
183.3 x 173.3 cm.
Baker 19-790

Mr. Leavitt's letter to begin: As I told you in the preliminary stages of
organizing the American representation in the Sao Paulo Bienal, we have been
of American art
~~negotiating with the organizers~~ planning an exhibition/for Europe, ~~which has now~~
~~materialized~~. I am writing ~~to give you~~ now to give you the formal details.

Substitute for p.2, para 2: If this proposal meets with your approval, your
painting would be checked for condition when it returns from Brazil and then
join the other works in ABSTRACT EXPRESSIONISM IN AMERICA ~~for~~ for shipment
to Europe.

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ABSTRACT EXPRESSIONISM IN AMERICAN ~~ART~~ *out*
~~AMERICAN ART IN THE LAST DECADE~~
 ICE F 36 57

December 3, 1957

List of lenders' requests

✓ done yes

Dr. and Mrs. Frank Stanton
 5 East 92nd Street
 New York, New York

Mark Rothko: The Black and the White. 1956.
 Oil on canvas, 94 x 54 in.
 Baker 22-359

Special
~~Mrs. Betty Parsons~~
 Betty Parsons Gallery
 15 East 57th Street
 New York, New York

Mark Rothko: Number 7. 1951.
 Oil on canvas, 94 1/2 x 54 1/2 in.
 Baker

✓ Dr. and Mrs. Edgar Berman
 12 West Mount Vernon Place
 Baltimore, Maryland

Willem de Kooning: February. 1957.
 Oil on canvas, 79 x 69 in.
 Baker 22-448

no

Dr. Israel Rosen
 3401 Hilton Road
 Baltimore 15, Maryland

Willem de Kooning: The Time of the Fire. 1956.
 Oil on canvas, 59 x 80 in.
 Baker 20-280

no

Dr. and Mrs. John A. Cooke
 130 East End Avenue
 New York, New York

Willem de Kooning: The First of January. 1956.
 Oil on canvas, 78 x 68 1/2 in.
 Baker 20-278

✓ Mr. Alexander Liberman
 VOGUE Magazine
 420 Lexington Avenue
 New York, New York

Jackson Pollock: Number 3. 1951.
 Oil on canvas, 56 x 24 in.

(Dear Martha:)

yes

Mrs. Martha Jackson /
 Martha Jackson Gallery
 32 East 69th Street
 New York, New York

Sam Francis: Arcueil. 1956.
 Oil on canvas, 82 x 76 1/2 in.
 Baker 22-908

Mr. and Mrs. Albert H. Newman
 Drake Towers
 179 East Lakeshore Drive
 Chicago, Illinois

Jackson Pollock: Number 28. 1950.
 Oil on canvas, 68 x 105 in.

~~ADD TO p. 2, para 1: after the second sentence, insert the following sentence and~~

~~inserting and changing~~ Your loan would be not be unstretched or rolled
 at any time during its European tour. Having followed this method with
 paintings of comparable size which we sent to Brazil for the IV BIENAL,
 we feel confident ~~in this~~ that this ensures maximum safety ~~is~~ for the
 work.

✓ Mrs. Philip Claflin (Dear Agnes:)
 Art Department
 Vassar College
 Poughkeepsie, New York

Bradley Walker Tomlin: Number 4. 1952.
 Oil on canvas
 60 x 48 in.

Mr. Sidney Janis (Dear Sidney:)
 Sidney Janis Gallery
 15 East 57th Street
 New York, New York

O'Hare Archive File 15
 Museum of Modern Art

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ABSTRACT EXPRESSIONISM IN AMERICA
ICE F 36 57

(no l.a. sent)

December 6, 1957

List of Lenders (for extension of loan)

Mrs. George Poindexter
Poindexter Gallery
21 West 56th Street
New York, New York

Franz Kline: Cardinal. 1950. Oil on canvas
77 1/2 x 56 7/8 in.
196.8 x 144.5 cm.
Photo: Burckhardt: Kline #20

Mrs. John D. Rockefeller III
One Beekman Place
New York, New York

Franz Kline: Accent Grave. 1955.
~~75 1/4~~ Oil on canvas
75 1/4 x 51 3/4 in. (191.1 x 131.5 cm.)
(Dear Blanchette:) Baker 19-786

Mr. Leo Castelli (Dear Leo:)
4 East 77th Street
New York, New York

Philip Guston: The Room. 1954-55
Oil on canvas
72 x 60 in. (182.8 x 152.4 cm.)
Baker 19-513

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ABSTRACT EXPRESSIONISM IN AMERICA--- DRAFT to lenders for extension

cc: Miss Miller
Dudley
Pearson
Mr. Rasmussen
O'Hara
ICE-F #36-57
yellow
green

December 6, 1957

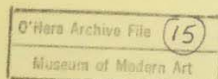
Dear :

When I first requested the loan of your Artists name: Title date
the IV BIENAL,
for a period which would include showings in Sao Paulo, Brazil and later
in Europe as part of the Exhibition of recent American art which Dorothy
Miller is selecting, you responded very generously by granting us the loan
until September, 1958.

Since then we have entered into negotiation with the European institutions
who had expressed their eagerness for the exhibition, which has been tentatively
titled ABSTRACT EXPRESSIONISM IN AMERICA, and find that we must request an
extension of this loan if the most advantageous itinerary is to be followed.
~~This is necessary;~~ While not definitely established as to dates, the exhibition
will be shown in major institutions in Basel, Milan, Berlin, Stockholm,
Brussels, Madrid and possibly Paris. To accommodate these showings in what
I hope you will agree is an impressive itinerary, we must ~~request~~ request
an extension of loan to terminate in April, 1959. We are most eager to have
works of the highest quality in this first comprehensive exhibition ~~of~~ of
abstract-expressionist art to be shown in Europe, ~~and to be shown~~

I am sure you will give this further request your generous consideration
and wish only to assure you that the same thorough security arrangements made
insurance
for Brazil will obtain in Europe, including ~~insurance~~ coverage at your specified
expert
valuation, condition checks, and/supervision of unpacking, handling, installation
and repacking at each of the European showings.

Sincerely yours,
Porter McCray etc.



PAM:FOH:

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Abstract Expressionism in America Today

AMERICAN ART IN THE LAST DECADE
ICE F 36 57

December 3, 1957

List of lenders' requests

Dr. and Mrs. Frank Stanton
5 East 92nd Street
New York, New York

Mark Rothko: The Black and the White. 1956.
Oil on canvas, 94 x 54 in.
Baker 22-359

Special
Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57th Street
New York, New York

Mark Rothko: Number 7. 1951.
Oil on canvas, 94 1/2 x 54 1/2 in.
~~Baker~~

Dr. and Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland

Willem de Kooning: February. 1957.
Oil on canvas, 79 x 69 in.
Baker 22-448

Dr. Israel Rosen
3401 Hilton Road
Baltimore, Maryland

Willem de Kooning: The Time of the Fire. 1956.
Oil on canvas, 59 x 80 in.
Baker 20-280

Dr. and Mrs. John A. Cooke
130 East End Avenue
New York, New York

Willem de Kooning: The First of January. 1956.
Oil on canvas, 78 x 68 1/2 in.
Baker 20-278

Mr. Alexander Liberman
VOGUE Magazine
420 Lexington Avenue
New York, New York

Jackson Pollock: Number 3. 1951.
Oil on canvas, 56 x 24 in.

(Dear Martha:)
Mrs. Martha Jackson /
Martha Jackson Gallery
32 East 69th Street
New York, New York

Sam Francis: Arcueil. 1956.
Oil on canvas, 82 x 76 1/2 in.
Baker 22-908

Mr. and Mrs. Albert H. Newman
Drake Towers
179 East Lakeshore Drive
Chicago, Illinois
ADD TO p. 2, para 1: ~~the same method of stretching and rolling~~

Jackson Pollock: Number 28. 1956.
Oil on canvas, 68 x 105 in.

~~increasingly stretching~~ Your loan would be not be unstretched or rolled at any time during its European tour. Having followed this method with paintings of comparable size which we sent to Brazil for the IV BIENAL, we feel confident ~~in this~~ that this ensures maximum safety ~~is~~ for the work.

Mrs. Philip Claflin (Dear Agnes:)
Art Department
Vassar College
Poughkeepsie, New York

Bradley Walker Tomlin: Number 4. 1952.
Oil on canvas
60 x 48 in.

Mr. Sidney Janis (Dear Sidney:)
Sidney Janis Gallery
15 East 57th Street
New York, New York

O'Hara Archive File 15
Museum of Modern Art

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THE MU

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ART

URGENT: Da
Tel:Bo

To: PORTER
From: Frank

Dear Porter
For you
The th

Should he be
possible so

the other two pieces which make up his representation in the show are:

The Banquet. 1951. (Lent by Nelson Rockefeller)

History of Le Roy Borton. 1956. (Lent by MOMA)

Also: When you mention the Biennale, I estimate that if we use two rooms in the Pavilion for him as the major artist and possibly one large piece outside, we would require about 20 pieces. Does this seem right? If not, please change on this memo so I'll know. If several small ones are used we might need 25 perhaps. **Loan period: March to November, 1958.**

Note: Please ask if he has any preferred statement for use in the Ab-Ex catalog and where it has been published.

Frank -
This was in PAM'S
but for this AM - Because
of the date I'm sure
you must have discussed
these questions with them
if so will you just pop
it in the current mail
folder. Thank

Beck

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THE MUSEUM OF MODERN ART

URGENT : David Smith
Tel: Bolton Landing, New York 4173

Date January 17, 1958

To: PORTER

Re: Call to David Smith for loans

From: Frank *χ*.

to ABSTRACT EXPRESSIONISM IN AMERICA

and XXIX BIENNALE, Venice

Dear Porter:

For your call to David Smith: Loan period terminates April, 1959.

The three loans which Dorothy asked us to request are:

Sacrifice. 1950. (Whereabouts:

THE Five Spring. 1956. (" :

Tank Totem V. 1956. (" :

Should he be agreeable we would like to arrange collection as soon as possible so Rudy can start to work on them. In case he wants to know, the other two pieces which make up his representation in the show are:

The Banquet. 1951. (Lent by Nelson Rockefeller)

History of Le Roy Borton. 1956. (Lent by MOMA)

Also: When you mention the Biennale, I estimate that if we use two rooms in the Pavilion for him as the major artist and possibly one large piece outside, we would require about 20 pieces. Does this seem right? If not, please change on this memo so I'll know. If several small ones are used we might need 25 perhaps. **Loan period: March to November, 1958.**

Note: Please ask if he has any preferred statement for use in the Ab-Ex catalog and where it has been published.

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NOTES BY H.M.F.

STATUS OF SELECTION OF ARTISTS' STATEMENTS: JANUARY 29, 1958

✓ BAZIOTES: Frank has promised to ask him for a new one; should get by February 5 at latest. Of 2 possibilities now in hand (Possibilities) one of 1947-8 reprinted in New Decade, Harold Rosenberg in Possibilities, ~~XXX~~ statement from "The Creative Process" Symposium in Arts Digest and Whitney statement for "Nature Abstracted" I think "Creative Process" one is best; Frank and Dorothy please decide, if necessary.

either AD or (15 Amer)

yes ok'd by him

✓ BROOKS: ~~XXXX~~ 3 possibilities are New Decade, 12 Americans and part of very interesting correspondence with Baur re Nature Abstracted: I think part of latter is extremely interesting and prefer

3rd sent to 4

✓ FRANCIS: Prefer part of Basil Taylor in Spectator to Herbert Read; Anne Hecht checking further with Martha Jackson.

letter, I think

✓ GORKY: *quote + Breton* Book is now back from Limbo; please look through and see what possibilities are, also check Stuart Davis piece in MAGAZINE OF ART. Otherwise Breton a possibility but I would omit paragraph 1

✓ GUSTON: 2 possibilities are 12 AMERICANS and statement for Whitney NATURE ABSTRACTED omitting first sentence and I would be for letting Guston himself decide between these 2 unless Frank and Dorothy feel very strongly pro one as against other. *call*

✓ HARTIGAN: On hand: 12 Americans, omitting sentence 1 if used. FRANK: Press her for new statement please.

✓ KLINE: Of 2 on hand, Elaine de Kooning for Egan's 1950 catalog and Hess in ART NEWS I prefer Hess but would break last sentence after "Oriental calligraphy." It is essential however before deciding to see Elaine de Kooning's piece in latest ART NEWS ANNUAL: ~~XXXXXXXXXXXXXXXXXXXX~~ on Kline and Rothko.

✓ de KOONING: Use piece from "What Abstract Art Means to Me" ~~XXXXXXXXXX~~ suggest beginning with "Art never seems to make me peaceful or pure." *yes*

✓ MOTHERWELL: We have 14 AMERICANS and NEW DECADE but he has said he wants to use something from PERSPECTIVES 9 - Anne Hecht please locate with Bernard Karpel; Frank & Dorothy please choose excerpt.

✓ POLLOCK: *both* Of 2 on hand (15 Americans, by Ossorio, and his own) in Possibilities I prefer latter maybe without the middle paragraph.

✓ ROTHKO: Think Possibilities and 15 Americans too old; check Elaine de Kooning in Art News Annual; while waiting you can look at extensive quote from it in catalog for his show at Contemporary Arts Museum, Houston, Sept-Oct. 1957; if we don't have it borrow from Whitney Mus. Artist's file.

O'Hara Archive File (15)
Museum of Modern Art

✓ STILL: Letter quoted in 15 AMERICANS: I would omit first paragraph and last sentence, if nothing better available. *I think not*

✓ TOMLIN: *question + quote!* Prefer unpublished statement for "MODERN ARTISTS IN AMERICA" to Root statement. *so bad!*

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ROBERT MOTHERWELL

When my generation of "abstract" painters began exhibiting ten years ago, we never expected a general audience, not at least one that would make its presence obvious to us. After many years of genre painting in this country, and the great imports coming from Europe, it would have been unreasonable ~~of~~ for us to expect one, no matter what we did; and yet an audience was there all the time, as it was for the cubists in their own time... Ten years ago, it seemed that we were embarked on a solitary voyage, undertaken, I think-- in regard to painting-- in the belief that "the essence of life is to be found in the frustrations of the established order." We were trying to revise modern painting in relation to some of its obvious frustrations, so that painting would represent our sense of reality better. This general tendency each of us followed in his own way...

Venturesomeness is only one of the ethical values respected by modern painters. There are many others, integrity, sensuality, sensitivity, knowingness, passion, dedication, sincerity, and so on, which taken altogether represent the ethical background of judgment in relation to any given work of modern art.

...~~and~~ one has to have an intimate acquaintance with the language of contemporary painting to be able to see the real beauties of it; to see the ethical background is even more difficult. It is a question of consciousness...

Without ethical consciousness, a painter is only a decorator.

Without ethical consciousness, the audience is only sensual, one of aesthetes.

Robert Motherwell, PERSPECTIVES USA Number Nine, 1954.

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1/27/58

BRADLEY WALKER TOMLIN STATEMENT

Formulation of belief has a way of losing its brightness and of fencing one in. The artist having found, and publicly declared, what seem to be the answers, will then in all likelihood swear to protect them, as if upon oath, since stated beliefs, like certificates in the anterooms of practitioners, creep in. One peers at the old diplomas more closely, speculating vaguely as to the guarantee in time the authoritative body might have had the temerity to fix upon....

Here to end → Moved deeply by a painting, the spectator may say, the artist has convinced me. This is really painting, it is the way it should be done. One can believe in paintings, as one can believe in miracles, for paintings, like miracles, possess an inner logic which is inescapable. But this again is to believe after the fact, which is merely to believe in the concrete.

What does the artist himself believe in having produced his miracle? Does he feel that he is now ^{clear} in clear, that in the future the canvases will be solved without pain? His intentions presumably are clear and it is possible to believe in the reality of intentions, good or bad. Can one be sure however, that in different situations, intentions can be identical? Does the artist find that the seemingly effortless structure, which he has evolved with total clarity, tends on repetition to escape him? That in spite of the production of masterpieces, art itself remains infinitely mysterious and that the work in progress is merely a kind of hall rack on which he has hung various nicely woven articles of clothing; jackets shabbily elegant, old hats battered to his image? Confronted by the cast of his own mind he says, it is at least mine. Yet the jacket he has slipped into binds slightly under the armpits. Umbrellas and old walking sticks clatter to the floor.

Unpublished statement, presumably written in 1950 for
Modern Artists in America.

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1/21/58

BRADLEY WALKER TOMLIN

Since art and its enjoyment by the observer are both largely the results of intuition, attempts to explain what artists are trying to do - even when made by the artists themselves - are seldom satisfactory. Perhaps, therefore, the most that should be said of Bradley Tomlin's admirable paintings is that they will appeal to those who enjoy sensitively manipulated pigment and linear suggestions of movement.

Such people will respond to the luminous quality of his painted surfaces and will see in his complex arrangements of bands, pot-hooks, boomerangs, letters, dots, rectangles, zigzags, and so forth a sort of pictorial equivalent of ballet, in which the many figures shimmy, gyrate, contort or drift at two or more levels with stimulating spontaneity and with an over-all coordination which is as satisfying as it is unobtrusive.

Edward W. Root, in Fifteen Americans

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MARK ROTHKO

1/21/58

The most important tool the artist fashions through constant practice is faith in his ability to produce miracles when they are needed. Pictures must be miraculous: the instant one is completed, the intimacy between the creation and the creator is ended. He is an outsider. The picture must be for him, as for anyone experiencing it later, a revelation, an unexpected and unprecedented resolution of an eternally familiar need.

On shapes:

They are unique elements in a unique situation.

They are organisms with volition and a passion for self-assertion.

They move with internal freedom, and without need to conform with or to violate what is probable in the familiar world.

They have no direct association with any particular visible experience, but in them one recognizes the principle and passion of organisms.

Possibilities 1

The progression of a painter's work, as it travels in time from point to point, will be toward clarity: toward the elimination of all obstacles between the idea and the observer. As examples of such obstacles, I give (among others) memory, history or geometry, which are swamps of generalization from which one might pull out parodies of ideas (which are ghosts) but never an idea in itself. To achieve this clarity is, inevitably, to be understood.

Fifteen Americans

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New American Painting :

a) Catalog Introduction
(first draft)
by Frank O'Hara

15
O'Hara Archive File
Museum of Modern Art

b) Forward - Basel Catalog -
by Arnold Rüdlinger

QUOTATIONS:

"The first
there to be poss

"Abstra
in I work, or w

"Subjec

tragic and timeless." -- Mark Rothko.

"I am always in the picture somewhere....I seem to move around in it."

-- Willem de Kooning.

unified, warm, vivid, rhythmic." -- Robert Motherwell, 1951.

"Voyaging into the night, one knows not where, on an unknown vessel, an absolute struggle with the elements of the real." -- Robert Motherwell.

"We are now committed to an unqualified act, not illustrating outworn myths or contemporary alibis. One must accept total responsibility for what he executes." --Clyfford Still, 1952.

"Usually I am on a work for a long stretch, until a moment arrives when the air of the arbitrary vanishes and the paint falls into positions that feel destined...to paint is a possessing rather than a picturing." -- Philip Guston, 1956.

"There is no more forthright a declaration, and no shorter a path to man's richness, nakedness and poverty than the painting he does. Nothing can be hidden on its surface -- the least private as well as the most personal of worlds." -- James Brooks, 1956.

"Art never seems to me peaceful or pure...I do not think...of art as a situation of comfort." -- Willem de Kooning, 1951.

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QUOTATIONS:

"Demands for communication are both presumptuous and irrelevant."
-- Clyfford Still, 1952.

"What happens on the canvas is unpredictable and surprising to me...
As I work, or when the painting is finished, the subject reveals itself."
-- William Bazotes, 1952.

"Nothing as drastic an innovation as abstract art could have come
into existence, save as the consequence of a most profound, relentless, unquenchable
need. The need is for felt experience -- intense, immoderate, direct, subtle,
unified, warm, vivid, rhythmic." -- Robert Motherwell, 1951.

Indeed one often hears existentialist echoes in their words but their
"anxiety", their "wonderment", their "dreadful freedom" concern their work primarily.
They defiantly reject the conventional values of the society which surrounds them.
They are not politically "engaged" -- though their paintings have been praised and
condemned as symbolic demonstrations of freedom in a world in which freedom
constitutes a political attitude.

In recent years, some of the painters have been impressed by Zen philosophy
with its transcendental humor, and its exploration of the self through intuition.
Yet, though Existentialism and Zen have afforded some encouragement and cognition to
the artists, their art itself has been only sporadically affected by these philosophies
(by contrast with the older painter, Mark Tobey, whose abstract painting has been
deeply and directly influenced by Zen and Zen).

Surrealism, both philosophically and technically had a more direct
influence upon the painting of the group. Particularly, during the War, in the early
days of the movement, painters were affected by André Breton's program of "pure psychic

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FIRST DRAFT -- 1

seventeen

Of the sixteen painters in this exhibition none speaks for the others any more than he paints for the others. Their individualism is in principle as uncompromising as the religion of Kirkegard whom they honor. For them, John Donne to the contrary, each man is an island.

Though a painter's words about his art are not always to be taken at face value the above quotations suggest that these artists do share certain significant attitudes and strong convictions. Many feel that their painting is a stubborn, difficult, even desperate, effort to discover the "self" or "reality", an effort to which the whole personality should be recklessly committed; I paint, therefore I am. Confronting a blank canvas they attempt "to grasp authentic being by action, decision," a leap of faith," to use Karl Jasper's Existentialist phrase.

Indeed one often hears existentialist echoes in their words but their "anxiety", their "commitment", their "dreadful freedom" concern their work primarily. They defiantly reject the conventional values of the society which surrounds them. They are not politically "engagés" -- though their paintings have been praised and condemned as symbolic demonstrations of freedom in a world in which freedom connotes a political attitude.

In recent years, some of the painters have been impressed by Zen philosophy with its transcendental humor, and its exploration of the self through intuition. Yet, though Existentialism and Zen have afforded some encouragement and sanction to the artists, their art itself has been only sporadically affected by these philosophies (by contrast with the older painter, Mark Tobey, whose abstract painting has been deeply and directly influenced by Tao and Zen).

Surrealism, both philosophically and technically had a more direct influence upon the painting of the group. Particularly, during the War, in the early days of the movement, painters were affected by André Breton's program of "pure psychic

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FIRST DRAFT -- 2

architectural decoration. Their flatness is, rather, a consequence of the automatism...in the absence of all control exercised by reason and outside of all esthetic and moral preoccupation." Automatism was and still is widely used as a technique but rarely without some control or subsequent revision. And Breton's dependence upon Freudian and Marxian sanctions/^{seemed} from the first less relevant than Jung's concern with myth and archaic symbol. ~~Abstract.~~ The artists in the exhibition have provided the central core and the major marginal talents in the movement now generally called Abstract Expressionism or, less commonly, Action Painting. Both titles were considered as titles for this exhibition.

Abstract Expressionism, a term used ephemerally in Berlin in 1919, was reinvented in America in the late 1920's to designate Kandinsky's early abstractions. But almost to a man the painters in this show deny that their work is "abstract" in any pure programmatic sense and they rightly reject any significant association with German Expressionism which is currently much favored in the United States. Action Painting, a phrase proposed by the post-critic, Harold Rosenberg, in an important article in 1952 (bibliography 00) is "ad hoc" and idiosyncratic but now seems to overemphasize the physical act of painting. Anyway, these artists dislike labels and shun the word "movement".

