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PRIZE

PUBLICITY

CORRESPONDENCE

FLOOR
DRAW

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WR:RP/ef

cc: Mr. Palmer
Mrs. Kolmets
Mrs. Hecht
ICE-F-38-58 (Brussels)
ICE-F-66-61 (Brussels) ✓
Mr. green
Mrs. Allen
ICE-F-38-58
ICE-F-66-61
March 20, 1962

M. Robert Giron
Directeur Général
Société Auxiliare des Expositions
du Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

April 5, 1962

Dear M. Giron:

I am enclosing a copy of my recent letter to Mr. Arnold Fawcus of the Trianon Press in Paris regarding the 12 plates from THE HAGGADAH FOR PASSOVER which his organization loaned to our BEN SHAHN retrospective. Eleven of the plates were returned to Paris after the Palais des Beaux-Arts showing and have now been forwarded to Rome but one plate seems to be missing. I am, of course, writing to Dottorressa Bucarelli to see if it might have been included in the shipment to her but would, in the meantime, appreciate hearing from you if you have any idea of what might have happened to it.

In my letter of February 15, I enclosed address listings of the lenders to both the MARK ROTHKO and BEN SHAHN exhibitions in the hope you would consider forwarding complimentary copies of the Palais des Beaux-Arts' catalogs to them from Brussels. Since several of the lenders have inquired about your version of these catalogs, I am most interested in having your decision soon. Could I also ask that the 20 copies of the Rothko catalog and 20 copies of the Shahn catalog requested for our records in the same letter also be forwarded at your earliest convenience?

I hope that I shall hear from you soon.

Sincerely,

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosure

PRIZE
PUBLICITY

FLOOR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WR:RP/ef

cc: Miss Rubenstein
Mr. Palmer
Mrs. Allee
ICE-F-38-58
ICE-F-66-61
green

Mr. Robert Giron
Directeur Général
Société Auxiliaire des Expositions
du Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

April 5, 1962

Société Auxiliaire des Expositions du
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

Attention: M. Robert Giron
Directeur Général

I hope that you will find an additional request as well.
It has been our policy for several years to ask that each institution
included on our itineraries forward a complimentary copy of
its exhibition catalog to each of the lenders to the exhibition. This
not only saves us I am enclosing our invoices for the Palais des Beaux-Arts'
their part of the insurance costs for both the MARK ROTHKO and BEN SHAHN
exhibitions as follows:
For the ROTHKO exhibition, \$750.00
referred to in my letter of September 5, 1961.

In addition For the SHAHN exhibition, \$500.00
referred to in my letter of December 18, 1961.
Thank you for your cooperation with us on these exhibitions.

25 copies - MARK ROTHKO Sincerely,

25 copies - BEN SHAHN

Could you have these forwarded via air mail along with your bill for
the mailing charges and the postage?

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

The "Annual Report," "Exhibition Report," "Publicity Report" forms which were originally enclosed in my letter of
December 18, 1961, without the requested information, along with
the catalog Invoices (2) I am returning them to you in the hope they
will now be completed, as originally requested, before they are sent back
to this office. It is especially important that all of them be filled
in for our records, not only for insurance data but for preparing later
reports on the exhibition to our sponsors and to the lenders.

PRIZE
PUBLICATION

FLOOR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Palmer
Mrs. Kolmetz
Mrs. Hecht
ICE-F-38-58
ICE-F-66-61 ✓
green
May 15, 1962

I shall look forward to hearing from you soon February 15, 1962
best wishes for a very successful showing of the Shahn exhibition.

Mr. Robert Giron
Directeur Général
Société Auxiliaire des Expositions
du Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

Sincerely,

Walter Rosenbaum
Associate Director
International Circulating
Exhibitions

Dear Mr. Giron:

Thank you so much for returning the photographs of the Ben Shahn works as requested in my letter of February 1.

I hope that you may be able to grant an additional request as well. It has been our policy for several years to ask that each institution included on our exhibition itineraries forward a complimentary copy of its exhibition catalog to each of the lenders to the exhibition. This not only saves us a great deal of time but also assures the lenders that their generosity is appreciated in a more direct way. We would, therefore, be most grateful if you would consider mailing your catalogs to the lenders to both the MARK ROTHKO and BEN SHAHN exhibitions. In the hope you will grant this request, I have enclosed two lenders lists which contain complete address information.

In addition to the 5 copies of your MARK ROTHKO catalog which you have already forwarded for our records and those copies of the SHAHN catalog which I would imagine are now on their way, we would like to order the following:

20 copies - MARK ROTHKO

20 copies - BEN SHAHN

Could you have these forwarded via Air Mail along with your bill for the catalog charges and the postage?

The "Arrival Notice," "Condition Report," "Shipping Record" and "Publicity Report" forms which were originally enclosed in my letter of December 1 were returned, without the requested information, along with the catalog photographs. I am returning them to you in the hope they can now be completed, as originally requested, before they are sent back to this office. It is especially important that all of them be filled in for our records, not only for insurance data but for preparing later reports on the exhibition to our sponsors and to the lenders.

PRIZE
PUBLICITY
REPORT

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TRANSLATION ATTACHED

Mr. Robert Giran

- 2 -

February 15, 1962

I shall look forward to hearing from you soon and send again my best wishes for a very successful showing of the Shahn exhibition.

Sincerely,

BRUXELLES V. LE 3 février 1962.

16, RUE ROYALE

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions
33rd street
New York 17

Enclosures:

2 lenders lists
Shipping and Publicity Report forms

WR:RPmk

Cher Monsieur Rasmussen,

Je vous envoie ci-joint copie de la lettre que j'écris à Rothko. Elle est le résumé du résultat de cette exposition : sans être un succès de public ni de presse, elle a été un des plus gros succès artistique nous ayons eu depuis très longtemps.

Mais j'aimerais que vous disiez aux responsables du Museum of Modern Art qui ont mis sur pied l'exposition Rothko, et je vous le dis à vous principalement, combien j'ai été heureux de cette belle réalisation. Et si vous voyez Rothko, confirmez-le lui également. Vous me feriez grand plaisir si vous pouviez insister auprès de lui pour qu'une œuvre ou deux puisse un jour figurer dans l'une ou l'autre grande collection belge.

Je vous ai envoyé hier, à la suite de votre dernière lettre, toutes les photographies de Ben Shahn qui nous restent et dont vous avez besoin. Elles vous parviendront incessamment.

Nous avons eu quelques ennuis avec les caisses d'emballage des Rothko. Elles n'ont pas résisté au climat européen et nous avons dû les faire redresser avant d'envoyer les œuvres à Lille, où elles arriveront en très bon état. D'après l'offre de M. Sandberg, les organisateurs européens se partageront les frais de restauration de ces caisses et vous n'avez donc pas à vous en préoccuper.

L'ouverture de l'exposition Ben Shahn s'est passée très agréablement et connaît à présent un succès important, dont je ne doute pas. Nous sommes, d'autre part, en rapport avec Madame Helen Macdonald pour le transport de l'exposition à Rome, après Bruxelles, et nous avons réservé notre exposition de trois jours afin qu'elle arrive un temps utile à Rome.

PRIZE
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TRANSLATION ATTACHED

Handwritten: Rothko. Rasmussen
ICE-P-66-61

P B A

SOCIETE DES EXPOSITIONS

FEB 23 1962

Handwritten: Shahn Works. Rasmussen
ICE-P-58-58
W.R.
R.P.
R.K.

BRUXELLES 1, LE 8 février 1962.

10, RUE ROYALE

Monsieur Waldo Rasmussen
Museum of Modern Art
11 West 53rd street
New York 19

Cher Monsieur Rasmussen,

Je vous envoie ci-joint copie de la lettre que j'écris à Rothko. Elle est le résumé du résultat de cette exposition : sans être un succès de public ni de presse, elle a été un des plus gros succès moraux que nous ayons eus depuis très longtemps.

J'aimerais que vous disiez aux responsables du Museum of Modern Art qui ont mis sur pied l'exposition Rothko, et je vous le dis à vous principalement, combien j'ai été heureux de cette belle réalisation. Et si vous voyez Rothko, confirmez-le lui également. Vous me feriez grand plaisir si vous pouviez insister auprès de lui pour qu'une oeuvre ou deux puisse un jour figurer dans l'une ou l'autre grande collection belge.

Je vous ai envoyé hier, à la suite de votre dernière lettre, toutes les photographies de Ben Shahn qui nous restent et dont vous avez besoin. Elles vous parviendront incessamment.

Nous avons eu quelques ennuis avec les caisses d'emballage des Rothko. Elles n'ont pas résisté au climat européen et nous avons dû les faire redresser avant d'envoyer les oeuvres à Bâle, où elles arriveront en temps utile. D'après l'offre de M. Sandberg, les organisateurs européens se partageront les frais de restauration de ces caisses et vous n'avez donc pas à vous en préoccuper.

L'ouverture de l'exposition Ben Shahn s'est passée très normalement et connaît à présent un succès important, dont je me réjouis. Nous sommes, d'autre part, en rapport avec Madame Palma Bucarelli pour le transport de l'exposition à Rome, après Bruxelles, et nous avons raccourci notre exposition de trois jours afin qu'elle arrive en temps utile à Rome.

./..

PRIZE
PUBLICITY
REPORT

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P B A

SOCIETE DES EXPOSITIONS

BRUXELLES 1, LE 8 février 1962.

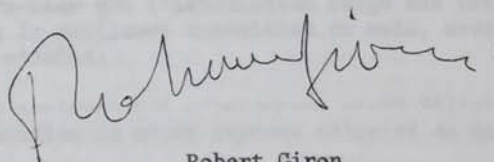
10, RUE ROYALE

2.-

Au moment du vernissage Ben Shahn, j'ai reçu l'aimable télégramme de M. d'Harnoncourt et de Mrs. Bliss Parkinson, nous souhaitant le meilleur succès. Voulez-vous, je vous prie, les remercier très cordialement de ma part et leur dire combien nous sommes heureux de cette collaboration avec le Museum of Modern Art qui, cette année-ci en Belgique, aura été non seulement très efficace mais aussi de qualité exceptionnelle.

Je pense que l'effort du Museum of Modern Art d'organiser à l'étranger ces expositions sera couronné de succès à en juger par la réputation toujours grandissante de l'art américain contemporain, qui, somme toute, était fort peu connu de l'autre côté de l'Atlantique.

