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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

Dr. Arthur S. Link  
The City of New York  
New York, N.Y.  
New York, N.Y.

Dear Sir:

I am writing you to inform you that the City of New York  
has received your letter of February 1, 1964.  
I want to thank you for your letter and for the  
information you have provided. I have forwarded copies  
of the letter to the appropriate departments and  
to the City of New York, so that they may  
be able to assist you in your work.  
I will keep you posted as we proceed with the  
matter. Please advise me of any further  
information you may require.

Very truly yours,

Arthur S. Link

cc - New York City  
cc - New York City

GLAM - NOMA  
N. GLASS



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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file: ICE-F-66-61  
(N. Glass corresp.)

FEB 16 1965

MD

ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N.Y.

February 15, 1965

February 1, 1965

Mr. Richard Koch  
Museum of Modern Art  
The JDR 3rd Fund  
Room 5600  
30 Rockefeller Plaza  
New York 20, New York

Dear Porter: The enclosed sent to you in my care is  
the latest development on the Norman Glass  
In belated reply to your note of February 1

I want to thank you again for your efforts on our behalf  
with respect to Norman Glass. I have forwarded copies  
of his most recent effusion to Sarah and Waldo but am  
myself at a loss as to how, if at all, we should reply.

I'll keep you posted if we come up with any  
further ideas. Meanwhile, thanks again.

All best wishes.

Porter A. McCray  
Director  
The JDR 3rd Fund  
Sincerely,

FAM:ag

Enc.

Richard H. Koch

cc: Miss Sarah Rubenstein  
Mr. Waldo Rasmussen ✓



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ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

February 1, 1965

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

Dear Richard:

The enclosed sent to you in my care is  
the latest development on the Norman Glass  
front.

His arguments seem increasingly  
unconvincing. It is such a pity that he  
tortures himself so when I am sure he has  
friends who would help.

Best to you.

Sincerely,

*Porter*

Porter A. McCray  
Director  
The JDR 3rd Fund

PAM:ag

Enc.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: SN  
WA ✓

c/o Newman,  
77, The Avenue,  
LONDON N.W.6.  
16. I. '65.

Dear Sir,

Since I have received no news to the contrary I presume that the \$408 remains unaccounted for. When I last wrote to Mr. McCray from Tangier I had plans to arrive in New York late autumn, ~~1964~~ 64. I have been obliged, however, to come to London; by the end of this month I should know for certain whether I am coming to the States or remaining here.

Although I have not been formally charged with petty larceny I realise that if circumstances remain as they were when I last heard from Mr. McCray, the museum is obliged to suppose either that the French postal system is lamentable or that Mr. Veret or I are determined liars. For myself I would like to defend not so much my integrity as my intelligence. Before working on the Rothko show I had <sup>cc</sup> directed a modern art gallery for some two years in Italy. Mr. McCray was impressed enough by my work to assure me that he could help secure me an interesting position in a New York gallery or museum. Even if I did not have the latter definitely in mind at the time I realised full well that for any position the Museum of Modern Art would be an excellent reference. To have jeopardized such an opportunity for a mere \$400 would have been the height of stupidity. I dwell on this at length because in a recent application for a job I have thought it best to refrain from quoting the Museum of Modern Art as a reference.

Since my return to London I have got hold of some of my papers, among which I find a personal journal which covers the early months of '63. From its pages it is clear that the \$408 was paid over to Mr. Veret definitely no later than March 9th., nor earlier than February 25th. (I stress a journal rather than a diary, for the dating is my own and casual.) I must admit that at this time I was far from well and indeed on my return to London found myself under a doctor's supervision for ten days. Still, I had my senses about me. I remember though that on the rare occasions when I went out (memories which are recorded in the journal) I was accompanied by a friend, a brilliant student of architecture, and he was probably with me the day the \$408 was sent off. (He



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

is travelling in Ceylon at present but should be back in Paris before March when I could contact him if it proved necessary.) If the \$408 was sent from a post office it would probably be ~~the~~ the one in the rue Danton, nearest to my hotel, and the sum might have been sent in two money orders though at the same time; I seem to remember that \$408 was above the total amount possible for a <sup>single</sup> money order. (It remains possible also that when I have all my affairs at hand, London or New York, I may find a receipt, though I wonder whether I would have kept one over such a long period.) The only other alternative I can think of is that not wishing to leave my hotel, at the time, I gave the money to a friend and asked him to send Mr. Veret a cheque (I did not have an account in France). I do not for one minute question a friend's integrity, but there is certainly more chance of a cheque going astray than there is of a money order. Indeed if you were as well acquainted with the French postal system as I, or as well as anybody else who has lived there for over a year, you would have thought first along such lines rather than encourage Mr. McCray to send me letters which if they were not denunciatory (spelling?) in tone were certainly more than highly suspicious.

I hope, anyhow, that the matter will be solved and certainly I am willing to co-operate in any way possible. I would also be happy to learn that there is no slur or even a ? against my name.

Yours faithfully,

*Norman Glass*

Norman Glass

The Museum of Modern Art,  
II, West 53rd. Street,  
NEW YORK



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

30 Rockefeller Plaza  
New York 20, N.Y.

Consp with + about  
Norman Glass

Room 5600

October 1, 1964

September 30, 1964

Mr. Porter A. McCray  
Director  
The JDR 3rd Fund  
Room 5600  
Richard Koch  
30 Rockefeller Plaza  
New York 20, New York

11 West 53rd St.  
Dear Porter: N. Y.

Dear Richard,  
Though I realize you will have left for Asia  
when this arrives at your office, I do want to thank you  
for intervening so helpfully in the troublesome matter  
of Mr. Norman Glass. You and Dick Palmer  
settle this matter upon his arrival in New York.

I am off on the 29th for a long stint into Asia but I shall  
see you hopefully it will have been settled before your  
return; I will keep you posted.

With warm regards,

Sincerely,

Sincerely,

Porter A. McCray  
Director  
The JDR 3rd Fund  
Richard H. Koch

bc: Miss Sarah Rubenstein  
Mr. Richard Palmer ✓



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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30 Rockefeller Plaza  
New York 20, N. Y.

Room 5600

September 30, 1964

Mr. Richard Koch  
Administrator  
Museum of Modern Art  
11 West 53rd St.  
New York, N. Y.

Dear Richard:

I enclose a copy of the last communication I have received from Norman Glass and our reply. You and Dick Palmer have the remainder of the correspondence. I do hope he will settle this matter upon his arrival in New York.

I am off on the 29th for a long stint into Asia but I shall see you sometime upon my return.

Best to you.

Sincerely,

*Porter A. McCray*

Porter A. McCray  
Director  
The JDR 3rd Fund

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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30 Rockefeller Plaza  
New York 20, N.Y.

Room 5600

September 30, 1964

Mr. Norman Glass  
Boite Postale 37  
Tangier (Principale)

Dear Norman:

Just on the eve of my departure for a three month tour of Asia I have received your letter of September 18th.

I do hope you will find your record of transmitting the \$408 to Veret and square yourself with the museum upon your arrival in New York. I would suggest you speak with Mr. Richard Koch, the very able and agreeable administrator of the museum.

I shall count upon your letting me know your whereabouts when I return to New York just before Christmas.

With best wishes,

Sincerely,

Porter A. McCray  
Director  
The JDR 3rd Fund



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Boite Postale 37,  
TANGIER  
(Principale)  
18. 9. '64.

Dear Porter,

Thank you for your letter of the 31st. August. I would have replied earlier but I have been away in the Rif.

You refer to my "recent statement that the \$408 was given to the architect the day Madame Dane handed you the proceeds from the sale of the catalogs and posters." If you look again at my letter of the ~~21st~~ 10th August I believe you will find no such statement at all, but the following: "To the best of my knowledge I received the \$408 from Mrs Dane in February (or was it March?) of '63; I must have paid it over to the French architect the same week, for I would not have wanted to keep so large a sum in my hotel."

I have looked over the included correspondence, and of course I now recall how the museum's payment was delayed and I was obliged to 'dip into' the \$408. In expectation of the museum's payment I had notified my London bank not to send a certain sum to me; the museum's payment was to prove ample funds until I returned to London late March. I must certainly have refunded what ever I had 'dipped out' of the \$408 before handing (I use the word metaphorically) it over to Veret. I am arranging to have my baggage sent from Paris and London to New York. I had hoped to arrive ~~later~~ <sup>later</sup> this month, but negotiations from Tangier for a visa are proving so drawn out and complicated that I doubt whether I shall arrive until late October. On arrival I shall I hope discover among my documents proof of the exact day <sup>when</sup> and means by which Veret should have recieved the \$408. Naturally I shall visit the Museum.

Yours sincerely,

*Norman*

Norman Glass.

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

30 Rockefeller Plaza  
New York 20, N.Y.

Room 5600

September 1, 1964

Dear Mr. Palmer:

Mr. Richard Palmer  
Executive Assistant  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Mr. Palmer:

Because he had to leave for Washington early yesterday afternoon, Mr. McCray asked me to send you the enclosed correspondence relating to Norman Glass, with the request that you please pass it on to Mr. Koch when he returns from vacation.

Sincerely,

M. L. Foster

Secretary to  
Porter A. McCray  
Director  
The JDR 3rd Fund

Encs.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

Porter A. McCray  
136 East 55th Street  
New York 22, New York

August 31, 1964

Dear Norman:

Thank you for your reply to my letter. I have checked with the Museum and they have given me the enclosed correspondence from you and Veret, which raises certain contradictions to your recent statement that the \$408. was given to the architect the day Madame Dane handed you the proceeds from the sale of the catalogs and posters.

You will note in your letter of February 4th you imply the cash was still in your possession at that time, for you say you have already dipped into it for your own purposes. You will also note in Palmer's letter to you of as late a date as July 1, 1963, Veret still insists he has received no payment from you. Copies of the Museum's canceled checks in full payment of your bill, endorsed by you, are also attached, as well as numerous letters from Veret advising he has not heard from you.

Since this is really a matter between you and the Museum, I have forwarded them our correspondence, with assurances they will be in further touch with Veret and again with you. I do hope this can be resolved in a manner which will preserve your own integrity, provide the Museum with its missing \$408. and relieve us all of further anxiety.

Do let me know how your plans are developing for the Macmillan job.

With best wishes.

Sincerely,

PORTER MCCRAY

Mr. Norman Glass  
Boite Postale 37  
Tangier (Principale)  
Morocco

Encs.

CC: Mr. Richard Palmer  
Museum of Modern Art



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Porter A. McCray  
136 East 55th Street  
New York 22, New York

August 4, 1964

Boite Postale 37,  
Tangier (Principale)  
IO. 8. '64.

Dear Norman:

I was surprised to receive your letter of July 27th  
from Tangier and relieved to know you are still in  
the land of the living.

Dear Porter,  
I was most surprised by the contents of  
your letter of the 4th. and more particularly by the  
included copy-letter to Bill Taylor. To the best  
of my knowledge I received the \$408 from Mrs. Dane  
in February (or was it March?) of '63; I must have  
paid it over to the French architect the same week, for  
I would not have wanted to keep so large a sum in my  
hotel. I believe I kept some papers and catalogues  
on the Rothko exhibition, perhaps among them I shall  
be able to find the exact date. Most of my belongings  
are in storage; I plan to have them sent on to me  
when I am finally settled. Any mail sent to my Paris  
hotel will still be there, also, I imagine, letters  
the museum claim to have sent to my Geneva bank.  
I hope that these misunderstandings will soon be  
clarified.

My thanks for your best wishes.  
The Museum, for I am obliged to advise them I now  
have an address for you.

Yours sincerely,

Meanwhile, I hope you well, and able  
to follow the path you wish to launch a career  
here. With best wishes,

*Norman*  
Norman Glass

Sincerely,

Mr. Porter Mc Cray,  
136 East 55th. Street,  
New York 22,  
NEW YORK  
Morocco

PORTER McCRAY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

Porter A. McCray  
136 East 55th Street  
New York 22, New York

August 4, 1964

Dear Norman:

I was surprised to receive your letter of July 27th from Tangier and relieved to know you are still in the land of the living.

As you will see from the enclosed letter to Bill Taylor, I had given up the prospect of hearing from you again and, as a matter of fact, have become increasingly concerned that you ignored repeated requests from me and the Museum for some explanation and settlement of your long overdue indebtedness to the Museum.

Even if I were sufficiently affluent to help with your passage to the States and your support here prior to your taking a position at Macmillan's, I could not in good conscience encourage you to indent yourself further before resolving your earlier obligations.

Please let me know what you propose to do about the Museum, for I am obliged to advise them I now have an address for you.

Meanwhile, I hope this finds you well, and able to follow through your plan to launch a career here. With best wishes.

Sincerely,

Mr. Norman Glass  
Boite Postale 37,  
Tangier (Principale)  
Morocco

PORTER MCCRAY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

THE MUSEUM OF MODERN ART

NEW YORK 19

Boite Postale 37,  
Tangier (Principale)

MOROCCO

27.7.'64

Dear Porter,

Over the last year I have been teaching in Marrakech, a job which gave me far less time and energy for writing than I had initially envisaged. Recently I heard from John Caldwell of Mac Millan's & Co., London, that there was an opening for me as Junior Editor at the New York office at \$125 a week. I have thought the matter over carefully and decided to accept. I would like to settle down and make America my home. At present I am in the middle of obtaining a visa. Caldwell is going over to New York in October when he will be able to introduce me. Myself, I would like to arrive as soon as possible so that I shall have begun to feel at home by the time I begin work. As you can imagine I have saved very little money on a year's teaching. I would be extremely grateful if you could help me out towards my passage money and funds enough for the first month in New York. I would repay you on a weekly basis.

I hope that all goes well with you and that I shall have the pleasure of seeing you this Autumn.

*All best wishes from  
H. M. M.*

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THE MUSEUM OF MODERN ART  
NEW YORK 19

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

August 27, 1964

August 3, 1964

Mr. Richard Koch  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Mr. Porter A. McGray, Director  
The JDR 3rd Fund  
Room 5600  
30 Rockefeller Plaza  
New York 19, New York

Dear Mr. McGray:

I have enclosed photocopies of our correspondence with Norman Glass and Mr. J.L. Véret as you requested yesterday on the telephone.

If you need any further information before writing to Mr. Glass, please let me know and I will be glad to do what I can. I look forward to hearing of the results of your inquiry into this matter.

With best regards,

THE MUSEUM OF MODERN ART

Sincerely,

Date August 6, 1964

To: Waldo Rasmussen

From: Sarah Rubenstein

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

Accounts Receivable invoice #4 - 7/1/63 - Norman Lewis Glass - \$408.86.

re ICE-F-66-61 has been written-off as uncollectible as of June 30, 1964.

cc: ICE-F-66-61

green

change back to the exhib.



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*File*  
*ICE-F-66-61*  
*(with Glass corresp.)* *RP*

# THE MUSEUM OF MODERN ART

Date August 6, 1964

To: Waldo Rasmussen

Re: A/Rec. - Norman Glass

From: Sarah Rubenstein *[Signature]*

*E 5391*

Accounts Receivable invoice #4 - 7/1/63 - Norman Lewis Glass - \$408.86,  
re ICE-F-66-61, has been written-off as uncollectible as of June 30, 1964.

*& chgd back to the exhn*

Please keep me posted, and convey our thanks  
to Mr. Taylor.

Sincerely,

As ever,

*Porter*

Porter A. McCray  
Director

Enc.

Richard H. Koch  
Director of Administration

cc: Sarah Rubenstein  
Waldo Rasmussen ✓



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30 Rockefeller Plaza  
New York 20, N.Y.

Room 8600

cc SR  
WR ✓  
July 30, 1964

August 3, 1964

Mr. Richard Koch  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Richard:

Mr. Porter A. McGray

Enclose a letter from William Taylor in reply to  
The JDR 3rd Fund about Norman Glass.  
The JDR 3rd Fund  
30 Rockefeller Plaza  
New York 20, New York

his innate decency as a person and  
his great promise as a writer of considerable talent,  
Dear Porter: the rumor of his drug addiction is especially dis-  
tressing. Although the news is not encouraging, I  
still hope for the best. Pushing toward my vacation I hasten to thank  
you for yours of the 30th and its enclosure. It sounds  
like a grim story.

Please keep me posted, and convey our thanks  
to Mr. Taylor.

Sincerely,

As ever,

Porter A. McGray  
Director

Enc.

Richard H. Koch  
Director of Administration

cc: Sarah Rubenstein  
Waldo Rasmussen ✓

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

30 Rockefeller Plaza  
New York 20, N.Y.

Room 5600

cc SR  
WR ✓  
July 30, 1964

Mr. Richard Koch  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Richard:

I enclose a letter from William Taylor in reply to  
my inquiry about Norman Glass.

In view of Norman's innate decency as a person and  
his great promise as a writer of considerable talent,  
the rumor of his drug addiction is especially dis-  
tressing. Although the news is not encouraging, I  
still have hopes at least of gaining some further  
lead as to his whereabouts when I am in Paris in  
late September.

Sincerely,

*Porter*

Porter A. McCray  
Director  
The JDR 3rd Fund

Enc.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

JUL 30 REC'D

CC SR  
WR✓

*Taylor Travel Service*

28, Fg SAINT-HONORÉ, PARIS 8  
ANJOU 68-31



CABLES : TAYSERV PARIS  
C. C. P. PARIS 6424-27  
R. C. SEINE 84 B 8670  
LICENCE N° 493

July 28th, 1964

Mr. Porter A. McGray  
Room 5600  
30 Rockefeller Plaza  
New York 20, New York

Dear Porter,

It is not negligence on my part that I have not replied to your letter of July 6th concerning Norman Glass but I have, indeed, been trying to find out if anybody knows anything of his whereabouts.

I have asked former friends of his if they know anything about him, and they have all come up with a negative answer - plus some gratuitous information that is rather sad. Apparently Norman has taken to drugs and goodness knows where that has led him. I have heard nothing from Norman Glass since early 1963 shortly after he had worked for you, and have no idea what has become of him since. I certainly think that you are justified in instituting legal action, though I don't think there is anything that can be recouped, since I am under the impression that he is stony broke and couldn't find \$408 if his life depended upon it.

I am shocked that Norman turned out this way since his dealings with me in the past had always been perfectly honorable and above board, and I confess that he has never owed me any money that he has not repaid. True, sometimes it has taken a little while to get the money back, but it has always come in.

I'm delighted that you are involved in the JDR 3rd Fund which sounds not only fascinating, but interesting to American public relations image abroad. I do hope that you will be able to stop by this way soon and let me know more about it in person.

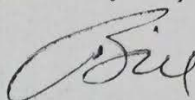
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Again, I am sorry I can't throw any more light on the culprit.  
If he does turn up or if I hear anything more about him, I will not fail  
to advise you immediately.

Ever yours,



W. J. Taylor

WJT/mb



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ROOM 5800  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

COPY.

COPY FOR: Mr. *Glass* H. Koch ✓

*free postage*  
*WTR*

July 6, 1964

July 9, 1964

Mr. William Taylor  
115, rue Notre Dame de Champs  
Paris 6, France

Mr. Porter A. McCray  
The JDR 3rd Fund  
30 Rockefeller Plaza  
New York 20, New York

I am writing with the hope you can give me some information about the whereabouts of Norman Glass, whom you may recall I retained as an assistant during the preparation and dismantling of the Museum of Modern Art's Rockwell exhibition in Paris in December 1962 - January 1963. Many thanks indeed for your excellent letter

Dear Porter:  
to William Taylor regarding Mr. Norman Glass. I hope Norman was paid by me for the services he rendered prior to the dismantling of the show and later by the Museum in care of his bank in Switzerland for the time he spent on supervision of repacking, produce some results; it would be a pleasure to catch

up with our friend. of the exhibition, Madame Danc of the Musee d'Art Moderne de la Ville de Paris notified the Museum in New York that she had paid to Norman the equivalent of \$400 in New France from the sale at the Museum of exhibition catalogues and posters. With kind regards,

Sincerely,

Since there were complications with the French Government about the conversion of this amount into dollars for transfer to the States, the Museum instructed Norman to hand over these funds as partial payment of the fee due the Paris architect responsible for the elaborate constructions which were necessary in the basement of the Museum. To date this transaction has not occurred and the Museum last year had to authorize payment of this amount.

Richard H. Koch

The Museum I think has shown great patience with Norman by post-  
bc: Miss Sarah Rubenstein in this matter and appealing to him in  
Mr. Waldo Rasmussen hotel and bank in Switzerland, all of which continue to be unanswered.

Before the Museum files claim for the recovery of this amount through its insurer, who will no doubt trace this claim through the French police, I would hope Norman could be reached and persuaded to refund this amount to the Museum.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY FOR: Mr. Richard H. Koch ✓

ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

COPY.

CC SR  
WR

July 6, 1964

Mr. William Taylor  
115, rue Notre Dame de Champs  
Paris 6, France

Dear Bill:

I am writing with the hope you can give me some information about the whereabouts of Norman Glass, whom you may recall I retained as an assistant during the preparation and dismantling of the Museum of Modern Art's Rothko exhibition in Paris in December 1962 - January 1963.

Norman was paid by me for the services he rendered prior to the conclusion of the show and later by the Museum in care of his bank in Switzerland for the time he spent on supervision of repacking, condition reports etc.

At the conclusion of the exhibition, Madame Dane of the Musée d'Art Moderne de la Ville de Paris notified the Museum in New York that she had delivered to Norman the equivalent of \$408 in New Francs from the sale at the Museum of exhibition catalogues and posters.

Since there were complications with the French Government about the conversion of this amount into dollars for transfer to the States, the Museum instructed Norman to hand over these funds as partial payment of the fee due the Paris architect responsible for the elaborate constructions which were necessary in the basement of the Museum. To date this transaction has not occurred and the Museum last year had to authorize duplicate payment of this amount.

The Museum I think has shown great patience with Norman by postponing legal action in this matter and appealing to him in numerous letters to his hotel and bank in Switzerland, all of which continue to be unanswered.

Before the Museum files claim for the recovery of this amount through its insurer, who will no doubt trace this claim through the French police, I would hope Norman could be reached and persuaded to refund this amount to the Museum.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. William Taylor

-2-

July 6, 1964

Since I last saw you I have become very actively involved again in New York as director of the JDR 3rd Fund, a foundation established last August by John Rockefeller to stimulate cultural exchange in the visual and performing arts between the countries of Asia and the United States.

I do hope we shall see you in New York shortly either visiting your family or on business and that my own peregrinations to and from the Far East will soon take me through Paris.

With every good wish to you.

Ever,

Porter A. McCray  
Director  
The JDR 3rd Fund

BCC: Mr. Richard H. Koch  
Museum of Modern Art



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File ICE-F-66-61 (with other correspondence to, from and about Mr. Glass) ✓

# THE MUSEUM OF MODERN ART

Date July 1, 1964

To: Miss Sarah Rubenstein

Re: Norman Lewis Glass

From: Richard H. Koch

Account Receivable

Mr. Norman Lewis Glass

c/o Union Bank of Switzerland

Basle de France

At the suggestion of Dick Palmer I have discussed with Porter McCray the matter of the 1,990 N.F. owed to the Museum by Norman Lewis Glass since December 1962. Porter has offered to help us find Mr. Glass by writing to a mutual friend at Cambridge University, and to the Taylor Agency in Paris which had originally recommended Mr. Glass to us. I hope that at least one of these sources will yield some indication of Mr. Glass's whereabouts; in which case I will pursue the matter further. In the meantime I would suggest that we not write off this account, which comes to approximately \$408.

I am returning herewith the file which you loaned me.

repeatedly assured me that you never made this cash transfer, I am now in the process of making arrangements to reimburse you directly from New York.

Enc.

I hope you realize that we regard this as a serious matter and that we expect you to forward a certified check or bank draft in the amount indicated on the enclosed invoice - either in francs or the present dollar equivalent thereof - to the Museum at the earliest possible moment. We have completely reimbursed you, by bank check, for the amount you requested to your bank in Switzerland, for your collection, I can think of no reason why I should not have heard from you long before this time. I should regret to have to turn this matter over to our lawyers, but I see no other course of action if I do not hear from you in the near future.

cc: Mr. Porter A. McCray  
Mr. Richard Palmer ✓

Sincerely,

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Miss Rubenstein  
Mr. McCray  
Mr. Palmer  
ICE-F-66-61 PARIS  
green

Date: June 27, 1963

July 1, 1963

Mr. Norman Lewis Glass  
c/o Union Bank of Switzerland  
Rue du Rhone  
Geneva, Switzerland

Dear Mr. Glass:

I have enclosed the Museum's invoice in the amount of 1,990,00 NF, an amount identical to, as you will doubtless recall, the sum which was turned over to you by Mme. Raymond Dane of the Musée d'Art Moderne de la Ville de Paris as the proceeds derived from the sale of MARK ROTHKO exhibition catalogues and posters. As you know, I requested sometime ago that this sum of money be turned over to Mr. J. L. Vêret, the architect who planned and supervised the renovation of the Musée's galleries for the Rothko show, in partial payment of his fee for this work. Since I have received no word from you about this matter and since Mr. Vêret has repeatedly assured me that you never made this cash transfer, I am now in the process of making arrangements to reimburse Mr. Vêret directly from New York.

I hope you realize that we regard this as quite a serious matter and that we expect you to forward a certified check or bank draft in the amount indicated on the enclosed invoice - either in francs or the present dollar equivalent thereof - to the Museum at the earliest possible moment. Since we have completely reimbursed you, by bank drafts which were sent as you requested to your bank in Switzerland, for your work on the Rothko exhibition, I can think of no reason why I should not have heard from you long before this time. I should regret to have to turn this matter over to our lawyers, but I see no other course of action if I do not hear from you in the near future.

Sincerely,

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions



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cc: Mr. McCray ICE-F-66-61 PARIS ✓  
Mr. Palmer ICE-F-66-61 financial

# THE MUSEUM OF MODERN ART

Date June 27, 1963

To: Miss Rubenstein

Re: Attached I.C.E. purchase order 4567 and invoice

From: Richard Palmer

Dear Sarah:

In accordance with our telephone conversation of earlier today, I have issued the attached purchase order I.C.E. 4567 to cover the payment of 1,990,00 NF to Mr. J. L. Véret - the French architect who planned and supervised the renovation of the Musée d'Art Moderne's galleries for the showing of our MARK ROTHKO exhibition - as the balance outstanding on his invoice of last December 14 which was in the total amount of 6,000,00 NF.

As I explained this morning, we worked out an arrangement whereby the payment of Mr. Véret's fee was to be split three ways. Mr. McCray issued his check #072623 on the account we opened for him at Chase Manhattan in Paris in the amount of 1,910,00 NF as the first payment. We then, on I.C.E. purchase order 4282, further reimbursed Mr. Véret in the amount of 2,099,78 NF, leaving a balance outstanding of 1,990,00 NF. This amount was to have been turned over to Mr. Véret in francs by Mr. Norman Glass (who assisted Mr. McCray with the show and supervised its dismantling) who had received a like amount from the Musée d'Art Moderne as the proceeds of catalogue and poster sales. For some reason - which I have not yet determined - this cash transfer was never made. With the issuance of the Museum's check in the amount of 1,990,00 NF, our account with Mr. Véret will be closed.

As you requested, I have also attached our invoice to Mr. Glass in the amount of 1,990,00 NF. Now that we are arranging to reimburse Mr. Véret directly for the remainder of his fee, this amount is due to the Museum. This invoice should be forwarded to Mr. Glass's Bank in Switzerland, since this is the only address I have for him at the present time.

I shall, in the meantime, write to both Mr. Véret in order to let him know that he may expect to receive our bank draft in the near future, and to Mr. Glass to again urge him to forward the above mentioned amount to the Museum as soon as possible. I will keep you posted on any further developments.

I will give Mr. McCray a copy of this memo when he returns to New York early next month and hope that he will have an opportunity to discuss it with you shortly after that time.

cc: Mr. Norman Glass  
c/o Union Bank of Switzerland  
rue de Rome  
Geneva, Switzerland



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Palmer

cc: Mr. Kohnen ICE-F-66-61

Mr. Palmer green

Mrs. Kohnen

ICE-F-66-61 PARIS

green

March 22, 1963

Mr. Norman L. Glass  
Hotel Pax  
30 rue St. Andre des Arts  
Paris 6eme, France

Dear Mr. Glass:

I received a letter from M. J.L. Vêret earlier this week informing me that you had not yet turned the sum of Frs. 1,990.00 over to him as I had requested in my letters of January 24 and February 6. Needless to say, this news was most distressing and I must say that it puts us in a rather awkward position, especially since we were sure that our account with M. Vêret had been settled some time ago.

Since we have reimbursed you completely for the time you spent in repacking the Rothko show for us, as well as for the time you spent in assisting Mr. McGray before the opening of the show at the Musée, I cannot imagine why this sum is still in your possession. For your information, I list below the two payments which we made directly to your bank in Geneva to settle your invoices:

Museum Check #12032 issued on January 23 in amount of \$80.00  
Museum Check #12179 issued on February 8 in amount of \$112.00

I hope that I may expect to have an explanation from you at the earliest possible moment and that you will be able to assure me that the sum of Frs. 1,990.00 can be turned over to M. Vêret soon. His address, once again, is 32, rue d'Estienne d'Orves, Montrouge, Seine.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

RP/jl

cc: Mr. Norman Glass  
c/o Union Bank of Switzerland  
rue du Rhone  
Geneva, Switzerland



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

cc: Mr. Rasmussen

Mr. Palmer

Mrs. Kolmetz

ICE-F-66-61 PARIS

green

- 2 -

I will write directly to Madame Dane to assure her about this point and to give her instructions regarding the disposition of the remaining catalogues etc.

January 24, 1963

We have already reimbursed ARTS for the only invoice which we were expecting, so I would suggest that you send the one you have on to me. I will then check it with Mr. McCray before authorizing payment.

Mr. Norman Glass

Hotel Pax

30, Rue St. Andre des Arts

Paris 6me, France

Dear Mr. Glass:

Thank you for your letter of January 18 which I am answering in Mr. Rasmussen's absence from the Museum. I have sent your invoice on to our Treasurer's office for payment, with the request that our check in the total amount of \$112. be forwarded to your account at the Union Bank of Switzerland in Geneva as soon as possible.

I hope that I will not be imposing on you too greatly in asking that the sum of money which was turned over to you by Madame Dane for the sale of the Rothko catalogues, texts and posters, be delivered to M. J. L. Véret at 32, rue d'Estienne d'Orves, Montrouge (Seine). I have already asked our Treasurer's office to deduct the amount of 1,900.00 NF from the balance due on M. Véret's invoice and have allowed 5,30 NF for your use in securing a money order in the event that would be more convenient for you than delivering the sum personally in cash. I would appreciate it, however, if you would send me either a receipt signed by M. Véret (if you deliver the cash) or a copy of the money order for our financial records.

The day after your letter arrived, we received a letter from Madame Dane which seemed comparatively calm, although she did emphasize the importance of removing the cases from the basement of the Musée before the end of next month. I am quite confident that we will be able to comply with this request since the longshoremen's strike here is over and we should be able to schedule the return within the next few weeks.

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Hotel Pax,  
30, Rue St. Andre des Arts,  
PARIS 6me.

I will write directly to Madame Dane to assure her about this point and to give her instructions regarding the disposition of the remaining catalogues etc.

We have already reimbursed ARTS for the only invoice which we were expecting, so I would suggest that you send the one you have on to me. I will then check it with Mr. McCray before authorizing payment.

**NEW YORK.** Could you possibly wrap the stapler and staples in a small package and return them to me? I have added \$2. to your invoice to cover this further expenditure. Please dispose of the gloves, London catalogue and other material as you see fit.

Included please find a Box List on which I have marked a 'r'. Thanks once again for having handled all of these details so efficiently for us. I hope there won't be any further problems, but do not hesitate to write if there are. I spent a further hour dealing with Madame Dane, sorting material and preparing this letter and included items. Re the expenses figure of \$22: I would not normally have included my lunches, only I was obliged to eat at an expensive restaurant. The only cheap one within the vicinity of the MOMA museum is rather poisonous.

Express Transport assure me that the crates will need to be opened for customs inspection. documents acts as a laissez passer.

**Richard L. Palmer**  
**Executive Assistant**  
**International Circulating**  
**Exhibitions**

Madame Dane is worried about a theft of the crates and I would be grateful if you would contact her. She prophesies either floods or fires in the basement room where the crates are stored if they remain there too long. She would like them removed by the end of February. She awaits your instructions (since I explained numerous times that I was hardly the director of the Museum of Modern Art) re the remaining catalogues and the 70 remaining posters. At the same time that her behaviour bordered on what I can only describe as panic re the number of bills which would be coming in (publicity etc.) she insisted on handing over to me the money from the sale of catalogues and posters, also a bill from the journal ARTS (131, 13 N.F.) for publicity. For your interest, 238 catalogues were sold at 8 N.F. each; 85 french texts at 1 N.F.; and 38 posters at 6 N.F. each. (None of the guards were capable of an articulate statement re attendance.) Of the total of 2217, 800 N.F., 2217 221, 70 N.F. (10%) went to the guards; and I am left with the sum of 1995, 30 N.F. (approx. \$400), for which I insisted on writing a receipt in the head guard's cash book. What should I do with the latter sum? Pay the ARTS bill? - but what of other bills? Give it all to Miss Speyer of the Embassy? Take from it my salary? I await your instructions which I would appreciate by return of post (express) since I do not feel happy about having such a sum in a hotel. Madame Dane would further like to know whether MOMA bought any of the equipment for lighting etc. And (for the women) as much for Madame Dane. I repeat, I would be grateful if you could

RP  
RT ✓  
JAN 21 1963



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RP  
RK ✓  
Hotel Pax,  
30, Rue St. Andre des Arts,  
PARIS 6me.

18th. January, '63.

Waldo Rasmussen, Esq.,  
Executive Director,  
International Circulating Exhibitions,  
The Museum of Modern Art,  
II, West 53rd. Street,  
New York, 19,  
NEW YORK.

JAN 21 1963

Dear Mr. Rasmussen,

Included please find a Box List on which I have marked a 'report' re unhangings and repacking of the ROTHKOs.

Three full days were required for the above work. I spent a further day and a half in dealing with Madame Dane, sorting material and preparing this letter and included items. Re the expenses figure of \$22: I would not normally have included my lunches, only I was obliged to eat at an expensive restaurant. The only cheap one within the vicinity of the ~~222~~ museum is rather poisonous.

Express Transport assure me that none of the crates will need to be opened for customs inspection. Presentation of relevant documents acts as a laissez passer.

Madame Dane is worried about a thousand items and I would be grateful if you would contact her. She prophesises either floods or fires in the basement room where the crates are stored if they remain there too long. She would like them removed by the end of February. She awaits your instructions (since I explained numerous times that I was hardly the director of the Museum of Modern Art) re the remaining catalogues and the 70 remaining posters. At the same time that her behaviour bordered on what I can only describe as panic re the number of bills which would be coming in (publicity etc.) she insisted on handing over to me the money from the sale of catalogues and posters, also a bill from the journal ARTS (131, 15 N.F.) for publicity. For your interest, 238 catalogues were sold at 8 N.F. each; 85 french texts at 1 N.F.; and 38 posters at 6 N.F. each. (None of the guards <sup>622</sup>were capable of an articulate statement re attendance.) Of the total of 2217, 00 N.F., ~~2217~~ 221, 70 N.F. (10%) went to the guards; and I am left with the sum of 1995, 30 N.F. (approx. \$400), for which I insisted on writing a receipt in the head guard's cash book. What should I do with the latter sum? Pay the ARTS bill? - but what of other bills? Give it all to Miss Speyer of the Embassy? Take from it my salary? I await your instructions which I would appreciate by return of post (express) since I do not feel happy about having such a sum in a hotel. Madame Dane would further like to know whether MOMA bought any of the equipment for lighting etc. And (for the moment) so much for Madame Dane. I repeat, I would be grateful if you could

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2.

soothe her somehow through correspondence since she threatens to telephone me.

Of the following material left in my hands what do you require: staple machine and staples; white gloves (5½ pairs); London catalogue; 3 check lists; 3 box lists; and a plan of the exhibition rooms?

c That appears to be all. I hope to hear from you at your earliest possible convenience and meanwhile take the opportunity to add that despite Viking attacks I have enjoyed working for the Museum of Modern Art.

Yours sincerely,

*Norman Glass*

Norman Glass.

Included: I Box List,  
I invoice.



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cc: WR  
RP  
DD  
ICE-F-66-61 PARIS  
green

30, Rue St. Andre des Arts,

PARIS 6me.

January 17, 1963

Mr. Norman Glass,  
30, Rue St. Andre des Arts,  
Paris 6me, France.  
I have been in contact with Express  
Transport who assure me workmen for tomorrow, the 14th.,  
Dear Mr. Glass: already outlined in previous correspondence.

Thank you for your letter of January 13. As you requested,  
I have made arrangements to have the Museum's check in the amount of  
\$80. forwarded to your account at the Union Bank of Switzerland; it  
should arrive there sometime next week. We had planned to reimburse  
you for the 4 days assistance you provided Mr. McCray at the same time  
we sent our check for your final fee and expenses, but it was quite  
agreeable to me that you be reimbursed in two separate payments instead.

I hope that you received the staples before you began repacking  
the Rothko works; they were sent to you over two weeks ago and should have  
arrived on or before Monday. I am sure the alternate procedure you sug-  
gested will be quite satisfactory - I suppose it's possible the staples have  
been held by customs for some reason or another.

You have perhaps already learned from Express Transport Ltd. that  
the Holland-America line, as we suspected, has not been able to confirm  
exactly when they will be able to transport the Rothko show, primarily because  
of the longshoremen's strike here. I have already cabled the Musée direct to  
request that the cases be stored there until we can make definite arrangements  
to return them, but I have not yet had a reply.

I am sure Express Transport realizes that this delay need not  
interfere with the return of Dr. Meyer and Dr. Panza's loans, but I would  
appreciate it if you would check to see if they are making or have completed  
these arrangements. On receipt of this letter, you could send the \$80 (eighty dollars) already owed me  
to my Swiss. I shall look forward to hearing from you when the repacking is  
finished and can assure you that you may expect payment of your fee as soon  
as we have your invoice. Number, 62, of which, doubtless, you  
possess a copy.

With best regards,  
I take this opportunity to assure you that the work on  
hand will receive all my care and attention.

Sincerely,

Yours sincerely,

Mr. W. Rasmussen,  
The Museum of Modern Art,  
New York 19,

NEW YORK

Norman Lewis Gil

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions



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*we will take care of this, if you like. RP*  
JAN 16 1963  
Hotel Pax,  
30, Rue St. Andre des Arts,  
PARIS 6me.  
13. I. '63.

Dear Mr. Rasmussen,

Thank you for your letter of the 11th. and included items. I have been in contact with Exress Transport who assure me workmen for tomorrow, the 14th., onwards, as already outlined in previous correspondence.

Unfortunately your letter arrives too late for me to assure you "that it will be possible to coordinate the customs inspection with the repacking". I received your letter today Sunday and the workmen arrive at the museum tomorrow morning at 8. It is my intention that as soon as a painting has been removed from the wall it will go immediately into its box, pausing only to be wrapped in a plastic cover. This is the one way to afford the works maximum protection. Tomorrow I shall contact the manager of Exress Transport re customs inspection.