The briefest glance around the exhibition reveals a striking variety among the paintings. How could canvases differ more in form than Kline's brutal black slashes from Rothko's impalpable mists, or Pollock's Dionysian arabesques from Newman's single, obsessive vertical line? What then unites these paintings? First, their size: painted at arm's length, with a large gesture, they challenge both the painter and the observer. They are as big as mural paintings but their scale as well as their lack of illusionistic depth are only coincidentally related

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FIRST DRAFT -- 3

to architectural decoration. Their flatness is, rather, a consequence of the artists' concern with the actual painting process as his prime instrument of expression, a concern which also tends to eliminate all imitative suggestion of forms, textures and colors of the real world, since these might compete with the reality of paint.

As a consequence, rather than by design, most of the paintings seem abstract. Yet they are never formalistic or nonobjective in spirit. Equally anathema (in theory) to the artists is any preoccupation with the traditional esthetics of composition, quality of line, beauty of surface, harmony of color. If these occur in the paintings -- and they often do -- it is not by intention.

Finally, despite the high degree of abstraction, as their words insist, the painters are deeply involved with subject matter or content. The content however is never explicit or obvious even when recognizable forms emerge occasionally as in certain paintings by de Kooning, Bazziotes and Gottlieb.

In short, these painters, as a matter of principle, do nothing deliberately in their paintings to make "communication" easy except by permitting the exhibition of their paintings and, in some cases, not even that. Yet in spite of their conscientious intransigence, their following increases rapidly.

The movement began some fifteen years ago in wartime New York. American painting during the early 1940's was split into many schools, none dominant. The "old masters" such as John Marin, Edward Hopper, Max Weber, Stuart Davis were more than holding their own. The bumptious mid-western regionalism of the 1930's, though still noisy, was dying along with its political concomitant, America First isolationism. Most of the artists who had been naively attracted by Communism during the decade of the Great Depression had grown disillusioned with the dogma and machinations of the Party. There were romantic realists who looked back nostalgically to the early 19th century, and "magic" realists, and social realists such as the

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DRAFT -- 4

...ward of American painting, thanks in part to the courageous dealers just mentioned
 admirable Ben Shahn. In Boston young expressionists flourished and from the Pacific
 coast came the visionary, eastward-looking art of Mark Tobey and Robert Graves.
 There was also a lively interest in modern primitives but no one discovered an
 American douanier Rousseau.

During the artistically reactionary 1930's, the American Abstract
 Artists had stood firm along with their allies the Abstraction-Création group in
 Paris and Unit One in England. They were not rescued from chronic debility by the
 opening of the Museum of Non-Objective Art or the arrival of Léger, Mondrian and the
 Bauhaus masters. The Surrealist refugees from the War were more influential,
 notably Max Ernst, André Masson, Marcel Duchamp (who had been the leader of New York
 Dadaism during World War I), the poet André Breton and the brilliant young painter
 Matta Echaurren. Equally important was the influence of the former Surrealist
 associates, Picasso, Miro and Arp who had stayed in Europe.

Chief among the supporters of the Surrealist group in New York was Peggy
 Guggenheim whose gallery Art of this Century opened in the fall of 1942 and served
 as the principal center of the avant-garde in American painting until the founder
 returned to Europe in 1947. Her brilliant pioneering was then carried on by the
 new galleries of Betty Parsons, Charles Egan and Sam Koots. The Art of this Century
 gave one-man shows to Motherwell, Basileas, Rothko and Still and no less than five to
 Jackson Pollock. Arshile Gorky showed at another surrealist center, the Julien Levy
 gallery, with the poetic blessing of Breton. And all during this period and afterwards,
 Hans Hofmann, a Parisian-trained German of Picasso's generation taught the young
 inspiringly and became their colleague, though with little influence on
 the leaders.

Before the end of the decade most of the artists in this show had hit
 their stride and had been recognized, generally, though reluctantly, as the flourishing

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FIRST DRAFT -- 5

vanguard of American painting, thanks in part to the courageous dealers just mentioned and a handful of editors, collectors and museum officials, to such enthusiastic critics as Clement Greenberg, but above all ^{To} their own extraordinary energy, and talent and fortitude.

They were not, however, a compact phalanx. Gorky had been a well-known but rather derivative painter for fifteen years before he found himself about 1943. Pollock and Baziotis, both born in 1912, worked in obscurity until 1942-43, when they emerged and were joined by the youthful, highly articulate Motherwell. Pollock painted his first abstract pictures about 1945 and invented his "drip" technique about 1948. Still, Rothko did not develop their present styles until about 1947 when they were well over forty years old but Stamos had been under twenty-five. De Kooning entered the movement in his mid-forties, Tomlin at nearly fifty, both in 1948. Kline, Newman, Brooks and Buston, all mature painters, were recognized as associates of the movement about 1950, Guston after having relinquished a brilliant success in a more realistic style. Since 1950 hundreds upon hundreds of American artists have turned to "abstract expressionism" some of them like Tworkov, in mid-career, others like Hartigan and Sam Francis while they were still students. Sam Francis is unique as the only expatriate in the show and the only painter whose reputation was made without benefit of New York, having moved directly to Paris from San Francisco where Still and Rothko had been honored and influential teachers. To have written a few words of introduction to this exhibition is an honor for an American who has watched with deep excitement and pride the development of the artists here represented, their long struggle -- with themselves even more than with the public -- and their present triumph.

assembled the already known works of Rothko, Still and Kline. In 1955 the art museum of Bern, Switzerland, showed eleven paintings of Pollock, six of Tobey, and seven of Francis. As wisely efficacious as the organization of these exhibitions, were the generous reproductions of

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F0H

The International Council at
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THE NEW AMERICAN PAINTING

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September 26, 1958
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FOREWORD - BASEL CATALOG - THE NEW AMERICAN PAINTING

"These, my voice announcing -- I will sleep no more
but arise,
You oceans that have been calm within me! how I feel
you, fathomless, stirring, preparing unprecedented
waves and storms."

* * * *

"Hear the loud echoes of my songs there --
read the hints come at last."
Walt Whitman, 1860 ("Starting from Paumanok")

The poetry of Walt Whitman was more speedily accepted in Europe than in the United States itself. Edgar Allan Poe, Melville and Whitman - all of whom were born in the first twenty years of the 19th Century - took their place in world literature. They were followed by a long line of poets and authors. The American novel must be viewed in the light of this new literature, and modern theatre would be poor indeed without the contribution of the American writer.

The pictorial language, as a specifically American creation, first appeared about one hundred years later. What had been painted before had been done so in the shadow of Europe, or had existed only as local or national painting without any radiation beyond the limits of American borders.

Peggy Guggenheim brought the first paintings of Pollock to Europe. Travelling exhibitions prepared by the Museum of Modern Art of New York assembled the already known works of Rothko, Still and Kline. In 1955 the Art Museum of Berne, Switzerland, showed eleven paintings of Pollock, nineteen of Tobey, and seven of Francis. As widely efficacious as the presentation of these exhibitions, were the numerous reproductions of

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these paintings - in various periodicals and publications - which gave the younger European artists an inspiring, exciting, also at times perplexing and puzzling idea of the new American artists. Not to be underestimated is the present influence of Sam Francis, who since 1950 has worked almost without interruption in Paris, and who is in a period of full development, and also Jean Paul Riopelle, who came to Paris in 1946 from Canada, and who was, in 1950, very much under the influence of Pollock.

The influence of East Asiatic calligraphy on Tobey, one of the fathers of the new American movement in art, and on the other of the younger painters, is undeniable. The Basel museum of Switzerland, underlined its awareness of this influence with its 1956 exhibition entitled "Japanese Calligraphy - Western Drawings." Of even greater consequence than this calligraphy is the characteristic conception of Asiatic pictorial space, and the means employed to present it. Not only are these elements apparent in the paintings of Sam Francis, who last year went to Japan, but they also demonstrate his admiration for East Asiatic art. What is revealed by the catalog and the exhibition itself is that "The New American Painting" is not, as the title might suggest, an exhibition of a closed and uniform nature. For example, the great distance which separates Newman and Pollock, pictorially speaking, leaves no doubt as to their diversity. Like islands, and island groups, the problems and difficulties which confront the individual painter and groups of painters, visibly spread out and enlarge for the onlooker. And yet, the spectator discovers that despite all the apparent differences and diversities, he was none the less struck by the

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unity and homogeneity which give an aspect of "oneness" to the whole exhibition. Perhaps the element which first struck the European onlooker, was the great freedom and largeness of the brush strokes, which explains the Continent's great interest in and fascination for this new American style. The artists are honest enough to admit: like the pioneers of old, facing the endless open spaces, the plains, the prairies and the forests. They stand in front of the blank nakedness of their canvases, full of doubts and fear as well as the immense seduction of the promising adventure. Their modern existentialism likes to convoke Kierkegaard, Jaspers and Heidegger. However, without these names the material and spiritual adventure of these immigrants would be just as real and historically evident. They like to feel the strength of their large free brush strokes which are lost in space. As far as Pollock, Kline, Still, Rothko and a few others are concerned, the following is almost adopted as a hard and fast rule: the bigger the canvas the stronger the picture. This inner drive towards outer expression, once it is placed on the canvas, reveals qualities which were hitherto unknown or foreign to us.

The causes which first motivated the revolt were very complex, and not less complex were their real or imagined opponents. Both varied according to the personal experience of the given artist himself. When we take Pollock as an example, since of all the painters his work has been the most documented, we can readily see that his rebellion corresponded first of all to his youth and to his own feeling of strength; it followed the reaction of the socially and artistically emancipated persons against the over-bearing and pretentious claim of a nationalistic illustrative art

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which flourished under the protection of the Right Wing America First Movement. After surrealism and Picasso had contributed to the liberation of creative art, the same insurrection and revolt started anew. Pollock revolted against society's lack of judgement, against its institutions, against what it valued in art, against European art, against easel painting, against the traditional "middle." In short, he rebelled against everything. He was able to do so because of the acute consciousness of his own power, because of his perception of a new lyrical rhythmic approach to painting, and of a new feeling for space.

The powerful pictures of the 1950's started on Long Island, there where one hundred years earlier Walt Whitman had embarked with such enthusiasm upon his great American experience, the discovery of a new free rhythm resulting in his well-known work - "Leaves of Grass." Many of Pollock's pictures find their poetic parallel in this freedom of Whitman's verse. They evoke the roar of the waves, the foam of the sea, the humming of insects in the depths of the forests, the shivering movement of the grass, the pregnant black roar of the storms, lightning and hail, snowfalls and glowing heat. Thus, these pictures desire to be nothing more than a direct expression of and positive feeling for life. They are indeed "non-objective" but are not for this reason lacking in substance or subject matter. They are lyrical metaphors which introduce the onlooker into their movement and inculcate in him their rhythm, thus allowing him to establish a harmonious and moving contact with the picture.

They indeed demonstrate what, with a limited knowledge, I tried to formulate two years ago: a new objectiveness is born and is freshly

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conceived, a subject matter which does not necessarily copy the visible world but rather - as a free creation - renews and reintegrates what is visible in the world.

Now, back to the form. These big free brush strokes were not sufficient to fill the gigantic canvases, but they legitimized themselves as "harbingers" of a new, full and differently oriented space-feeling. The loss of the "middle" was transformed into something positive and different because in the vast unlimited space of America there is no "middle," but only "at best" a geometric construction which is never an intuitive experience. Being static for an American is equal to death; life is dynamism. Dynamism, however, recognises only moving space, and better than motion is simply space itself.

There is the space dynamics of the big city (Grace Hartigan), there is the space feeling of flyers who at an altitude of 4,000 metres feel almost out of range of earthly human space feeling, and see the world as a sliding non-modulated landscape (the earlier Sam Francis), there is the unbounded open space of the winds which blow in any direction they choose (Pollock), and there is the almost topographical space sameness of the swimming American Continent, with its gigantic plains, surfaces, namelessness, and the flaming and frame-bursting spots on the margins: San Francisco, Los Angeles, Boston, New York, Philadelphia, Baltimore, New Orleans.

These new painters, as authentically American artists with a stirring and new conception, have had a powerful beginning, above all in New York, but also in other centres of the United States. Their influence, too, is felt as much in Europe as in Asia. It is to the credit of The Museum of Modern Art,

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New York, through the means of the present exhibition, that Europeans are introduced to the phenomenon of the new American art, are able to discuss it and to know it in the deepest sense.

April 1958

Arnold Rüdlinger
Director
Basel Kunsthalle

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REQUESTS FOR LOANS TO ABSTRACT EXPRESSIONISM IN AMERICA.

1/23/58

minutes

Mrs. Culver Orswell
Pomfret Center, Connecticut
(Dear Mrs. Orswell:)

Willem de Kooning: July. 1956.
~~at the end of the year~~

minutes

Mr. Henri Marceau
Director and Chief
Division of Painting and Sculpture
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania
(Dear: ask Rose)

William Bazotes: Primeval Landscape. 1953.

Hold letter for note from DM to be enclosed**

minutes

Mr. Richard S. Davis
Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota
(Dear ~~ask Rose~~) Dick

William Bazotes: Red Landscape. 1957.

minutes

Mrs. Bernard F. Gimbel
The Chieftans
Greenwich, Connecticut
(Dear Mrs. Gimbel:)

William Bazotes: Moon Fantasy. 1952.

Janis

Mr. Roy R. Neuberger
120 Broadway
New York 5, New York
(Dear Roy:) to begin: I ^{sh}would like to once again call upon your generosity in

Jackson Pollock: Number 8. 1949.

considering this request for the loan of a work from your collection.

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REQUEST LIST FOR ABSTRACT EXPRESSIONISM
Please note opening paragraphs attached

February 5, 1958

1. Mr. John ~~Quincy~~ ^{H. Cuddihy} (Dear Mr.) Robert Motherwell: Fishes with Red Stripe. 1954.
28 Jones Street
New York 14, New York
- Hold for note from DM: 2. Mr. Ben Heller (Dear Ben:) Adolph Gottlieb: Burst. 1957.
1071 Sixth Avenue
New York 18, New York
3. Mr. Adolph Gottlieb (Dear Adolph Gottlieb:) Adolph Gottlieb: Sounds at Night. 1948.
27 West 96th Street " " : Tournament. 1951.
New York 25, New York " " : Black, Blue, Red. 1956/
" " : Red at Night. 1956.
4. Mr. Walter Baraiss (Dear Walter:) Willem de Kooning: Police Gazette. 1955.
5. Mr. Anthony Smith (Dear Mr. Smith:) Clyfford Still: Number 5. 1951.
66 Stanley Road
South Orange, New Jersey
6. Mr. Clement Greenberg (Dear Clem:) Adolph Gottlieb: Side Pull. 1956.
90 Bank Street
New York 14, New York
- Robert Motherwell: Je t'aime, Number 11, With Loaf of Bread. 1955.
7. Mrs. Eleanor Ward James Brooks: R. 1953.
Stable Gallery " " : Karrig. 1956.
924 Seventh Avenue " " : Bixby. 1958.
New York, New York
8. Mr. Patrick B. McGinnis ^{am ret:} James Brooks: Holdan. 1955.
President
Boston and Maine Railroad
150 Causeway Street
Boston 14, Massachusetts
- Change Grace Hartigan: On Orchard Street. 1957.
9. Mr. and Mrs. Samuel M. Kootz William Bazotes: Desert Landscape. 1952.
Samuel M. Kootz Gallery, Inc.
1018 Madison Avenue
New York 21, New York
(Dear Jane and Sam:)

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DRAFT

cc: Miss Miller
Dudley
Pearson
Mr. Rasmussen
O'Hara
ICE F 36 57
extra
yellow
green

January 23, 1958

Mrs. Eleanor Ward
Stable Gallery
924 Seventh Avenue
New York, New York

Dear Eleanor:

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Hilles → not one Lipton TR 8-9112 we wanted for Ab-Ex show

The Cloak → send to him during show for ^{welcoming}
 send up the 30th ^{call +} check time of day

Dorothy → 12 Americans state-
The Cloak, 1952. biog. awards ments
 Sanctuary
 Sorcerer
 Reef. Queen (someone interested in buying)
 Chrysalis

Yorkey The Limit or Dark Green Ptg
 The P + The S - Mrs Mrs Milton A. Gordon

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Smith → The Banquet, 1951.
 Le Roy Boston, 1956
 ask Porter } Sacrifice → D. Smith
 personal letter } The 5 Spring → D. Smith
 Tank Totem V → D. Smith

de K - Walter Boreiss' Police Gazette 54-55
 in office 42nd St.

Gottlieb -

Mrs Lillian Somerville
 Director
 Fine Arts Dept
 The British Council
 59 New Oxford St
 London, W.C.1, England

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Arts June 1956 - Guston + Sculpture

Lipton - Mrs Hilles ? title (call Lipton)
(show Jan 27 - Feb 15)

Larsoaw - The Awakened One. 1956-57 Hilles
 Evening Star. Kootz
 Metamorphoses. Mrs List Brussels
 Kwannon MOMA

(wall piece?)

Hare - Crab. MOMA Head of an Animal
 Waterfall Kootz
 Seated figure Kootz
 Summer Storm Kootz

part of JP MOMA
 Duber -



Rozak - Spectie of Kitty Hawk
 Whitney cat →

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British Council →

could receipt on behalf of us on our
BC invoice + bill us?

Condition report

SJ - the Limit ^{coming here} have Plexiglass from Hayes
ask give Hayes. One Summer The
Milkweed

arrives 23rd; delivered 27th;

wire Nash

✓ Phillips Rothco G + M - no

✓ Newman Pollock - no

Call SJ → Feb 3rd - ~~to~~ Mar 1st

Shipping Friday Jan 31st

Motherwell → ask for Tourlin permission

Basjiotes

Tourlin → 1st 4 sent. Then 2nd 4 to end

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(#32, 1950)

Notify Sidney when ^{preparation of} The Mirror is completed in the shops so he can pick it up.

"Gom la maison, mit la rue" - Paul Eluard.

"partly finished in Bocour "magna" plastic paint. Do not clean with turpentine or other dissolvents. Oil paint is "Permanent Pigment" brand.

90 x 70"

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~~IV BIENAL, SAO PAULO~~

eliminated

GROUP

May 7, 1957

MOTHERWELL

The Voyage 1949

MOMA

Personage. 1947.

MOMA

Pancho Villa, Dead and Alive 1943

MOMA

Western Air 1946-47

MOMA

Granada. 1949.

NAR

ROTHKO

Number 10. 1950.

MOMA

Painting.

Chicago Art Institute

Painting.

Vassar

Number 1. 1949

Mrs. Rockefeller

or

Number 14. 1949.

Betty Parsons Gallery

Painting.

Ben Heller

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	FOH	15

Miss The Ginn's secretary
Miss Walker,

Allen Groves

Quinton: Prague H. ~~St.~~
(Sao Paulo only) home: Arnold, Maremont
614 Pine Lane
Winnetka, Ill.
office: Suite 3950
Prudential Plaza
Chicago 1

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

AL 4-4464

Washington U.
Frederick Hartt
St. Louis, Mo.

Voyage

Beggar's Joup

Boris Coacitt
Call

OR 4-7200

Fable - Sidely

person to person

Lobell's Farms, RD #1

Hanover, Penna.

Bronze →

For M → S. Janis Gallery

* The Street →

* Prague → Arnold H. Maremont

The Visit →

614 Pine Lane
Winnetka, Illinois

Ben Heller →

Morton Feldman →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Sidney ~~SP~~ SP
 Bronze
 For M.
 *The Street 72-76"
 wire *Fable Hartt
 cable Beggar's Japs

*Prague (Chicago)
 The Visit Chicago
 ↓ Arnold H. Marenmont

Philip
 Painting
 Beggar's Japs

Q'Hara Archive File
 Museum of Modern Art

yes 11/8/57
 maker Block
 some other show after
 do → tell DM
~~54/19~~
~~11/8~~
 Chappague &
 (New Chapel) Mt Kisco

Q'Hara Archive File (15)
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

Baker - Kline: Wanamaker Block yes 11/8/57

loaning to some other show after
Sao Paulo → tell DM

art list

GH ramp w/

Hartigan - Red ^{w/ figures}
table 1957

Elizabeth Baldwin (~~New Chapel~~
Mt Kisco) ^{Chappegua +}

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

DRAFT/GD

4, 1958

TO: Lenders
(see at

*New Americas Painting
Report on its shipping:
Lenders Form Letter
and List of Lenders*

EE-F-36-57

Dear . . .

I am

New York of

NG left

*free transportation
in choicest*

space on the S.S. AMERICA and the loading most carefully accomplished in the presence of two representatives of this Museum. The exhibition will be transported in sealed railway cars directly to Basel and will be installed under the supervision of Miss Dorothy Miller who selected the exhibition and a representative of our International Program. *Staff member the*

Subsequent installations will also be supervised by one of our representatives.

By how you will have received a loan receipt from our Registrar, Miss Dudley.

I wish at this time to thank you again for your generous cooperation in this enterprise. As soon as catalogues become available from the European showings we shall take pleasure in forwarding copies to you.

I am attaching for your information the detailed itinerary of this exhibition together with those of the JACKSON POLLOCK exhibition, the U.S. Representation at the XXIX Venice Biennale and the FRENCH DRAWINGS FROM AMERICAN COLLECTIONS, each of which I am sure will be of interest to you.

H I should like very much to know if you will be attending any of these showings and at what dates.

Sincerely,
Porter McCray
Director
The International Program

I shall advise you of any changes of date which might occur in these itineraries

Enclosure: Itineraries of ^{four} exhibitions prepared by the International Program

O'Ware Archive File (15)
Museum of Modern Art

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DRAFT/GD

April 4, 1958

TO: Lenders to NEW AMERICAN PAINTING
(see attached list)

cc: Miss Miller
Miss Dudley
F. O'Hara
green
lender's file ICE-F-36-57

Dear:

I am pleased to report that the exhibition NEW AMERICAN PAINTING left New York on ~~the 28th~~²⁸ of March. The United States Lines ^{contributed free transportation} donated their choicest space on the S.S. AMERICA and the loading ^{was} most carefully accomplished in the presence of two representatives of this Museum. The exhibition will be transported in sealed railway cars directly to Basel and will be installed under the supervision of Miss Dorothy Miller who selected the exhibition and a ^{staff member} representative of our International Program. ~~and~~ ^{Subsequent installations are also to be supervised by one of our representatives.}

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Director
The International Program

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O'Hara Archive File (15)
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

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F. O'Hara
green
lender's file ICE-F-36-57

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Director
The International Program

Enclosure: Itineraries of 4 exhibitions
prepared by the International Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

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Porter McCray
Director
The International Program

Enclosure: Itineraries of 4 exhibitions
prepared by the International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Letters to the NEW AMERICAN PAINTING

- ✓ Mr. Richard Brown Baker
412 East 55th Street
New York, New York
(Dear Richard:)
- ✓ Mr. (and Mrs) Walter Bareiss
60 East 42nd Street
New York 17, New York
(Dear Walter)
- ✓ Dr. and Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland

✓ Mr. and Mrs. Donald Blinken
111 East 75th Street
New York 21, New York

✓ Mr. (and Mrs) William A.M. Burden
820 Fifth Avenue
New York, New York
(Dear Bill . . . *Piggys*)

✓ Mr. and Mrs. William Calfee
4817 Potomac Avenue, N.W.
Washington, D.C.

