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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~XXIX~~ Biennale di Venezia, 1958

Project proposal for U.S.
Representation and

Estimate Costs

O'Hara Archive File (2)
Museum of Modern Art

exchange for living artists, carrying with it an extensive category of cash prizes awarded by an International Committee of Experts and the concomitant international prestige attending these awards.

Two major prizes in each of the following three categories are offered by the Presidency of the Italian Council of Ministers and the Municipality of Venice, respectively: for a painter; for a sculptor; for an engraver. The International Jury is composed of: the Commissioners, present in Venice, appointed by the governments of Nations taking part in the Biennale; one of the members of the International Committee of Experts nominated by the President of the Biennale; and other members elected by representatives of the Italian Ministry of Public Education, of the Presidency of the Council of Ministers and of the Municipality of Venice, and the General Secretary of the Biennale. Other prizes offered by Public organizations or private persons are awarded by agreement with the Presidency of the Biennale.

Since its inception, the Biennale has enjoyed the close cooperation of the Italian government and of representatives of foreign governments in Italy. It has attracted an outstanding number of artists and intellectuals to each exposition and may be considered to be the pioneer in the development of international cultural exchange in the fine arts.

In order to insure the continuous representation of American art at the Venice expositions, The Museum of Modern Art purchased a pavilion

O'Hara Archive File (2)
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XXIX BIENNALE -- 2.

in 1954. That same year Ben Shahn, one of the two American painters represented, was awarded a major prize. For the 1956 Biennale, in order to insure the broadest representation of American art, The Museum of Modern Art invited The Chicago Art Institute to organize the American representation: AMERICAN ARTISTS PAINT THE CITY, ~~the first "theme" exhibition~~ ~~the first "theme" exhibition~~ the first "theme" exhibition offered by an American institution at Venice.

Purpose: To present an exhibition which will follow up and increase the international esteem for American art created by the previous Venice presentations, with particular emphasis on the younger American painters, sculptors and printmakers.

Auspices: The Municipality of Venice and the Italian Government.

Itinerary: To be shown during the summer of 1958.

Costs:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Estimated Costs including anticipated special donations

XXIX VENICE BIENNALE - Summer 1958

ESTIMATES

September 27, 1956

7	<u>Special assistance:</u> In the U.S.:	1,000.00	
	In Venice:	<u>1,500.00</u>	2,500.00
8	<u>Travel:</u> In the U.S.:	750.00	
	Foreign & per diem:	<u>1,000.00</u>	1,750.00
1.	<u>Preparation:</u> boxing, framing & plexiglass:	2,500.00 3,000.00	2,500.00 3,000.00
2	<u>Insurance:</u> based on value of \$150,000.00		
	Collection & dispersal (#.05 per \$100, 2 mos.):	150.00	
	By sea to Venice & return (\$.35 per \$100):	525.00	
	On location for 6 mos. (\$.05 per \$100 per mo.):	<u>450.00</u>	1,125.00
3.	<u>Transportation:</u> based on ³⁰ 15 boxes, ¹⁰⁰⁰ 5,000 lbs. ¹⁰⁰⁰ 1000 cu.ft.		
	U.S. Collection & dispersal:	500.00	
	U.S. cartage & handling	<u>400.00</u>	
	* N.Y.-Venice & return, by sea, including cartage & handling:	10,000.00	10,500.00
	Venice cartage & handling	<u>400.00</u>	
5	<u>Photographs</u> (including 2 color)	<u>600</u>	600.00
6	<u>Publicity, including photographs:</u>	1,250.00	1,250.00
4.	<u>Catalog, (including illustrations):</u>	5,000.00	5,000.00
9	* <u>Entertainment:</u>	2,000.00	2,000.00
10	<u>Overhead, including registration, custodial, cables, etc.:</u>	1,500.00	1,500.00
10	<u>Contingency:</u>	5,000.00	<u>5,000.00</u>

T: \$33,625.00

* Possible ^{enlargement} overhaul or reconstruction of Pavilion: 50,000.00

GT: \$83,625.00

Contributions of
* Total amount anticipated

10/1/56

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Draft 2: 10/1/56

PROJECT PROPOSAL

(Typed - 9)

W.H.F.
OP 10/1/56

Title: U. S. REPRESENTATION, XXIX BIENNALE DI VENEZIA, 1958

Background: The biennial art exhibitions which except for the war periods have taken place in Venice every two years since 1895 are not only the oldest but also the most extensive periodic exhibitions of international art in Europe, if not in the world. They have grown steadily in size and influence, and at the XVIII Biennale held in the summer of 1956, ³⁴ ~~33~~ nations participated, ~~and~~ ~~a total of~~ ~~works of art were displayed.~~ Since its inception the Biennale has enjoyed the cooperation of the Municipality of Venice and the Italian government, as well as of the representatives of foreign governments in Italy. The pioneer in the development of international cultural exchange in the fine arts, the Venice Biennale continues to attract as visitors to each exposition the principal artists, critics and intellectual leaders throughout the world. In addition to retrospective exhibitions of significant 19th- or 20th-century artists or art movements, arranged by the administration of the Biennale or by participating countries and shown hors de concours, each nation arranges an exhibition of its contemporary artists, who are eligible for an extensive category of prizes. The International Jury decides on the recipients for two major prizes offered by the Presidency of the Italian Council of Ministers and the Municipality of Venice, respectively; in each of the three categories of painting, sculpture and graphic arts. Other prizes offered by public organizations or private persons are awarded by agreement with the Presidency of the Biennale. Great international prestige attaches to these awards.

The representations of each country except the United States are arranged by the respective governments and shown either in the large central pavilion or in their national pavilions, of which there are now about twenty, situated in the Public Gardens of Venice. The American representation has always been organized under private auspices and from 1930 through 1952 was shown in a pavilion erected by a private art gallery. In 1954, learning that the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Draft 2: 10/1/56

PROJECT PROPOSAL

Typed - 9)

WTF

OP 10/1/56

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Background: The biennial art exhibitions which except for the war periods have taken place in Venice every two years since 1895 are not only the oldest but also the most extensive periodic exhibitions of international art in Europe, if not in the world. They have grown steadily in size and influence, and at the XVIII Biennale held in the summer of 1956, ³⁴ ~~32~~ nations participated, ~~and~~ ~~total of~~ ~~works of art were displayed.~~ Since its inception the Biennale has enjoyed the cooperation of the Municipality of Venice and the Italian government, as well as of the representatives of foreign governments in Italy. The pioneer in the development of international cultural exchange in the fine arts, the Venice Biennale continues to attract as visitors to each exposition the principal artists, critics and intellectual leaders throughout the world. In addition to retrospective exhibitions of significant 19th- or 20th-century artists or art movements, arranged by the administration of the Biennale or by participating countries and shown hors de concours, each nation arranges an exhibition of its contemporary artists, who are eligible for an extensive category of prizes. The International Jury decides on the recipients for two major prizes offered by the Presidency of the Italian Council of Ministers and the Municipality of Venice, respectively, in each of the three categories of painting, sculpture and graphic arts. Other prizes offered by public organizations or private persons are awarded by agreement with the Presidency of the Biennale. Great international prestige attaches to these awards.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Project Proposal:
U. S. Representation,
XXIX Biennale, Venice, 1958

-2-

Draft 2: 10/1/56

pavilion was for sale, The Museum of Modern Art bought it with funds made available under the International Program and announced that it would in the future assume responsibility itself for the U.S. exhibition or, in order to assure the broadest possible representation, would from time to time invite other leading institutions to cooperate in organizing the exhibition. Ben Shahn, one of the two painters presented at the representation which the Museum arranged for the XXVII Biennale in 1954, received the top purchase prize. For the XXVIII Biennale in 1956, the Art Institute of Chicago, at the invitation of The Museum of Modern Art, organized an exhibition, entitled AMERICAN ARTISTS PAINT THE CITY; it was the first "theme" show offered by an American institution at Venice.

Typist - spell out

Description of Proposed Project: To provide the United States representation for the XXIX Biennale di Venezia, 1958.

In order to supplement previous presentations at the Biennale and increase the international interest in American art which they have aroused, the forthcoming exhibition will lay particular emphasis on the younger painters, sculptors and printmakers.

Auspices: Organized by the Biennale Administration under the patronage of the Italian Government and the Municipality of Venice.

Itinerary: Venice, Italy, June to October, 1958.

Costs: \$23,025⁰⁰

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

DRAFT

Estimated costs, including anticipated special donations:

Title of Exhibition

- XXIX VENICE BIENNALE -- Summer 1958

1. <u>Preparation:</u> boxing, framing and plexiglas:	2,500.00	2,500.00
2. <u>Insurance:</u> based on value of \$150,000.00		
Collection and dispersal:	150.00	
In transit to Venice and return:	525.00	
On location for 6 months:	450.00	1,125.00
3. <u>Transportation:</u> based on 30 boxes, 8,000 lbs., 1,000 cu. ft.:		
U.S. collection and dispersal:	1,000.00	
N.Y. cartage and handling:	400.00	
* N.Y.-Venice by sea and return:	10,000.00	
Cartage and handling in Italy:	400.00	11,800.00
4. <u>Catalog:</u>	5,000.00	5,000.00
5. <u>Photographs:</u> including 2 color	600.00	600.00
6. <u>Publicity:</u>	1,250.00	1,250.00
7. <u>Special assistance:</u> In the United States:	1,000.00	
In Venice:	1,500.00	2,500.00
8. <u>Travel:</u> In the United States:	750.00	
Foreign and per diem:	1,000.00	1,750.00
* <u>Entertainment:</u>	2,000.00	2,000.00
10. <u>Contingency:</u>	5,000.00	5,000.00
11. <u>Overhead:</u> including registration, custodial, cables, etc.:	1,500.00	1,500.00
* Possible Reconstruction or enlargement of Pavilion:	50,000.00	50,000.00
		\$85,025.00 ^{35,025}
Less sea transportation, entertainment and Pavilion donations		62,000.00 ^{12,000}
	Total:	\$23,025.00

* Anticipated special donations.

October 1, 1956

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

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O'Hara Archive File
 Museum of Modern Art

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Milan

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Venice

BIENNALE

ESTIMATES

September 27, 1956

Assistance: In the U.S.:	1,000.00	
In Venice:	<u>1,500.00</u>	2,500.00
In the U.S.:	750.00	
Foreign & per diem:	<u>1,000.00</u>	1,750.00
Location: boxing, framing & plexiglass:	3,000.00	3,000.00
Cost: based on value of \$150,000.00		
Collection & dispersal (.05 per \$100, 2 mos.):	150.00	
Sea to Venice & return (.35 per \$100):	525.00	
Location for 6 mos. (.05 per \$100 per mo.):	<u>450.00</u>	1,125.00
Location: based on 15 boxes, 6,000 lbs., 800 cu.ft.		
Collection & dispersal:	500.00	
Sea-Venice & return, by sea, including cartage & handling:	10,000.00	10,500.00
Cost, including photographs:	1,250.00	1,250.00
Cost, including illustrations:	5,000.00	5,000.00
Transport:	2,000.00	2,000.00
Cost, including registration, studio, cables, etc.:	1,500.00	1,500.00
Cost:	5,000.00	<u>5,000.00</u>
		T: \$33,625.00
Overhaul or reconstruction of Pavilion:	<u>50,000.00</u>	
		GT: \$83,625.00

fringed special donations

O'Hara Archive File (2)
 Museum of Modern Art

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

ESTIMATES

September 27, 1956

<u>Special assistance:</u> In the U.S.:	1,000.00	
In Venice:	<u>1,500.00</u>	2,500.00
<u>Travel:</u> In the U.S.:	750.00	
Foreign & per diem:	<u>1,000.00</u>	1,750.00
<u>Preparation:</u> boxing, framing & plexiglass:	3,000.00	3,000.00
<u>Insurance:</u> based on value of \$150,000.00		
Collection & dispersal (#.05 per \$100, 2 mos.):	150.00	
By sea to Venice & return (\$.35 per \$100):	525.00	
On location for 6 mos. (\$.05 per \$100 per mo.):	<u>450.00</u>	1,125.00
<u>Transportation:</u> based on 15 boxes, 6,000 lbs., 800 cu.ft.		
U.S. Collection & dispersal:	500.00	
*N.Y.-Venice & return, by sea, including cartage & handling:	10,000.00	10,500.00
<u>Publicity,</u> including photographs:	1,250.00	1,250.00
<u>Catalog,</u> including illustrations:	5,000.00	5,000.00
* <u>Entertainment:</u>	2,000.00	2,000.00
<u>Overhead,</u> including registration, custodial, cables, etc.:	1,500.00	1,500.00
<u>Contingency:</u>	5,000.00	<u>5,000.00</u>
		T: \$33,625.00
Possible overhaul or reconstruction of Pavilion:		<u>50,000.00</u>
		GT: \$83,625.00

*anticipated special donations

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

Date March 3, 1958

To: Porter

Re: Attendant at Venice Biennale

From: Frank

American Pavilion

I suggest you consider David Herbert, Sidney Janis' assistant, if someone is to be provided for this job and there is a problem. He is looking for a job this summer, and, although he doesn't have Italian, would be a pleasant, well-informed and energetic person for the position if you don't have anyone else in mind.