Mr. McCray assured me that he would ask you to send me the staples for the staple machine which he left me. These have not yet arrived and I shall be obliged, unless Exress Transport have a similar instrument at hand, to have the plastic covers fixed by Scotch Tape. I shall trust the latter operation to one man only, the head of the workmen, who is highly expert.

Naturally the wooden frame will be replaced on Dr. Meyer's painting.

I can confirm now about my future invoice: I would like payment made, please, to my account, in \$(dollars), at Union Bank of Switzerland, Rue du Rhone, Geneva. Meanwhile I would be grateful if, on receipt of this letter, you could send the \$80 (eighty dollars) already owed me to my Swiss bank. Unless I am mistaken you are already aware of the latter debt referred to in Mr. McCray's letter to me of the 6th. December, '62, of which, doubtless, you possess a copy.

I take this opportunity to assure you that the work on hand will receive all my care and attention.

Yours sincerely,

Mr. W. Rasmussen,  
The Museum of Modern Art,  
New York 19,

*Norman Lewis*  
Norman Lewis Glass.

NEW YORK



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cc: WR  
 Hotex Pax,  
 30, Rue St. Andre des Arts.  
 PARIS  
 ICE-F-66-61 PARIS  
 green

4th. February, '63.

February 6, 1963

Dear Mr. Palmer,

Thank you for your letter of January 24th.  
 Mr. Norman Glass  
 Hotex Pax  
 30, Rue St. Andre des Arts  
 Paris 6me, France  
 Dear Mr. Glass:

I regret that I have not yet received notice from my Swiss bank that any money has arrived for me. This is odd considering Mr. Rasmussen's letter of the 13th. January he writes he has "made arrangements" for the sum of \$80 (from a previous bill) to be sent to Geneva, while in your letter of the 24th. you also assure me that the \$112 will be sent off "as soon as possible". In the past it has taken a maximum of 10 days for a check to arrive in Geneva. I have checked with our Treasurer's Office and have learned that the first check, in the amount of \$80. was issued somewhat later than I had expected - on January 23 - and that it was forwarded to your bank in Switzerland shortly after that time. I am sure the check must have arrived just after your bank reported to you on the 24th. The second check, which I authorized in the sum amount of \$114., unfortunately has not gone out because of a delay in our accounting department, but they have assured me that it will be mailed to Switzerland before this Friday. In the meantime I have dipped into the \$1,990.00 of the catalogue money. It would really complicate matters at this point, quite frankly, if you were to take your fee out of the catalogue money since I have already notified Mr. Vêret that he could expect to receive it from you very soon. And, since both of your checks have been issued - even though the last one has not been forwarded - I hope you will be able to replace whatever portion of the money you have used and to turn over the sum of 1,990,00 F to Mr. Vêret at your earliest opportunity. Poor Mr. Vêret has been diluged with letters from us about changes in our plans for reimbursing him for his fee and I think another one might be the proverbial "straw."

I regret that these delays have occurred and that you have been inconvenienced by them. Please accept my apology and let me hear from you when the other check arrives and after you have turned the money over to Mr. Vêret.

Yours sincerely,

With best regards,

Norman Glass Sincerely,

Richard L. Palmer, Esq.,  
 Executive Assistant,  
 International Circulating Exhibitions,  
 Museum of Modern Art,  
 NEW YORK

Richard L. Palmer  
 Executive Assistant  
 International Circulating  
 Exhibitions



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Hotel Paix,  
30, Rue St. Andre des Arts,  
PARIS 6me.

4th. February, '63.

Dear Mr. Palmer,

Thank you for your letter of January 24th. I regret to say that I have not yet received notice from my Swiss bank that any money has arrived for me. This is odd considering that in Mr. Rasmussen's letter of the 13th. January he writes he has "made arrangements" for the sum of \$80 (from a previous bill) to be sent to Geneva, while in your letter of the 24th. you also assure me that the \$112 will be sent off "as soon as possible". In the past it has taken a maximum of a week for money to go from New York to Geneva and for me to be notified. I received a letter from my bank dated 23rd. January (I had written to them confirming my above address) in which they add that no \$ have arrived but that as soon as they do they will notify me as is their custom. I remind you of the bank's address which is: Union Bank of Switzerland, Rue du Rhone, Geneva. I had counted on receiving the above sums immediately so that I would not be obliged to begin machinations with my London bank to have money sent here, always a complicated and lengthy process. In the meantime I have dipped into the NF I.990, 00 of the catalogue money. In the circumstances would it not be preferable for me to take my total of \$192 from the latter sum and forward the remainder to M. Veret with a receipt for the money order sent to you? This is presuming of course that the money has not yet been sent to Geneva. I hope that you can clarify the situation as soon as possible.

No post Rothko problems have arisen.

Included please find the ARTS invoice.

Trusting to hear from you at your earliest possible convenience, I remain,

Yours sincerely,

*Norman Glass*

Norman Glass

Richard L. Palmer, Esq.,  
Executive Assistant,  
International Circulating Exhibitions,  
Museum of Modern Art,  
NEW YORK



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# THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen      Mrs. Kolmetz      Date January 3, 1963  
      Mr. Palmer      Mrs. Hecht      January 10, 1963  
      Miss Berge      ICE-F-66-61-Paris

To: Miss Dudley      Re: ROTHKO - Paris showing

From: Porter McGray      ICE-F-66-61-Paris

Dear Dorothy:

For your records, I attach the following documents relating to the ROTHKO exhibition in Paris:

1. "Condition of Rothko Paintings." This is an incomplete report made, of necessity, after the paintings were hung in Paris and prior to receiving the original condition report from New York.

2. Irregularities in Connection with Rothko Exhibition in Paris. While this document is general in nature and related to all aspects of the exhibition, it contains some elements relevant to the preparation and shipment of exhibitions in general.

During preview, the lower part of this cover cracked against a small patch of French white paint on the wall below the painting and, before it could be detected, spread over a brief section of the surface, depositing these small spots.

3. A list of irregularities in the preparation of the paintings and their cataloging, listing, etc. It is now too late to eliminate these factors, which are devastatingly confusing when one is working against time and with pictures as unwieldy as these. If any of these are not clear, speak to me about them, for many can be avoided in future shows.

4. A photograph, taken of Paris catalog item No. 19 (London No. 23). This actual painting does not correspond to the illustration in any catalog I have seen nor to the photograph in the photo album. The only correct identification is the registration number 61.442.

Attachments: As listed above



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# THE MUSEUM OF MODERN ART

January 2, 1963

Date

✓ ICE-F-66-61-Paris

cc: Mr. Rasmussen

Miss Dudley

Mrs. Hecht RK

Mr. McCray

To: Mr. Palmer

Re: ROTHKO - Paris showing

From: Porter McCray

Dear Dick:

Herewith are four attachments:

1. Your copy of the ROTHKO condition report and Sandberg's report on the exhibition's condition in Amsterdam.
2. A report made after the pictures were hung in Paris. At the time I did not have the Museum's report, nor had I seen the exhibition previously, except very hastily as it was hung in Rome. The general impression to me in Paris was one of great alarm. To the best of my knowledge, none of this damage occurred in Paris except the paint splashes on Paris catalog No. 31. As the workman lifted the pliofilm cover from the painting just before the press preview, the lower part of this cover brushed against a small patch of fresh white paint on the wall below the painting and, before it could be detected, passed over a brief section of the surface, depositing these small spots.
3. A list of irregularities in the preparation of the paintings and their cataloging, listing, etc. It is now too late to eliminate these factors, which are devastatingly confusing when one is working against time and with pictures as unwieldy as these. If any of these are not clear, speak to me about them, for many can be avoided in future shows.
4. A photograph, taken of Paris catalog item No. 19 (London No. 23). This actual painting does not correspond to the illustration in any catalog I have seen nor to the photograph in the photo album. The only correct identification is the registration number 61.442.

Attachments: As listed above



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## THE MUSEUM OF MODERN ART

cc: Mrs. Parkinson      Mr. McCray  
      Mr. Wheeler      RP    RK  
      Miss Dudley  
      Mrs. Shaw

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showing

From: Porter McCray

✓ ICE-F-66-61-Paris

Dear Rene and Waldo:

As the outcome of the emergency meeting held in the Director's office on Friday, November 16 and in accordance with your letter of the same day, I accepted responsibility for the carrying out of all details in connection with the ROTHKO exhibition and departed for Paris 32 hours later. With the exception of three days spent in Burgundy at my own expense, I remained in Paris from November 18 until December 18 in connection with the ROTHKO and RODIN exhibitions and incidental Museum business. The first two weeks of this period were each seven work days and required periodic check of workmen from 8 a.m. to 6 p.m. and considerable administrative detail during the evenings.

Because I shall not be constantly available for consultation in future, I am setting down herewith a fairly detailed account of the circumstances of this show and I am sending you separate memoranda on the Cite Internationale des Arts, the Battersea show and Mrs. Bohlen's remarks about the loans to the Embassy and the Johnson exhibition in London. I have given Peter Selz a summary of my meetings with Madame Goldscheider concerning the RODIN exhibition.

PRELIMINARIES: Upon arrival in Paris I held immediate conferences with Madame Dane, Conservatrice Adjointe of the Musee d'Art Moderne de la Ville de Paris who was responsible for securing her museum's galleries for the ROTHKO show and with Jean-Louis Verot, the architect retained by Monroe Wheeler upon his last visit to Paris. With them I made a careful examination of the proposed exhibition space, discussing ways and means to reduce the initial estimates and to expedite the opening of the exhibition. That afternoon, meetings were held with various contractors to confirm the proposed reductions in our specifications and to urge the submission of the revised estimates the following day. Arrangements were also made to install on the third day a small mock-up of two methods of lighting, one of which, it was hoped, would satisfy Rothko's request for a generally diffused source of light.

AUSPICES: The following morning I became aware of the fact that the auspices of the exhibition had not been settled. The Prefet de la Seine M. Benedetti and the President du Conseil Municipal de Paris, M. Taittinger were both ill with flu and their assistants said such auspices were never confirmed except in writing and this in a minimum of three weeks after the requests were received. I pointed out that Monroe Wheeler had written M. Benedetti and M. Pyraud, Directeur des Beaux



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# THE MUSEUM OF MODERN ART

PAGE 2

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showingFrom: Porter McGrayIGE-F-66-61-Paris

Arts de la Ville de Paris, on October 29 and that we had received no reply. Repeated inquiries into this matter brought the retort that no such documents had been received. I then delivered personally to these offices copies of Monroe's letter and upon M. Myraud's recovery invited him to lunch, at which I presented him with a copy of the Museum's edition of John Rewald's new book: "Impressionism" and in turn received Myraud's most cordial cooperation. The Prefet was more difficult to snare, but Mrs. de Croisset invited us to a luncheon where the Prefet and Ambassador Bohlen were guests and here we were able to settle the auspices and the date of December 5 - a date agreeable to both these gentlemen. (The Prefet actually sent his deputy the day of the opening.) Confirmation of this was then forwarded to M. Benedetti and then the wording of the invitations and the releases could be finalized. During this process I consulted with several friends, including leading gallery owners, museum personnel, artists, critics and cultural officers, to obtain their reaction to our issuing the invitations in the International Council's name, but this was generally discouraged.

HAZARDS: The day following my arrival, the offices of the staff of the Musee, their registration area, were dismantled and placed under tarpaulins for the repainting of walls and ceilings. Because of the City's failure to coordinate the preparation of these for painting, the whole process was delayed, so that these offices were still closed when I left Paris. As a result, the museum staff moved across the street to the Musee Galliera. This left only the garaging area as an office space for the exhibition. This was lighted by a 100-watt bulb on an 18-foot ceiling above. Because of the severe cold and because of the dust and extensive construction activity, it became impossible to remain here for long periods of time, except during the four days of actual unpacking, when one's presence was obligatory at all times and in the galleries, after construction was completed. I therefore set up a temporary office at my hotel for 18 days, where enquiries of all kinds, correspondence, writing of releases, conferences, etc. were undertaken.

After four days I retained the services of a young English novelist who had operated a gallery for a year in Rome, had a great deal of respect for Rothko's work, spoke fluent French, typed and wrote with considerable skill and dealt effectively with people at all levels.

The Centre Culturel Americain, whose funds had earlier been momentarily withheld for a period of six weeks, was celebrating the restoration of its full-blown program with the opening of an exhibition the weekend before our opening. This fact, Barthea's partial withdrawal from her office and her convalescence from flu, led to our receiving no help from



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# THE MUSEUM OF MODERN ART

PAGE 3

Date January 2, 1963To: Mr. d'Harnoncourt and Mr. RasmussenRe: ROTHKO - Paris showingFrom: Porter McGrayICG-P-66-61-Paris

this office until the day of our press opening, which Barthea attended. The Centre's exhibition: 7 AMERICAINS DE PARIS, was devoted to four painters already with Paris dealers and three others who hardly deserved the outlay that was lavished on an elaborate renovation of their central galleries, a very elaborate catalog, a cocktail party for 400 guests and extensive and expensive postering and advertising throughout Paris.

On the day of my return from Burgundy, Madame Dane, who had discovered a travel credit which had to be used before the new year, departed for Iran on holiday until December 23, and the chief Curator, M. Rene Heron de Villefosse, generally occupied with writing books on the great private houses of Paris, departed for a holiday in the south. As a result of this total vacuum in the museum, I decided to remain in Paris until December 14, when Barthea Spayer agreed to assume some responsibility for the supervision of the show and for requests for publicity. The following Friday and Monday I spent in connection with the Cite Internationale des Arts and the Rodin show and on Tuesday I returned to New York via London, where the Embassy had asked me to discuss the Battersea show.

Madame Dane could not have been more willing to cooperate, even though one had to listen patiently to a description of how she would have carried out differently each process, from the building of the walls to the order of hanging the paintings. Veret, the architect, had not previously dealt with temporary exhibitions and, being a disciple of Corbusier, was inclined toward construction resembling the brutal scale of concrete. He lacked the sense of visualizing the details of the total exhibition and was reluctant to press the contractors for reductions in costs. His supervision was limited, usually on alternate days and for only two or three hours daily.

## SPACE:

The space in the sub-basement of the museum is perhaps the most hazardous for exhibition in Paris. It is half a floor below the service entrance at quai level off the Avenue du New York. From the entrance of the museum on the Avenue du President Wilson there are three flights of stairs down to our gallery level. The space is normally used for sculpture storage and a great number of monumental Bourdelle plaster casts and others had to be moved to make way for the exhibition. Also, doors for the withdrawal and additions of sculpture and furniture to this space had to be provided in our temporary walls, to permit the continuous flow of these materials during the exhibition. The floor level is one floor below the large pool which separates the City and National museums,



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# THE MUSEUM OF MODERN ART

PAGE 4

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showingFrom: Porter McGrayICE-7-66-61-Paris

housed in this single colonnaded structure. Access to the pumps of this pool had to be supplied in our temporary walls. The Seine, in the Spring floods, has been known to rise 8 inches in the galleries which we occupy. Adjoining the galleries are the garage facilities for the museum and beyond this are the boilers and coal storage bins. Two service elevators also operate within the area and had to be housed in temporary walls. The ceilings, which are raw concrete beam-  
ed slabs, are haphazardly broken up by large asbestos-wrapped steam pipes and broad metal trays supporting the electrical cables which feed the upper floors. These pipes hang to a level overhead that in many areas allowed only 12 inches between the total wall height and the height of the larger Rothko canvases. Where walls existed, they were either brick rubble, hollow ceramic tile or rough concrete. All new walls were constructed of rented fireproofed plywood panels, prefabricated by the contractor in 3-metre heights. The floor was unfinished rough concrete, spotted with numerous man-holes into drainage ducts to the Seine. Only four ceiling lights were provided in the total area. The disposition of the temporary walls followed as closely as was possible the layout requested and supplied by the artist. The lowness and unevenness of the ceiling heights, the heights of the painting themselves and other ceiling complications required that the wall panels be erected from floor to ceiling, rather than alternating them with lower elements, such as those so successfully used in London and Amsterdam.

LIGHTING: Efforts to entertain the artist's wishes in supplying a general diffused light throughout the galleries had to be abandoned after experiments proved that the low ceiling, the depth of the ceiling soffits and pipes and cables of all kinds produced too many shadows for satisfactory illumination. A second effort to use a multiple dim light diffused through a muslin ceiling was abandoned when the fire commissioner forbade the use of this fireproofed cloth ceiling. As a final resort, lighting troughs similar to those used in New York were installed, containing a mixture of fluorescent and incandescent lights, but the louvers normally used in New York to cut off glare could not be obtained. As long as I was in Paris, individual adjustments continued in an effort to balance the illumination on the total surface of the paintings. Extensive ceiling wiring had to be added and a special cable from outside, and a large transformer and switch panel was rented to control the lights. The ten building inspectors who visited the site and the fire commissioner insisted that "Secour" lights in the prescribed white-on-blue and "Sortie" lettering in red be added in various strategic spots in the galleries.



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# THE MUSEUM OF MODERN ART

PAGE 5

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showingFrom: Porter McGrayICM-7-66-61-Paris

**INSTALLATION:** As previously stated, the location of walls and the sequence of hanging the paintings observed the artist's recommendations as completely as circumstances permitted. A plan of the final arrangement, showing the identification of the paintings according to the Paris catalog, is provided for file, and also a selection of photographs. All of the paintings which the artist requested be shown were on view, plus one additional work of 1945. The walls were painted a warm white and typed labels of this wall color were applied at the left of each painting, at about eye level. The lighting used has been described under that title in this report. An enlargement of Rothko's portrait was placed at the introduction of the show and at the top of the stairs a large sign: ROTHKO and a discreet use of plants invited the visitor to descend into the galleries. On the exterior of the museum, a large hand-painted poster after Susan Draper's original poster design announces the show and a number of the printed posters and arrows help guide one through the upper floors of the museum to the ROTHKO show below.

Difficulties in the finishing of the floor and the repainting of the base of the walls necessitated leaving on the plastic covering of the paintings until the last day. The variety of unsubstantial materials making up the walls of the gallery space required considerable ingenuity in maintaining a system of uniform hanging heights.

The size of the paintings, their unprotected edges and the cramped area in which unpacking and temporary storage had to take place greatly jeopardized the safety of the paintings. My assistant showed considerable calm and expertness in directing the handlers and has been retained to supervise the dismantling of the show and its repacking. Circumstances did not permit the examination of the paintings before hanging; therefore the somewhat detailed report furnished in another memorandum is based upon the general conditions observed at this last stage and without reference to the Museum's condition report.

**POSTER:** Upon arrival in Paris, the prevalence of three large red posters throughout the city advertising other exhibitions and products discouraged the execution of the design supplied by Susan Draper and approved by the Museum. Also the fact that Paris, in this season, is dark until nine and from four on, made the deep red seem a poor color to catch the eye of the great number of pedestrians on the streets at these times. I therefore surveyed the possibilities in the show, examined the large boxes which could be opened without a serious moving prob-



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Date January 2, 1963To: Mr. d'Harnoncourt and Mr. RasmussenRe: ROTHKO - Paris showingFrom: Porter McGrayICE-F-61-61 - Paris

lem and chose for the poster one of the most seductive in character and one of which we already had a color transparency. Mourlot, the most famous printer in Paris, after considerable persuasion agreed to deliver the poster, executed in eight colors, in seven days. His price of \$560 for 800 copies compared favorably with the estimate furnished in New York, where a price of over \$200 was for only two colors and for 500 copies. In view of the expected 50% Customs charge on this, plus the broker's and air freight charges, Mourlot's poster solved our problem and also assured delivery before the opening.

CATALOG: Many visitors complimented the Museum on the style of the New York catalog but were annoyed that a closer reference between this catalog and the French insert was not provided. Correction was made by hand in each catalog, noting that the color plate of the Tremain loan was inverted. In the acknowledgments in the French insert, the order of the French officials was reversed from the approved order, thereby requiring us, at the request of Madame Dane and the American Embassy, to withhold distribution of this insert on the opening day, when these officials were present. We provided instead a mimeographed sheet with these in their correct order. Following the inauguration, these inserts were put on sale with the New York catalog and a limited number of posters. The catalog is being sold for 8 NF; the insert for 1 NF; and the poster for 6 NF. According to custom, the guards selling these receive 10% of the sales. Madame Dane will report the balance and apply it to whatever outstanding bills The Museum of Modern Art may designate. It was unfortunate that earlier efforts were not made to obtain free entry of these catalogs, for which Keating authorized payment of a \$500 Customs charge. Another time, if this process is followed, at least the declared value should be cut down considerably. Upon my arrival in Paris, Madame Dane urged me to discuss this problem with the Customs office, which I did, but Express Transport had already carried out Keating's instructions to pay and the process of reversing this required longer time than we had before the opening. Keating's information on the direct mailing of the inserts in small bundles was also incorrect in that the postage per 100 was \$6, not \$62 as quoted, and these would have been free of the 50% duty charged for the Keating shipment and Keating's handling fee.

PUBLICITY: A press review was held at 11 o'clock on December 5, at which three releases: 1) Mark Rothko, 2) The Museum of Modern Art and France, and 3) Robert Goldwater's article on Rothko, all in French, were distributed with the New York catalog and a mimeographed sheet of acknowledgments. Individual prints of a selection of six paint-



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# THE MUSEUM OF MODERN ART

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Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showing

From: Porter McGray

ICE-F-66-61-Paris

ings were available upon request and a number of special articles in the selected bibliography on Rothko and the New American Painting, as well as an album of all the paintings, were available for examination by the press. Special invitations were sent to 700 persons and about 150 attended. Champagne, Port, Sherry and hors d'oeuvres were served at the expense of the American Ambassador. Prior to this preview, I invited the critics of eight of the leading papers and journals to separate lunches.

Because of the background of this exhibition, this and the release on the Museum and France seemed particularly necessary, the latter particularly, in view of the rumors that were circulating that the ROTHKO exhibition was instigated by a number of New York art dealers concerned with the preservation of the market for abstract art.

Translation, mimeographing, collating and distribution by mail of our releases, the supply of publicity photographs and the costs of the Press cocktail party were provided through the Ambassador's office.

Upon the recommendation of Madame Dane, the American Embassy and friends in the Paris art world, I placed advertisements for the exhibition in the following papers: Le Monde, Arts, Combat, Express, France Soir, Figaro, Lettres Françaises, for varying periods outlined in detail in the correspondence file of this project. Color transparencies were provided to the new art review: Galleries des Arts and to Aujourd'hui, and several other magazines, including Connaissance, were planning to photograph in color for future issues.

Reviews from the papers and magazines are being assembled by Madame Jacqueline Hestin of Miss Speyer's office. The early reviews showed a general apathy and were devoid of any real understanding of Rothko's approach or the purpose of his painting.

## OPENING:

The ROTHKO exhibition opened on December 5 at 3.30, in the presence of the American Ambassador, and was attended by established French artists ranging from Chagall, Soulages, Mathieu, Cesar and others to the youngest of the French and international artists working in Paris, including many Americans. M. Chatelain, Director of the National Museums of France, and M. Dupont, Director of Arts and Monuments and the Curators of the city's leading museums were present, along with many collectors and others interested in and identified with the arts. De Gaulle's overwhelming victory at the polls had been announced

which with a detailed breakdown of all costs for which I was responsible and supply receipts where these were provided.



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# THE MUSEUM OF MODERN ART

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Date January 2, 1963

To: Mr. d'Harnoncourt and Mrs. Rasmussen

Re: ROTHKO- Paris showingFrom: Porter McGrayICE-7-66-61-Paris

on the Monday before and his official ministers began to be sworn in on the Thursday following. Under these circumstances, there were no official persons available for the opening. Therefore, friends of the Museum and the International Council and a large segment of the de Rothschild family used their influence to induce such persons as Madame Pompidou, wife of the Premier of France, Madame Malraux and several of the permanent deputy ministers to attend.

The Musée d'Art Moderne de la Ville de Paris issued 7,000 invitations, which, in this museum, are valid for one admission for the duration of the exhibition. The Embassy issued 2,000. I issued 100, each with a handwritten note; and a generous number were given out to friends of those associated with the show.

**COSTS:** Estimates of approximately \$11,000 for the costs of the ROTHKO show in Paris, furnished me upon my departure, take into account only a limited number of the anticipated expenses for construction, lighting and clearing the gallery spaces and the architect's fee. Of these, a saving of approximately \$2,300 has been effected.

A second category of estimates for other services was not based on actual precedent and therefore is inconsistently related to actual costs. These include such items as printing of invitations, posters, distribution, advertising, hand-lettered posters, catering, etc. In this category, an amount estimated at \$1,000 was contributed by the American Embassy.

A third category includes expenses normal to an operation of this sort, but which does not appear in the original estimates. These include costs of guards, assistance and secretarial help, tips to workmen, entertainment, taxis, messenger service, postage, cables, telephones, stationery and office supplies, purchase of books and journals, living costs of Museum representative, etc.

Of the amounts of money transmitted to me and deposited in my name at the Chase Manhattan Bank in Paris, all has been applied to the costs of the project, except about \$480 which I should like deducted from my personal fee, when it is paid.

I am writing the Chase Manhattan Bank to provide me with photostatic copies of the checks drawn on this account, for the Museum's treasurer. As soon as the remaining bills are received, I shall provide the Museum with a detailed breakdown of all costs for which I was responsible and supply receipts where these were provided.



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# THE MUSEUM OF MODERN ART

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Date January 2, 1962To: Mr. d'Harnoncourt and Mr. RasmussenRe: ROTHKO - Paris showingFrom: Porter McGrayICP-P-66-61-Paris

## CONCLUSION:

In view of the circumstances which dictated the placement of the ROTHKO exhibition in the Musée d'Art Moderne de la Ville de Paris, it is perhaps wise to record here some of the unofficial explanations that were offered for the last-minute cancellation of the exhibition at the Musée des Arts Décoratifs. As is known, the death of the former Director of this museum led to the appointment of a new Director less sympathetic to the use of his museum as a show-case for modern art. He is more inclined to confine its activities to exhibitions related to the Decorative Arts. This policy is borne out to some extent by the recent installation of a number of 19th Century rooms, by the presentation of an exhibition showing the great ceramic tradition of France, Japan, England, Italy, Holland and Finland, and by the inauguration of a series of new galleries, with an installation and choice of French 20th Century objects resembling the Modern American Design show which we earlier placed in Cassou's museum. A little less convincing is the photographic and sculpture show of Romanesque art from Catalonia and the Dordogne which is now on exhibition, occupying the space originally reserved for ROTHKO, and which is arranged by and presented under the auspices of M. Malraux's department.

Explanations are given that the modern activity in the Musée des Arts Décoratifs grew naturally out of the dissatisfaction of the Paris public with the conduct of the Musée National d'Art Moderne. Now that Cassou is near retirement, it is rumored that Malraux is pressing the construction of new buildings for the Museums of Modern Art of both the City and the Nation and that these will be provided with space, purchase funds and an expert staff that will lead to their establishment as leading institutions of their kind in the world.

It is also known that Malraux, who has set aside the Pavillon Mollin in the Musée du Louvre to pay special homage to Braque, Rodin and France's greatest 20th Century artists, is annoyed by the confusion that has resulted in comparing these exhibitions with the Tobey, Dubuffet, Chagall and other exhibitions held in the Musée des Arts Décoratifs, which is a separate corporation in the Palais du Louvre but which is not part of the Musée du Louvre.

To these factors must be added the extraordinary and conscious animosity to American art that seems to be gaining serious headway in official and commercial circles in France. In conversation with many critics and artists, they expressed an equally alarming concern with what they believe is a bitter antagonism of American artists to their French contemporaries. Added to this is the increasing official support which is given figurative painting in preference to the abstract.



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CC: Hecht  
ICE F 66 61  
green

# THE MUSEUM OF MODERN ART

Date ~~November 13, 1962~~  
November 20, 1962

To: Miss Moeller

Re: Rothko transparencies

From: Anne D. Hecht

Dear Pearl:

This will confirm that I have taken the following Rothko transparencies from your files for transmittal to Porter McCray in Paris, in connection with the Rothko exhibition there:

The Black and the White (Stanton)

No. 18, 1952 (Artist)

Sketch for Mural No. 1, 1958 (Artist)

Sketch for Mural No. 6, 1958 (Artist)

~~They are being transmitted to him directly, insured for \$50 each.~~

Catalog: I shall arrange to ship 1000 copies of the English catalog immediately by ocean freight to the Paris agent, listing a retail price of \$1.00 or 8 FF per copy. There will be a printed French-language insert in the catalog, to be shipped later by air, which will include the following:

Title page -- with credit to the International Council and French sponsors

Acknowledgments -- with credit both to American lenders, contributors, etc., French sponsors or official recipients, and individuals who gave special assistance to the Paris showing. This last last point: Maurice's return for specific information on the French acknowledgments.

Critical essay by Peter Gold -- Peter will review the translation in the French catalog and suggest any changes or corrections. We shall request the translation in my apartment as an editorial control.

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cc: Miss Keech Mr. Palmer Mrs. Kolmetz  
Miss Dudley Miss Boas ICE-F-66-61 ROTHKO (PARIS)  
Mrs. Hecht Mr. Rasmussen 1-0

# THE MUSEUM OF MODERN ART

Date October 11, 1962

To: Mr. d'Harnoncourt  
Mr. Wheeler  
Mr. Selz  
From: Waldo Rasmussen

Re: Paris showing ROTHKO

This will summarize the details of our meeting yesterday regarding Monroe's trip to Paris to conclude negotiations for the showing of the Rothko exhibition at the Musée de la Ville.

Shipment and date of showing: We agreed to aim for an opening around November 13, and I have accordingly cabled Bucarelli to arrange shipment for arrival in Paris by November 1 latest. I have asked that she confirm these arrangements by cable. On Dorothy Dudley's recommendation, I have instructed consignment as follows: TO: EXPRESS TRANSPORT LTD., 27 RUE DE FLANDRE, PARIS 19, FOR CUSTOMS CLEARANCE AND DELIVERY MUSEE D'ART MODERNE DE LA VILLE DE PARIS, AVENUE DU PRESIDENT WILSON, QUAI DE NEW YORK, PARIS 16. The Paris agent serves the national museums of France and Dorothy felt they would be very reliable. Monroe will cable me immediately if there is any reason to change this consignment address.

We have agreed that the show could remain on view for four weeks, or until about December 11 - 16. After the Paris showing it is necessary to ship the exhibition to Rotterdam for return shipment via Holland-America Lines which has granted free round-trip transportation for the show.

Catalog: I shall arrange to ship 1000 copies of the English catalog immediately by ocean freight to the Paris agent, listing a sales price of \$1.00 or 5 NF per copy. There will be a printed French-language insert in the catalog, to be shipped later by air, which will include the following:

Title page -- with credit to the International Council and French auspices

Acknowledgements -- with credit both to American lenders, contributors, etc., French sponsors or official auspices, and individuals who gave special assistance to the Paris showing. This text must await Monroe's return for specific information on the French acknowledgements.

Critical essay by Peter Selz -- Peter will review the translation in the Brussels catalog and suggest any changes or corrections. We shall re-check the translation in my department as an additional control.



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# THE MUSEUM OF MODERN ART

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Date October 11, 1962

To: Mr. d'Harnoncourt  
Mr. Wheeler  
Mr. Selz

From: Waldo Rasmussen

Re: Paris showing ROTHKO  
(cont.)

I understand that Françoise Boas can assist us with the production of this insert and assign a designer to the layout. Mrs. Hecht in my department will be in charge of checking the material editorially and working with the designer.

Installation: From René's discussions with Darthea Speyer, it appears that we have available one room about 30 x 60 feet, plus a "rotunda" with two flat surfaces -- one about 13 or 14 feet and another 24 or 25 feet. Monroe will of course confirm the actual space assigned to the show and bring back a floor plan for advance planning of the installation. We have yet to determine who from the Museum will be available to assist Mr. Rothko with the installation, and to coordinate the details of customs clearance, supervision of unpacking, publicity and vernissage.

A decision on possible showing of a few pictures at the Centre Culturel Americain will await Monroe's return when we can determine how much of the show can be accommodated at the Musée de la Ville. However, I believe we are agreed that it would not be a good idea to separate the early pictures from the later ones by showing them at the Centre.

Auspices and vernissage: Monroe will explore the extent of French sponsorship and discuss with Mrs. de Croisset, if she is in Paris, the possibility of her representing the International Council at an official reception. Meanwhile René will be seeing Ambassador and Mrs. Bohlen next Thursday and will bring them up-to-date on the situation in the hope that they may be willing to put the exhibition "sous le patronage" of the Ambassador. There is a possibility that René may be able to attend the vernissage if it coincides with his European trip.

Poster: Monroe will arrange for the printing of a poster, to be purely typographical and preferably based on the cover of the Museum's catalog. The credit line to the International Council should appear on the poster as follows:

"This exhibition was organized under the auspices of  
The International Council of The Museum of Modern Art,  
New York."

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# THE MUSEUM OF MODERN ART

Mr. Selz 100-7-66-41 (Paris)  
Miss Dudley 100-7-66-41 (Rome)  
Page 3 Palmer 1-0

Date July 11, 1962  
October 11, 1962

To: Mr. d'Harnoncourt  
Mr. Wheeler Barr, Jr.  
Mr. Selz  
Richard L. Palmer  
From: Waldo Rasmussen

Re: MARK ROTHKO Exhibition  
Paris showing ROTHKO  
- 100-7-66-41  
(cont.)

Dear Mr. Barr:

Note that the title of the Council as well as the Museum should be retained in English. Museum's Rothko, No. 18, 1958, through December 1962, in order to accommodate the Paris showing of the I think this covers all the details to date. I have cabled Darthea Speyer of Monroe's arrival on Monday and hotel address at the Continentale, and am giving him two copies of the check list and box list of the exhibition. The following from Waldo's letter of June 19:

"On the other hand, from people who were in Venice -- especially foreign visitors such as the Commissioners for Greece and Yugoslavia who had seen the (Rothko) show in Rome -- it is clearly a great advantage for the show to be in Rome throughout the summer when there are such crowds of people. Please tell Mr. Rothko that it has been a great success in Rome and that Baccarelli hopes against hope that he will be able to come at least for the last part of the showing."

WR:md

We have on hand several clippings from Italian papers regarding the Rothko exhibition's Rome showing, and as soon as they have been translated, I shall have copies forwarded to you.

Although I realize this answers your question only rather vaguely, I'm afraid that I haven't any other news - we have had no direct word from the Galleria Nazionale since the Rothko show's opening there last April 26.



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## THE MUSEUM OF MODERN ART

cc: Mr. Selz ICE-F-66-61 (Paris)  
Miss Dudley ICE-F-66-61 (Rome)  
Mr. Palmer i-o

Date July 11, 1962

To: Mr. Alfred H. Barr, Jr.

Re: MARK ROTHKO Exhibition

From: Richard L. Palmer

- ICE-F-66-61

Dear Mr. Barr:

Thank you for your memo of July 2 in which you agreed to extend the loan of the Museum's Rothko, No. 19, 1958, through December 1962, in order to accommodate the Paris showing of the exhibition.

In regard to your question concerning the Rothko exhibition's reception in Rome, I have quoted the following from Waldo's letter of June 19:

"On the other hand, from people who were in Venice -- especially foreign visitors such as the Commissioners for Greece and Yugoslavia who had seen the (Rothko) show in Rome -- it is clearly a great advantage for the show to be in Rome throughout the summer when there are such crowds of people. Please tell Mr. Rothko that it has been a great success in Rome and that Bucarelli hopes against hope that he will be able to come at least for the last part of the showing."

We have on hand several clippings from Italian papers regarding the Rothko exhibition's Rome showing, and as soon as they have been translated, I shall have copies forwarded to you.

Although I realize this answers your question only rather vaguely, I'm afraid that I haven't any other news - we have had no direct word from the Galleria Nazionale since the Rothko show's opening there last April 26.

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CORRIGENDUM



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

ICE-F-66-61

RK

green

ICE-F-66-61 PARIS

green

JACQUES HENCKELER  
PUBLICITE D'ART MODERNE  
ATTACHAGE

February 28, 1963

March 22, 1963

JACQUES HENCKELER  
ARTS Rue Mornay  
110, Faubourg Saint Honoré  
Paris 8<sup>e</sup>, France

Dear M. Henckeler:  
Gentlemen:

Thank you for your letter of March 5 and for the  
duplicate I have attached a copy of your invoice, Facture Number 54157  
dated December 19, 1962, which was forwarded to me recently by the  
Musée d'Art Moderne de la Ville de Paris. I would be most apprecia-  
tive if you would explain this additional charge, as we were under  
the impression that Mr. McCray's check in the amount of 786,89 N.F.,  
which was in full payment of your earlier invoice Facture 53948,  
completely closed our account with your firm.

I regret that there was such a long delay in send-  
ing - As is indicated in the copy of Miss Darthea Speyer's letter  
to you of last November 30 which I have also enclosed, it was requested  
that our MARK ROTHKO advertisement appear in the December 5, 12, 19 and  
26 issues of your publication, as well as in the January 2 and 9 issues.  
Since your invoice of December 5, 1962 covered all of these insertions,  
I have no idea what your invoice of the 19th covers. As far as I know,  
we did not authorize any advertisement after the January 9 insertion.  
Until I have your reply, I must withhold payment for your most recent  
invoice.

Sincerely,

I hope that I may expect to hear from you soon and that we will  
be able to settle this misunderstanding satisfactorily.

Executive Assistant  
International Circulating  
Exh. Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

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cc: RP  
ICE-F-66-61 corresp  
green

JACQUES HEMMELER  
PUBLICITE - DIFFUSION - AFFICHAGE

3, Rue Mornay, Paris-4<sup>e</sup> Tel: Arc 36-78

C. C. P. PARIS 193.53

March 22, 1963

M. C. Paris 194454

MAR 22 1963

JACQUES HEMMELER  
3, Rue Mornay  
Paris 4<sup>e</sup>, France

PARIS, 10 3 MARS 1963

Dear M. Hemmeler:

MUSEUM OF MODERN ART

Thank you for your letter of March 5 and for the duplicate copy of your invoice Facture No. 004 in the amount of Frs. 136,00. In checking our financial records, I have found that the Museum's check in this amount was issued on March 6, 1963; I would assume, therefore, that it has reached you by now and that we may consider this account completely closed.

I regret that there was such a long delay in sending our check to you, but our Treasurer's Office has informed me that it normally takes them one month to process payments in foreign currencies since they involve bank drafts. If we should have an opportunity to call on your services in the future, I will request that your invoices be processed more promptly.

Sincerely,

HEMMELER

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions



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JACQUES HEMMELER  
PUBLICITÉ - DIFFUSION - AFFICHAGE

3, Rue Mornay, Paris-4<sup>e</sup> - Tél. : Arc. 36-78

C. C. P. PARIS 197-375

R. C. Seine 1044154

MAR 22 1963

Paris, le 5 Mars 1963

MUSEUM OF MODERN ART  
11 West 53rd. Street  
NEW-YORK 19  
N-Y  
====

At the attention of Mr. Valdo RASMUSSEN

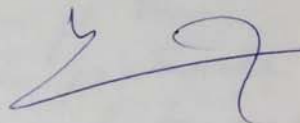
Madame Sir,

Ordered by Mr. We inform you that we have not yet been paid  
of the invoice of which we address you a copy here-included

We should appreciate if you could send us the  
payment by return.