✓ Mr. (and Mrs.) Leo Castelli
4 East 77th Street
New York, New York
(Dear Leo) *Ileana + Leo*

✓ Mr. John M. Cuddihy
21 Bank Street
New York 14, New York

✓ Mr. Henri Marceau
Director
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Penn.
(Dear Henri)

✓ Mr. Adolph Gottlieb
27 West 96th Street
New York 25, New York
(Dear Adolph Gottlieb:)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

✓ Mr. Richard S. Davis
Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota
(Dear Dick:)

✓ Mr. and Mrs. Roy R. Neuberger
21 East 87th Street
New York 28, New York
(Dear Roy & Marie)

Mr. Roy Neuberger
or 120 Broadway
New York 5

✓ Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57th Street
New York 22, New York
(Dear Betty)

✓ (Mr. and) Mrs. George Poindexter
Poindexter Gallery
21 West 56th Street
New York, New York (Dear Mr + Mrs)

✓ Krasner
Mrs. Lee/Pollock
Hotel Adams
2 East 86th Street
New York 28, New York
Dear Lee:

✓ Mr. E. J. Power
56 Blakemere Road
Welwyn Garden City
Hertfordshire, England

✓ Mr. and Mrs. Paul Rankine
7009 Wilson Lane
Bethesda, Maryland

✓ Mrs. John D. Rockefeller, 3rd
One Beekman Place
New York, New York
(Dear Blanchette)

✓ Mr. Nelson A. Rockefeller
Room 5600
Rockefeller Plaza
New York 20, New York
(Dear Nelson)

✓ Mrs. Sherman J. Sexton
1530 North State Parkway
Chicago, Illinois

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ✓ Mr. and Mrs. Thomas Sills
240 West 11th Street
New York 14, New York
(Dear Jeanne and Tom)
- ✓ Mr. Tom Slick
Pennett Building
Soledad Street
San Antonio, Texas
- ✓ Mr. and Mrs. Anthony Smith
66 Stanley Road
South Orange, New Jersey
- ✓ Mrs. Eleanor Ward
Stable Gallery
924 Seventh Avenue
New York 19, New York
(Dear Eleanor)
- ✓ Dr. and Mrs. Frank Stanton
5 East 92nd Street
New York 28, New York
- ✓ Mr. and Mrs. John Stephan
Khakum Wood Road
Greenwich, Connecticut
- ✓ Mr. André Emmerich ~~Bank~~
André Emmerich Gallery
18 East 77th Street
New York, New York
(Dear André)
- ✓ Mrs. Elizabeth Bliss Parkinson
215 East 72nd Street
New York 21, New York
(Dear *Eliza*)

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✓ ?
Mr. (and Mrs.) Clement Greenberg
90 Bank Street
New York 14, New York
Dear Clem:

✓
Mr. Sam Francis
4, rue Domrémy
Arcueil, Seine
France
Dear Sam Francis:

✓
Mr. and Mrs. I. Donald Crossman
151 Central Park West
New York 17, New York

✓
Mr. (and Mrs.) Ben Heller
1071 Sixth Avenue or 280 Riverside Drive
New York 18, New York New York, New York
Dear Ben: Judy and Ben

✓
Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York
Dear Martha:

✓
Mr. Sidney Janis
Sidney Janis Gallery
15 East 57th Street
New York 22, New York
Dear Sidney:

✓
Mr. Philip Johnson
375 Park Avenue or 219 East 44th Street
New York, New York New York, New York
Dear Philip:

✓
Mr. and Mrs. Boris Leavitt
Lobell's Farms
~~Box 13~~ Hanover, Pennsylvania

✓
Mrs. H. Gates Lloyd
1691 Thirty-Fourth Street, N.W.
Washington, D.C.
Dear Lallie:

✓
Mr. and Mrs. Patrick B. McGinnis
Ritz Carlton Hotel
Boston, Massachusetts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

Material concerning

The New American Painting
(formerly called: Abstract-Expressionism
in America)

Exhibit in Paris:

- 1.) Artists Biographies
- 2.) Exhibition Check-List
- 3.) Exhibition Box List

The Internati
The Museum of
THE NEW AMERI

ographies

The data cont
from the most
with the arti

compiled
en checked
listed.

The section Included in: lists major group exhibitions in the United States in which the artist was represented by two or more works. Group exhibitions outside the United States: lists all such exhibitions in which the artist was represented, even by a single work.

Many of the biographies refer to the "WPA Federal Art Project." This was part of the Works Progress Administration, a nationwide program established by the United States Government in 1935 to combat unemployment resulting from the Great Depression.

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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Artists' Biographies

EXPLANATORY NOTE:

The data contained in the biographical notes for each artist have been compiled from the most reliable sources available and wherever possible have been checked with the artist himself. All one-man shows for each artist have been listed. The section Included in: lists major group exhibitions in the United States in which the artist was represented by two or more works. Group exhibitions outside the United States: lists all such exhibitions in which the artist was represented, even by a single work.

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The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 1

WILLIAM BAZIOTES

Biography: Born 1912, Pittsburgh, Pennsylvania; grew up in Reading, Pennsylvania. To New York, 1933; studied at National Academy of Design, 1933-36. Worked on WPA Federal Art Project, New York, as teacher 1936-38, on easel painting project 1938-41. In 1948, founder with Motherwell, Newman and Rothko, of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Taught at Brooklyn Museum Art School, New York, 1949-52; New York University, 1949-52; People's Art Center of The Museum of Modern Art, New York, 1950-52; Hunter College, New York, 1952 to present. Lives in New York.

One-man shows: Art of This Century (Peggy Guggenheim), New York, 1944; Galerie Maeght, Paris, 1947; Kootz Gallery, New York, yearly 1946-48, 1950-54, 1956, 1958.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

Group Exhibitions outside the United States of America: Kootz Gallery Group, Galerie Maeght, Paris, 1947; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, II Bienal, São Paulo, 1953; U. S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56.

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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 2

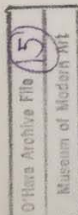
JAMES BROOKS

Biography: Born 1906, St. Louis, Missouri; grew up in various parts of the West. In Dallas, Texas, 1916-26; attended Southern Methodist University, Dallas, 1923-25. To New York, 1926; studied at Art Students League with Kimon Nicolaides and Boardman Robinson, 1927-30. Worked on WPA Federal Art Project, New York, 1938-42, painting murals at Queensborough Public Library, Woodside Branch, 1938, and International Overseas Air Terminal, La Guardia Airport, 1942. Served in U. S. Army, 1942-45, in Egypt and Middle East. Fifth prize, 1952 Pittsburgh International Exhibition of Painting, Carnegie Institute, Pittsburgh, Pennsylvania. Taught at Columbia University, New York, 1946-48; visiting critic of painting, Yale University, 1955-56. Teacher, Pratt Institute, Brooklyn, 1948 to present. Lives in New York and Springs, Long Island, New York.

One-man shows: Peridot Gallery, New York, yearly 1950-53; Miller-Pollard Gallery, Seattle, 1952; Area Arts, San Francisco, 1953; Grace Borgenicht Gallery, New York, 1954; Stable Gallery, New York, 1957.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; 12 Americans, The Museum of Modern Art, New York, 1956.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Recent American Watercolors, five cities in France, 1956-57; U. S. Representation, IV Bienal, São, Paulo, 1957.



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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 3

SAM FRANCIS

Biography: Born 1923, San Mateo, California. University of California, Berkeley, 1941-43; B.A. 1949, M.A. 1950. Served in U. S. Army Air Force, 1943-45. Began painting in San Francisco, 1945. To Paris, 1950. Painted murals for Kunsthalle, Basel, 1956-58. To Japan, 1957; painted mural for Sofu School of Flower Arrangements, Tokyo. Lives in Paris.

One-man shows: Galerie Nina Dausset, Paris, 1952; Galerie Rive Droite, Paris, 1955, 1956; Martha Jackson Gallery, New York, 1956, 1957; Gimpel Fils, London, 1957; Kornfeld and Klipstein, Berne, 1957; Toyoko Department Store Gallery, Tokyo, 1957; Fintetsu Department Store Gallery, Osaka, 1957.

Included in: 12 Americans, The Museum of Modern Art, New York, 1956.

Group Exhibitions outside the United States of America: Salon de Mai, Paris, 1950; Galerie Nina Dausset, Paris, 1951; Signifiants de l'Informal, Studio Paul Facchetti, Paris (presented by Michel Tapié), 1952; Un Art Autre, Studio Paul Facchetti, Paris (presented by Michel Tapié), 1953; Opposing Forces, Institute of Contemporary Art, London, 1953; Galerie Rive Droite, Paris, 1954; Galleria Spazio, Rome, 1954, 1955; Tendances Actuelles, Kunsthalle, Berne, 1955; Gallery Samlaran, Stockholm, 1955; U. S. Representation, 4th International Art Exhibition, Japan, nine cities, 1957 (receiving one of five prizes awarded non-Japanese artists); Exploration of Paint, Arthur Tooth and Sons, Ltd., London, 1957; New Trends in Painting, Arts Council Gallery, London, 1957.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 4

ARSHILE GORKY

Biography: Born 1905, Hayotz Dzore, Turkish Armenia. During World War I, emigrated to Russian Transcaucasia. Studied at Polytechnic Institute, Tiflis, 1916-18. To U.S.A. 1920; lived first in Watertown, Massachusetts, then Providence; attended night classes at Rhode Island School of Design. To Boston, 1923; attended New School of Design, 1923, and instructed in life class, 1924. To New York, 1925, brief attendance at National Academy of Design. Taught at New York School of Design, then Grand Central School of Art, 1926-31. Worked on WPA Federal Art Project, New York, 1936-38, painting murals for Newark Airport, New Jersey (no longer in existence). Mural for Aviation Building, New York World's Fair, 1939. Organized class in camouflage at Grand Central School of Art, New York, 1942. From 1943 spent part of each year in Virginia and Connecticut until death by suicide, 1948.

One-man shows: Guild Art Gallery, New York, 1932, 1935 (drawings only), 1936; Mellon Galleries, Philadelphia, 1934; Boyer Art Galleries, Philadelphia, 1935 (drawings only); Boyer Gallery, New York, 1938; San Francisco Museum of Art, 1941; Julien Levy Gallery, New York, 1945, 1946, 1947 (drawings only), 1948; Kootz Gallery, New York, 1947, 1950, 1951 (drawings only). Memorial exhibition, Whitney Museum of American Art, New York, shown thereafter in Minneapolis and San Francisco, 1951. Art Museum, Princeton University, 1952; Paul Kantor Gallery, Los Angeles, 1952; Sidney Janis Gallery, New York, 1953, 1955 (drawings only), 1957.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 5

ARSHILE GORKY (continued)

Included in: An Exhibition of Work by 46 Painters and Sculptors under 35 Years of Age, The Museum of Modern Art, New York, 1930; Abstract Painting in America, Whitney Museum of American Art, New York, 1935; 14 Americans, The Museum of Modern Art, New York, 1946.

Group Exhibitions outside the United States of America: La Pintura Contemporánea Norteamericana, New York, Havana, Mexico City, Caracas, Bogotá, Quito, Lima, Santiago, Rio de Janeiro, Montevideo, Buenos Aires, 1941; Le Surréalisme en 1947, Exposition Internationale du Surréalisme présentée par André Breton et Marcel Duchamp, Galerie Maeght, Paris, 1947; U. S. Representation, XXIV Biennale, Venice, 1948; U. S. Representation, XXV Biennale, Venice, 1950; American Vanguard Art for Paris, Galerie de France, Paris, 1952, (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, 2nd International Contemporary Art Exhibition, India, five cities, 1953; 12 Modern American Painters and Sculptors, Paris, Zurich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; U. S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 6

ADOLPH GOTTLIEB

Biography: Born 1903, New York. Studied with John Sloan and Robert Henri at Art Students League, 1920, 1923; worked independently in Paris, Berlin and Munich, 1921-22. Founding member, with Rothko, of "The Ten" group, New York, 1935. To Arizona, 1937. Mural commissioned by U. S. Treasury Department, Section of Fine Arts, for Post Office, Yerington, Nevada, 1939. To New York, 1939. Designed ark curtains for synagogue of Congregation B'nai Israel, Millburn, New Jersey, 1951, and for Temple Beth El, Springfield, Massachusetts, 1953; stained glass facade and mural for Park Avenue Synagogue Community Center, New York, 1955. Teacher, Pratt Institute, Brooklyn, 1955 to present. Lives in New York.

One-man shows: Dudensing Gallery, New York, 1930; Uptown Gallery, New York, 1934; Theodore A. Kohn Gallery, New York, 1934; Artists' Gallery, New York, 1940, 1943; Wakefield Gallery, New York, 1944; 67 Gallery (Howard Putzel), New York, 1945; Nierendorf Gallery, New York, 1945; Kootz Gallery, New York, 1947 (two shows) and yearly 1950-54; Jacques Seligman Gallery, New York, 1949; Area Arts, San Francisco, 1953; Bennington College, Bennington, Vermont, 1954; Williams College, Williamstown, Massachusetts, 1954; Martha Jackson Gallery, New York, 1957; Jewish Museum, New York, 1957; André Emmerich Gallery, New York, 1958.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

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ADOLPH GOTTLIEB (continued)

Group Exhibitions outside the United States of America: Kootz Gallery Group,
Galerie Maeght, Paris, 1947; American Vanguard Art for Paris, Galerie de France,
Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representa-
tion, 1st International Art Exhibition, Japan, five cities, 1952; U. S.
Representation, 3rd International Art Exhibition, Japan, eight cities, 1955;
U. S. Representation, 3rd International Contemporary Art Exhibition, India, six
cities, 1957; 75 Paintings from the Solomon R. Guggenheim Museum, New York,
London, The Hague, Helsinki, Rome, Cologne, Paris, 1957-58.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Catalog: Artists' Biographies

Page 8

PHILIP GUSTON

Biography: Born 1913, Montreal, Canada. To U.S.A., 1916; grew up in Los Angeles. Three months at Otis Art Institute, Los Angeles; otherwise self-taught. To Mexico, 1934-35; to New York, 1935. Worked on WPA Federal Art Project, New York, 1935-40, painting murals for Federal Works Agency Building, New York World's Fair, 1939, Queensbridge Housing Project, 1940 and other projects. Murals commissioned by U. S. Treasury Department, Section of Fine Arts, Post Office, Commerce, Georgia, 1938, and Social Security Building, Washington, D. C., 1942. Traveled in Italy, Spain, France, 1947-49, on Guggenheim Fellowship, Prix de Rome and grant from American Academy of Arts and Letters. Taught at State University of Iowa, 1941-45; Washington University, St. Louis, 1945-47; New York University, 1950 to present. Lives in New York and West Hurley, New York.

One-man shows: State University of Iowa, 1944; Midtown Galleries, New York, 1945; School of the Museum of Fine Arts, Boston, 1947; Munson-Williams-Proctor Institute, Utica, New York, 1947; University of Minnesota, Minneapolis, 1950; Peridot Gallery, New York, 1952; Egan Gallery, New York, 1953; Sidney Janis Gallery, New York, 1956, 1958.

Included in: 12 Americans, The Museum of Modern Art, New York, 1956.

(continued)

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PHILIP GUSTON (continued)

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; Recent American Watercolors, five cities in France, 1956-57; U. S. Representation, IV Bienal, São Paulo, 1957.

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GRACE HARTIGAN

Biography: Born 1922, Newark, New Jersey; grew up in Millburn, New Jersey. In California, 1941-42. Worked from about 1942-47 as mechanical draftsman in war industry in Bloomfield and Newark, New Jersey; New York; and White Plains, New York. Studied painting in night classes of Isaac Lane Muse, Newark, New Jersey. To New York about 1945; one year in Mexico, 1948-49. Lives in New York.

One-man shows: Tibor de Nagy Gallery, New York, yearly 1951-55, 1957; Vassar College Art Gallery, Poughkeepsie, New York, 1954.

Included in: 12 Americans, The Museum of Modern Art, New York, 1956.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957; U. S. Representation, 4th International Art Exhibition, Japan, nine cities, 1957; U. S. Representation, IV Bienal, São Paulo, 1957.

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FRANZ KLINE

Biography: Born 1910, Wilkes-Barre, Pennsylvania; grew up in Philadelphia. School of Fine and Applied Arts, Boston University, 1931-35; Heatherly's Art School, London, 1937-38. To New York, 1938. First exhibited in National Academy of Design Annuals, New York, yearly 1942-45. Taught at Black Mountain College, North Carolina, summer 1952; Pratt Institute, Brooklyn, New York, 1953-54; Philadelphia Museum School of Art, 1954. Lives in New York.

One-man shows: Egan Gallery, New York, 1950, 1951, 1954; Margaret Brown Gallery, Boston, 1952; Institute of Design, Chicago, 1954; Allan Frumkin Gallery, Chicago, 1954; Sidney Janis Gallery, New York, 1956, 1958; La Tartaruga Gallery, Rome, 1958.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56; 12 Americans, The Museum of Modern Art, New York, 1956.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, Tenth Inter-American Conference, Caracas, 1954;

Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; Recent American Watercolors, five cities in France, 1956-57; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne, Paris, 1957-58.

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WILLEM DE KOONING

Biography: Born 1904, Rotterdam, The Netherlands. Apprenticed when 12 to painting and decorating firm. In 1919 apprenticed to the painter Bernard Romein, and attended night classes at Rotterdam Academy of Fine Arts; graduated 1924. Later attended art schools in Brussels and Antwerp. To U.S.A. 1926; house-painting and decorating, free-lance commercial art, stage designing. Worked on WPA Federal Art Project, New York, 1935-36, easel and mural divisions. Painted mural for the New York World's Fair, 1939. Taught at Yale University, 1952-53. Lives in New York.

One-man shows: Egan Gallery, New York, 1948; Sidney Janis Gallery, New York, 1953, 1956; School of the Museum of Fine Arts, Boston, 1953; Workshop Art Center, Washington, D. C., 1953.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

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WILLEM DE KOONING (continued)

Group Exhibitions outside the United States of America: U. S. Representation, XXIV Biennale, Venice, 1948; U. S. Representation, XXV Biennale, Venice, 1950; U. S. Representation, I Bienal São Paulo, 1951; American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52); U. S. Representation, II Bienal, São Paulo, 1953; U. S. Representation, XXVII Biennale, Venice, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957.

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ROBERT MOTHERWELL

Biography: Born 1915, Aberdeen, Washington. Lived in San Francisco, 1918-37. Stanford University, California, B.A., 1937. To New York, 1939. Attended Columbia University, 1940-41. Traveled in Europe 1935, 1937-39, 1955. First exhibited in International Surrealist Exhibition organized by Coordinating Council of the French Relief Societies, Whitelaw Reid Pension, New York, 1942. In 1948, founder with Baziotas, Newman and Rothko of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Co-editor of Possibilities, 1947-48; editor, The Documents of Modern Art series, 1944-51, and Modern Artists in America, No. 1, New York, 1952. Painted mural for synagogue of Congregation B'nai Israel, Millburn, New Jersey, 1951. Visited West Germany under Exchange Program of Federal Republic of Germany, 1954. Teacher, Hunter College, New York, 1951 to present. Lives in New York.

One-man shows: Art of This Century (Peggy Guggenheim), New York, 1944; Kootz Gallery, New York, yearly 1946-53; Arts Club of Chicago, 1946; San Francisco Museum of Art, 1946; Galerie Jeanne Bucher, Paris, 1946; Oberlin College, Ohio, 1953; Sidney Janis Gallery, New York, 1957.

Included in: 14 Americans, The Museum of Modern Art, New York, 1946; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

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ROBERT MOTHERWELL (continued)

Group Exhibitions outside the United States of America: Kootz Gallery Group,
Galerie Maeght, Paris, 1947; U. S. Representation, II Bienal, São Paulo, 1951;
American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney
Janis Gallery, New York, 1951-52); U. S. Representation, Tenth Inter-American
Conference, Caracas, 1954; U. S. Representation, 3rd International Art Exhibi-
tion, Japan, eight cities, 1955; Modern Art in the United States: Selections
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BARNETT NEWMAN

Biography: Born 1905, New York. City College of New York, B.A., 1927; graduate work at Cornell University, Ithaca, New York. Studied at Art Students League, New York, 1922-26, with Duncan Smith, John Sloan and William von Schlegel. In 1948, founder with Bazziotes, Motherwell and Rothko of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Lives in ~~Manhattan~~ New York.

One-man shows: Betty Parsons Gallery, New York, 1950, 1951; Bennington College, Bennington, Vermont, 1958.

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JACKSON POLLOCK

Biography: Born 1912, Cody, Wyoming; grew up in Arizona and California. Began study of painting at Manual Arts High School, Los Angeles, 1925-29. To New York, 1929; studied with Thomas Benton at Art Students League, 1929-31. Trips to West in 1930, 1931, 1932 and 1934. Worked on WPA Federal Art Project, New York, 1938-42. Lived in Springs, Long Island, New York, from 1946 until his death in 1956.

One-man shows: Art of This Century (Peggy Guggenheim), New York, 1943 and yearly 1945-47; Arts Club of Chicago, 1945, 1951; San Francisco Museum of Art, 1945; Betty Parsons Gallery, New York, yearly 1948-51 (two exhibitions in 1949); Museo Correr, Venice and Galleria d'Arte del Naviglio, Milan (both presented by Peggy Guggenheim), 1950; Studio Paul Facchetti, Paris (presented by Michel Tapié), Bennington, 1952; Bennington College, Vermont, 1952; Williams College, Williamstown, Massachusetts, 1952; Kunsthaus, Zurich, 1953; Sidney Janis Gallery, New York, 1952, 1954-55, 1957 (drawings only); The Museum of Modern Art, New York, 1956; U. S. Representation, IV Bienal, São Paulo, 1957.

Included in: 15 Americans. The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

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JACKSON POLLOCK (continued)

Group Exhibitions outside the United States of America: La Collezione Peggy Guggenheim, XXIV Biennale and Museo Internazionale d'Arte Moderna, Venice, 1948, shown thereafter in Florence and Milan, 1949 and Amsterdam, Brussels and Zurich, 1951; U. S. Representation, XXV Biennale, Venice, 1950; U. S. Representation, I Bienal, São Paulo, 1951; U. S. Representation, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Representation, 2nd International Contemporary Art Exhibition, India, five cities, 1953; American Vanguard Art for Paris, Galerie de France, Paris, 1952, (shown at Sidney Janis Gallery, New York, 1951-52); 12 Modern American Painters and Sculptors, Paris, Zurich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; Tendances Actuelles, Kunsthalle, Berne, 1955; Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne and Paris, 1957-58; U. S. Representation, 3rd International Contemporary Art Exhibition, India, six cities, 1957.

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MARK ROTHKO

Biography: Born 1903, Dvinsk, Russia. To U.S.A., 1913; grew up in Portland, Oregon. Attended Yale University, 1921-23. Began painting in 1926; studied at Art Students League, New York, with Max Weber. Founding member, with Gottlieb, of "The Ten" group, 1935. Worked on WPA Federal Art Project, New York, 1936-37. In 1948, founder with Baziotos, Matherwell and Newman of school on East 8th Street, New York, "Subjects of the Artist," out of which grew "The Club" with weekly meetings of avant-garde artists. Taught at California School of Fine Arts, San Francisco, summers 1947, 1949; Brooklyn College, New York, 1951-54. Lives in New York.

One-man shows: Portland (Oregon) Art Museum, 1933 (watercolors, drawings); Contemporary Arts, New York, 1933; Art of This Century (Peggy Guggenheim), New York, 1945; Portimer Brandt Gallery (Betty Parsons' contemporary section), New York, 1946 (watercolors); San Francisco Museum of Art, 1946; Santa Barbara Museum of Art, California, 1946; Betty Parsons Gallery, New York, yearly 1947-49, 1951; Rhode Island School of Design, Providence, 1954; Art Institute of Chicago, 1955; Sidney Janis Gallery, New York, 1955, 1958.

Included in: Group show (with Marcel Gromaire and Joseph Solman), Neumann-Willard Gallery, New York, 1940; 15 Americans The Museum of Modern Art, New York, 1952.

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Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56;
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THEODOROS STAMOS

Biography: Born 1922, New York. At 14, won scholarship to the American Artists School, New York; studied sculpture with Simon Kennedy and Joseph Konzal, 1936-39. Painted in the West and British Columbia, 1947-48. Traveled in France, Italy and Greece, 1948-49. Taught at Black Mountain College, North Carolina, 1950; Cummington School of Art, Massachusetts, 1952-53. Awarded Tiffany Fellowship, 1951. Lives in New York and East Parion, Long Island, New York.