The language is essential Frank

O'Hara Archive File (2)
Museum of Modern Art

have gathered, I could get nowhere with Rothko on the idea of substitutions; nevertheless, the selection as it now stands is impressive, with just enough variety in tonality and change of scale to forestall any possibility of monotony.

Sidney Janis suggests that your Department contact him in relation to lenders' permissions. He can supply you with information about the ownership of individual paintings. Both Charlotte and Virginia Pearson now know the Rothko selection, and they have been instructed to reframe the two large paintings.

I have talked to David Smith here at the Museum twice about his selection, and while it is not entirely settled, we have reached a general understanding about it. The great problem, of course, will be to prevent him from overloading the show, but I have tried to impress upon him our limitations in space. We have pretty much decided the major portion of the selection, but I shall not give it to you until it is definitive and complete. At the moment, I am waiting for photographs from Smith of a new work which he is anxious to include in the exhibition. After I have received it and decided on its appropriateness for the show, we can close out the selection. I hope to do that by the end of this week; I shall have the two brief introductions ready for you at the end of the month, as planned.

At Rothko's request, I have asked Charlotte to make a three dimensional model of his exhibition space, with appropriately tinted cut-outs. I have already layed out the show to my own satisfaction on a floor plan, with a 14' partition projecting from the right wall as one enters the room, and situated 14' in depth from the entrance. The layout seems to me quite harmonious and effective; if somewhat crowded; however, Rothko seems terribly anxious to see it more concretely in three dimensional terms, and I have therefore asked Charlotte to oblige him. As a matter of fact, I believe you had already suggested she make a model in any case.

All best,

Sam

O'Hara Archive File (2)
Museum of Modern Art

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

March 3, 1958

Porter McCray

Sam Hunter

Dear Porter:

I have arrived at the Rothko selection for the Venice Biennale, and you will not be surprised to hear that it consists of the 10 paintings now at Santini's.

They are: 1. Purple-Brown 5. Light Red Over Black⁵⁷ 9. Black Over Reds⁵⁷
 2. Deep Red and Black⁵⁷ 6. Red⁵⁷ 10. White and Greens
 3. Four Darks in Red⁵⁸ 7. Browns^{Neller 57} in Blue^{57/c}
 4. Two Whites Two Reds⁵⁷ 8. Saffron⁵⁷

I am taking the titles from the cut-outs that Charlotte gave me, and I assume they are correct.

There is one small painting from the Janis show, Black Stripe, which could not be included in the Biennale selection for reasons of space, even with a partition in the gallery. Both Rothko and I agree it is not a critical loss. As you may have gathered, I could get nowhere with Rothko on the idea of substitutions; nevertheless, the selection as it now stands is impressive, with just enough variety in tonality and change of scale to forestall any possibility of monotony.

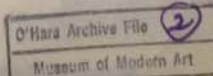
Sidney Janis suggests that your Department contact him in relation to lenders' permissions. He can supply you with information about the ownership of individual paintings. Both Charlotte and Virginia Pearson now know the Rothko selection, and they have been instructed to reframe the two large paintings.

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All best,

Sam



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

cc: Carole Stewart

Date March 21, 1958

To: Virginia

Re: ROTHKO titles

From: Frank

Venice Biennale

Since all the others titles you have noted check with Sam Hunter's memo to Porter of March 3rd, I assume that your Red on Black is his Black Over Reds.^{*} This is mus. no. 58.184. What shall we call it?

Probably - I'll check with the janitor sticker on the back of painting

- ~~Head, 1952.~~
- ~~Forging VII, 1955~~
- ~~Agricola IX, 1952.~~
- ~~Forging VIII, 1955.~~
- ~~Forging X, 1955.~~
- ~~Iron Woman, 1955.~~
- ~~Tank Totem V, 1956.~~
- ~~The Five Spring, 1956.~~
- ~~Personage of May, 1957.~~
- ~~Sentinel III, 1957.~~
- ~~Untitled, 1958.~~

(15 Planes)

15 Planes.

All works will be covered by a wall-to-wall all-risk insurance policy for the total period of loan, terminating in early November. All costs of insurance, collection, boxing and shipping by sea in preferred storage space, will be assumed by the Museum. Unpacking, handling, installation and repacking in Venice will be under my supervision.

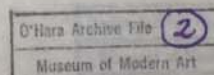
As you know Dorothy Dudley has already made arrangements for the collection of these loans and I am sure all will go smoothly. As soon as you have a chance would you forward me what you regard as the most appropriate pedestal dimensions which we shall have made in Venice.

Meanwhile, many thanks for your cooperation and your great generosity in lending this large group of works to the exhibition.

Very best.

Sincerely,

Porter A. McCray
Director, The International Program



Encl: 12 Loan Agreement Forms,
in duplicate

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

Copy for Mr. O'Hara

THE MUSEUM OF MODERN ART

cc: Mr. Hunter
Miss Dudley
Miss Pearson
Mr. O'Hara ✓
ICE F 37 58
yellow
extra
green

Date: April 11,

To: Anna Necht ✓

Re: ~~Scottish~~

From: Estey Jones

April 10, 1958

Mr. David Smith
Terminal Iron Works
Bolton Landing, New York

Dear David:

I enjoyed seeing you the other day and am very happy about the choice of your work which you and Sam have agreed upon to represent you in the Venice Biennale. I enclose herewith loan agreement forms in duplicate, for each sculpture, the original to be signed and returned to us, the copy to be retained for your records. You will note that while we have data on most of them, we require your insurance values and prices on all that are for sale.

They are:

- ✓ The Fish. 1950.
- ✓ Australia. 1951.
- ✓ Head. 1952.
- ✓ Agricola IX. 1952.
- ✓ Forging VIII. 1955.
- ✓ Forging X. 1955.
- ✓ Iron Woman. 1955.
- ✓ Tank Totem V. 1956.
- ✓ The Five Spring. 1956.
- ✓ Personage of May. 1957.
- ✓ Sentinel III. 1957.
- ✓ Untitled. 1958.

(15 Plans)

15 Plans.

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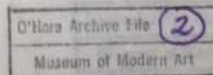
Meanwhile, many thanks for your cooperation and your great generosity in lending this large group of works to the exhibition.

Very best.

Sincerely,

Porter A. McCray
Director, The International Program

Encl: 12 Loan Agreement Forms,
(in duplicate)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Date April 11, 1958

To: Anne Hecht ✓
From: Betsy Jones

Re: Rothko biography

The following exhibitions should be added to the biography of Mark Rothko which was used for The New American Painting:

to the Included in section:

40 American Painters, 1940-1950, University Gallery, University of Minnesota, Minneapolis, 1951

(2 works)

to the Group Exhibitions outside the United States of America section:

U.S. Representation, XXIV Biennale di Venezia, 1948

Amerikanische Malerei, Werden und Gegenwart, Berlin, and Charlottenburg, 1951

American Vanguard Art for Paris, Galerie de France, Paris, 1952 (shown at Sidney Janis Gallery, New York, 1951-52)

The New American Painting, Basel, and currently circulating in Europe, 1958-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

Copy for Mr. O'Hara

File - New American Painting

cc: Mr. Burden
Biennale
Miss Dudley
Miss Pearson
Mr. Rasmussen
Mr. O'Hara ✓
green

April 14, 1958

Mr. John F. Gehan
President
American Export Lines
39 Broadway
New York, New York

Dear Mr. Gehan:

This past January when the American Export Lines so generously provided transportation for the Jackson Pollock exhibition which was then bound for Rome I told you that I would approach you again in the spring to request free transportation of America's representation to this year's Biennale in Venice.

Therefore I am writing to ask if your company would transport this exhibition free of charge on the SS CONSTITUTION scheduled to leave New York May 13 and to arrive in Genoa May 21. The exhibition will be packed in approximately 35 cases requiring about 1840 cubic feet.

The American representation this year is being prepared by this Museum's International Program and will be shown under the auspices of The International Council at The Museum of Modern Art. This organization which is nationwide in its membership is making it possible for the United States to participate abroad in important international art events.

The American exhibition will consist of paintings by Mark Rothko and Mark Tobey and sculptures by Seymour Lipton and David Smith.

I look forward to receiving word of your decision in this matter. If you need additional information Mr. Porter McCray, Director of The International Program of the Museum, can give it to your office.

Sincerely,

William A. M. Burden

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

cc: F.O'Hara
V. Pearson

DRAFT OF MMS

ICE-F-37-58
Venice Biennale

TO: Mr. J. H. Harrison
Burr
Soby
ICE F 37 58 file (Venice)

April 15, 1958

FROM: Porter McGraw

RE: British participation in the exhibition
of young artists at the central Pavilion
at Venice Biennale 1958
April 16, 1958

The British have selected the following young artists to be shown:

Security Storage Company
1140 15th Street
Washington 5, D.C.
Seymour Lipton and Alan Watts

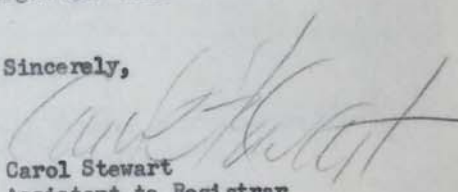
Dear Sir;

This is to cover the delivery of the sculpture STORM BIRD
by Seymour Lipton to be delivered to the Museum as soon
as possible.

I believe Carol Kinzel Uht of the Rockefeller office has
given you all the details on this as to where the sculpture
is to be picked up, etc. .

Our purchase order I.C.E 2241 will be sent to you under
separate cover to take care of the charges for this
delivery.

Sincerely,


Carol Stewart
Assistant to Registrar

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

TO: Mr. d'Harnoncourt
Barr
Soby
ICE F 27 58 file (Venice)

April 25, 1958

FROM: Porter McGray

RE: British participation in the ~~exhibition~~ exhibition
of young artists in the central Pavilion
at the Giardini, Venice Biennale XXIX

The British have selected the following young artists to be shown:

Painters: Sandra Blow and Alan Davie

Sculptor: Caro

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

To: Dorothy Dudley ✓ Frank O'Hara
 Carol Stewart Waldo Passussen
 Virginia Pearson Peter Humphrey
 Charlotte Dyer
 Anna Hecht
 Helen Franc
From: Porter McCray

Date: April 28, 1958
Re: VENICE BIENNALE --
 schedule coordination
 and working procedures

According to our discussion on April 2nd the following summarizes the schedules and the coordination of arrangements for selection, collection and preparation for the American representation for the Venice Biennale.