Sincerely yours,

HEMMELEER



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COPIE FOR THE INFORMATION OF: Mr. Waldo Rasmussen

# JACQUES HEMMELER

## PUBLICITÉ - DIFFUSION - AFFICHAGE

3, Rue Mornay, Paris-4° - Tél. : Arc. 36-78

C. C. P. PARIS 197-375

R. C. Seine 1044154

Paris, le 4 Janvier 1962

(ROTHKO)  
MUSEUM OF MODERN ART  
11 West 53rd. Street  
NEW-YORK 19  
N. Y

At the attention of Mr. Valdo RASMUSSEN

Facture N° 004

Ordered by Mr. Porter MAC CRAY

Diffusion affiches

EXPOSITION ROTHKO

500 affiches à Frs. 0,25.....Frs. 125  
Taxes 9, 29 %..... Frs. 11, 60  
=====

Frs. 136, 60

CENT TRENTE SIX FRANCS SOIXANTE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY FOR THE INFORMATION OF: Mr. Waldo Rasmussen  
(LUBTCHANSKY)

file: ICE-F-66-61 (Paris)

DOCTEUR M. LUBTCHANSKY

7, RUE DE VERNEUIL - PARIS 1<sup>er</sup>  
RAB. 33-66

Cher monsieur, (ROTHKO)

C'est un peu par hasard (ma  
dame, peintre elle-même, m'avait  
recommandé votre exposition) que  
j'ai, il y a 2 jours, vu vos toiles  
au musée d'art moderne de Paris.  
Quel éblouissement! Quelle  
merveille! et quelle joie.

Je dois vous avouer que je suis  
assez dur à l'émotion picturale  
et esthétique, en général. Mais que  
j'apprécie et tâche de m'informer et  
de m'ouvrir à toute recherche.  
Mais, avec vous, j'ai été atteint

15 Courville  
16 Courville

Comment et où peut-on s'en-  
tuellement acheter une toile (le moteste  
dimension) de vous ? Et quel prix ?  
- Pourriez vous me renseigner -

avec toute ma gratitude et tout  
de respect dû à un porteur de  
bonne nouvelle et à un homme  
inspiré de Dieu (?)



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cc: ICE-F-66-61 (PARIS)  
green

*McCray*

MC CRAY  
VENDÔME HOTEL  
PARIS (FRANCE)

N. U. CARRAS

DECEMBER 3, 1962

AIR MAIL  
SPECIAL DELIVERY

December 5, 1962

Mr. Porter McCray  
Vendôme Hotel  
Paris, France

Dear Mr. McCray:

As requested in your cable, I have enclosed a folder containing a condition report on each of the works in the MARK ROTHKO exhibition. You will note that Waldo either initialed each of the reports or wrote brief comments on them at the time he checked the exhibition in Rome this summer.

For your further information, I have enclosed a copy of Dr. Sandberg's condition report of December 6, 1961.

I hope everything is going well and that the Paris showing will be a great success.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Enclosures as noted.

RLP:md

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FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
TEL. HA 2-7934

DS11 T48 PARIS 12 5 0930

MODERNART NEWYORK

PLEASE FORWARD COPY CONDITION REPORT FOR CHECK OF PAINTINGS  
MCCRAY

NEED LABELS ON REGULAR PAPER SUNDAY LATEST TRANSMIT  
CHASIMANBANK THREE THOUSAND ALLS WELL

POSTER..

file: ICE-F-66-61 (Paris)

MCCRAY

DEC 5 1962

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

DEC 5 1962

Dole  
RLP

PANY  
7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

FRE



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D L S

MUSEUM OF MODERN ART NEW YORK

MC CRAY  
VENDOMOTEL  
PARIS (FRANCE)

W. U. CABLES

DECEMBER 3, 1962

LONDON CATALOG CORRECT TREMAINE RED AT BOTTOM

FRENCH CABLE CO. WALDO  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

DEC 1 1962

DS25 T37 PARIS 3 1 0950

MODERNART CHARGE: ICE-F-66-61 (ROTHKO)

RASMUSSEN NEED LABELS ON WHITE PAPER

CC: ICE-F-66-61 ROTHKO (PARIS) ...  
GREEN

NEED LABELS ON REGULAR PAPER SUNDAY LATENT TRANSMIT

CHASEMANBANK THREE THOUSAND FIVE HILL

NOTES...

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D L S

MUSEUM OF MODERN ART NEW YORK

W. U. CABLES

*file: ICE-F-66-61 (Paris)*

DEC 3 1962

**FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157**

**DEC 1 1962**

DS26 T37 PARIS 9 1 0950

MODERNART NY

RASMUSSEN NEED LABELS ON WHITE PAPER

PORTER..

NEED LABELS ON REGULAR PAPER SUNDAY LATEST TRANSMIT

CHASEMANBANK THREE THOUSAND ALLS WELL

PORTER..

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



IPANY  
2-7934



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



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25 BROAD STREET, NEW YORK, TEL. HA 2-7934



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25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FRENCH CABLE  
25 BROAD STREET, NEW YORK,



MPANY  
25 BROAD STREET, NEW YORK,

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

BLE COMPABLE  
NEW YORK, TEL. HA 2-7934

file: ICE-F-66-61 (Paris)

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157 NOV 29 1962

DS19 T72 PARIS 16 29 1025

MODERNART NY

NEED LABELS ON REGULAR PAPER SUNDAY LATEST TRANSMIT

CHASEMANBANK THREE THOUSAND ALLS WELL

PORTER..

THE MUSEUM OF MODERN ART 11WEST 53RDST

100

11/27/62

PORTER

this cable sent by  
telephone after hours.  
Confirmation copy  
requested.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

*file: ICE-F-66-61 (Paris)*

**FRENCH CABLE CO.**  
**110 ROCKEFELLER PLAZA**  
**TEL. PLAZA 7-8157**

NOV 28 1962

LE COMPANY  
NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

COMPANY

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FRENCH

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VIA  
FRENCH

DS31 T96 PARIS 29 28 1015

MODERNART NY

RASMUSSEN RUSH NEGATIVE PORTRAIT ROTHKO PRESS KEATING GUARANTEE

IMMEDIATE DELIVERY DANE LATEST SATURDAY FRENCH INSERT AIRMAIL

FIVE PARCELS 100 EACH TO ME VENDOMOTEL SAME MADAME DANE

PORTER

THE MUSEUM OF MODERN ART 11WEST 53RDST  
100

11/27/62

PORTER

this cable sent by  
telephone after hours.  
Confirmation copy  
requested.



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D L S

MUSEUM OF MODERN ART NEW YORK

LT  
PORTER McCRAY  
VENDOMOTEL  
PARIS (FRANCE)

W. U. CABLES

NOVEMBER 26, 1962

ROTHKO ASKS BE CERTAIN INCLUDE ENGLISH CATALOG 17  
REYNAL NUMBER 24 1949 stop CONFUSED ON PLAN WITH  
CATALOG 18 WHICH CAN BE OMITTED IF NECESSARY

WALDO

CHARGE: ICE-F-66-61

cc: ICE-F-66-61 ROTHKO (PARIS)  
Mr. Rasmussen  
green

Note to: Ursula Hanlon

Waldo Rasmussen

11/27/62

this cable sent by  
telephone after hours.  
Confirmation copy  
requested.

*M<sup>2</sup> Gray*

*NOV 26 1962*

*126/62*

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FRENCH

25

VIA  
FRENCH

FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

CABLE COMPANY

NEW YORK, TEL. HA 2-7934

file: ICE-F-66-61  
Rothko (Paris)

M<sup>c</sup>Cray  
NOV 26 1962

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 2-8152

DS62 T97 PARIS 10 26 1122

MODERNART NY

HECHT FINE ARTS OFFICER NEED MOMA STATIONERY

PORTER

/s/ Anne (Hecht)

FRENCH CABLE COMPANY

VIA  
FRENCH

FRENCH CABLE COMPANY

VIA  
FRENCH

25 BROAD STREET, NEW YORK, TEL. HA 2-7934



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file ICE F 66 61

November 25, 1962

Mr. Porter McGray  
Hotel Vendome  
Place Vendome  
Paris, France

Dear Mr. McGray:

Waldo has asked me to send you the material you requested  
in your cable this morning. Enclosed please find the following:

Selz article in French

Galley of check list in French

Acknowledgements in English

Press release : The Museum of Modern Art and France

In regard to the Acknowledgements, I noticed in a recent cable that Darthea  
signed herself "Fine Arts Officer." We have referred to her as "Exhibits  
Officer," so if the former title is correct, please let us know so that  
we can change it in page proofs.

Hoping you are finding things more stimulating than frustrating,

Sincerely,

/s/ Anne (Hecht)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

BUST

file: ICE-F-66-61 (Paris)

cc: Mr. d'Harnoncourt

**FRENCH CABLE CO.**  
1. ROCKEFELLER PLAZA  
TEL. PLAZA 7.8157

NOV 23 1962

DS99 T76)

PARIS 29 23 1040

MODERNART NYK

RASMUSSEN PREFACE OK ADD BRIEF ACKNOWLEDGEMENT SPEYER AIRMAIL  
EMPRESS TODAY FRENCH ENGLISH COPY CATALOG INSERT ALSO BACKGROUND  
RELEASES MUSEUM AND COUNCIL ACTIVITIES PARIS WILL WRITE SATURDAY  
PORTER..

We distributed copies of Moore's Guidebook's text "Reflections on the Rothko Exhibition" as additional background material. Enclosed is Louise Bourgeois' translation of the article which could be mimeographed and distributed to the press. Since Anne gave you 43 photographs, plus 6 copy negs from which additional prints could be made, I should think this would suffice for publicity prints. We airmailed special delivery registered the four color transparencies in the Museum's hands, and will send two more as soon as transparencies have been made from the color negatives later this week. These of course must be returned to the Museum. I assume these are to be used for magazine reproduction?

Costs: As soon as you have estimates from the Paris firms and the architects, would you have them send me copies so I can issue our Purchase Orders? Naturally I await with bated breath the final result on the expenses.

Invitations and vernissage: I understand that you will have the invitations printed in Paris. I received a copy of a cable today from Ambassador Bohlen to Mr. Burden confirming that he and his wife plan to open the exhibition on December 5th. Will you let me know what plans are being made for the vernissage?

Your expenses: I asked Sarah to include a second \$500. advance to you for your travel expenses, along with the \$5000. for installation sent to your account at Chase Manhattan in Paris. René is out sick today, but as soon as he returns I shall clear your fee so it will be available to you in case you need additional funds without going to the trouble of wiring, etc.,

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

NY  
4

FRENCH CABLE COMPANY  
YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. d'Harnoncourt  
Mr. Wheeler Miss Rubenstein  
Mr. Selz  
Mr. Rasmussen  
ICE-F-66-61 ✓  
green

- 2 -

November 20, 1962

Mr. Porter A. McGray  
Hotel Vendôme  
Paris, France

Dear Porter: and our best regards, and adding gratitude for your help.

A quick note following receipt of your cable this morning, and my cabled reply.

Installation: For fuller information on Rothko's thoughts regarding hanging, I attach a carbon of his suggestions which we have sent to all exhibitors. For use along with the photos of the Whitechapel installation, which Rothko liked particularly well (better than MOMA's, in fact), I attach a list of the hanging heights there, coordinated with the London catalog, of which you took a copy. Although as I pointed out in my cable, Rothko didn't like the MOMA lighting, I am enclosing a drawing of the lighting trough as you requested in case it is of some use.

Publicity: I understand that you will have the draft release expanded as necessary for the Paris showing and translated at the Embassy for distribution to the press. Rothko has also particularly asked that we distribute copies of Robert Goldwater's text "Reflections on the Rothko Exhibition" as additional background material. Enclosed is Louise Bourgeois' translation of the article which could be mimeographed and distributed to the press. Since Anne gave you 43 photographs, plus 6 copy negs from which additional prints could be made, I should think this would suffice for publicity prints. We airmailed special delivery registered the four color transparencies in the Museum's hands, and will send two more as soon as transparencies have been made from the color negatives later this week. These of course must be returned to the Museum. I assume these are to be used for magazine reproduction?

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D L B MUSEUM OF MODERN ART NEW YORK  
Mr. Porter A. McGray - 2 - W. V. CARLSON November 20, 1962

MC GRAY  
and you could then report on your total expenses when you return.

I wrote you separately regarding the poster, and we look forward to receiving the information on acknowledgements for René's catalog introduction which we need desperately.

We all send our best regards, and undying gratitude for your help.  
THO CLOSE WALL GIVE SOMETIMES EFFECT PREVIEW  
THO STRONG LIGHTING GIVE LIGHT EFFECT  
UNQUOTE STOP FOR INFO HADEN USED 150 WATT PAR 3  
GE FLOODLAMP WITH SPREAD LAMPS PUT 30 INCHES ON  
CENTER STOP BOTHROD GENERAL HANGING REMARKS LANCE  
PICTURES CLOSE TO FLOOR IDEALLY MORE THAN SIX  
INCHES HANG SMALLER PICTURES BUT NEVER (MORE)

CHARGE: ICE-7-66-61 (ROTHCO) Waldo Rasmussen

Enclosures:

Rothco installation suggestions  
List of hanging heights  
Trough diagram  
Translation of Goldwater text OF MODERN ART NEW YORK

P.S. I've also airmailed, under separate cover, 100 engraved Museum of Modern Art cards.

PARIS (FRANCE)

(CONTINUED) SKY HANG STOP METALS FOUR FEET SIX FROM  
FLOOR HANG DARK AND LIGHT PICTURES TOGETHER WALL COLOR  
GIVE WHITE VARIOUS UNDER OR ELENA AND RED HATENT HAS  
SAMPLE BOTHROD WALL COLOR STOP BOTHROD TRIP DOWNTOWN  
BECAUSE BOTHROD ILLNESS STOP HINE GRAYED POSTER  
DESIGN STOP CIRAGGIO

CHARGE: ICE-7-66-61 (ROTHCO)

cc: Mr. d'Harnoncourt  
Mr. Wheeler  
Mr. Holz  
Mr. Rasmussen  
Mr. Necht  
ICE-7-66-61 (ROTHCO) (PARIS)  
green



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D L S

MUSEUM OF MODERN ART NEW YORK

LT  
MC CRAY  
VENDOMOTEL  
PARIS (FRANCE)

W. U. CABLES

NOVEMBER 20, 1962

AIRMAILED 4 TRANSPARENCIES 2 COMING LATER SENT 5000  
stop ROTHKO DISAPPROVED MUSEUM LIGHTING FELT TROUGHS  
TOO CLOSE WALL GAVE SPOTLIGHTING EFFECT PREFERS  
GENERAL ROOM ILLUMINATION GIVING PICTURES EVEN NOT  
TOO STRONG LIGHTING QUOTE LIGHT ROOM NOT PICTURES  
UNQUOTE stop FOR INFO MUSEUM USED 150 WATT PAR 3  
GE FLOODLAMPS WITH SPREAD LENSES PUT 30 INCHES ON  
CENTER stop ROTHKOS GENERAL HANGING REMARKS LARGE  
PICTURES CLOSE TO FLOOR IDEALLY NO MORE THAN SIX  
INCHES RAISE SMALLER PICTURES BUT NEVER (MORE)

DS56

T66 PARIS CHARGE: ICE-F-66-61 (ROTHKO)

MODERNART NEWYORK

D L S

MUSEUM OF MODERN ART NEW YORK

RASMUSSEN TRANSMIT TODAY MY ACCOUNT CHAMAN BANK PARIS FIVE THOUSAND

LT

W. U. CABLES

DOLLARS MC CRAY AGREES CONTRACTS DUE TOMORROW OPENING DECEMBER

VENDOMOTEL

NOVEMBER 20, 1962

FIVE CL PARIS (FRANCE) THIRTEEN AIR MAIL VENDOMOTEL TODAY TRANSPA-

RENCIES (CONTINUED) stop SKY HANG stop MURALS FOUR FEET SIX FROM CORRES-  
FLOOR MASS DARK AND LIGHT PICTURES TOGETHER WALL COLOR  
PONDENCOFF WHITE WARMED UMBER OR SIENNA AND RED MATHEY HAS EUM  
SAMPLE ROTHKOS WALL COLOR stop ROTHKO TRIP DOUBTFUL  
INSTALL BECAUSE BROTHERS ILLNESS stop RENE OKAYED POSTER MAIL  
DESIGN stop CORRAGGIO

EXPRESS TODAY DIMENSIONED SKETCH LIGHTING THROUGH USED ADVISE IF

WALDO

ROTHKO CAN BE HERE BY THIRD WILL ADVISE TOMORROW ACKNOWLEDGMENTS AND

METHOD SHIPMENT

CHARGE: ICE-F-66-61 (ROTHKO)

PORTER

cc: Mr. d'Harnoncourt  
Mr. Wheeler  
Mr. Selz  
Mr. Rasmussen

RM.... THE Mrs. Hecht MODERN ART 11 W 53 ST  
ICE-F-66-61 ROTHKO (PARIS)  
green

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	IC/IP	I.A.1175

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

cc: Rubens Tami  
Wheeler  
Selt  
Rasmussen  
file ICE-F-66-61  
NOV 20 1962 (Paris)

DS36

T66 PARIS 76/75 20TH 1000

NOV 20 1962

MODERNART NEWYORK

RASMUSSEN TRANSMIT TODAY MY ACCOUNT CHAMAN BANK PARIS FIVE THOUSAND  
DOLLARS DOWN PAYMENTS CONTRACTS DUE TOMORROW OPENING DECEMBER  
FIVE CLOSING JANUARY THIRTEEN AIR MAIL VENDOMOTEL TODAY TRANSPA-  
RENCIES AVAILABLE PUBLICITY ALSO HUNDRED MOMA OR COUNCIL & CORRES-  
PONDENCE CARDS WILDER CABLE TODAY DESCRIPTION LIGHTING MUSEUM  
INSTALLATION ROTHKO LAMP TYPE WATTAGE NUMBER TINTS AIR MAIL  
EXPRESS TODAY DIMENSIONED SKETCH LIGHTING THROUGH USED ADVISE IF ...  
ROTHKO CAN BE HERE BY THIRD WILL ADVISE TOMORROW ACKNOWLEDGEMENTS AND  
METHOD SHIPMENT

PORTER

MM.... THE MUSEUM OF MODERN ART 11 W 53 ST

With best wishes,

Sincerely,

Waldo Rasmussen  
Executive Director  
Department of Circulating  
Exhibitions

Enclosures: type samples

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE  
25 BROAD STREET, NEW YORK



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cc: ICE F 66/61 Paris

green

Hecht

Rasmussen / Palmer

Susan Draper

NOVEMBER 19, 1962

THE MUSEUM OF MODERN ART  
DLS  
IN  
MADAME DANE  
MUSEE D'ART MODERNE  
11 AVENUE PRESIDENT WILSON  
PARIS (FRANCE)

FURTHER BY LETTER JANUARY 25 PLEASE RETURN ALL REMAINING ROTHKO  
POSTERS VIA AIR FREIGHT TO US SEND November 19, 1962  
VIA AIR MAIL

RASMUSSEN  
MCDERMOTT

Mr. Porter A. McCray  
Hotel Vendôme  
Place Vendôme  
Paris, France

Dear Porter: 66-61

This letter will let you know that Susan Draper's  
design for the ROTHKO poster has been approved by René, Monroe,  
Peter and me. The estimate for silkscreening it here in two  
colors was \$250 for 500.

I am enclosing stats of the two type faces used, as  
Susan is not sure they will have the exact face, but feels these  
will guide you to the nearest equivalent.

Peter Selz just called with the special request  
that Mme Cécile Goldscheider, Conservateur du Musée Rodin, be  
invited to the Rothko opening as she has been aiding the Museum  
extensively in preparing the forthcoming Rodin exhibition opening  
here April 29. So you will have it at your fingertips, here  
is her address:

Musée Rodin  
Hotel Biron  
77 rue de Varenne  
Paris VIII

With best wishes,

Sincerely,

Waldo Rasmussen  
Executive Director  
Department of Circulating  
Exhibitions

Enclosures: type samples

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

DIS

MUSEUM OF MODERN ART

LT  
MADAME DANE  
MUSEE D'ART MODERNE  
11 AVENUE PRESIDENT WILSON  
PARIS (FRANCE)

WUC FEBRUARY 1, 1963

To:

Re: Rothko Paris Poster

From:

FURTHER MY LETTER JANUARY 25 PLEASE RETURN ALL REMAINING ROTHKO  
POSTERS VIA AIR FREIGHT TO US SEND BILL FOR CHARGES THANKS

RASMUSSEN  
MODERNART

Dear Waldo:

We should sell the Rothko Paris poster at our front  
Charge ICE-F-66-61  
desk, along with our Debuffet one, if you can get some over  
from Paris.

cc: WR

MW

ICE-F-66-61 PARIS

gried

cc: Miss Sarah Hobenstein  
Miss Frances Fleming  
Miss Gertrude Solcher



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

Date January 30, 1963

To: Mr. Waldo Rasmussen

Re: Rothko Paris Poster

From: Monroe Wheeler

Dear Waldo:

We should sell the Rothko Paris poster at our front desk, along with our Dubuffet one, if you can get some over from Paris.

*MW*

cc: Miss Sarah Rubenstein  
Miss Frances Fleming  
Miss Gertrude Sojcher

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Wheeler

Mr. Rasmussen

Mr. Palmer

Mrs. Kolmetz

ICE-F-66-61 PARIS

green

*Musee Moderne  
de la Ville*

January 25, 1963

Mme. Raymond Dane  
Musée d'Art Moderne de la Ville de Paris  
11 Avenue du President Wilson  
Paris 16eme, France

Dear Madam Dane:

Thank you for your letter of January 19 regarding the final details of the Rothko exhibition's showing at the Musée. I was very pleased to learn that it would be possible to store the cases in your basement storage room for a few weeks; as you probably know, the longshoremen's strike here is over and it should, hopefully, be no longer than two or three weeks before we are able to confirm arrangements to have Express Transport collect the cases and forward them to Rotterdam for ocean shipment to New York. I hope it will not be necessary to move the cases before we can complete our arrangements, since we have already spent a great deal of money on the Paris showing of the exhibition, but if you find it necessary to do so we will, of course, be responsible for the costs.

I have heard from Mr. Norman Glass regarding his work on dismantling and repacking the show and he has also confirmed that you turned the sum of 1,995,30 NF over to him as the proceeds of the Rothko catalogue sales. We have already given him instructions for disposing of this sum. It would be quite agreeable to us if you retained about 150 copies of the catalogue (and a similar number of the French inserts) for distribution to Museums and libraries in Paris; if you should like to retain some of the posters as well, please do so. I shall write directly to Miss Barthea Speyer about taking over the remainder of the catalogues and inserts for distribution through the Centre Culturel. I shall ask her to contact you if she decides that it will be possible for her to dispose of them for us; if not, I will give you other instructions for their disposal after I hear from her.

Although I do not expect any bills to be forwarded to the Musée for services which were ordered by Mr. McCray while he was in Paris, since almost all of them have already been paid, I would appreciate it if you would forward any that might be sent to you in error. We have paid all of the production and publicity invoices and these are the only ones I can think of that might have mistakenly come to you.

You were quite right in thinking that we will all be very relieved when the Rothkos are safely in our warehouse in New York.

I would like to say once again how much we appreciate the assistance



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Mr. Raymond Dane

- 2 -

January 25, 1963

you have given us in making the Paris showing of the exhibition possible.

Sincerely,

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

P.S. I just learned that the shipment of the Rothko cases to New York has been scheduled by the Holland-America line on the February 2 sailing of the "Westerdam". This should mean that the cases will be collected by Express Transport almost immediately.

our office in the last 12 days. The pipes froze and burst - and are not yet fixed.

I cannot however guarantee that if the strike continues for many weeks we will be able to keep your cases in the room where they are stored now for this is the only independent and normally empty room that we have at our disposal for storage. If we have to move them to another section of the basement we will be forced to ask Express Transport to do it because of their weight. I'll keep you informed of course.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Paris le 19/1/63

JAN 23 1963

My dear Mr. Rasmussen -  
 I am sorry to hear that the strike is still going on. I hope it will end soon. I am sure you are all well. I am sure you are all well. I am sure you are all well.

Of course we cannot keep the Reliques cases, since this strike is a "cas de force majeure". I am too old to think of the English word for it. We are indeed quite unhappy, no heat at all in our offices in the last 12 days. The pipes freeze and burst. - and are not yet fixed.

I cannot however guarantee that if the strike continues for many weeks we will be able to keep your cases in the room where they are stored now, for this is the only independent and normally empty room that we have at our disposal for storage. If we have to move them to another section of the basement, we will be forced to ask Express-Transport to do it because of their weight. I'll keep you informed of course.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Glass received for you the  
product of the sale of the catalogues and posters,  
about 400 # and gave us a receipt for it -  
What do you want done with the  
left-over catalogues? and posters?

It would be quite convenient for us to  
keep a few of them - 20 to 30 - to  
give away to other museums or institutions  
that could use them well - and the  
public libraries of the various districts of  
Paris could absorb 100 of them -  
or maybe that you want to give  
them all to Mr. Rebika - or to  
Mrs. Geyer's cultural centre?

Anyway, let us know -

I suppose that you will all breathe a  
deep sigh of relief when the painters  
are at last safely back in New York!

Yours sincerely

M. C. Dargatzis

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

cc: Mr. René d'Harnoncourt  
Mr. Waldo Rasmussen

*Musée d'Art Moderne de la  
Ville de Paris - Paris*

December 6, 1962

Dear Mrs. Dane:

Here are the snapshots (very poor, alas, because I  
am the world's worst photographer) which I took in your museum.  
We have received fine reports of the opening of the  
Rothko exhibition and I want to tell you again how deeply we  
appreciate all you did for us. You have been a true friend  
in need and we are very grateful.

With warm regards always,

Monroe Wheeler

Mrs. Marie-Claude Dane  
Conservateur-adjoint  
Musée d'Art Moderne de la Ville de Paris  
9 rue Gaston St. Paul  
Paris XVI  
France

MW:fk



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11 NOV 16 1962

THE MUSEUM OF MODERN ART  
FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
NEW YORK 17, N.Y.

NOV 16 1962

PARIS 54 7 1111

NOV 16 1962

DEFER ALL ACTION UNTIL PORTER MC GRAY'S ARRIVAL LATE  
SUNDAY NIGHT VENDOMOTEL. WILL YOU PHONE HIM EARLY MONDAY.  
WHETHER STOP INCREDIBLE BUT TRUE FORGET ABOUT GRAND PALAIS MANGED  
TO CONVINCE EYRAUD YOU WHEELER HAVE OUR TWO BASEMENT ROOMS AS ORIGI-  
NALLY PLANNED MISS STEVEN THINK MORE PRECISE FOR EXHIBITION  
CHARGE: International Program: Rothko Paris Showing  
WITH US RUSH YOUR PREVIOUS PLANS TO THE ARCHITECT LEAVE THEM  
SOMEWHAT FLEXIBLE IF POSSIBLE TO GAIN TIME WITH  
ACTUAL WORK

bc: Mr. René d'Harnoncourt  
Mr. Waldo Rasmussen  
Mr. Porter McCray  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Mr. Arthur Drexler

THE MUSEUM OF MODERN ART 11 WEST 53RD ST ..  
TRY TO LET LINE AS POSSIBLE ..

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COPY FOR THE INFORMATION OF:

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL PLAZA 2-8157

Mr. René d'Harnoncourt  
Mr. Arthur Drexler  
Mr. Waldo Rasmussen  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Miss Dorothy H. Dudley

DS64 T102 PARIS 54 7 1111  
MODERNART NY

NOV 7 1962

WHEELER STOP INCREDIBLE BUT TRUE FORGET ABOUT GRAND PALAIS MANGED  
TO CONVINCE EYRAUD YOU CAN HAVE OUR TWO BASEMENT ROOMS AS ORIGI-  
NALLY PLANNED MISS STEYER THINK MORE PRESTIGE FOR EXHIBITION  
WITH US RUSH YOUR PREVIOUS PLANS TO THE ARCHITECT LEAVE THEM  
SOMEWHAT FLEXIBLE IF POSSIBLE TO GAIN TIME WITH

ACTUAL WORK

DANE..

THE MUSEUM OF MODERN ART 11 WEST 53RD ST ..

NXT TO LST LINE RD POSSIBLE ..



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY FOR THE INFORMATION OF:

Mr. René d'Harnoncourt  
Mr. Arthur Drexler  
Mr. Waldo Rasmussen  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Miss Dorothy H. Dudley

All America  
Cables and Radio

Quick  
Radio

Globe  
Wireless

Commercial  
Cables

All America  
Cables and Radio

7961

PARIS 19 6 1730 -

LT -

WHEELER MODERNART NEWYORK -

INVESTIGATING GRAND PALAIS STOP THIS SPACE NOT YET  
CONFIRMED STOP WILL KEEP YOU INFORMED -

DANE +

COL LT ~~DANE +~~

1961 5 11 15 2

3

AMERICAN Cable & Radio System  
67 BROAD STREET, N. Y. • BOWLING GREEN 9-3606

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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DIS  
 FR  
 MADAME RAYMOND DANE  
 EXPORTAID  
 PARIS  
 (FRANCE)

THE MUSEUM OF MODERN ART  
 Dear NOVEMBER 2, 1962

VIA: WESTERN UNION CABLES  
 Thanks for your letter and information. Your boxes of Rothko paintings are since Saturday afternoon safely stored in our basement. The truck that brought them was so big that we have the cars parked in the space in Grand Palais. ASK ARCHITECT TO SEND PLANS IMMEDIATELY. TELL ME WHEN WE SHOULD THANK.

DELIGHTED TO CHANGE ROTHKO EXHIBITION TO SALON D'AUTOMNE  
 about your wish to have the exhibition open around the 20th of November, I am not at all sure that it will be feasible. Indeed, the 1st of November being a holiday, nothing can be started before the 5th of November. Your representative has not yet arrived or contact. I cannot even guess how long they will require to do the necessary work and when they will be free to undertake it.

We open the Grandma Moses exhibition on the 1st of November, and I think that you will agree with me that we should let at least one week elapse between the two exhibitions, and I do not see how we could open the Rothko exhibition before the Grandma one.....  
 Anyway, the sooner we can get started the better it will be.

I am trying very hard to get for your exhibition the Galliera museum that the plans and dates will be free from the 10th of December to January, but so far our assistant director has refused it (he is feeling very hurt because the director mentioned to him that he had agreed to do your exhibition, and did not ask him for his advice before accepting it). However, I will still try to convince him, for indeed at the Galliera Museum all of the Rothko paintings could be suitably presented. I do not understand why people are so small and think of their petty vanity before thinking of the good of the work they have to do. In case I succeed, (I asked Miss Speyer to ask Mr. Byrland to give you Galliera as if Mr. Byrland had heard by herself that it would be free) I will send you a telegram immediately.

My Museum never dreamt of having a cable address, but in case there is anything urgent, you could use my husband's: EXPORTAID Paris. And they telephone us the cables at home if they come outside office hours. By the way, the mailing address for the museum is the back street, to avoid confusion with the Salon d'Art Moderne de la Ville de Paris, 9 rue Gaston St Paul, Paris XVI<sup>e</sup>.

file: ICE-F-66-61  
 Mr. Arthur Drexler  
 Paris, 30 October (Paris)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

I am very eager to see the Rothko paintings. Please excuse my typing that is not very professional. Maybe that some other time we will do with you an exhibition planned together and that we will avoid all these silly problems.

Marie-Claude Dane, Conservateur-adjoint.



COPY FOR THE INFORMATION OF:

file: ICE-F-66-61  
(Paris)

Mr. Rene G. Rasmussen  
Mr. Waldo Rasmussen  
Mr. Arthur Drexler Miss Dudley  
Paris, 30 Octobre,

Dear M. Wheeler,

Thanks for your letter and telegram.

Your boxes of Rothko paintings are since saturday afternoon safely stored in our basement. The truck that brought them was so big that I had to call the police to ask them to move the cars parked in the street for the truck was unable to turn and drive in otherwise....

About your wish to have the exhibition open around the 26th of november, I am not at all sure that it will be feasible. Indeed, the 1st of november being a holiday, nothing can be started before the 5th of november. Your representative has not yet arrived or contact the various undertakers, so we cannot even guess how long they will require to do the necessary work and when they will be free to undertake it.

We open the Grandma Moses exhibition on the 1st of november, and I think that you will agree with me that we should let at least one week elapse between the two exhibitions, and I do not see how we could open the Rothko exhibition before the Grandma one.....

Anyway, the sooner we can get started the better it will be. I am trying very hard to get for your exhibition the Galliera Museum that through a change of plans and dates will be free from the 15th of december to the 8th of january, but so far our assistant director has refused to let us use it (he is feeling very hurt because the director, M. Syraud, did not mention to him that he had agreed to do your exhibition, and did not ask him for his advice before accepting it). However, I will still try to convince him, for indeed at the Galliera Museum all of the Rothko paintings could be suitably presented. I do not understand why people are so small and think of their petty vanity before thinking of the good of the work they have to do. In case I succeed, (I asked Miss Speyer to ask M. Syraud to give you Galliera as if she had heard by herself that it would be free) I will send you a telegram immediately.

My Museum never dreamt of having a cable adress, but in case there is anything urgent, you could use my husband's : EXPORTAID PARIS . and theyx telephone us the cables at home if they come outside office hours. By the way, the mailing adress for the museum is the back street, to avoid confusion with M. Cassou's mail : Musée d'Art Moderne de la Ville de Paris, 9 rue Gaston St Paul, Paris XVI<sup>e</sup>.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

file ICE-F-66-61  
(Paris)

cc: Mr. René d'Harnoncourt  
Mrs. Bliss Parkinson  
Mr. Waldo Rasmussen ✓

Mme Raymond Dane

October 29, 1962  
October 29, 1962

My dear Monsieur Le Préfet:  
My dear Monsieur Eyraud:

On behalf of The Museum of Modern Art and its International Council, I am writing to express our profound thanks for your most kind and generous offer of gallery space in the Musée d'Art Moderne de la Ville de Paris, for the retrospective exhibition of paintings by the eminent American artist, Mark Rothko. We are very happy to accept the two large basement galleries which were shown to me by Madame Raymond Dane in the absence of Monsieur René Heron de Villefosse. We understand that all costs of this exhibition will be borne by us. We hope to be able to complete the necessary work so that the exhibition can open on November 26th or December 3rd, for a period of four or five weeks.

The Museum of Modern Art is a non-profit educational institution operating under the charter of the University of the State of New York; its International Council sponsors exhibitions of American art in foreign countries, and brings work of outstanding artists to the United States. We are very pleased that, thanks to your gracious collaboration, the people of Paris will be able to see the Rothko exhibition, which has heretofore been shown to large and appreciative audiences at this Museum in New York, at the Whitechapel Gallery in London and at the Museum of Modern Art in Rome.

With renewed thanks and my most respectful compliments,  
I am,  
I am,

Sincerely yours,  
Sincerely yours,

Monroe Wheeler  
Monroe Wheeler

Monsieur Clovis Eyraud  
Directeur des Beaux-Arts  
de la Ville de Paris  
Hôtel de Ville  
Paris 1<sup>er</sup>  
France



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

File: ICE-F-66-61  
(Paris)

cc: Mr. René d'Harnoncourt  
Mrs. Bliss Parkinson  
Mr. Waldo Rasmussen

Mme Raymond Dane

*Pré fet*

October 29, 1962

My dear Monsieur le Préfet:

On behalf of The Museum of Modern Art and its International Council, I am writing to express our profound thanks for your most kind and generous offer of gallery space in the Musée d'Art Moderne de la Ville de Paris, for the retrospective exhibition of paintings by the eminent American artist, Mark Rothko. We are very happy to accept the two large basement galleries which were shown to me by Madame Raymond Dane in the absence of Monsieur René Heron de Villefosse. We understand that all costs of this exhibition will be borne by us. We hope to be able to complete the necessary work so that the exhibition can open on November 26th or December 3rd, for a period of four or five weeks.

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With renewed thanks and my most respectful compliments,  
I am,

Sincerely yours,

Sincerely yours,

Monroe Wheeler

Monroe Wheeler

Monsieur René Heron de Villefosse  
Conservateur en Chef  
Monsieur le Préfet de la Seine  
Jean Benedetti  
Hôtel de Ville  
Paris 1<sup>er</sup>  
France

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

ICE-F-66-61  
(Paris)

cc: Mr. René d'Harnoncourt  
Mrs. Bliss Parkinson  
Mr. Waldo Rasmussen

Mrs. Raymond Dane

*Villefossé*

LET  
Monsieur le Conservateur  
Musée d'Art Moderne de la Ville de Paris  
Paris (France)

DATE: October 29, 1962  
HAPPY TO ACCEPT AND RENOVATE BASEMENT SPACES FOR THE  
GROUP OF TWO LATE NOVEMBER IF POSSIBLE FOR FOUR OR FIVE  
WEEKS. GRATEFULLY.

My dear Monsieur le Conservateur:

On behalf of The Museum of Modern Art and its International Council, I am writing to express our profound thanks for your most kind and generous offer of gallery space in the Musée d'Art Moderne de la Ville de Paris, for the retrospective exhibition of paintings by the eminent American artist, Mark Rothko. We are very happy to accept the two large basement galleries which were shown to me by Madame Raymond Dane in your absence. We understand that all costs of this exhibition will be borne by us. We hope to be able to complete the necessary work so that the exhibition can open on November 26th or December 3rd, for a period of four or five weeks.

The Museum of Modern Art is a non-profit educational institution operating under the charter of the University of the State of New York; its International Council sponsors exhibitions of American art in foreign countries, and brings work of outstanding artists to the United States. We are very pleased that, thanks to your gracious collaboration, the people of Paris will be able to see the Rothko exhibition, which has heretofore been shown to large and appreciative audiences at this Museum in New York, at the Whitechapel Gallery in London and at the Museum of Modern Art in Rome.

With renewed thanks and my most respectful compliments, I am,  
Sincerely yours,

Monroe Wheeler

Monsieur René Heron de Villafosse  
Conservateur en Chef  
des Musées de la Ville de Paris  
et du Musée de l'Île de France  
Musée d'Art Moderne de la Ville de Paris  
Avenue du Président Wilson  
Paris XVI<sup>e</sup>, France

MW:fk



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

ICE-F-66-61  
(Paris)  
THE MUSEUM OF MODERN ART  
OCTOBER 25, 1962

LT  
MADAME DANE  
MUSEE D'ART MODERNE DE LA VILLE DE PARIS  
PARIS (FRANCE)  
Date: October 24, 1962  
To: Mr. René d'Harnoncourt  
Re: Rothko Paris Showing  
FROM: HAPPY TO ACCEPT AND RENOVATE BASEMENT SPACE FOR ROTHKO  
STOP OPENING LATE NOVEMBER IF POSSIBLE FOR FOUR OR FIVE  
WEEKS. GRATEFULLY.