One-man shows: Wakefield Gallery, New York, 1943; Mortimer Brandt Gallery (Betty Parsons' contemporary section), New York, 1944, 1946; Betty Parsons Gallery, New York, 1947, 1949, yearly 1951-53, 1956; Margaret Brown Gallery, Boston, 1948, 1950; Phillips Gallery, Washington, D. C., 1950, 1954; Baldwin Kingrey, Chicago, 1952; Philadelphia Art Alliance, 1957; Gump's, San Francisco, 1957; André Emmerich Gallery, New York, 1958.

Included in: The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

Group Exhibitions outside the United States of America: U. S. Representation, 1st International Art Exhibition, Japan, five cities, 1952; U. S. Representation, International Exhibition of Painters Under 35, Rome, Brussels, Paris, 1955; U. S. Representation, 3rd International Art Exhibition, Japan, eight cities, 1955;

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CLYFFORD STILL

Biography: Born 1904, Grandin, North Dakota; grew up in Alberta, Canada and Spokane, Washington. Spokane University, B.A., 1933. Teaching fellowship and M.A. degree, Washington State College, Pullman, 1933; taught there 1933-41. To San Francisco, 1941; worked in war industries. Taught in Virginia, 1944; to New York, briefly, 1946. Returned to San Francisco; taught at California School of Fine Arts, 1946-50. To New York 1950. Taught at Hunter and Brooklyn Colleges, New York, 1952. Lives in New York.

One-man shows: San Francisco Museum of Art, 1941; Art of This Century (Peggy Guggenheim), New York, 1946; California Palace of the Legion of Honor, San Francisco, 1947; Metart Gallery, San Francisco, 1950; Betty Parsons Gallery, New York, 1947, 1950, 1951.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952.

Group Exhibitions outside the United States of America: Modern Art in the United States: Selections from the Collections of the Museum of Modern Art, New York, Paris, Zurich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56.

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BRADLEY WALKER TOLIN

Biography: Born 1899, Syracuse, New York. Graduate of College of Fine Arts, Syracuse University, 1921; won Hiram Gee fellowship. To New York, 1921. In Europe two years, 1923-24 and 1926-27; worked at Académie Colarossi and La Grande Chaumière, Paris; in Europe again 1928, 1934. Taught at Sarah Lawrence College, Bronxville, New York, 1932-41. Died 1953.

One-man shows: Skaneateles, New York, and Cazenovia, New York, 1922 (watercolors); Anderson Galleries, New York, 1923 (watercolors); Montross Gallery, New York, 1926, 1927; Frank K. M. Rehn Galleries, New York, 1931, 1944; Betty Parsons Gallery, 1950, 1953; Phillips Gallery, Washington, D. C., 1955. Memorial exhibition, Whitney Museum of American Art, New York, shown thereafter in Raleigh, North Carolina; Colorado Springs; Los Angeles; Pasadena, California; San Diego, California; San Francisco; and Utica, New York; 1957-58.

Included in: 15 Americans, The Museum of Modern Art, New York, 1952; The New Decade, Whitney Museum of American Art, New York, shown thereafter in San Francisco, Los Angeles, Colorado Springs and St. Louis, 1955-56.

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BRADLEY WALKER TOMLIN (continued)

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JACK TWORKOV

Biography: Born 1900, Biala, Poland. To U.S.A., 1913. Attended Columbia University, New York, 1920-23. Studied at National Academy of Design, 1923-25 and Art Students League, 1925-26. Worked on Public Works of Art Project of U. S. Treasury Department, 1934, and WPA Federal Art Project, New York, 1937-41. Taught at Queens College, New York, 1948-55; Pratt Institute, Brooklyn, 1955 to present; University of Minnesota, Minneapolis, 1957. Lives in New York.

One-man shows: A.C.A. Gallery, New York, 1940; Egan Gallery, New York, 1947, 1949, 1952, 1954; Baltimore Museum of Art, 1948; Stable Gallery, New York, 1957; Walker Art Center, Minneapolis, 1957.

Group Exhibitions outside the United States of America: American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52).

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<u>WILLIAM BAZIOTES</u>				
1	229.47	DWARF. 1947 Oil on canvas The Museum of Modern Art	106.7 x 91.7 cm. (42 x 36 1/8 in.)	9
2	58.91	PRIMEVAL LANDSCAPE. 1953 Oil on canvas Philadelphia Museum of Art	152.4 x 182.9 cm. (60 x 72 in.)	32
3	189.55	POMPEII. 1955 Oil on canvas The Museum of Modern Art	152.4 x 121.9 cm. (60 x 48 in.)	25
4	58.208	RED LANDSCAPE. 1957 Oil on canvas The Minneapolis Institute of Arts	183.5 x 153 cm. (72 1/4 x 60 1/4 in.)	38
5	58.209	WHIRLWIND. 1957 Oil on canvas Tom Slick, Texas	152.4 x 183.5 (60 x 72 1/4 in.)	38
<u>JAMES BROOKS</u>				
5 6	58.202	R. 1953 Oil on canvas Stable Gallery	209.6 x 223.5 cm. (82 1/2 x 88 in.)	36
6 7	247.56	QUAIM. 1954 Oil on canvas The Museum of Modern Art	154.9 x 146.1 cm. (61 x 57 1/8 in.)	25
7 8	58.28	JACKSON. 1956 Oil on canvas Nelson Rockefeller, New York	169.6 x 177.2 cm. (66 3/4 x 69 3/4 in.)	17
8 9	57.360	KARRIG. 1956 Oil on canvas Stable Gallery	201 x 186.8 cm. (79 1/8 x 73 1/2 in.)	13
9 10	58.201	BIXBY. 1958 Oil on canvas Stable Gallery	129.6 x 167.6 cm. (51 x 66 in.)	37

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SAM FRANCIS

10	5.58	BIG RED. 1953 Oil on canvas The Museum of Modern Art	302.2 x 193 cm. (119 x 76 in.)	23
11	194.55	BLACK IN RED. 1953 Oil on canvas The Museum of Modern Art	195.6 x 130.2 cm. (77 x 51 1/4 in.)	1
12	58.371	BLUE AND BLACK. 1954 Oil on canvas E. J. Power, London	195.6 x 130.8 cm. (77 x 51 1/2 in.)	44
13	58.4	ARCUEIL. 1956 Oil on canvas Martha Jackson Gallery	208.2 x 194.2 (82 x 76 1/2 in.)	15
<u>ARSHILE GORKY</u>				
14	58.5	DIARY OF A SEPUCCER. 1945 Oil on canvas Mr. and Mrs. William A.M. Burden	127 x 157.5 cm. (50 x 62 in.)	10
15	58.7	THE CALENDARS. 1946-47 Oil on canvas Nelson A. Rockefeller, N.Y.	126.4 x 152.4 cm. (49 3/4 x 60 in.)	5
16	88.50	AGONY. 1947 Oil on canvas The Museum of Modern Art	101.6 x 128.3 cm. (40 x 50 1/2 in.)	9
17	58.365	DARK GREEN PAINTING. c. 1947 Oil on canvas Mrs. H. Gates Lloyd, Haverford	111.4 x 141.9 cm. (43 7/8 x 55 7/8 in.)	41
18	58.51	THE LIMIT. 1947 Oil on paper over burlap Sidney Janis Gallery	128.9 x 158.8 cm. (50 3/4 x 62 1/2 in.)	21
19	58.87	SOFT NIGHT. 1947 Oil on canvas Mr. & Mrs. John Stephan, Conn.	96.5 x 127 cm. (38 x 50 in.)	24

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ADOLPH GOTTLIEB

20 21	58.83	TOURNAMENT. 1951 Oil on canvas The Artist, New York	153 x 178.4 cm. (60 1/4 x 70 1/4 in.)	17
21 22	58.85	BLACK, BLUE, RED. 1956 Oil on canvas The Artist, New York	183 x 127 cm. (72 x 50 in.)	21
22 23	58.177	RED AT NIGHT. 1956 Oil on canvas The Artist, New York	183 x 243.8 cm. (72 x 96 in.)	30
23 24	58.84	SIDE PULL. 1956 Oil on canvas Mr. & Mrs. Clement Greenberg, N.Y.	127 x 152.4 cm. (50 x 60 in.)	10
24 25	58.178	BURST. 1957 Oil on canvas Mr. & Mrs. Ben Heller, N.Y.	243.8 x 101.6 cm. (96 x 40 in.)	35

PHILIP GUSTON

25 26	7.56	PAINTING. 1954 Oil on canvas The Museum of Modern Art, N.Y.	160.7 x 152.7 cm. (63 1/4 x 60 1/8 in.)	12
26 27	57.405	BEGGAR'S JOYS. 1954-55 Oil on canvas Boris and Sophie Leavitt, Pa.	183.2 x 173.3 cm. (72 1/8 x 68 1/8 in.)	12
27 28	57.332	THE ROOM. 1954-55 Oil on canvas Mrs. Leo Castelli, N.Y.	183 x 152.4 cm. (72 x 60 in.)	12
28 29	58.366	THE CLOCK. 1957 Oil on canvas Mrs. Sherman J. Sexton, Ill.	193.1 x 163.0 cm. (76 x 64 in.)	40
29 30	58.63	THE MIRROR. 1957 Oil on canvas Mrs. Bliss Parkinson, N.Y.	173.7 x 154.9 cm. (68 3/8 x 61 in.)	5

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GRACE HARTIGAN

- 30 ~~31~~ 11.54 RIVER BATHERS. 1953 176.2 x 225.5 1
Oil on canvas (69 3/8 x 88 3/4 in.)
The Museum of Modern Art, N.Y.
- 31 ~~32~~ 58.29 CITY LIFE. 1956 205.7 x 250.2 cm. 18
Oil on canvas (81 x 98 1/2 in.)
Nelson Rockefeller, New York
- 32 ~~33~~ 57.457 ESSEX MARKET. 1956 205.4 x 175.9 cm. 14
Oil on canvas (80 7/8 x 69 1/4 in.)
Mrs. John D. Rockefeller 3rd, New York
- 33 ~~34~~ 58.33 INTERIOR, THE CREEKS. 1957 229.8 x 243.8 cm. 8
Oil on canvas (90 1/2 x 96 in.)
Philip C. Johnson, Conn.
- 34 ~~35~~ 57.411 ON ORCHARD STREET. 1957 179.1 x 203.7 cm. 14
Oil on canvas (70 1/2 x 80 1/4 in.)
Mr. & Mrs. Patrick B. McGinnis, Mass.

FRANZ KLINE

- 35 ~~36~~ 57.358 CARDINAL. 1950 196.8 x 144.5 cm. 13
Oil on canvas (77 1/2 x 56 7/8 in.)
Mr. & Mrs. George Poindexter, New York
- 36 ~~37~~ 2.52 CHIEF. 1950 148.3 x 186.7 cm. 11
Oil on canvas (58 3/8 x 73 1/2 in.)
The Museum of Modern Art, N.Y.
- 37 ~~38~~ 57.361 ACCENT GRAVE. 1955 191.1 x 131.5 cm. 11
Oil on canvas (75 1/4 x 51 3/4 in.)
Mrs. John D. Rockefeller 3rd, N.Y.
- 38 ~~39~~ 57.357 WANAMAKER BLOCK.(1955) 200 x 181 cm. 11
Oil on canvas (78 3/4 x 71 1/4 in.)
Richard Brown Baker, N.Y.
- 39 ~~40~~ 57.339 GARCIA. 1957 241.3 x 202.2 cm. 19
Oil on canvas (95 x 79 5/8 in.)
Sidney Jenis Gallery, N.Y.

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WILLEM DE KOOHNING

- 40 ~~40~~ 238.48 PAINTING. (1948) 108.3 x 142.5 cm. 24
Oil & ripolin enamel on canvas
(42 5/8 x 56 1/8 in.)
The Museum of Modern Art, N.Y.
- 41 ~~41~~ 478.53 WOMAN I. (1950-52) 192.8 x 147.3 cm. 17
Oil with charcoal on canvas
(75 7/8 x 58 in.)
The Museum of Modern Art, N.Y.
- 42 ~~42~~ 332.55 WOMAN II. (1952) 149.9 x 109.3 cm. 10
Oil on canvas
(59 x 43 in.)
The Museum of Modern Art, N.Y.
- 43 ~~43~~ 58.90 POLICE GAZETTE. (1955) 109.2 x 127.6 cm. 24
Oil on canvas
(43 x 50 1/4 in.)
Mr. & Mrs. Walter Bareiss, Conn.
- 44 ~~44~~ 58.369 FEBRUARY. (1957) 201.3 x 175.3 cm. 39
Oil on canvas
(79 1/2 x 69 in.)
Dr. & Mrs. Edgar Berman, Maryland

ROBERT MOTHERWELL

- 45 ~~45~~ 15.57 PERSONAGE WITH YELLOW OCHRE & WHITE. 182.9 x 137.2 cm. 27
1947
Oil on canvas
(72 x 54 in.)
The Museum of Modern Art, N.Y.
- 46 ~~46~~ 58.206 FISHES WITH RED STRIPE (1954) 108.6 x 105.4 cm. 37
Oil on paper
(42 3/4 x 41 1/2 in.)
John M. Cuddihy, N.Y.
- 47 ~~47~~ 58.195 ELEGY FOR THE SPANISH REPUBLIC XXV. 203.2 x 254.6 cm. 29
1954-58
Oil on canvas
(80 x 100 1/4 in.)
Sidney Janis Gallery, N.Y.
- 48 ~~48~~ 58.182 JE T'AIME, NUMBER 3, WITH LOAF OF BREAD. 183 x 137.2 cm. 32
1955
Oil on canvas
(72 x 54 in.)
Mr. & Mrs. Clement Greenberg, N.Y.
- 49 ~~49~~ 58.81 JOUR LA MAISON, NUIT LA RUE. 1957 177.8 x 228.6 cm. 20
Oil on canvas
(70 x 90 in.)
Sidney Janis Gallery, N.Y.

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Exhibition: THE NEW AMERICAN PAINTING

BARNETT NEWMAN

- 50 ~~51~~ 58.198 ABRAHAM. 1949 213.4 x 90.2 cm. 42
Oil on canvas (84 x 35 1/2 in.)
Betty Parsons Gallery, N.Y.
- 51 ~~52~~ 58.197 CONCORD. (1949) 228.6 x 137.2 cm. 43
Oil on canvas (90 x 54 in.)
Mrs. Betty Parsons, N.Y.
- 52 ~~53~~ 58.199 HORIZON LIGHT. 1949 77.5 x 184.2 cm. 42
Oil on canvas (30 1/2 x 72 1/2 in.)
Mr. & Mrs. Thomas Sills, N.Y.
- 53 ~~54~~ 58.175 ADAM. 1951-52 243 x 202.4 cm. 33
Oil on canvas (95 5/8 x 79 5/8 in.)
Mr. & Mrs. Ben Heller, N.Y.

JACKSON POLLOCK

- 55 ~~55~~ 58.363 NUMBER 26. (1951) 137.8 x 92.7 cm. 37
Oil on canvas (54 1/4 x 36 1/2 in.)
Sidney Janis Gallery, N.Y.
- 56 ~~56~~ 58.362 NUMBER 27. 1951 141.6 x 188.6 cm. 38
Duco on canvas (55 3/4 x 75 1/4 in.)
Sidney Janis Gallery, N.Y.
- 57 ~~57~~ 58.32 NUMBER 12. 1952 258.8 x 226 cm. 7
Oil on canvas (101 7/8 x 89 in.)
Nelson A. Rockefeller, N.Y.

✓ ~~58.22~~ Newberger

- 54 58.89 NUMBER 8. 1949 86.4 x 180.6 cm. 22
Oil and aluminium on (34 x 71 1/8 in.)
canvas.
Mr. and Mrs. Roy R.
Newberger, N.Y.

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Exhibition: THE NEW AMERICAN PAINTING

MARK ROTHKO

- | | | | | |
|----|--------|--|--|----|
| 58 | 38.52 | NUMBER 10. 1950
Oil on canvas
The Museum of Modern Art, N.Y. | 229.6 x 145.1 cm.
(90 3/8 x 57 1/8 in.) | 4 |
| 59 | 58.3 | NUMBER 7. 1951
Oil on canvas
Mrs. Betty Parsons, N.Y. | 240 x 139.1 cm.
(94 1/2 x 54 3/4 in.) | 6 |
| 60 | 58.180 | EARTH AND GREEN. 1954-55
Oil on canvas
Mr. & Mrs. Ben Heller, N.Y. | 229.6 x 186.7 cm.
(90 3/8 x 73 1/2 in.) | 31 |
| 61 | 58.2 | THE BLACK AND THE WHITE. 1956
Oil on canvas
Dr. & Mrs. Frank Stanton, N.Y. | 238.8 x 136.5 cm.
(94 x 53 3/4 in.) | 6 |
| 62 | 58.364 | TAN AND BLACK ON RED. 1957
Oil on canvas
Mr. & Mrs. I. Donald Grossman, N.Y. | 176.2 x 135.5 cm.
(69 3/8 x 53 3/8 in.) | 38 |

THEODOROS STAMOS

- | | | | | |
|----|--------|---|--|----|
| 63 | 58.169 | RED SEA TERRACE, NUMBER 1. (1952)
Oil on canvas
Andre'Emmerich Gallery, N.Y. | 233.8 x 178.5 cm.
(92 x 70 1/4 in.) | 26 |
| 64 | 58.173 | HEART OF WILLOW -- SUN. (1957)
Oil on canvas
André Emmerich Gallery, N.Y. | 200.6 x 142.9 cm.
(79 x 56 1/4 in.) | 28 |
| 65 | 58.170 | HIGH SNOW, LOW SUN, NUMBER 3. (1957)
Oil on canvas
André Emmerich Gallery, N.Y. | 143.5 x 144.1 cm.
(56 1/2 x 56 3/4 in.) | 28 |
| 66 | 58.171 | WHITE FIELD. NUMBER 2. (1957)
Oil on canvas
Mr. & Mrs. Paul Rankine, Maryland | 152.4 x 183.9 cm.
(60 x 72 3/8 in.) | 27 |
| 67 | 58.172 | SUN GAMES, NUMBER 2. (1958)
Oil on canvas
André Emmerich Gallery, N.Y. | 180 x 155 cm.
(70 7/8 x 61 in.) | 27 |

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Exhibition: THE NEW AMERICAN PAINTING

CLYFFORD STILL

68	58.179	NUMBER 2. 1949 Oil on canvas Mr. & Mrs. Ben Heller, N.Y.	233 x 174.9 cm. (91 3/4 x 68 7/8 in.)	31
69	58.1	NUMBER 3. 1951 Oil on canvas Mrs. Betty Parsons, N.Y.	118.8 x 96.3 cm. (46 3/4 x 37 7/8 in.)	9
70	58.205	NUMBER 5. 1951 Oil on canvas Mr. & Mrs. Anthony Smith, N. J.	137.3 x 115.6 cm. (54 x 45 1/2 in.)	37
71	277.54	PAINTING. 1951 Oil on canvas The Museum of Modern Art, N.Y.	238.8 x 208.3 cm. (94 x 82 in.)	2

BRADLEY WALKER TOMLIN

72	58.367	ALL SOULS' NIGHT. (1948) Oil on canvas Betty Parsons Gallery, N.Y.	107.7 x 161.9 cm. (42 3/8 x 63 3/4 in.)	41
73	58.52	NUMBER 20. 1949 Oil with charcoal on canvas The Museum of Modern Art, N.Y.	218.4 x 203.8 cm. (86 x 80 1/4 in.)	3
74	348.55	NUMBER 9: IN PRAISE OF GERTRUDE STEIN. 1950 Oil on canvas The Museum of Modern Art, N.Y.	124.55 x 259.8 cm. (49 x 102 1/4 in.)	16
75	58.6	NUMBER 18. 1950 Oil on canvas Nelson A. Rockefeller, N.Y.	198.4 x 126.8 cm. (78 1/8 x 49 7/8 in.)	16
76	58.181	NUMBER 15. 1953 Oil on canvas Mr. & Mrs. Ben Heller, N.Y.	116.8 x 193 cm. (46 x 76 in.)	13

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Exhibition: THE NEW AMERICAN PAINTING

JACK TWORCOV

77	58.204	PROPHET. 1955 Oil on canvas Stable Gallery, N.Y.	183.5 x 162.8 cm. (72 1/4 x 64 1/8 in.)	34
78	58.203	WATER GAME. 1955 Oil on canvas Stable Gallery, N.Y.	175.3 x 149.8 cm. (69 x 59 in.)	34
79	58.207	BLUE CRADLE. 1956 Oil on canvas Mr. & Mrs. Donald M. Blinken, N.Y.	183 x 162.5 cm. (72 x 64 in.)	34
80	58.368	CRADLE. 1956 Oil on canvas Mr. & Mrs. William Calfee, D.C.	183.5 x 163.2 cm. (72 1/4 x 64 1/4 in.)	40
81	58.200	TRANSVERSE. 1957-58 Oil on canvas Mr. & Mrs. Ben Heller, N.Y.	183 x 193 cm. (72 x 76 in.)	36

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Madrid JSH 9/10/58

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Exhibition: THE NEW AMERICAN PAINTING

Cat. No.	Museum Number	Artist Title/date/medium/lender	Unframed size, height precedes width	Box. No.
<u>WILLIAM BAZIOTES</u>				
✓ 1	229.47	DWARF. 1947 Oil on canvas The Museum of Modern Art	106.7 x 91.7 cm. (42 x 36 1/8 in.)	9
✓ 2	58.91	PRIMEVAL LANDSCAPE. 1953 Oil on canvas Philadelphia Museum of Art	152.4 x 182.9 cm. (60 x 72 in.)	32
✓ 3	189.55	POMPEII. 1955 Oil on canvas The Museum of Modern Art	152.4 x 121.9 cm. (60 x 48 in.)	25
✓ 4	58.208	RED LANDSCAPE. 1957 Oil on canvas The Minneapolis Institute of Arts	183.5 x 153 cm. (72 1/4 x 60 1/4 in.)	38
✓ 5	58.209	WHIRLWIND. 1957 Oil on canvas Tom Slick, Texas	152.4 x 183.5 (60 x 72 1/4 in.)	38
<u>JAMES BROOKS</u>				
✓ 6	58.202	R. 1953 Oil on canvas Stable Gallery	209.6 x 223.5 cm. (82 1/2 x 88 in.)	36
✓ 7	247.56	<u>QUAIM.</u> 1954 Oil on canvas The Museum of Modern Art	154.9 x 146.1 cm. (61 x 57 1/8 in.)	25
✓ 8	58.28	JACKSON. 1956 Oil on canvas Nelson Rockefeller, New York	169.6 x 177.2 cm. (66 3/4 x 69 3/4 in.)	17
✓ 9	57.360	KARRIG. 1956 Oil on canvas Stable Gallery	201 x 186.8 cm. (79 1/8 x 73 1/2 in.)	13
✓ 10	58.201	BIXBY. 1958 Oil on canvas Stable Gallery	129.6 x 167.6 cm. (51 x 66 in.)	37

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Exhibition: THE NEW AMERICAN PAINTING

SAM FRANCIS

- | | | | | |
|-----|--------|---|--|----|
| ✓11 | 5.58 | BIG RED. 1953
Oil on canvas
The Museum of Modern Art | 302.2 x 193 cm.
(119 x 76 in.) | 23 |
| ✓12 | 194.55 | BLACK IN RED. 1953
Oil on canvas
The Museum of Modern Art | 195.6 x 130.2 cm.
(77 x 51 1/4 in.) | 1 |
| ✓13 | 58.371 | BLUE AND BLACK. 1954
Oil on canvas
E. J. Power, London | 195.6 x 130.8 cm.
(77 x 51 1/2 in.) | 44 |
| ✓14 | 58.4 | ARCUEIL. 1956
Oil on canvas
Martha Jackson Gallery | 208.2 x 194.2
(82 x 76 1/2 in.) | 15 |