Selection:

- 10 Rothko's: complete
- 13 Smith's: complete (possibly two additional works)
- 13 Lipton's: complete (possible deletion of one work)
- c. 33 Tobey's: first list complete; final list by April 11

Collections:

- 10 Rothko's: complete by April 11; final list to editor by April 11
- 13 Smiths: April 11
 - 12 from Bolton Landing: April 11
 - 1 from MOMA (box exists)
 - 1 from Buffalo (verbally granted; written confirmation & shipping instructions required)

- 13 Liptons: April 11
 - 7 from Parsons Gallery: April 2
 - 2 from Academy of Design, NY: April 7
 - 1 from MOMA (box exists)
 - 3 from NY: April 7 - 11

- 33 Tobey's:
 - c.10 from Willard Gallery: April 7 - 11
 - c.10 from NY lenders: April 7 - 11
 - c.11 outside NY (c7 from West Coast): April 9 - 18

Preparation:

Registrations:

- 10 Rothkos: complete by April 7
- 13 Smiths: complete by April 15
- 13 Liptons: complete by April 11
- 33 Tobey's: complete by April 23

O'Hara Archive File (2)
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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res:VENICE BIENNALE --
 schedule coordination
 and working procedures

Design and Production:

Stretching, backing and framing:

10 Rothkos: April 1 - 7
 33 Tobeyes: April 14 - May 2

Packing:

10 Rothkos: April 8 - 14 (Santini)
 13 Smiths: April 14 - 28 (Santini)
 13 Liptons: April 3 - 28 (MOMA: allow 5-6 working days for a men;
 period will be interrupted for 2nd floor
 work probably from April 7 - 9).

c.33 Tobeyes: April 21 - May 9

Shipment:

Exhibition: Shipped on SS Constitution leaving New York MAY 13 (arrives Genoa
 May 21).

SCHEDULE FOR CATALOG PREPARATION AND PRODUCTION:

Catalog titles: all to editor by April 4; Tobey final list to editor by
 April 14.

Artists' biographies: to editor by April 10.

Introductions: to editor.

Rothko (Hunter): April 11
 Smith (Hunter): April 11
 Lipton (O'Hara): April 15
 Tobey (O'Hara): April 15

Translation:

April 7: all titles to translator (all lists to be finalized after translation).
 April 14: biographies to translator
 April 18: Introductions, McGray preface, additional Tobey titles to
 translator.

Photographing:

Rothkos: April 8-9
 Smith: April 15-16 by Burkhardt
 Liptons: complete
 Tobey: complete except one on first list; deadline for photographing
 of works on final list, April 18

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

re: VENICE BIENNALE --
 schedule coordination
 and working procedures

Design and production:

All English and Italian text and photostats of illustrations to designer by April 21.

Designer can be furnished unedited text of introductions, catalog entries and edited biographies in English on April 15th for preliminary layouts.

Design and production period: April 14 - May 26

Shipment catalogs: 1st lot by air: June 2) to be shipped through Embassy on instructions from
 all times. 2nd lot by sea: June 2) USIA and U.S. Despatch Agent

PUBLICITY MATERIAL: Anne Hecht to coordinate.

- Release on exhibits: in English, Italian and French
- Background information on Council and Program, MOMA, and McCray: in English and Italian
- Copy negatives
- Order album for publicity photographs
- Album of critical articles
- Reference set of MOMA publications } for display at U. S. Pavilion
- Reference set of books on American art } for display at Cardoza
- Complete set of MOMA publications: for display at Cardoza

1. Mr. McCray will take typescripts of release and background information in typescript, along with copy negatives, on May 21.
2. Mimeograph paper will be printed with Council letterhead in Venice for mimeographing these documents. This must be ordered in advance by Peter Humphrey.
3. Display of MOMA publications in Cardoza must be coordinated with Monroe Wheeler.

PROCEDURE ON REGISTRATION:

Miss Dudley has emphasized that the responsibility of the registration department in supplying information on green slips is restricted to the following:

1. Supplying accurate measurements (For works in International Program exhibitions, works are to be measured in inches and 'eighths' only; centimeters will be computed mechanically by International Program)
2. Recording media: any doubtful information will be noted by Registration Department and referred to Jean Volkmer or artist;
3. Recording condition: Registration Department will send memo to Director of exhibition (with copy to Jean Volkmer and packing supervisor) on works whose condition needs special noting.
4. Recording signature and dates on canvas or back of canvas: dates so noted are for evaluation by Director of the exhibition -- the Registration Department is not responsible for decisions on dating.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

re VENICE BIENNALE --
 schedule coordination
 and working procedures

As a working procedure, it was decided that the registration assistant would return to the Museum at 5 o'clock each working day to consult with Frank O'Hara. He will maintain a card file on all works in the exhibition, which is to be checked each day against any possible changes, corrections or need for additional research as these may be indicated by information reported on the green slips. This card file will remain in his office at all times. When the card for the work has been checked with the completed green slip brought in by the registration assistant, this will be signaled by a symbol on the card; an identical symbol will appear on the item listing maintained by the editor for these final catalog entries.

Note on special condition reports: For works whose condition is noted Registrar as requiring checking by conservator, Jean Volkmar will supply a memo of detailed description of condition and recommendations for treatment, as well as decision whether condition of work warrants travel.

Note on handling of works: Miss Dudley stressed that more assistance is needed at Warehouse in physical work of handling paintings.

SUMMARY OF OTHER DISCUSSIONS:

CATALOG:

Helen Franc submitted a suggested list of catalog contents (attached). These will be finally determined by O'Hara and Hunter, in consultation with Franc and McCray. When possible the size and character of the 1954 Venice Biennale catalog is to serve as a guide to the present catalog, which will consist of:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

cc: Odino-Valperga, Genoa Office
 Odino-Valperga, Venice Office
 Miss Speyer
 Mr. McCray, Milan
 ICE F 37-58
 Dudley
 ✓ O'Hara
 Rasmussen

Special Delivery
 VIA AIR MAIL
 May 27, 1958

yellow
 green

M. Lérondelle
 76, Rue Blanche
 Paris 9, France

Dear M. Lérondelle:

We have arranged to borrow a painting by the American artist Mark Tobey entitled Meditative Series IX from Miss Barthea Speyer, Exhibits Officer at the American Embassy in Paris, for inclusion in the UNITED STATES REPRESENTATION: IIII BIENNALE DI VENEZIA, and should like to request your services in collecting, packing and shipping the work via air freight to Venice.

Will you please arrange to collect the painting from Miss Speyer and pack and forward it via air freight to Venice to arrive as near June 2nd as possible. Since the Biennale opens to the International Jury on June 9th, it is essential that the painting reach Venice as soon as possible to allow time for its installation with the U. S. section. Will you please consign the case as follows, with all charges prepaid to destination:

TO: ODINO-VALPERGA
 "Italeuropa"
 1925/9 Campo Venice
 Venice, Italy

FOR: ESPOSIZIONE BIENNALE INTERNAZIONALE D'ARTE
 Giardini Pubblici
 Venice, Italy

Please send the original shipping papers to the Venice agent Odino-Valperga. The case should be marked USA/A/VENICE and should be addressed with the official Venice Biennale stickers, four copies of which I am enclosing. If you have time, will you please paint the case light blue. I am also enclosing 2 stickers, to be affixed to the frame of the painting.

Please send a copy of the shipping invoice showing the dimensions and weight (both gross and net) of the case to this museum. The value for your invoice should be listed as \$2,000. In addition, please send a copy of the invoice and all other shipping papers to Mr. Porter McCray, Director of the International Program of this Museum, who is in Venice to install our section of the Biennale. Please send these papers to Mr. McCray at the Critti Palace Hotel in Venice.

For insurance purposes we will need the following information as soon as possible:

1. Date collected from Miss Speyer
2. Date of departure from France
3. Name of airline, flight number, and airwaybill number

2

O'Hara Archive File 2
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XXIX Biennale di Venezia

(June - Oct. 1958)

ICE-F-37-58

green

O'Hara Archive File 2
 Museum of Modern Art

Delivery
 51
 58

Correspondence
 (in chronological order)

ODINO-VAL
 Valperga
 29 Via XX Settembre
 Genoa, Italy

Dear Sirs:

I am enclosing copies of my letters to R. Léronnelle, the Paris packing and shipping firm, and to your Venice office concerning shipment of one case containing a painting by Mark Tobey entitled Meditative Series IX for inclusion in the UNITED STATES REPRESENTATION: XXIX BIENNALE DI VENEZIA.

You will note that we have requested your Venice office to arrange for customs examination in the American Pavilion at the Venice Biennale grounds immediately upon the work's arrival in Venice, so that it may be installed with the remainder of the American section. We have also asked that these arrangements be coordinated with Mr. Porter McGray, Director of the International Program of this Museum, who will be in Venice on June 2nd, staying at the Gritti Palace Hotel.

Sincerely,

We shall appreciate your careful supervision of this shipment.

Sincerely,
 Associate Director
 The International Program

Dorothy H. Dudley
 Registrar

- 1. Biennale Catalog
- 2. Copy of TIME's article on the Biennale

- Enc: 1. Letter to R. Léronnelle, May 27, 1958
- 2. Letter to Odino-Valperga, Venice office, May 27, 1958

DHD:WR:cm

O'Hara Archive File 2
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

cc: Mr. McCray
ICE F 37-58
O'Hara
Dudley
Rasmussen
yellow & green

Special Delivery
Via Air Mail
May 27, 1958

ODINO-VALPERGA
"Italeuropa"
29 Via XI Settembre
Genoa, Italy

Dear Sirs:

I am enclosing copies of my letters to R. Léronnelle, the Paris packing and shipping firm, and to your Venice office concerning shipment of one case containing a painting by Mark Tobey entitled Meditative Series IX for inclusion in the UNITED STATES REPRESENTATION: XXIX BIENNALE DI VENEZIA.

You will note that we have requested your Venice office to arrange for customs examination in the American Pavilion at the Venice Biennale grounds immediately upon the work's arrival in Venice, so that it may be installed with the remainder of the American section. We have also asked that these arrangements be coordinated with Mr. Porter McCray, Director of the International Program of this Museum, who will be in Venice on June 2nd, staying at the Gritti Palace Hotel.

Sincerely,

We shall appreciate your careful supervision of this shipment.

Sincerely,
Cable Editor
Associate Director
The International Program

Dorothy M. Dudley
Registrar

Enc: 1. Biennale Catalog
2. Copy of TIME's article on the Biennale

Enc: 1. Letter to R. Léronnelle, May 27, 1958
2. Letter to Odino-Valperga, Venice office,
May 27, 1958

DMD:WR:dm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: XXIX Biennale
Miss Miller
O'Hara
2 extra
green

June 18, 1958

AMERICAN IN VENICE

June 18, 1958

The biggest international art show in the world is held every other year in a corner of the city that was once Venice's marine arsenal. This year the 30 Rockefeller Plaza New York City 19, New York

Dear Nelson: jury crowned an American painter, winner of the international

Enclosed is a copy of the Venice Biennale catalog which in my letter of June 11 I promised to send you. As you may have heard, Mark Tobey won the international painting prize and, as you will see from the attached copy of TIME's forthcoming piece on the Biennale, this is only the second time in sixty-four years that an American painter has won any prize at the Biennale.