Encore merci pour tout ce que vous avez fait pour nous et croyez, je vous prie, cher Monsieur Rasmussen, à l'assurance de mes sentiments les meilleurs,



Robert Giron,
Directeur Général.

*Je vous recevrai demain au sujet
de l'Autisme dans son atelier.
J'en ai un rapport avec mon ami Mathias
à Paris.*

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C O P I E

Bruxelles, le 8 février 1962.

Monsieur Mark Rothko
222 Bowry
New York

Cher Monsieur Rothko,

Votre exposition à Bruxelles vient de se terminer et les oeuvres sont en route pour Bâle.

Je ne puis vous dire qu'elle a eu un énorme succès au point de vue public mais elle a sûrement été une des expositions les plus importantes que nous ayons mise sur pied depuis de nombreuses années.

Votre nom assez peu connu en Europe et l'exigence de votre oeuvre ne m'avaient pas fait espérer la grande foule. Mais je vous avoue que j'ai été très agréablement surpris de voir que non seulement il y a eu beaucoup plus de monde que je ne le pensais mais surtout que les visiteurs étaient presque tous enthousiastes, silencieux et religieusement admirateurs de votre oeuvre.

Je viens d'apprendre hier que l'Association Belge des Critiques d'Art vous a donné le prix de la meilleure exposition du mois, avec un maximum de voix presque jamais atteint.

Les artistes et les amateurs qui m'entourent m'ont félicité d'avoir mis sur pied votre exposition et m'ont surtout félicité de sa qualité.

Je regrette que vous n'ayez pu venir à Bruxelles parce que j'ai trouvé dans le placement de l'exposition, dans l'allure sérieuse, recueillie, qui l'entourait, une exposition de la plus grande qualité telle que nous n'en avons plus eu depuis bien longtemps.

Je regrette aussi qu'aucun des tableaux ne puisse être vendu. Plusieurs amateurs m'ont demandé d'essayer de leur procurer une de vos oeuvres. La chose est-elle vraiment impossible ? N'y aurait-il pas moyen d'avoir une pièce qui serait payée soit en Belgique soit en Suisse, de façon à vous alléger votre "income tax", et qui pourrait trouver sa place dans les collections les plus importantes de Belgique. Si vous pouvez m'envoyer quelques photographies et me donner quelques indications à ce sujet, aussi bien pour moi-même que pour certains grands collectionneurs, vous me feriez le plus grand plaisir. J'aimerais qu'il reste de votre exposition quelque souvenir matériel, si la chose est possible.

PRIZE
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REPORT

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De toute façon, je tiens à vous remercier du plaisir que les vrais amateurs de peinture ont eu grâce à vous et aux organisateurs de l'exposition, au Museum of Modern Art.

Croyez, je vous prie, cher Monsieur Rothko, à l'assurance de mes sentiments les meilleurs;

Monsieur
322 Bowry
New York

Robert Giron,
Directeur Général.

Cher Monsieur Rothko,

Votre exposition à Bruxelles vient de se terminer et les œuvres sont en route pour New York.

Je ne puis vous dire qu'elle a eu un énorme succès au point de vue public mais elle a sûrement été une des expositions les plus importantes que nous ayons eues sur pied depuis de nombreuses années.

Votre nom sera bien connu en Europe et l'importance de votre œuvre ne m'avait pas fait espérer la grande foule. Mais je vous avoue que j'ai été très satisfait de voir que non seulement il y a eu beaucoup plus de monde que je ne le pensais mais surtout que les visiteurs étaient presque tous enthousiastes, sincères et religieusement admirateurs de votre œuvre.

Je viens d'apprendre hier que l'Association Belge des Critiques d'Art vous a donné le prix de la meilleure exposition du mois, avec un maximum de voix presque jamais atteint.

Les artistes et les amateurs qui m'ont écrit ont été très satisfaits de la qualité de votre exposition et m'ont surtout félicité de sa qualité.

Je regrette que vous n'avez pu venir à Bruxelles parce que j'ai trouvé dans le placement de l'exposition, dans l'attente adhésive, recueillie, que l'enthousiasme, une exposition de la plus grande qualité que nous n'en ayons eue depuis bien longtemps.

Je regrette aussi d'avoir des tableaux ne pouvant être vendus. Les amateurs m'ont demandé d'essayer de leur procurer une de vos œuvres. La chose est-elle vraiment impossible ? N'y aurait-il pas moyen d'avoir une pièce qui serait payée soit en Belgique soit en Suisse, de façon à vous laisser votre "income tax", et qui pourrait trouver sa place dans les collections les plus importantes de Belgique. Si vous pouvez m'envoyer quelques photographies et me donner quelques indications à ce sujet, ainsi que pour certains grands collectionneurs, vous me feriez le plus grand plaisir. Il y a aussi des tableaux de votre exposition que nous pourrions acheter, et la chose est possible.

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ROTHKO-Brussels - ICE-F-66-61
 SHAHN - Brussels - ICE-F-38-58
 TRANSLATED FROM THE FRENCH Mr. d'Harnoncourt
 WR Mrs. Parkinson
 RP
 RK

SOCIETE DES EXPOSITIONS
 PALAIS DES BEAUX ARTS

Brussels, February 8, 1962
 10, rue Royale

Mr. Waldo Rasmussen
 Museum of Modern Art
 11 West 53rd Street
 New York 19

Dear Mr. Rasmussen:

I am sending you attached a copy of the letter I am writing to Rothko. It is a resume of the results of the exhibition: without being a public or critical success, it has had one of the greatest moral successes we have had in a long time.

I should like you to tell the organizers of the exhibition at The Museum of Modern Art, and I should like to tell you especially, how happy I have been with this beautiful show. And if you see Rothko, please tell him so, too. It would give me great pleasure if you would impress this fact upon him, so that one or two of his works may one day become part of one or another of the great Belgian collections.

I sent you yesterday, in response to your request in your last letter, all the BEN SHAHN photographs that we had left and which you need. They will reach you very shortly.

We have had a little trouble with the packing cases of the Rothkos. They have not been able to withstand the European climate and we have had to repair them before sending the works to Basle, where they will arrive in proper time. At Mr. Sandberg's suggestion, the organizers of the exhibition in Europe will share the expenses of restoring the cases so that you will not have to be concerned about it.

The opening of the BEN SHAHN exhibition took place in normal fashion and is now enjoying a great success, for which I am very happy. We have been in touch with Mme. Palma Bucarelli regarding the transportation of the exhibition to Rome after Brussels, and we have shortened our exhibition time by three days in order that it may arrive in good time in Rome.

On the day of the BEN SHAHN vernissage I received from Mr. d'Harnoncourt and Mrs. Bliss Parkinson a kind cablegram wishing us the best success. Will you please thank them cordially for me and tell them how happy we are with this collaboration with The Museum of Modern Art which, this year in Belgium, will have been not only effective but also of exceptional quality.

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M. Giron to W.R. - translation
Feb. 8, 1962 - 2 -

I think that the efforts of The Museum of Modern Art in organizing these exhibitions for circulation abroad will be crowned with success, judging from the ever-growing reputation of contemporary American art which, on the whole, was very little known on this side of the Atlantic.

Thank you again for all you have done for us and please believe, dear Mr. Rasmussen, in the assurance of my best sentiments.

/s/ Robert Giron

Robert Giron
Directeur General

I shall write you tomorrow concerning THE ARTIST IN HIS STUDIO. I have been in touch with M. Mettra in Paris.

I learned just yesterday that the Belgian Academy of Art has awarded you the prize for the best exhibition of the month, with a majority vote almost unanimously.

The artists and sponsors coming up to Brussels have congratulated us for having shown your exhibition and have complimented us especially on the quality.

I feared that you would not come to Brussels, because I found in showing the exhibition, in the various, contemporary and surrounding it, an exhibition of great quality such as we have not had in a very long time.

I regret also that none of your paintings could be sent. Several visitors have asked us to purchase one of your works for them. It is really impossible as they are too small to send by air and they should be sent by sea either in Belgium or in the Netherlands or that it would not affect your "œuvre d'art" and which would then be sent in the most important collection of Belgium. If you could send us a few photographs and even information about this, for myself as well as for the most important collections, it would give us great pleasure. I should like, if it is possible, to retain some memory of your exhibition.

In any case, I want to thank you for the great pleasure the real masters of showing have enjoyed, thanks to you and to the organization of the exhibition at the Museum of Modern Art.

Please believe, dear Mr. Rasmussen, in the assurance of my best sentiments.

Robert Giron
Directeur General

2/8/62/rk

PRIZE
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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TRANSLATED FROM THE FRENCH

Brussels, February 8, 1962

Mr. Mark Rothko
222 Bowery
New York

Dear Mr. Rothko:

Your exhibition has just terminated in Brussels and the works are en route to Basle.

I cannot tell you that it has been an enormous success from the point of view of the public but it was surely one of the most important exhibitions we have ~~never~~ had in many years.

Since your name is not very well known in Europe and your works are rather demanding, I did not expect great crowds. But I assure you that I was very agreeably surprised to find that attendance was much greater than I had expected and that the visitors were almost all very enthusiastic, silent and religious admirers of your work.

I learned just yesterday that the Belgian Association of Art Critics has awarded you the prize for the best exhibition of the month, with a majority voice almost never achieved.

The artists and amateurs among my associates have congratulated me for having shown your exhibition and have complimented me especially on its quality.

I regret that you could not come to Brussels, because I found in showing the exhibition, in the serious, contemplative mood surrounding it, an exhibition of great quality such as we have not had in a very long time.

I regret also that none of your paintings could be sold. Several amateurs have asked me to procure one of your works for them. Is it really impossible to buy one? Would it not be possible to get one that would be paid for either in Belgium or in Switzerland so that it would not affect your "income tax," and which could find a place in the most important collections of Belgium. If you could send me a few photographs and some information about this, for myself as well as for certain important collectors, it would give me great pleasure. I should like, if it is possible, to retain some souvenir of your exhibition.

In any case, I want to thank you for the great pleasure the real amateurs of painting have enjoyed, thanks to you and to the organizers of the exhibition at The Museum of Modern Art.

Please believe, dear Mr. Rothko, in the assurance my best sentiments.