ARSHILE GORKY

- | | | | | |
|-----|--------|---|--|----|
| ✓15 | 58.5 | DIARY OF A SEDUCER. 1925
Oil on canvas
Mr. and Mrs. William A.M. Burden | 127 x 157.5 cm.
(50 x 62 in.) | 10 |
| ✓16 | 58.7 | THE CALENDARS. 1946-47
Oil on canvas
Nelson A. Rockefeller, N.Y. | 126.4 x 152.4 cm.
(49 3/4 x 60 in.) | 5 |
| ✓17 | 88.50 | AGONY. 1947
Oil on canvas
The Museum of Modern Art | 101.6 x 128.3 cm.
(40 x 50 1/2 in.) | 9 |
| ✓18 | 58.365 | DARK GREEN PAINTING. c. 1947
Oil on canvas
Mrs. H. Gates Lloyd, Haverford | 111.4 x 141.9 cm.
(43 7/8 x 55 7/8 in.) | 41 |
| ✓19 | 58.51 | THE LIMIT. 1947
Oil on paper over burlap
Sidney Janis Gallery | 128.9 x 158.8 cm.
(50 3/4 x 62 1/2 in.) | 21 |
| ✓20 | 58.87 | SOFT NIGHT. 1947
Oil on canvas
Mr. & Mrs. John Stephan, Conn. | 96.5 x 127 cm.
(38 x 50 in.) | 24 |

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Exhibition: THE NEW AMERICAN PAINTING

ADOLPH GOTTLIEB

- | | | | | |
|------|--------|--|--|----|
| ✓ 21 | 58.83 | TOURNAMENT. 1951
Oil on canvas
The Artist, New York | 153 x 178.4 cm.
(60 1/4 x 70 1/4 in.) | 17 |
| ✓ 22 | 58.85 | BLACK, BLUE, RED. 1956
Oil on canvas
The Artist, New York | 183 x 127 cm.
(72 x 50 in.) | 21 |
| ✓ 23 | 58.177 | RED AT NIGHT. 1956
Oil on canvas
The Artist, New York | 183 x 243.8 cm.
(72 x 96 in.) | 30 |
| ✓ 24 | 58.84 | SIDE PULL. 1956
Oil on canvas
Mr. & Mrs. Clement Greenberg, N.Y. | 127 x 152.4 cm.
(50 x 60 in.) | 10 |
| ✓ 25 | 58.178 | BURST. 1957
Oil on canvas
Mr. & Mrs. Ben Heller, N.Y. | 243.8 x 101.6 cm.
(96 x 40 in.) | 35 |

PHILIP GUSTON

- | | | | | |
|------|--------|--|--|----|
| ✓ 26 | 7.56 | PAINTING. 1954
Oil on canvas
The Museum of Modern Art, N.Y. | 160.7 x 152.7 cm.
(63 1/4 x 60 1/8 in.) | 12 |
| ✓ 27 | 57.405 | BEGGAR'S JOYS. 1954-55
Oil on canvas
Boris and Sophie Leavitt, Pa. | 183.2 x 173.3 cm.
(72 1/8 x 68 1/8 in.) | 12 |
| ✓ 28 | 57.332 | THE ROOM. 1954-55
Oil on canvas
Mrs. Leo Castelli, N.Y. | 183 x 152.4 cm.
(72 x 60 in.) | 12 |
| ✓ 29 | 58.366 | THE CLOCK. 1957
Oil on canvas
Mrs. Sherman J. Sexton, Ill. | 193.1 x 163.0 cm.
(76 x 64 in.) | 40 |
| ✓ 30 | 58.63 | THE MIRROR. 1957
Oil on canvas
Mrs. Bliss Perkinson, N.Y. | 173.7 x 154.9 cm.
(68 3/8 x 61 in.) | 5 |

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Exhibition: THE NEW AMERICAN PAINTING

GRACE HARTIGAN

- ✓ 31 11.54 RIVER BATHERS. 1953 176.2 x 225.5 1
Oil on canvas (69 3/8 x 88 3/4 in.)
The Museum of Modern Art, N.Y.
- ✓ 32 58.29 CITY LIFE. 1956 205.7 x 250.2 cm. 18
Oil on canvas (81 x 98 1/2 in.)
Nelson Rockefeller, New York
- ✓ 33 57.457 ESSEX MARKET. 1956 205.4 x 175.9 cm. 14
Oil on canvas (80 7/8 x 69 1/4 in.)
Mrs. John D. Rockefeller 3rd, New York
- in storage* ✓ 34 58.33 INTERIOR, THE CREEKS. 1957 229.8 x 243.8 cm. 8
Oil on canvas (90 1/2 x 96 in.)
Philip C. Johnson, Conn.
- ✓ 35 57.411 ON ORCHARD STREET. 1957 179.1 x 203.7 cm. 14
Oil on canvas (70 1/2 x 80 1/4 in.)
Mr. & Mrs. Patrick B. McGinnis, Mass.

FRANZ KLINE

- ✓ 36 57.358 CARDINAL. 1950 196.8 x 144.5 cm. 13
Oil on canvas (77 1/2 x 56 7/8 in.)
Mr. & Mrs. George Poindexter, New York
- ✓ 37 2.52 CHIEF. 1950 148.3 x 186.7 cm. 11
Oil on canvas (58 3/8 x 73 1/2 in.)
The Museum of Modern Art, N.Y.
- ✓ 38 57.361 ACCENT GRAVE. 1955 191.1 x 131.5 cm. 11
Oil on canvas (75 1/4 x 51 3/4 in.)
Mrs. John D. Rockefeller 3rd, N.Y.
- ✓ 39 57.357 WANAMAKER BLOCK. (1955) 200 x 181 cm. 11
Oil on canvas (78 3/4 x 71 1/4 in.)
Richard Brown Baker, N.Y.
- ✓ 40 57.339 GARCIA. 1957 241.3 x 202.2 cm. 19
Oil on canvas (95 x 79 5/8 in.)
Sidney Janis Gallery, N.Y.

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Exhibition: THE NEW AMERICAN PAINTING

WILLEM DE KOONING

- ✓ 41 238.48 PAINTING. (1948) 108.3 x 142.5 cm. 24
Oil & ripolin enamel on canvas
The Museum of Modern Art, N.Y. (42 5/8 x 56 1/8 in.)
- ✓ 42 478.53 WOMAN I. (1950-52) 192.8 x 147.3 cm. 17
Oil with charcoal on canvas
The Museum of Modern Art, N.Y. (75 7/8 x 58 in.)
- ✓ 43 332.55 WOMAN II. (1952) 149.9 x 109.3 cm. 10
Oil on canvas
The Museum of Modern Art, N.Y. (59 x 43 in.)
- ✓ 44 58.90 POLICE GAZETTE. (1955) 109.2 x 127.6 cm. 24
Oil on canvas
Mr. & Mrs. Walter Bareiss, Conn. (43 x 50 1/4 in.)
- ✓ 45 58.369 FEBRUARY. (1957) 201.3 x 175.3 cm. 39
Oil on canvas
Dr. & Mrs. Edgar Berman, Maryland (79 1/2 x 69 in.)

ROBERT MOTHERWELL

- ✓ 46 15.57 PERSONAGE WITH YELLOW OCHRE & WHITE. 182.9 x 137.2 cm. 27
1947
Oil on canvas
The Museum of Modern Art, N.Y. (72 x 54 in.)
- in storage ✓ 47 58.206 FISHES WITH RED STRIPE (1954) 108.6 x 105.4 cm. 37
Oil on paper
John M. Cuddihy, N.Y. (42 3/4 x 41 1/2 in.)
- in storage ✓ 48 58.195 ELEGY FOR THE SPANISH REPUBLIC XXV. 203.2 x 254.6 cm. 29
1954-58
Oil on canvas
Sidney Janis Gallery, N.Y. (80 x 100 1/4 in.)
- ✓ 48 58.182 JE T'AIME, NUMBER 3, WITH LOAF OF BREAD. 183 x 137.2 cm. 32
1955
Oil on canvas
Mr. & Mrs. Clement Greenberg, N.Y. (72 x 54 in.)
- ✓ 49 58.81 JOUR LA MAISON, NUIT LA RUE. 1957 177.8 x 228.6 cm. 20
Oil on canvas
Sidney Janis Gallery, N.Y. (70 x 90 in.)

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Exhibition: THE NEW AMERICAN PAINTING

BARNETT NEWMAN

- ✓ ⁵⁸~~51~~ 58.198 ABRAHAM. 1949 213.4 x 90.2 cm. 42
Oil on canvas (84 x 35 1/2 in.)
Betty Parsons Gallery, N.Y.
- ✓ ⁵¹~~52~~ 58.197 CONCORD. (1949) 228.6 x 137.2 cm. 43
Oil on canvas (90 x 54 in.)
Mrs. Betty Parsons, N.Y.
- ✓ ⁵²~~53~~ 58.199 HORIZON LIGHT. 1949 77.5 x 184.2 cm. 42
Oil on canvas (30 1/2 x 72 1/2 in.)
Mr. & Mrs. Thomas Sills, N.Y.
- ✓ ⁵³~~54~~ 58.175 ADAM. 1951-52 243 x 202.4 cm. 33
Oil on canvas (95 5/8 x 79 5/8 in.)
Mr. & Mrs. Ben Heller, N.Y.

JACKSON POLLOCK

- ✓ 55 58.363 NUMBER 26. (1951) 137.8 x 92.7 cm. 37
Oil on canvas (54 1/4 x 36 1/2 in.)
Sidney Janis Gallery, N.Y.
- ✓ 56 58.362 NUMBER 27. 1951 141.6 x 188.6 cm. 38
Duco on canvas (55 3/4 x 75 1/4 in.)
Sidney Janis Gallery, N.Y.
- ✓ 57 58.32 NUMBER 12. 1952 258.8 x 226 cm. 7
Oil on canvas (101 7/8 x 89 in.)
Nelson A. Rockefeller, N.Y.
- ✓ 54 58.89 Number 8, 1949 86.4 x 180.6 22
O/c
Roy Neuberger, N.Y.

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MARK ROTHKO

- ✓ 58 38.52 NUMBER 10. 1950 229.6 x 145.1 cm. 4
Oil on canvas (90 3/8 x 57 1/8 in.)
The Museum of Modern Art, N.Y.
- ✓ 59 58.3 NUMBER 7. 1951 240 x 139.1 cm. 6
Oil on canvas (94 1/2 x 54 3/4 in.)
Mrs. Betty Parsons, N.Y.
- ✓ 60 58.180 EARTH AND GREEN. 1954-55 229.6 x 186.7 cm. 31
Oil on canvas (90 3/8 x 73 1/2 in.)
Mr. & Mrs. Ben Heller, N.Y.
- ✓ 61 58.2 THE BLACK AND THE WHITE. 1956 238.8 x 136.5 cm. 6
Oil on canvas (94 x 53 3/4 in.)
Dr. & Mrs. Frank Stanton, N.Y.
- ✓ 62 58.364 TAN AND BLACK ON RED. 1957 176.2 x 135.5 cm. 38
Oil on canvas (69 3/8 x 53 3/8 in.)
Mr. & Mrs. I. Donald Grossman, N.Y.

THEODOROS STAMOS

- ✓ 63 58.169 RED SEA TERRACE, NUMBER 1. (1952) 233.8 x 178.5 cm. 26
Oil on canvas (92 x 70 1/4 in.)
Andre Emmerich Gallery, N.Y.
- ✓ 64 58.173 HEART OF WILLOW -- SUN. (1957) 200.6 x 142.9 cm. 28
Oil on canvas (79 x 56 1/4 in.)
Andre Emmerich Gallery, N.Y.
- ✓ 65 58.170 HIGH SNOW, LOW SUN, NUMBER 3. (1957) 143.5 x 144.1 cm. 28
Oil on canvas (56 1/2 x 56 3/4 in.)
Andre Emmerich Gallery, N.Y.
- ✓ 66 58.171 WHITE FIELD. NUMBER 2. (1957) 152.4 x 183.9 cm. 27
Oil on canvas (60 x 72 3/8 in.)
Mr. & Mrs. Paul Rankine, Maryland
- ✓ 67 58.172 SUN GAMES, NUMBER 2. (1958) 180 x 155 cm. 27
Oil on canvas (70 7/8 x 61 in.)
Andre Emmerich Gallery, N.Y.

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CLYFFORD STILL

- | | | | | |
|-----|--------|--|---|----|
| ✓68 | 58.179 | NUMBER 2. 1949
Oil on canvas
Mr. & Mrs. Ben Heller, N.Y. | 233 x 174.9 cm.
(91 3/4 x 68 7/8 in.) | 31 |
| ✓69 | 58.1 | NUMBER 3. 1951
Oil on canvas
Mrs. Betty Parsons, N.Y. | 118.8 x 96.3 cm.
(46 3/4 x 37 7/8 in.) | 9 |
| ✓70 | 58.205 | NUMBER 5. 1951
Oil on canvas
Mr. & Mrs. Anthony Smith, N. J. | 137.3 x 115.6 cm.
(54 x 45 1/2 in.) | 37 |
| ✓71 | 277.54 | PAINTING. 1951
Oil on canvas
The Museum of Modern Art, N.Y. | 238.8 x 208.3 cm.
(94 x 82 in.) | 2 |

BRADLEY WALKER TOMLIN

- | | | | | |
|-----|--------|--|--|----|
| ✓72 | 58.367 | ALL SOULS' NIGHT. (1948)
Oil on canvas
Betty Parsons Gallery, N.Y. | 107.7 x 161.9 cm.
(42 3/8 x 63 3/4 in.) | 41 |
| ✓73 | 58.52 | NUMBER 20. 1949
Oil with charcoal on canvas
The Museum of Modern Art, N.Y. | 218.4 x 203.8 cm.
(86 x 80 1/4 in.) | 3 |
| ✓74 | 348.55 | NUMBER 9: IN PRAISE OF GERTRUDE STEIN. 1950
Oil on canvas
The Museum of Modern Art, N.Y. | 124.55 x 259.8 cm.
(49 x 102 1/4 in.) | 16 |
| ✓75 | 58.6 | NUMBER 18. 1950
Oil on canvas
Nelson A. Rockefeller, N.Y. | 198.4 x 126.8 cm.
(78 1/8 x 49 7/8 in.) | 16 |
| ✓76 | 58.181 | NUMBER 15. 1953
Oil on canvas
Mr. & Mrs. Ben Heller, N.Y. | 116.8 x 193 cm.
(46 x 76 in.) | 13 |

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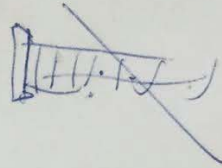
JACK TWORCOV

✓ 77	58.204	PROPHET. 1955 Oil on canvas Stable Gallery, N.Y.	183.5 x 162.8 cm. (72 1/4 x 64 1/8 in.)	34
✓ 78	58.203	WATER GAME. 1955 Oil on canvas Stable Gallery, N.Y.	175.3 x 149.8 cm. (69 x 59 in.)	34
✓ 79	58.207	BLUE CRADLE. 1956 Oil on canvas Mr. & Mrs. Donald M. Blinken, N.Y.	183 x 162.5 cm. (72 x 64 in.)	34
✓ 80	58.368	CRADLE. 1956 Oil on canvas Mr. & Mrs. William Calfee, D.C.	183.5 x 163.2 cm. (72 1/4 x 64 1/4 in.)	40
✓ 81	58.200	TRANSVERSE. 1957-58 Oil on canvas Mr. & Mrs. Ben Heller, N.Y.	183 x 193 cm. (72 x 76 in.)	36

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MILLARES
LÓPEZ DE HOYOS, 178 3-D



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FOIT-draft

HOLD

#90 30

Title: RECENT AMERICAN PAINTING AND SCULPTURE

Description: The European public's interest in the avant-garde movement in the United States has been greatly stimulated by the partial representation it has received in recent international expositions and by the critical excitement attending these showings. In Europe the movement, variously described as "abstract-expressionism", "action painting" and "American-type painting", is thought by many to be one of the most significant stylistic developments in contemporary art and the most distinctive and original expression to be achieved by American artists.

Europeans, however, have not yet seen characteristic works of this movement presented in a large enough aggregate to give it the coherence and importance it has assumed in America. Six major European institutions have therefore requested a full-scale exhibition of American avant-garde art. These institutions have shown the most marked attention to recent developments in American art and will present the works in the most sympathetic, as well as distinguished, manner, and in this way bring American artists to a wide European public under auspices of great national prestige.

The exhibition will follow up recent ~~re~~ individual retrospectives, American sections of International exhibitions and historical surveys shown in Europe, with a specifically contemporary large-scale American show.

Purpose: To fulfill the specific requests of six major institutions.

Auspices: Under the joint auspices of the cultural agencies of the respective foreign governments, private institutions, and probably the American Embassy in each country, the exhibition will be shown in such institutions as: Civica Galleria d'Arte Moderna in the Villa Reale, Milan;

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTING & SCULPTURE -- 2.

Kunsthalle, Basel; Palais des Beaux-Arts, Brussels; Stedelijk Museum, Amsterdam; Liljevalchs Konsthall, Stockholm; or the Musee Nationale de l'Art Moderne, Paris.

Itinerary: Tentative schedule: Milan, Basel, Brussels, Amsterdam, Berlin, and Stockholm or Paris.

Costs \$ 45,600⁰⁰

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Museum of Modern Art

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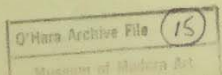
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PROJECT PROPOSAL

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O'Hara Archive File
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Museum of Modern Art

Initial project proposals
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...tion yet achieved by American artists, but also as one of the most significant developments in contemporary art, in which the United States for almost the first time has produced a style that is already exerting its influence on artists of other countries. In sculpture also the experiments and achievements of American artists in using new materials and new techniques to express new concepts of form in space are regarded as having notably extended the traditional limits of the sculptor's medium and opened the way to future developments.

Europeans have not yet, however, seen characteristic works exemplifying these tendencies in an aggregate large enough to convey the coherence and importance that the movement has assumed in America. A number of major European countries have therefore requested a full-scale exhibition of avant-garde art in the United States.

Description of Proposed Project: To meet a number of ^{specific} requests from European museums and to follow up previous showings of modern American art with a large-scale exhibition devoted especially to recent tendencies in avant-garde art of the United States.

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Museum of Modern Art

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PROJECT PROPOSAL

Title: RECENT AMERICAN PAINTING AND SCULPTURE

Background: Examples of avant-garde painting and sculpture from the United States included in American sections of international exhibitions, retrospectives of individual artists, and historical surveys shown abroad in recent years have greatly increased the interest of the European public in these tendencies. Critics in Europe ^{have} characterized the movement variously described as "abstract expressionism," "action painting" or "American-type painting" as not only the most distinctive and original expression yet achieved by American artists, but also as one of the most significant developments in contemporary art, in which the United States for almost the first time has produced a style that is already exerting its influence on artists of other countries. In sculpture also the experiments and achievements of American artists in using new materials and new techniques to express new concepts of form in space are regarded as having notably extended the traditional limits of the sculptor's medium and opened the way to future developments.

Europeans have not yet, however, seen characteristic works exemplifying these tendencies in an aggregate large enough to convey the coherence and importance that the movement has assumed in America. A number of major European countries have therefore requested a full-scale exhibition of avant-garde art in the United States.

Description of Proposed Project: To meet a number of ^{specific} requests from European museums and to follow up previous showings of modern American art with a large-scale exhibition devoted especially to recent tendencies in avant-garde art of the United States.

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Project Proposal:
Recent American Painting
and Sculpture

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The requests for such an exhibition include several from institutions which have shown the most marked attention to significant developments in contemporary art, and which may be counted on to present the work of American artists in a sympathetic and distinguished manner, thus bringing it to the attention of a wide European public under auspices of great national prestige. Among these institutions are the Civica Galleria d'Arte Moderna in the Villa Reale, Milan; the Palais des Beaux-Arts, Brussels; the Stedelijk Museum, Amsterdam; Liljevalchs Konsthall, Stockholm; and the Musée National d'Art Moderne, Paris. The exhibition would consist of approximately ninety paintings and (30) works of sculpture.

Auspices: The respective museums, under the joint ^{sponsorship} ~~auspices~~ of cultural agencies of the government of each country, appropriate private organizations, and probably the American Embassies.

Itinerary: Milan, Basel, Brussels, Amsterdam, Berlin, and Stockholm or Paris, for a period of one year beginning late in March, 1957.

Costs:

\$ 45,600

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

For Recent American Painting & Sculpture -

45 halftone cuts at \$25 each \$1,125
electros 350
1,475

This is exclusive of Photographs, design, typesetting, typedomposition, paper, printing and binding; also exclusive of translation costs, anyone who might be commissioned to write introductory essays, etc. etc.

<u>Catalog:</u> including halftones, electros and partial subsidies:	10,000.00	10,000.00
<u>Photographs:</u> including two in color:	600.00	600.00
<u>Publicity:</u>	1,000.00	1,000.00
<u>Special assistance:</u>	1,000.00	1,000.00
<u>Travel:</u> In the United States:	1,000.00	
Foreign and per diem:	6,000.00	7,000.00
* <u>Entertainment:</u>	2,500.00	2,500.00
<u>Contingency:</u>	5,000.00	5,000.00
<u>Overhead:</u> including registration, custodial, cables, etc.:	1,500.00	<u>1,500.00</u>
		65,100.00
Less sea transportation and entertainment:		<u>19,500.00</u>
		Total: \$ 45,600.00

* Anticipated special donations.

10/1/56

October 1, 1956.

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

Title of
Exhibition

Estimated costs, including anticipated special donations:

RECENT AMERICAN PAINTINGS AND SCULPTURE -- Beginning Spring 1957

Preparation: boxing, framing and plexiglas: 7,300.00 7,300.00

Insurance: based on value of \$250,000.00

Collection and dispersal:	250.00	
In transit to Milan and return:	1,750.00	
On location for 12 months:	1,500.00	3,500.00

Transportation: based on 55 boxes, 18,000 lbs.,
2,500 cu. ft.:

U.S. collection and dispersal:	1,500.00	
N.Y. cartage and handling:	600.00	
* N.Y.- Genoa by sea and return:	17,000.00	
Genoa-Milan and return by rail:	2,000.00	
Cartage and handling in Italy:	600.00	
Transportation in Europe:	4,000.00	25,700.00

Catalog: including halftones, electros and
partial subsidies: 10,000.00 10,000.00

Photographs: including two in color: 600.00 600.00

Publicity: 1,000.00 1,000.00

Special assistance: 1,000.00 1,000.00

Travel: In the United States: 1,000.00
Foreign and per diem: 6,000.00 7,000.00

* Entertainment: 2,500.00 2,500.00

Contingency: 5,000.00 5,000.00

Overhead: including registration, custodial,
cables, etc.: 1,500.00 1,500.00
65,100.00

Less sea transportation and entertainment: 19,500.00
Total: \$ 45,600.00

* Anticipated special donations.

10/2/56

October 1, 1956.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTING AND SCULPTURE — Beginning Spring 1957

Estimated costs, including anticipated special donations.

more space between

<u>Preparation:</u> boxing, framing & plexiglas:	7300.00 8,000.00	7300.00 8,000.00
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Insurance: based on value \$250,000 for 1 year

Collection & dispersal (\$.05 per \$100, 2 mos.):	250.00	
In transit to Milan & return (\$.35 per \$100):	1,750.00	
On location for 12 mos. (\$.05 per \$100 per mo.):	<u>1,500.00</u>	3,500.00

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Transportation: based on 55 boxes, 18,000 lbs., 2,500 cu.ft.