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

- Enc: 1. Biennale Catalog
- 2. Copy of TIME's article on the Biennale

SCS:dm

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

MAR

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Bro

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The

Drum

XXIX Biennale di Venezia

1958

ICE-F-37-58
(June-October 1958)

U.S. Representation:

Preliminary Selection Lists

O'Hare Archive File (2)
Museum of Modern Art

tion)

Pattern of Conflict. 1944. (Mr. and Mrs. Burton Tremaine) ✓

Tundra. 1944. (Mr. and Mrs. Roy R. Neuberger) ✓

The Way. 1944. (Mrs. Albert Newman) ✓

OK New York Tablet. 1946. (Munson-Williams-Proctor Institute) ✓

OK Structures. 1946. (Munson-Williams-Proctor Institute) ✓

Prophetic Plane. 1947. (Mr. Hollis Siebe Baker) ✓

OK Awakening Night. 1949. (Munson-Williams-Proctor Institute) ✓

OK Pacific Rhythms. 1949. (Santa Barbara Museum of Art) ✓

Universal Field. 1949. (Whitney Museum of American Art) ✓

(Space Intangibles
if not)

Broadway Afternoon. 1950. (Wadsworth Atheneum) ✓

Canal of Cultures. 1950. (Mrs. B.H. Kizer) ✓

1951. 1951. (Mr. Joseph Shapiro) ✓

OK Written Over the Plains. 1950. (San Francisco Museum of Art) ✓

OK The Delta. 1952. (Mr. and Mrs. D. Rhodes Johnson)

prob Above the Earth. 1953. (Art Institute of Chicago) ✓

Edge of August. 1953. (The Museum of Modern Art, New York)

cat → OK Canals. 1954. (Seattle Art Museum) ✓

OK Meditative Series IX. 1954. (Miss Darthea Speyer) ✓

out Voyagers III. 1954. (Mr. Nelson A. Rockefeller)

OK Fete. 1955. (Willard Gallery)

Ceremonial. 1956. (Mr. Joseph H. Hirschhorn) ✓

OK Circus Transfigured. 1957. (Willard Gallery)

O'Hare Archive File (2)
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U.S. Representation, XXIX BIENNALE DI VENEZIA

MARK TOBEY, Preliminary Selection List

April 8, 1958

Broadway Norm. 1935. (Mrs. Carol Ely Harper) ✓

cat → Broadway. 1936. (The Metropolitan Museum of Art) ✓

out ~~Gethis.~~ 1943. (Mrs. Berthe Poncy Jacobson) ✓

Pacific Transition. 1943. (Mr. Joseph Pulitzer, Jr.) ✓

hold - The Sale. 1943. (Whitney Museum of American Art) ✓

hold Drums, Indians and the Word of God. 1944. (Herman Shulman Collection)

Pattern of Conflict. 1944. (Mr. and Mrs. Burton Tremaine) ✓

Tundra. 1944. (Mr. and Mrs. Roy R. Neuberger) ✓

The Way. 1944. (Mrs. Albert Newman) ✓

OK New York Tablet. 1946. (Munson-Williams-Proctor Institute) ✓

OK Structures. 1946. (Munson-Williams-Proctor Institute) ✓

Prophetic Plane. 1947. (Mr. Hollis Siebe Baker) ✓

OK Awakening Night. 1949. (Munson-Williams-Proctor Institute) ✓

OK Pacific Rhythms. 1949. (Santa Barbara Museum of Art) ✓

Universal Field. 1949. (Whitney Museum of American Art) ✓

(Space Intangibles
of art)

Broadway Afternoon. 1950. (Wadsworth Atheneum) ✓

Canal of Cultures. 1950. (Mrs. B.H. Kizer) ✓

1951. 1951. (Mr. Joseph Shapiro) ✓

OK Written Over the Plains. 1950. (San Francisco Museum of Art) ✓

OK The Delta. 1952. (Mr. and Mrs. D. Rhodes Johnson)

prob Above the Earth. 1953. (Art Institute of Chicago) ✓

Edge of August. 1953. (The Museum of Modern Art, New York)

cat → OK Canals. 1954. (Seattle Art Museum) ✓

OK Meditative Series IX. 1954. (Miss Darthea Speyer) ✓

out Voyagers III. 1954. (Mr. Nelson A. Rockefeller)

OK Fete. 1955. (Willard Gallery)

Ceremonial. 1956. (Mr. Joseph H. Hirschhorn) ✓

OK Circus Transfigured. 1957. (Willard Gallery)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MARK TOBEY, Preliminary Selection List -2.

New York Night. 1957. (Mr. Hans Arnhold) ✓

OK February. 1957. (Sumi) (Willard Gallery) ? photos

OK Ravine. 1957. (Sumi) (Willard Gallery)

Cat → Space Ritual, Number 13 (Plant Forms). 1957. (Sumi) (Willard Gallery)

Towards the Whites. 1957. (Willard Gallery- Guggenheim Museum) call & ask

OK Night Sky. 1958. (Willard Gallery)

OK Yellow. 1958. (Willard Gallery)

POSSIBLE ADDITIONS AND SUBSTITUTIONS.

~~Threading Light.~~ 1942. (The Museum of Modern Art, New York)

Crystallization. 1944. (Mrs. R.D. Watson)

City Radiance. 1944. (Mrs. Lyonel Feininger)

Remote Field. 1944. (The Museum of Modern Art, New York)

Agate World. 1945. (Seattle Art Museum)

✓ Red Man- White-Man- Black Man. 1945. (Albright Art Gallery, Buffalo)

Space Intangibles. 1949. (Ogunquit)

OK ✓ The Avenue, 1953. (Willard Gallery)

OK Forest Cathedral, 1955. (Willard Gallery)

OK Golden City. 1956. (Willard Gallery)

Still flexible

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CATALOG ILLUSTRATIONS LIST VENICE XXIX BIENNALE April 10, 1958 FOR
Pending confirmation of loans; * indicates confirmed

~~Residency~~ MARK TOBEY

1. Broadway. 1936. (Metropolitan) 26 x 19 1/4" (Study W-26)
alt: Broadway Horn. 1935. (Harper) 13 1/8 x 9 1/4" (Seattle)
2. The Way. 1944. (Newman) 13 1/2 x 21 1/2" (Study W-207)
alt: Pattern of Conflict. 1944. (Tremaine) 13 5/8 x 19 5/8" (Study W-96)
- * 3. Awakening Night. 1949. (MMP) 19 1/2 x 26 3/4" (Study W-294)
4. Above the Earth. 1953. (Chi) 40 x 30 1/4" (Baker 11-970)
alt: The Delta. 1952. (Johnson) 44 x 28 1/4" (Baker 11-903)
- * 5. Canals. 1954. (Seattle) 17 3/4 x 11 7/8" (Seattle)
6. Ceremonial. 1956. (Hirschhorn) 23 3/4 x 35" (Baker 21-069)
alt: New York Night. 1957. (Arnhold) 36 x 24" (Baker 24-443)
- * 7. Space Ritual, Number 13, (Plant Forms). 1957. (Willard) 50 1/2 x 26 1/2"
(Baker 24-449)
- * 8. Towards the Whites. 1957. (Willard-Guggenheim) 44 1/2 x 28" (Baker 24-444)
alt: Yellow. 1958. (Willard) 36 x 24" (no photo yet)

SEYMOUR LIPTON

- * 1. The Cloak. 1952. (NAR) 96" H (Baker 21-796)
- * 2. Sanctuary. 1953. (MOMA) 34" H (Baker 16-177)
(Brooklyn)
- * 3. ~~Sanctuary~~ Earth-Forge II. 1955. (Heinz) 31 1/8 x 52 5/8" (Baker 18-462)
- * 4. Chrysalis. 1956. (Heinz) 21"H (Baker 20-965)
5. Sorcerer. 1957. (Whitney) 60 1/2"H (Baker 23-367)
alt: Pioneer. 1957. (Met) 8"H (Baker 24-539)

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

Anne Hecht for photos
 cc: Miss Dailley; *per page fr.* **Date** March 24, 1958
 Folder should be told of the other **Date**
 requests in that city.

To: Virginia Pearson **Re:** Rothko section, ~~VENICE~~
From: Frank O'Hara **Re:** BIENNALE (ICE F. 37 58)

The phone calls which you suggested we should make for loans coming from
 Friday I checked the Rothko paintings on Sam's selection list with
 David Herbert at the Janis Gallery, and got the following info:

- out* 58.186 Black in Deep Red. 1957. O/c, 69 x 54 in. *Australia*
 3923 Belvo; Lent by Baron Giorgio Franchetti, Rome Italy
 Seattle 5, Washington
- 2 pages* 58.184 Black Over Reds. 1957. O/c, 95 x 81 1/2 in.
 Mrs. Albert Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland
 Drake Towers Apts., Inc.
- 58.188 Browns. 1957.
 (White) Lent by Mr. and Mrs. Ben Heller, New York, New York
- OK* 58.189 Purple-Brown. 1957. O/c, 84 x 72 in. Tablet. 1946.
 Director, Lent by Baron Giorgio Franchetti, Rome, Italy,
 Institute, Utica, New York Awakening Night. 1949.
 (5-6191)
- The other six Rothkos are being lent by the Sidney Janis Gallery.
 Mr. James William Foster, Jr. Pacific Rhythms. 1949.
- yo* **Packing:** 58.186 and 58.189 are listed on the Janis cards as "To Rome via
 Santa Barbara Museum of Art
 1130 State Venice Biennale"so, pending instructions from Baron Franchetti,
 Santa Barbara, California
 we should presumably plan to box them together for return after
 Dr. Grace L. McGinn Morley Written Over the Plains. 1950.
yo Dir, San Fr. the Biennale to: Baron Giorgio Franchetti, Via Appia Antica 109,
 (RM Lock 1-3748)
 Rome, Italy.
- agreed* Mr. Daniel Catton Rich, Dir. Show the Earth. 1953.
 Art Institute of Chicago *Dr. was our talk with P&G Lab sufficient*
- Photography:** To Mr. Herbert's knowledge, None of these paintings have been
 photographed.
- copy* Mr. Richard Canada. 1954. *By per. H. H. H.*
 Seattle Art Museum *with Seattle Seattle House*
 (Minor 3300) *CP 75-340*
 Mrs. Carol Kly Harper Broadway Sign. 1935.
 c/o Charles N. Lilly Co., Seattle
- copy* Mr. Joseph Pulitzer, Jr. Pacific Transitions. 1943.
 4809 Parkington Ave., St. Louis, Mo.
- copy* Mr. Nellie Viste Baker Euroclastic Plans. 1947.
 Exhibition Bldg, Grand Rapids, Mich.

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

* Indicates Seattle loans; perhaps Mr. Fuller should be told of the other requests in that city.

Date April 3, 1958

To: Porter McCray

and Mid-West
Re: West Coast/loans to Tobey

From: Frank O'Hara

section, XXIX Venice Biennale

The phone calls which you suggested we should make for loans coming from distant points are, at present:

Mrs. Carol Ely Harper

Broadway Norm. 1935.

out letter

* Mrs. Berthe Ponce Jacobson
3923 Belvoir Place
Seattle 5, Washington

Gothic. 1943.

Australia

St Regis NYC

Mrs. Albert Newman
Drake Towers Apts., Inc.
179 Lakeshore Drive, Chicago
(Whitehall 4-4041)

The Way. 1944.

OK

Mr. Richard B.K. McLanathan
Director, Munson-Williams-Proctor
Institute, Utica, New York
(5-6191)

✓ New York Tablet. 1946.
✓ Structures. 1946.
✓ Awakening Night. 1949.

yes

Mr. James William Foster, Jr.
Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

✓ Pacific Rhythms. 1949.

yes

Dr. Grace L. McCann Morley
Dir, San Francisco Mus. of Art
(HEmlock 1-2040)

Written Over the Plains. 1950.

request made

Mr. Daniel Catton Rich, Dir.
Art Institute of Chicago
(CEntral 6-7080)

Above the Earth. 1953.

Or was your talk with Mrs. Kuh sufficient to proceed on?

Request letter

* Mr. Richard E. Fuller, Dir.
Seattle Art Museum
(MInor 2000) *EA 5-2000*

no: Canals. 1954.

*per per Zenon
will handle Seattle loans*

* Mrs. Carol Ely Harper
c/o Charles H. Lilly Co., Seattle

Broadway Norm. 1935.

teleg

Mr. Joseph Pulitzer, Jr.
~~Exhibition Bldg, Grand Rapids, Mich.~~
4969 Pershing Ave., St. Louis, Mo.

Pacific Transition. 1943.

teleg

Mr. Hollis Siebe Baker
Exhibition Bldg, Grand Rapids, Mich.