Robert Giron
Directeur General

2/26/62/rrk

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*fill Rothko
Brussels*

TRANSLATED FROM THE FRENCH
SOCIÉTÉ DES EXPOSITIONS

JAN 11 1962

SOCIÉTÉ DES EXPOSITIONS - PALAIS DES BEAUX ARTS

Via air mail

Brussels, January 5, 1962
10, rue Royale

5 janvier 1962.

Mr. Rasmussen
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Monsieur Rasmussen
Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. Rasmussen:

In a few moments the Rothko exhibition will open, presented in a group of six large galleries, and it is really very impressive.

All the works arrived in good condition but the transportation was rather complicated. The cases had been very seriously damaged as a result of humidity and frost and were not usable for the transportation from Amsterdam to Brussels. Mr. Sandberg sent me the paintings and the cases separately, which was not dangerous for the short trip from Amsterdam to Brussels. But it will be necessary to repair all the cases ~~for the~~ in order to be able to send them to Basle.

Mr. Sandberg has asked me to take care of the repairs in Brussels. These will be rather extensive and I hope it will not be necessary to make new cases. The problem is now under ~~study~~ study and in a few days I will give you ~~more precise details~~ a more precise accounting.

I wanted to tell you especially, in this letter, how well the exhibition has turned out. I shall write to Rothko also, in a few days, to tell him how pleased we are.

Will you please be good enough to tell the organizers of the exhibition at The Museum of Modern Art and the members of the International Council how happy we are to have this beautiful exhibition and to thank them very much for their cablegram and the kind good wishes they have sent us.

The Ambassador of the United States and the Minister of Culture will be represented at the official vernissage this evening.

I will send you other news very shortly. Meanwhile, I thank you again for all your kindness to us and beg you to believe, dear Mr. Rasmussen, in the assurance of my best sentiments.

/s/ Robert Giron
Directeur General

P.S. : I am sending you, under separate cover, posters and catalogues.

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TRANSLATION ATTACHED

P B A

SOCIETE DES EXPOSITIONS

JAN 11 1962

JAN 11 1962

BRUXELLES 1, LE 5 janvier 1962.

10, RUE ROYALE

par avion

Monsieur Rasmussen
Museum of Modern Art
11 West 53rd Street
New York 19

Cher Monsieur Rasmussen,

Dans quelques instants va s'ouvrir l'exposition Rothko qui se présente dans un ensemble de six grandes salles et qui est vraiment très impressionnante.

Toutes les oeuvres sont arrivées en bon état mais le transport a été assez compliqué. Les caisses se sont fortement déformées à la suite de l'humidité et du gel et ont été inemployables pour le transport d'Amsterdam à Bruxelles. M. Sandberg m'a envoyé les tableaux et les caisses séparément, ce qui n'était pas dangereux pour le petit trajet entre Amsterdam et Bruxelles. Mais il faudra faire restaurer l'ensemble des caisses pour pouvoir effectuer le transport jusqu'à Bâle.

M. Sandberg m'a demandé de m'occuper de cette restauration à Bruxelles. Elle sera assez importante et j'espère même qu'il ne sera pas nécessaire de refaire de nouvelles caisses. Le problème est à l'étude à l'heure actuelle et dans quelques jours je vous donnerai des nouvelles plus précises.

Je voulais surtout vous dire dans cette lettre ~~vous dire~~ combien l'exposition se présente admirablement. J'écirai d'ailleurs à Rothko dans quelques jours pour lui dire tout notre plaisir.

Voulez-vous avoir la gentillesse de dire aux organisateurs de l'exposition du Museum of Modern Art et aux membres de l'International Council combien nous sommes heureux d'avoir cette belle exposition et les remercier vivement de leur télégramme et des charmants voeux qu'ils nous ont adressés.

L'Ambassadeur des Etats-Unis et le Ministre de la Culture se feront représenter au vernissage officiel de ce soir.

./.

SOCIETE AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS

A. S. B. L.

TEL. : 12.10.03

C. C. P. : 282.99

PRIZE
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Je vous donnerai bientôt d'autres nouvelles. De toute façon, je vous remercie encore une fois pour toute votre amabilité à notre égard et vous prie de croire, cher Monsieur Rasmussen, à l'assurance de mes sentiments les meilleurs,

Robert Giron

Robert Giron,
Directeur Général.

*Je vous envoie par courrier spécial
des affiches et des catalogues.*

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WESTERN CABLES
UNION CABLES
Via WESTERN CABLES
UNION CABLES

BXN914 BRUXELLES 15 06/1110 VIA WU

TAT-2

JAN 8 1962
Brussels
Du-F-66-61

MODERNART

MODERNART

*D L S C FAX

THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

1962 JAN 6 AM 6 39

NEWYORK

EMD(3)

MERCI DE VOTRE TELEGRAMME ET DE VOS BONS BOEUX EXPOSITION
REMARQUABLE

ROBERT GIRON

Thanks for your telegram and for your good wishes. Exhibition remarkable.

I have, as well, enclosed Mr. Rathke's own suggestions for
installing the exhibition in your galleries and think that you will
find them interesting and informative.
I shall hope to hear from you soon regarding the informa-
tion you will need for your MM 50th catalog.

I would be most appreciative if you would let me know in some
possible manner you will also receive a complete catalogue of photos
of the exhibition which I have been working on. Sincerely,
Walter Duggan
Associate Director
International Circulating
Exhibitions

Enclosures:
Catalog Item Listing
Suggestions for installation of MM 50th exhibition
of exhibition in your office as direct liaison

1. Catalog Item Listing - to be filled in and returned to the
International Circulating Exhibitions Department
2. Suggestions for installation of MM 50th exhibition - to be
filled in and returned to the International Circulating Exhibitions
Department

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Brussels

DLS
IS

MUSEUM OF MODERN ART NEW YORK

WU CABLES January 1, 1961

GIRCH
PALAIS DES BEAUX ARTS
BRUSSELS (Belgium)

HEARTIEST CONGRATULATIONS ON BEHALF OF THE MUSEUM AND THE
INTERNATIONAL COUNCIL ON OPENING OF ROTHKO EXHIBITION AND
BEST WISHES FOR SUCCESS

ELIZABETH BLISS PARKINSON
RENE D'HARNONCOURT

Charge: Rothko - ICE-F-66-61 cc: Mrs. Parkinson, Mr. d'Harnoncourt,
Brussels, Belgium WR, RP, RE, ICE-F-66-61, green

Dear Mr. Girch: My letter of December 1st, enclosing the plan
of the exhibition, was received. In your letter of 12th, you
say: "I have enclosed a complete catalog item listing consisting
of title, date, medium, dimensions in inches and centimeters and the
number of each work of art in the MARK ROTHKO exhibition. Please
note that this should be used for your catalog; the check list I en-
closed with my letter of December 1st was for your use in installing
the exhibition only." As well as the catalog, I enclosed
a list of the artist's works of art which he had in his studio
at the time of his death. I have, as well, enclosed Mr. Rothko's own suggestions for
installing the exhibition in your galleries and think that you will
find these interesting and informative. I am sure that the
International Council, of which you are a member, will be
pleased to hear from you soon regarding the informa-
tion you will need for your own catalog.

I would be most appreciative if you could let me know in what
manner you will use the catalog. Sincerely, Elizabeth Bliss Parkinson
Associate Director, Museum of Modern Art, New York
Enclosures: 1. Complete catalog item listing. 2. Check list of works of art.
3. List of artist's works of art. 4. Suggestions for installation.
5. Suggestions for installation of works of art. 6. Suggestions for
installation of works of art. 7. Suggestions for installation of works of art.

1. Catalog item listing. 2. Check list of works of art. 3. Suggestions for
installation of works of art. 4. Suggestions for installation of works of art.
5. Suggestions for installation of works of art. 6. Suggestions for installation of works of art.

7. Suggestions for installation of works of art. 8. Suggestions for installation of works of art.
9. Suggestions for installation of works of art. 10. Suggestions for installation of works of art.

11. Suggestions for installation of works of art. 12. Suggestions for installation of works of art.
13. Suggestions for installation of works of art. 14. Suggestions for installation of works of art.

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Mr. Palmer
Mrs. Kolmetz
Mrs. Recht
ICE-F-66-61 ✓
ICE-F-38-58
green

December 15, 1961

Mr. Robert Giron
Directeur Général
Société Auxiliaire des
Expositions du
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Dear Mr. Giron: For your letter of November 2nd, enclosing the plan of the Palais des Beaux Arts, we have forwarded it to Mr. Rothko in the hope I have enclosed a complete catalog item listing consisting of title, date, medium, dimensions in inches and centimetres and the lender of each work of art in the MARK ROTHKO exhibition. Please note that this should be used for your catalog; the check list I enclosed with my letter of December 1st was for your use in installing the exhibition only. I have, as well, enclosed the following: 2 portrait photographs of the artist (either of which could be used in your catalog); copies of I have, as well, enclosed Mr. Rothko's own suggestions for installing the exhibition in your galleries and think that you will find them interesting and informative. I shall hope to hear from you soon regarding the information you will need for your BEN SHAWN catalog.

I would be most appreciative if you would let us know as soon as possible whether you will also require a complete collection of photographs for the BEN SHAWN exhibition too. Sincerely, Waldo Rasmussen, Associate Director, International Circulating Exhibitions

Enclosures:

1. Catalog item listing
2. Suggestions for installation of exhibition

1. Arrival Notice - to be filled in and returned when the exhibition has been reported and checked thoroughly.

2. Condition Report - to be filled in and returned when the exhibition has been reported and checked thoroughly.

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REPORT

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

cc: Mr. Rasmussen

Mr. Palmer

Mrs. Kolmetz

Mrs. Hecht

ICE-F-56-61 ✓

ICE-F-38-58

green

December 1, 1961

3. Shipping Record - to be filled in and returned when the exhibition has been forwarded to the next exhibitor.

It was a pleasure meeting you in New York and I hope to have the opportunity of seeing you again in the near future.

Mr. Robert Giron
Directeur Général
Société Auxiliaire des
Expositions du
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Sincerely,

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Dear Mr. Giron:

Thank you for your letter of November 3rd, enclosing the plan of the Palais des Beaux Arts. We have forwarded it to Mr. Rothko in the hope he may be able to offer some specific suggestions on the installation of the exhibition.