U.S. collection & dispersal:	800.00 1500.00 600.00	
*N.Y.-Genoa by sea & return, including cartage & handling:	17,000.00	
Genoa-Milan & return by rail:	2,000.00	
Transportation in Europe: <i>incl cartage + handling</i>	4,800.00 4,600.00	23,800.00

<u>Catalog:</u> halftones, electros & partial subsidies:	10,000.00	10,000.00
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<u>Photographs,</u> (including 2 color:	600.00	600.00
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<u>Publicity:</u>	1,000.00	1,000.00
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<u>Special assistance:</u>	1,000.00	1,000.00
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<u>Travel:</u> In the United States:	1,000.00	
Foreign & per diem:	<u>6,000.00</u>	7,000.00

* <u>Entertainment:</u>	2,500.00	2,500.00
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<u>Contingency:</u>	5,000.00	5,000.00
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<u>Overhead:</u> including registration, custodial, cables, etc.:	1,500.00	<u>1,500.00</u>
		\$63,900.00

Less sea transportation & entertainment		<u>19,500.00</u>
		T: \$44,400.00

*Anticipated special donations

10/1/56

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTINGS AND SCULPTURES

ESTIMATES

September 27, 1956

Special Assistance

1,000.00

Travel

In the United States: 1,000.00

Foreign & per diem: 6,000.00

7,000.00

Preparation, including collection, return,

boxing, framing and plexiglass:
(Based on 55 boxes, 18,000 lbs., 2,500 cu.ft.)

8,800.00

- minus transportation

Insurance, based on value of \$250,000.00, 1 year.

Collection & dispersal: 250.00
(\$.05 per \$100 for 2 mos.)

By sea to Milan & return 1,750.00
(\$.35 per \$100.00)

On location for 12 mos. 1,500.00
(\$.05 per \$100 per mo.)

3,500.00

Transportation: N.Y.-Milan by ship, including
and Milan-N.Y., including
cartage and handling charges;
including ~~crates and insurance~~

*US
Ocean
Europe*

19,210.00

\$4,000.00

+ 1/3 of transportation (\$4)

Publicity, including photographs

1,250.00

Catalog, including photographs

700.00

10,000

Entertainment

2,500.00

Overhead, including registration & packing:

1,500.00

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cabins. telephone etc.*

Contingency

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T.: \$48,960.00

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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RECENT AMERICAN PAINTINGS AND SCULPTURES

ESTIMATES

September 27, 1956

<u>Special Assistance</u>		1,000.00
<u>Travel</u>		
In the United States:	1,000.00	
Foreign & per diem:	<u>6,000.00</u>	7,000.00
<u>Preparation, including collection, return, boxing, framing and plexiglass:</u> (Based on 55 boxes, 18,000 lbs., 2,500 cu.ft.)		8,800.00
<u>Insurance, based on value of \$250,000.00, 1 year.</u>		
Collection & dispersal: (\$.05 per \$100 for 2 mos.)	250.00	
By sea to Milan & return (\$.35 per \$100.00)	1,750.00	
On location for 12 mos. (\$.05 per \$100 per mo.)	<u>1,500.00</u>	3,500.00
<u>Transportation: N.Y.-Milan by ship, insurance and Milan-N.Y., including cartage and handling charges; including insurance and taxes</u>		19,210.00
<u>Publicity, including photographs</u>		1,250.00
<u>Catalog, including photographs</u>		700.00
<u>Entertainment</u>		2,500.00
<u>Overhead, including registration & packing:</u>		1,300.00
<u>Contingency</u>		3,500.00

T.: \$48,960.00

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

Spec. Asss - \$1,000.00

Transp.
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U.S. - DM - 1,000
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Preparation - Packing

Entertainment - \$2,500.00

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Overhead - 1,000.00

Catalog

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

September 25, 1956

Title: RECENT AMERICAN PAINTINGS AND SCULPTURES

Description: The exhibition will present approximately 100 of the most vital works in American avant-garde painting and sculpture. The European public's interest in this movement has been greatly stimulated by the partial representation it has received in recent international expositions and by the critical excitement attending these works; in Europe the movement, variously described as "abstract-expressionism", "action painting" and "American-type painting", is thought to be one of the most significant stylistic developments in contemporary art and the most distinctive and original expression to be achieved by American artists. Europeans, however, have not yet seen ~~many few~~ characteristic works of this movement presented in a large enough aggregate to lend it the coherence and importance it has assumed in the U.S. ~~American~~ art world.

Purpose: To fulfill the specific requests of six major European institutions for a full-scale exhibition of avant-garde American art.

Auspices: The exhibition, under the joint auspices of the cultural agencies of the respective foreign governments, private institutions, and probably the American Embassy in each country, will be shown by such organizations as: Galleria Kunsthalle, d'Arte Moderna, Milan; ~~Saffartliche~~ Kunsthaus, Basel; Palais des Beaux Arts, Brussels; Stedelijk Museum, Amsterdam;

Museo Nazionale
d'Arte Moderna

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Liljevalchs Konsthall, Stockholm; or the Musée Nationale de l'Art Moderne, Paris.

Itinerary: Tentative schedule: Milan, Basel, Brussels, Amsterdam, Berlin, and Stockholm or Paris.

Costs: Our approximate estimate* includes costs of assembling, handling, packing, insurance throughout the period of circulation, transportation to and from Europe and return to lenders. Also included is an allotment for initial preparation of catalog and publicity material and for possible entertainment in connection with the various openings of the exhibition. Estimate: \$40,000.

These estimates are based on the
It is our assumption that all or most of the European exhibiting transportation will be shared by ~~participating~~ institutions, as well as the ^{printing} costs of catalogs and publicity, with the probable ^{foreign} assistance of the/cultural agencies and American Embassies in the respective countries.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 24, 1956

Project no.:

Title: RECENT AMERICAN PAINTINGS AND SCULPTURES

Description: The exhibition will present approximately 100 of the most vital works in American avant-garde painting and sculpture to a European public whose interest in this movement has been greatly stimulated by the partial representation it has received in recent international expositions.

Objective: To fulfill the specific requests of six major European institutions for a ^{full-scale} ~~major~~ exhibition of avant-garde American art.

Auspices: The exhibition will be shown under the joint auspices of the cultural agencies of the respective foreign governments and occasionally of private institutions, with the assistance ^{and probable} of the American Embassy in each country.

Itinerary: The exhibition would be ~~be~~ scheduled tentatively to open in Milan, and then proceed to Basel, Brussels, Amsterdam, Berlin, and Stockholm or Paris.

Costs: While costs of transportation in Europe, and catalog and publicity costs there, will be assumed by the exhibiting institutions with possible assistance from the respective American Embassies, costs of assembling in the U.S., handling, packing, transportation to and from Europe, ^{, return to lenders,} and insurance coverage throughout the period of circulation will be borne by the International Program. Our estimate of this cost is approximately \$40,000.

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

September 26, 1956

Title: RECENT AMERICAN PAINTINGS AND SCULPTURES

Description: The exhibition will present approximately 100 of the most vital works in American avant-garde painting and sculpture. The European public's interest in this movement has been greatly stimulated by the partial representation it has received in recent international expositions and by the critical excitement attending these showings; in Europe the movement, variously described as "abstract-expressionism", "action painting" and "American-type painting", is thought by many to be one of the most significant stylistic developments in contemporary art and the most distinctive and original expression to be achieved by American artists. Europeans, however, have not yet seen characteristic works of this movement presented in a large enough aggregate to lend it the coherence and importance ^{these paintings} it has assumed in the United States art world.

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Purpose: To fulfill the specific requests of six major European ^{instituted} institutions for a full-scale exhibition of avant-garde American art. ^{attention}

to recent developments in Amer. art and can present these works

Auspices: The exhibition, under the joint auspices of the cultural agencies of the respective foreign governments, private institutions, ^{in the} and probably the American Embassy in each country, will be shown by such ^{most} organizations as: Civica Galleria d'Arte Moderna in the Villa Reale, ^{sym-} Milan; Kunsthalle, Basel; Palais des Beaux Arts, Brussels; Stedelijk ^{pathetic} Museum, Amsterdam; Liljevalchs Konsthall, Stockholm; or the Musée ^{as well} Nationale de l'Art Moderne, Paris. ^{as distingu-}

Itinerary: Tentative schedule: Milan, Basel, Brussels, Amsterdam, Berlin, and Stockholm or Paris.

Costs: Our approximate estimates include assembling, handling, packing, insurance throughout the period of circulation, transportation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

to and from Europe and return to lenders; also included is an allotment for initial preparation of catalog and publicity material and for possible entertainment in connection with the various opening of the exhibition. Based on the assumption that the costs of European transportation will be shared by exhibiting institutions, as well as the printing costs of catalogs and publicity, with the probable assistance of the foreign cultural agencies and American Embassies in the respective countries, the total estimate is: \$40,000. A detailed account of this estimate is attached.

Transportation to and from Europe	10,000.00	10,000.00
Printing catalogs and publicity	5,000.00	5,000.00
Entertainment in connection with opening	2,000.00	2,000.00
Transportation in Europe	1,000.00	1,000.00
Insurance	1,000.00	1,000.00
Postage and freight	1,000.00	1,000.00
Travel	1,000.00	1,000.00
Telephone	1,000.00	1,000.00
Stationery	1,000.00	1,000.00
Supplies	1,000.00	1,000.00
Contingency	1,000.00	1,000.00
Total	40,000.00	40,000.00

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RECENT AMERICAN PAINTING AND SCULPTURE Beginning Spring 1957

Estimated costs, including anticipated special donations.

Preparation: boxing, framing & plexiglas: 8,000.00 8,000.00

Insurance: based on value \$250,000 for 1 year

Collection & dispersal
(\$.05 per \$100, 2 mos.): 250.00

In transit to Milan & return
(\$.35 per \$100): 1,750.00

On location for 12 mos.
(\$.05 per \$100 per mo.): 1,500.00 3,500.00

Transportation: based on 55 boxes, 18,000 lbs., 2,500 cu.ft.

U.S. collection & dispersal: 800.00

*N.Y.-Genoa by sea & return, including cartage & handling: 17,000.00

Genoa-Milan & return by rail: 2,000.00

Transportation in Europe: 4,000.00 23,800.00

Catalog: halftones, electros & partial subsidies: 10,000.00 10,000.00

Photographs, (including 2 color: 600.00 600.00

Publicity: 1,000.00 1,000.00

Special assistance: 1,000.00 1,000.00

Travel: In the United States: 1,000.00
Foreign & per diem: 6,000.00 7,000.00

*Entertainment: 2,500.00 2,500.00

Contingency: 5,000.00 5,000.00

Overhead: including registration, custodial, cables, etc.: 1,500.00 1,500.00
\$63,900.00

Less sea transportation & entertainment 19,500.00
T: \$44,400.00

*Anticipated special donations

10/1/56

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See later estimate as many clear CC.

RECENT AMERICAN PAINTING AND SCULPTURE

ESTIMATED COSTS including anticipated special donations. ^{Prague Spring 37} ~~ESTIMATED~~ ~~September 27, 1956~~

7. <u>Special assistance:</u>	1,000.00	1,000.00
8 <u>Travel:</u>		
In the United States:	1,000.00	
Foreign & per diem:	<u>6,000.00</u>	7,000.00
1 <u>Preparation:</u> boxing, framing & plexiglass:	8,000.00	8,000.00
2 <u>Insurance:</u> based on value \$250,000.00 for 1 year		
Collection & dispersal (\$.05 per \$100, 2 mos.):	250.00	
By sea to Milan & return (\$.35 per \$100):	1,750.00	
On location for 12 mos. (\$.05 per \$100 per mo.):	<u>1,500.00</u>	3,500.00
3 <u>Transportation:</u> based on 55 boxes, 18,000 lbs., 2,500 cu.ft.		
U.S. collection & dispersal:	800.00	
* N.Y. ^{Geneva} - Milan by sea & return, including cartage and handling:		
Geneva - Milan	19,210.00	
Inside Europe:	<u>4,000.00</u>	24,010.00
5 <u>Photographs</u> (including 2 color)	600.00	600.00
6 <u>Publicity</u> , including photographs:	1,000.00	1,000.00
4 <u>Catalog</u> , including illustrations, ^{hashtone, electric} and ^{possible} subsid ^{ies}	10,000.00	10,000.00
9 * <u>Entertainment:</u>	2,500.00	2,500.00
11 <u>Overhead</u> , including registration custodial, cables, etc.:	1,500.00	1,500.00
10 <u>Contingency:</u>	5,000.00	<u>5,000.00</u>

TOTAL ~~\$69,760.00~~

less. See Transportation + entertainment

TOTAL



10/1/56

* anticipated special donations

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

cc Mr McCray + Mrs O'Hara

January 15, 1958

Dear Agnes:

Please forgive delay caused partly by the fact that my secretary has been out with the flu. I am going to try to get the loan of a large Tomlin, a late one like yours, which is owned privately in Cincinnati and which was not included in the Whitney's show. If I succeed in getting this I can withdraw our request for the Vassar picture, I hope to everyone's great relief. I will let you know just as soon as I hear.

All the best.

Sincerely,

Dorothy Miller

Mrs. Phil; Claflin
Department of Art
Vassar College
Poughkeepsie, New York.

O'Hara Archive File 14
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

cc: Miss Miller
Miss Pearson
Miss Dudley
Mr. Hassussen
Mr. O'Hara ✓
ICE-P-36-57 ABSTRACT
January 14, 1958 EXPRESSIONISM

Dr. and Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland

Dear Dr. and Mrs. Berman:

Thank you for your generous response to our request for the loan of your de Kooning February for the exhibition ABSTRACT EXPRESSIONISM IN AMERICA, which we are sending to Europe.

As you suggested in our telephone conversation I have been in touch with the Whitney Museum and they will release February to us as soon as their exhibition closes.

At that time our Restorer will check its condition, particularly in reference to the tightening which you recommend on the loan agreement form. If for any reason the picture is unsafe for traveling we shall of course be in touch with you.

Again, our thanks. We feel most fortunate to be able to include this superb work in the exhibition.

Sincerely,

Porter A. McGray
Director
The International Program

PAM/FOH:RM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

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

January 8, 1958

January 7, 1958

Mr. William A.M. Burden
Mr. E.F. 630 Fifth Avenue
Manhattan New York 19, New York
111 Third Avenue
New York

Dear Bill:

Dear Mr. Burden: Thank you for returning the loan agreement form for Diary of a Seducer. We are most grateful for your generosity in lending this superb Gorky to the exhibition for Europe.

I note that you did not fill in the insurance valuation for this painting. Although you indicate that you prefer to maintain your own insurance, we still must have this information on the value in order to make out shipping invoices. Miss Dudley will telephone Miss O'Brien with the hope you will give us an approximate replacement valuation. I also want to be sure that your present policy covers foreign as well as domestic losses. If it does not, perhaps it would be more convenient for us to include it under our own policy.

Thank you again.

Sincerely yours,

Sincerely,

Dorothy E. Dudley
Registrar

Porter A. McCray
Director
The International Program

PAM/FOH:AM

O'Hara Archive File *107*
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

Mr. E.F. May
 Manhattan Storage and Warehouse
 1411 Third Avenue
 New York, N.Y.

cc. Frank O'Hara

January 7, 1958

Mr. E.F. May
 Manhattan Storage and Warehouse
 1411 Third Avenue
 New York, N.Y.

Dear Mr. May:

This is to authorize the release of the Gorky painting **DIARY OF A SEDUCER** which was given to you in error on January 3, 1958 from the home of Mr. William Burden, 820 Fifth Avenue, New York.

The painting will be picked up by Santini Brothers some time this week.

Thank you for your cooperation in this matter.

Sincerely yours,

Dorothy H. Dudley
 Registrar

- James Strake: Jan 10 - 1958.
- Josephine Murphy: Jan 10 - 1958.
- Grace Hartigan: Jan 10 - 1958.
- Robert Rauschenberg: Jan 10 - 1958.
- Robert Rauschenberg: Jan 10 - 1958.
- James Turrell: Jan 10 - 1958.
- David Smith: Jan 10 - 1958.
- Bradley Walker Tomlin: Jan 10 - 1958.

This period includes preparation of the exhibition here, transportation to Europe by sea in preferred storage space, and showings in Basel, Milan, Berlin, Stockholm, Brussels and Madrid, Paris or London.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	FOH	15

CC: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara
 ICE-P-36-57

Mr. Nelson A. Rockefeller

The works will be covered by a wall-to-wall all-risk insurance policy at the valuations you indicate for the total period of the loan. All costs of insurance, collection, packing, where necessary for the safety of the work, and **January 6, 1958** are assumed by the Museum. Packing, handling, installation and repacking will be under expert supervision at each of the showings in

Mr. Nelson A. Rockefeller
 30 Rockefeller Plaza (Room 5600) Loans on January 3rd and the New York 20, New York your office are indicated on your loan

Dear Nelson:

I was delighted to learn from Dorothy Miller that you have agreed to lend the superb group of paintings and sculptures from your collection to the American exhibition we are preparing for Europe. We are tremendously grateful for this splendidly generous assistance, without which the exhibition would be a most difficult, if not impossible, undertaking so far as maintaining first-rank quality is concerned.

I am writing now to enclose loan agreements for the works and to fill in details of the preparation of the exhibition and its itinerary. The loan agreement forms are in duplicate, the original to be signed and returned to us.

We are requesting the following loans for a period beginning in January, 1958, and terminating in April, 1959:

James Brooks:	<u>Jackson.</u> 1956.
Archibald Gorky:	<u>The Calendars.</u> 1946-47.
Grace Hartigan:	<u>City Life.</u> 1956.
Seymour Lipton:	<u>The Cloak.</u> 1952.
Robert Motherwell:	<u>Granada.</u> 1949.
Jackson Pollock:	<u>Number 12.</u> 1952.
David Smith:	<u>The Banquet.</u> 1951.
Bradley Walker Tomlin:	<u>Number 18.</u> 1950.

This period includes preparation of the exhibition here, transportation to Europe by sea in preferred storage space, and showings in Basel, Milan, Berlin, Stockholm, Brussels and Madrid, Paris or London.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

THE MUSEUM OF MODERN ART

Mr. Nelson A. Rockefeller
 B. Dudley
 Jean Volkmer

-2-

January 6, 1958

Date December 27, 1957

To: Dorothy
From: The Museum

The works will be covered by a wall-to-wall all-risk insurance policy at the valuations you indicate for the total period of the loan. All costs of insurance, collection, reframing where necessary for the safety of the work, and packing will be assumed by the Museum. Unpacking, handling, installation and repacking will be under expert supervision at each of the showings in Europe.

Miss Dudley begins collection of loans on January 3rd and the arrangements made with your office are indicated on your loan agreement forms. that before making final arrangements for a truck to Seal Harbor you consult with Mrs. Field at Hahn Brothers who will remember the I understand that Dorothy mentioned to Louise Boyer the possibility of showing this exhibition in the Museum, not only as an example of the activities of the International Program, but also as a long over-due summary of the work done by the abstract-expressionists in America. Should the Exhibitions Committee decide to schedule this showing we would, of course, have to request that all lenders extend their loans. an estimate of 3 months needed to complete repairs and had begun the work, but then it went to Maine. Motherwell has both realize that many of your loans are capital works from your new gallery in Maine. But Dorothy has told me that with her help you are planning to secure replacements. very flaky.

Again, our gratitude for this magnificent gesture. speak further.

Sincerely,

Marie

added by FOH

* At Seal Harbor:

- James Brooks: Jackson. 1952. Oil on canvas. Porter A. McCray Director The International Program
- Grace Hartigan: City Life. 1956. Oil on canvas. 81 x 98 1/2 in.
- Enclosures: 8 loan agreement forms in duplicate.
- Raymour Lipton: Red Blank. 1952. Bronze and steel. 8 ft. high.
- PAM/FOH:CF Robert Rauschenberg: Granada. 1949. Oil on paper over masonite. 48 x 56 1/8 in.
- Jackson Pollock: Number 12. 1952. Oil on canvas. 101 7/8 x 89 in.

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

cc: Frank O'Hara ✓
D. Dudley
Jean Volkmer

Date December 27, 1957

To: Dorothy C. Miller

Re: N.A.R. loans, American show

From: Carol Uht (Raisell)

Carol called with two messages about the loans to the American show from N.A.R.

First, she suggests that before making final arrangements for a truck to Seal Harbor you consult with Mrs. Field at Hahn Brothers who will remember the problem they had the last time of sending too small a truck and having to send a larger. Mrs. Field can make certain the right size truck makes the trip.

Secondly, she says the Motherwell in Seal Harbor is in very bad condition and should not have gone there and she doesn't know that Mr. Nelson wishes to do much about it. The Kecks had given an estimate of 3 months needed to complete repairs and had begun the work, but then it went to Maine. Motherwell has offered to repaint some passages, though Carol seemed to doubt the wisdom of this procedure. She suggests that perhaps the Kecks or Jean could fix it up to travel safely, but that the condition is very flaky.

She's at the Rockefeller office today if you wish to speak further.

Marie

added by Fott * At Seal Harbor:

James Brooks: Jackson. 1956. Oil on canvas.
Grace Hartigan: City Life. 1956. Oil on canvas. 81 x 98 1/2 in.
Seymour Lipton: The Cloak. 1952. Bronze and steel. 8 ft. high.
Robert Motherwell: Granada. 1949. Oil on paper over masonite. 48 x 56 1/8 in.
Jackson Pollock: Number 12. 1952. Oil on canvas. 101 7/8 x 89 in.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

cc: Porter McGray
Frank O'Hara ✓

D. Dudley

WORKS OF ART IN THE COLLECTION OF NELSON A. ROCKEFELLER

REQUESTED FOR THE INTERNATIONAL PROGRAM'S AMERICAN EXHIBITION

TO BE LOANED

December 19, 1957

Brooks - Jackson, 1946

1/3 Gorky - The Calendar

Dear Nelson:

You can imagine the hesitation I feel in asking you, on behalf of the International Program, for loans to the exhibition of avant-garde American art which we are organizing for tour in Europe. Still I hope and believe you will sympathize with my predicament in selecting the show. Naturally I must try to include the very best works by each artist and this leads me inevitably to your collection!

Porter McGray is writing you full details on the exhibition, but I want to confess at once, by presenting the attached list, the awful extent of my proposed raid on your American collection. My aim is to get together five works each by twenty artists -- fourteen painters and six sculptors. Everything the Museum owns by these artists will be used, but that is not enough; we must also depend on the generosity of trustees and other collectors in order to secure five works by each artist, which I think is highly desirable.

Many of the artists in the show work slowly and their relatively few works are bought immediately by museums and collectors who are reluctant to lend. It has become so hard to secure loans that I am afraid it will be very difficult to make this show the stunning thing it should be. Personally, I feel it would be better not to send the show at all than to fail to meet the expectations of the Europeans who are so urgently requesting it.

It is for these reasons that the list of loans requested from you is so long. Wherever possible I am trying to secure loans from others as in the case of de Kooning, Baziotas and Tobey. But in the case of the artists listed there are no comparable substitutes for the works in your collection.

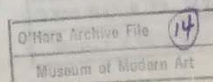
With all best regards, and high hopes.

Sincerely,

Dorothy C. Miller

Mr. Nelson Rockefeller
30 Rockefeller Plaza (Room 5600)
New York 20, N. Y.