WHEELER  
MODERNART

Dear René:

CHARGE: International PROGRAM: Paris showing of ROTHKO exhibition  
de la Ville de Paris, just telephoned to say that Express  
Transport had phoned her that the Rothkos had arrived in  
Paris and that they did not think it safe to store them in  
the space they have available. Mme Dane said that if we  
are going to have the show in her museum, she would be will-  
ing to Mr. René d'Harnoncourt clearance papers and find storage  
space. Mr. Waldo Rasmussen  
Miss Sarah Rubenstein  
Mr. Richard H. Koch  
she does not want to receive them if we are not having the  
exhibition on her premises. I told her that we were trying  
to find the necessary funds and that I would cable her as  
quickly as possible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

ICE-F-66-61 (Paris)

## THE MUSEUM OF MODERN ART

Date October 24, 1962

To: Mr. René d'Harnoncourt

Re: Rothko Paris Showing

From: Monroe Wheeler

Dear René:

Mme Raymond Dane, Curator of the Musée d'Art Moderne de la Ville de Paris, just telephoned to say that Express Transport had phoned her that the Rothkos had arrived in Paris and that they did not think it safe to store them in the space they have available. Mme Dane said that if we are going to have the show in her museum, she would be willing to handle the customs clearance papers and find storage space in the Musée d'Art Moderne de la Ville de Paris, but she does not want to receive them if we are not having the exhibition on her premises. I told her that we were trying to find the necessary funds and that I would cable her as quickly as possible.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Rothko  
ICE-F-66-61  
(Paris)

cc: Mrs. John D. Rockefeller 3rd  
Mrs. Bliss Parkinson  
Mr. René d'Harnoncourt  
Mr. Richard H. Kach  
Miss Sarah Rubenstein  
Mr. Waldo Rasnussen  
Miss Dorothy H. Dudley

February 11, 1963

October 25, 1962

Dear Mrs. Dane:

Calligraphic d'Art Moderne  
Viale della Spina Verde 131  
Rome, Italy

As I cabled you today, the Executive Committee of our International Council has finally approved our acceptance of your gracious offer of space for its Rothko exhibition in the basement galleries of your museum, with the understanding that we are to pay all costs of labor, installation, publicity, maintenance and packing. We hope that it will be possible to install the exhibition for an opening on or about November 26th. We shall send someone to Paris to negotiate with contractors for all that is necessary to make a beautiful installation as soon as our design for the use of the space is completed.

I am also preparing letters of thanks which the Museum's president, Mrs. John D. Rockefeller 3rd, and the president of the International Council, Mrs. Bliss Parkinson, will send to M. Pyraud and M. de Villefosse. We shall also prepare the design for a poster to be printed in Paris. As to publicity, invitations and receptions, we shall follow your usual procedure which you explained to me in Paris.

I can't begin to tell you how grateful we are to you for your gracious cooperation in this project, which has been added to your already heavy responsibilities, but I am sure that the exhibition will be very welcome to the great number of people in Paris who are interested in the achievement of one of the greatest American artists of our time.

You will hear more from me very soon; meanwhile, with my most cordial good wishes, I am

I shall delay my further action on the unpaid portion of the invoice until I hear from you. Sincerely yours,

Sincerely,

Monroe Wheeler

Richard L. Palmer  
Executive Assistant  
International Circulating

Mrs. Raymond Dane  
Musée d'Art Moderne de la Ville de Paris  
Avenue du Président Wilson, Quai de New York  
Paris 16<sup>e</sup>, France

P. S. Would you put on a postcard the cable address of your museum?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

cc: Miss Rubenstein  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 PARIS AND ROME & Rome  
green

February 11, 1963

Dott. Palma Bucarelli  
La Soprintendente  
Galleria Nazionale d'Arte Moderna  
Viale Delle Belle Arti 131  
Rome, Italy

Dear Dott. Bucarelli:

Dear Sir:

Thank you for your letter of January 29 regarding the Tartaglia invoice for repacking and forwarding the Rothko exhibition to Paris after its closing in Rome. It is unfortunate that this misunderstanding about the responsibility for absorbing the repacking charges has occurred; as I mentioned in my letter of January 9, we understood that each exhibitor of the Rothko show would assume all "local" costs - certainly both unpacking and repacking are in this category - and that the only charge which was to be divided in equal parts was the insurance cost. We specifically outlined the costs of the exhibition to each exhibitor and I think you will find, if you check back to Mr. Rasmussen's letter of December 29, 1961 which originally confirmed your showing of the exhibition, that he stated that you would be responsible only for the transportation charges from Basel to Rome, not for the cost of repacking the show in Basel as well.

However, knowing that you did absorb the Basel repacking charges, I can understand your position. Do you think there would be any possibility, at this late date, of asking Dr. Rüdinger at the Kunsthalle in Basel to reimburse you for the Basel repacking charges so that you could, in turn, reimburse Tartaglia for the Rome charges? I suppose we will have no choice but to assume these charges ourselves if this possibility cannot be explored. Since we have already absorbed the additional costs of insurance for the extended period the exhibition was in Rome, we hope we shall not be called upon for further expenses.

I shall delay any further action on the unpaid portion of the invoice until I hear from you.

We appreciate immensely the speed with which you responded to our inquiry.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Rubenstein  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 PARIS AND ROME & Rome  
green

February 11, 1963

Dott. Palma Bucarelli  
La Soprintendente  
Galleria Nazionale d'Arte Moderna  
Viale Delle Belle Arti 131  
Rome, Italy

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I shall delay any further action on the unpaid portion of the invoice until I hear from you.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

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TARTAGLIA

cc: Dott. Bucarelli (letterhead)  
Miss Rubenstein  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 Paris & Rome  
green

January 8, 1963

Bruno Tartaglia  
26-27 Piazza Di Spagna  
Rome, Italy

Sincerely,

Dear Sirs:

I am writing in regard to your invoice (2331/E) dated December 11, 1962 which lists the expenses incurred by your firm in making arrangements to forward the MARK ROTHKO exhibition from the Galleria Nazionale d'Arte Moderna in Rome to our agents in Paris - Express Transport Ltd. at 27 Rue de Flandre. I regret that I have not had an opportunity to communicate with you before now, but your billing arrived during a terribly busy period and just before I left the Museum for a two-week holiday.

All of the items on the billing seem in order, except for the \$230. charge which you have listed as your fee for packing the works of art, for "Renewing" a portion of the packing materials, and for assisting the customs inspectors. It was our understanding that the repacking of the paintings would be undertaken by the staff of the Galleria Nazionale or, at least, at their expense. For this reason, I can approve payment of your billing only in the amount of \$829.50. I will forward a copy of this letter, along with an explanatory note to Dotteressa Palma Bucarelli, Director of the Galleria Nazionale, requesting that the Galleria absorb this expense and reimburse your firm directly for the \$230. portion of your billing.

I hope this arrangement will be agreeable to you and that you will let me know when you have been reimbursed for the total amount of this billing so that we may consider the matter closed.

We appreciate immensely the speed with which you prepared the



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cc: Miss Rubenstein  
Mr. Palmer  
Mrs. Holmstrom  
ICE-P-66-61 Paris & Rome

- 2 -

January 9, 1933

show for shipment to Paris and I shall certainly count on using your services in the future. You may expect our check for \$829.50 within the next 10 days or so.

Galleria Nazionale d'Arte Moderna  
Viale delle Belle Arti, 131  
Rome, Italy

Sincerely,

Dear Dott. Buzarelli:

I have enclosed a copy of my letter to Bruno Targaglia in Rome, as well as a photocopy of the invoice which prompted my reply, for your information. The invoice includes the firm's charges for all of the preparatory arrangements which were made after the MARK ROTKOWSKI exhibition closed at the Galleria last October and prior to its shipment to our agents in Paris and also includes the various transportation charges necessitated by the shipment.

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

I have checked the invoice quite thoroughly and, after discussing it with Mr. Waldo Harrison, the Executive Director of this Department, am writing to explain that we do not feel the item on the invoice which I have quoted below, should be charged to our Museum:

Packing by expert packers - specialists in the packing of works of art - renewing part of packing materials, and assistance of packers at customs inspection, ropes and sealing \$530.

For all showings of our traveling exhibitions it is assumed that the exhibiting institution will absorb all costs of unpacking the works of art before the showing, as well as the final repacking. All of the other European museums showing the ROTKOWSKI exhibition paid these costs. Since we made an extremely generous allowance in the insurance cost of the exhibition - your institution paid \$500, and had the show for three months, while the other exhibitors paid the same amount and exhibited the show for one month each or less - we ask that the Galleria Nazionale d'Arte Moderna pay this \$530, portion of the Targaglia billing. As you will note from the enclosed letter

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cc: Miss Rubenstein  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 Paris & Rome  
green

to Tartaglia, we have authorized only partial payment of the invoice - to the total amount of \$230.00. I would appreciate receiving your confirmation when the remaining portion of the bill has been paid.

January 9, 1963

Mr. Rasmussen has asked me to acknowledge your letter about the invoice. I hope to write in greater detail about it shortly.

Dott. Palma Bucarelli  
La Soprintendente  
Galleria Nazionale d'Arte Moderna  
Viale della Belle Arti, 131  
Rome, Italy

Sincerely,

November 2, 1962

Dear Dott. Bucarelli:

I have enclosed a copy of my letter dated January 8 to the firm of Bruno Tartaglia in Rome, as well as a photocopy of the Tartaglia invoice which prompted my reply, for your information. The invoice itemizes that firm's charges for all of the preparatory arrangements which were made after the MARK ROTHKO exhibition closed at the Galleria last October and prior to its shipment to our agents in Paris and also includes the various transportation charges necessitated by the shipment.

I have checked the invoice quite thoroughly and, after discussing it with Mr. Waldo Rasmussen, the Executive Director of this Department, am writing to explain that we do not feel the item on the invoice which I have quoted below, should be charged to our Museum:

Packing by expert packers - specialists in the packing of works of art - renewing part of packing materials, and assistance of packers at customs inspection, ropes and sealing \$230.

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MINISTÈRE D'ÉTAT

to Tartaglia, we have authorized only partial payment of the invoice - in the total amount of \$829.50. I would appreciate receiving your confirmation when the remaining portion of the bill has been paid.

Mr. Rasmussen has asked me to acknowledge your letter about the FRANZ KLINE exhibition; I hope to write in greater detail about it shortly.

I hope to hear from you soon.

2, RUE DE VALOIR, PARIS 1<sup>er</sup>

Sincerely,

November 2, 1962

Richard L. Palmer  
Executive Assistant

Dear Mr. d'Harnoncourt  
Department of Circulating  
Exhibitions

In regards to the Rothko exhibition, the Minister asks me to inform you that the negotiations with the "Musée Municipal d'Art Moderne" seem to be going well. So he has been told by M. Ficon, Directeur Général des Arts et Lettres, who deplores as well as we do the unexpected veto of the Musée des Arts Décoratifs.

I presume that you knew before we did that the present state of the parley looks favorable. Yet M. Malraux wants me to confirm it to you.

Very sincerely yours,

*M. Brandin*

Mr. Rene d'HARNONCOURT  
Director of the  
Museum of Modern Art  
-New York-

Le Chef de Cabinet  
M. BRANDIN

Copy to Mrs. Rasmussen  
Mr. Rasmussen  
Mr. Wheeler

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MINISTÈRE D'ÉTAT

Affaires Culturelles

Le Chef de Cabinet

2, RUE DE VALOIS, PARIS 1<sup>er</sup>

November 2, 1962

Dear Mr. d'Harnoncourt,

As regards the Rothko exhibition, the Minister asks me to inform you that the negotiations with the "Musée Municipal d'Art Moderne" seem to be going well. So he has been told by M. Picon, Directeur Général des Arts et Lettres, who deplores as well as we do the unexpected veto of the Musée des Arts Décoratifs.

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*M. Brandin*

Mr. Rene d'HARNONCOURT  
Director of the  
Museum of Modern Art  
=New York=

Le Chef de Cabinet  
M. BRANDIN

Copy to Mrs. Parkins  
Mr. Rasmussen  
Mr. Wheeler



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file: ICE-F-66-61 (Paris)

W.S.S. Bohelen

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL PLAZA 7-8102

Nov. 19, 1962

DS152 T5/20 PARIS TELEX 62 19 2245

WILLIAM BURDEN

MODERNART NY

RE YOUR TELEGRAM OF 17TH I WANT YOU TO KNOW PORT MCCRAY HAVING  
LUNCHEON TODAY WITH MISS SPEYER OF USIS TO DISCUSS ROTHKO WHOW PD  
WHILE FINANCIAL HELP UNFORTUNATELY NOT POSSIBLE BECAUSE OF USIS  
BUDGET SITUATION WE WILL CONTINUE TO GIVE ALL POSSIBLE ASSISTANCE PD  
AVIS AND I PLAN TO OPEN SHOW ON DECEMBER 5 BEST REGARDS  
BOHELEN

17TH 5

WHOW PER COPY

cc: Mr. Harman  
Mrs. Parkison  
Mr. Rasmussen ✓  
Mr. Wheeler

FRENCH CABLE CO.  
25 BROAD STREET, NEW YORK,

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA  
FRENCH

FRENCH CABLE CO.  
25 BROAD STREET, NEW YORK,

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JUL 5 - 1963

ICE-F-66-61 (Paris)

UNITED STATES INFORMATION SERVICE



Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

July 1, 1963

Dear Mr. Rasmussen:

Enclosed are three ektachromes of works by Rothko which were lent to the magazine "Aujourd'hui" to illustrate an article on the artist.

Sincerely yours,

Jacqueline Hestin

Jacqueline Hestin  
Assistant to Darthea Speyer,  
Fine Arts Officer

1. Sketch for Annual No. 1, 1958
2. Sketch for Annual No. 6, 1958
3. No. 18, 1952

Mr. Waldo Rasmussen  
Executive Director  
International Circulating Exhibitions  
The Museum of Modern Art  
New York 19, N.Y.

Nadia:  
Could you please  
check to see where these  
should go. Pearl Mailer  
will probably know.

MP

Encls. 3 ektachromes



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✓ ICE-F-66-61-Paris

RP RK ADH Mr. McCray green

Via air mail

We look forward to reading the reviews of the Paris showing of the ROTHKO exhibition.

January 21, 1963

Mlle Jacqueline Hestin:  
Centre Culturel Americain  
2, rue St. Florentin  
Paris I, France

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

Dear Mlle Hestin:

Your letter of January 10 addressed to Mr. McCray has been referred to me for reply.

As you undoubtedly know by now, the bill from Arts was received here last week and Mr. McCray's personal check in the amount N.F. 686 in payment of this was forwarded directly to Arts on January 9.

Enclosed is Mr. McCray's personal check for N.F. 383,60, made out to Combat, in payment of their bill for the ROTHKO advertisement enclosed with your letter.

Mr. McCray has not yet received the reviews of the ROTHKO exhibition which he requested in his cable to you of January 8. He would greatly appreciate receiving them at the earliest possible moment.

Regarding the color transparencies of works by Rothko: you will find in recent issues of Quadrum and l'Oeil a number of color plates of Rothko works. I am sure that XXe Siecle could borrow not only the transparencies but also the cliches of these from the editors of these magazines. Unfortunately, we have none, other than those we furnished Aujourd'hui.

I am sorry I must tell you also that we have no portrait photographs of Rothko, Baziotes, De Kooning and Gorky in their studios. I am told, however, that the best sources for such photographs would be the following: For de Kooning - Mr. Rudolph Burckhardt (Photographer), 44 East 29th Street, New York, N.Y.; For Rothko - Mr. Herbert Matter (Photographer), 2 West 37th Street, New York, N.Y. For Baziotes I would suggest you write to his dealer, Kootz Gallery, 655 Madison Ave., New York 21, N.Y.; and for Gorky to the Whitney Museum, 22 West 54th Street, New York 19, N.Y., which I understand has a very large photo file on Gorky. Hans Namuth (Photographer), 154 West 54th Street, New York, N.Y., has photographed many American artists and may possibly have studio photographs of the artists in your list.

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Mlle Jacqueline Hestin, Paris  
January 21, 1963 - 2 -

UNITED STATES INFORMATION SERVICE

We look forward to reading the reviews of the Paris showing of the ROTHKO exhibition.

2-rum Saint-Florentin, Paris-14

Sincerely,

January 10, 1963

Dear Mr. McGray:

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

Enclosed are duplicate copies of the bills from Gaudin and Arts concerning the Rothko publicity.

We had a request from the art magazine "L'Esprit" for two color transparencies of works by Rothko to illustrate an article on this artist. We proposed the color transparencies lent at present to "Aujourd'hui", but of course they are not interested in publishing the same illustrations as "Aujourd'hui" and we would very much appreciate your sending us two different color transparencies for transmittal to this magazine.

WR/RRK/rrk

We also had a request from "Jardin des Arts" for photos of the following artists: Rothko, Bazziotes, De Kooning and Corky. They would like these photos not to be conventional portraits but showing the artists working in their studio. Could you possibly provide us with such documentation?

Thanking you in advance for your help,

Sincerely yours,

Jacqueline Hestin

Jacqueline Hestin  
Assistant to Barthelemy Speyer,  
Fine Arts Officer

Mr. Porter McGray  
Director of International Program  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

The bill from Arts has not yet reached us. I shall mail it as soon as we receive it.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-Ier

January 10, 1963

JAN 16 1963

Dear Mr. McCray:

Attached are duplicate copies of the bills from Combat and Arts concerning the Rothko publicity.

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Thanking you in advance for your help,

Sincerely yours,

Jacqueline Hestin

Jacqueline Hestin  
Assistant to Darthea Speyer,  
Fine Arts Officer

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

Ps: The bill from Arts has not yet reached us. I shall mail it as soon as we receive it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 PARIS  
green

*W.S.D. Speyer*

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain  
February 18, 1963

2, rue Saint-Florentin, Paris 1er

Paris, February 11, 1963

Miss Darthea Speyer  
Fine Arts Officer  
U.S.I.S.  
Centre Culturel Américain  
2, rue Saint-Florentin  
Paris 1er, France

Dear Miss Speyer: We were pleased to learn that you were willing to take 300 of the Rothko catalogues, and I hope you will consider contacting some of the other European U.S.I.S. posts to see if they would be interested in distributing the remainder of them. If my count is correct, there should be around 300 copies after you and Madame Dane take the ones you need; as I mentioned before, we don't want to return any of the catalogues to New York, so it would be most helpful if you could make these arrangements for us.

We have been asked to return all of the remaining posters to New York so I am afraid we will have to retract our offer of them to you. If you should speak to Madame Dane soon, would you mind asking her if she received our cable of February 1 which authorized her to return the posters and to bill us for forwarding charges?

I hope this request will not be too great an imposition and that you will let me know the details of the general distribution, at your convenience, for our records.

Sincerely,

Mr. Waldo Rasmussen  
Executive Director  
International Circulating Exhibitions  
The Museum of Modern Art  
New York 19, N.Y.

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions



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UNITED STATES INFORMATION SERVICE



Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

Paris, February 11, 1963

Dear Waldo:

I spoke with Mrs. Dane concerning your offer of the Rothko catalogues. We would be delighted to have at least 300 of these catalogues which we could use to great advantage. Mrs. Dane wants around 150, as you know.

We would be delighted to have the posters that are left. As soon as we have a file on the clippings, we shall send them off to you.

With warmest regards.

Sincerely,

Darthea Speyer  
Fine Arts Officer

Mr. Waldo Rasmussen  
Executive Director  
International Circulating Exhibitions  
The Museum of Modern Art  
New York 19, N.Y.

FEB 18 1963

Keegan

American Cable & Radio System

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cc: Mr. Rasmussen  
Mrs. Kolmetz  
Mr. Palmer  
ICE-F-66-61 PARIS  
green

January 25, 1963

Miss Darthea Speyer  
Fine Arts Officer  
Centre Culturel Américain  
2 rue St. Florentin  
Paris 1, France

Dear Darthea:

I received letters from Norman Glass, who supervised the dismantling and repacking of the Rothko show after its closing at the Musée, and from Mme. Raymond Dane at the Musée recently about some of the Rothko details which remain to be cleared up.

It seems that we still have a rather large number of Rothko catalogues and the French inserts left, since only 238 out of the 1,000 copies we sent to Paris were sold during the exhibition, and I am writing to ask if you would be agreeable to taking over a portion of them for distribution through the Centre. Mme. Dane has already told me that she could use around 150 copies herself; I believe she is planning to distribute them to various museums and libraries in Paris, but that still leaves over 600 copies to be disposed of through other channels. If you are interested in taking them, would you please contact Mme. Dane directly before making arrangements to collect them? We hope it will not be necessary to return any of the catalogues to New York, as the cost of clearing them through customs, added to the transportation charges, would probably equal the actual value of the catalogues. There are also several copies of the Rothko poster left which you are welcome to if you have any use for them.

I hope that I may hear from you soon about this matter as I know Mme. Dane is eager to settle all of the Rothko details. We just received word that the shipment of the Rothko cases, which have until now been stored at the Musée, has been scheduled for the February 2 sailing of the Westerdam from Rotterdam - I know she will be especially pleased by that news.

Best regards,

Sincerely,

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions



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file: ICE-F-66-61 (Paris)

NOV 7 1962

7 RB ACR 22/F1398

PARIS 26 7 1445

RASMUSSEN MODERNART NEWYORKCITY

SUGGEST CONSIGN ACATALOGUES EXPRESS TRANSPORT FOR DELIVERY MUSEE  
MUNICIPAL D ART MODERNE STRONGLY RECOMMEND EXHIBIT BE HELD THERE  
DARTHEA SPEYER FINE ARTS OFFICER

49

**'Stem**  
7-3800

*American Cable & Radio Systems*  
67 BROAD ST., N. Y. - BOWLING GREEN 9-3800

*American Cable & Radio Systems*  
67 BROAD ST., N. Y. - BOWLING GREEN 9-3800

**All America Commercial Cables and Radio Cables**  
**May All America Commercial Cables and Radio Cables**



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DLS

THE MUSEUM OF MODERN ART

file: ICE-F-66-61  
(Paris)

LT

OCTOBER 29, 1962

SPEYER  
AMBASSY  
PARIS (FRANCE)

WRITING TO BENEDETTI AND KYRAUD TODAY TO GRATEFULLY ACCEPT  
THE TWO LARGE BASEMENT GALLERIES FOR ROTHKO WITH OPENING  
ON NOVEMBER TWENTYSEVENTH OR AS SOON THEREAFTER AS ADEQUATE  
ADDITIONAL WALLS CAN BE READY.

WHEELER MODERNART

CHARGE: International Program: Paris Showing Rothko exhibition

RENE DHARNONCOURT MODERNART NY

MUST WRITE LETTER IMMEDIATELY TO PERFECT STATING SPACE AND DATE  
ROTHKO SHOW AT CITY MUSEUM MODERN ART STOP GALERIE DE FRANCE JUST  
OFFERED ITS ENTIRE SPACE FOR ROTHKO SHOW JANUARY STOP CONSIDER  
cc: Mr. René d'Harnoncourt  
Mrs. Bliss Parkinson  
Mr. Waldo Rasmussen ✓  
Mr. Richard H. Koch

BARTHEA SPEYER FINE ARTS OFFICER



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FREN  
25 BR



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



MPANY  
2-7934

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL PLAZA 7-8157

001-91306

ABLE COMPANY  
NEW YORK, TEL. HA 2-7934



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

DS68 T174 PARIS 53 29 1535

RENE DHARNONCOURT MODERNART NY

MUST WRITE LETTER IMMEDIATELY TO PREFECT STATING SPACE AND DATE  
ROTHKO SHOW AT CITY MUSEUM MODERN ART STOP GALERIE DE FRANCE JUST  
OFFERED ITS ENTIRE SPACE FOR ROTHKO SHOW JANUARY STOP CONSIDER  
MUSEUM PREFERABLE BUT MUST GIVE ANSWER IMMEDIATELY CABLE OR CALL  
ME TOMORROW

DARTHEA SPEYER FINE ARTS OFFICER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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R ASMUSSEN MODERNART NEWYORK

REQUEST MUNROE WHEELER BRING SEVERAL CATALOGUES ROTHKO

EXHIBITION HELD AT MOMA NEWYORK DARTHEA SPEYER FINE ARTS

OFFICER

4 copies ROTHKO catalogue taken by Mr. Wheeler to Paris

I would be more than grateful if you would make one more effort to find out if space would be available in the Musée de la Ville de Paris or any other spot that still might occur to you, and will give you a ring Tuesday or Wednesday. I can't tell you how badly I feel to bother you so much with such an exceedingly disagreeable problem but I know you are just as sure as I am that this is very important for the artist, the Museum, the Council and American art.

With very best regards,

Faithfully yours,

Le Chef de Cabinet  
Monsieur L. Boudin  
Monsieur J. Boudin  
Monsieur J. Boudin  
Monsieur J. Boudin  
Monsieur J. Boudin

Rene d'Harnoncourt



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cc: Mr. Rasmussen  
D L S Mr. Sala

MUSEUM OF MODERN ART NEW YORK

LT  
SPEYER  
AMEMBASSY  
PARIS (FRANCE)

OCTOBER 10, 1962

W. U. CABLES

MONROE WHEELER ARRIVING PARIS OCTOBER 15 TO FINALIZE  
DETAILS ROTHKO SHOW stop STAYING HOTEL CONTINENTALE  
WILL CONTACT YOU IMMEDIATELY

Dear Bartholomew:

RASMUSSEN

CHARGE: ICE-F-66-61 (ROTHKO)

CC: Mr. Wheeler  
Mr. d'Harnoncourt  
ICE-F-66-61 ROTHKO (PARIS)  
ICE-F-66-61 ROTHKO (ROME)  
Mr. Rasmussen  
green

Here is Brandis's letter which just arrived. The only good part of it is that it puts the Minister on record as trying to find a place for us to go to other government officials with proposals for other space than the Musée d'Art Moderne. Brandis will be in New York on Thursday. I am getting really desperate and I think I should find out if any space can be reached in time to switch for an exhibition. As it is now the show would close in Paris at the latest in the last week of November, which means that we have really no time to lose. I personally think that even a three-week period would be better than nothing because it would at least establish the fact that the Museum and the Council did not let down one of the most important modern painters in America.

I agree Charpentier would not be an ideal place for us. Yes, if it could be done there, we probably could invent a way of announcing it which would make it perfectly clear that the organization and presentation is entirely new, and that we are simply using rented premises.

I would be more than grateful if you would make one more effort to find out if space would be available in the Musée de la Ville de Paris or any other spot that still might occur to you, and will give you a ring Tuesday or Wednesday. I can't tell you how badly I feel to bother you so much with such an exceedingly disagreeable problem but I know you are just as aware as I am that this is very important for the artist, the Museum, the Council and American art.

With very best regards,

Faithfully yours,

In the name of the  
Museum of Modern Art  
Bartholomew  
d'Harnoncourt  
J. van der Grinten  
Bartholomew

Rene d'Harnoncourt

*U.S.S. - Hoyer*

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

cc: Mr. Rasmussen  
Mr. Selz

cc: Mr. Rasmussen  
Mr. Selz

Miss Darthea Speyer  
2 rue St. Florentin  
Paris 1<sup>er</sup>, France

September 28, 1962

October 10, 1962

Dear Darthea:

Here is Brandin's letter which just arrived. The only good part of it is that it puts the Minister on record as trying to help us, and makes it therefore possible for us to go to other government officials with proposals for other space than the Musée des Arts Decoratifs. Jaujard will be in New York on Thursday, October 11th and will see me then.

The time element, however, is getting really desperate and I think we ought to exhaust every means to find out if any space can be rented that might be suitable for an exhibition. As it is now the show should close in Paris at the latest in the last week of November, which means that we have really no time to lose. I personally think that even a three-week period would be better than nothing because it would at least establish the fact that the Museum and the Council did not let down one of the most important modern painters in America.

I agree Charpentier would not be an ideal place for us. Yet, if it could be done there, we probably could invent a way of announcing it which would make it perfectly clear that the organization and presentation is entirely ours, and that we are simply using rented premises.

I would be more than grateful if you would make one more effort to find out if space would be available in the Musée de la Ville de Paris or any other spot that still might occur to you, and will give you a ring Tuesday or Wednesday. I can't tell you how badly I feel to bother you so much with such an exceedingly disagreeable problem but I know you are just as aware as I am that this is very important for the artist, the Museum, the Council and American art.

With very best regards,

Faithfully yours,

Le Chef de Cabinet  
Monsieur M. Brandin  
Ministère d'Etat  
Affaires Culturelles  
3, rue de Valenciennes  
Paris 10, France  
Enclosure

Rene d'Harnoncourt



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*File: ICE-F-66-61 Paris*

cc: Mr. Wheeler  
Mr. Rasmussen  
Mr. Selz

MINISTÈRE D'ÉTAT  
Affaires Culturelles

October 10, 1962

2, RUE DE VALOIS, PARIS 1<sup>er</sup>  
25 septembre 1962

Dear Mr. Brandin:

Thank you very much for your good letter of September 25th. We are of course terribly sorry that it was impossible to obtain reconsideration of the decision to cancel the Rothko exhibition at the Musée des Arts Décoratifs for October but we are also deeply grateful to the Minister for having unofficially spoken in our behalf. I beg you to give His Excellency our heartfelt thanks.

In order to correct a possible impression that we have been inactive in this matter, I want you to know that the letter advising us of the cancellation was dated July 30th and arrived in New York on the 3rd of August during my vacation. I returned to my office on August 19th and wrote within a week after receipt of the letter.

We are now desperately trying to find a substitute for the galleries of the Musée des Arts Décoratifs so as not to forego a Paris showing of the Rothko exhibition altogether. We hope to prevent a major disappointment to the artist and his many admirers as well as to the International Council who sponsored the entire circuit of the exhibition.

Once more may I take this opportunity to thank you for your prompt and thoughtful letter.

With kindest regards,

Faithfully yours,

Mr. D'HARNONCOURT  
Museum of Modern Art  
NEW YORK (USA)

Le Chef de Cabinet  
M. BRANDIN

Rene d'Harnoncourt

Le Chef de Cabinet  
Monsieur M. Brandin  
Ministère d'Etat  
Affaires Culturelles  
3, rue de Valois  
Paris 1<sup>er</sup>, France

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cc: Miss Darthea Speyer  
Mr. Waldo Rasmussen  
Mr. Peter Selz

MINISTÈRE D'ÉTAT  
Affaires Culturelles

*Le Chef de Cabinet*

2, RUE DE VALOIS, PARIS 1<sup>re</sup>  
25 septembre 1962

Monsieur le Directeur,

Comme je vous l'ai télégraphié, M. Malraux n'a pas pu vous aider comme il l'aurait désiré. En fait, le Musée en question n'est pas sous notre autorité, comme par exemple le Louvre.

C'est pourquoi le Ministre n'a pu faire qu'une intervention sur le plan "amical". Mais le Président nous a fait savoir que, dès Juillet, vous aviez été prévenu de l'annulation de l'exposition en question.

Croyez bien que si M. Malraux avait pu faire quelque chose de plus poussé, il n'aurait pas hésité à le faire. En l'occurrence, son pouvoir d'approche était extrêmement limité. Il le regrette profondément.

Veuillez agréer, Monsieur le Directeur, l'assurance de ma considération la plus distinguée,

Mr. D'HARNONCOURT  
Museum of Modern Art  
NEW YORK (USA)

*M. Brandt*  
Le Chef de Cabinet  
M. BRANDT



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Copy on letterhead to Darthea Speyer  
Hydra, Greece

ICE-F-66-61-Paris  
SP-ICE-27-61-France  
G/E-61-51 (Request)  
Requests for Exhibitions  
WR RP RK green

Via air mail

Europe, but at this point he is still so little known abroad that I think it would be wiser to wait until greater interest has been created. As you probably heard from Rick Brown in Venice, the Los Angeles showing was an enormous success, with several important pieces purchased by the Los Angeles County Art Museum and private collectors, and I think the London showing will be similarly successful and will create great interest in the East. This, in turn, and the remainder of your show should help to give Nakian some of the recognition and perhaps also lead to requests for a show of his work in other cities within the next year or so, and when this becomes a reality will count on your assistance in negotiating a Paris showing. The show we would send, however, would surely be too large for the Centre Culturel Americain.

August 28, 1962

Dear Darthea:

Thank you very much for your letter of July 24 and the answers to our questions regarding our various shows.

I was, of course, especially grateful to receive a copy of your letter to Rene d'Harmoncourt regarding the ROTHKO exhibition and following your advice Rene has written M. Malraux as per the enclosed copy. Naturally, we were all staggered by the news but hope that Rene's letter to Malraux may alter the decision. In the event, however, that neither the Musee des Arts Decoratifs nor another Paris museum is available for an October booking of the show, we would like to look into the possibility of renting a space which would be large enough for the entire show and putting on the show independently of French auspices. We hope we won't be forced to this exigency, but we feel committed to provide Rothko with a Paris showing if the official French museum showing cannot be arranged. If, by the time you return to Paris, we have not heard from Malraux, we would greatly appreciate it if you could scout around for us in search of available adequate space. I needn't stress the completely confident nature of this possibility, but I did want you to know in advance that we have an alternative in mind. If this comes to pass, we would ideally want a space which could be utilized to install the show to its greatest advantage and located where it could be seen by a large public. We would definitely not want to present it at one of the commercial galleries.

It was very kind of you to have your assistant call M. Mettra about the ARTIST IN HIS STUDIO exhibition. We have had a letter from the French Ministry of Arts and Letters asking for permission to circulate the exhibition in France in "les plus belles Maisons de la Culture" until the end of 1963. We have offered it to them through June, 1963 and are awaiting their itinerary. We have not yet, however, had a detailed itinerary from M. Mettra for the tour handled by Arthaud.

Regarding the NAKIAN exhibition, as you know it is at present circulating in the United States and is now scheduled to be shown at the new Gallery of Modern Art in Washington, D.C. this January, with subsequent showings requested in Cincinnati and Houston through July, 1963. I do hope we shall eventually be able to send a major exhibition of Nakian's work to

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Miss Darthea Speyer  
Paris, France  
August 28, 1962

- 2 -

Europe, but at this point he is still so little known abroad that I think it would be wiser to wait until greater interest has been created. As you probably heard from Rick Brown and Jim Elliott in Venice, the Los Angeles showing was an enormous success, with several important pieces purchased by the Los Angeles County Art Museum and private collectors, and I hope that the Washington showing will be similarly successful and will stir up greater interest, in the East. This, in turn, and the remainder of the show's American tour should help to give Nakian some of the recognition he deserves and perhaps also lead to requests for a show of his work from European museums. I want very much to send the show abroad to several major cities within the next year or so, and when this becomes a closer possibility will count on your assistance in negotiating a Paris showing. The show we would send, however, would surely be too large for the Centre and I feel we should think in terms of a museum showing.

I am sorry you cannot accommodate the BEN SHARN: GRAPHICS and VISIONARY ARCHITECTURE in your schedule. They are both exceptionally interesting shows.

I hope you have had a wonderful vacation.

With very best wishes,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Enclosure: Copy, letter to M. Malraux

WR/RPK/rrk



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File: ICE-F-66-61 Paris

*Endorse*

Le Ministre d'Etat  
chargé des Affaires Culturelles  
bc: Miss Darthea Speyer  
Mrs. Eliss Parkinson  
Mr. Waldo Rasmussen ✓  
Mr. Peter Selz

For over a year the retrospective exhibition of paintings by Mark Rothko, whom you know as one of our country's greatest artists, has been scheduled at the Musée des Arts Décoratifs. First shown at our Museum in 1961, the exhibition was sent to Europe at the direct requests of leading museums in Rome, Amsterdam, London and Paris. **August 27, 1962** honored to be asked to present the work of this distinguished artist at the Musée des Arts Décoratifs in Paris, and in order to arrange the showing this October, extended its European tour by writing each collector owning paintings in the exhibition requesting permission to keep the paintings for a longer period.

Le Ministre d'Etat  
chargé des Affaires Culturelles  
Monsieur André Malraux  
3, rue de Valois  
Paris 1<sup>er</sup>, France

Dear Mr. Minister:

On my return from an extended trip to the Canadian border I found the material which you so kindly encouraged me to send to you and which my colleagues prepared for me during my absence. I have word from the officers of the International Council of the Museum of Modern Art that they are delighted and greatly honored by your willingness to accept Honorary Membership in the Council. The formal invitation will be sent to you by the Council's President immediately after the next meeting in October.

I am also enclosing here a description of the proposed exhibition of color diapositives of the postwar work of Corbusier which you so kindly offered to discuss with the Master.

On the subject of the North American Indian exhibition, I have made some progress but several of the Directors of ethnographic collections are still away on field trips and I have not yet been able to ascertain the availability of some of the key objects necessary to give the exhibition the importance it deserves. Everyone I talked to was most enthusiastic about the idea of holding such an exhibition in Paris and I hope to be able to submit a concrete proposal to you in a few weeks.

I am very distressed that I have to close this letter with an urgent appeal for your assistance in a matter which is of utmost importance to both the Museum and the International Council, but am encouraged to do so because I know of your interest in furthering international cultural exchange and in the work done by our Institution.

Paul J. Harnett

Enclosure

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-2-

Le Ministre d'Etat  
chargé des Affaires Culturelles

August 27, 1962

For over a year the retrospective exhibition of paintings by Mark Rothko, whom you know as one of our country's greatest artists, has been scheduled at the Musée des Arts Décoratifs. First shown at our Museum in 1961, the exhibition was sent to Europe at the direct requests of leading museums in Rome, Amsterdam, London and Paris. We were of course honored to be asked to present the work of this distinguished artist at the Musée des Arts Décoratifs in Paris, and in order to arrange the showing this October, extended its European tour by writing each collector owning paintings in the exhibition requesting permission to keep the paintings for a longer period.

Although the dates for the Paris showing (to open between this October 8th and 13th) were confirmed as late as this July, on July 30th we received a letter from M. Jacques Dupont, Vice-President of the Union Centrale des Arts Décoratifs, informing us that a recent change in policy made it necessary to postpone the exhibition indefinitely. M. Dupont wrote as follows:

"Des circonstances nouvelles, indépendantes de notre volonté mais consécutives à des changements dans l'administration du Musée nous mettent dans l'obligation soit de renoncer à la réalisation immédiate de ce projet soit à le repousser à une date ultérieure."

I know you will understand that a second postponement of such an exhibition is literally impossible since the lenders have already granted us one extension and have been deprived of their works for well over a year.

The Paris showing of the exhibition was long ago announced to the American and international press, and the event has been scheduled as one of the year's major projects by the International Council. The American Embassy in Paris has been most helpful in discussing the project with French sponsors, and has looked forward to it as a further important opportunity for cultural exchange. A cancellation at this late date would be most unfortunate, and we are ready to do anything to avoid such an incident.

We would of course be deeply grateful for your intervention in this matter and hope that because of the urgent time factor we may hear from you soon.

With kindest regards,

Respectfully yours,

Rene d'Harnoncourt

Enclosure



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MEMORANDUM ON A PROPOSED EXHIBITION  
OF THE POSTWAR ARCHITECTURE OF LE CORBUSIER

The Museum of Modern Art, in collaboration with the Graham Foundation for Advanced Studies in the Fine Arts, proposes to exhibit Le Corbusier's postwar buildings photographically in a manner that will capture, with sufficient detail, their grandeur and subtlety.

In order to fully convey qualities of texture and color, each building would be shown by means of illuminated color transparencies. These photographs are either already available or would be acquired by the Museum of Modern Art. A typical presentation would employ one transparency measuring 4 x 8 feet; four measuring 3 x 4 feet; and from five to ten measuring 9 x 12 inches. In certain cases the larger sizes would vary considerably in length, according to the character of the building.

Presentation in this manner should assure a proper understanding of the architect's intentions.