I am enclosing a set of 45 black-and-white photographs of paintings in the MARK ROTHKO exhibition for use in your catalog and for publicity purposes. I have, as well, enclosed the following: 2 portrait photographs of the artist (either of which could be used in your catalog), copies of the final check and box lists, and our suggested publicity release. Could I also ask that you change the following catalog announcement to read as follows: "Mr. and Mrs. Henry J. Heinz II, Mr. John de Menil, and Mrs. Bliss Parkinson, members of The International Council, generously contributed toward the expenses of preparing the exhibition for circulation abroad."

I would be most appreciative if you would let me know as soon as possible whether you will also require a complete selection of photographs for the BEN SHAWN exhibition too. We have supplied Dr. Sandberg with the following catalog material for this exhibition: approximately 60 black-and-white photographs of selected works in the exhibition, a complete catalog item listing, an alphabetical listing of lenders to the exhibition, a biographical listing, a source listing for color plates, a portrait photograph of the artist, and the Foreword to the exhibition by Mr. Goby and Miss Constantine. I will rush either all, or the portion of this material you might need, to you as soon as I have your reply.

I have also enclosed copies of the following forms for both the MARK ROTHKO and BEN SHAWN exhibitions and would appreciate your filling them in and returning them to this office as listed below:

1. Arrival Notice - to be filled in and returned when the exhibition reached the Palais des Beaux Arts.
2. Condition Report - to be filled in and returned when the exhibition has been unpacked and checked thoroughly.

PRIZE
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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TRANSMISSION ATTACHED

NOV 9 1961

Mr. Giron

-2-

December 1, 1961

SOCIÉTÉ DES EXPOSITIONS

3. Shipping Record - to be filled in and returned when the exhibition has been forwarded to the next exhibitor.

It was a pleasure meeting you in New York and I hope to have the opportunity of seeing you again in the near future.

BRUXELLES S. L. 3 novembre 1961.

Sincerely,

Monsieur RASMUSSEN
Directeur du Museum of Modern Art
Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosures:

- 45 photos of paintings
- 2 portrait photos of the artist
- Copies of the final check & box lists
- Suggested publicity release
- Arrival Notice, Condition Report and Shipping Record forms

Je suis allé à Paris pour régler la question des dates de l'exposition Tobey en fonction de toutes celles que vous m'aviez données lors de mon passage à New York.

Finalement, l'exposition Rothko aura lieu à Bruxelles du 5 au 20 janvier. L'exposition Ben Shahn, du 3 au 28 février et l'exposition de "l'artiste dans son atelier" du début à fin mars.

Je joins à ma lettre deux plans de nos salles, à échelle en centimètres. Les salles pointées en rouge sont celles réservées à Rothko. Ce plan l'aidera peut-être à nous donner les indications qu'il désire pour son exposition. Nos salles sont toutes éclairées par le haut.

Merci encore pour tout ce que vous avez fait et essayé. Je vous prie, cher Monsieur Rasmussen, à l'assurance de mes sentiments les meilleurs,

Robert Giron

Robert Giron,
Exhibitions General

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TRANSLATION ATTACHED

NOV 9 1961

P B A

SOCIETE DES EXPOSITIONS

BRUXELLES 1, LE 3 novembre 1961.

10, RUE ROYALE

Monsieur Rassmussen
Directeur du Museum of Modern Art
11 West 53rd street
New York 19

Cher Monsieur Rassmussen,

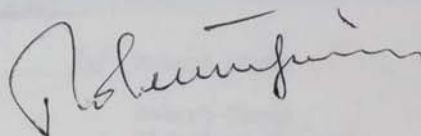
Merci tout d'abord de la façon dont vous avez bien voulu me recevoir à New York.

Je suis depuis lors allé à Paris pour régler la question des dates de l'exposition Tobey en fonction de toutes celles que vous m'aviez données lors de mon passage à New York.

Finalement, l'exposition Rothko aura lieu à Bruxelles du 5 au 20 janvier. L'exposition Ben Shahn, du 3 au 28 février et l'exposition de "l'artiste dans son atelier" du début à fin mars.

Je joins à ma lettre deux plans de nos salles, à échelle en centimètres. Les salles pointées en rouge sont celles réservées à Rothko. Ce plan l'aidera peut-être à nous donner les indications qu'il désire pour son exposition. Nos salles sont toutes éclairées par le haut.

Merci encore pour tout ce que vous avez fait et croyez, je vous prie, cher Monsieur Rassmussen, à l'assurance de mes sentiments les meilleurs,



Robert Giron,
Directeur Général.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Rasmussen
Mr. Palmer
Mrs. Kolmetz
Mrs. Hecht
✓ ICE-F-66-41
ICE-F-38-58
SP-ICE-27-61

Brussels September 3, 1961

TRANSLATED FROM THE FRENCH

RASMUSSEN

SOCIÉTÉ AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS

NEW YORK

Brussels, November 3, 1961
10, rue Royale

AGREE WITH SANDERSON ON ROTHKO EXHIBITION

JANUARY 5 5:00 PM BEN SHAHN OPENING EXHIBITION ON FEBRUARY 3

Mr. Rasmussen
Director of The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. Rasmussen:

Thank you first of all for the way in which you received me in New York.

I have since gone to Paris to settle the question of dates for the Tobey exhibition in accordance with the dates you gave me on the occasion of my visit to New York.

Finally - the Rothko exhibition will be held in Brussels January 5 to 20. The Ben Shahn from the 3rd to the 28th of February; and the exhibition: "The Artist in His Studio" will open at the end of March.

I am attaching two plans of our exhibition galleries, scaled in centimetres. The rooms marked in red are those reserved for the Rothko. This plan will perhaps help you to give us the indications he (Mr. Rothko) desires for his exhibition. All our rooms are lighted from above.

Thanks again for all that you have done and please believe in the assurance of my best sentiments.

/s/ Robert Giron

Robert Giron
Directeur Général

11/9/61/rrk

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Telefax **WESTERN UNION** *Telefax* *ds - iron*

SEP - 5 1961 *96 SEP 5 PM 12*

BXN270 BRUXELLES 21 5 1658

MODERNART
THE MUSEUM OF MODERN ART
RASMUSSEN MODERNART NEWYORK 11 WEST 53RD ST.

D L S CD FAX

D ACCORD AVEC SANDBERG EXPOSITION ROTHKO BRUXELLES OUVERTURE
5 JANVIER STOP BEN SHAN OUVERTURE DEBUT FEVRIER SALUTATIONS

GIRON
1242

1270 (1-51)

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Translation of Cable

*Brussels -
Rothko -
ICE-F-66-61*
rp

Brussels September 5, 1961

RASMUSSEN
MODERNART
NEW YORK

AGREE WITH SANDBERG ON ROTHKO EXHIBITION BRUSSELS OPENING
JANUARY 5 stop BEN SHAHN OPENING BEGINNING OF FEBRUARY
GREETINGS

GIRON

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cc: Mr. Rasmussen
Miss Dudley
Mr. Palmer
Mrs. Kolmets
Mrs. Hecht
ICE-F-66-61 Brussels
green

September 5, 1961

Mr. Robert Giron
Directeur Général,
Société Auxiliaire des
Expositions du
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Dear Mr. Giron:

This will acknowledge your cable of August 16th concerning the insurance details of the ROTHKO exhibition. As we have now agreed, the insurance costs have been established at \$4,500, to be shared equally by the European exhibitors, with any charges in excess of the agreed amount being absorbed by The Museum of Modern Art.

The remainder of this letter will provide you with additional catalog information, installation notes etc. for the ROTHKO exhibition, and will confirm your showing of both the HEN SHAIN and THE ARTIST IN HIS STUDIO exhibitions.

ROTHKO: The ROTHKO exhibition left New York aboard the S.S. Noordam on September 2nd and is scheduled to arrive in Rotterdam on the 11th, where it will be trans-shipped to London for the Whitechapel's opening which has now been set for October 3rd. The Whitechapel's closing should be on the 31st or shortly thereafter and this would mean that the exhibition could be transported to Amsterdam for an opening at the Stedelijk around the middle of November. If you could discuss this with Mr. Sandberg, who has not yet notified us of his opening date, and let us know your decision about the opening date in Brussels, we would be most appreciative.

Catalog: I am enclosing the following catalog information:

1. A complete catalog item listing consisting of the title, date, medium, size in inches and centimeters and lender's credit line for each of the 48 works in the exhibition.
2. Additions to the Bibliography printed in the Museum's catalog of the New York exhibition.

In Porter McCray's detailed letter to you of

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Mr. Robert Giron

-2-

September 5, 1961

July 12th, it was mentioned that Peter Sels' introduction to the catalog and the artist's biography would be forwarded under separate cover. We have decided now, however, that it will not be necessary to revise the Sels introduction and I would suggest that you use it exactly as it appears in the copy of this Museum's ROTHEO catalog which we mailed you earlier. The biographical information is also correct as it appears in the catalog and you could use it as it is or revise it if you prefer.

Could you let us know as soon as possible whether you have made arrangements with either Bryan Robertson or Mr. Sandberg to use their plates for printing your catalog illustrations or whether you will want us to send you a set of black-and-white photographs of the works in the exhibition? If it is at all possible to use Mr. Robertson's plates, it might be advisable since the photographer who photographed almost one third of the works in the exhibition died recently and it appears that there might be some difficulty in securing the negatives, which were in his possession, to have additional prints made.

If you are planning to use the color plate, illustrated on page 13 of The Museum of Modern Art's ROTHEO catalog, please note that it must be reversed. It was printed upside-down and the orange rectangular shape should appear at the bottom rather than at the top of the painting. This is the canvas entitled No. 8, 1952.

Catalog acknowledgements: I hope and hope to finalize the bibliography of this exhibition as soon as possible.

I know you are planning to acknowledge the Museum as the organizer of the exhibition and I would like to suggest that the following wording would be appropriate: "This exhibition was prepared by the Department of Circulating Exhibitions, The Museum of Modern Art, New York under the auspices of The International Council of the Museum."

Along with your acknowledgements to ROTHEO and the other lenders, could we also ask that Peter Sels, Curator of Painting and Sculpture Exhibitions, be mentioned as the Director of the exhibition?