Prophetic Plans. 1947

O'Hara Archive File (2)
Museum of Modern Art

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

— card made

W- Studley Photos

MARK TOBEY Preliminary Selection (1) XXIX Biennale di Venezia

ask ✓ Broadway Norm. 1935. Tempera, 13 1/8 x 9 1/4" (sight)-- Mrs. Carol Ely Harper

ask ✓ Broadway. 1936. Tempera, 26 x 19 1/4" -- Metropolitan Museum (W-26)

out *White Night. 1942. Tempera, 21 1/2 x 13 1/2"-- Mrs. Berthe Poncy Jacobson
3923 Belvoir Place
Seattle 5, Washington

hold ✓ Threading Light. 1942. Tempera, 29 3/8 x 19 1/2"-- MOMA

out E Pluribus Unum. 1943. Tempera, 20 1/4 x 27 1/4"-- Seattle Art Museum (or SALE, Whitney)

✓ In the Marsh. 1942. Tempera, 15 1/4 x 9 1/2"-- Mrs. O'Donnell Iselin

ask ✓ Gothic. 1943. Tempera, 27 3/4 x 21 5/8"-- Mrs. Berthe Poncy Jacobson
OB 15-907

hold Legend. 1943. Tempera, 20 x 7"-- Mr. Richard Lippold

out *Western Splendor. 1943. Tempera, 25 3/4 x 19 1/4"-- Mrs. R. D. Watson
1642 Federal Avenue
Seattle 2, Washington

ask ✓ City Radiance. 1944. Tempera, 18 3/4 x 13 5/8"-- Mrs. Lyonel Feininger
W-94 235 East 22nd St. NYC

hold Crystallization. 1944. Tempera, 13 x 18"-- Mrs. R.D. Watson
OB 21-581 (sub for The Way)

ask ✓ Drums, Indians and the Word of God. 1944. Tempera, 18 3/4 x 13-- Herman Shulman Coll.
(W-67)

out * Electric Night. 1944. Tempera, 17 1/4 x 13"-- Seattle Art Museum

ask ✓ Tundra. 1944. Tempera, 24 x 16 1/2"-- Mr. and Mrs. Roy R. Neuberger
W-95

hold ✓ Remote Field. 1944. Tempera, pencil and crayon on cardboard, 27 5/8 x 19 3/4"-- MOMA, gift of Mr & Mrs Jan de Graaff.
W-93

ask ✓ The Way. 1944. Tempera, 13 1/2 x 21 1/2"-- Mrs. Albert Newman
(W-207) Chicago, Illinois

O'Hara Archive File (2)
Museum of Modern Art

ask ✓ Pattern of Conflict. 1944. Tempera, 13 5/8 x 19 5/8"--- Mr. and Mrs. Burton Tremaine
(W-96)

out ✓ New York. 1944 (45?). Tempera, 33 x 21"-- (36 1/4 x 25")-- Mr. and Mr. D.R. Johnson
(W-99)

out? American Totem Dance. 1945. Tempera, 16 1/8 x 18 1/2 (sight)---
W 122

ask
Baker 1943
9541 18 x 29 7/8

Pacific Northwest, 1943
Ton comp board
(photo)

(XVIII UB)

hold

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

MARK TOBEY Preliminary Selection (2)

XXIX Biennale di Venezia

- avail hold out ✓ Agate World. 1945. Tempera, 14 3/4 x 11"-- Seattle Art Museum
Seattle Mus. Oil
- out ✓ Inner City. 1945. Tempera, 20 x 15"-- Mr. Kenneth Parker (XXVIII B)
 9(W-121)
- Partitions of the City. 1945. Tempera, 24 1/2 x 31"--- MWP
 (W-126)
- Lines of the City. 1945. Tempera, 16 1/2 x 20"--- MWP
 (W-115)
- ask ✓ Red Man-White Man-Black Man. 1945. Tempera, 24 1/2 x 27 3/4"-- Albright Art Gallery
 (W-125)
- Marriage. 1945. Tempera, 5 3/4 x 21"-- Phillips Gallery, Washington
- ask ✓ New York Tablet. 1946. Tempera, 25 x 19"--- MWP suggested by artist
 x (W-178)
- out ✓ Suspensions. 1945. Tempera, 19 x 7"-- Mr. and Mrs. D.H. Johnson
- ask ✓ Structures 1946. Tempera, 25 x 19"--- MWP
 (W-214)
- hold Blaze of Our Century. 1947. Tempera, 26 x 20"--
 (W-222)
- ask ✓ Prophetic Plane. 1947. Tempera, 24 1/2 x 18 1/2"-- Mr. Hollis Siebe Baker
 (W-211)
- hold ✓ Burned Over. 1949. Tempera, 19 3/4 x 26 1/4"-- Lane Foundation
 (W-310)
- ask ✓ Universal Field. 1949. Tempera, 28 1/2 x 14"-- Whitney Museum of American Art
 (W-316)
- hold - Space Intangibles. 1949. Tempera, 28 x 14"-- Ogunquit
 (W-315)
- ✓ Transit. 1948. Tempera, 24 1/2 x 18 1/2"-- Metropolitan
- hold Pacific Rhythms. 1949. Tempera, 26 x 20 1/4"-- Santa Barbara Museum
 (W-313)
- ask ✓ Canals of Cultures 1950 W/C 19 1/2 x 25 3/4 Mrs J.B. Kizer W355
- ask ✓ Broadway Afternoon. 1950. 19 1/4 x 25"-- Wadsworth Atheneum
 (W-384)
- ask ✓ Written Over the Plains. 1950. Oil tempera, 23 x 37"-- San Francisco Museum of Art,
 gift of Mr. & Mrs. Ferdinand C. Smith

O'Hara Archive File 2
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

- ask hold ✓ MARK TOBEY Preliminary Selection (3) XXIX Biennale di Venezia
- ?ask ✓ Awakening Night. 1949. Tempera, 19 1/2 x 26 3/4"--- MWP (ex Root) (W-294)
- out ✓ Aerial City. 1950. Tempera, 16 1/8 x 19 3/4" -- Mrs. Lyonel Feininger (W-396) (18 x 21"?) *check cat*
- out ✓ Desert Town. 1950. Tempera, 42 x 26"--- Willard Gallery (W-350)
- ask ✓ Above the City. 1950. Watercolor, 15 1/4 x 20 5/8"--- Seattle Art Museum (1951, T, 43 3/4 x 28, Mr. Joseph Shapiro, Chi., W 388)
- ask ✓ Universal City. 1951. Tempera, 38 x 25 1/2"--- Mr. and Mrs. D.R. Johnson → (W-399)
- ask ✓ The Delta. 1952. Tempera, 44 x 28 1/2"--- Mr. and Mrs. D.R. Johnson (Baker 11-903)
- out ✓ The Street. 1952. Tempera, 40 x 30 1/2"--- Mr. and Mrs. Robert Markson (Baker 11-902)
- out ask? ✓ Omnia. 1952. Tempera, 28 1/2 x 29 1/2"--- Mr. and Mrs. Sigmund W. Kunstader
- ask? ✓ Festival. 1953. Tempera, 40 x 30" -- Mrs. Charles Bagley Wright *check cat* (Baker 11-973) 228 Thirty-Fifth St., North, Seattle 2
- ask ✓ Above the Earth. 1953. Tempera, 40 x 30 1/4"--- Chicago Art Institute, gift of S. Kunstader (Baker 11-970)
- *out ✓ The Avenue. 1953. Tempera, 39 1/2 x 29 3/4"--- Willard Gallery (Baker 22-271)
- ask ✓ Meditative Series IX. 1954. Tempera, 15 3/4 x 10 1/2"--- Miss Darthea Speyer American Embassy, Paris (Baker 16-271)
- hold Travellers II. 1954. Tempera, 17 1/2 x --- Willard Gallery
- out ✓ Canticle. 1954. Tempera, 17 x 11 1/2"--- Whitney (gift of Mrs. Joseph Robey) (Baker 18-858)
- ask ✓ Crepuscle. 1954. Tempera, 12 1/2 x 12"--- Mr. and Mrs. D.R. Johnson (Baker 15-623)
- ask ✓ Voyages III. 1954. Tempera, 18 x 12"--- NAR (Baker 15-627)
- hold ✓ Swarming. 1954. Tempera, 17 3/4 x 12"--- Willard Gallery (Baker 16-267)
- ask ✓ Edge of August. 1953. Tempera, --- MOMA
- ask ✓ Forest Cathedral. 1955. Tempera, 20 1/4 x 15 3/8"--- Willard Gallery (Baker 23-314)
- ask ✓ Fete. 1955. Tempera, 24 1/2 x 25 1/2"--- Willard Gallery (Baker 23-313)
- out ✓ Golden Gardens. 1956. Tempera, 34 1/2 x 44 1/2"--- Willard Gallery (Baker 20-283)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

- ask
hold
?ask
out
ask
ask
ask
out
out
ask?
ask
*out
ask
hold
out
ask
ask
hold
ask
ask
ask
out
- MARK TOBEY Preliminary Selection (3) XXIX Biennale di Venezia
- Awakening Night. 1949. Tempera, 29 1/2 x 26 3/4" -- MWP (ex Root) (W-294)
- Aerial City. 1950. Tempera, 16 1/8 x 19 3/4" -- Mrs. Lyonel Feininger (18 x 21") (W-396) *check cat*
- Desert Town. 1950. Tempera, 42 x 26" -- Willard Gallery (W-350)
- Above the City. 1950. Watercolor, 15 1/4 x 20 5/8" -- Seattle Art Museum
1951, T, 43 3/4 x 29, Mr. Joseph Shapiro, Chi, W 388
- Universal City. 1951. Tempera, 38 x 25 1/2" -- Mr. and Mrs. D.R. Johnson (W-399) →
- The Delta. 1952. Tempera, 44 x 28 1/2" -- Mr. and Mrs. D.R. Johnson (Baker 11-903)
- The Street. 1952. Tempera, 40 x 30 1/2" -- Mr. and Mrs. Robert Markson (Baker 11-902)
- Omnia. 1952. Tempera, 28 1/2 x 29 1/2" -- Mr. and Mrs. Sigmund W. Kunstadter
- Festival. 1953. Tempera, 40 x 30" -- Mrs. Charles Bagley Wright 228 Thirty-Fifth St., North, Seattle 2 *check cat*
- Above the Earth. 1953. Tempera, 40 x 30 1/4" -- Chicago Art Institute, gift of S. Kunstadter (Baker 11-970)
- The Avenue. 1953. Tempera, 39 1/2 x 29 3/4" -- Willard Gallery (Baker 22-274)
- Meditative Series IX. 1954. Tempera, 15 3/4 x 10 1/2" -- Miss Darthea Speyer American Embassy, Paris (Baker 16-271)
- Travellers II. 1954. Tempera, 17 1/2 x --- Willard Gallery
- Canticle. 1954. Tempera, 17 x 11 1/2" -- Whitney (gift of Mrs. Joseph Robey) (Baker 18-858)
- Crepuscule. 1954. Tempera, 12 1/2 x 12" -- Mr. and Mrs. D. Johnson (Baker 15-623)
- Voyage's III. 1954. Tempera, 18 x 12" -- NAR (Baker 15-627)
- Swarming. 1954. Tempera, 17 3/4 x 12" -- Willard Gallery (Baker 16-267)
- Edge of August. 1953. Tempera, --- MOMA
- Forest Cathedral. 1955. Tempera, 20 1/4 x 15 3/8" -- Willard Gallery (Baker 23-314)
- Fete. 1955. Tempera, 24 1/2 x 25 1/2" -- Willard Gallery (Baker 23-313)
- Golden Gardens. 1956. Tempera, 34 1/2 x 44 1/2" -- Willard Gallery (Baker 20-283)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

MARK TOBEY Preliminary Selection (4)

XXIX Biennale di Venezia

out
out
out

?*Fountains of Europe. 1955. Tempera, 17 1/2 x 22"-- Boston Museum of Fine Arts

? Tropicalism.