A list of the buildings follows:

1. Musée à Ahmedabad
2. La Chapelle de Ronchamp
3. Le Couvent de la Tourette
4. Chandigarh: Palais de Justice
5. Chandigarh: Le Secrétariat
6. Chandigarh: Le Palais de l'Assemblée

## Page 2.

7. Chandigarh: Le Palais du Gouverneur (model only)
8. Villa Sarabhai
9. Villa Shodhan
10. Palais de l'Association des Filateurs, Ahmedabad
11. Unite d'Habitation: Marseille
12. Unite d'Habitation: Nantes
13. Maison Jaoul, Neuilly
14. Musée d'Art à Tokyo.

12. Unite d'Habitation: Nantes

13. Maison Jaoul, Neuilly

14. Musée d'Art à Tokyo.



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SPEYER  
HYDRA, GREECE

August 14th, 1962

Mr. Rene d'Harmoncourt  
Museum of Modern Art  
New York City

*\* and make a protest*

Dear Rene,

I do want to write you at once my thoughts concerning the cancellation of the Rothko show; in the same mail just forwarded from Paris, I also received a letter from Mathey.

As you know, I wired Waldo at once agreeing with him that you write Malraux immediately on the subject. \* Malraux probably knows nothing about the exhibit yet since the Musee des Arts Decora tifs has a different status than the Louvre, but the Arts Decora tifs is still under his jurisdiction. I would, therefore, give him a brief summary of Rothko, who he is, his importance, that this exhibition is a major one and that the show had been arranged for about a year. Perhaps emphasize that the cancellation, two months before the opening, at the last minute, is areal insult. When you write the letter please be your usual very diplomatic self remembering that Claudius Petit is an influential member of the French Assembly, ex-Minister of Reconstruction, pro-modern art--painting and architecture (he has given Le Corbusier his only chance in France), and usually extremely cooperative with us (the U.S. Embassy). He is even a good friend of ours and mine.

The day before I left on vacation I called Mathey to ask him to indicate the exact *date* of the show's opening. He then told me there *was* opposition to the show. I attempted to contact *ct*

My assistant called Mr. Mathey of Editions Arthaud, who informed us that this exhibition was now under the sponsorship of the Arts and Letters and Mlle Féruessel is making the arrangements for circulating this exhibition. Mlle Féruessel informed us that she had just written to you in this connection.

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SPEYER  
HYDRA, GREECE

Claudius Petit unsuccessfully, and, therefore, spoke to Jacques Dupont, one of the most important members of the museum's "Conseil." Dupont said Fare, new director of the Musée was very much opposed to this show, wished to put <sup>on</sup> another show he organized instead, and that he also wished to put the museum back into the decorative arts field. I was shocked and discussed the matter at length with Dupont who was certainly in favor of the Rothko show and said he would support us at a meeting to take place in early August.

Mathey wrote in his letter that Fare refused to present the Rothko show and Claudius Petit who had been usually supporting him on his modern art shows supported Fare in this case for a reason which is unclear to me. As a background for you, I point out that Fare was appointed as director only several months ago on the death of Guérin, director for many years. Fare is opposed to modern art and may wish to put the museum back in the decorative art field. Moreover, according to Mathey, Fare hates him.

My summary: this decision may be based on rivalry between Fare and Mathey and/or the desire of some members of the "Conseil" to put the museum back in the decorative art field.

Please send me either here or to the Embassy where I shall be the 10th a copy of your letter to Malraux, and a copy of his answer.

I hope you have a good summer and a rest; it was good to see so much of you this year, and I hope you will make more frequent trips to Europe. As you can imagine I am reveling in this island paradise.

With warmest regards,

Yours,

*Note: The Museum of Modern Art would never be available with a few*

My assistant called Mr. Mettra of Editions Armand, who informed us that this exhibition was now under the sponsorship of the Arts and Letters and Miss Péroussel is making the arrangements for circulating this exhibition. Miss Péroussel informed us that she had just written to you in this connection.

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months, but René might write  
Cassen on this subject only after  
Malraux's answer

All the best,

Da. Thea

*Prig  
P. J. J. J.*

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*Handwritten notes in French, partially illegible.*

My assistant called Mr. Matra of Multisec agency,  
who informed us that this exhibition was now under the  
sponsorship of the Arts and Letters and Mlle Perroux  
is making the arrangements for circulating this exhibition.  
Mlle Perroux informed us that she had just written to  
you in this connection.

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DLS

MUSEUM OF MODERN ART NEW YORK

AUGUST 6, 1962

DARTHEA SPEYER  
CENTRE CULTUREL

2 RUE SAINT FLORENTIN  
PARIS (FRANCE)

2, rue Saint-Florentin, Paris-1er

RECEIVED OFFICIAL LETTER FROM JACQUES DUPONT CANCELLING ROTHKO

GIN44

file: ICE-F-66-61 (ROTHKO-Paris)

HYDRA 24 12 1020

AUG 13 1962

1962 AUG 12 AM 6 44

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RASMUSSEN MUSEUM MODERN ART NEWYORK

TRYMODERNART\* ~~DLS~~ CD FAX  
THE MUSEUM OF MODERN ART  
11 WEST 53RD ST.

cc:Mr. d'Harnoncourt  
Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
Mr. Selz

ROTHKO DECISION INEXCUSABLE STONGLY RECOMMEND RENE CONTACT MALRAUX  
AFTER RECEIVING MY LETTER STOP NEWS ARRIVED TODAY HYDRA SPEYER

COLL NIL

WE SHALL BE UNABLE TO SECURE THIS SHOW DURING THE  
NEXT SEASON.

#### THE ARTIST IN HIS STUDIO

My assistant called Mr. Mettra of Editions Arthaud,  
who informed us that this exhibition was now under the  
sponsorship of the Arts and Letters and Mlle Pélussat  
is making the arrangements for circulating this exhibition.  
Mlle Pélussat informed us that she had just written to  
you in this connection.

WESTERN  
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CABLES



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UNITED STATES INFORMATION SERVICE

D L S

MUSEUM OF MODERN ART NEW YORK

AUGUST 6, 1962

DARTHEA SPEYER  
CENTRE CULTUREL

2 RUE SAINT FLORENTIN  
PARIS (FRANCE)

2, rue Saint-Florentin, Paris-1er

RECEIVED OFFICIAL LETTER FROM JACQUES DUPONT CANCELLING ROTHKO  
STATING OBLIGED BY ADMINISTRATIVE CHANGES DECORATIFS stop  
PERSONAL LETTER MATHEY TO SELZ SAYS DECISION NEW ADMINISTRATION  
BASED OPPOSITION MODERN ART IN GENERAL NOT ROTHKO SPECIFICALLY  
AND GENERAL RESTRICTION MUSEE TO DECORATIVE ARTS FIELD stop  
URGENTLY REQUEST YOUR ADVICE BEFORE NOTIFYING ROTHKO stop CAN  
YOU SUGGEST ANY MEANS ALTER THIS DECISION? stop RENE WILLING  
CONTACT MALRAUX OR WHOMEVER YOU SUGGEST IF DESIRABLE stop ANY  
POSSIBILITY MUSEE D'ART MODERNE AVAILABLE OCTOBER? stop PLEASE  
CABLE EARLIEST OPPORTUNITY BEST RASMUSSEN MODERNART

CHARGE: ICE-F-66-61

cc: WR, RP, WK, ICE-F-66-61, green

ROTHKO EXHIBITION

I have requested the Musée des Arts Décoratifs to  
give us a definite answer concerning the precise date  
of the Rothko exhibition but up to now Mr. Mathey,  
the Curator, has not been able to give us this information.  
Mr. Mathey's lack of precision concerns me.

RASMUSSEN MODERN EXHIBITION

I hope you can give me more information concerning  
this exhibition which I would consider a most important  
one.

VISIONARY ARCHITECTURE

As you know our budget is very limited and we shall  
only be able to put on a few exhibitions this year. We  
think it preferable to present purely American exhibitions  
in spite of the great interest of this show.

HER SHANN EXHIBITION

We shall be unable to schedule this show during the  
next season.

THE ARTIST IN HIS STUDIO

My assistant called Mr. Mett of Editions Arnaud,  
who informed us that this exhibition was now under the  
sponsorship of the Arts and Letters and Mlle Pérusnel  
is making the arrangements for circulating this exhibition.  
Mlle Pérusnel informed us that she had just written to  
you in this connection.

*Paris  
A. L. S. Speyer*

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UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

July 24, 1962

Dear Mrs. Kolmets:

Thank you for your letter. I am leaving the end of the week on vacation and thereafter you can communicate with Mme Oegema van der Wal.

ROTHKO EXHIBITION

I have requested the Musée des Arts Décoratifs to give us a definite answer concerning the precise date of the Rothko exhibition but up to now Mr. Mathey, the Curator, has not been able to give me this information. Mr. Mathey's lack of precision concerns me.

REUBEN NAKIAN EXHIBITION

I hope you can give me more information concerning this exhibition which I would consider a most important one.

VISIONARY ARCHITECTURE

As you know our budget is very limited and we shall only be able to put on a few exhibitions this year. We think it preferable to present purely American exhibitions in spite of the great interest of this show.

BEN SHAHN EXHIBITION

We shall be unable to schedule this show during the next season.

THE ARTIST IN HIS STUDIO

My assistant called Mr. Mettra of Editions Arthaud, who informed us that this exhibition was now under the sponsorship of the Arts and Letters and Mlle Pérussel is making the arrangements for circulating this exhibition. Mlle Pérussel informed us that she had just written to you in this connection.



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Sincerely yours,

*Darthea Speyer*

Darthea Speyer  
Exhibits Officer

Mrs. F. A. Kolmetz  
Program Associate  
International Circulating Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

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NAKIAN C/E-61-65-Request for Paris showing  
 ROTHKO ICE-F-66-61-Paris  
 VIS. ARCH. ICE-F-50-61-Paris-offer  
 SHAHN GRAPHICS ICE-F-68-62-Paris-offer  
 ARTIST IN HIS  
 STUDIO SP-ICE-27-61-France  
 WR RP RK ADH green

our schedule for this exhibition for European showing - December 21, 1962 - January 13, 1963 - between the Yugoslav showing and the Swedish showing which we have a long-standing commitment. Following the Swedish showing we plan to circulate the exhibition in Israel, India and Japan. I am enclosing a descriptive sheet which will be of assistance, etc.

Via air mail

July 10, 1962

Miss Darthea Speyer  
 Exhibits Officer  
 Centre Culturel Americain  
 2, rue St. Florentin  
 Paris I, France

Dear Miss Speyer:

In Waldo's continued absence in Europe, I am answering your very kind letters of June 28 and July 3.

ROTHKO EXHIBITION We have communicated to Mr. Rothko the information regarding the approximate dates of the ROTHKO exhibition in Paris. He tells us he has already been in touch with Mr. Mathey and is planning to be in Paris before the opening. When the definitive dates have been determined, we should appreciate it very much if you would let us know - or ask Mr. Mathey to notify us.

REUBEN NAKIAN I am sorry we can give you very little information at the moment on the possibility of sending to Paris the REUBEN NAKIAN exhibition now touring in the United States. We are looking into the transportation costs for shipping it abroad and will present these, together with your request, to Waldo upon his return. I am sure he will write you as soon as a decision can be made. From the way the national itinerary looks at present, it would not be available until the Spring of 1963.

VISIONARY ARCHITECTURE This exhibition is booked for showing in Oslo in September - October, 1962. We should like, after the Oslo showing, to schedule for it two tours of three-to-four months each - one in France and the other in England and Scotland. We have offered it to Mr. Munsing, who is interested in planning a tour for it, and I would suggest you coordinate your plans with his in order to arrive at a schedule that would be advantageous for both of you. I am enclosing a check list in which we have indicated the architects we know to be Americans; a descriptive sheet (in case the one we sent you previously should not be available); and photostats of an article on the exhibition which appeared in the London Illustrated News on November 5, 1960, when it was being shown in New York. This is a very unusual exhibition which should be very popular in France.

At the present time, VISIONARY ARCHITECTURE is traveling with German text panels. We have a set of English panels here in New York which we shall be glad to send you if your tour should precede the English one; or we can send the typescript of the English text for use in preparing panels in French.



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Miss Darthea Speyer - Paris  
July 10, 1962

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA

BEN SHAHN GRAPHICS Our schedule for this exhibition has only one opening for European showing - December 21, 1962 to January 13, 1963 - between the Yugoslav showing and two Swedish showings for which we have a long-standing commitment. Following the Swedish showings, we plan to circulate the exhibition in Israel, India and Japan. I am enclosing a descriptive sheet which will give you details of contents, costs, etc.

We should be very grateful if you would let us know your decision on this and on VISIONARY ARCHITECTURE before you leave for your vacation.

THE ARTIST IN HIS STUDIO You have undoubtedly learned from Mr. Mettra of the publishing house of B. Arthaud that the French Ministry of Arts and Letters has taken over the sponsorship of our exhibition: THE ARTIST IN HIS STUDIO which Arthaud, the publisher of Mr. Alexander Liberman's book on the exhibition, has been circulating for us in France, in accordance with arrangements made by Mr. Liberman. We have been trying for months to get Mr. Mettra to send us a detailed itinerary, with little success. We know that it was shown at the Musee du Havre in February-March of this year, just prior to a showing we had arranged for Brussels for March 17 to April 17, and that following this it returned to France where it was shown in one or more places, with a closing scheduled for July 15 in Besancon. In a letter to us dated July 4, Mr. Mettra says that the Ministry of Arts and Letters will send us an itinerary shortly. We should very much like to have the complete itinerary under B. Arthaud's sponsorship as well as under that of the Ministry of Arts and Letters, including institution, place of showing and dates. Would it be possible for you to ask someone in your office to check on the possibility of obtaining this information? We should be most appreciative, since we cannot proceed with further scheduling until this information is in our hands. I enclose a copy of Mr. Mettra's letter and a copy of my reply.

The catalogs and posters of the Drawings exhibition will doubtless reach us soon. We are looking forward to seeing them.

With many thanks and very best wishes,

Sincerely,

Mrs. F. A. Kolmetz  
Program Associate  
International Circulating  
Exhibitions

Enclosures: . Descriptive sheet and check list, VISIONARY ARCHITECTURE  
Photostats, London Illustrated News  
Descriptive sheet, BEN SHAHN GRAPHICS  
Copy, letter from Mr. Mettra, July 4, 1962  
Copy, letter to Mr. Mettra, July 10, 1962  
New York, N.Y.

RRK/rnk

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*file: ICE-F-66-61 (Paris) CC: RK*

**FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157**

*Paris*

**JUL 3-1967**

**JUL 3 1967**

DS100 T371 PARIS 21 3 1530

WLADO RASMUSSEN MODERNART NYC

ROTHKO SHOW OPENS BETWEEN OCTOBER EIGHT AND THIRTEEN DURATION SIX  
WEEKS LETTER FOLLOWING

DARTHEA SPEYER EXHIBITS OFFICER

Sincerely,

*pp. Jacqueline Nestin*

Darthea Speyer  
Exhibits Officer

Mr. Waldo Rasmussen  
Director of International  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

VIA  
FRENCH

FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA. 2-7934

VIA  
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UNITED STATES INFORMATION SERVICE



Centre Culturel Américain

2, rue Saint-Florentin, Paris-Ier

July 3rd, 1962

Dear Waldo:

I am writing this letter to you although I am not sure you are back. When I spoke to Mathey this morning, concerning the letter (a copy of which I recently sent to you), he stated there was no question of the Rothko show opening in September. They expect the show to arrive in Paris by September 25. It will open between October 8 and 13 (the exact date will be decided before July 15). The show will last six weeks. Both the Musée des Arts Décoratifs and ourselves hope Rothko is coming to Paris for the opening. Would you please let us know about this as soon as possible.

In thinking about the Nakian show, I wonder if it would be possible to send the present one, now circulating, which was shown in Los Angeles, to Paris for a fall showing at the Cultural Center. What would this involve and would the International Program contribute towards expenses? I would very much appreciate hearing from you concerning this matter. As I mentioned to you, I leave on vacation the 25th and have to make plans beforehand.

With warmest regards,

Sincerely,

MP. *Jacqueline Nestin*

Darthea Speyer  
Exhibits Officer

Mr. Waldo Rasmussen  
Director of International  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

*In-F. 66-61*  
*Paris -*  
*U.S.S.*  
*Speyer*

*3-7*  
*opening 7 or 12*

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TRANSLATION ATTACHED

D L S

MUSEUM OF MODERN ART NEWYORK

LT  
DARTHEA SPEYER  
AMEMBASSY  
PARIS (FRANCE)

JUNE 29, 1962  
W. U. CABLES

ARRANGEMENTS COMPLETED TO RETURN NAKIAN CONSIGNED  
LERONDELLE BEFORE YOUR CABLE JUNE 28 ARRIVED stop  
MARK ROTHKO ANXIOUS TO LEARN DATES PARIS SHOWING  
SOONEST TO FINALIZE HIS PLANS FOR ATTENDING stop  
ANYTHING YOU CAN DO TO SPEED MATHEYS DECISION MUCH  
Appreciated

PALMER

Quand j'étais à Venise, ~~MODERNART~~ ~~assez~~ du Museum  
of Modern Art de New York, m'a dit que vous aviez  
l'intention de présenter l'exposition de Rothko en  
CHARGE: ICE-F-66-61 pour un cc: RP, RK, ICE-F-66-61, green  
j'ai essayé en vain de vous joindre par téléphone  
pour vous parler de ce projet. Il me semble qu'il  
avait toujours été entendu que cette exposition serait  
présentée à Paris vers le 1<sup>er</sup> octobre pour six semaines.  
Je trouve vous pas que septembre est trop tôt pour le grand  
public parisien et que la première semaine d'octobre  
serait de beaucoup préférable?

Je vous serais très reconnaissante si vous pouviez  
me préciser au plus tôt les dates définitives car vous  
savez tout l'intérêt que l'Ambassade porte à cette  
manifestation. De plus, il se peut que Rothko vienne  
à Paris pour le vernissage et l'Ambassadeur envisage  
de donner une réception à cette occasion.

Nous vous serions très obligés de nous montrer  
l'épreuve de la carte d'invitation. Naturellement,  
cette exposition sera sous le patronage de Son Excellence  
l'Ambassadeur James Gavin.

Je vous prie de croire, cher ami, à mes sentiments  
les meilleurs.

Mme et M. Speyer  
107 rue de Rivoli  
Paris 1er

Darthea Speyer  
Attachée Culturelle Adjointe

Monsieur François Mathey  
Conservateur  
Musée des Arts Décoratifs  
107 rue de Rivoli  
Paris 1er



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TRANSLATION ATTACHED

TRANSLATED FROM THE FRENCH

NY 27 22

UNITED STATES INFORMATION SERVICES

June 29, 1962

Centre Culturel Américain

Dear Friends:

Le 29 Juin 1962

When I was in Venice, the Museum of Modern Art of New York, told me that you had the intention of presenting the ROTHKO exhibition in September-October for a period of six weeks. I have tried in vain to reach you by telephone to speak with you about it. It seems to me that it had been understood. Quand j'étais à Venise, Mr. Rasmussen du Museum of Modern Art de New York, m'a dit que vous aviez l'intention de présenter l'exposition de Rothko en Septembre-Octobre pour une durée de six semaines. j'ai essayé en vain de vous joindre par téléphone pour vous parler de ce projet. Il me semble qu'il avait toujours été entendu que cette exposition serait présentée à Paris vers le 15 Octobre pour six semaines. Ne trouvez vous pas que Septembre est trop tôt pour le public parisien et que la première semaine d'Octobre serait de beaucoup préférable?

We should be greatly obliged to you if you would let us Je vous serais très reconnaissante si vous pouviez me préciser au plus tôt les dates définitives car vous savez tout l'intérêt que l'Ambassade porte à cette manifestation. De plus, il se peut que Rothko vienne à Paris pour le vernissage et l'Ambassadeur envisage de donner une réception à cette occasion.

Nous vous serions très obligés de nous montrer l'épreuve de la carte d'invitation. Naturellement, cette exposition sera sous le patronage de Son Excellence l'Ambassadeur James Gavin.

Je vous prie de croire, cher ami, à mes sentiments les meilleurs.

Musée des Arts Décoratifs  
107 Rue de Rivoli  
Paris 1er,

Darthea Speyer  
Attachée Culturelle Adjointe

Monsieur François Mathey  
Conservateur  
Musée des Arts Décoratifs  
107 rue de Rivoli  
Paris 1er

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TRANSLATED FROM THE FRENCH

ICE-F-66-61-Paris  
WR RP RK

UNITED STATES INFORMATION SERVICE

June 29, 1962

Centre Culturel Américain

Dear Friend:

When I was in Venice, Mr. Rasmussen of The Museum of Modern Art of New York, told me that you had the intention of presenting the ROTHKO exhibition in September-October for a period of six weeks. I have tried in vain to reach you by telephone to speak with you about it. It seems to me that it had been understood that this exhibition would be presented in Paris about October 15 for six weeks. Don't you think that September is too early for the Parisian public and that the first week in October would be much more preferable.

I should be very grateful if you would let me know as soon as possible the definitive dates, for you know how greatly the Embassy is interested in this exhibition. Besides, it is possible that Rothko may come to Paris for the opening and the Ambassador is planning to give a reception on this occasion.

We should be greatly obliged to you if you would let us see the proof of the invitation card. Naturally, this exhibition will be under the patronage of His Excellency Ambassador James Gavin.

Please believe, Dear Friend, in my best sentiments.

Darthea Speyer  
Assistant Cultural Attaché

Mr. François Mathey  
Conservateur  
Musée des Arts Décoratifs  
107 Rue de Rivoli  
Paris 1er,

7/9/62/rrk  
Associate Director  
International Circulation Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.



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ICE-F-66-61-Paris

cc: RK

JUN 11 1962

U.S.D.S. Speyer

UNITED STATES INFORMATION SERVICE



Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

Paris, June 7, 1962

Dear Mr. Rasmussen:

We contacted Mr. Mathey again concerning the Rothko show. He definitely wants the exhibition and promised he would write you a formal letter concerning details. We hope he has now done so.

Sincerely yours,

H. Oegema van der Wal

H. Oegema van der Wal  
Assistant to Darthea Speyer  
Exhibit Section

Mr. Waldo Rasmussen  
Associate Director  
International Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

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ICE-F-44-60-Paris  
 ICE-F-66-61-Paris  
~~ICE-F-66-61-Paris~~  
 ICE-F-50-61-France - offer  
 ICE-F-68-62-Paris - offer  
 RP RK green  
 Via air mail

May 14, 1962

Miss Darthea Speyer  
 Exhibits Officer  
 Centre Culturel Americain  
 Paris I, France

Dear Darthea:

Many thanks for your cablegram of May 10 and the dates of the Paris showing of MODERN AMERICAN DRAWINGS, which we need for the planning of the next showing. I suppose you have already made arrangements with Dr. Westholm of the Museum of Fine Arts in Göteborg for shipment of the exhibition from Sweden.

We have not, as yet, had any kind of word from the Musée des Arts Décoratifs regarding the MARK ROTHKO exhibition. We are assuming that the show has been scheduled for an October 20 opening, but we should really very much like to have direct confirmation from them and the exact dates of showing. I should be most appreciative if you could make inquiries.

With cordial greetings,

I should also like, at this time, to bring to your attention two of our exhibitions that will be available for showing in France early in 1963: VISIONARY ARCHITECTURE and BEN SHAHN: GRAPHICS. You have undoubtedly heard about them and perhaps also seen them and know that they are both unusually striking and interesting exhibitions. I enclose descriptive sheets for both of them. The packing and shipping figures for the Shahn show cannot be stated accurately as yet, because some of the items are still in process of being framed, but I shall be glad to send them within a short time, if the show interests you.

So far, VISIONARY ARCHITECTURE has had several showings in Germany and is scheduled for Delft June 14 - July 8. Following that, we have offered it for showing in Norway and England. I am wondering if you would be interested in planning a tour for it to several French cities, and perhaps even to French Switzerland, for the first few months of 1963. We should like to offer it also, eventually, to M. Giron for the Palais des Beaux Arts in Brussels. At present the exhibition is traveling with German text panels, but we have a set of English text panels here in New York which we could send you. Perhaps it would be worth while to see if M. Giron and one of the French Swiss museums would collaborate with you in having French text panels made, thus cutting down expenses.



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Miss Darthea Speyer  
Centre Culturel Americain, Paris  
May 14, 1962 - 2 -

The BEN SHAHN: GRAPHICS exhibition will be assembled in Vienna after the closing of the large Shahn exhibition at the Albertina on June 24. Because of commitments to the lenders, the paintings in the large exhibition will have to be returned to the United States, but the graphics section will be able to circulate longer and we are adding to this a sizable group of important drawings, watercolors and gouaches. It makes a very impressive exhibition, representative of Shahn's versatility in the use of various media.

Miss. Jacqueline Vestin  
BEN SHAHN: GRAPHICS is scheduled for two German showings from July 9 to September 17 and we have offered it for two showings in Yugoslavia from October 2 to December 2. I should like to offer it to you following the Yugoslav showings. It is committed for two showings in Sweden from mid-February to mid-April.

Dear Miss. Vestin:  
I look forward to discussing these and other problems with you when I see you in Venice but, in the meantime, may I ask you to write my office directly, particularly concerning the VISIONARY ARCHITECTURE and BEN SHAHN: GRAPHICS exhibitions, so that our scheduling may proceed without delay?  
I am leaving New York on May 17, stopping first in Rome and then going on to Venice.

With cordial greetings,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Enclosures:  
Copy of letter to H. Kuttay  
from Mr. Rasmussen, dated  
Enclosures: .Descriptive sheets: VISIONARY ARCHITECTURE  
BEN SHAHN: GRAPHICS

WR/RK/rk

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WR/rp

cc:

RP

RK

ADH

ICE-F-66-61 (Paris) ✓

green

February 2, 1962

Mlle. Jacqueline Hestin  
Assistant to Miss Speyer  
Centre Culturel  
2 rue St. Florentin  
Paris I, France

Dear Mlle. Hestin:

As Miss Speyer requested, I am enclosing a copy of my latest letter to M. Mathey regarding the MARK ROTHKO exhibition, urging him to confirm in writing his acceptance of the exhibition under the terms outlined. Anything you can do to expedite this reply will be greatly appreciated as we are eager to contact lenders requesting extension of their loans since this measure will be necessary for the Paris showing.

With best regards,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Enclosure:

Copy of letter to M. Mathey  
from Mr. Rasmussen, dated  
2/2/62



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D L S LT  
SPEYER  
AMEMBASSY  
PARIS

MUSEUM OF MODERN ART  
W U C December 7, 1961

*u.s. I.S.  
Speyer - Paris*

VERY GRATEFUL TO MUSEE ARTS DECORATIFS FOR GENEROUS  
COOPERATION APPRECIATE ADVISING PROPOSED CLOSING DATE stop  
INFORMING VENICE RE EARLY CLOSING stop PLEASE ARRANGE 1961 DEC 6 PM 5 30  
STORAGE BASKIN OUR EXPENSE SINCE NEXT SHOWING UNCERTAIN stop  
PERHAPS LERONDELL CAN ASSIST STORAGE ARRANGEMENTS stop  
WARMEST THANKS YOUR HELP

LE RENE  
MUSEE D'HARNONCOURT MODERNIST NEW

Chg: Circulating Exhibitions ICE-F-66-61 Paris

OCTOBER PD NECESSARY EXHIBIT ARRIVES PARIS LATEST OCTOBER 15  
FOR OPENING OCTOBER TWENTYFIVE PD WAS MOST DIFFICULT TO ARRANGE  
THIS CLAIMS PD WERE MOST COOPERATIVE PD WILL IF NECESSARY  
WANT CLOSE EXHIBIT BIRMINGHAM FEW DAYS EARLY TO BE CERTAIN SHOW ARRIVES  
PARIS OCTOBER TWENTY LATEST PD APPRECIATE CONFIRMING CABLE LATEST  
DECEMBER SEVENTH PD WILL REMITANTOUSLY WHEN BASKIN SHOW TO BE  
SHIPPED PD WERE MUST PREPARE CUSTOMS PAPERS NOW

cc: Mr. d'Harnoncourt  
Miss Dudley  
Mr. Rasmussen ✓  
ICE-F-66-61 Paris  
ICE-F-54-61  
green

DANTHEZ SPEYER EXHIBITS OFFICE

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For Woldo Rasmussen -

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RENE D'HARNONCOURT MODERNART NYK

MUSEE ARTS DECORATIFS AGREES CHANGE ROTHKO SHOWING TO LATE  
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DECEMBER EIGHTH PD WIRE SIMULTANEOUSLY WHERE BASKIN SHOW TO BE  
SHIPPED PD ~~MUSEE~~ MUST PREPARE CUSTOMS PAPERS NOW

DARTHEZ SPEYER EXHIBITS OFFICER

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PARIS 23 1 1730

WALDO RASMUSSEN MODERNART

NY

MUSEE ARTS DECORATIFS DELIGHTED ROTHKO SHOW JULY TEN SEPTEMBER  
TEN PD MATHEY WRITING YOU CONFIRMATION DARTHEA SPERYER  
EXHIBITS OFFICER

PD  
49

ship the show when it is over, I would appreciate  
nowhere to store it, even for a day. I would appreciate  
hearing from you about this matter as soon as possible  
(as you know, I am leaving Paris in two weeks for the  
States).

We are most interested in having the drawing show  
here this spring and, before making any other plans,  
wish to know exactly what date it could be in Paris.  
Please be sure and inform me of these dates before my  
departure.

I am looking forward to seeing you in mid-January.

With warmest regards and thanks.

Sincerely,

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

Darthea Speyer  
Exhibits Officer

TELEPHONE REPLY TO  
MAIN OFFICE : WH 4-3100

1961 DEC 1 PM 1 17

RB

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ROAD ST., N. Y. - BOWLING GREEN 9-3800

American Cable & Radio System  
67 BROAD ST., N. Y. - BOWLING GREEN 9-3800

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	IC/IP	I.A.1175

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-1<sup>er</sup>

Paris, November 21, 1961

Dear Waldo:

I hope you will be able to arrange for us to have the Rothko show this summer, from mid-July to mid-September. It would be a great event for the Parisian public. Unfortunately, the one month the Musée des Arts Décoratifs cannot have the Rothko exhibition is June. We look forward to hearing from you about this matter in the nearest future.

We are taking care of the reimbursement of the 250 dollars for the Baskin show. The Administrative office has promised to send you this amount in the very near future.

The opening of the Baskin show was a great success and we regret greatly you were not here. We had a reception for about 200 on the 13th, with the Ambassador and Mrs. Gavin present. The majority feel Baskin is a great artist and they are astonished by the mood he creates and his technique. There have been many visitors since the opening. I think you would have appreciated the installation--a complete black background with highlights on the works of art--rather macabre but one of our most successful installations.

As I wrote to you previously, we must know where to ship the show when it closes, as we have absolutely nowhere to store it, even for a day. I would appreciate hearing from you about this matter as soon as possible (as you know, I am leaving Paris in two weeks for the States).

We are most interested in having the drawing show here this spring and, before making any other plans, wish to know exactly what date it could be in Paris. Please be sure and inform me of these dates before my departure.

I am looking forward to seeing you in mid-January.

With warmest regards and thanks.

Sincerely,

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

Darthea Speyer  
Exhibits Officer

NOV 27 1961

KK - not to mail

file  
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-BANK  
-ICE-F-61



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*Telefax* **WESTERN UNION** *Telefax* ↑ 61

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PARIS 31 12 1310 1961 SEP 12 AM 9 01

RASMUSSEN MODERNART NEWYORK \*MODERNART\* \*D L S\* CD FAX  
THE MUSEUM OF MODERN ART  
11 WEST 53RD ST.

MUSEE DES ARTS DECORATIFS AND OURSELVES MOST INTERESTED BOTHMO  
EXHIBITION JUNE PARIS WILL CABLE DEFINITE CONFIRMATION IN TWO  
WEEKS WHEN PRESIDENT MUSEUM RETURNS PARIS DARTHEA SPEYER EXHIBITS  
OFFICER 73042

1270 (1-81)

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file 9-12-61  
ICT Rothko  
Paris

Waldo:

This is still the sum total of the Musee des Arts Decoratifs enthusiastic response to our many letters and cables regarding the Rothko and other exhibitions. We should definitely have some sort of definite confirmation from them early this week, perhaps on Tuesday. (They haven't even acknowledged receipt of the Liberman show)



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DLS  
LT  
DARTHEA SPEYER  
AMEMBASSY  
PARIS FRANCE

MUSEUM OF MODERN ART NEW YORK

WU CABLES Dec. 4, 1961

ROTHKO AGREES VENICE BIENNALE SHOWING BUT ALSO VERY  
ANXIOUS FOR PARIS EXHIBITION stop REALIZE EXTREME  
DIFFICULTIES REARRANGING SCHEDULE stop PLEASE TRY  
POSTPONING PARIS SHOW TO NOVEMBER stop

RENE

charge: ICE-F-66-61

cc: Rd'H; WR; Rothko; ICE-F-66-61  
green  
RK

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**WESTERN UNION**  
**INTERNATIONAL COMMUNICATIONS**

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CALL LETTERS	<b>DIS</b>	CHARGE TO	<b>MUSEUM OF MODERN ART</b>
To	<b>IT</b>		

**DARTHEA SPEYER**  
**EXHIBITS OFFICER**  
**EMBASSY**  
**PARIS (France)**

*Via* **WU CABLES** **Nov. 30, 1961**

**COULD YOU CALL ME COLLECT TOMORROW BETWEEN TEN AND**  
**TWELVE A.M. NEWYORK TIME ABRAZZOS**

**HERE**  
**MODERNART NEWYORK**

**Charge: ROTHE ICE-F-66-61 cc: Rde,MR,RK ICE-F-66-61**

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**WESTERN UNION**  
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CALL LETTERS	DIS	CHARGE TO	MUSEUM OF MODERN ART NEW YORK
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To **LT**  
DARTHEA SPEYER  
EXHIBITS OFFICER  
AMEMBASSY  
PARIS (France)

*Via* **WU CABLES** **Nov. 22, 1961**

AGREE JULY 10 SEPTEMBER 10 SHOWING ROTHKO PROVIDED MUSEE ARTS  
DECORATIFS ACCEPTS FINANCIAL RESPONSIBILITY AS OUTLINED OUR  
LETTER JULY ELEVENTH TO MATHEY AND LATER CABLE NAMELY COSTS  
TRANSPORTATION ROME PARIS PLUS 750 DOLLARS TOWARDS PRO-RATED  
COSTS INSURANCE **stop** MUST HAVE WRITTEN CONFIRMATION FROM  
MATHEY BEFORE FINAL COMMITMENT **stop** ROTHKO VERY PLEASED  
ABOUT PARIS SHOWING OUR WARMEST THANKS YOUR ASSISTANCE

RASMUSSEN  
MODERNART

Charge: ROT KO-Paris ICE-F-66-61 cc: WR RP RK ICE-F-66-61  
Send the above message, subject to the terms of the Western Union Telegraph  
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PD  
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## WESTERN UNION

### INTERNATIONAL COMMUNICATIONS

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<p>CALL LETTERS <b>DLS</b></p> <p>CHARGE TO <b>MUSEUM OF MODERN ART NEW YORK</b></p> <p>To <b>LT</b>  <b>DARTHEA SPEYER</b>  <b>EXHIBITS OFFICER</b>  <b>AMEMBASSY</b>  <b>PARIS (France)</b></p>	<p><i>Via</i> <b>WU CABLES</b> <b>Nov. 22, 1961</b></p> <p><b>AGREE JULY 10 SEPTEMBER 10 SHOWING ROTHKO PROVIDED MUSEE ARTS          DECORATIFS ACCEPTS FINANCIAL RESPONSIBILITY AS OUTLINED OUR          LETTER JULY ELEVENTH TO MATHEY AND LATER CABLE NAMELY COSTS          TRANSPORTATION ROME PARIS PLUS 750 DOLLARS TOWARDS PRO-RATED          COSTS INSURANCE stop MUST HAVE WRITTEN CONFIRMATION FROM          MATHEY BEFORE FINAL COMMITMENT stop ROTHKO VERY PLEASED          ABOUT PARIS SHOWING OUR WARMEST THANKS YOUR ASSISTANCE</b></p> <p style="text-align: right;"><b>RASMUSSEN</b>  <b>MODERNART</b></p>
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**Charge: ROT KO-Paris ICE-F-66-61 cc: WR RP RK ICE-F-66-61**

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49



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*Nov 23, 1961*

REF ACR55 F2605

PARIS 23 1 1730

WALDO RASMUSSEN MODERNART

NY

ARTS DECORATIFS DELIGHTED ROTHKO SHOW JULY TEN SEPTEMBER

TEN PD MATHEY WRITING YOU CONFIRMATION DARTHEA SPERVER

EXHIBITS OFFICER

FD

49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

UNITED STATES INFORMATION SERVICE

Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

Paris, November 21, 1961

Dear Waldo:

I hope you will be able to arrange for us to have the Rothko show this summer, from mid-July to mid-September. It would be a great event for the Parisian public. Unfortunately, the one month the Musée des Arts Décoratifs cannot have the Rothko exhibition is June. We look forward to hearing from you about this matter in the nearest future.

We are taking care of the reimbursement of the 250 dollars for the Baskin show. The Administrative office has promised to send you this amount in the very near future.

The opening of the Baskin show was a great success and we regret greatly you were not here. We had a reception for about 200 on the 13th, with the Ambassador and Mrs. Gavin present. The majority feel Baskin is a great artist and they are astonished by the mood he creates and his technique. There have been many visitors since the opening. I think you would have appreciated the installation--a complete black background with highlights on the works of art--rather macabre but one of our most successful installations.

As I wrote to you previously, we must know where to ship the show when it closes, as we have absolutely nowhere to store it, even for a day. I would appreciate hearing from you about this matter as soon as possible (as you know, I am leaving Paris in two weeks for the States).

We are most interested in having the drawing show here this spring and, before making any other plans, wish to know exactly what date it could be in Paris. Please be sure and inform me of these dates before my departure.

I am looking forward to seeing you in mid-January.

With warmest regards and thanks.

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

Sincerely,

Darthea Speyer  
Exhibits Officer



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cc: Mr. Rasmussen  
Mr. Dolan

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25 BROAD STREET, NEW YORK, TEL. HA. 2-7934

VIA  
FRENCH

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TEL. PLAZA 7-8157

NOV 16 1961

DS80 T313 PARIS 32 16 1815

RASMUSSEN MODERNART NEWYORK

MUSEE ARTS DECORATIFS UNABLE EXHIBIT ROTHKO SHOW JUNE PD REQUEST  
SHOW JULY TENTH TO SEPTEMBER TENTH PD HOPE SUMMER ROTHKO  
EXHIBITION POSSIBLE PD ANSWER SOONEST DARTHEA SPEYER EXHIBITS  
OFFICER

(on on on)  
to your confirmation. I hope we'll have time while you are in New York  
in January to get together and talk at length about future exhibition  
plans.

Very best wishes,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

WR:rk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-48-61  
ICE-F-44-60  
ICE-F-66-61  
green

November 10, 1961

Miss Darthea Speyer  
Exhibits Officer  
United States Information Service  
Centre Culturel Américain  
2, rue Saint-Florentin  
Paris 1<sup>er</sup>, France

Dear Darthea:

I received your letter of November 6th and the attractive announcement and invitation for the Baskin show. Thanks so much for sending them to me so promptly.