In addition, we would greatly appreciate a sentence along the following lines: "Mr. and Mrs. Henry J. Reims II and Mr. John de Menil, members of The International Council, generously contributed toward the expenses of preparing the exhibition for circulation abroad."

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Robert Ciron

-3-

September 5, 1961

We have been notified by Arts magazine that they would like the following credit line to appear, preferably at the end of the Goldwater article, in your catalog: "Reprinted from ARTS (New York) March, 1961."

Appia and Emilio Villa have granted their permission to reproduce the latter's article and I would suggest that the credit might be "Reprinted courtesy of Appia and the author."

Installation:

Mr. Rothko has asked that I enclose his suggestions for installing the exhibition. As you will perhaps recall, we originally requested a plan of the galleries you were going to set aside for the exhibition so that he could make his suggestions specifically for your institution. He has, however, decided that it would be more appropriate to phrase the notes in a general way so that they could be used by each of the exhibiting institutions and I think that you will find them interesting.

HEN SHANN:

I understand from your cabled reply of August 16th that the details of the HEN SHANN exhibition, as outlined in my letter of August 11th, are agreeable to you. So far we have had replies to approximately 75% of our loan requests for the painting section of the exhibition, most of which have been favorable, and I am confident that, within a month, we will be able to notify you of the complete contents of the exhibition. In the meantime, I would appreciate it if you would let me know whether you have been able to discuss the Stedelijk's opening and closing dates with Mr. Sandberg and, if so, what your proposed dates are. As I mentioned in my letter of August 11th, we hope to schedule two additional showings and hope to finalize the itinerary of this exhibition as soon as possible.

THE ARTIST IN HIS STUDIO:

The opening of this exhibition at the Musée des Arts Décoratifs in Paris was, as you know from my letter of August 11th, scheduled for September 15th. It has now been postponed until October 16th in order to allow an adequate amount of time for producing additional panels for the exhibition and to translate the text. Could you let me know as soon as possible whether you will be able to schedule THE ARTIST IN HIS STUDIO in Brussels after the Paris showing - this would mean an early December 1961 opening at your museum - and, if not, I would appreciate your listing alternate dates in 1962 which would be convenient for you.

We are all especially pleased that the ROTHKO exhibition is now on its way to Europe. I shall hope to hear from you soon

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

D L S

-1-

September 5, 1961

Miss Bradley

Mr. Kolsch

concerning the details of its showing in your museum as well as
your suggested opening dates for SHAWN and ARTIST IN HIS STUDIO
exhibitions.

V V C

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosures:

Catalog item listing for ROTHKO exhibition
Additions to the Bibliography - Mark Rothko
Mr. Rothko's suggestions for the installation
Final check list of ROTHKO exhibition

Cc: Ciron

RP:GSH

P.S.

I have just received your cable confirming a January 5, 1962
opening date for the Rothko exhibition at the Palais des Beaux Arts.
Could you also let me know when you will plan to close the exhibi-
tion?

WALDO RASMUSSEN NEW YORK

ACCORD PRINCIPLE EXHIBITION DATE & REASON STOP & RECORD

FROM ARTIST EXHIBITION DATE & REASON STOP & RECORD

EXHIBITION

EXHIBITION

PRIZE

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cc: ICE-F-66-61 *Brussels*
Mr Rasmussen
Miss Dudley
Mrs Kolmetz
Mr Palmer
green 1961

D L S

MUSEUM OF MODERN ART

DR ROBERT GIRON
PALAIS DES BEAUX ARTS
BRUSSELS (BELGIUM)

W U C

TRANSLATION of cable received from Robert Giron:

AWAITING DEFINITE COMMITMENT FROM YOU REGARDING ROTHKO
stop INFORMED ROBERTSON MUSEUM UNABLE INSURE THROUGH
EUROPEAN COMPANY BUT WILLING ESTABLISH FLAT FEE OF
\$4500 FOR TOTAL COVERAGE WITH EQUAL PRORATING AMONG
EXHIBITORS stop WE ABSORB ANY ADDITIONAL INSURANCE COSTS
stop APPRECIATE CABLE

RASMUSSEN
MODERNART

Chg: Circulating Exhibitions ICE-F-66-61

ICE F 66-61
AUG 17 1961

EX21 EN585

BRUXELLES 20 17 1104

AUG 17 7 02 AM '61

RASMUSSEN MODERNART NEWYORK

ACCORD PRINCIPE ROTHKO SAUF QUESTION DATE A REGLER STOP D ACCORD
POUR AUTRES EXPOSITIONS LETTRE SUIT
GIRON+

CFM 585 +

PRICE
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PLAN

RCA COMMUNICATIONS, INC.
A DIVISION OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. 17, N.Y. 10019

COMMUNICATIONS, INC.
A DIVISION OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. 17, N.Y. 10019

RCA COMMUNICATIONS, INC.
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30 ROCKEFELLER PLAZA, N.Y. 17, N.Y. 10019

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ICE F-66-61

August 17, 1961

TRANSLATION of cable received from Robert Giron:

Agree in general on Rothko show except for question of date
to be arranged stop Agree on other exhibitions Letter
follows

PRIZE
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RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. TEL. CL. 7-5525



COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
TEL. CL. 7-5525

RX21 BN585

BRUXELLES 20 17 1104

RASMUSSEN MODERNART NEWYORK

ACCORD PRINCIPE ROTHKO SAUF QUESTION DATE A REGLER STOP D ACCORD
POUR AUTRES EXPOSITIONS LETTRE SUIT
GIRON+

CFM 585 +

ICE F 66-61

AUG 17 1961

STANDARD TIME
AUG 17 7 02 AM '61

COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. TEL. CL. 7-5525



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y. TEL. CL. 7-5525

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100 F-66-61

August 17, 1961

TRANSLATION of cable received from Robert Giron:

Agree in general on Rothko show except for question of date
to be arranged stop Agree on other exhibitions Letter
follows

GIRON

International Circulating Exhibitions
11, West 57th Street,
New York

Dear Mr. [illegible]

Depuis que je vous ai écrit je me suis préoccupé
des problèmes d'assurance pour l'exposition Rothko et je vous
avoir à la Compagnie qui m'assure pour toutes les grandes ex-
positions du Palais des Beaux Arts une couverture complète
pour les transports maritimes et les transports terrestres
pour cette exposition, contre tous risques, de plus il faut y
ajouter les risques de grèves et d'incendies pour une prime
totale de 1,75 pour mille qui représente à peu près le
tiers de celle que vous nous proposez avec des garanties com-
plètes.

Je ne suis pas en contact avec Rosenberg, ce qui
est il semble absolument certain que la Salomonson
pour les transports maritimes aller-retour gratuits.

Sur cette base et sur les questions de dates
dont je vous ai parlé, tout va mieux pour Bruxelles, l'appa-
rence serait possible.

J'attends de vos nouvelles et vous prie de me
répondre, très cordialement à vous.

Robert Giron
Directeur Général

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SOCIETE DES EXPOSITIONS — *Hiron*

ICE F 66-61

JUL 31 1961

BRUXELLES 1, LE 28 juillet 1961

10, RUE ROYALE

Monsieur Porter A. Mc Gray,
Director
International Circulating Exhibitions
II, West 53rd Street,
New York

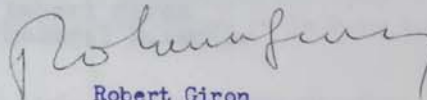
Mon Cher Ami,

Depuis que je vous ai écrit je me suis préoccupé des problèmes d'assurance pour l'exposition Rothko et je puis avoir à la Compagnie qui m'assure pour toutes les grandes manifestations du Palais des Beaux Arts une couverture globale pour les transports maritimes et les transports terrestres pour cette exposition, contre tous risques, de clou à clou y compris les risques de grèves et d'émeutes pour une prime totale de 3,75 pour mille qui représenterait à peu près le tiers de celle que vous nous proposez avec des garanties semblables.

Je me suis mis en rapport avec Sandberg. De son côté il espère sérieusement obtenir par la Holland America Line les transports maritimes aller retour gratuits.

Sur cette base et sauf les questions de dates dont je vous ai parlé, tout au moins pour Bruxelles, l'exposition serait possible.

J'attends de vos nouvelles et vous prie de me croire, très cordialement à vous.



Robert Giron
Directeur Général

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ICE F 6661

TRANSLATION ATTACHED

SOCIÉTÉ DES EXPOSITIONS

TRANSLATION

Brussels, July 28, 1961
10, rue Royale

BRUXELLES, LE 28 Juillet 1961

Mr. Porter A. McCray
Director
International Circulating Exhibitions
11, West 53rd Street
New York

My dear friend:

Since I wrote you I have been busy with insurance problems for the Rothko exhibition and I have with the Compagnie, which insures me for all the big exhibitions at the Palais des Beaux Arts, a global coverage for the sea and land transportation for this exhibition, against all risks, from wall to wall including risk of strikes and riots, for a sum total of 3,75 per thousand which would represent almost a third of what you have proposed to us for the same guarantee.

I have been in touch with Sandberg. On his part he hopes seriously to obtain from the Holland America Line free round-trip sea transportation.

On this basis and except for the questions of dates of which I have spoken to you, more or less for Brussels, the exhibition would be possible.

I await your news and ask you to accept my cordial wishes.

/s/ Robert Giron

Robert Giron
General Director

J'aimerais, d'autre part, savoir s'il est possible que nous soyons couverts par des Compagnies d'assurances belges dont les primes sont inférieures, étant donné que Amsterdam et nous-mêmes avons des conventions avec les Compagnies d'Assurances.

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P B A
SOCIETE DES EXPOSITIONS

ICE F 66-61

JUL 28 1961

Brussels

BRUXELLES 1, LE 24 Juillet 1961

10, RUE ROYALE

Monsieur Porter A. McCray,
Director,
International Circulating Exhibitions
The Museum of Modern Art,
II, West 53rd Street,
New York -

Mon Cher Ami,

J'ai reçu, il y a quelques jours, votre lettre concernant l'exposition Rothko et je me suis mis immédiatement en rapport avec Sandberg que je suis allé voir à ce sujet à Amsterdam.

Vous savez que je désire infiniment, non seulement faire cette exposition Rothko, mais aussi continuer les années qui suivent avec non seulement l'exposition Ben Shan mais encore la succession des autres expositions que nous avons envisagées pour faire mieux connaître la peinture contemporaine américaine.