DCM:ew



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WORKS OF ART IN THE COLLECTION OF NELSON A. ROCKEFELLER

REQUESTED FOR THE INTERNATIONAL PROGRAM'S AMERICAN EXHIBITION

TO EUROPE

- Brooks - Jackson, 1956 *Maine (Seal Harbor)**
- 1/3 Gorky - The Calendars, 1946-47 *(Garis Gallery)*
- 1/8 Hartigan - City Life, 1956 *Maine**
- Lipton - The Cloak, 1952 *Maine**
- Motherwell - Granada, 1949 *Maine**
- Pollock - No. 12, 1952 *Maine**
- Smith, David - The Banquet, 1951 *Tarrytown, N.Y. (17-3700)*
- 1/3 Tomlin - No. 18, 1950 *NY apt 810*

Maine 1/8 by Hahn (5 works)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	15

cc: Miss Miller
Miss Dudley
Miss Pearson
Mr. Rasmussen
Mr. O'Hara ✓
ICE-P-36-57
extra
yellow
green

December 18, 1957

Mrs. John Alfred Cook
130 East End Avenue
New York 28, New York

Dear Mrs. Cook:

Thank you for your letter of December 9th. I am very sorry that your de Kooning painting, The First of January, is not available for the European showings of ABSTRACT EXPRESSIONISM IN AMERICA.

I can well appreciate the concern which you and Dr. Cook feel for the safety of this superb work. In recent cases where we have shipped to foreign countries paintings whose impasto required that special precautions should be taken, it has been our experience that by providing a sturdy strip-frame which extended beyond the highest point of impasto on the surface, and by expertly supervised handling and packing, the safety of the work has almost always been ensured. It was this experience which guided us in considering the propriety of requesting this loan.

However, we would not wish to make any call on your generosity which would jeopardize the good condition of your de Kooning and are grateful to you and Dr. Cook for your kind consideration of our request.

Sincerely,

Porter McCray
Director
The International Program

PAM/FCH/et

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	FOH	15

cc: Miss Miller
 Miss Dudley (2 copies)
 Miss Pearson
 Miss Franc
 Mr. Rasmussen
 Mr. O'Hara ✓
 ICE-F-36-57 (POLLOCK)
 ICE-F-36-57 (ABSTRACT EXPRESSIONISM WITH
 2 yellow
 green

December 10, 1957
 December 23, 1957

Mr. Boris Iscovich
 Schelle Farms
 Mr. Leo Castelli/Bronx
 4 East 77th Street
 New York, New York

Dear Leo: We are delighted that your Guston is available for

the following Frank O'Hara's telephone conversation with you yesterday, I am writing to thank you for your generous extension of loan of Jackson Pollock's Boon and Philip Guston's The Boon, for exhibitions in Europe following the closing of the Sao Paulo IV BIENAL. We have noted the increased valuation on Boon's

I would also like to confirm the following details:

Boon is to be included in the exhibition JACKSON POLLOCK 1913-1956 which will be shown in Rome, Basel, Paris, Hamburg, Amsterdam and London. The loan period will terminate in December, 1958 and insurance coverage of \$22,000.00 will be maintained by this Museum for the total period until return to you.

The Boon by Philip Guston will be included in ABSTRACT EXPRESSIONISM IN AMERICA, an exhibition selected by Dorothy Miller which will be shown in Basel, Milan, Berlin, Stockholm, Brussels, Madrid, and possibly Paris. The loan period will terminate in April, 1959 and your increased valuation of \$1,900.00 will be covered by our policy until this painting is returned to you.

As previously, both loans will be listed as follows:
 "Lent by Mrs. Leo Castelli, New York, New York."

With best regards to you both.

Sincerely,

Forster McCray
 Director
 The International Program

* Painting

PAH/FOH/et

O'Hara Archive File 14
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

15 east 57, new york 22

sidney

Janis

gallery

cc: Miss Miller
 Miss Dudley
 Miss Pearson
 Mr. Rasmussen
 Mr. O'Hara
 ICE-F-#36-57
 Dec 11 1957
 yellow
 green
 extra

Miss Miller
Dudley

FOH

December 11, 1957

Mr. Boris Leavitt
 Lobells Farms
 Hanover, Pennsylvania

Dear Mr. Leavitt:

Mr. Porter: We are delighted that your Guston is available for Director, The International Program MUSEUM of the European showings of ABSTRACT EXPRESSIONISM IN AMERICA, 11 West 53rd Street, New York. Again our thanks for your generosity.

Dear Porter: We have noted the increased valuation on Beggar's Joys This \$12,000.00 and that the painting is not for sale.

On the With best regards, details are too vague around the purchase of this painting to make any promises at this time. If we are getting would be-purchasers' permission, I we care we can find another almost as good which we shall be willing to look for your travelling Exhibition.

Sincerely,

Porter McCray
 Director
 The International Program

Keep in touch, and good luck.

PAM:FOH:mf

McCray
 SIDNEY JANIS GALLERY

* Painting!

O'Hare Archive File 14
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F0H	15

15 east 57, new york 22

sidney Janis gallery

December 11, 1957

*c: Miss Miller
" Dudley*

F0H

Mr. Porter McCray
Director, The International Program
MUSEUM OF MODERN ART
11 West 53rd Street
New York, N. Y.

Dear Porter:

Thank you for your long letter of December 6th.

On the loan of the Gorky Dark Green Painting, c.1947, details are too vague around the purchase of this painting to make any promises at this time. If we do not succeed in getting ~~would be~~ purchasers' permission, I am sure we can find another* almost as good which we shall be willing to lend for your travelling Exhibition.

Keep in touch, and good luck,

As ever,

Sidney
SIDNEY JANIS GALLERY

* *Painting!*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	FOH	15

THE MUSEUM OF MODERN ART

cc: Miss Dudley ICE-F-36-57
 Miss Pearson yellow
 Mr. Rasmussen green
 Mr. O'Hara ✓ extra

Date December 17, 1957

To: Mr. Alfred H. Barr, Jr.
 Miss Dorothy C. Miller

Re: Request for loans to ABSTRACT
 EXPRESSIONISM IN AMERICA from
 MOMA Collections.

From: Porter McCray

Dear Alfred and Dottie:

According to the selection list which has been provided us, I am writing to make formal request for the 21 paintings and 3 sculptures to be included in ABSTRACT EXPRESSIONISM IN AMERICA for a loan period beginning in January, 1958 and terminating in April, 1959:

PAINTINGS:

- 229.47 William Basiaotes: Dwarf. 1947.
- 109.55 " " Pompeii. 1955.
- 247.56 James Brooks: Qualm. 1954.
- 194.55 San Francis: Black in Red. 1953. (returning from Japan)
- 86.50 Arshile Gorky: Agony. 1947.
- 7.56 Philip Guston: Painting. 1954.
- 11.54 Grace Hartigan: River Bathers. 1953. (returning from Japan)
- 57.457 " " Essex Market. 1956. (On extended loan from Mrs. John D. Rockefeller, III)
- 2.52 Franz Kline: Chief. 1950.
- 238.48 Willem de Kooning: Painting. 1948.
- 478.53 " " " Woman I. 1950-52.
- 332.55 " " " Woman II. 1952.
- ~~194.52 Ibram Lasswell: Kuannon. 1952.~~
- ~~550.54 Seymour Chwast: Sanctuary. 1953.~~
- ~~75.50 Robert Motherwell: Western Air. 1946-47.~~
- 15.57 " " Personage with Yellow Ochre and White. 1947.
- ~~339.55 " " The Voyage. 1949. — Too bad condition~~
- 38.52 Mark Rothko: Number 10. 1950.

Original Archive File
 4
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Alfred H. Barr, Jr.
Miss Dorothy C. Miller

December 17, 1957

PAINTINGS: (continued)

- 277.54 Clyfford Still: Painting. 1951.
58.52 Bradley Walker Tomlin: Number 20. 1949.
348.55 " " " Number 9: In Praise of Gertrude Stein. 1950.

SCULPTURES:

- ~~159.57 David Smith: History of La Roy Borton. 1956.~~
~~51.49 Herbert Ferber: Portrait of Jackson Pollock. 1949.~~
~~16.50 Theodore J. Rossak: Spectre of Kitty Hawk. 1946-47.~~

The paintings will be prepared and boxed at Santini Brothers, and the sculptures will be prepared and boxed in the Museum shops. While definite dates have not yet been finalized for each showing, the itinerary at present is: Basel, Milan, Berlin, Stockholm, Brussels and two of the following: Helsinki, Copenhagen, London, Paris. I feel, as does Dottie, that the MOHA loans are vitally necessary to the exhibition for this first comprehensive showing in Europe.

PAM/FOH/et

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

COPY

LOAN AG

Loan Agreement Forms

EXHIBITION

for Exhibition:

We st

LENDER

New American Painting

Address

Will you per

is desired?

ARTIST'S

(formerly: "Abstract Expressionism in America")

ICE-F-36-57

Exact TITLE of Work

~~Painting~~ "adam"

MEDIUM of work (please underline):

<u>oil on canvas</u>	oil on wood	gouache	pastel
tempera on canvas	tempera on wood	watercolor	ink
crayon	collage	print (medium)	stone
plastic	terra cotta	ceramic	artificial stone
			construction in

DATE of work 1951-52 Does date appear on work? on back

Location of SIGNATURE

SIZE of picture (without frame or mat): *please measure*
 height 96" width 80"

SIZE of sculpture:
 height without pedestal (or length) _____ Approx. weight _____
 original or replica (please underline)

Do you prefer to maintain your own insurance?
 If not, for what VALUE shall we insure the work? \$ 4,500

SELLING PRICE if work is for sale _____
 (Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar at 280 Riverside Drive (Apt. 5 A).

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.
 Will you permit us to reframe or remat your loan, if necessary? please put edge strip on projecting, removable during exhibition
 (Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?
me

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)

Ben Heller

O'Hara Archive File 15
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

COPY

LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: ABSTRACT EXPRESSIONISM IN AMERICA
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mr. and Mrs. Ben Heller

Address 1071 Sixth Avenue, New York 18, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME Barnett Newman

Exact TITLE of Work ~~Painting~~ "Adam"

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
 tempera on canvas tempera on wood watercolor ink pencil charcoal
 crayon collage print (medium) stone wood bronze plaster
 plastic terra cotta ceramic artificial stone construction in

or

DATE of work 1951-52 Does date appear on work? on back

Location of SIGNATURE "

SIZE of picture (without frame or mat): please measure
height 96" width 80"

SIZE of sculpture:
height without pedestal (or length) _____ Approx. weight _____
original or replica (please underline)

Do you prefer to maintain your own insurance? _____

If not, for what VALUE shall we insure the work? \$ 4,500

SELLING PRICE if work is for sale _____

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar at 280 Riverside Drive (Apt. 5 A).

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? please put edge strip on properties, reframe during exhibition
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity? me

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Ben Heller

O'Hara Archive File (15)
Museum of Modern Art

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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mr. and Mrs. Ben Heller

Address 1071 Sixth Avenue, New York 18, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME Jack Tworkov

Exact TITLE of Work Transverse.

MEDIUM of work (please underline): oil-on canvas oil on wood gouache pastel
 tempera on canvas tempera on wood watercolor ink pencil charcoal
 crayon collage print (medium) stone wood bronze plaster
 plastic terra cotta ceramic artificial stone construction in

or

DATE of work 1957-58. Does date appear on work?

Location of SIGNATURE

SIZE of picture (without frame or mat):
height 72 width 76 inches.

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work? \$3,100.00

SELLING PRICE if work is for sale

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar at 280 Riverside Drive (Apt 5-A).

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)

Ben Heller

Museum of Modern Art Archive File 15
Museum of Modern Art

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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: ABSTRACT EXPRESSIONISM IN AMERICA
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Stable Gallery (Mrs. Eleanor Ward)

Address 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME James Brooks

Exact TITLE of Work R 1953.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
 tempera on canvas tempera on wood watercolor ink pencil charcoal
 crayon collage print (medium) stone wood bronze plaster
 plastic terra cotta ceramic artificial stone construction in
 or

DATE of work 1953 Does date appear on work?

Location of SIGNATURE Lower right corner: "J. Brooks"

SIZE of picture (without frame or mat):
height 82 width 87 3/4 inches

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? \$3600.00

SELLING PRICE if work is for sale \$3600.00

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar, if loan is granted.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

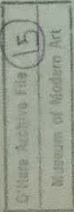
Will you permit us to reframe or remat your loan, if necessary? yes

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity? Baker 16-523

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Francis and Stable Gallery



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: ABSTRACT EXPRESSIONISM IN AMERICA
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER: Stable Gallery (Mrs. Eleanor Ward)

Address: 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME: James Brooks

Exact TITLE of Work: Bixby.

MEDIUM of work (please underline): oil on canvas, oil on wood, gouache, pastel, tempera on canvas, tempera on wood, watercolor, ink, pencil, charcoal, crayon, collage, print (medium), stone, wood, bronze, plaster, plastic, terra cotta, ceramic, artificial stone, construction in

DATE of work: 1958 Does date appear on work?

Location of SIGNATURE: Lower right corner: "J. Brooks"

SIZE of picture (without frame or mat): height 51 1/2 width 66 inches

SIZE of sculpture: height without pedestal (or length) Approx. weight original or replica (please underline)

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? \$1900.00

SELLING PRICE if work is for sale \$1900.00

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar, if loan is granted.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

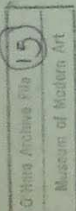
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

no photograph has been made

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Eleanor Ward, Stable Gallery



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: ABSTRACT EXPRESSIONISM IN AMERICA
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER: Stable Gallery (Mrs. Eleanor Ward)

Address: 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME: James Brooks

Exact TITLE of Work: Karrig.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
 tempera on canvas tempera on wood watercolor ink pencil charcoal
 crayon collage print (medium) stone wood bronze plaster
 plastic terra cotta ceramic artificial stone construction in

or

DATE of work: 1956. Does date appear on work?

Location of SIGNATURE: Lower right corner; "J. Brooks".

SIZE of picture (without frame or mat):

height: 79 1/8 width: 73 1/2 inches. (cm: 201.0 x 186.8)

SIZE of sculpture:

height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work? ~~77,600.00~~ \$2800.00

\$2800.00

SELLING PRICE if work is for sale

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? Received in Museum quarters at Santini Brothers upon return from Sao Paulo, Brazil.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Sunami- 14,920

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)

James Brooks *Eleanor Ward*

D'Hara Archive File 15
Museum of Modern Art

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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Stable Gallery (Mrs. Eleanor Ward)

Address 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME Jack Tworkov

Exact TITLE of Work Prophet.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in

DATE of work 1955. Does date appear on work? rear of canvas

Location of SIGNATURE back of canvas

SIZE of picture (without frame or mat):
height 72 width 64 inches.

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own frame and mat? no

Has a color transparency of this work been made? no Size:

From whom may it be obtained?

Has this work been reproduced in color? no

If so, in what publication (book or magazine)?

Will you permit us to reframe or re-mat your loan, if necessary?

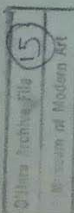
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Peter Juley - 225

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Stable Gallery - Eleanor Ward



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Stable Gallery (Mrs. Eleanor Ward)

Address 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME Jack Tworkov

Exact TITLE of Work Prophet.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in

DATE of work 1955. Does date appear on work? rear of canvas

Location of SIGNATURE back of canvas

SIZE of picture (without frame or mat):
height 72 width 64 inches.

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? ~~\$1,100.00~~ \$3,600.00

SELLING PRICE if work is for sale \$3,600.00

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

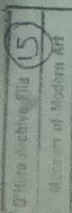
Will you permit us to reframe or remat your loan, if necessary?
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Peter Juley - 225

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Stable Gallery - [Signature]



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Stable Gallery (Mrs. Eleanor Ward)

Address 924 Seventh Avenue, New York 19, New York

Will you permit use of your name as lender in catalog? yes If not, what acknowledgment is desired?

ARTIST'S NAME Jack Tworikov

Exact TITLE of Work Water Games

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
 tempera on canvas tempera on wood watercolor ink pencil charcoal
 crayon collage print (medium) stone wood bronze plaster
 plastic terra cotta ceramic artificial stone construction in

or

DATE of work 1955 Does date appear on work? back of canvas

Location of SIGNATURE back of canvas

SIZE of picture (without frame or mat):

height 69 width 59 inches

SIZE of sculpture:

height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? ~~93,199.00~~ \$4,200.00

SELLING PRICE if work is for sale \$4,200.00

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

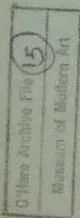
How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Rudolph Burckhardt - Tworikov No. 30

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)

Eleanor Ward, Stable Gallery



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER: Mr. and Mrs. Donald Blinken

Address: 111 East 75th Street, New York 21, New York

Will you permit use of your name as lender in catalog? YES If not, what acknowledgment is desired?

ARTIST'S NAME: Jack Tworlov

Exact TITLE of Work: Blue Cradle.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in
or

DATE of work: 1956. Does date appear on work? NO

Location of SIGNATURE: LOWER RIGHT

SIZE of picture (without frame or mat):
height: 72 width: 64

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? NO

If not, for what VALUE shall we insure the work? \$ 35.00

SELLING PRICE if work is for sale
(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be picked up by arrangement of the Registrar, if loan is granted.

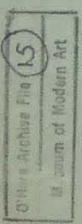
It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary?
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?
BURCKHARDT

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name): Hal Blum



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER: Mr. Richard S. Davis, Director,

Address: The Minneapolis Institute of Arts, Minneapolis 4, Minnesota

Will you permit use of your name as lender in catalog? If not, what acknowledgment

is desired? The Minneapolis Institute of Arts, Minneapolis, Minnesota (Bigelow Fund)

ARTIST'S NAME: William Baziotes

Exact TITLE of Work: Red Landscape

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in

or

DATE of work: 1957. Does date appear on work?

Location of SIGNATURE: Lower right corner: "Baziotes".

SIZE of picture (without frame or mat):

height: 72 width: 60 inches

SIZE of sculpture:

height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? The Minneapolis Institute of Arts has insured
for \$3,500.00 and will bill you upon return
If not, for what VALUE shall we insure the work? of the loan.

SELLING PRICE if work is for sale

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be collected from the Kootz Gallery by
arrangement of the Registrar after March 8th.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

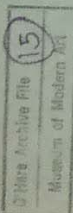
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

The Minneapolis Institute of Arts.

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mr. and Mrs. I. Donald Grossman

Address 151 Central Park West, New York 23, New York

Will you permit use of your name as lender in catalog? If not, what acknowledgment is desired?

ARTIST'S NAME Philip Guston

Exact TITLE of Work The Painter's City.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in
or

DATE of work 56-57. Does date appear on work?

Location of SIGNATURE

SIZE of picture (without frame or mat):

height 65 width 77 inches.

SIZE of sculpture:

height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work?

SELLING PRICE if work is for sale.

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be collected by arrangement of the Registrar from Sidney Janis Gallery, if loan is approved.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary?

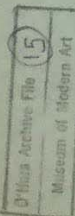
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Baker 23-365.

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name)



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VOID - answer cancelling

LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959) ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mr. and Mrs. I. Donald Grossman

Address 151 Central Park West, New York 23, New York

Will you permit use of your name as lender in catalog? If not, what acknowledgment is desired?

ARTIST'S NAME Philip Guston

Exact TITLE of Work The Painter's City.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in

DATE of work 1956-57. Does date appear on work? Yes - back

Location of SIGNATURE Back

SIZE of picture (without frame or mat):
height 65 width 77 inches.

SIZE of sculpture:
height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance? No

If not, for what VALUE shall we insure the work? \$ 7000 -

SELLING PRICE if work is for sale N.F.S.

(If lent from abroad, declare values in both)

Has a color transparency of this work been made? No Size: -

From whom may it be obtained? -

Has this work been reproduced in color? No

If so, in what publication (book or magazine)? -

15
Museum of Modern Art

the Museum for educational use.

Signed (lender's name) I. Donald Grossman.

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VOID - answer cancelling

LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mr. and Mrs. I. Donald Grossman

Address 151 Central Park West, New York 23, New York

Will you permit use of your name as lender in catalog? If not, what acknowledgment is desired?

ARTIST'S NAME Philip Guston

Exact TITLE of Work The Painter's City.

MEDIUM of work (please underline): oil on canvas, oil on wood, gouache, pastel, tempera on canvas, tempera on wood, watercolor, ink, pencil, charcoal, crayon, collage, print (medium), stone, wood, bronze, plaster, plastic, terra cotta, ceramic, artificial stone, construction in

or

DATE of work 1956-57. Does date appear on work? Yes - back

Location of SIGNATURE Back

SIZE of picture (without frame or mat): height 65 width 77 inches.

SIZE of sculpture: height without pedestal (or length) Approx. weight original or replica (please underline)

Do you prefer to maintain your own insurance? No

If not, for what VALUE shall we insure the work? \$ 7000

SELLING PRICE if work is for sale N.F.S.

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? To be collected by arrangement of the Registrar from Sidney Janis Gallery, if loan is approved.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary?

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Baker 23-365.

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) I. Donald Grossman.

Orlans Archive For Museum of Mo...

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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: THE NEW AMERICAN PAINTING
(April 1958- April 1959)

ICE F 36 57

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER MR + Mrs William Calfee

Address 4817 Potomac Avenue, N.W., Washington, D.C.

Will you permit use of your name as lender in catalog? YES If not, what acknowledgment is desired?

ARTIST'S NAME Jack Tworkov

Exact TITLE of Work Cradle.

MEDIUM of work (please underline): oil on canvas oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in

DATE of work 1956. Does date appear on work? Yes - hammer left

Location of SIGNATURE hammer left

SIZE of picture (without frame or mat):

height width

SIZE of sculpture:

height without pedestal (or length) Approx. weight
original or replica (please underline)

Do you prefer to maintain your own insurance?

If not, for what VALUE shall we insure the work? \$5000

SELLING PRICE if work is for sale not for sale

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory?

FRame Necessary

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? yes

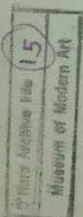
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Take them

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition; and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) Mr + Mrs. W. H. Calfee



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Paint arrived 9 I 59

FROM:

TO:

FOR:

Exhibition: THE NEW AMERICAN PAINTING
An exhibition organized by The Museum of Modern Art, New York

CONTENTS: 81 paintings
TOTAL VALUE: \$415,569
TOTAL NUMBER CASES: 44
TOTAL CUBAGE: 2,246.38 cubic feet; (63.384 cubic meters)
TOTAL GROSS WEIGHT: 17,120.9 pounds; (7,782.07 kilos)
TOTAL NET WEIGHT: 3,642.6 pounds; (1,655.53 kilos)

Cases are numbered as follows: MOMA 1 - 44

Itemized list attached.

These works of art are of American origin and are being circulated by The Museum of Modern Art, New York, for exhibition purposes only. They will later be returned to The Museum of Modern Art, New York.

All paintings are framed.

12/22/58

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 15, 1958

FROM:

TO:

FOR:

Exhibition: THE NEW AMERICAN PAINTING
An exhibition organized by The Museum of Modern Art, New York.

CONTENTS: 82 paintings
TOTAL VALUE: \$419,069
TOTAL NUMBER CASES: 44
TOTAL CUBAGE: 2,246.38 cubic feet; (63.384 cubic meters)
TOTAL GROSS WEIGHT: 17,120.9 pounds; (7,782.07 kilos)
TOTAL NET WEIGHT: 3,642.6 pounds; (1,655.53 kilos)

Cases are numbered as follows: MOMA 1 - 44

Itemized list attached.

These works of art are of American origin and are being circulated by The Museum of Modern Art, New York, for exhibition purposes only. They will later be returned to The Museum of Modern Art, New York.

All paintings are framed.

These commodities licensed by U. S. for ultimate destination Germany. Diversion contrary to U. S. law prohibited.