I do want to clarify the situation regarding insurance. In our previous correspondence you had agreed to reimburse us \$250 as your share of the pro-rated costs of coverage on the show. The insurance policy maintained by the Embassy can not apply to the exhibition because we have a binding contract with lenders that all works will be insured under the Museum's own policy. We cannot surrender this responsibility to other institutions, and in any case the \$250 represented a share in the total cost of insurance, not just while it is in France. This is a particularly important question for us since we are offering other exhibitions to you for future showings.

Regarding the Drawings exhibition, the itinerary is still not completely set, but as it appears now, it is likely it would be coming to you from Scandinavia. Since the exhibition is not terribly large, I don't think the transportation expense should be a great burden. As soon as the previous exhibitor is finally determined, I'll let you know.

We're very anxious to hear about the Rothko show, and look forward to your confirmation. I hope we'll have time while you are in New York in January to get together and talk at length about future exhibition plans.

Very best wishes,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

WR:nk



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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# UNITED STATES INFORMATION SERVICE

## Centre Culturel Américain

2, rue Saint-Florentin, Paris-I<sup>er</sup>

November 6, 1961

Dear Waldo:

By now you know that the Baskin show will open on November 13 with a reception, which will be attended by the Ambassador. I am sorry Leonard Baskin will be unable to attend the opening.

We do not wish the five works stored in the Boymans Museum in Rotterdam. The show is already slightly too large for us and we have to leave out a few items. I am writing Mr. Ebbinge-Wubben to keep the works in Rotterdam until he hears from you where they are to be subsequently sent.

Where should the Baskin show be shipped after it closes in Paris December 15? We have no storage place available. Exceptionally, before the opening of the show, we were able to store the exhibition in the French city museum, the Petit-Palais. However, when the exhibit closes in mid-December it must be shipped at once. Please inform us of your plans.

I find in talking to the Administrative office at the Embassy that we have a general insurance policy with Lloyds for all fine arts during the year. Therefore, all insurance costs of the Baskin show were already covered by the policy such as transportation from Berlin and during the entire period the works are in France. Therefore, your insurance would be superfluous. Obviously we cannot pay twice for the same service. I am very concerned about this matter and hope you can arrange for your insurance company to obtain a rebate. Of course, when the show leaves France it should be covered by your insurance.

We shall return to you in the near future the forms that you requested us to fill out.

We will be glad to send you 50 catalogues for your lenders. We shall ask our printer to make available the plates for use in the future.

.../

NOV 7 1961

*Class made for*  
*Mr. Lacombe*  
*Mr. Palmer*  
*Mrs. Kolost*  
 ICE-F-48-61  
 ICE-F-44-60  
 ICE-F-66-61

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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I was very glad to hear that we could have the American drawing exhibit in spring. I am sure from the list you enclose that it would be of great interest to the Parisian public. Let me know definitely as soon as possible what date the show would be available. From what country should we pay transportation costs? This is a most important factor for us. You may have heard that the exhibit program budget in France has been almost totally cut. Therefore, at the moment, we have almost no money available for exhibits.

The Musée des Arts Décoratifs is still trying to re-arrange their schedule and hopes to put on the Rothko show in June. I will definitely give you confirmation of these dates by November 20 as you requested.

I expect to be in New York about January 15 at least three weeks and will look forward to seeing you then.

Sincerely yours,

Darthea Speyer  
Exhibits Officer

Mr. Waldo Rasmussen  
Associate Director  
International Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dec-F-66-61



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DLS

MUSEUM OF MODERN ART

LT  
DARTHEA SPEYER  
EXHIBITS OFFICER  
AMEMBASSY  
PARIS (FRANCE)

October 27, 1961

WUC

ROTHKO BOOKED ROME APRIL 20 MAY 20 CONFIRMED BY  
BUCARELLI stop ONLY AVAILABLE DATES PARIS  
IMMEDIATELY FOLLOWING ROME stop COULD STATE  
DEPARTMENT PAY COSTS BASKIN TRIP PARIS

RASMUSSEN  
MODERNART

Chg: Circulating Exhibitions ICE-F-66-61 PARIS

WR:RK:GMM

cc: Mr. Rasmussen  
Mrs. Kolmetz  
Mr. Palmer  
ICE-F-66-61 Paris  
green

I am enclosing the original letter and exhibition information and all that you require them. I'll be glad when all the items are back and ready to go. I'll be glad when all the items are back and ready to go. I'll be glad when all the items are back and ready to go.

I am enclosing the original letter and exhibition information and all that you require them. I'll be glad when all the items are back and ready to go. I'll be glad when all the items are back and ready to go. I'll be glad when all the items are back and ready to go.

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CC: ICE-F-48-61-Paris (L.BASKIN)  
 ICE-F-44-60-Paris (MOD. AMER. DWGS.)  
 ICE-F-66-61-Paris (ROTHKO)  
 Mr. Rasmussen  
 Mrs. Hecht  
 Mrs. Holmetz

Green

Via airmail

October 25, 1961

For use in publicizing the exhibition, I am enclosing a draft group of 15 photographs of items in the show. The Exhibits Officer, receiving clippings, posters, installation photographs, etc., will be in charge. Also attached is a copy of our publicity U. S. Information Service. It is good enough to fill this out and return it to 2, rue St. Florentin of the exhibition Paris I, France

Dear Darthea Speyer:

Berlin and are now in process of having it printed. If you have had plates made for the illustrations, would you be willing to make them? Thank you very much for your letters of September 25 and October 13. I am sorry that extraordinary pressures, caused by our Annual Meeting, etc., have prevented me from answering them sooner.

I am happy to know that the LEONARD BASKIN exhibition is expected to open at the Centre Culturel Americain on November 9, as scheduled, and I hope that the works of art have by now arrived without mishap from Berlin. There are, in addition, five works which were stored in the Boymans/van Beuningen Museum before the exhibition was shipped to Berlin because their owners were unwilling to have them shown in Germany. I am listing their titles below. Will you please advise Mr. Ebbinge-Wubben of the Boymans/van Beuningen Museum whether or not you wish to have him ship these to you for inclusion in your showing and make the necessary transportation arrangements with him?

Rodolphe Bresdin. 1954. Catalog No. S 4 (Wood)

Walking Man. 1955. Catalog No. S 5 (Oak)

Young Man. 1960. Catalog No. S 28 (Cherry)

Crow. 1960. Catalog No. S 24 (Pine)

Bartleby the Scrivener. 1959. Drawing. Catalog No. D 15.

I am enclosing our Arrival Notice and Condition Record forms and ask that you return these, filled out, when all the items have been safely received from both Berlin and Rotterdam. Also enclosed is our Shipping Record form, to be sent us when the exhibition leaves Paris. I shall let you know as soon as possible where the next place of showing will be.

To aid in the installation of the sculptures I am sending you enclosed a list of pedestal dimensions. I understand, of course, that you may not be able to show all the sculptures. I should like to call to your attention the fact that two of the bronze reliefs, because of their very



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Miss Barthea Speyer  
Centre Culturel Americain  
USIS Paris  
October 25, 1961

- 2 -

small size, have been mounted on wooden blocks. These should be handled with special care and should be hung with the blocks attached, preferably in vitrines, since they are easily portable. Their titles are: Qui M'Aime, Aime Mon Chien (6-1/4 x 7-5/8") and The Moon of the Fools of Cheim (5-7/8 x 5-3/8").

For use in publicizing the exhibition, I am enclosing a draft press release and a group of 15 photographs of items in the show. We should appreciate receiving clippings, posters, installation photographs and other publicity material. Also attached is a copy of our Publicity Report form. Would you be good enough to fill this out and return it to us at the conclusion of the exhibition?

From your letter of October 13 I assume you have received copy for the catalog from Berlin and are now in process of having it printed. If you have had plates made for the illustrations, would you be willing to make them available to future exhibitors? We shall be very glad to have copies of the catalog for our files. Could you, in addition to these, send us about 50 for distribution to the lenders?

The pro-rated sum of \$250 covers insurance in transit and for the duration of the exhibition. We are sending separately the Museum's invoice in this amount.

I am sure this exhibition will be received in Paris with as much enthusiasm as it was in Rotterdam and Berlin.

MODERN AMERICAN DRAWINGS: This is a very handsome exhibition which I am certain the Parisian public would appreciate greatly. I am attaching a brief description of it which also gives specifications as to packing, gallery space required, etc. It was selected by Bill Lieberman and Elaine Johnson (our Assistant Curator) and has been very successfully shown in Spoleto as part of the Festival of Two Worlds and in Jerusalem at the Bezalel National Museum. At present it is being shown at the Technological Institute in Athens. We are now negotiating for a Scandinavian tour that will fill its schedule through April, 1962. We could make it available to you for the Centre Culturel Americain for a three-weeks' period beginning May 15 or June 1, 1962. I cannot, however, give you exact dates until I hear from the Scandinavian sponsors.

ROTHKO: I was glad to learn from Mr. Rothko that you were able to see our exhibition of his work in London. Up to the moment we have had no word from Mr. Mathey regarding his scheduling of this exhibition at the Musee des Arts Decoratifs. It has now been booked definitely for Amsterdam, Brussels, Basel and Rome, and since it is in great demand for other places, we cannot wait beyond November 20 for a decision. If you could speak with Mr. Mathey and try to get from him before that date a definite commitment as to whether it is to be scheduled for the Musee des Arts Decoratifs and the exact dates, you would do us a great service. The show is tentatively scheduled to close in Rome on May 20, 1962.

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Miss Darthea Speyer  
Centre Culturel Americain  
USIS Paris  
October 25, 1961 - 3 -

I, too, look forward to seeing you in New York in December and I hope you will let me know in advance when you expect to arrive.

With best wishes for a successful opening and many thanks for your unfailing cooperation,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

- Enclosures: . Forms: Arrival Notice  
Condition Report  
Shipping Record  
. Pedestal Dimensions - BASKIN  
. Publicity Release - BASKIN  
. 15 Publicity Photos - BASKIN  
. Publicity Report Form - BASKIN  
. Description - MODERN AMERICAN DRAWINGS

WR/RRE/rk



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# UNITED STATES INFORMATION SERVICE

## Centre Culturel Américain

2, rue Saint-Florentin, Paris-1er

September 25, 1961

Dear Waldo Rasmussen:

The President of the Musée des Arts Décoratifs is still out of town and will not be back until the middle of next week. After I have spoken to him I shall wire you concerning the Rothko show. I am practically certain from discussing the matter with Mr. Mathey and his collaborators, that this exhibition will be scheduled in June at the Musée des Arts Décoratifs. I expect to attend the opening in London at the Whitechapel Museum as I would like to see the exhibition.

I have heard about the exhibition of contemporary drawings which you are circulating and which is considered such a fine show. Bill Liebermann also gave me details concerning this exhibition. We would be most interested in having it in Paris. Would it be possible for us to have it at our Cultural Center this spring? If so, would you let me know as soon as possible so that I can make up the schedule on shows for this spring. We can schedule the drawing show any time between March 15th and June 30th. If you have a catalogue of this exhibition, I would appreciate receiving it.

The Baskin exhibition will open on November 9 at the Cultural Center and will last for a month. I am sure it is a most interesting exhibition and the French public will find it stimulating. Concerning the Baskin show, you mentioned that \$250 would cover insurance of the show while it is in Paris (while in transit in the city of Paris, while in temporary storage in the Petit Palais and while at the Cultural Center). Unless we hear from you to the contrary, we are assuming that this amount covers complete insurance costs including travel of the show from Berlin to Paris.

.../...

OCT 2 1961

ICE-F-44-61-Paris  
ICE-F-44-60-Paris

ICE-F-66-61-Paris

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Incidentally, I went to Rotterdam especially to see the show and I also discussed it with Bill Liebermann who has been in Paris, as you know, recently.

With warmest regards,

Sincerely,

*Darthea*

Darthea Speyer  
Exhibits Officer

Mr. Waldo Rasmussen  
Assistant Director,  
International Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
Miss Dudley  
ICE-F-48-61 Paris  
ICE-F-66-61 *Paris*  
green

Miss Darthea Speyer

-2-

Sept

Our publicity department will forward a suggested press release and other background information, as well as several photographs, which you could use in publicity material. These will be mailed within the next few days.

September 11, 1961

Miss Darthea Speyer Exhibits Officer  
United States Information Service  
Centre Culturel Américain  
2, rue Saint-Florentin  
Paris, France

Dear Miss Speyer:

I am writing at this time to reconfirm the showing of the LEONARD BASKIN exhibition at the Centre Culturel Américain in November and to discuss various details of the exhibition's costs, catalog, installation, etc.

Costs of the exhibition: As we have previously agreed, the Centre will assume the costs of transporting the exhibition from Berlin to Paris. I would suggest that you contact Dr. Myron Baskin of Amerika Haus in Berlin to make arrangements for having the show forwarded to you after it has closed there.

We have estimated that your share of the insurance costs for the exhibition would be approximately \$250; this is, as Porter mentioned in his letter of July 7th, based on a total estimated expenditure of \$1,500 which would be shared equally by each of the European exhibitors. This amount could vary slightly, depending on whether we are able to schedule the six bookings we had originally counted on.

The exhibition would be shipped directly from Paris to the next exhibitor and your organization would not, therefore, be responsible for any forwarding charges.

Dates of showing: The exhibition is scheduled to open at Amerika Haus on September 16th and will close on October 15th. Allowing two weeks for packing, transportation and installation, it would be possible to schedule your opening for November 1st or shortly thereafter. Could you let me know your exact opening and closing dates as soon as possible so that the remainder of the exhibition's itinerary can be finalized?

Catalog and Publicity: Porter mentioned previously that you might contact Ebbinge-Wubben directly about using his clichés for your catalog illustrations. I would appreciate knowing whether you have been able to make satisfactory arrangements or whether you will want us to supply a set of black-and-white photographs for this purpose.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Miss Darthea Speyer

-2-

September 12, 1961

Our publicity department will forward a suggested press release and other background information, as well as several photographs, which you could use in publicizing the exhibition. These will be mailed within the next two weeks.

Installation:

Mr. William S. Lieberman, Curator of Drawings and Prints at this Museum, is now in Berlin where he is supervising the installation of the LEONARD BASKIN exhibition in Amerika Haus galleries. Mr. Lieberman, as you know, selected the print and drawing section of this show and is, as well, very familiar with Baskin's sculpture. Since you have mentioned that the Centre could not accommodate the entire exhibition because of its lack of space, I have written Mr. Lieberman suggesting that he contact you when he stops in Paris on his return to this country to discuss with you which works could be omitted from your showing. Porter had mentioned, you will recall, that we would consult both Mr. Selz and Mr. Lieberman and relay their suggestions, but I thought Mr. Lieberman's first-hand recommendations might be most valuable, since he could make them on the basis of having seen the actual space you are planning to use. In the event Mr. Lieberman's time in Paris is too limited to arrange a meeting, I will forward his and Mr. Selz' recommendations by mail as we had originally planned.

ROTHKO Exhibition:

I was delighted to have your cable of the 11th concerning the Musée des Arts Decoratifs' interest in scheduling the ROTHKO exhibition and shall look forward to their definite confirmation in the near future. We were, as you know, especially interested in having a Paris showing of the exhibition and I greatly appreciate your efforts on our behalf.

I shall hope to hear from you soon.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

Dictated and Signed in  
Mr. Rasmussen's absence

RP:GMM



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ICE-F-48-61

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Sept 11, 1961

DS98 T358 PARIS 35 27 1625

RASNUSSEN MODERNART NY

MUSEE ARTS DECORATIFS UNDERSTANDS ROTHKO SHOW FREE APRIL PREFER  
PARIS SHOWING APRIL CONFIRM AT ONCE STOP BASKIN SHOW OPENING  
NOVEMBER THIRTEENTH WITH RECEPTION INTERESTING IF BASKIN COULD  
ATTEND

DARTHEA SPEYER EXHIBITS OFFICER

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 Paris  
ICE-F34-61  
green

D L S

MUSEUM OF MODERN ART

September 6, 1961

LT  
DARTHEA SPEYER  
AMEMBASSY  
PARIS (FRANCE)

W U C

DO YOU KNOW WHETHER MATHEY PLANS FOR ROTHEO  
EXHIBITION ARE DEFINITE stop SUGGEST OPENING  
DECORATIFS EARLY JUNE stop BASKIN DETAILS FOLLOW  
SOON

RASMUSSEN  
MODERNART

Chg: Circulating Exhibitions ICE-F-66-61 Paris

RP:GMM

In response to your letter of June 28th, I asked you to follow  
on July 5th and I have now received your letter of July 5th.

AMERICAN MUSEUM OF NATURAL HISTORY BASKIN WILLIAM OFFICE  
REACT DATE stop BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE  
BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE  
BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE  
BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE BASKIN WILLIAM OFFICE

I am most pleased to learn that you will be able to show the exhibition  
at the Centre, and look forward to receiving your exact dates at your  
earliest convenience. In the meantime this will give you fuller details  
on the costs connected with the show, the catalog, installation and  
uninstalling.

1. Contents of the exhibition and installations I am glad you had an  
opportunity to see the show while it was at the Museum, where it seems  
to have been installed most handsomely. I regret that it will be impos-  
sible for you to show the entire exhibition at the Centre, but we are  
willing for it to be reduced to fit your space. I would, however, like to  
discuss the matter with Peter Baskin and William Baskin who selected the  
exhibition and transmit to you their suggested reductions. I think it is  
quite important that the overall balance of the show in terms of works  
shown at the Centre should be maintained.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*U.S.I.S.  
(Spayer)  
Paris - offer  
P. 2*

Rasmussen

Palmer

Dudley

ICE F 66-61

green

ICE F 48-61

Miss Darthea Spayer

-2-

representation and chronological development should be maintained. A plan of the Centre's gallery space would be most useful in making these recommendations.

2. Costs: I understood that the Centre will cover **July 10, 1961** transportation from the preceding city, reimburse us for a percentage share of the total insurance costs, and cover the purchase of a catalog, publicity, poster, installation and any other local charges. I am enclosing herewith (enclosure 1) a list of the exhibition which will be Miss Darthea Spayer Exhibits Officer. The transportation from the preceding city. The total cost of the exhibition which it is in Europe will be covered by your share of this expense, assuming the housing in all, would be about \$250. 2, rue Saint-Florentin Paris, France. The United States Information Service which has granted free round-trip transportation, the French freight charges for return to New York would be provided equally among exhibitors. This would be a possible offset.

Dear Darthea: for each exhibitor.

3. Scheduling: As stated in my cable, John Daly is attempting to schedule the In response to your letter of June 28th, I cabled you as follows on July 6th: and I hope that you have had an opportunity to consult with him to coordinate his plans with your anticipated opening date. An unexpected cancellation of a booking in London following Rotterdam has created an **AGREEABLE EARLY NOVEMBER OPENING BASKIN PLEASE CONFIRM EXACT DATES STOP FOLLOWING ROTTERDAM PLEASE COORDINATE** your dates stop CABLED MATHEW OFFERING ROTHEG EXHIBIT- show the exhibition **ION SCHEDULED LONDON AMSTERDAM BRUSSELS stop SUGGESTED** views to receive **OPENING EITHER ABOUT MARCH 9 OR APRIL 20** in these negotiations.

4. Catalog and publicity: Your request for use of the slides should be I was most pleased to learn that you will be able to show the exhibition at the Centre, and look forward to receiving your exact dates at your earliest convenience. In the meantime this will give you fuller details on the costs connected with the show, its catalog, installation and scheduling.

1. Contents of the exhibition and installation: I am glad you had an opportunity to see the show while it was at the Beymans, where it seems to have been installed most handsomely. I regret that it will be impossible for you to show the entire exhibition at the Centre, but we are willing for it to be reduced to fit your space. I would, however, like to discuss the matter with Peter Sels and William Lieberman who selected the exhibition and transmit to you their suggested omissions. I think it is quite important that the overall balance of the show in terms of media

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Miss Darthea Speyer

-2-

July 7, 1961

representation and chronological development should be maintained. A plan of the Centre's gallery space would be most useful in making these recommendations.

2. Costs: I understand that the Centre will assume the costs of transportation from the preceding city, reimburse us for a pro-rated share of the total insurance costs, and cover the expenses of a catalog, publicity, poster, installation and any other local charges. I am enclosing herewith (Enclosure 1) a box list of the exhibition which will be useful in estimating the transportation from the preceding city. The total costs of insurance coverage for the exhibition while it is in Europe will amount to approximately \$1500, and your share of this expense, assuming that the exhibition receives six bookings in all, would be about \$250. In addition to these costs, if it is not possible to return the exhibition on the Holland-America Lines which has granted free round-trip transportation, the ocean freight charges for return to New York would be pro-rated equally among exhibitors. This would be a possible addition of \$500. for each exhibitor.

3. Scheduling: As stated in my cable, John Daly is attempting to schedule the exhibition following Rotterdam for one or possibly two showings in Germany, and I hope that you have had an opportunity to consult with him to coordinate his plans with your anticipated opening date. An unexpected cancellation of a booking in Israel following Rotterdam has created serious scheduling problems for us, and unfortunately Stefan Munnig who had hoped to book the show in London to fill this gap was unable to place it this summer. I hope that it may be possible to show the exhibition in London sometime after your showing, and I am most anxious to receive your exact dates so that we may proceed with these negotiations.

4. Catalog and publicity: Your request for use of the clichés should be made directly to Ebbinge-Wubben whose property they are. If this is not possible, please let me know the number of illustrations you can utilize and we shall provide glossy photographs and revise the references to illustrations in Peter and Thalia Sels's introductory text. In addition, we shall provide background material suitable for publicity and a selection of photographs for use by the press.

ROTHKO exhibitions: As I indicated in my cable, we are now proceeding with the scheduling of the Rothko exhibition which begins its tour in London this September and immediately is afterwards booked in Amsterdam, Brussels and Basil. I am enclosing a copy of my letter to Francois Mathey offering the show to the Musée des Arts Décoratifs for a four weeks' showing in the spring of 1962. Since we are also negotiating with Palma Bucarelli of the Galleria Nazionale d'Arte Moderna in Rome regarding a



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Darthea Speyer

-2-

July 7, 1961

showing during this period, I hope that we receive a prompt reply from Mathey. Anything you can do to expedite this will be most appreciated. If Mathey is unable to accept the exhibition, we would offer it to Cassou, but in this instance we feel the show could be shown to better advantage at the Décoratifs and Mathey expressed interest in the show on his visit to New York.

I am enclosing herewith an approximately final check list of the exhibition (Enclosure 2) and have forwarded separately a copy of the catalog of the slightly different exhibition shown at the Museum earlier this year. It is a magnificent exhibition and I am sure would cause a tremendous stir in Paris.

As you may have heard, I plan to go on an extended leave from the Museum very shortly and after tidying up certain business here in August will begin a rather lengthy tour beginning, I hope, in your and Jimmy's house in Hydra. I hope to see you in the autumn in Paris. Waldo Rasmussen who is Assistant Director of Circulating Exhibitions will be in charge of administering the Baskin and Rothko exhibitions and after July 15th your correspondence regarding them should be directed to him.

With warmest greetings,

Sincerely,

Porter A. McGray

Enclosures:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Palmer

Mrs. Holmstrom

ICE-F-48-61 - Palmer

Green

*U.S.I. Paris  
(Speyer)*

DLS

MUSEUM OF MODERN ART

LT  
DARTHEA SPEYER  
AMEMBASSY  
PARIS (FRANCE)

WUC JULY 6, 1961

June 14, 1961

AGREEABLE EARLY NOVEMBER OPENING BASKIN PLEASE  
CONFIRM EXACT DATES stop JOHN DALY CAO BONN  
ARRANGING GERMAN SHOWING FOLLOWING ROTTERDAM  
PLEASE COORDINATE YOUR DATES stop CABLED MATHEY  
OFFERING ROTHKO EXHIBITION SCHEDULED LONDON  
AMSTERDAM BRUSSELS stop SUGGESTED OPENING EITHER  
ABOUT MARCH 9 OR APRIL 20.

Centre Culturel Américain  
2, rue Saint-Florentin  
Paris 1<sup>er</sup>, France

MCCRAY

chg. international exhibitions ice-f-48-61

Thank you for your letter of June 7 concerning Mr.  
Mathey and the MARK ROTHKO exhibition. As you advised,  
he has written to us regarding his plans and I am en-  
closing for Miss Speyer's information a copy of his  
letter of May 20 as cc: mr. rasmussen our reply dated  
June 12.

mr. palmer  
ice-f-48-61

ice-f-66-61

As it is very important to have the exact  
opening and closing dates for the exhibition at the  
Musée des Arts Décoratifs at the earliest possible mo-  
ment, we would appreciate anything you might be able  
to do to expedite this information. Also, as you know,  
we will be grateful for your cooperation in publicizing  
the exhibition.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibition

Enclosures

ELP:md



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 -Paris  
green

Montreux, le 24 Juillet 1963.

JUL 29 1963

June 14, 1962

Mr WALDO HASMUSSEN  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53 rd Street  
NEW-YORK 19 N.Y. - U.S.A.

Miss H. Oegema van der Wal  
Exhibit Section  
United States Information Service  
Centre Culturel Américain  
2, rue Saint-Florentin  
Paris 1<sup>er</sup>, France

Ref. 2.0

EXPO ROTHE

Dear Miss van der Wal:

Thank you for your letter of June 7 concerning Mr. Mathey and the MARK ROTHKO exhibition. As you advised, he has written to us regarding his plans and I am enclosing for Miss Speyer's information a copy of his letter of May 20 as well as a copy of our reply dated June 12.

the amount of F. 1.990,00 which I received on July 15.

As it is very important that we learn the exact opening and closing dates for the exhibition at the Musée des Arts Decoratifs at the earliest possible moment, we would appreciate anything you might be able to do to expedite this information. Also, as you know, we will be grateful for your cooperation in publicizing the exhibition.

Of course, I will let you know when I hear from him ....

Sincerely,

Anyhow, I hope having the occasion to work again for your Museum.

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Enclosures

J.L. VERET.

RLP:md

atelier d'architecture

2, rue Saint-Florentin, Paris 1<sup>er</sup>, France

No reply necessary

EP

7/31/63

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

*Veret*

j.renaudie p.riboulet g.thurnauer j.l.veret architectes d. p. l. g.

Montrouge, le 24 Juillet 1963.

JUL 29 1963

Mr WALDO RASMUSSEN  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53 rd Street  
NEW-YORK 19 N.Y. - U.S.A.

Réf. 2.806

EXPO ROTHKO

Dear Mr Rasmussen,

I thank you for your bank draft in the amount of F. 1.990,00 which I received on July 15.

I am sorry that you met with so many troubles about Mr Norman Glass, I myself did not hear from him since the end of the exhibition.

Of course, I will let you know when I hear from him ....

Anyhow, I hope having the occasion to work again for your Museum.

Yours sincerely,

*J. L. Veret*

J.L. VERET.

atelier d'architecture

32, rue d'Estienne d'Orves. Montrouge. Seine. A16. 74-27

*No reply necessary.*

*RP*

*7/31/63*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. McCray  
Miss Rubenstein  
Mr. Palmer  
✓ ICE-F-66-61 PARIS  
green

May 30, 1963.

June 28, 1963

Mr. J. L. Véret  
32, rue d'Estienne d'Orves  
Montrouge, Seine  
France

Mr. Waldo RASMUSSEN  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53rd Street  
NEW-YORK 19 N.Y. - U.S.A.

Ref. Dear Mr. Véret:

EXPO I regret that I have not had an opportunity to answer your letter of May 30, which has been referred to me in Mr. Rasmussen's absence abroad, until now.

I have today made arrangements with our Treasurer's office to reimburse you for the amount of 1.990,00 NF which is still outstanding on your invoice of last December 14. I hope you will accept my sincere apologies for having allowed this whole matter to remain unresolved for so long, but I had thought we might have some word from Mr. Glass, as you know, and thus delayed reimbursing you directly.

If you should hear from Mr. Glass yourself, would you kindly let us know immediately? Naturally, since we are arranging to reimburse you directly, we would expect you to refund any cash or check payment which Mr. Glass might make to you in the future, without realizing that we had already settled our account with you.

You should have our check within the next few weeks and I trust that we may consider this matter closed.

Sincerely,

J.L. VERET.

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

RLP:mhd

Atelier d'architecture

10, rue d'Estienne d'Orves, Montrouge, Seine, 92 110

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

File: ICE-F-66-61 Paris

*Veret*

j.renaudie p.riboulet g.thurnauer j.l.veret architectes d. p. l. g.

May 30, 1963.

JUN 3 1963

March 22, 1963

Mr. J.L. Veret  
32, rue d'Estienne d'Orves  
Montrouge (Seine)  
France

Mr Waldo RASMUSSEN  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53 rd Street  
NEW-YORK 19 N.Y. - U.S.A.

Réf. 2.616

EXPO. ROTHKO

I was most disappointed to learn that Mr. Norman Glass had not turned over to you the sum of Frs. 1.990,00 as I had requested in my earlier letter. I was under the impression that you had received this sum on March 22, and your letter of March 22, 1963, was most helpful.

I have now written to Mr. Glass at the Hotel New York, 10, rue de la Paix, Paris 8ème and have, as well, sent a copy of my letter to his bank in Switzerland - the Swiss Bank of Switzerland, 100, rue de la Paix, Paris 8ème. Dear Mr Rasmussen, that it be forwarded to him immediately.

I hope it will. It is now more than two months that I received your last letter but the remainder of my fee has not yet been turned over to me by Mr Norman Glass.

So, I shall be glad to receive a check of frs 1.990,00 from your Museum.

I do regret this long delay and will write this matter as soon as possible.

Sincerely,

*J.L. Veret*

J.L. VERET.

Director  
Executive Director  
International Circulating  
Exhibitions

atelier d'architecture

32, rue d'Estienne d'Orves. Montrouge. Seine. 92. 74-27



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Rasmussen

Mr. Palmer

ICE-F-66-61 Corresp. ✓

green

1963  
Véret  
MAR 15 1963  
Véret

W/ref. 2146

EXPO. ROTHEO

Montrouge, le 12 Mars 1963

March 22, 1963

Mr. J.L. Véret  
32, rue d'Estienne d'Orves  
Montrouge (Seine)  
France

Dear Mr. Véret:

I was most distressed to learn that Mr. Norman Glass had not turned over to you the sum of Frs. 1.990,00 as I had requested in several earlier letters. I was sure, until I received your letter of March 12, that your invoice had been completely settled.

I have now written to Mr. Glass at the Hotel Pax, 30, Rue St. Andre des Arts, Paris 6eme and have, as well, sent a copy of my letter to his bank in Switzerland - the Union Bank of Switzerland, Rue du Rhone, Geneva - with the request that it be forwarded to him immediately.

I hope it will not be too great an imposition if I ask you to wait a few weeks for the remainder of your fee. I expect to have an explanation from Mr. Glass soon and will let you know exactly when he can turn the money over to you shortly after I hear from him. If, for any reason, Mr. Glass does not respond to my letter within the next two weeks, I will arrange to have the Museum's check issued to cover the unpaid balance of your fee.

I do regret this long delay and can assure you that I will settle this matter as soon as possible.

Sincerely,

Sincerely,

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

J.L. VÉRET

atelier d'architecture

15, rue d'Estienne d'Orves, Montrouge, Seine St. 143

RP/jl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

N/ref. 2146

EXPO. ROTHKO

j.renaudie p.riboulet g.thurnauer j.l.véret architectes d. p. l. g.

MAR 10 1963

MAR 15 1963

Montrouge, le 12 mars 1963

*Véret*

Mr. Waldo RASMUSSEN  
Department of Circulating Exhibitions  
Museum of Modern Art  
11 West 53 RD. Street  
NEW - YORK 19. N.Y

Dear Mr. Rasmussen,

I got your March 1 st letter along with a Bank draft of 2.099,78 Francs. I thank you for this but still I am without any news from Mr. GLASS.

Actually, I do not know which kind of connection he has with your Museum and I have not his address in Paris.

Please, let me know as soon as possible when I have a chance of getting the remaining 1.990 francs of my invoice dated december 14 th. 1962

Sincerely,

*J.L. Véret*

J.L. VERET

**atelier d'architecture**

32, rue d'Estienne d'Orves. Montrouge. Seine. Alé. 74-27



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

IC F-F-66-61 PARIS *Veret*  
MAR - 5 1963

j.renaudie p.riboulet g.thurnauer j.l.veret architectes d. p. l. g.

Montrouge, February 28, 1963

February 25, 1963

Mr. Waldo RASMUSSEN  
Département of Circulating Exhibitions  
Museum of Modern Art  
II West 53 rd Street  
NEW - YORK 19 N.Y

N/ref. 2098  
xpo. ROTHKO

Dear Mr. Rasmussen,

I got your February 4 letter but since, I did not get any news from Mr. GLASS nor any check from the Museum regarding my fees.

I will be glad if you can get all this settled within a near future.

I know that the payments to the contractors have all been made and I thank you for it.

With the hope of hearing from you soon

Sincerely

*J.L. Veret*

J.L. VERET

atelier d'architecture

32, rue d'Estienne d'Orves. Montrouge. Seine. Als. 74-27

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

cc: WR  
ICE-F-66-61 PARIS  
Miss Rubenstein  
RP  
ICE-F-66-61 PARIS ✓  
green

February 4, 1963  
January 25, 1963

M. J. L. Vêret  
32, rue d'Estienne d'Orves.  
Montrouge  
Seine  
France

Dear M. Vêret:

I am writing further to my letter of January 18 to tell you that we have made yet another change in reimbursing you for that your invoice of December 14. The sum of 1.990,00 NF was recently transferred by the Musée d'Art Moderne to Mr. Norman Glass as the proceeds of the MARK ROTHKO exhibition catalogue sales. Since this sum is not in international currency, and therefore not convertible to dollars, I hope it will be agreeable to you that I have asked Mr. Glass to transfer this sum to you directly, either in cash, in which case I have asked him to secure a written receipt from you, or by money order. This seemed the simplest method of disposing of the money to us and Mr. McCray did not think you would object to our handling it this way.

I assume that you have, by now, received Mr. McCray's check drawn on the Chase Manhattan Bank in Paris in the amount of 1.910,22 NF; that check, added to the 1.990,00 NF Mr. Glass will transfer to you, brings the total of our payments to you to 3.900,22 NF, leaving a balance due of exactly 2.099,78 NF. The Museum's check in this revised amount will be forwarded to you within the next few days.

Sincerely,  
Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

cc: Palmer  
ICE-F-66-61 PARIS ✓  
green

*Véret*

NOVEMBER 13, 1962

(Full Rate) (--- Via Western Union Cable)

February 4, 1963

M. J. L. Véret  
32, rue d'Estienne d'Orves.  
Montrouge  
Seine  
France

Dear M. Véret:

Thank you for your letter of January 24. It undoubtedly crossed my own letter of January 25 which I sent to inform you that we had made a further change in our plan for reimbursing you for your fee. Although we have not yet heard from Mr. Glass, I would think that he has turned over to you the sum of 1.990,00 F, either in cash or in the form of a money order. The remainder of your fee - 2.099,78 F - should reach you within the next week.

Unfortunately, your letter arrived after we had already completed arrangements to pay both Ets Niepce and Saunier-Duval directly; I am sure that they have received our checks in the amounts indicated in your letter by this time. Had I known in advance, I would have been only too glad to forward the checks through your office, but I trust the fact that they have gone out directly will not complicate matters.

I hope that I may expect to hear from you again after you have received total reimbursement for your fee. Thank you for being so patient and helpful in seeing all of these final details through.

Sincerely,

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

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*file: ICE-F-66-61 (Paris)*

DLS

THE MUSEUM OF MODERN ART

NOVEMBER 13, 1962

(Full Rate) (-- Via Western Union Cables)

VERET  
32 RUE D'ESTIENNE D'ORVES  
MONTROUGE  
SEINE  
(FRANCE)

OK WHEELER

CHARGE: Rothko Exhibition Paris Showing re lighting

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

NOV 13 1962

DS98 T321 MONTROUGESEINE 24 13 1825

bc: Mr. René d'Harnoncourt  
Mr. Waldo Rasmussen  
Mr. Arthur Drexler  
Mr. Richard H. Koch  
Miss Dorothy H. Dudley

THINK NECESSARY TO RETURN INCANDESCENCE LIGHTING CABLE BACK FOR A-  
GREEMENT IMMEDIATELY

VERET

CFM WHEELER

READ AGREEMENT ETC

FRENCH CABLE CO.  
25 BROAD STREET, NEW YORK, N.Y.



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, N.Y.



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, N.Y.





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*Veret*

FRENCH CABLE CO.  
25 BROAD STREET, NEW YORK, TEL. 1



H CABLE COMPANY  
D STREET, NEW YORK, TEL. HA 2-7934

FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

NOV 13 1962

DS98 T321 MONTRUGESEINE 24 13 1825

WHEELER MODERNART NEWYORK

TRYING MY BEST FOR UNIFORM FLOURESCENCE LIGHTING I

THINK NECESSARY TO ADD DIRECT INCANDESCENCE LIGHTING CABLE BACK FOR A-  
GREEMENT IMMEDIATELY

VERET

CFM WHEELER

READ AGREEMENT ETC



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FI

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

# THE MUSEUM OF MODERN ART

Date November 12, 1962

November 7, 1962

To: Western Union

Re: Cablegram

From: The Museum of Modern Art

I have your letter of November 5th to Arthur Drexler, and have been pleased on this morning to confirm how he is saying that the Grand Palais space will NOT be available, and that we may proceed with the two basement galleries in our building, as we originally planned.

NOVEMBER 12, 1962

I therefore enclose our original drawing of this space together with a sketch showing Kotb's suggestions for eight ten-foot high walls or screens. They will have to rise close to the ceiling pipes because of the height of the pictures; if they cannot

JEAN-LOUIS VERET  
32 RUE D'ESTIENNE D'ORVES  
MONTROUGE  
SEINE  
(FRANCE)

OPENING DATE DEPENDS UPON WHEN GALLERIES WILL BE READY.

DURATION OF EXHIBITION FOUR TO SIX WEEKS, MADAME DANE TO

DECIDE.

The pictures on the WHEELER are those used on the enclosed checklist of the exhibit MODERNART. I will see that he has eliminated Number 5, 6, 7, 11 and 17, but as Number 17 belongs to a private collector who has many friends in Paris, I hope it can be placed on one of the large walls with another painting. In any case, we are leaving it in the special checklist we are printing here for the Paris showing.

Both the catalogue and the poster are being printed here, CHARGE: The Museum of Modern Art  
11 West 53 Street  
New York 19  
New York

MUSEUM CHARGE: MARK ROTHKO: Paris Showing (International Program)

cc: Mr. René d'Harnoncourt  
Mr. Waldo Rasmussen ✓  
Mr. Arthur Drexler  
Miss Dorothy H. Dudley  
Treasurer's Office

MW:fk



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

COPY FOR THE INFORMATION OF:

*file: ICE-F-66-61 (Paris)*

Mr. René d'Harnoncourt  
Mr. Waldo Rasmussen  
Mr. Arthur Drexler  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Miss Dorothy H. Dudley

*Jérôme*

Mr. Jean-Louis Vértet

-3-

Madame Raymond Dane  
November 7, 1962

Dear Mr. Vértet: you asked me your estimates for walls, lighting and painting as soon as you have them, and I shall reply by cable.