Malheureusement le problème financier tel qu'il se présente et les charges écrasantes sans aucune chance de récupération m'empêchent d'accepter si nous ne pouvons pas trouver une autre solution financière.

Monsieur Sandberg a dû vous écrire de son côté et je crois que comme moi, il devra malheureusement se trouver dans l'impossibilité d'y donner suite si nous ne trouvons pas une autre combinaison.

Nous étudions d'une part la possibilité d'obtenir le transport New York - Europe gratuitement auprès de la Compagnie de Navigation.

J'aimerais, d'autre part, savoir s'il est possible que nous couvrions par des Compagnies d'assurances hollandaises ou belges dont les primes sont inférieures, étant donné que Amsterdam et nous-mêmes avons des abonnements annuels auprès de nos Compagnies d'Assurances.

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P B A
SOCIETE DES EXPOSITIONS

ICE F 66-61
Brussels

BRUXELLES 1, LE 24 juillet 1961

10, RUE ROYALE

N°2.-

Nous pourrions ainsi réduire les frais d'organisation de l'exposition et peut-être arriver à une solution qui quoique lourde encore serait possible pour nous.

La question des dimensions des tableaux n'est pas inquiétante. Nous pourrions facilement les introduire dans nos salles.

Si nous avons à couvrir l'assurance en Europe, pouvez-vous me dire quels sont les sept organismes auxquels vous vous êtes adressés.

D'autre part en ce qui concerne les dates il y a pour moi presque une impossibilité de les prendre telles que vous me les indiquez.

J'aurais au milieu de l'exposition les dix jours sans public qui séparent Noël de Nouvel an. Je reçois d'ailleurs aujourd'hui une lettre de Rudlinger qui me demande d'avoir l'exposition au plus tard le 10 janvier à Bâle, ce qui serait impossible. Ce problème doit donc aussi être étudié.

Pour toutes les autres questions nous sommes absolument d'accord et j'espère que nous allons trouver une solution à ce problème qui sinon rendra ce beau projet absolument impossible à réaliser.

Inquiété par ces charges, j'aimerais connaître pour l'exposition Ben Shan également comment se présente l'exposition sur le plan financier.

J'attends de vos bonnes nouvelles et je souhaite de tout coeur que nous trouvions une solution à ce problème et vous prie de croire, Mon Cher Ami, à l'assurance de mes sentiments les meilleurs.

Robert Giron

Robert Giron
Directeur Général

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE F 66-61

TRANSLATION

Brusellex 1, July 24, 1961
10, rue royale

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

My dear friend:

A few days ago I received your letter regarding the Rothko exhibition and I immediately got in contact with Sandburg whom I went to see about this in Amsterdam

You know that I infinitely want not only to have this Rothko exhibitions but also to continue through the years that follow not only with the Ben Shahn exhibition but also the succession of other exhibitions which we envisaged to make contemporary American painting better known

Unfortunately the financial problem such as it is and the shattering charges without any chance of recuperation prevent me from accepting if we are not able to find another financial solution

Mr Sandberg ought to have written you of his opinion and I believe that as myself he became unhappy to find himself in the impossibility of following through if we can not find another combination

We are studying on one side the possiblity of obtaining free transport New York - Europe from the Compagnie de Navigation

On the other hand , I would like to know if it is possible ~~xxxx~~ for us to use Dutch or Belgian Compagnies of insurance, of which the first is inferior, since Amsterdam and ourselves have annual subscriptions with our Compagnies d'Assurances.

We therefore could reduce the cost of organization of the exhibition and perhaps arrive at a solution which although still expensive might be possible for us.

The question of the size of the paintings is not distressing. We can easily install them in our rooms.

If we can use insurances in Europe, could you tell me which are the seven organizations you have written to.

Another point which concerns the dates, it is almost impossible for me to take them according to the dates which you have indicated.

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Mr. Giron
 Rue de la
 Bruxelles 1, July 24, 1961
 10 rue royale

No.2.-

I would have in the middle of the exhibition 10 days which are closed to the public which separate Christmas from New Year's. Besides, today I received a letter from Rudlinger which asks me to have the exhibition later than January 10 at Bale, which would be impossible. This problem therefore should also be studied.

For all the other questions we are absolutely in agreement and I hope we are going to find a solution to this problem which if not will render this good project absolutely impossible to realize.

Anxious about these expenses, I would like to know as well how the Ben Shahn show will be on the financial plan.

I await your good news and I hope with all my heart that we will find a solution to this problem and ask you to believe in, my dear friend, the assurance of my best sentiments.

/s/ Robert Giron

Robert Giron
 Directeur General

I am enclosing an approximately final check list of the selection which has been made by Peter Hall, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Ben Shahn. Under separate cover I have enclosed a copy of the Catalogue of the Museum's Ben Shahn exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Ben Shahn's work from 1935 to the present. The exhibition has been reduced from 50 to 40 paintings.

You will note from the check list that a major portion of the show is devoted to the series of murals painted in 1934 and 1935, represented by eight extremely large canvases. Six of these have a standard height of 8'6" with varying widths from 7'10" to 11', with two even 8' x 11'. All canvases are being sent unframed, but I am especially anxious to have better glass than the largest dimensions of 8'6" x 11', and as safely brought into your galleries. Would you please confirm this at your earliest opportunity?

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cc: Mr. Rasmussen
Miss Dudley
Mr. Palmer
Mrs. Hecht
ICE-F-66-61
Green

Société Auxiliaire

Paris, 1961

Mr. Giron:

-2-

As it was presented at our house in a rather dense installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Rothko spent a good deal of time with Mr. Selz in planning the installation, and would like to contribute his suggestions for the hanging sequence in your gallery. That is agreeable to you. We would greatly appreciate it if you would send us a plan of the galleries and any notes on whatever preliminary plans you have considered for installation so that we could discuss this further with Rothko and our his suggestions.

July 13, 1961

Mr. Robert Giron
Directeur Général,
Société Auxiliaire des
Expositions du
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Dear Mr. Giron:

I have today learned from Bryan Robertson that he has scheduled the opening of the Rothko exhibition for September 27th in the White-chapel Art Gallery in London. This enables me to outline the following details relating to the contents of the show, its installation, dates of exhibition, costs and catalog in order that you might confirm arrangements to bring the Rothko exhibition to the Palais des Beaux Arts in December. I asked him to coordinate his dates with you.

1. Contents of the exhibition:

I am enclosing an approximately final check list of the selection which has been made by Peter Selz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. Under separate cover I have airmailed a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation:

You will note from the check list that a major section of the show is devoted to the series of murals painted in 1958 and 1959, represented by eight extremely large canvases. Six of these have a standard height of 8'9" with varying widths from 7'10" to 15', with two each 6' x 15'. All canvases are being sent unframed, but I am especially anxious to know whether pictures with the largest dimensions of 8'9" x 15', can be safely brought into your galleries. Would you please confirm this at your earliest opportunity?

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Mr. Giron

-2-

July 13, 1961

As it was presented at our Museum in a rather dense installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Rothko spent a good deal of time with Mr. Selz in planning the installation, and would like to contribute his suggestions for the hanging sequence in your galleries, if that is agreeable to you. We would greatly appreciate it if you would send us a plan of the galleries and any notes on whatever preliminary plans you have considered for installation so that we could discuss this further with Rothko and send you his suggestions.

3. Dates of showing: While we know the Whitechapel showing will be from September 27 through October 29, we can not yet suggest an exact opening date for the exhibition at the Palais since Mr. Sandberg of the Stedelijk has not notified us of his dates. I would suggest that you contact Mr. Sandberg to see when he is planning to schedule the exhibition and then cable us your preferred dates. I assume that the Rothko show would open in the Stedelijk during the week beginning November 6 and that it would close during the week ending on December 9 thereby enabling you to establish your opening date for December 18th or shortly thereafter. In an effort to obtain a reasonable number of bookings, we hope to hold all of the showings to a maximum of four weeks. As you know, the exhibition is scheduled to be shown in the Kunsthalle in Basel following your showing, and we are most anxious to establish these exact dates so that we may proceed with the subsequent itinerary. Dr. Rüdinger has suggested a January 20th opening, and I have asked him to coordinate his dates with you.

4. Costs: In discussions with Ben Heller here in New York, Mr. Sandberg and yourself, it is my understanding that you have agreed to participate in sharing all costs for the exhibition from the time it leaves New York, including transportation from New York and return, insurance, local costs of installation, catalog, publicity, etc. Our Museum has agreed to assume the costs of assembly, preparation and packing in the United States and of supplying the exhibitors with text material and black-and-white photographs for the catalog and information on availability of color illustrations.

For your information in estimating your share of the expenses, we estimate that the costs of round-trip ocean transportation will amount to between \$18,000. to \$20,000. Since the exhibition has not yet been packed, this can only be a rough estimate based upon an expected number of 16 cases with total cubage of approximately 2400 cubic feet. Final figures are not yet available for the insurance value, but the total will be in the vicinity of \$477,000. and coverage for both ocean transits and while on location within Europe would cost approximately \$5,500. Both these expenses would be equitably distributed among all the European exhibitors; since we are planning on about seven bookings, the total expense to each institution should be between \$3,500. to

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Mr. Giron

-3-

July 13, 1961

\$4,000. There is a possibility that the costs of ocean transportation may be donated by The United States Lines and we shall of course let you know immediately of their decision with the hope that if this fails either Cunard or The Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

5. Catalog: I have discussed the character of the catalog in some detail with Rothko who, because of the character of his work, recommends the use of a minimum of black-and-white illustrations and as much color as possible. He also prefers to reprint the 3 texts listed below with the probable addition of your own critical comment.

a. Text: I am enclosing photostats of the Goldwater and Villa essays listed below; the remaining items will be forwarded under separate cover.

- (1) Introduction to the New York exhibition by Peter Selz
- (2) Essay by Robert Goldwater which appeared in Arts
- (3) Essay by Emilio Villa which appeared in Appia (Rome)
- (4) Catalog item listing

- Enclosures:
1. (5) Biography of the artist
 2. Essay by Robert Goldwater
 3. (6) Selective bibliography (reprint, with minor corrections, of that in Museum of Modern Art catalog)

b. Illustrations: On the check list of the exhibition I have marked with an asterisk the five paintings which were reproduced in color in the Museum's catalog, which was printed by Brüder Hartmann, Berlin. Unfortunately, the Museum is unable to lend the color plates, but if you wish you may either request Hartmann to prepare electros to send to Brussels or you may wish to ask them to print the color illustrations for you from the original color plates.