? Phantasy of the Past.

ask ✓
out

Rive Gauche I. . Tempera,

Willard Gallery
~~Mr. and Mrs. D.R. Johnson~~

Rive Gauche II. . Tempera,

--- Mr. and Mrs. D.R. Johnson

hold

Continuum. 1956. Tempera, 18 x 12"---Willard Gallery
(Baker 21-066)

Above the Earth, Number 3. 1956. Tempera, 17 3/4 x 11 3/4"-- Willard Gallery
(Baker 21-065)

Above the Earth, Number 5. 1956. Tempera, 18 x 11 3/4"-- Mr. Richard Lippold
(Baker 21-064)

ask ✓

Golden City. 1956. Tempera, 23 3/4 x 35 3/4"-- Willard Gallery
(Baker 23-316)

out

Pacific Drift. 1957. Tempera, 12 3/4 x 17 3/4"-- Willard Gallery
(Baker 23-312)

ask ✓

Sleep. 1957. Tempera, 11 x 17 3/4"-- Willard Gallery
(Baker 23-310)

ask ✓

Toward the Whites. 1957. Tempera, 44 1/2 x 28" -- Willard Gallery (at Guggenheim)
(Baker 24-444)

hold

Pacific Circle. 1956. 44 x 34 3/4"-- Willard Gallery

ask ✓

Circus Transfigured. 1957. Tempera, 24 1/2 x 18 3/4"-- Willard Gallery
(Baker 24-181)

out ✓

World Dust. 1957. Tempera, 31 x 25"-- Metropolitan
(Baker 24-184)

O'Hara Archive File	2
Museum of Modern Art	

SUMI

? Symbols over the West. 1957. Sumi ink on paper, 44 1/4 x 35"-- Willard Gallery
(Baker 24-450) (Carnegie International*)

ask
hold

Space Ritual, Number 13. 1957. Sumi ink on paper, 50 1/2 x 26 1/2"-- Willard Gallery
Plan + Forum
OB 24-449

Space Ritual, Number 8. 1957. Sumi ink on paper, 22 3/4 x 34 1/2"-- Willard Gallery
(very spare strokes)

ask
hold

February. 1957. Sumi ink on paper, 21 1/2 x 29 1/2"-- Willard Gallery

ask ✓

Ravine. 1957. " " " " , (24-979). (D.R. Johnson)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

Philippe Lurieu (1943)

Tobey

send copy
biog to WG

Use Threading Light 1942

Art News Dec 1, 1945

Art Digest Nov. 15, 1947

Back the Street + Mountains + Bonnie

Western Town

Mrs Paul Deldenheimer

W-104

T 12 x 18 3/4"

London ex

AD 29:23
JL 55

Art Institute

Chicago cat retro of 1955 (34 works) AD 29:20
Chi a cont Quarterly M 15 '55

1955 - Tendances Actuelles - Kunsthalle Berne

also Françoise Bucher Galerie

Pierre Schneider Athens; James Slammer L'Oeil

Doc film produced 1952

Current Biog Vol 18 #3 March 1952

AN

Who's Who in Amer Art 1956

50:16-19+

The Selective Eye 1955

my 5/102

Time 57:86+ Ap 9 '51

AD

26:5 + 0 15 '51

por

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kantor
 Seligman (Seattle) } shows

Houzon Oct. 1947 - Alan Greenberg,
 Pres Pres of Amer Art Soc.

dk - Venice Biennale

One man show 1945-46 Portland, SF, Detroit

Calif Palace retro, 1951

S. Hasegawa - The World of Abstract Art
 (Wittenborn)

Tobey statement from Henry Hope coming
 out in College Art Journal

Renaissance Society and U of Ch 1952

Cimaise June 1954

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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MARK TOBEY ADDITIONAL

POSSIBILITIES

Interior of the Studio. 1937. Tempera, 16 7/8 x 22 1/8"
~~17-1/4 x 22-1/2~~--- Mr. & Mrs. Ambrose Patterson
Seattle

now *Rummage. 1941. Tempera, 38 1/4 x 25 7/8"--- Seattle Art Museum

Two Men. 1941. Tempera, 11 5/8 x 9"-- Portland Art Museum

Arena of Civilization. 1947. --- Mrs. M.K. Jackson, New York

Meditative Series VIII. 1954. (Too much like Edge of August?)

Dormition of the Virgin. *Rev. and Mrs. Josiah Bartlett

look up photo ask Pacific Transition. 1943. Tempera, 23 x 31"-- Joseph Pulitzer, Jr.

ask Agate Wood

Mountains 1952

ask Canals. 1954. Ton paper 17 3/4 x 11 7/8"
Seattle

O'Hara Archive File
Museum of Modern Art

ask New York Night 1957. T 36 x 24" (Haus
OTB 24-443 Arnhold, N.Y.)

? Space Ritual #6 (early strokes) Sami

Dragonade (space ritual type) Sami

71 Wash Pl
NYC 11
165 Broadway
NYC 5

ask Seremonial, 1956 (Herschhorn) *ask* for Goldene
B. 21-069 12 3 3/4 x 35 *ask* City

February. 1957. (Willard)

Ravine. 1957. (Willard)

New York Night. 1957. (Arnhold)

Space Ritual #13. 1957. (Willard)

Towards the Whites. 1957. (Willard)

O'Hara Archive File (2)
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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XXIX BIENNALE MARK TOBEY list

Okay:

Broadway Norm. 1935. (Harper)Broadway. 1936. (Met)~~Vertical Column 1938. (Met)~~Pacific Transition. 1943. (St. Louis)Sale. 1943. (Whitney)The Way. 1944. (Newman)Pattern of Conflict. 1944. (Tremaine)Tundra. 1944. (Neuberger)New York Tablet. 1946. (MWP)Structures. 1946. (MWP)Prophetic Plane. 1947. (Baker)Pacific Rhythms. 1948. (Santa Barbara)Awakening Night. 1949. (MWP)Written Over the Plains. 1950. (S.F.)Broadway Afternoon. 1950. (Wadsworth)1951. 1951. (Shapiro)Canals. 1954. (Seattle)Meditative Series IX. 1954. (Speyer)New York Night. 1957. (Arnhold)Still pendingThreading Light. 1942. (MOMA)~~Remote Field~~Remote Field. 1944. (MOMA)City Radiance. 1944. (Feininger)Space Intangibles. 1949. (Ogunquit)The Delta. 1952. (Johnson)The Avenue. 1954. (Willard)Edge of August. 1953. (MOMA)Above the Earth. 1953. (Chicago)Fête. 1955. (Willard)Ceremonial. 1956. (Hirschhorn)Circus Transfigured. 1957. (Willard)~~February. 1957. (Willard)~~Ravine. 1957. (Willard)Space Ritual #13. 1957. (Willard)Towards the Whites. 1957. (Willard)

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

~~Night Sky~~

Still pending:

Night Sky. 1958. (Willard)

Yellow. 1958. (Willard)

Dawn. 1958. (Willard)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

— wire ✓ here

XXIX BIENNALE MARK TOBEY list

- Okay: *Coming* Broadway Norm. 1935. (Harper) (1)
4/24 coming Broadway. 1936. (Met) (1 1/2)
~~Structure of Solids. 1938. (MOMA)~~
Pacific Transition. 1943. (St. Louis) ^{an exp.} (2 1/2)
Coming Sale. 1943. (Whitney) (2 1/2)
The Way. 1944. (Newman) (2) ^{an exp.?} City Radiance. 1944. (Feininger) (1)
Pattern of Conflict. 1944. (Tremaine) (1 1/2)
4/24 coming Tundra. 1944. (Neuberger) (1 1/2)
New York Tablet. 1946. (MWP) (1 1/2)
Structures. 1946. (MWP) (1 1/2)
Prophetic Plans. 1947. (Baker) (1 1/2)
Pacific Rhythms. 1948. (Santa Barbara) (2)
Awakening Night. 1949. (MWP) (2) Space Intangibles. 1949. (Ogunquit) (3 1/2)
Written Over the Plains. 1950. (S.F.) (3)
Coming Broadway Afternoon. 1950. (Wadsworth) (2)
1951. 1951. (Shapiro) (2 1/2)
The Delta. 1952. (Johnson) (2 1/2)
The Avenue. 1954. (Willard)
^{framed 46x36} Edge of August. 1953. (MOMA) (2)
Above the Earth. 1953. (Chicago) (2 1/2)
Coming Canals. 1954. (Seattle) (1)
Meditative Series IX. 1954. (Speyer) (1) Fête. 1955. (Willard) (2)
Ceremonial. 1956. (Hirschhorn) (3)
Circus Transfigured. 1957. (Willard) (1 1/2)
~~February. 1957. (Willard)~~ (2 1/2)
Ravine. 1957. (Willard) (2)
4/24 coming New York Night. 1957. (Arnhold) (2) Space Ritual #13. 1957. (Willard) (2)
Towards the Whites. 1957. (Willard) (2 1/2)

O'Hara Archive File (2)
 Museum of Modern Art

(omit "Plant Forms" perhaps leave in glass)

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

~~Right side~~

Still pending:

Night Sky. 1958. (Willard)

1 1/2

improve frame ←

Yellow. 1958. (Willard)

2

unframed ←

Dawn. 1958. (Willard)

5

~~24" x 35"~~
60" x 35"

Rive Gauche I 1955

North West Drift 1958 72' of pictures

+ 36' between

T 44 1/2 x 34 1/4

10' frames

Dress Cathedral

118 running feet
required

Available running feet
- 111.5

34

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

partition 12' side =	24
wall	26.5
"	20
"	15.5
door walls 4.8' each	9.6
4 corner 4' each	16
	<hr/>
	111.5

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XXIX BIENNALE: David Smith final list
April 22, 1958

DAVID SMITH (twelve sculptures)

The Fish 1950
Australia 1951
Agricola IX 1952
Iron Woman 1955
Forging VII
Forging VIII 1955
Forging X 1956
Tank Totem V 1956
The Five Spring 1956
Personage of May 1957
Sentinel III 1957
Fifteen ~~xxxx~~ Planes 1958
Tank Totem IV 1956
History of Le Roy Borton 1953

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

LOAN AGREEMENT

EXHIBITION:

We should

LENDER

Address

Will you permit

is desired?

ARTIST'S NAME

Exact TITLE of Work

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?

on back

Location of SIGNATURE

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

(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?

Collection arrangements by the Registrar of this

Museum with the Sidney Janis Gallery.

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?

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 (2)
 Museum of Modern Art

XXIX Biennale di Venezia
 June - October 1958
 ICE-F-37-58
 Miscellaneous items

MODERN ART
 19, N. Y.

acknowledgment

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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART

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

EXHIBITION: U.S. Representation, XXIX BIENNALE DI VENEZIA
(June - October, 1958)

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 Mark Rothko

Exact TITLE of Work Browns.

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? on back

Location of SIGNATURE K

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

(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? Collection arrangements by the Registrar of this Museum with the Sidney Janis Gallery.

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?

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 2
Museum of Modern Art

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

THE MUSEUM OF MODERN ART

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

EXHIBITION: U.S. Representation, XXIX BIENNALE DI VENEZIA
(June - October, 1958)

ICE F 37 58

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

LENDER Mr. and Mrs. Burton Tremaine

Address 99 Center Street, Meriden, Connecticut

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

ARTIST'S NAME Mark Tobey

Exact TITLE of Work Pattern of Conflict.

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 _____
Tempera.
or _____

DATE of work 1944. Does date appear on work? _____

Location of SIGNATURE _____

SIZE of picture (without frame or mat):

height 13 5/8 width 19 5/8 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 of this Museum.

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? _____

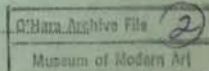
(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

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

Study W-96

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) _____



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

Biennale

no sculpture

Smith

~~P~~

Tobey

Motherwell: Fishes

? Rothko

under glass 44x44

? Cornell

Canvas - Coll. John G. Dahy
Jones Street

? Motherwell

Hold better on Clem

? Hofmann

#7, 1947

? Tworok

Brooks

5 1/2 x 6 6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

and with very delicate
whites

~~Forest Cathedral~~ ⁵⁵ W. G. P. L.