I have your letter of November 5th to Arthur Drexler, and Madame Dane phoned me this morning to confirm her telegram saying that the Grand Palais space will NOT be available, and that we may proceed with the two basement galleries in her building, as we originally planned. Madame Dane's advice, you will find the least expensive way to achieve our goal.

I therefore enclose our original drawing of this space together with a sketch showing Rothko's suggestions for eight temporary walls or screens; they will have to rise close to the ceiling pipes because of the height of the pictures; if they cannot be rented, they should be as plain and inexpensive as possible. New walls and the existing cement walls, ceilings and staircase are to be simply whitewashed. Fortunately, Rothko likes the rough surface of the concrete, and the pictures can be hung from ceiling rods. None of the pictures are framed; therefore everyone who touches them must wear white gloves.

As I told Madame Dane on the phone, Rothko will be satisfied with uniform fluorescent ceiling lighting, pale amber rather than blue, using the simplest and cheapest fittings.

The floors can be left as they are, without matting.

The numbers on Rothko's plan are those used on the enclosed check-list of the exhibition. You will see that he has eliminated Numbers 5, 6, 7, 11 and 17, but as Number 17 belongs to a private collector who has many friends in Paris, I hope it can be placed on one of the large walls with another painting. In any case, we are leaving it in the special check-list we are printing here for the Paris showing.

Both the catalogue and the poster are being printed here, but we cannot proceed until we know exactly what opening date you can specify -- December 3rd, 10th or 17th. We hope for the 3rd. I think Mr. d'Harnoncourt will be free to come over for the final placing of the pictures any time after November 26th.

As to payment of contractors, etc., we shall send drafts on the Chase Bank in Paris by air immediately upon receipt of invoices for any expenses we have authorized. To save time in starting the

Mr. Jean-Louis Vértet  
32, rue d'Estienne d'Orves  
Montrouge  
Seine  
France

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# THE MUSEUM OF MODERN ART

NEW YORK 19

Mr. Jean-Louis V  ret

-2-

November 7, 1962

MONROE WHEELER

DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

work, I suggest you cable me your estimates for walls, lighting and painting as soon as you have them, and I shall reply by cable also. I have already authorized Madame Dane to have the galleries cleared of the sculpture which is now stored in them.

I am sure that, with Madame Dane's advice, you will find the least expensive way to achieve our goal.

With many thanks for your great kindness in giving us your help in this unexpected emergency, I am,

Very sincerely yours,

Monroe Wheeler  
Director of Exhibitions  
and Publications

As you will have seen, we are extremely pressed for time. It is important to see your plans of the Grand Palais space. We hope that there is ample wall space and lighting.

cc: Madame Marie-Claude Dane  
Conservateur-adjoint  
Mus  e d'Art Moderne  
de la Ville de Paris  
9, rue Gaston St. Paul  
Paris XVI    
France

There are two problems to be solved. One is the preparation of the space, which we are entrusting to you. The other is the publicity, which we are going to ask Mrs. Dane to handle for us, as she has had much experience in doing this for her own exhibitions. We shall have printed here the poster and also a check-list of the exhibition and translation of the text of the English catalogue in which it will be enclosed.

Mr. Jean-Louis V  ret  
32, rue d'Etienne d'Orves  
Montreuil  
Seine  
France



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*File: ICE-F-66-61 (Paris) Veret*

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

MONROE WHEELER  
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

November 5, 1962

Dear Mr. Veret:

As you will have learned from Mrs. Dane, it was I who was in Paris to arrange for the Rothko exhibition. When I returned, Arthur Drexler told me you might be willing to help us out in our predicament. Hence his cable. We are all delighted that you are willing to help us, and we agree to your fee of fifteen percent of the total costs of installation, as suggested by you.

As you will have deduced from our telegram, we are extremely pressed for time. We are impatient to see your plans of the Grand Palais space. We hope that there is ample wall space and lighting.

We hope that the exhibition can open on December 3rd or 4th, as Mrs. Dane told us that the space will be available only until the first of the year. At this point, not having heard further from Mrs. Dane, we do not know who is giving us the Grand Palais space or whom we should thank for it. I am writing to Mrs. Dane today.

There are two problems to be solved. One is the preparation of the space, which we are entrusting to you. The other is the publicity, which we are going to ask Mrs. Dane to handle for us, as she has had much experience in doing this for her own exhibitions. We shall have printed here the poster and also a check-list of the exhibition and translation of the text of the English catalogue in which it will be enclosed.

Mr. Jean-Louis Veret  
32, rue d'Etienne d'Orves  
Montrouge  
Seine  
France

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Mr. Jean-Louis Veret

-2-

November 5, 1962

As you know, the Rothko paintings require about 190 running meters of wall space, and many of the pictures are over three meters high. I presume Mrs. Dane has given you the check-list of the paintings which I left with her. What we need to know from you is what has to be done to the interior to make it suitable for this exhibition.

You have doubtless been told that the Musée des Arts Décoratifs had agreed to show this exhibition in October, at their expense. Owing to a change of directorship, the exhibition was cancelled, and our International Council, which sponsors our exhibitions abroad, found itself obliged to find other space for it. Our budgets are made on an annual basis and the cost of a Paris showing at our expense was not foreseen. We must therefore accomplish it at minimum expense, and we are very grateful to Arthur Drexler for having recommended you because, as a Parisian architect, you will know how to get the most for our money.

There seems to be a good possibility that our Director, René d'Harnoncourt, will be able to come to Paris toward the end of the month to direct the hanging of the pictures. This is greatly desired by Mark Rothko, who has excellent ideas about the sequence and arrangement of his pictures, which Mr. d'Harnoncourt understands.

Please let us know when you think the space can be ready and we will let you know if Mr. d'Harnoncourt can come at that time.

With many thanks for agreeing to help us and with all best wishes, I am,

Sincerely yours,

Monroe Wheeler  
Director of Exhibitions  
and Publications

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Veret

d'H  
cc: MW  
WR  
NOV 5 1963

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10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

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MONTROUGE SEINE 21/20 5 1200

DREXLER MODERNART NEWYORK

OK FOR SUPERVISING COMPENSATION FIFTEENPERCENT TOTAL COST WILL

SEND PLANS FOR GRAND PALAIS LETTER FOLLOWS

JEANLOUIS VERET

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Copy -

R. d'Harnoncourt  
M. Wheeler  
W. Rasmussen

J. Renaudie p. riboulet g. Gurnauer j.l. véret architectes d. p. l. g.

Veret

MONTRouGE, November 5, 1962

Mr. Arthur DREXLER  
Department of Architecture  
Museum of Modern Art  
11 West 53 Street  
NEW-YORK, N.Y.

Ref. 1619

Your cable  
ROTHKO Exhibition

Dear Arthur,

On reception of your cable on Friday November 2,  
I contacted Mrs. DANE and visited the rooms in the  
basement and on the ground floor of the Musée  
d'Art Moderne de la Ville de Paris.

Unfortunately, the Director did not accept at the  
last minute the utilisation of the basement and  
Mrs. DANE tried to arrange for getting a better  
place that the ground floor and located in the  
Grand Palais.

I had a look there. It is much better technically  
but two important questions have to be solved first :

1 - Administration :

Autorisations have to be asked and I think Miss  
SPEYER from the American Cultural Center might take  
care of that.

2 - Organisation : (invitation cards, etc.)

Mrs. DANE is proposing her help but will it be  
sufficient ?

.../...

**atelier d'architecture**

32, rue d'Estienne d'Orves. Montrouge. Seine. 92. 74-27

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2

j.renaudie p.riboulet g.thurnauer j.l.veret architectes d.p.l.g.

Anyhow, in order not to loose time I am getting the plans of the room. An exhibition is on there at present and will close on November 18. I will try to arrange to be able to keep on with the rent of some of the fittings (floor carpet, etc.). This could be an economy of time and money.

Please let me know :

- How long will you take for making the study after you get the plans of the room ?
- Are your new walls and electric fittings of a simple construction ?
- How will you arrange about the payments of the contractors ?
- With the answers to this questions, I will make a planning but already it is impossible I think to open the exhibition before December 15.

My fees for this supervision will be 15 % of the total cost of the installation.

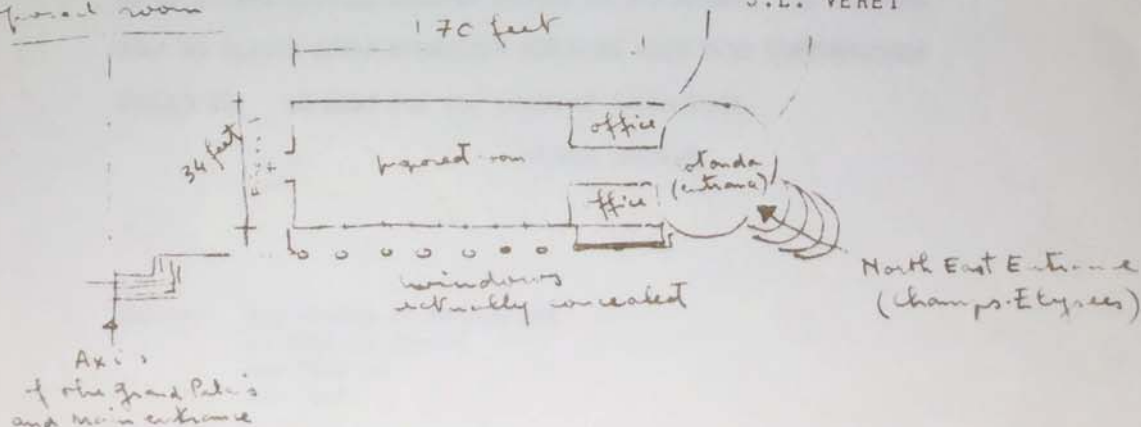
With the hope that all this will meet with your ideas about showing ROTHKO paintings in Paris, I remain, dear Arthur,

Yours sincerely.

*J.L. Veret*

J.L. VERET

Sketch of the proposed room



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file ICE-F-66-61  
(Paris)

NOV 1 1962

# THE MUSEUM OF MODERN ART

cc: Mr. René d'Harnoncourt  
Mr. Arthur Drexler  
Mr. Wilder Green  
Treasurer's Office

Date October 31, 1962

Mr. Richard H. Koch  
Mr. Waldo Rasmussen ✓  
Miss Dorothy H. Dudley

To: Western Union

Re: Cablegram

From: The Museum of Modern Art

~~ROTHKO~~

October 31, 1962

LT

JEAN-LOUIS VERET  
32, RUE D'ESTIENNE D'ORVES  
MONTRouGE  
SEINE  
(FRANCE)

COULD YOU FIND TIME TO SUPERVISE FOR US INSTALLATION OF WALLS  
AND LIGHTING IN TWO BASEMENT GALLERIES OF MUSEE D'ART MODERNE  
DE LA VILLE DE PARIS FOR EXHIBITION OF ROTHKO PAINTINGS TO  
OPEN LATE NOVEMBER. WE SHALL SEND PLANS SHOWING POSITION OF  
EIGHT NEW REMOVABLE WALLS AND FLUORESCENT CEILING LIGHTS FOR  
UNIFORM ILLUMINATION. MAXIMUM ECONOMY NECESSARY FOR SHOWING  
OF ONLY ONE MONTH, RENTING AS MUCH MATERIAL AS POSSIBLE.  
PHONE MADAME RAYMOND DANE AT MUSEUM TO SEE SPACE. IF YOU CAN  
HELP US PLEASE CABLE MODERNART NEW-YORK WHAT YOUR COMPENSATION  
SHOULD BE. WE MUST PAY ALL COSTS OF EXHIBITION.

ARTHUR DREXLER

Charge: The Museum of Modern Art  
11 West 53 Street  
New York 19  
New York

MUSEUM CHARGE: International Program Rothko Exhibition in Paris

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# W. R. KEATING & COMPANY

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FROM ALL PARTS OF THE WORLD

90 BROAD STREET  
NEW YORK 4, N. Y.

cc: Miss Dudley  
Miss Borge  
ICE-7-66-61  
green

ICE-F-66-61  
(SHIPMENT) ✓

February 25, 1963

Mr. Wm. Augerot  
W. R. Keating & Company Inc.  
90 Broad Street  
New York 4, New York

March 1, 1963  
Ref. No. 84929  
Air mail

Dear Mr. Augerot:

Vogelpoel & Noorweegen N.V.  
O. Z. Voorburgwal 151  
P. O. Box No. 492  
Amsterdam-C, Holland

Re: Your KDE 1020 IJD.

I would appreciate it if you could have completed your arrangements to have the Rothko shipment delivered to  
Gentlemen:

We are very pleased to inform you that the 16 cases of paintings arrived in New York on the SS NOORDAM on February 25th and have been delivered to The Museum of Modern Art's warehouse, Santini Brothers, 447 West 49th Street, New York, New York.

We understand that The Museum of Modern Art has instructed Express Transport Ltd. of Paris to render their bill directly to the Museum. Regarding your charges you also should render your bill directly to the Museum of Modern Art, 11 West 53rd Street, New York 19, New York, Attention Mr. Richard L. Palmer, Executive Assistant, International Circulating Exhibitions. We would appreciate your advising us when this has been done.

Thanking you, we are

Faithfully yours,

W. R. KEATING & COMPANY, INC.

Manager-Import Department

W.J.Augerot/mce

✓ CC: The Museum of Modern Art



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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EXPRESS TRANSPORT LTD

Transport International Ltd. au capital de 100.000.000 de Francs

Transports Internationaux

DOUANE  
REMBOURSEMENTS, MAGASINAGE  
ASSURANCES

Séjour Social, PARIS

Mr. Wm. Augerot  
W. R. Keating & Company Inc.  
90 Broad Street  
New York 4, New York

Référence à respecter

EE 2/1/63

Dear Mr. Augerot:

I've enclosed two copies of the box list for the MARK ROTHKO shipment, the shipper's declaration completed by the Musée Municipal d'Art Moderne in Paris, and a translation of Express Transport Ltd.'s covering letter to Mr. Rasmussen in accordance with our conversation earlier today. You need not return this material to me as we have made copies for our files. de l'exposition Rothko

I would appreciate it if you would let me know when you have completed your arrangements to have the Rothko shipment delivered to our warehouse. Les vres de l'exposition indiquée ci-dessus sont maintenant arrivées à Rotterdam.

Le chargement d'œuvres d'art, télégramme reçu ce jour de nos agents de cette ville, est prévu sur le s/s NOORDAM du 15 Février.

Nous vous remercions Richard L. Palmer formule pour les douanes américaines n° Executive Assistant des de douane et vous remerciant par av. International Circulating les trans- mettre à Messieurs Keating Exhibitions avec vos instructions.

Nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT LTD

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

File: ICE-F-66-61

Maison fondée en 1917

**EXPRESS TRANSPORT LTD**

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Adr. Télégr.: EXTRANTED-PARIS

C. C. Postaux PARIS 1862.B4

R. C. Seine 56 B 6116

PRINCIPALES AGENCES:

LE HAVRE - ROUEN - MARSEILLE  
BORDEAUX - ANVERS

Paris le 13 Février 1963

The Museum of Modern Art  
11 West 53rd Street  
New York 19  
U.S.A.

Référence à rappeler

Eg 2/4161/1

RS/DL

A l'attention de Monsieur Rasmussen

Messieurs,

Retour de l'exposition Rothko

Nous avons l'avantage de vous informer que  
les oeuvres de l'exposition indiquée ci-dessus sont  
maintenant arrivées à Rotterdam.

Le chargement d'après un télégramme reçu ce  
jour de nos agents de cette ville, est prévu sur le  
s/s NOORDAM du 15 Février.

Nous vous remettons inclus la formule pour  
les douanes américaines ainsi que les listes de colisage  
et vous remerciant par avance de bien vouloir les trans-  
mettre à Messieurs Keating & Company avec vos instructions,

Nous vous présentons, Messieurs, nos salutations  
distinguées.

Pr. EXPRESS TRANSPORT LTD

Commissionnaires en douane, agrément n° 2.031 (Journal officiel du 15 mai 1936)

Agent de Frêt aérien agréé I.A.T.A.

Ref. 313

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① #7 1960 : Strong scratch about 8" long in left margin near bottom of left side of main red mass.

Box List - Mark Rothko -2- Value Carried Forward \$24,000.

Case No.	DIMENSIONS	WEIGHTS	Gross	CUBAGE
WOMA	11 1/2 x 102 x 14 inches	Net 130 lbs.	655 lbs.	94.21 cu. ft.
LONDON	Express Transport Ltd.	59.09 kg.	297.7 kg.	2.66 cu M

61.471 27 rue de Flandre 1960 Oil on canvas February 13, 1963  
61.461 Paris XIXe, France Rothko: MURAL SECTION #4, 1959 Oil on canvas

The Museum of Modern Art  
11 West 53rd Street  
New York 19, U.S.A.

For the attention of Mr. Rasmussen

Dear Sirs:

Return of the Rothko exhibition

We have pleasure in informing you that the works of the above mentioned exhibition have now arrived in Rotterdam.

D443 NSP884 The loading according to a telegram received today from our agents in that city, is expected on the s/s NOORDAM on February 15th. 14 1007 =

We remit enclosed the form for the American customs and also the lists of cases and thank you in advance for kindly passing them on to Messrs. Keating & Co. with your instructions.

RASMUSSEN MOE With our cordial greetings.

For Express Transport  
(signature illegible)

ROTHKO SHIPPED NOORDAM NEWYORK 25/2

SIEMUSEA

TRANSLATED FROM THE FRENCH

CFM NSP884 25/2  
JL 2/25/63

cc: Keating & Co.  
Miss Dudley  
Mr. Palmer  
ICE-F-66-61 ✓

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① #7, 1960 : Strong scratch about 8" long in left margin near bottom of left side of main red mass.

Box List - Mark Rothko -2- Value Carried Forward \$84,000.

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA	114 x 102 x 14 inches	130 lbs.	655 lbs.	94.21 cu. ft.
4				
LONDON	289.5 x 259 x 35.6 cm	59.09 ks.	297.7 ks.	2.66 cu M

61.471 Rothko: #7, 1960 Oil on canvas \$7,000.  
61.461 Rothko: MURAL SECTION #4, 1959 Oil on canvas 8,000.

Total value Box 4: \$15,000.

file: ICE-F-66-61 (Paris) cc: RK  
RP

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66 BROAD STREET, N. Y. TEL. 363-2121

RCA INC.



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D443 NSP884

AMSTERDAM 9 14 1007 =

RASMUSSEN MODERNART NEWYORK =

ROTHKO SHIPPED NOORDAM NEWYORK 25/2

STEMUSEA

CFM NSP884 25/2

FEB 15 1963

1963 FEB 14 PM 11 37

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① #7 1960: Strong scratch about 8" long in left margin near bottom of left side of main red mass.

Box List - Mark Rothko -2- Value Carried Forward \$84,000.

Case No.	DIMENSIONS	WEIGHTS Net	Gross	CUBAGE
MOMA 4	114 x 102 x 14 inches	130 lbs.	655 lbs.	94.21 cu. ft.
LONDON	289.5 x 259 x 35.6 cm	59.09 ks.	297.7 ks.	2.66 cu M

61.471 Rothko: #7, 1960 Oil on canvas \$7,000.  
61.461 Rothko: MURAL SECTION #4, 1959 Oil on canvas 8,000.

Total value Box #4 \$15,000.

MOMA 5	114 x 158 x 14 inches	163 lbs.	848 lbs.	145.93 cu. ft.
LONDON	289.5 x 147.3 x 35.6 cm	74.09 ks.	385.45 ks.	4.12 cu. M.

61.463 Rothko: SKETCH FOR MURAL #1, 1958 Oil on canvas \$11,000.  
61.454 Rothko: SKETCH FOR MURAL #6, 1958 Oil on canvas 12,500.

Total value Box #5 \$23,500.

MOMA 6	114 x 124 x 14 inches	157 lbs.	672 lbs.	132.35 cu. ft.
LONDON	289.5 x 315 x 35.6 cm	71.36 ks.	305.45 ks.	3.76 cu. M.

61.444 Rothko: #14, 1960 Oil on canvas \$10,000.  
61.442 Rothko: #8, 1953 Oil on canvas 10,000.

Total value Box #6 \$20,000.

MOMA 7	122 x 98 x 14 inches	117 lbs.	582 lbs.	96.8 cu. ft.
LONDON	309.8 x 248.9 x 35.6 cm	53.18 ks	264.09 ks	2.73 cu. M.

61.1587 Rothko: #30, 1954, Oil on canvas \$10,000.  
61.1590 Rothko: #22, 1960, Oil on canvas 12,000.

Total value Box #7 \$22,000.

MOMA 8	126 x 116 x 14 inches	158 lbs.	718 lbs.	118.4 cu. ft.
LONDON	320 x 294.6 x 35.6 cm.	71.8 ks.	326.36 ks	3.34 cu. M.

61.451 Rothko: #22, 1950 Oil on canvas \$11,000.  
61.465 Rothko: #20, 1950 Oil on canvas 10,000.

Total value Box #8 \$21,000.

TOTAL VALUE PAGE 2 \$101,500.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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## Box List - Mark Rothko

-4-

Value Carried forward \$336,000

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA	72 x 23 x 54 inches	84 lbs	319 lbs	52.3 cu. ft.
13				
LONDON	182.8 x 58.4 x 137.1 cm	38.18 ks	145 ks.	1.48 cu. M.

✓ 61.445	Rothko: #15, 1948 Oil on canvas	\$ 3,000.
✓ 61.1586	Rothko: #30, 1949 O/C	4,000.
✓ 61.1585	Rothko: #18, 1947 Oil on canvas	3,500.
✓ 61.1584	Rothko: #10, 1948 Oil on canvas	<u>3,500.</u>

Total value, Box #13 \$14,000.

MOMA	75 x 24 x 67 inches	114 lbs.	405 lbs.	67.4 cu. ft.
14				
LONDON	190.5 x 61 x 170.2 cm	51.8 ks.	184.09	1.8 cu. M.

✓ 61.1583	Rothko: #12, 1949 Oil on canvas	\$ 4,500.
✓ 61.1540	Rothko: #16, 1948 Oil on canvas	8,000.
✓ 61.452	Rothko: #24, 1947 Oil on canvas	2,500.
✓ 61.470	Rothko: #3, 1956 Oil on canvas	<u>5,000.</u>

Total value Box #14 \$20,000.

MOMA	97 x 125 x 15 inches	106 lbs.	565 lbs.	105.25 cu. ft.
15				
LONDON	246.3 x 317.5 x 38.1 cm	48.18 ks	256.8 ks.	2.97 cu. M.

✓ 61.448	Rothko: #19, 1958 Oil on canvas	\$ 9,000.
✓ 61.447	Rothko: #18, 1952 Oil on canvas	<u>12,000.</u>

Total value Box #15 \$21,000.

MOMA	49 x 16 x 36 inches	58 lbs.	173 lbs.	16.33 cu. ft.
16				
LONDON	124.5 x 40.6 x 91.5 cm	26.36 ks	78.63 ks	0.46 cu. M.

✓ 61.1582	Rothko: UNTITLED, 1946 Watercolor	\$2,500.
✓ 61.1537	Rothko: VESSELS OF MAGIC, 1946 Watercolor	800.
✓ 61.1538	Rothko: BAPTISMAL SCENE, 1945 Watercolor	1,000.
✓ 61.1536	Rothko: ANCESTRAL IMPRINT, 1946 Watercolor	<u>3,000.</u>

Total value Box #16 \$7,300

TOTAL VALUE OF PAGE 4 \$62,300.

TOTAL VALUE OF SHIPMENT \$398,300.

P.T.O.

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- 25 NO. 61, 1953  
Oil on canvas  
Lent by Giuseppe Panza di Biumo,  
Milan  
Photo: A. Studly  
292.7 x 233.1 cm.  
115 1/4 x 91 3/4 in.  
EUR 61.1593  
✓
- 32 BROWN AND BLACK ON PLUM. 1958  
Oil on canvas  
Lent by Dr. Franz Meyer, Zurich  
Photo: O. Baker  
203 x 208.3 cm.  
80 x 82 in.  
EUR 61.1591  
③ ✓
- 45 NO. 12, 1960  
Oil on canvas  
Lent by Giuseppe Panza di Biumo,  
Milan  
Photo: O. Baker  
304.8 x 266.7 cm.  
120 x 105 in.  
EUR 61.1592  
✓

③ Slight finger nail scratches  
along the extreme left  
margin due to the .....  
carelessness of the workman  
who replaced the wooden frame.

N. Glass

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

*Box List*

*2.8.63*

August 30, 1961

TO: Messrs. Bolton & Fairhead Ltd.

Kendal House

203 Regent Street

London W.1, England

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Whitechapel Art Gallery

High Street

London E.1, England

(With subsequent showing at:

Stedelijk Museum

Paulus Potterstraat 13

Amsterdam, Netherlands)

Exhibition: MARK ROTHKO

*Note: 3 paintings in 2 cases  
were shipped from  
London in Europe.*

CONTENTS: <sup>48</sup> 45 paintings

TOTAL NUMBER OF CASES: ~~16~~ 18

TOTAL CUBAGE: 1,658.39 cu. ft. (46.69 cu. M.)

TOTAL NET WEIGHT: 2,422 lbs. (1,102.59 ks.)

TOTAL GROSS WEIGHT: 10,011 lbs. (4,545.91 ks.)

TOTAL VALUE: \$398,300.

Cases are marked: MOMA 1-16 LONDON

Itemized list attached.

These works of art are of American origin and are being lent by The Museum of Modern Art, New York to the Whitechapel Art Gallery, London. The exhibition will then go on tour in Europe and will later be returned to The Museum of Modern Art in New York.

These commodities licensed by U.S. law for ultimate destination England. Diversion contrary to U.S. law prohibited.

NOTE Note: Only the four paintings packed in Box #16 are framed.

- ✓ refers to those pictures of which I personally supervised the unhooking and repacking in crates.
- ✓ refers to those pictures which were not removed from their crates for the exhibition.

where I have noted <sup>new</sup> damage to pictures: this took place prior to the unhooking.

*N. Glass*

SHIPPING



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N.Y.

Exhibition: MARK ROTHKO:

Box List

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

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA	82 x 190 x 14 inches	172 lbs	814 lbs.	126.22 cu. ft.
1				
LONDON	208.3 x 582.6 x 35.6 cm	78.18 lbs	370 ks	3.56 cu. M

Museum Number	Artist	Title, date, medium	Value
✓ 61.453	Rothko:	MURAL SECTION #5, 1959 Oil on canvas	\$10,000.
✓ 61.467	Rothko:	MURAL SECTION #7, 1959 Oil on canvas	10,000.
Total value Box #1			\$20,000.

MOMA	114 x 189 x 14 inches	232 lbs.	1092 lbs	182.66 cu. ft.
2				
LONDON	289.5 x 480 x 35.6 cm	105.45 ks	496.36 ks	5.15 cu M

61.459	Rothko:	MURAL SECTION #3, 1959 Oil on canvas	\$15,000.
61.460	Rothko:	MURAL SECTION #2, 1959 Oil on canvas	15,000.
Total value Box #2			\$30,000.

MOMA	114 x 177 x 14 inches	266 lbs.	1026 lbs.	163.47 cu. ft.
3				
LONDON	289.5 x 449.6 x 35.6 cm	120.9 ks	466.36 ks.	4.61 cu. M

✓ 61.458	Rothko:	MURAL SECTION #7, 1958-59 Oil on canvas	\$14,000.
✓ 61.472	Rothko:	WHITE AND BLACK ON WINE, 1958 Oil on canvas	20,000.
Total value Box #3			\$34,000.

TOTAL VALUE, PAGE 1: \$84,000.

SHIPPING

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# THE MUSEUM OF MODERN ART

Transports Internationaux

Date ~~February 14, 1963~~

To: Miss Dudley  
From: Richard Palmer

Re: ~~Return of Rothko Exhibition~~

W. R. Keating notified me earlier today that the Rothko shipment did not reach Rotterdam in time to be forwarded on the ss Kerkidik, as we had originally been informed by Express Transport Ltd. in Paris, and that it is now scheduled to leave Rotterdam on Holland-America's ss Noordam on February 15. This ship is due to arrive in New York on February 25.

cc: RP  
PS  
ICE-F-66-61 ✓  
I-O

Le chargement des œuvres plus difficile qu'il n'avait été prévu car la S.N.C.F. n'a pas été en mesure de nous fournir un wagon qui puisse contenir les caisses en suivant la vitesse d'un train accéléré.

Dans ces conditions, nous avons dû charger dans un wagon qui ne peut supporter que la petite vitesse.

Cette opération a été terminée assez tardivement et l'acheminement nous a été promis par les chemins de fer sous le régime de la priorité.

Toutefois, il est évident que par le régime petite vitesse, ce wagon ne pourra pas arriver pour le chargement du 2 février sur le s/s Westerdam. Nous avons donc alerté Rotterdam et avons pu savoir que la Compagnie avait donné son accord que le chargement ait lieu sur le s/s KERKEDIK dans les mêmes conditions que le chargement prévu sur le s/s Westerdam.

Nous espérons que ce léger retard ne vous occasionnera pas d'ennuis et que les œuvres vous parviendront en bonne état.

Nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT LTD.

Commissionnaires en douane, agrément n° 2.031 (Journal officiel du 15 mai 1936)

Agent de Frêt aérien agréé I.A.T.A.

RAL 314

SHIPPING

Nota. — Les prix de transport ne comprennent aucun risque d'assurance: celui-ci n'est réglé que par la Fédération Nationale des Transporteurs, portés à la connaissance des clients par voie d'affiche, de laquelle il est tenu de se tenir au courant. — Toutes contestations de quelque nature que ce soit, doivent être adressées au Tribunal de Commerce de la Seine, même en cas d'appel en garantie ou de pluralité de défendeurs et nonobstant le lieu de destination des marchandises.



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

File: ICE-F-66-61 Paris

FEB 3 1963

Maison fondée en 1917

# EXPRESS TRANSPORT LTD

Société à responsabilité limitée au capital de 250.000 NF.

Express Transport Ltd.  
Transports Internationaux

DOUANE  
REMBOURSEMENTS, MAGASINAGE  
ASSURANCES

Siège Social: PARIS

27, rue de Flandre-XIX\* - Tél.: NORd 37-32 & 52-31

Adr. Télégr.: EXTRANTED-PARIS

C. C. Postaux PARIS 1862 BA

R. G. Seine 59 B 6116

PRINCIPALES AGENCES:

LE HAVRE - ROUEN - MARSEILLE  
BORDEAUX - ANVERS

Paris, February 1, 1963

The Museum of Modern Art

Paris le 1er Février 1963

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19

U.S.A.

Référence à rappeler

Eg 2/4161/1  
RS/DL

A l'attention de Monsieur Rasmussen

Messieurs,

Retour de l'exposition Rothko

Nous avons reçu samedi dernier votre télégramme et vous confirmons le nôtre de ce jour ainsi conçu :

"Rothko expédition 31 janvier stop chargement prévu s/s KERDEKIK départ Rotterdam 8 Février - lettre suit"

Le chargement des caisses en wagon s'est révélé plus difficile qu'il n'avait été prévu car la S.N.C.F. n'a pas été en mesure de nous fournir un wagon qui puisse contenir les caisses en suivant la vitesse d'un train accéléré.

Dans ces conditions, nous avons dû charger dans un wagon qui ne peut supporter que la petite vitesse.

Cette opération a été terminée assez tardivement et l'acheminement nous a été promis par les chemins de fer sous le régime de la priorité.

Toutefois, il est évident que par le régime petite vitesse, ce wagon ne pourra pas arriver pour le chargement du 2 février sur le s/s Westerdam. Nous avons donc alerté Rotterdam et avons pu savoir que la Compagnie avait donné son accord que le chargement ait lieu sur le s/s KERKEDIK dans les mêmes conditions que le chargement prévu sur le s/s Westerdam.

Nous espérons que ce léger retard ne vous occasionnera pas d'ennuis et que les oeuvres vous parviendront en bonne état.

Nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT LTD

Commissionnaires en douane, agrément n° 2031 (Journal officiel du 15 mai 1936)

Agent de Fret aérien agréé I.A.T.A.

Réf. 314

Nota. — Les prix de transport ne comprennent aucun risque d'assurance; celui-ci n'est sollicité que sur ordre formel donné par écrit et sur conditions des polices d'assurance. La responsabilité de la Société EXPRESS TRANSPORT Ltd est déclinée d'après les conditions générales de la Fédération Nationale des Transporteurs, portées à la connaissance des Clients, par voie d'affiche, dans ses bureaux et fiants. — Toute contestation de quelque nature que ce soit, sera de la compétence exclusive des Tribunaux de la Seine, même en cas d'appel en garantie ou de pluralité de défendeurs et nonobstant toutes clauses attributives de juridiction contraire.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

file: ICE-F-66-61 Paris

Express Transport Ltd.

Paris, February 1, 1963

The Museum of Modern Art

For the attention of Mr. Rasmussen

Dear Sirs:

Return of the Rothko exhibition

We received your telegram last Saturday and we confirm ours of that day as follows:

"Rothko shipping 31 January stop expected loading on s/s KERDEKIK leaving Rotterdam 8 February - letter follows"

Loading the cases onto the freight car turned out to be more difficult than we had expected because the S.N.C.F. was not in a position to furnish us with a car which could contain the cases while following the speed of a fast train.

Under these conditions, we had to load onto a freight car which could only sustain low speed.

This operation was completed quite late and the dispatch was promised us by the railways as priority.

However, it is obvious that at a low speed, this freight car could not arrive for loading on February 2 on the s/s Westerdam. We therefore alerted Rotterdam and were able to find out that the Company had agreed that the loading take place on the s/s KERKEDIK under the same conditions as the expected loading on the s/s Westerdam.

We hope that this slight delay will not cause you any annoyance and that the works will arrive in good condition.

We offer you our sincere greetings.

Per Express Transport  
signature illegible

Translated from the French  
jl 2.6.63

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 ✓



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FRENCH CABLE COMPANY  
25 BROAD STREET, N.Y.



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



ANY  
34

COMMUNICATIONS  
FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934



FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

SHIPPING  
FRENCH CABLE COMPANY

VIA  
FRENCH  
FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL. PLAZA 7-8157

*file Rothko return Paris*  
FEB 1 1963

FEB 1 1963

DS63 T184 PARIS 19 1 1535  
RASMUSSEN MODERNARTS NY  
ROTHKO EXPEDITION 31 JANVIER STOP CHARGEMENT PREVU SS KERKEDIK.  
DEPART ROTTERDAM 8 FEVRIER LETTRE SUIT

EXTRANTED

ROTHKO SHIPPED (FROM PARIS TO ROTTERDAM) JANUARY 31 stop (WILL PROBABLY  
BE FORWARDED ON THE SS KERKEDIK) DEPARTING ROTTERDAM FEBRUARY 8 LETTER  
FOLLOWS

rp

31 8

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

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A SERVICE OF RADIO CORPORATION OF AMERICA  
30 ROCKEFELLER PLACE, N.Y. TEL. CI. 7-3325

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A SERVICE OF RADIO CORPORATION OF AMERICA  
30 ROCKEFELLER PLACE, N.Y. TEL. CI. 7-3325

SHIPPING  
FURNISHED BY THE  
RADIO CORPORATION OF AMERICA

*Extranted*

JAN 25 1963

IN 104 NSU383

DLS

MUSEUM OF MODERN ART

AMSTERDAM 9 25 1708

STR

EXTRANTED

PARIS (FRANCE)

WUC JANUARY 25, 1963

RASMUSSEN

RECEIVED WORD HOLLAND AMERICA SCHEDULING ROTHKO SHIPMENT ON  
FEBRUARY 2 SAILING WESTERDAM stop PLEASE PROCEED YOUR ARRANGEMENTS  
CABLE ME WHEN COMPLETED

RASMUSSEN  
MODERNART

NOTED WILL REET WESTERDAM 2/2

STEELE

Charge ICE-F-66-61 cc: WR, RP, DD, ICE-F-66-61, green

ICFM NSU383 2/2

house at 447 West 42nd Street as soon as possible after its arrival.

I have issued our Purchase Order I. C. E. 4267 to cover your service charges,  
as well as the cartage charges. We do not expect that the exhibition will arrive with  
any foreign charges due since we have asked that Express Transport bill us directly  
for them; if this is not the case, they should be added to your invoice also.

With my thanks for your continued cooperation.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions



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SHIPPING

RX104 NSU383

AMSTERDAM 9 25 1708

RASMUSSEN MODERNART NEWYORK

ROTHKO WILL MEET WESTERDAM 2/2

STEDELYK

ICFM NSU383 2/2

I have issued our Purchase Order I. C. E. 4287 to cover your service charges, as well as the cartage charges. We do not expect that the exhibition will arrive with any foreign charges due since we have asked that Express Transport bill us directly for them; if this is not the case, they should be added to your invoice also.

With my thanks for your continued cooperation.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

RLP/ss

Translated from the French

EXPRESS TRANSPORT, LTD.  
27, rue de Flandre  
Paris XIX, France

Mr. Wm. Augerot  
Import Department  
W. R. Keating & Company Inc.  
90 Broad Street  
New York 4, New York

Attention of Mr. Waldo Rasmussen  
Dear Mr. Augerot:

cc: Miss Dudley  
Mr. Palmer  
Miss Berge  
ICE-F-66-61 Paris ✓  
green

January 24, 1963

15 January 1963

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N. Y.

Sir: I have enclosed a copy of my letter of January 10 to our Paris shipping agents, Express Transport Ltd., regarding the return of our MARK ROTHKO exhibition to this country. The exact date of the return shipment has not been established, because of the longshoremen's strike here, but the Holland-America Line has tentatively agreed to provide free ocean transportation shortly after the strike has been settled. We are hoping this will be within the next two weeks and have instructed Express Transport to remove the packed cases from the Musée d'Art Moderne de la Ville de Paris, where they are now stored, and to forward them to Rotterdam as soon as they receive a confirmation of the shipping date from Holland America; I will relay this information to you as soon as I receive it.

I have already requested that Express Transport secure a shipper's declaration from the Musée d'Art Moderne, so you should not have to do so. Enclosed you will find a copy of the original box list for the shipment and a revised covering sheet which indicates that there are 16 cases marked MOMA 1-16 LONDON in the lot, containing 45 paintings of U. S. origin, valued at \$398,300. I would appreciate it if you would prepare the necessary papers for customs clearance and make arrangements to have the entire shipment delivered to the third floor of Santini Brother's Warehouse at 447 West 49th Street as soon as possible after its arrival.

I have issued our Purchase Order I. C. E. 4287 to cover your service charges, as well as the cartage charges. We do not expect that the exhibition will arrive with any foreign charges due since we have asked that Express Transport bill us directly for them; if this is not the case, they should be added to your invoice also.

With my thanks for your continued cooperation.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

SHIPPING



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

ICE-F-66-61 ROTHKO (PARIS)

cc: RP

RK

Translated from the French

EXPRESS TRANSPORT, LTD.  
27, rue de Flandre  
Paris XIX, France

15 January 1963

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N. Y.

Attention of Mr. Waldo Rasmussen

Sirs:

Return of the exhibition MARK ROTHKO

Thank you for your letter of January 10 which has had our utmost attention. We acknowledge also the receipt of your telegram asking us to hold the 16 cases destined for New York.