6. Ben Shahn exhibition: Since the Shahn exhibition will be shown at your museum shortly after the Rothko show, I would like to tell you that Mr. James Thrall Soby has completed his selection of approximately 40 paintings and that between 40-50 drawings and graphics are now being selected. We are now in the process of requesting loans for the exhibition and are making other preliminary preparations as well. This exhibition will, as you know, open at the Stedelijk Museum in December and we have suggested that Mr. Sandberg consider an opening date of December 15th or after.

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Mr. Giron

-4-

July 13, 1961

Again, if you could discuss Mr. Sandberg's schedule with him and let us know your preferred dates for opening and closing the show at the Palais, as soon as possible, we would be most appreciative. We will, of course, send you a detailed letter concerning the Shahn exhibition when the itinerary is more firmly established.

Since our schedule for preparation is very pressing, I hope you will be able to confirm all of these details without delay.

In closing, may I tell you how pleased we are that these two important exhibitions are to be shown at the Stedelijk under your direction.

With warmest regards,

Sincerely,

Porter A. McCray
Director
International Circulating
Exhibitions

Enclosures:

1. Check list for Mark Rothko exhibition
2. Essay by Robert Goldwater
3. Essay by Emilio Villa

PAM/NR/rp

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translation attached

P B A

SOCIETE DES EXPOSITIONS

FEB 20 1961

BRUXELLES 1, LE 14 février 1961.

10, RUE ROYALE

Monsieur Porter McCray
Directeur de l'International Program
The Museum of Modern Art
11 West 53rd street
New York 22

Mon cher Ami,

Depuis mon retour à Bruxelles, je me suis préoccupé des différentes expositions dont nous nous étions entretenus avant mon départ de New York. J'ai vu Sandberg à Amsterdam et nous avons déjà discuté d'une façon générale de l'organisation possible de ces expositions.

Pour être tout-à-fait précis dans mes dates, il faudrait que je trouve le temps de passer à Paris pour fixer avec Mathey le moment exact de l'exposition Tobey.

Amsterdam aura l'exposition Ben Shahn depuis décembre 61 jusqu'au début janvier 62 et l'exposition pourrait s'ouvrir à Bruxelles le 17 janvier 1962. Sa durée devrait être de 23 ou 30 jours, suivant les engagements que vous auriez pu prendre en dehors.

L'exposition Rothko, qui s'ouvrira en septembre 61 à la Whitechapel Gallery à Londres, pourrait aller à Amsterdam d'abord, pendant le mois de novembre et à Bruxelles pendant le mois de décembre 61.

M. Sandberg se joint à moi pour souhaiter, dans les années qui suivent, ainsi qu'il avait été prévu, voir les exposition de Kooning, Kline et Motherwell se suivre d'année en année.

J'ai rencontré également M. Ebbinge Wubben, de Rotterdam, qui m'a parlé de l'éventuel transfert de l'exposition Baskin, dont vous m'aviez parlé vous-même. Malheureusement, étant donné les dates de l'exposition à Rotterdam et de la fermeture, il m'est absolument impossible de la prendre à Bruxelles, faute de place. Il faudrait qu'elle soit remise à après l'été et j'ai un peu peur, étant donné l'accumulation des autres expositions américaines, de la faire à la fin de

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SOCIETE DES EXPOSITIONS

BRUXELLES 1, LE 14 février 1961.

10, RUE ROYALE

Monsieur Porter McCray
New York

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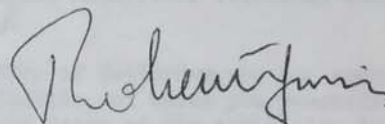
l'année.61

J'ai rencontré également ici les Directeurs de la Kunsthalle de Düsseldorf, très préoccupés de pouvoir obtenir après Bruxelles, Amsterdam et Londres, les grandes expositions américaines dont je vous ai parlé au début de ma lettre.

Si les prêts peuvent être prolongés, je pense bien que c'est avec plaisir qu'ils se joindraient aux autres organisateurs pour présenter ces expositions dans leurs nouveaux locaux.

Voulez-vous avoir la gentillesse de transmettre ces nouvelles à M. Ben Heller, qui, je sais, s'y intéresse particulièrement et en même temps lui rappeler que j'espère toujours les photographies de son intérieur ?

Avec mon meilleur souvenir, croyez-moi, mon cher Ami, bien cordialement à vous,



Robert Giron,
Directeur Général.

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TRANSLATION

Societe des Expositions

Bruxelles 1, le 14 février 1961.

10, rue royale

Monsieur Porter McCray
Directeur de l'International Program
The Museum of Modern Art
11 West 53rd street
New York 22

My dear friend,

Since my return to Bruxelles, i have been occupied with different exhibition of which we had discussed before my departure from New York. I have seen Sandberg in Amsterdam and we have already discussed in general the possible organisation of these exhibitions.

To be exactly precise in my dates, it is necessary to find the time to go to Paris to fix with Mathey the exact moment for the Tobey exhibition.

Amsterdam will have the Ben Shahn exhibition from december 61 to the beginning of january 62 and the exhibition would be able to open in Bruxelles the 17 of january 1962. Its duration should be for 23 or 30 days, ~~following~~ according to the engagements which you would have been able to make.

The Rothko exhibition which will open in september 61 at the Whitechapel Gallery in London, would be able to go to Amsterdam first, during the months of november and to Bruxelles during the month of december 61.

M. Sandberg goes on me in hoping as it was foreseen for the following years to see the exhibitions of de Kooning, Kline and Motherwell following each other year by year.

I have as well met M. Ebbinge Wubben of Rotterdam who has spoken to me of the eventual transfer of the Baskin exhibition, of which you yourself have spoken to me. Unfortunately, being given the dates of the exhibition in Rotterdam and its closing, it is absolutely impossible for me to take it in Bruxelles, lack of space. It would be necessary to take it after the summer and I am a little afraid being given the accumulation of the other American exhibitions to make it for the end of the year 61.

I have also met here the Directors of the Kunsthalle de Dusseldorf, very interested in being able to obtain after Bruxelles, Amsterdam and London the grand American exhibitions ~~which~~ which I spoke to you about in the beginning of my letter.

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If the loans could be prolonged, I think it is with pleasure that they would collaborate with other organisers to present these exhibitions in their new place.

Would you have the kindness to give this news to M. Ben Heller who I know is particularly interested in it and at the same time remind him that I am always awaiting the photographs of his interior.

With my best memory, believe me, cordial wishes to you,
/s/ Robert Giron

Robert Giron
Directeur General

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R. M. C. Vander Aa

Brussels 31,
D. B. 1
Belgium

Gen'l Corr.
Rothko - Brussels
January 24, 1962
Vander Aa

Mr. Peter Selz
Director
International Circulation Exhibitions
Museum of Modern Art
11. West 53rd Street
New York 19.

Dear Mr. Selz,

May I tell you that I appreciated very much
your exhibition of Mark Rothko's work at the
Palais des Beaux-Arts.

Would you kindly let me know of your next
exhibition in Europe in 1962.

I thank you very much and am, dear Mr. Selz,

very truly yours,

Vander Aa

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SOCIÉTÉ DES EXPOSITIONS

1913

12 avril 1913

Monsieur Brummer,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Cher Monsieur Brummer,

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les préparatifs de l'exposition d'art moderne que vous organisez à New York.

Je suis très heureux de voir que vous avez pu réunir une si grande collection d'œuvres d'art moderne, et je suis sûr que cette exposition sera très intéressante pour les visiteurs.

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les préparatifs de l'exposition d'art moderne que vous organisez à New York.

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les préparatifs de l'exposition d'art moderne que vous organisez à New York.

Robert G. Allen

Robert G. Allen,
Membre du conseil

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Translated from the French

cc: Mr. Rothko

file: ICE-F-66-61

TRANSLATION ATTACHED

Mr. Rothko
Ed H
see 2

P B A

SOCIETE DES EXPOSITIONS

APR 15 1963

BRUXELLES 1, LE 10 avril 1963

10, RUE ROYALE

Mr. Rasmussen,
Museum of Modern Art,
11 West 53rd Street,
New York 19

Dear Mr. Rasmussen:

Monsieur Rasmussen,
Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19

I have just learned with pleasure that the Association of Art Critics for the 1961-1962 season has been constituted.

The jury, composed of all the Belgian art critics, chosen from among all the exhibitions which took place during the year that

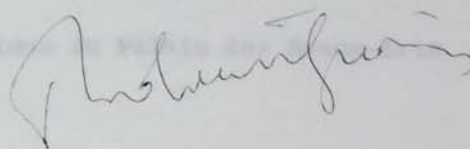
Cher Monsieur Rasmussen,

Je viens d'apprendre avec plaisir que le prix de l'Association des Critiques d'Art pour la meilleure exposition de la saison 1961/1962 avait été attribué à l'exposition ROTHKO.

Le jury composé de tous les Critiques d'Art de Belgique, choisi parmi toutes les expositions qui se sont déroulées dans le courant d'une année, celle qui leur a semblé la plus parfaite et la meilleure.

Je crois que cela vous fera plaisir de l'apprendre puisque vous-même et le Museum of Modern Art avez eus la grande responsabilité morale et matérielle de cette exposition.

Croyez-moi je vous prie, cher Monsieur Rasmussen, très cordialement à vous.



Robert Giron,
Directeur général

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Translated from the French

cc: Mr. Rothko
Mr. d'Harnoncourt
Mr. Selz

SOCIETE DES EXPOSITIONS

ICE-F-66-61

10, rue Royale
Brussels 1
10 April 1963

Mr. Rasmussen,
Museum of Modern Art,
11 West 53rd Street,
New York 19

Dear Mr. Rasmussen:

I have just learned with pleasure that the prize of the Association of Art Critics for the best exhibition of the 1961-1962 season has been bestowed upon the Rothko exhibition.

The jury, composed of all the Belgian art critics, chose from among all the exhibitions which took place during the year that which seemed to them the most complete and the best.

I believe that it will please you to hear this since you and The Museum of Modern Art have had the great moral and practical responsibility of this exhibition.