OPB 23-314 20 1/4 X
15 3/8

~~Fete~~ 55 T 24 1/2 X 25 1/2 WG
OPB 23-313

~~Golden Gardens~~ ^{and for} 56 — see Golden City
B21-283 T 34 1/2 X 44 1/2 WG

~~Rive Gauche I~~

~~Rive Gauche II~~ coll Johnson

~~Continuum~~ 56 T 18 X 12 WG
21-066

~~Above the Earth~~ #3 ⁵⁶ T 17 3/4 X 11 3/4 WG
B 21-065

~~" " #5~~ ⁵⁶ T 18 X 11 3/4 Lippold
21-064

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

O'Hara Archive File 2
Museum of Modern Art

- Market 54 T 17x 11 1/2
- Pluribus Unum Seattle
Sale^{or}
- Tropicalism
- Tundra 44 24x 16 1/2 Neuberger
- Drums Indians and the World of
+ 18 3/4 x 13 (w-67) God
- Helen Shulman Collection
- Pattern of Conflict 44 Mrs Burton
W-96 (13 1/4 x 19) Tremaine
- Partitions of the City 45 + 24 1/2 x 31
W-126 MWP (Root)
- Pacific Circle 56 Wgallen, 44 x 34 3/4
- Pacific Rhythms 49 T 26 x 20 1/4 Santa Barbara
W-313

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

→ Canticle, 54 T 17 X 11 1/2 Whitney
 (Mrs Joseph Rody)
 OB 18-858

Meditative Series IX 54 T - 15 3/4 X 10 1/2
 OB 16-271 D Speyer

Voyagers III 54 T 18 X 12 NAR
 OB 15-627

Travelers II 54 T 17 1/2 X W Gall
 no photo

→ Exposcule 1954 12 1/4 X 12 [Johnson
 OB 15-623

→ Swarming 54 T 17 3/4 X 12 W Gall.
 OB 16-267

alt to Wright → The Avenue 39 1/2 X 29 3/4 W Gall
 OB 22-247

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

find out what white Wright in show?
Drift of Summer Ludwigson at Whitney
 1942

TOBEEY

White Night 1942 ^{tempera} - Mrs Berthe Poncy
 Jacobson

Gothic 1943 ^{tempera} 27 ³/₄ x 21 ⁵/₈

Sale 1943 ^{tempera} - Whitney

City Radiance Mrs Deminger W=Studley

In the Marsh 1942 ^{tempera} 15 x 9 ¹/₂
 Mrs O'Donnell Iselin

Legend 1943 ^{temp} 20 x 7 Leppard

The Way 44 ^{temp} 13 ¹/₂ x 21 ¹/₂ Mrs
 Newman

Crystallization 44 ^{temp} 13 x 18
 Mrs Watson

O'Hara Archive File (2)
 Museum of Modern Art

New York 45 ^{temp} 36 ¹/₄ x 25 Pacific
 Mrs Willard ~~Europe~~
 (Mrs Mrs DR Johnson) in April
 W-99
 → Ask Seattle

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

White
~~* Suspensions~~ 45 temp 19x7 (Gulerson) ^{nearer Dormition of the Virgin}

~~Lines of the City~~ 45 temp 16½ x 20 MWP
 W 115 Root

~~* New York Tablet~~ 46 temp 25x19
 W-178 (or above) (Root) MWP

early ~~Broadway~~ 35 to 13½ x 9¼
 (white) Mrs Carol Ely Harper
~~Broadway~~ 36 26 x 19¼ Met
 W-26 temp

~~Edge of August~~ 53
 NOWA

O'Hara Archive File (2)
 Museum of Modern Art

~~World Dust~~ 57 31x25 Met

alt. or OB 24-184

~~* Circus Transfigured~~ 57 (Wildard Gallery) white
 B 24-181 24¼ x 18¾ in color

~~Summer City~~ 45 T 20x15
 W-121 Kenneth Parker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

~~Red Man, Black Man, White Man~~ 45
 (W-125) $12\frac{1}{2} \times 27\frac{3}{4}$ Albright

~~Structures~~ 46 T 25x19 (Root) MWP
 W-244

~~Blaze of our Century~~ 47 26x20 T
 plane-type W-222

~~Prophetic Plane~~ 47 T 25x19
 W-211 Hollis Siebe Baker

~~Burned Over~~ - $19\frac{3}{4} \times 26\frac{1}{4}$
 W-340 Lane Ford

~~Universal Field~~ 49-T 26x44 Whitney
 W-316

~~Space Intangibles~~ 49-T 28x44
 W-315 Ogunquit +
 ex Wolb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

3 Family pictures religious (49)
each c. 12 x 7 1/2

~~Broadway Afternoon~~ 50 19 1/4 x 25
W 384 Wadsworth Arch

~~Aerial City~~ 50 T 16 1/8 x 19 3/4 Seiminger
W 396

~~Desert Town~~ 50 T 42 x 26 W Gallery
W-350

(4) ~~Universal City~~ 51 T 38 x 25 1/2 (Johnson)
W-399

~~The Delta~~ 52 Baker 11-903 Johnson
44 x 28 1/4

~~Like Street~~ 52 40 x 30 1/2
Baker 11-902 Manson Robt (A+M)

~~Festival~~ 53
T 40 x 30
Wright
TSA 11-973

~~Above the Earth~~ 53
Baker 11-970 40 x 30 1/4

Chicago
gift 85 Kunstatter

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

~~Golden City~~ ⁵⁶ T $23\frac{3}{4} \times 35\frac{3}{4}$ WG

OB 23-316

*~~Sleep~~ ⁵⁷ T $11 \times 17\frac{3}{4}$ WG

23-310

~~Pacific Drift~~ ⁵⁷ T $12\frac{3}{4} \times 17\frac{3}{4}$ WG

~~Sumi~~ 23-312

~~Symbols over the West~~ ⁵⁷ Sumi ink

OB 24-450

$44\frac{1}{4} \times 35$ WG

→ (to go to Carnegie)

~~Space Ritual~~ #13, ⁵⁷ $50\frac{1}{2} \times 26\frac{1}{2}$ WG

~~8~~ " " #8, ⁵⁷ $22\frac{3}{4} \times 34\frac{1}{2}$ WG

*~~Toward the Whites~~ ⁵⁷ $44\frac{1}{2} \times 28$ T WG

OB 24-444

at Guggenheim

~~February~~, ⁵⁷ $21\frac{1}{2} \times 29\frac{1}{2}$ WG

Sumi ink

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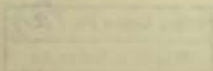
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

Norton Gall

Chicago Art Insti-
tute
Kavine

015-55

[Faint, mostly illegible text from a document or letter, possibly a letterhead or introductory paragraph. Some words like "The collection" and "The artist" are faintly visible.]



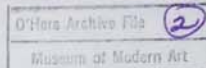
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

XXX Biennale di Venezia

(June - Oct. 1958)

ICE-F-37-58



out date

Lender
Address
City

Lists of Lenders
and form letter

Dear

This year The Museum of Modern Art is organizing the United States representation at the XXXI Venice Biennale. The exhibition is being prepared under the auspices of the International Council and will be held in the American Pavilion from June 16 to October 7, 1962.

The exhibition will feature works by Louise Nevelson, Loren MacIver, Jan Miller and Dmitri Hadzi. The Nevelson section will be selected by Miss Dorothy Miller, Curator of our Museum Collections, the Loren MacIver by James Thrall Soby, Chairman of the Museum's ~~former~~ Collections, and the Jan Miller and Hadzi sections by Mr. Peter Selz, Curator of Painting and Sculpture of this Museum. We believe that by stressing the individuality of four gifted American artists, the exhibition will provide an unusually fresh and effective representation for the United States.

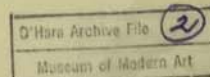
Mr.
^

For this most important international art event we are very eager to obtain works of the highest quality and would consider it a privilege to be able to include your: *Nevelson's sculptures*

Artist: Title, date

Since the Biennale will be inaugurated on June 16, collection and preparation of loans must commence as soon as possible. Works would be ~~be~~ expected back in the United States in early November. For your convenience, I am enclosing loan agreement forms in duplicate, the original to be signed and returned to us if this request meets with your approval, the copy to be retained for your records.

The works will be covered by a wall-to-wall all-risk insurance policy for the total period of loan at the valuation indicated by you. All costs of insurance, collection, reframing when necessary for maximum safety, and shipment by sea (in preferred storage space), will be assumed by this Museum. Unpacking, handling, installation and repacking in Venice will be under the supervision of a member of this Department.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

Can you start on this?
Thanks, Renee

Date ----- (leave out date)

Lender
Address
City

Dear :

This year The Museum of Modern Art is organizing the United States representation at the XXXI Venice Biennale. The exhibition is being prepared under the auspices of the International Council and will be held in the American Pavilion from June 16 to October 7, 1962.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

- 2 -

We feel that your loan is of particular value to the quality of this artist's exhibition in the Biennale as well as to that of the American representation as a whole, and are most grateful for your generous consideration of this request.

Sincerely yours,

WR

~~W. R.~~ Lan

Enclosure: Loan agreement form in duplicate for

P.S. This is our regular request letter for loans, with all details of exhibits. We feel you would like to have for an or two of your sculptures or busts been used at our show & they are for just!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

25

7.70

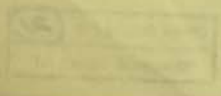
- 8 -

Writing out of white ink on a dark background is not recommended. The ink will not be as visible as it is on a white background. The ink will also be more difficult to read if it is on a dark background. The ink will also be more difficult to read if it is on a dark background.

1" = 14 1/2" roughly

1/4" 3' ~~8~~ 7"

1/2 6' + 14"



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

VENICE BIENNALE

LENDERS LIST

ICE F 37 58

<u>Lender:</u>	<u>Loan requested:</u>
X ✓ Mrs. Carol Ely Harper c/o Charles H. Lilly Company Seattle, Washington	Mark Tobey: <u>Broadway Norm.</u> 1935. ✓
X ✓ Mr. Robert Beverly Hale Curator of American Painting * and Sculpture The Metropolitan Museum of Art Fifth Avenue at 82nd Street New York 28, New York (Dear Bob:) (omit INSERT, p. 2)	Mark Tobey: <u>Broadway.</u> 1936. ✓
X ✓ Mrs. Berthe Ponce Jacobson 3923 Belvoir Place Seattle 5, Washington	Mark Tobey: <u>Gothic.</u> 1943. ✓
X ✓ Mr. Joseph Pulitzer, Jr. 4969 Pershing Avenue St. Louis, Missouri <i>Dear Joe</i>	Mark Tobey: <u>Pacific Transition.</u> 1943. ✓
X ✓ Mr. Hermon More Director Whitney Museum of American Art 22 West 54th Street New York 19, New York (Dear Hermon:) (omit INSERT, p.2)	Mark Tobey: <u>The Sale.</u> 1943. ✓ " " : <u>Universal Field.</u> 1949. ✓
X ✓ Mr. and Mrs. Burton Tremaine 89 Center Street Meriden, Connecticut (Dear Emily and Burton:) (omit INSERT, p.2)	Mark Tobey: <u>Pattern of Conflict.</u> 1944. ✓
X ✓ Mr. xxxxxxxx Roy R. Neuberger 21 East 87th Street New York 28, New York (Dear Roy:) (omit INSERT, p.2)	Mark Tobey: <u>Tundra.</u> 1944. ✓
X ✓ Mrs. Albert Newman Drake Towers Apartments, Inc. 179 Lakeshore Drive Chicago, Illinois	Mark Tobey: <u>The Way.</u> 1944. ✓
X ✓ Mr. Richard B.K. McLanathan Director Munson-Williams-Proctor Institute 310 Genesee Street Utica 4, New York	Mark Tobey: <u>New York Tablet.</u> 1946. ✓ " " : <u>Structures.</u> 1946. ✓ " " : <u>Awakening Night.</u> 1949. ✓
X ✓ Mr. Hollis Siebe Baker Exhibition Building Grand Rapids 2, Michigan	Mark Tobey: <u>Prophetic Plane.</u> 1947. ✓
X ✓ <i>talked to her agreed</i> Mr. James William Foster, Jr. Director Santa Barbara Museum of Art 1130 State Park Street Santa Barbara, California (Dear ((check with PAM)))	Mark Tobey: <u>Pacific Rhythms.</u> 1949. ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

VENICE BIENNALE

LENDERS LIST 2.