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

Exhibition: THE NEW AMERICAN PAINTING

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	Gross	

JU 2-3331 = Bob Cornell →
→ Edna Jones
→ Clara
→ Waterwell
→ Tom
Don Allen called.

7 Thursday
Wed. tomorrow
VP is arranging

O'Hara Archive File 15
Museum of Modern Art

15
FRANK O'HARA ARCHIVE:
New American Painting Exhibition:
Everything but Correspondence (ICE F-36-57)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

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

Exhibition: THE NEW AMERICAN PAINTING

Scx 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	Gross	

(15)
FRANK O'HARA ARCHIVE:
New American Painting Exhibition:
Everything but Correspondence (ICE F-36-57)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	15

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

Exhibition: THE NEW AMERICAN PAINTING

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	Gross	
✓ MOMA 1	96 x 78 x 14 inches (244 x 198 x 35.5 cm.)	91 lbs. (41.36 ks.)	492 lbs. (182.7 ks.)	60.6 cu. ft. (1.716 cu.m.)

Catalog Number

Museum Number	Artist	Title/date/medium	Value
11 - 194.55	Francis:	BLACK IN RED. 1953. Oil on canvas.	\$1,900.
30 - 11.54	Hartigan:	RIVER BATHERS. 1953. Oil on canvas.	\$1,800.
Total value, Case #1:			\$3,700.

✓ MOMA 2	102 x 90 x 11 inches (259 x 228.6 x 28.5 cm.)	78 lbs. (35.4 ks.)	400 lbs. (181.8 ks.)	58.42 cu. ft. (1.65 cu.m.)
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71 - 277.54	Still:	PAINTING. 1951. Oil on canvas.	\$7,000.
Total value, Case #2:			\$7,000.

✓ MOMA 3	93 1/2 x 87 x 10 inches (237.5 x 221.6 x 26 cm.)	58 lbs. (26.3 ks.)	373 lbs. (169.5 ks.)	47.32 cu.ft. (1.33 cu.m.)
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73 - 58.52	Tomlin:	NUMBER 20. 1949. Oil on canvas.	\$15,000.
Total value, Case #3:			\$15,000.

✓ MOMA 4	99 1/2 x 62 1/2 x 12 inches (252.7 x 169 x 30.5 cm.)	48 lbs. (21.8 ks.)	297 lbs. (135 ks.)	43.113 cu.ft. (1.20 cu.m.)
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58 - 38.52	Rothko:	NUMBER 10. 1950. Oil on canvas.	\$3,500.
Total value, Case #4:			\$3,500.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box List - THE NEW AMERICAN PAINTING -2- Value Carried Forward: \$29,200.

Case No.	DIMENSIONS		WEIGHTS		CUBAGE
			Net	Gross	
✓ MOMA 5	72 x 68 1/2 x 12 inches (182.8 x 174 x 30.5 cm.)		68 lbs. (30.9 ks.)	397 lbs. (139.5 ks.)	34.104 cu.ft. (.998 cu.m.)
15 -	58.7	Gerky: THE CALENDARS. 1946-47. Oil on canvas.			\$14,000.
29 -	58.63	Guston: THE MIRROR. 1957. Oil on canvas.			\$3,500.
Total value, Case #5:					\$17,500.

✓ MOMA 6	102 x 64 x 14 1/2 inches (259 x 162.5 x 36.8 cm.)		93 lbs. (42.27 ks.)	411 lbs. (188.18 ks.)	54.77 cu.ft. (1.54 cu.m.)
61 -	58.2	Rothko: THE BLACK AND THE WHITE. 1956. Oil on canvas.			\$2,575.
59 -	58.3	Rothko: NUMBER 7. 1951. Oil on canvas.			\$3,500.
Total value, Case #6:					\$6,075.

✓ MOMA 7	110 x 98 x 12 inches (279.4 x 249 x 30.5 cm.)		90 lbs. (40.9 ks.)	542 lbs. (246.36 ks.)	74.8 cu.ft. (2.167 cu.m.)
57 -	58.32	Pollock: NUMBER 12. 1952. Oil on canvas.			\$30,000.
Total value, Case #7:					\$30,000.

✓ MOMA 8	105 x 99 x 11 inches (266.7 x 241.3 x 28 cm.)		75 lbs. (34.09 ks.)	514 lbs. (238.18 ks.)	66 cu. ft. (1.86 cu.m.)
33 -	58.33	Hartigan: THE CREEKS. 1957. Oil on canvas.			\$1,800.
Total value, Case #8:					\$1,800.

✓ MOMA 9	68 x 73 x 12 inches (172.7 x 185.5 x 30.5 cm.)		75 lbs. (34.09 ks.)	245 lbs. (111.36 ks.)	34.46 cu.ft. (.972 cu.m.)
1 -	229.47	Baziotes: DWARF. 1947. Oil on canvas.			\$2,000.
16 -	88.50	Gorky: AGONY. 1947. Oil on canvas.			\$12,500.
69 -	58.1	Still: NUMBER 3. 1951. Oil on canvas.			\$1,500.
Total value, Case #9:					\$16,000.

3/21/58

TOTAL VALUE, PAGE 2: \$71,375.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box List - THE NEW AMERICAN PAINTING -3- Value Carried Forward: \$100,575.

Case No.	DIMENSIONS		WEIGHTS		CUBAGE
			Net	Gross	
✓ MOMA 10	70 x 61 x 16 inches (177.8 x 154.9 x 40.6 cm.)		101 lbs. (45.9 ks.)	334 lbs. (151.8 ks.)	39 cu. ft. (1.1 cu.m.)
14- 58.5	Gorky:	DIARY OF A SEDUCER. 1945. Oil on canvas.			\$14,000.
42- 332.55	de Kooning:	WOMAN II. 1952. Oil on canvas.			\$4,500.
23- 58.84	Gottlieb:	SIDE PULL. 1956. Oil on canvas.			\$3,000.
Total value, Case #10:					\$21,500.

✓ MOMA 11	96 x 79 x 15 inches (244 x 200.7 x 38.1 cm.)		128 lbs. (58.18 ks.)	473 lbs. (215 ks.)	65.8 cu. ft. (1.86 cu.m.)
38- 57.357	Kline:	✓ WANAMAKER BLOCK. 1955. Oil on canvas.			\$4,000.
36- 2.52	Kline:	✓ CHIEF. 1950. Oil on canvas.			\$2,500.
37- 57.361	Kline:	✓ ACCENT GRAVE. 1955. Oil on canvas.			\$2,500.
Total value, Case #11:					\$9,000.

✓ MOMA 12	75 x 78 x 16 inches (190.5 x 198.1 x 40.6 cm.)		165 lbs. (75 ks.)	424 lbs. (192.7 ks.)	54.2 cu. ft. (1.53 cu.m.)
26- 57.405	Guston:	BEGGAR'S JOYS. 1954-55. Oil on canvas.			\$12,000.
27- 57.332	Guston:	THE ROOM. 1954-55. Oil on canvas.			\$2,500.
25- 7.56	Guston:	PAINTING. 1954. Oil on canvas.			\$3,500.
Total value, Case #12:					\$18,000.

✓ MOMA 13	92 x 81 x 17 inches (233.7 x 205.7 x 43.2 cm.)		147 lbs. (66.8 ks.)	525 lbs. (238.6 ks.)	73.3 cu. ft. (2.07 cu.m.)
8- 57.360	Brooks:	KARRIG. 1956. Oil on canvas.			\$2,800.
35- 57.358	Kline:	CARDINAL. 1950. Oil on canvas.			\$3,000.
76- 58.181	Tomlin:	NUMBER 15. 1953. Oil on canvas.			\$6,000.
Total value, Case #13:					\$11,800.

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TOTAL VALUE, PAGE 3: \$60,300.

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Box List - THE NEW AMERICAN PAINTING -4- Value Carried Forward: \$160,875.

Case No:	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
✓ MOMA 14	86 x 88 x 15 inches (218.5 x 223.5 x 38.1 cm.)	94 lbs. (42.7 ks.)	465 lbs. (211.36 ks.)	58 cu. ft. (1.64 cu. m.)
32-	57.457 Hartigan:	ESSEX MARKET. 1956. Oil on canvas.		\$1,500.
34-	57.411 Hartigan:	ON ORCHARD STREET. 1957. Oil on canvas.		\$5,000.
Total value, Case #14:				\$6,500.

✓ MOMA 15	105 x 82 x 9 inches (266.7 x 208.3 x 22.9 cm.)	59 lbs. (26.8 ks.)	389 lbs. (176.8 ks.)	44 cu. ft. (1.24 cu. m.)
13-	58.4 Francis:	ARCUEIL. 1956. Oil on canvas.		\$1,800.
Total value, Case #15:				\$1,800.

✓ MOMA 16	108 x 56 x 16 inches (274.3 x 142.2 x 40.6 cm.)	85 lbs. (38.6 ks.)	416 lbs. (189.09 ks.)	56 cu. ft. (1.58 cu. m.)
74-	348.55 Tomlin:	NUMBER 9; IN PRAISE OF GERTRUDE STEIN. 1950. Oil on canvas.		\$15,000.
75-	58.6 Tomlin:	NUMBER 18. 1950. Oil on canvas.		\$6,000.
Total value, Case #16:				\$21,000.

✓ MOMA 17	75 x 82 x 18 inches (190.5 x 208.2 x 45.7 cm.)	140 lbs. (63.63 ks.)	498 lbs. (226.36 ks.)	64 cu. ft. (1.81 cu. m.)
7-	58.28 Brooks:	JACKSON. 1956. Oil on canvas.		\$2,400.
20-	58.83 Gottlieb:	TOURNAMENT. 1951. Oil on canvas.		\$5,000.
41-	478.53 de Kooning:	WOMAN I. 1950-52. Oil on canvas.		\$6,500.
Total value, Case #17:				\$13,900.

✓ MOMA 18	111 x 89 x 12 inches (281.9 x 226 x 30.5 cm.)	71 lbs. (32.2 ks.)	476 lbs. (216.36 ks.)	68.6 cu. ft. (1.934 cu. m.)
31-	58.29 Hartigan:	CITY LIFE. 1956. Oil on canvas.		\$2,000.
Total value, Case #18:				\$2,000.

3/21/58

TOTAL VALUE, PAGE 4: \$45,200.

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Box List - THE NEW AMERICAN PAINTING -5- Value Carried Forward: \$206,075.

Case No:	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA 19	103 x 87 x 12 inches (261.6 x 221 x 30.5 cm.)	76 lbs. (34.5 ks.)	445 lbs. (202.27 ks.)	62 cu. ft. (1.75 cu.m.)
39- 57.339	Kline: GARCIA. 1957.	Oil on canvas.		\$3,000.
Total value, Case #19:				\$3,000.

MOMA 20	96 x 77 x 13 inches (223.8 x 195.6 x 33 cm.)	54 lbs. (24.54 ks.)	390 lbs. (177.27 ks.)	56 cu. ft. (1.58 cu.m.)
49- 58.81	Motherwell: JOUR LA MAISON, NUIT LA RUE. 1957.	Oil on canvas.		\$4,500.
Total value, Case #20:				\$4,500.

MOMA 21	79 x 59 x 14 inches (200.6 x 59 x 35.6 cm.)	96 lbs. (43.6 ks.)	340 lbs. (154.5 ks.)	37.7 cu. ft. (1.06 cu.m.)
18- 58.51	Gorky: THE LIMIT. 1947.	Oil and tempera on paper on canvas.		\$10,000.
21- 58.85	Gottlieb: BLACK, BLUE, RED. 1956.	Oil on canvas.		\$4,000.
Total value, Case #21:				\$14,000.

MOMA 22	30 x 42 x 11 inches (203.2 x 106.3 x 28.0 cm.)	25 lbs. (11.36 ks.)	202 lbs. (91.8 ks.)	21.39 cu. ft. (0.6057 cu.m.)
54- 58.89	Pollock: NUMBER 8, 1949.	Oil on canvas.		\$15,000.
Total value, Case #22:				\$15,000.

MOMA 23	127 x 84 x 11 inches (322.6 x 213.3 x 28 cm.)	60 lbs. (27.27 ks.)	490 lbs. (222.7 ks.)	67.9 cu. ft. (1.92 cu. m.)
10- 5.58	Francis: BIG RED. 1953.	Oil on canvas.		\$3,500.
Total value, Case #23:				\$3,500.

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TOTAL VALUE, PAGE 5: \$40,000.

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Box List - THE NEW AMERICAN PAINTING -6- Value Carried Forward: \$246,075.

Case No:	DIMENSIONS		WEIGHTS		
			Net	Gross	CUBAGE
NO. MOMA 24	63 x 52 x 16 inches (160 x 132.1 x 40.6 cm.)		62 lbs. (28.18 ks.)	268 lbs. (121.8 ks.)	30.33 cu. ft. (.855 cu. m.)
43- 58.90	de Kooning:	POLICE GAZETTE. 1955. Oil on canvas.			\$5,000.
19- 58.87	Gorky:	SOFT NIGHT. 1947. Oil on canvas.			\$10,000.
40- 238.48	de Kooning:	PAINTING. 1948. Oil and ripolin on canvas.			\$4,500.
Total value, Case #24:					\$10,500.

✓ MOMA 25	68 x 64 x 12 inches (172.7 x 162.6 x 30.5 cm.)		46 lbs. (20.9 ks.)	266 lbs. (190.9 ks.)	30.22 cu. ft. (.85 cu. m.)
3- 189.55	Baziotes:	POMPEII. 1955. Oil on canvas.			\$2,600.
6- 247.56	Brooks:	QUALM. 1954. Oil on canvas.			\$2,200.
Total value, Case #25:					\$4,800.

✓ MOMA 26	100 x 79 x 12 inches (254 x 200.7 x 30.5 cm.)		55 lbs. (25 ks.)	435 lbs. (197.7 ks.)	55.4 cu. ft. (1.56 cu. m.)
63- 58.169	Stamos:	RED SEA TERRACE, NUMBER 1. 1956. Oil on canvas.			\$3,000.
Total value, Case #26:					\$3,000.

✓ MOMA 27	80 x 66 x 17 inches (203.2 x 167.6 x 43.2 cm.)		109 lbs. (49.54 ks.)	404 lbs. (183.6 ks.)	51.9 cu. ft. (1.46 cu. m.)
45- 15.57	Motherwell:	PERSONAGE WITH YELLOW OCHRE AND WHITE. 1947. Oil on canvas.			\$3,000.
66- 58.171	Stamos:	WHITE FIELD, NUMBER 2. 1957. Oil on canvas.			\$1,400.
67- 58.172	Stamos:	SUN GAMES, NUMBER 2. 1958. Oil on canvas.			\$1,500.
Total value, Case #27:					\$5,900.

3/21/58

TOTAL VALUE, PAGE 6: \$33,200.

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Box List - THE NEW AMERICAN PAINTING -7- Value Carried Forward: \$279,275.

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA 28	86 x 64 x 16 inches (218.4 x 162.6 x 40.6 cm.)	62 lbs. (28.18 ks.)	354 lbs. (160.9 ks.)	50.96 cu. ft (1.44 cu. m.)
65- 58.170	Stamos:	HIGH SNOW, LOW SUN, NUMBER 3. 1957.		\$900.
		Oil on canvas.		
64- 58.173	Stamos:	HEART OF WILLOW -- SUN. 1957. Oil on canvas.		<u>\$1,500.</u>
Total value, Case #28:				\$2,400.

MOMA 29	109 x 88 x 11 inches (276.8 x 215.8 x 27.9 cm.)	57 lbs. (25.9 ks.)	496 lbs. (225.45 ks.)	61.66 cu. ft (1.99 cu. m.)
47- 58.195	Motherwell:	ELEGY FOR THE SPANISH REPUBLIC XXXV. 1954-58. Oil on canvas.		<u>\$5,500.</u>
Total value, Case #29:				\$5,500.

MOMA 30	104 x 80 x 12 inches (264.2 x 203.2 x 30.5 cm.)	60 lbs. (27.27 ks.)	455 lbs. (206.8 ks.)	57.7 cu. ft. (1.63 cu. m.)
22- 58.177	Gottlieb:	RED AT NIGHT. 1956. Oil on canvas.		<u>\$5,000.</u>
Total value, Case #30:				\$5,000.

MOMA 31	98 x 81 x 15 inches (249 x 205.7 x 38.1 cm.)	120 lbs. (54.54 ks.)	505 lbs. (229.54 ks.)	68.84 cu. ft. (1.94 cu. m.)
68- 58.179	Still:	NUMBER 2. 1949. Oil on canvas.		\$5,000.
60- 58.180	Rothko:	EARTH AND GREEN. 1954. Oil on canvas.		<u>\$4,200.</u>
Total value, Case #31:				\$9,200.

MOMA 32	80 x 68 x 14 inches (203.2 x 172.7 x 35.6 cm.)	76 lbs. (34.5 ks.)	356 lbs. (161.8 ks.)	44.07 cu. ft. (1.24 cu. m.)
2- 58.91	Baziotes:	PRIMEVAL LANDSCAPE. 1953. Oil on canvas.		\$5,000.
48- 58.182	Motherwell:	JE T'AI ME, NUMBER III, WITH LOAF OF BREAD. 1955. Oil on canvas.		<u>\$3,000.</u>
Total value, Case #32:				\$8,000.

3/21/58

TOTAL VALUE, PAGE 7: \$30,100.

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Box List - THE NEW AMERICAN PAINTING -8- Value Carried Forward: \$309,375.

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA 33	103 x 88 x 11 inches (261.6 x 223.5 x 27.9 cm.)	63 lbs. (28.6 ks.)	484 lbs. (220 ks.)	57.7 cu. ft. (1.63 cu. m.)

53-58.175 Newman: ADAM. 1951-52. Oil on canvas. \$4,500.

Total value, Case #33: \$4,500.

MOMA 34	80 x 72 x 17 inches (203.2 x 182.9 x 43.2 cm.)	127 lbs. (57.7 ks.)	464 lbs. (220 ks.)	57.7 cu. ft. (1.63 cu. m.)
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77-58.204 Tworikov: PROPHET. 1955. Oil on canvas. \$3,600.

78-58.203 Tworikov: WATER GAME. 1955. Oil on canvas. \$4,200.

79-58.207 Tworikov: BLUE CRADLE. 1956. Oil on canvas. \$3,500.

Total value, Case #34: \$11,300.

MOMA 35	102 x 47 x 12 inches (259.1 x 109.4 x 30.5 cm.)	44 lbs. (20 ks.)	284 lbs. (129.09 ks.)	33.09 cu. ft. (.939 cu. m.)
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24-58.178 Gottlieb: BURST. 1957. Oil on canvas. \$4,500.

Total value, Case #35: \$4,500.

MOMA 36	95 x 89 x 15 inches (241.3 x 226.1 x 38.1 cm.)	115 lbs. (52.27 ks.)	494 lbs. (224.5 ks.)	73.33 cu. ft. (2.068 cu. m.)
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5-58.202 Brooks: R. 1953. Oil on canvas. \$3,600.

81-58.200 Tworikov: TRANSVERSE. 1957-58. Oil on canvas. \$3,100.

Total value, Case #36: \$6,700.

MOMA 37	73 x 59 x 21 inches (185.4 x 149.9 x 53.3 cm.)	109 lbs. (49.54 ks.)	378 lbs. (171.8 ks.)	52.34 cu. ft. (1.48 cu. m.)
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Big 40-58.205 Still: NUMBER 5. 1951. Oil on canvas. \$2,500.

9-58.201 Brooks: BIXBY. 1958. Oil on canvas. \$1,900.

46-58.206 Motherwell: FISHES WITH RED STRIPE. 1954. Oil on paper. (PLEXIGLAS) \$3,000.

55-58.363 Pollock: NUMBER 26. 1951. Oil on canvas. \$10,000.

Total value, Case #37: \$17,400.

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TOTAL VALUE, PAGE 8: \$44,400.

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Box List - THE NEW AMERICAN PAINTING -9- Value Carried Forward: \$351,775.

Cat. No.	Case No.	DIMENSIONS	WEIGHTS		CUBAGE
			Net	Gross	
	MOMA 38	83 x 67 x 21 inches (210.8 x 170.2 x 53.3 cm.)	157 lbs. (71.34 ks.)	407 lbs. (185 ks.)	67.58 cu. ft. (1.91 cu. m.)
✓	58.209	Baziotes:	THIRD WIND. 1957. Oil on canvas.		\$3,500.
4-	58.208	Baziotes:	RED LANDSCAPE. 1957. Oil on canvas.		\$3,500.
56-	58.362	Pollock:	NUMBER 27. 1951. Oil on canvas.		\$15,000.
62-	58.364	Rothko:	TAN AND BLACK ON RED. 1957. Oil on canvas.		\$3,000.

Total value, Case #38: ~~\$25,000.~~ \$21,500.

	MOMA 39	86 x 76 x 12 inches (213.3 x 193 x 30.5 cm.)	61 lbs. (27.7 ks.)	335 lbs. (152.27 ks.)	44.81 cu. ft. (1.26 cu. m.)
44-	58.369	de Kooning:	FEBRUARY. 1957. Oil on canvas.		\$6,500.

Total value, Case #39: \$6,500.

✓	MOMA 40	83 x 72 x 15 inches (210.8 x 182.9 x 38.1 cm.)	90 lbs. (40.9 ks.)	352 lbs. (160 ks.)	51.81 cu. ft. (1.46 cu. m.)
28-	58.366	Guston:	THE CLOCK. 1957. Oil on canvas.		\$4,500.
80-	58.368	Tworikov:	CRADLE. 1956. Oil on canvas.		\$5,000.

Total value, Case #40: \$9,500.

✓	MOMA 41	71 x 51 x 15 inches (180.3 x 129.5 x 38.1 cm.)	53 lbs. (24.09 ks.)	247 lbs. (112.27 ks.)	31.43 cu. ft. (0.886 cu. m.)
17-	58.365	Gorky:	DARK GREEN PAINTING. c. 1947. Oil on canvas.		\$10,000.
72-	58.367	Tomlin:	ALL SOULS' NIGHT. 1948. Oil on canvas.		\$2,334.

Total value, Case #41: \$12,334.

✓	MOMA 42	91 x 40 x 13 inches (231.1 x 101.6 x 33 cm.)	44 lbs. (20 ks.)	222 lbs. (109.09 ks.)	27.38 cu. ft. (0.772 cu. m.)
50-	58.198	Newman:	ABRAHAM. 1949. Oil on canvas.		\$3,000.
52-	58.199	Newman:	HORIZON LIGHT. 1949. Oil on canvas.		\$3,000.

Total value, Case #42: \$6,000.

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TOTAL VALUE, PAGE 9: ~~\$59,334.~~ \$55,834.

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Box List - THE NEW AMERICAN PAINTING -10- Value Carried Forward: ~~413,169.~~ \$ 409,609.

Cat. No.	Case No.	Dimensions	WEIGHTS		Cubage
			Net	Gross	
	MOA 43	97 x 62 x 11 inches (246.4 x 157.5 x 27.9 cm.)	41 lbs. (18.6 kilos)	314 lbs. (142.7 kilos)	38.2 cu. ft. (1.08 cu. m.)

51- 58.197 Newman CONCORD. 1949. Oil on canvas. \$4,000.
Total value, Case #43: \$4,000.

	MOA 44	83 1/2 x 58 1/4 x 7 1/4 in. (212.0 x 148.0 x 18.0 cm.)	114.6 lbs. (52 kilos)	149.9 lbs. (68 kilos)	20.4 cu. ft. (0.5777 cu. m.)
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12- 58.371 Francis: BLUE AND BLACK. 1954 Oil on canvas \$1,960.
Total value, Case #44: \$1,960.

TOTAL VALUE, PAGE 10: \$5,960.

TOTAL VALUE OF SHIPMENT: ~~413,169.~~ \$ 415,609.