Believe me, dear Mr. Rasmussen, very cordially yours.

Robert Giron,
General Director

Société Auxiliaire des Expositions du Palais des Beaux-Arts

Tr. 4/15/63-md

PUBLICITY
REPORT

FLOOR
PLAN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1172

1. Name of artist: Robert Rauschenberg
 2. Title of work: Blue and Red
 3. Date: 1965
 4. Medium: Oil on canvas

ARTIST'S STATEMENT

1. I am hereby giving the following information for the record:

1. Date of showing: 1979
2. Location of other building where shown: _____
3. Name of person or persons who showed: _____

4. Name of person or persons who showed: Robert Rauschenberg

5. Signature, name and title of person or persons, as follows:

Robert Rauschenberg R.R.
Art R.T.

6. Existing conditions and notes: damage from
damage from

7. Available materials: please check and attach for list if copies are not available.

Photograph of original work ☒ or ☐ of translation ☐
 Photograph of reproduction ☐ or ☐ of translation ☐
 Copy of letter from ☐ or ☐ of translation ☐

8. Comments about the collection: _____

Signature: Robert Rauschenberg

Title: _____

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Please return to: Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Rothko - Brausels
ICE P66 61

Publicity Report

May we have the following information for the exhibition:

- Dates of showing: 8-29 January 1962. Attendance: _____
- Museum or other building where shown: _____
- Auspices or sponsoring organization (s): _____
- Visits by special groups: Schools: 113 / Artists: 357 / People 498
- Lectures, radio talks or television programs, or films: _____
1 film télévisé R Fl.
id R Fl.
- Opening ceremonies and events: vernissage presse
vernissage officiel
- Available material: please check and attach (or list if copies are not available)
 Newspaper or magazine articles ☒ sent to Mark Rothko with our letter
 Photographs of ceremonies and events ☐ of installation ☐ of 25 July 1962
 Catalog or leaflet issued: ☒ Poster ☐
- Comments about the exhibition: _____

Signature: _____

Title: _____

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cc: Hecht
Rasmussen
C/E 66 61 ✓
green

February 1, 1963

Mr. Robert Giron
Directeur Général
Société Auxiliare des Expositions du
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Dear Mr. Giron:

At the time of the showing of the exhibition MARK ROTHKO we sent you a Publicity Report Form to be returned to us after the exhibition closed. We are still interested in having the information this would contain in our permanent records of the exhibition. For your convenience we are enclosing three additional copies of the Publicity Report Form and hope that you will fill them out. Two copies should be returned to us and one retained for your files.

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

Enclosures: Publicity Report Forms

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

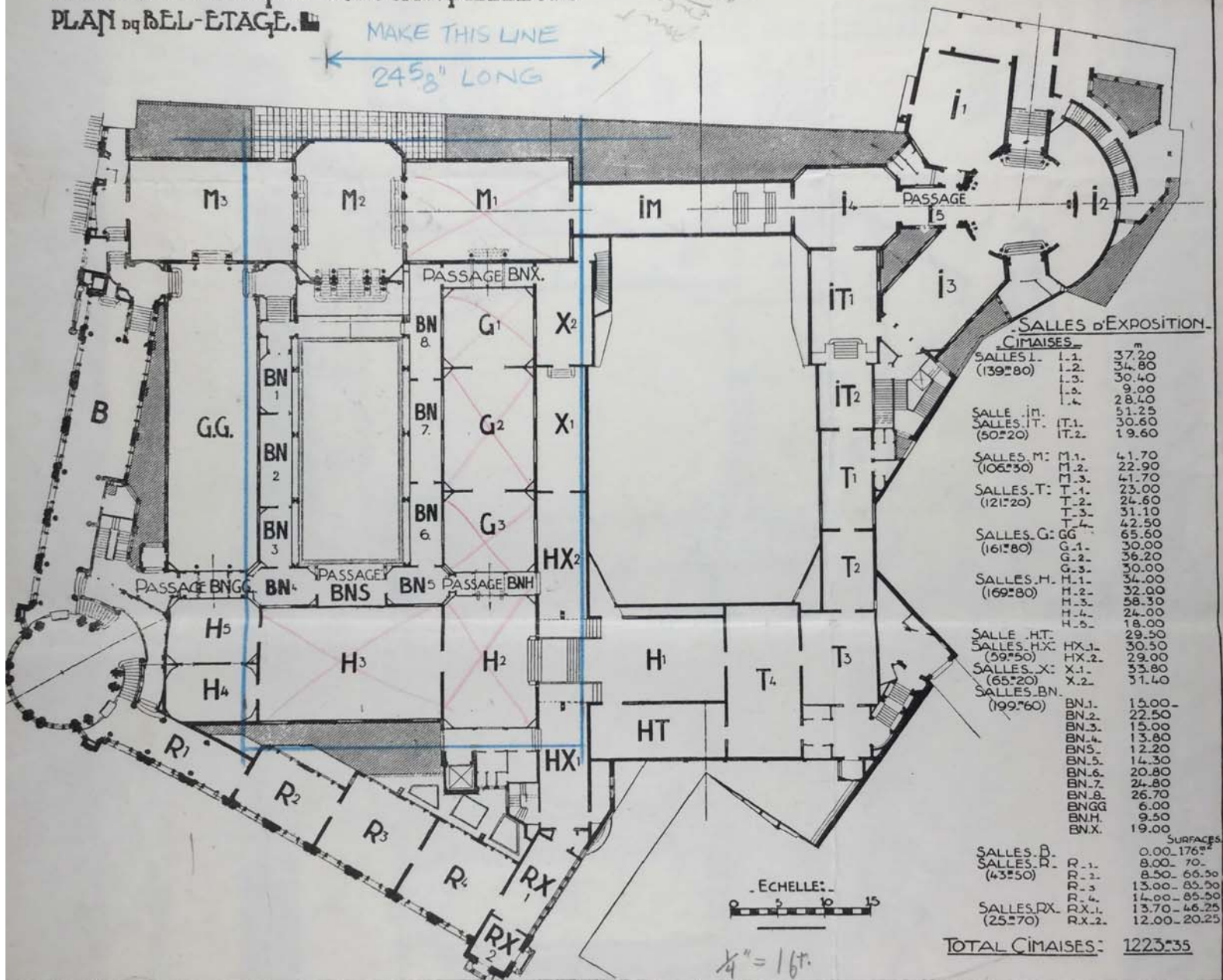
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1172

PALAI DE BEAUX ARTS A BRUXELLES. PLAN du BEL-ETAGE.

MAKE THIS LINE
245' LONG



SALLES d'EXPOSITION.		
CIMAISES		
SALLES L.	1.1.	37.20
(139'80)	1.2.	34.80
	1.3.	30.40
	1.4.	9.00
	1.5.	28.40
SALLE .IM.	IT.1.	51.25
SALLES .IT.	IT.2.	30.60
(50'20)		19.60
SALLES .M.	M.1.	41.70
(106'30)	M.2.	22.90
	M.3.	41.70
SALLES .T.	T.1.	23.00
(121'20)	T.2.	24.60
	T.3.	31.10
	T.4.	42.50
SALLES .G.	GG.1.	65.60
(161'80)	GG.2.	30.00
	GG.3.	36.20
SALLES .H.	H.1.	34.00
(169'80)	H.2.	32.00
	H.3.	58.30
	H.4.	24.00
	H.5.	18.00
SALLE .HT.	HT.1.	29.50
SALLES .HX.	HX.1.	30.50
(99'50)	HX.2.	29.00
SALLES .X.	X.1.	33.80
(65'20)	X.2.	31.40
SALLES .BN.	BN.1.	15.00
(199'60)	BN.2.	22.50
	BN.3.	15.00
	BN.4.	13.80
	BN.5.	12.20
	BN.6.	14.30
	BN.7.	20.80
	BN.8.	26.70
	BN.9.	6.00
	BN.10.	9.50
	BN.11.	19.00
SALLES .B.		0.00-176'
SALLES .R.	R.1.	8.00-70'
(43'50)	R.2.	8.50-66.50
	R.3.	13.00-85.50
	R.4.	14.00-85.50
SALLES .RX.	RX.1.	13.70-46.25
(25'70)	RX.2.	12.00-20.25
TOTAL CIMAISES: 1223'35		

Echelle: 1/4\"/>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1172

PALAIU DE LA LINGVISTICA ARIU - BRUXELLES
PLAN DE L'ETAGE

SALLES d'EXPOSITION - CIMAISES

SALLE	Dimensions	Area (m²)
SALLES I.	I.1.	37.20
	I.2.	36.80
	I.3.	30.40
	I.4.	9.00
	I.5.	28.40
	I.6.	51.25
SALLE .IM.	IM.1.	30.60
SALLES .IT.	IT.1.	19.60
	IT.2.	19.60
SALLES .M.	M.1.	4.10
	M.2.	4.10
	M.3.	4.10
SALLES .T.	T.1.	23.00
	T.2.	24.60
	T.3.	31.10
	T.4.	42.50
SALLES .G.	GG.1.	65.60
	GG.2.	30.00
	GG.3.	36.20
	GG.4.	30.00
SALLES .H.	H.1.	34.00
	H.2.	32.00
	H.3.	58.30
	H.4.	24.00
	H.5.	18.00
SALLE .HT.	HT.1.	29.50
SALLES .HX.	HX.1.	30.50
	HX.2.	29.00
SALLES .X.	X.1.	33.60
	X.2.	31.60
SALLES .BN.	BN.1.	15.00
	BN.2.	22.50
	BN.3.	15.00
	BN.4.	13.80
	BN.5.	12.20
	BN.6.	14.50
	BN.7.	20.80
	BN.8.	24.80
	BN.9.	26.70
	BNGG.	6.00
	BNH.	9.50
	BNX.	19.00
SALLES .B.	B.1.	0.00
SALLES .D.	D.1.	176.00
	D.2.	8.00
	D.3.	8.50
	D.4.	66.50
	D.5.	13.00
	D.6.	85.50
	D.7.	14.00
	D.8.	85.50
SALLES .RX.	RX.1.	13.70
	RX.2.	46.25
	RX.3.	12.00
	RX.4.	20.25

ECHELLE: 1:500

TOTAL CIMAISES: 1223.35

TOTAL CIMAISES: 1223.35