✓ 6

Mr. Charles C. Cunningham
Director
Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut
(Dear Charlie:)
~~Mr. Charles C. Cunningham~~

Mark Tobey: Broadway Afternoon. 1950.

✓ ① X

Mrs. B.H. Kizer
Culmstock Arms
Spokane 8, Washington

Mark Tobey: Canals of Cultures. 1950. ✓

says yes ✓

Dr. Grace L. McCann Morley
Director
San Francisco Museum of Art
War Memorial Building, Civic Center
San Francisco 2, California
(Dear Grace:)

Mark Tobey: Written Over the Plains. 1950.

✓ ④

Mr. Daniel Catton Rich
Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois
(Dear Dan:)

Mark Tobey: Above the Earth. 1953.

Millard B.

Dr. R. Rogers
Associate Director

Mr. Richard E. Fuller
Director and President
Seattle Art Museum
Volunteer Park
Seattle 2, Washington
(Dear Dr. Rogers)

Mark Tobey: Canals. 1954.

✓ ②

Miss Darthea Speyer
Exhibits Officer
American Embassy
Paris, France

Mark Tobey: Meditative Series IX. 1954. ✓

(Dear Darthea:) (omit INSERT, p. 2) (bottom of p. 1: "not yet determined." Omit !but works, etc. to November". Proceed: "For your etc.")

✓ ⑦

Mr. Joseph H. Hirschhorn
71 Washington Place
New York 11, New York (omit INSERT, p. 2)

Mark Tobey: Ceremonial. 1956.

✓

Mr. Hans Arnhold
1 East 57th Street (Room 702)
New York 22, New York (omit INSERT, p. 2)

Mark Tobey: New York Night. 1957.

✓ ③

Mr. Joseph Shapiro
1015 Kenilworth
Oak Park, Illinois

Mark Tobey: 1951. 1951.

3-7

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

LIST OF
~~EXHIBITORS~~ EXHIBITORS (XXIX VENICE BIENNALE)

4 Rothko
6-8 Tobey
5 Smith 4 Lipton

* Also use
INSERT at-
tached to loan
form for Smith

Mr. Gordon M. Smith
Director
Albright Art Gallery
Buffalo Fine Arts Academy
Buffalo 2, New York

David Smith: Tank Totem IV. 1953.

(Dear Gordon:) **Begin:** "As I told you on the phone the other day, etc."

Mr. Arnold H. Maremont
Suite 3450
Prudential Plaza
Chicago 1, Illinois
(Dear Arnold:)

Seymour Lipton: Reef-Queen. 1957.

~~omit
for now~~

Mr. and Mrs. H.J. Heinz II
Heinz Company
Pittsburgh, Pennsylvania
(Dear

Seymour Lipton: Chrysalis. 1956.

Mr. Edgar G. Schenck
Director
Brooklyn Museum
Eastern Parkway and Washington Avenue
Brooklyn 38, New York
(Dear Edgar:)

Seymour Lipton: Earth Forge II. 1955.

Dr. William Dale
Art Gallery of Toronto
Grange Park
Toronto, Canada (Dear Dr. Dale:)

Seymour Lipton: Dragon-Bloom. 1955.

Dr. and Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland (Dear Dr & Mrs Berman:)

Mark Rothko: Black Over Reds. 1957.

Mr. Ben Heller
1071 Sixth Avenue
New York 18, New York
(Dear Ben:) **Begin:** "As you know, we are organizing, etc."

Mark Rothko: Browns. 1957.

Baron Giorgio Franchetti
Via Appia Antica, 109
Rome, Italy
(Dear Giorgio:) **Begin:** "As you know, the etc."

Mark Rothko: Purple-Brown. 1957.
" " : Black in Deep Red. 1957.

Mr. Hermon More
Director
Whitney Museum of American Art
22 West 54th Street
New York 19
(Dear Hermon:)

Seymour Lipton: Sorcerer. 1957

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

LIST OF
~~NEARBY~~ LENDERS (XXIX VENICE BIENNALE)

- *
Also use
INSERT at-
tached to loan
form for Smith
- Mr. Gordon M. Smith *
Director
Albright Art Gallery
Buffalo Fine Arts Academy
Buffalo 2, New York
(Dear Gordon:) Begin: "As I told you on the phone the other day, etc."
✓ David Smith: Tank Totem IV. 1953.
- Mr. Arnold H. Maremont
Suite 3450
Prudential Plaza
Chicago 1, Illinois
(Dear Arnold:)
✓ Seymour Lipton: Reef-Queen. 1957.
- Mr. and Mrs. H.J. Heinz II
Heinz Company
Pittsburgh, Pennsylvania
(Dear
✓
omit now
5th Wilkeson Heights
Morewood
3
Seymour Lipton: Chrysalis. 1956.
- Mr. Edgar G. Schenck
Director
Brooklyn Museum
Eastern Parkway and Washington Avenue
Brooklyn 38, New York
(Dear Edgar:)
✓ Seymour Lipton: Earth Forge II. 1955.
- Dr. William Dale
Art Gallery of Toronto
Grange Park
Toronto, Canada
✓ Seymour Lipton: Dragon-Bloom. 1955.
- Dr. and Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland
✓ Mark Rothko: Black Over Reds. 1957.
- Mr. Ben Heller
1071 Sixth Avenue
New York 18, New York
(Dear Ben:) Begin: "As you know, we are organizing, etc."
✓ Mark Rothko: Browns. 1957.
- Baron Giorgio Franchetti
Via Appia Antica, 109
Rome, Italy
(Dear Giorgio:) Begin: "As you know, the etc."
✓ Mark Rothko: Purple-Brown. 1957.
✓ " " : Black in Deep Red. 1957.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

REQUESTS FOR LOANS VENICE BIENNALE XXIX

April 10, 1958

See attached draft model

Mr. and Mrs. Henry J. Heinz II
Fifth and Wilkens
Morewood Heights
Pittsburgh 13, Pennsylvania

Seymour Lipton: Chrysalis. 1956

(Dear Drue and Jack:) Begin: "As you know, The International etc."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

VENICE BIENNALE

LENNERS LIST

ICE F 37 58

Tobey

Lender:

Loan requested:

Mrs. Carol Ely Harper
c/o Charles H. Lilly Company
Seattle, Washington

✓ Mark Tobey: Broadway Norm. 1935.

Mr. Robert Beverly Hale
Curator of American Paintings *
and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York
(Dear Bob:) (omit INBERT, p. 2)

✓ Mark Tobey: Broadway. 1936.

Mrs. Berthe Poncy Jacobson
3923 Belvoir Place
Seattle 5, Washington

✓ Mark Tobey: Gotthilf. 1943.

Mr. Joseph Pulitzer, Jr.
4969 Pershing Avenue
St. Louis, Missouri

✓ Mark Tobey: Pacific Transition. 1943.

Mr. Hermon More
Director
Whitney Museum of American Art
22 West 54th Street
New York 19, New York
(Dear Hermon:) (omit INBERT, p.2)

✓ Mark Tobey: The Sale. 1943.

and
✓ " " : Universal Field. 1949.

Mr. and Mrs. Burton Tremaine
99 Center Street
Meriden, Connecticut (Dear Emily and Burton:) (omit INBERT, p.2)

✓ Mark Tobey: Pattern of Conflict. 1944.

Mr. ~~Robert~~ Roy R. Neuberger
21 East 87th Street
New York 28, New York
(Dear Roy:)(omit INBERT, p.2)

✓ Mark Tobey: Tundra. 1944.

Mrs. Albert Newman
Drake Towers Apartments, Inc.
179 Lakeshore Drive
Chicago, Illinois

✓ Mark Tobey: The Way. 1944.

Mr. Richard B.K. McLanathan
Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

✓ Mark Tobey: New York Tablet. 1946.

and
✓ " " : Structures. 1946.

and
✓ " " : Awakening Night. 1949.

Mr. Hollis Siebe Baker
Exhibition Building
Grand Rapids 2, Michigan

✓ Mark Tobey: Prophatic Plane. 1947.

Mr. James William Foster, Jr.
Director
Santa Barbara Museum of Art
1130 State Park Street
Santa Barbara, California
(Dear (check with PAM));)

✓ Mark Tobey: Pacific Rhythms. 1949.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	F04	2

VENICE BIENNALE

LENDERS LIST 2.

Mr. Charles C. Cunningham
Director
Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut
(Dear Charlie:)

✓ Mark Tobey: Broadway Afternoon. 1950.

~~Misspelled~~

Mrs. B.H. Kizer
Culmstock Arms
Spokane 8, Washington

✓ Mark Tobey: Canals of Cultures. 1950.

Dr. Grace L. McCann Morley
Director
San Francisco Museum of Art
War Memorial Building, Civic Center
San Francisco 2, California
(Dear Grace:)

✓ Mark Tobey: Written Over the Plains. 1950.

Mr. Daniel Catton Rich
Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois
(Dear Dan:)

✓ Mark Tobey: Above the Earth. 1953.

Mr. Richard E. Fuller
Director and President
Seattle Art Museum
Volunteer Park
Seattle 2, Washington
(Dear *Richard*):

✓ Mark Tobey: Canals. 1954.

Miss Darthea Speyer
Exhibits Officer
American Embassy
Paris, France

✓ Mark Tobey: Meditative Series IX. 1954.

(Dear Darthea:) (omit INSERT, p. 2) (bottom of p. 1: "not yet determined." Omit #but works, etc. to November". Proceed: "For your etc.")

Mr. Joseph H. Hirschhorn
71 Washington Place
New York 11, New York (omit INSERT, p. 2)

✓ Mark Tobey: Ceremonial. 1956.

Mr. Hans Arnhold
1 East 57th Street (Room 702)
New York 22, New York (omit INSERT, p. 2)

✓ Mark Tobey: New York Night. 1957.

Mr. Joseph Shapiro
1015 Kenilworth
Oak Park, Illinois

✓ Mark Tobey: 1951. 1951.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

THE MUSEUM OF MODERN ART

c: ICE F 37 58

Date May 8, 1958

To: Miss Dudley
From: Frank O'Hara (Attention: Carole Stewart)

Re: David Smith values (XXIX
VENICE BIENNALE)

Dear Miss Dudley:

I got the following insurance values from David Smith today by phone. He was leaving tomorrow for Ohio and has not filled out his loan agreement forms but will do so when he returns. He said he would fill in these values from our receipt, sign and send us the forms then; I urged him to do this first, which he might, but perhaps we should send the receipt anyway.

<u>The Fish.</u> 1950-51.	\$9,500.
<u>Australia.</u> 1951.	15,000.
<u>Agricola IX.</u> 1952.	4,500.
<u>Forging VII.</u> 1955.	5,000.
<u>Forging VIII.</u> 1955.	4,200.
<u>Tank Totem V.</u> 1955-56/	8,500.
<u>Forging X.</u> 1956.	8,000.
<u>The Five Spring.</u> 1956.	7,500.
<u>Personage of May.</u> 1957.	9,000.
<u>Sentinel III.</u> 1957.	9,500.
<u>Iron Woman.</u> 1954-58.	10,000.
<u>Fifteen Planes.</u> 1957-58.	15,000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	2

② FRANK O'HARA ARCHIVE: XXIX Biennale di Venezia, 1958 (ICE-F-37-58) ✓