We are pleased to inform you that we shall follow your instructions, and that the repacking commenced Monday the 14th under the direction of Mr. Glass.

We have written also to the two lenders in Milan and Zurich and await their reply.

We shall consequently carry on the shipment to Rotterdam when Mr. Sandberg has advised us of the arrangements made at Rotterdam by the HOLLAND AMERICA LINE.

With best regards,

Pr. EXPRESS TRANSPORT LTD.

SHIPPING  
INSTRUCTIONS

Société à responsabilité limitée au capital de 250.000 NF.

DOUANE  
REMBOURSEMENTS, MAGASINAGE  
ASSURANCES

27, rue de Flandre-XIX<sup>e</sup> - Tél.: NORd 37-32 & 52-31

Adr. Télégr.: EXTRANTED-PARIS

C. C. Postaux PARIS 1862.84

R. C. Seine 56 B 6116

Référence à rappeler

EG 2/4161  
FRS/DL

A l'attention de Monsieur Waldo Rasmussen

Messieurs,

Retour de l'exposition MARK ROTHKO -

Nous vous remercions de votre lettre du 10 janvier qui a eu notre plus grande attention. Nous accusons également réception de votre télégramme nous demandant de conserver en attente les 16 caisses destinées à New York.

Nous avons le plaisir de vous informer que nous suivrons vos instructions et que le réemballage a commencé lundi 14 courant sous la direction de Monsieur Glass.

Nous avons écrit également aux deux prêteurs de Milan et Zurich et attendons leur réponse.

Nous effectuerons par conséquent l'expédition sur Rotterdam lorsque Monsieur Sandberg nous aura avisés des dispositions prises à Rotterdam par la HOLLAND AMERICA LINE.

LINE. Nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT Ltd

Commissionnaires en douane, agrément n° 2.031 (Journal officiel du 15 mai 1936)

Agent de Frêt aérien agréé **I. A. T. A.**

R41. 314

**Note.** — Les prix de transport ne comprennent aucun risque d'assurances; celle-ci n'est soignée que sur ordre formel donné par écrit et aux conditions des polices d'assurances. La responsabilité de la Société ILLIEMBI, par voie d'affiche, dans ses bureaux et notamment l'indemnité nationale des Transporteurs, portées à la connaissance du client, est en cas de perte ou de dommage attribuable de juridiction contraire.



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cc: WR, DD, RP, DB, RK, ICE-F-66-61 PARIS, green

DLS

MUSEUM OF MODERN ART

WUC JANUARY 14, 1963

LT  
W. SANDBERG  
STEDELIJK MUSEUM  
AMSTERDAM (NETHERLANDS)

THANKS YOUR CABLE PLEASE INFORM EXPRESS TRANSPORT LTD PARIS  
WHEN HOLLAND AMERICA CONFIRMS AVAILABILITY SPACE FOR ROTHKO  
ADVISE ME BY CABLE ALSO

RASMUSSEN  
MODERNART

RX 61 NSP1224

AMSTERDAM 40 11 15 DLS

MUSEUM OF MODERNART

WUC JANUARY 14, 1963

LT  
EXTRANTED  
PARIS (FRANCE)

LT  
RASMUSSEN  
FURTHER MY LETTER JANUARY 10 HOLLAND AMERICA UNABLE CONFIRM DATE  
SHIPMENT ROTHKO EXHIBITION DUE STRIKE HERE stop PLEASE ARRANGE  
STORAGE SHIPMENT IN MUSEE DE LA VILLE UNTIL FURTHER NOTICE stop  
REQUESTED SANDBERG NOTIFY YOU DIRECT WHEN SAILING DATE FINAL

RASMUSSEN  
MODERNART

HE ROTHKO ACCOUNT PRESENT STRIKE HOLLAND AMERICA LINE ONLY  
GRANT SHIPMENT AT FIRST OPPORTUNITY STOP THEY WILL GIVE  
DECISION STOP IF POSSIBLE KEEP CONTINUED  
PARIS STOP VILLE DE PARIS  
STORAGE AVENUE PRESIDENT WILSON  
PARIS (FRANCE)

WUC JANUARY 14, 1963

LT  
MME RAYMOND DANE  
MUSEE DART MODERNE  
VILLE DE PARIS  
AVENUE PRESIDENT WILSON  
PARIS (FRANCE)

JUST LEARNED IMPOSSIBLE RETURN ROTHKO THIS COUNTRY ON FEBRUARY  
2 SAILING WESTERDAM AS PLANNED BECAUSE STRIKE HERE stop HOPE  
CASES CAN BE STORED MUSEE UNTIL SHIPMENT ARRANGED PROBABLY  
WITHIN NEXT FEW WEEKS

RASMUSSEN  
MODERNART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

cc: Mr. Rasmussen

Miss Dudley

Mr. Palmer

Miss Berge

ICE-F-66-61 PARIS

green

✓ RETURN SHIPMENT

January 11, 1963

file: ICE-F-66-61  
(Paris)

cc: RP  
RK

AMUNICATIONS, INC.  
OF RADIO CORPORATION OF AMERICA  
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



SHIPPING  
INSTRUCTIONS

RCA



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



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

T

RX61 NSP1224

AMSTERDAM 40 11 1533 =

LT

RASMUSSEN MODERNART NEWYORK =

RE ROTHKO ACCOUNT PRESENT STRIKE HOLLAND AMERICA LINE ONLY

GRANT SHIPMENT BY FIRST OPPORTUNITY STOP THEY WILL GIVE

DECISION SOONEST POSSIBLE STOP IF POSSIBLE KEEP COLLECTION

PARIS STOP SUPPOSE YOUR INSURANCE COMPANY RESPONSIBLE EXPENSES

STORAGE

STEDELYK

ICFM LT



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Rasmussen  
Miss Dudley  
Mr. Palmer  
Miss Berge  
ICE-F-66-61 PARIS ✓  
green RETURN SHIPMENT

-2-

January 11, 1963

coordinate the various inspections with the fact that it will not be necessary to remove the paintings from the cases after they have been packed.

Could you also make sure that the three work boxes which was re-  
packed by Franz Meyer's Rothko, Brown and Black on Blue, 1958 is  
Mr. Norman Glass  
30, Rue St. Andre des Arts  
Paris 6me, France  
Dear Mr. Glass:

I have enclosed a copy of my letter of yesterday's date to Express Transport Ltd. which outlines the arrangements we have asked them to make in connection with returning the paintings in the MARK ROTHKO exhibition to this country and to two European lenders.

I have requested that Express Transport proceed on the schedule set down in my cable of December 21 - specifically that the exhibition be dismantled and repacked immediately after the closing on January 13 and that tentative arrangements be made to forward the major portion of the works to Rotterdam (those listed on the enclosed customs invoice) to meet the February 2 sailing of the Holland-America Line's "Westerdam." You will note, however, that these plans may have to be changed if Holland-America is not able to provide free transportation as we have requested through the Stedelijk Museum. I expect to have their decision early next week and will, of course, cable it immediately to Express Transport; you might, in the meantime, check with the Musée to see if they would be agreeable to storing the Rothko cases for a short period of time if it does prove necessary to change our shipping plans.

Express Transport has suggested that it would be advisable to use 4 workmen for dismantling and repacking the exhibition in order to meet our schedule; since they have also said that this work will probably take at least 3 1/2 days, I hope that you will be available to supervise their work for a similar period of time. As Mr. McCray has already told you, your invoice for the time you spend in handling these details for us (at the rate of \$20. per day) and for any miscellaneous expenses which you incur in connection with the exhibition, should be forwarded directly to me. Could you let me know, at the time you send your invoice, whether you wish payment made in dollars or francs, and whether our check should be sent to your home address or to your account at the Union Bank of Switzerland in Geneva?

I know that you are very much aware of the extremely delicate condition of the Rothko works; undoubtedly Mr. McCray has told you that they must be handled with the utmost care. I hope that it will be possible to

SHIPPING  
INSTRUCTIONS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

D L 8

MUSEUM OF MODERN ART NEW YORK

ROBERT MC GRAY

V. J. CARLIS

Mr. Norman Glass

-2-

NOVEMBER 25 January 11, 1963

coordinate the customs inspection with the repacking so that it will not be necessary to remove the paintings from the cases after they have been packed.

Could you also make sure that the thin wood frame which was removed from Dr. Franz Meyer's Rothko, Brown and Black on Plum, 1958, is replaced before the painting is repacked? You will note that I have emphasized that Express Transport must contact both Dr. Meyer and Dr. Panza before returning their paintings since we do not know whether they should be returned directly to their home addresses or through their receiving agents.

If any special problems should arise, please do not hesitate to let me know by cable. I hope that the dismantling and repacking go smoothly and I want you to know how much we appreciate your undertaking the supervision of this work for us.

I shall look forward to hearing from you.

CC: Mr. d'Hargencourt  
Mr. Wheeler  
Miss Rubenstein  
Mr. Rasmussen

Sincerely,

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

WR/RP/rp

SHIPPING  
INSTRUCTIONS



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEW YORK

PORTER MC CRAY  
VENDOMOTEL  
PARIS (FRANCE)

W. U. CABLES  
NOVEMBER 29, 1962

KEATING ADVISES AGAINST AIRMAILING FRENCH INSERTS  
FORESEES CUSTOMS DIFFICULTIES stop PRINTER DELIVERS  
INSERTS TOMORROW stop INDIVIDUAL PACKAGES 100 WOULD  
WEIGHT 13 POUNDS COSTING ABOUT 62 DOLLARS EACH FIRST  
CLASS AIRMAIL stop ARRANGED AIRFREIGHT PANAM FLIGHT 114  
ARRIVING ONLY 8:25AM DECEMBER 1 WAYBILL 026/3/031 417  
CONSIGNED TO EXPRESS TRANSPORT FOR DELIVERY TO MUSEE DE  
LA VILLE stop PLEASE CABLE CONFIRMATION ACCEPTABILITY  
THESE ARRANGEMENTS AND ALERT EXPRESS TRANSPORT OR  
SUGGEST ALTERNATE SOLUTION stop TRANSMITTED 3000 PLUS  
YOUR FEE 1038  
WALDO

CHARGE: ICE-F-66-61 (ROTHKO)

I am writing further to Mr. Porter McCray's letter of Decem-  
ber 15 and my own cable of December 21 in order to confirm the ship-  
ping arrangements which you have already agreed to undertake for us in  
connection with returning the MARK ROSEN exhibition. Unfortunately,  
we have not yet received final confirmation from Dr. M.J.H.B. Sandberg,  
Director of the Stedelijk Museum in Amsterdam, that the Holland-  
America Line will provide free ocean transport for the major  
part of the exhibition which is being returned to New York. Since I  
must make the last possible contact before writing this  
letter, I am asking you to proceed on the schedule outlined  
in my cable of December 21, and to make the arrangements to forward the U. S.  
shipment to Rotterdam to meet the Germany 2 sailing of Holland-America's  
"Westerdam." I will cable immediately upon receipt of Dr. Sandberg's  
reply to let you know Holland-America's decision; you should have this  
cable on or before Wednesday, January 16.

I have enclosed four copies of the box list and customs invoice  
for the shipment which is to be returned to New York. As is indicated  
on these lists, this shipment consists of 14 cases marked "MARK ROSEN  
EXHIBITION," containing 15 paintings with a total value of \$398,000; the  
total gross weight of the shipment is 4,525.91 kilos and the volume of  
16.69 cubic meters. As you already know, no values should be declared on  
either overland or ocean carriers of this shipment (or of the two ship-  
ments to European lenders described on the following page), as our own  
insurance policy covers all of the works of art at all times. The ship-  
ment to New York should be consigned as follows:

to Mark & Co. 10: M. R. KEATING & COMPANY INC.  
For the U. S. shipment, 90 Broad Street  
New York 4, New York, New York. It is suggested  
that the shipment be made by the following schedule:  
For Western Hemisphere and Railway to:  
The Museum of Modern Art  
5/0 5th Avenue  
107 West 45th Street  
New York 19, New York

SHIPPING  
INSTRUCTIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Mr. Norman Glass  
Mr. Rasmussen  
Miss Dudley  
Mr. Palmer  
Miss Berge  
ICE-F-66-61 PARIS RETURN SHIPMENT  
green

Express Transport Ltd.

AIR MAIL  
SPECIAL DELIVERY

January 10, 1963

Express Transport Ltd.  
27 Rue de Flandre  
Paris 19, France

Gentlemen:

I am writing further to Mr. Porter McGray's letter of December 15 and my own cable of December 21 in order to confirm the shipping arrangements which you have already agreed to undertake for us in connection with returning the MARK ROTHKO exhibition. Unfortunately, we have not yet received final confirmation from Dr. W.J.H.B. Sandberg, the Director of the Stedelijk Museum in Amsterdam, that the Holland-America Line has agreed to provide free ocean transport for the major portion of the exhibition which is being returned to New York. Since I have already waited until the last possible moment before writing this letter, I would like to request that you proceed on the schedule outlined in my cable and that tentative arrangements be made to forward the U. S. shipment to Rotterdam to meet the February 2 sailing of Holland-America's "Westerdam." I will cable immediately upon receipt of Dr. Sandberg's reply to let you know Holland-America's decision; you should have this cable on or before Wednesday, January 16.

I have enclosed four copies of the box list and customs invoice for the shipment which is to be returned to New York. As is indicated on these lists, this shipment consists of 16 cases marked "MOMA 1-16 LONDON," containing 45 paintings with a total value of \$398,300.; the total gross weight of the shipment is 4,545.91 kilos and the cubage is 46.69 cubic Metres. As you already know, no values should be declared to either overland or ocean carriers of this shipment (or of the two shipments to European lenders described on the following page), as our own insurance policy covers all of the works of art at all times. The shipment to New York should be consigned as follows:

As soon as TO: W. R. KEATING & COMPANY INC.  
for the U. S. shipment, 90 Broad Street  
the date of its arrival New York 4, New York  
that Holland-America will not  
shipment since they have been  
way; if there is a bill of lading  
ward the required number of copies  
& Company.

for Customs Clearance and Delivery to:  
The Museum of Modern Art  
C/O Santini Brothers Warehouse  
447 West 49th Street  
New York 19, New York

SHIPPING  
INSTRUCTIONS



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Express Transport Ltd.

-2-

January 10, 1963

Also included in the exhibition are three paintings which are the property of two European lenders, one from Italy and one from Switzerland. I would like to request that you contact these lenders at the addresses indicated below either by telephone or telegram before you make arrangements to return their paintings.

Contact: Dr. Giuseppe Panza di Biumo

Corso di Porta Romana 76/1  
Milan, Italy

Owner of: Rothko, No. 61, 1953. Oil on canvas. 292.7 x 233.1 cm.  
Rothko, No. 12, 1950. Oil on canvas. 304.8 x 266.7 cm.

to me. Would you kindly attach the originals or copies of all bills for transportation, customs fees, etc. to your invoice?

Contact: Dr. Franz Meyer

Stidstrasse 40  
Zurich, Switzerland

Owner of: Rothko, Brown and Black on Plum. 1958. Oil on canvas.  
203. x 206.3 cm.

When Drs. Panza and Meyer have informed you of the names of their receiving agents or have confirmed that their paintings should be returned directly to their own addresses, I would appreciate it if you would arrange to return the works by the safest and speediest overland means possible. We will assume all costs incurred in returning these works. Could you let me know the exact dates on which these works are shipped from Paris, as well as the estimated dates of their arrival at their destinations for our records?

As you know from Mr. McCray's letter of December 15, Mr. Norman Glass of 30 Rue St. Andre in Paris, will supervise the dismantling and repacking of the entire exhibition. It is especially important that all of the paintings be removed from the galleries in the Musée d'Art Moderne de la Ville de Paris before the morning of January 16; Mr. McCray felt that three workmen would be adequate to complete the work before that time, but if you feel it is absolutely necessary to use four, you may do so. I have forwarded a copy of this letter to Mr. Glass to inform him of these details.

As soon as you have completed all of the shipping arrangements for the U. S. shipment, we would appreciate it if you would let us know the date of its arrival in both Rotterdam and New York. It is possible that Holland-America will not issue a standard bill of lading for the shipment since they have handled some of our past shipments in a special way; if there is a bill of lading, however, I assume that you will forward the required number of copies immediately to our agents, W. R. Keating & Company.

SHIPPING  
INSTRUCTIONS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Translated from the French

1963-1-10-63

Express Transport Ltd.

-3-

January 10, 1963

27 rue de Flandre

I have also enclosed a mimeographed sheet marked "Shipper's Declaration" which outlines the form of the statement that should be completed either by your firm or by the Musée d'Art Moderne in order to facilitate the shipment's clearance through United States customs. Could you ensure that this statement is attached to the customs invoice after it is completed?

Your invoice, which should include your charges for those expenses contracted prior to the Rothko exhibition's opening in Paris (including all services ordered by Mr. McCray and the costs of receiving the shipment of the exhibition from Rome and the two small shipments of catalogues and inserts from New York), as well as your charges for all of the arrangements outlined in this letter, should be forwarded directly to me. Would you kindly attach the originals or copies of all bills for transportation, customs fees, etc. to your invoice?

If any special problems should arise, please do not hesitate to cable for any information you might need. If it should become necessary to delay the shipment to Rotterdam, I hope that it will be possible to store the cases temporarily in the Musée until other arrangements can be completed. Let us hope, at this point, that we will be able to carry out all of our plans as I have set them down in this letter.

"We can arrange repacking and forwarding to Rotterdam to meet

February 2 sailing stop Please send instructions"

Sincerely,

In that which concerns the repacking, it is understood

that we will commence on the morning of January 11th under the surveillance of Mr. Norman Glass. We want you that our packing division has pointed out to us that they estimate

Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

that the work will need four men during 1 1/2 days. Moreover this presents no inconvenience for the Etablissements Maquet since whatever

the case, the works will have been removed from the galleries and the dismantling can be effected even if the packing of cases is not finished.

Therefore we are waiting instructions from you about the forwarding to the destination of Rotterdam and we have noted the directions which you have given us for the billing which will be established according to your wishes.

With our distinguished sentiments.

19.01.63/31

For Express Transport signature illegible.

SHIPPING  
INSTRUCTIONS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Translated from the French

ICE-F-66-61

**EXPRESS TRANSPORT LTD**

Express Transport Ltd.

27 rue de Flandre

Paris XIXeme

December 27, 1962

Museum of Modern Art

Paris - 27 Décembre 1962

27, rue de Flandre-XIX<sup>e</sup> - Tél : MOU 37.32 & 32.31

Adm. Télég. : Intertransp. Paris

C. C. P. Paris - Paris

R. C. Seine 153.000

**MARK ROTHKO EXHIBITION**

MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19  
USA

For the attention of Mr. Porter McCray

BO 2/4161  
RS/DL

**EXPOSITION MARK ROTHKO**

Dear Sirs:

A l'attention de Monsieur Porter McCray

We have received your letter of the 15th instant as well as your telegram of the 21st to which we replied moreover as follows:

Nous avons bien reçu votre lettre du 15 courant ainsi que votre télégramme du 21 auquel nous avons répondu.

"We can arrange repacking and forwarding to Rotterdam to meet

"We can arrange repacking and forwarding to Rotterdam to meet February 2 sailing stop Please send instructions"

In that which concerns the repacking, it is understood that we will commence on the morning of January 14th under the surveillance of Mr. Norman Glass. We want at all times to specify to you that our packing division has pointed out to us that they estimate that the work will need four men during 3 1/2 days. Moreover this presents no inconvenience for the Etablissements Niepce since whatever the case, the works will have been removed from the galleries and the demounting can be effected even if the packing of cases is not finished.

Therefore we are waiting instructions from you about the forwarding to the destination of Rotterdam and we have noted the directions which you have given us for the billing which will be established according to your wishes.

With our distinguished sentiments.

12.31.62/jl

For Express Transport (signature illegible)

SHIPPING  
INSTRUCTIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## EXPRESS TRANSPORT LTD

Société à responsabilité limitée au Capital de 5.000.000 francs

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REMBOURSEMENTS, MAGASINAGE  
ASSURANCES

Siège Social: PARIS

27, rue de Flandre-XIX\* - Tél.: NORD 37-32 & 52-31

Adr. Télégr.: EXTRANTED-PARIS

C. C. Postaux: PARIS 1862.84

R. C. Seine 79.393

Référence à rappeler

EG 2/4161  
RS/DL

EXPOSITION MARK ROTHKO

A l'attention de Monsieur Porter McCray

Messieurs,

Nous avons bien reçu votre lettre du 15 courant ainsi que votre télégramme du 21 auquel nous avons d'ailleurs répondu comme suit :

"We can arrange repacking and forwarding to Rotterdam to meet February 2 Sailing stop Please send instructions"

En ce qui concerne le réemballage, il est bien entendu que nous commencerons au matin du 14 janvier sous la surveillance de Monsieur Norman Glass. Nous tenons toutefois à vous préciser que nos services d'emballage nous ont signalé qu'ils estimaient que le travail demanderait quatre hommes pendant 3 jours et demi. Ceci d'ailleurs ne présentera pas d'inconvénients pour les Etablissements Niepce puisqu'en tout état de cause, les oeuvres auront été retirées de la cimaise et la démolition pourra être effectuée même si la mise en caisses n'est pas terminée.

Nous attendons par conséquent des instructions de vous en ce qui concerne l'acheminement à destination de Rotterdam et nous avons noté les renseignements que vous nous avez donnés pour la facturation qui sera établie conformément à vos désirs.

Nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT LTD

*[Signature]*

Commissionnaires agréés en douane par le Ministère des Finances (Matricule 2.031 - Journal Officiel du 15 mai 1936)

Agent de Frêt aérien agréé I. A. T. A.

NOTA. — Les prix de transport ne comprennent ni les taxes d'assurance, ni celles-ci n'est soumise que sur ord. Amiel donné par écrit et aux conditions de la police d'assurance. La responsabilité de la Société EXPRESS TRANSPORT LTD est déterminée d'après les conditions générales de la Fédération des Transports Internationaux. Les conditions de la Fédération des Transports Internationaux sont applicables à tous les transports effectués par la Société EXPRESS TRANSPORT LTD. La responsabilité de la Société EXPRESS TRANSPORT LTD est déterminée d'après les conditions générales de la Fédération des Transports Internationaux. Les conditions de la Fédération des Transports Internationaux sont applicables à tous les transports effectués par la Société EXPRESS TRANSPORT LTD. La responsabilité de la Société EXPRESS TRANSPORT LTD est déterminée d'après les conditions générales de la Fédération des Transports Internationaux. Les conditions de la Fédération des Transports Internationaux sont applicables à tous les transports effectués par la Société EXPRESS TRANSPORT LTD.

Par AVION

LE HAVRE — 212, Quai George V  
Tél. : H2 47-45  
ROUEN — 2, rue de Constantine  
Tél. : 76-02, 22-51, 40-55  
MARSEILLE — 111, rue de la République  
Tél. : Colbert 39-10  
BORDEAUX — 4, place Jean-Jaurès  
Tél. : 74-17

Paris, le 27 Décembre 1962

MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19  
USA

COMMUNICATIONS, INC.

SHIPPING  
INSTRUCTIONS



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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  
30 ROCKEFELLER PLAZA, N.Y. TEL. CL. 7-5525

file: ICE-F-66-61 (Paris)

RP  
RK

JAN 8 1963

RX83 NSP244

AMSTERDAM 16 7 1704

LT

RASMUSSEN MODERNART NEWYORK

CONTACTED HOLLAND AMERICAN LINE RE TRANSPORT ROTKHO WILL CABLE  
DECISION SOONEST POSSIBLE

STEDELYK

**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
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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INSTRUCTIONS

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	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEW YORK

W. U. CARLIS

IN

W. SANDBERG

DECEMBER 21, 1963

STEDELIJK MUSEUM

AMSTERDAM (THE NETHERLANDS)

MUSEUM OF MODERN ART

IT ACCORDANCE WITH EARLIER AGREEMENT COULD YOU CONTACT  
W. SANDBERG  
STEDELIJK MUSEUM  
AMSTERDAM (NETHERLANDS) WUC JANUARY 4, 1963  
SHIPPING CONTAINS 12 CASES TOTAL  
CUBIC METRES STOP EXPRESS TRANSPORT LTD  
WOULD APPRECIATE KNOWING SOON AS POSSIBLE WHETHER HOLLAND AMERICA  
HAS AGREED TO RETURN ROTHKO ABOARD WESTERDAM IN ORDER CONFIRM  
SHIPPING ARRANGEMENTS WITH EXPRESS TRANSPORT PARIS STOP THEY  
HAVE ALREADY ASSURED US WORKS CAN BE REPACKED AND FORWARDED TO  
MEET FEBRUARY 2 SAILING STOP MANY THANKS

CHARGE: ICE-F-66-61

RASMUSSEN  
MODERNART

Charge ICE-F-66p61

cc: WR

RP

RK

ICE-F-66-61 (ROTHKO - PARIS)

Miss Dudley

cc: WR

RP

green

ICE-F-66-61 (Paris)

green

SHIPPING  
INSTRUCTIONS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEW YORK

W. U. CABLES

LT  
W SANDBERG  
STEDELIJK MUSEUM  
AMSTERDAM (THE NETHERLANDS)

DECEMBER 21, 1962

IN ACCORDANCE WITH EARLIER AGREEMENT COULD YOU CONTACT  
HOLLAND AMERICA ABOUT RETURNING ROTHKO EXHIBITION FROM  
ROTTERDAM TO NEW YORK ON WESTERDAM NOW SCHEDULED DEPART  
FEBRUARY 2 stop EXHIBITION CONTAINS 16 CASES TOTAL  
CUBAGE 46.69 CUBIC METRES stop EXPRESS TRANSPORT LTD  
27 RUE DE FLANDRE PARIS OUR AGENTS HANDLING SHIPPING  
DETAILS stop APPRECIATE CABLED REPLY stop HOPE TO  
WRITE ABOUT KLINE SOON

RASMUSSEN  
MODERNART

CHARGE: ICE-F-66-61

cc: WR  
RP  
RK  
ICE-F-66-61 (ROTHKO - PARIS)  
Miss Dudley  
Miss Berge  
green

cc:ll  
SP  
Miss Dudley  
Mrs. Kolneta  
Miss Berge  
ICE-F-66-61 Paris  
green

SHIPPING  
INSTRUCTIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

W. R. KEATING & COMPANY  
INCORPORATED

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

50 BROAD STREET  
NEW YORK 4, N. Y.

File with other Keating  
and shipping papers  
ICE-F-66-61 PARIS (Museum)

11-30-62

SHIPPER - YOUR REF. NO. ICE-4473

CUSTOMER - OUR REF. NO. 40571

DIS  
THE MUSEUM OF MODERN ART  
11 WEST 53RD STREET  
NEW YORK 19, N. Y.  
PARIS (FRANCE)  
ATT: MR. RICHARD L. PALMER

MUSEUM OF MODERN ART  
MUSEE D'ART MODERNE DE LA VILLE  
DE PARIS  
9 RUE GASTON ST. PAUL  
WUC DECEMBER 21, 1962

HAVE CONTACTED W SANDBERG STEDELIJK MUSEUM AMSTERDAM REGARDING  
RETURN ROTHEO AFTER PARIS EXHIBITION CLOSES JANUARY 13 stop  
HOPING SECURE FREE TRANSPORT FROM ROTTERDAM TO NEW YORK HOLLAND  
AMERICA WESTERDAM SAILING FEBRUARY 2 stop APPRECIATE CABLED  
CONFIRMATION YOU CAN ARRANGE REPACKING AND FORWARDING TO  
ROTTERDAM TO MEET FEBRUARY 2 SAILING stop WILL NOTIFY YOU AFTER  
SANDBERG REPLY SO YOU CAN CONTACT HIM DIRECT REGARDING OCEAN  
TRANSPORT DETAILS TS

NO. OF PACKAGES  
1 CARTON

REMARKS:  
Charge ICE-F-66-61

RASMUSSEN  
MODERNART

cc:WR  
RP  
Miss Dudley  
Mrs. Kolmetz  
Miss Berge  
ICE-F-66-61 Paris ✓  
green

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY  
INCORPORATED

*W. R. Keating*

MEMBER OF I. A. T. A.

SHIPPING  
INSTRUCTIONS



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F. M. B. NO. 580  
F. M. C. NO. 190

File with other Keating  
and shipping papers  
ICE-F-66-61 PARIS (rothko)

## W. R. KEATING & COMPANY

INCORPORATED



SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET  
NEW YORK 4, N. Y.

FREIGHT  
CONTRACTORS  
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TELEPHONE  
WHITEHALL 4-4830  
CABLE ADDRESS  
WILKEAT  
CORRESPONDENTS  
THROUGHOUT THE WORLD

11-30-62

SHIPPER - YOUR REF. NO. ICE-4473

CUSTOMER - OUR REF. NO. 40871

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

ATT: MR. RICHARD L. PALMER

MUSEE D'ART MODERNE DE LA VILLE  
DE PARIS  
9 RUE GASTON ST. PAUL  
PARIS 16, FRANCE

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING  
SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE  
REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
1 CARTON	PRINTED PAMPHLETS	49#

### REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY  
INCORPORATED

By

*A. J. Laurentino*

MEMBER OF I. A. T. A.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Filed Chronologically- Correspondence  
& Records

Mr. W. A. Smith  
W. A. Smith & Company, Inc.  
30 Canal Street  
New York 13, New York

Dear Mr. Smith:

In accordance with my telephone conversation earlier this  
afternoon, I am enclosing six copies of the various reports for the  
purpose of your review. I am enclosing also a copy of the report  
concerning the 1st of March. The other five copies are being  
sent to the other departments for their review and action.

Yours faithfully,  
J. Edgar Hoover (H)

FRENCH CABLE CO.  
50 ROCKEFELLER PLAZA  
NEW YORK 17, N.Y. TEL. PLAZA 7-5182

NEW YORK TELEPHONE TO NEW YORK TEL. PLAZA 7-5182

RECEIVED

RECEIVED NEW YORK TELEPHONE TO NEW YORK TEL. PLAZA 7-5182

SHIPPING  
INSTRUCTIONS



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934  
COMPANY  
VIA FRENCH  
K, TEL. HA 2-7934

file: ICE-F-66-61 (Paris)  
FRENCH CABLE CO.  
10 ROCKEFELLER PLAZA  
TEL PLAZA 7-8152

NOV 30 1962

DS47 T101 PARIS 10 30 1045

MODERNART NY

OK EXTRANTED ALERTED AIRMAIL 15 COPIES INSERT

PORTER

15

ROMA  
1  
PARIS

to furnish the information you need tomorrow morning around 11:00 and that the carton will probably be ready by 1:30 P.M. so I think we should be able to get it to Idlewild in plenty of time.

Our Purchase Order I.C.E. 4473 has been issued to cover the pre-paid air freight charges for this shipment, foreign delivery and customs charges, and your firm's charges for handling these arrangements.

TOTAL VALUE OF SHIPMENT: \$100.

Your helpfulness is, as always, much appreciated.

This material is of U. S. origin and is being sent by The Museum of Modern Art, New York to the Musée d'Art Moderne de Paris for use in conjunction with the showing of the MARK ROTKOPF exhibition. Any copies remaining after the exhibition closing will be disposed of in Paris.

Sincerely,  
Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Enclosures:

6 copies of customs invoice

MPANY  
A 2-7934  
VIA FRENCH  
FRENCH CABLE COMPANY  
25 BROAD STREET, NEW YORK, TEL. HA 2-7934  
VIA FRENCH

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

THE MUSEUM OF MODERN ART  
NEW YORK 19

cc: Miss Dudley  
Mr. Palmer  
Mrs. Hecht  
Mr. McIntyre  
ICE-F-66-61 PARIS  
green

11 WEST 29th STREET  
TELEPHONE: CIRCLE 5-8900  
CARLIS, MODERNART, NEW YORK

November 28, 1962  
NOVEMBER 28, 1962

SHIPMENT PREPAID

TO: Mr. P. S. Royals  
W. R. Keating & Company, Inc.  
90 Broad Street  
New York 11, New York

Dear Mr. Royals:  
FOR CUSTOMS CLEARANCE AND DELIVERY TO:

In accordance with our telephone conversation earlier this afternoon, I am enclosing six copies of the customs invoice for the shipment of one carton containing 1,000 printed pamphlets to Express Transport, Ltd. in Paris. You will note that I have not indicated the figures for total cubage, gross weight and case dimensions; I will call these figures in tomorrow as soon as I can secure them from the printer.

CONTENTS: 1,000 printed pamphlets

TOTAL NUMBER OF CARTONS: 1  
TOTAL CUBAGE: 1.00  
TOTAL GROSS WEIGHT: 1.00  
TOTAL NET WEIGHT: 1.00  
Carton I understand that you will, after I have given you this missing information, issue the Airway Bill and any other shipping papers necessary immediately so that Mr. McIntyre, a member of our staff, can pick them up. Mr. McIntyre will then collect the carton of pamphlets, affix the appropriate label and mark, and then deliver them according to your instructions to the Pan American Airlines Cargo Terminal at Idlewild Airport. Plantin Press, the printer of the pamphlets, has just told us that they should be able to furnish the information you need tomorrow morning around 11:00 and that the carton will probably be ready by 1:30 P.M. so I think we should be able to get it to Idlewild in plenty of time.

ROMA  
1  
PARIS

Our Purchase Order I.C.E. 4473 has been issued to cover the prepaid air freight charges for this shipment, foreign delivery and customs charges, and your firm's charges for handling these arrangements.

TOTAL VALUE OF SHIPMENT: \$100.

Your helpfulness is, as always, much appreciated.

This material is of U. S. origin and is being sent by The Museum of Modern Art, New York to the Musée d'Art Moderne de Paris for use in conjunction with the showing of the MARK ROTHE exhibition. Any copies remaining after the exhibition closing will be disposed of in Paris.

Sincerely,  
Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Enclosures:  
6 copies of customs invoice



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

November 28, 1962

SHIPMENT PREPAID

TO: EXPRESS TRANSPORT, LTD.  
27 rue de Flandre  
Paris 19, France

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Musée d'Art Moderne de la Ville de Paris  
9 rue Gaston St. Paul  
Paris 16, France

EXHIBITION: MARK ROTHKO

CONTENTS: 1,000 printed pamphlets  
TOTAL NUMBER OF CARTONS: 1  
TOTAL CUBAGE:  
TOTAL GROSS WEIGHT:  
TOTAL VALUE: \$100. (\$.10 per copy)

Carton is numbered MOMA 1 PARIS

	GROSS WEIGHT	DIMENSIONS	CUBAGE
MOMA			
1			
PARIS			

CONTENTS: 1,000 printed pamphlets \$100.

TOTAL VALUE OF SHIPMENT: \$100.

-----  
This material is of U. S. origin and is being sent by The Museum of Modern Art, New York to the Musée d'Art Moderne de la Ville de Paris for use in conjunction with the showing of the MARK ROTHKO exhibition. Any copies remaining after the exhibition closing will be disposed of in Paris.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

910100

TO BE FILLED IN BY RCA		CABLEGRAMS	RADIOGRAMS	TO BE FILLED IN BY RCA	
DATE	TIME	 TO ALL THE WORLD TO SHIPS AT SEA		NUMBER	
SENDER PLEASE FILL IN				DESTN. CODE	PREC. & CLASS IND.
CLASS OF SERVICE (Full Rate unless otherwise marked)		ORIGIN CODE			
FULL RATE <input checked="" type="checkbox"/>		ACC. CODE			
LETTER TELEGRAM (LT) <input type="checkbox"/>		CUST. CODE			
PRESS <input type="checkbox"/>		CHECK			
INTERNATIONAL TELEGRAM					

SENDER'S NAME: **W. R. KEATING & COMPANY, INC.** TEL. NO. **11/15/62** CHARGE ACCOUNT NO. **#40501**

ADDRESS: **90 BROAD ST., NEW YORK 4** File **ICE-F-66-61 (PARTS)**

TO **EXTRANTED PARIS (FRANCE)** **via RCA** SENDER PLEASE SPECIFY ROUTE: **INSERT "RCA"**

AGREE PAYMENT 550 TAXES

WILKEAT

(Keating's authorization to Express Transport Limited in Paris which will permit them to pay 550 NF custom levy on 1000 Rothko catalogues which were shipped to Paris from New York) rp

Send the above telegram subject to the conditions, regulations, and rates as set forth in the applicable tariff of RCA Communications, Inc., and on file with the regulatory authorities.

**RCA COMMUNICATIONS, INC., A SERVICE OF RADIO CORPORATION OF AMERICA**

(OVER)

CONTENTS: 230 printed catalogs

No. 3 104 lbs. 22

CONTENTS: 240 printed

Enclosures:  
6 copies customs invoice 13 x 10 x 21 in. 3 net ft.

WR:md

CONTENTS: 250 printed catalogs

P.S. Please have the catalogs insured by the carriers during shipment as they are not covered by our policy.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

THE MUSEUM OF MODERN ART

NEW YORK 19

cc: Miss Dudley  
Miss Berge  
Mr. Rasmussen  
✓ ICE-F-66-61 ROTHKO (PARIS)  
green

November 9, 1962

November 9, 1962

By Hand

TO: EXPRESS TRANSPORT, LTD.

Mr. A. Sorrentino  
W. R. Keating & Company, Inc.  
90 Broad Street  
New York 4, New York

Dear Mr. Sorrentino:

Confirming your telephone conversations of this morning with Miss Berge and Miss Dennis concerning the air shipment to Paris of 1,000 MARK ROTHKO catalogs, I am enclosing six copies of the customs invoice for this shipment. I would appreciate it if this material could be shipped at the special book rate. Our Purchase Order No. I.C.E. 4451 has been assigned to cover the expenses of this shipment.

It is my understanding that arrangements have been made to have the four cartons, now at Santini Brothers Warehouse, 447 West 49th Street, picked up this afternoon for delivery to the airport for shipment tomorrow. Will you kindly advise by telephone at your earliest convenience the name of the carrier, flight number and time of departure so that I may cable this information to the consignee in Paris, Express Transport, Ltd.

With many thanks for your kind cooperation,

Sincerely,

No. 2

120 lbs.

13 x 16 x 21 in.

3 ea. \$1.

CONTENTS: 876 printed catalogs

No. 3

104 lbs.

13 x 16 x 21 in.

3 ea. \$1.

CONTENTS: 240 printed  
Waldo Rasmussen  
Executive Director  
International Circulating  
Exhibitions

Enclosures:

No. 6 copies customs invoice

13 x 16 x 21 in.

3 ea. \$1.

CONTENTS: 204 printed catalogs

WR:md

This material is of U. S. origin and is being sent by The Museum of  
P.S. Please have the catalogs insured by the carriers during shipment as they are not covered by our policy.  
will be for sale at a most price of \$1.00 per copy. Any copies remaining after the exhibition closing will be disposed of in Paris.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

## THE MUSEUM OF MODERN ART

NEW YORK 19

MUSEUM OF MODERN ART NEW YORK

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

V. U. CABLE

NOVEMBER 9, 1962

November 9, 1962

AIRSHIPPED 1000 CATALOGS MARK ROTHKO EXHIBITION ENGLISH  
EDITION CONSIGNED TO YOU FOR DELIVERY MUSEE MUNICIPAL  
stop SALES PRICE 5 NF stop SHIPMENT PREPAID ARRIVING  
PARIS NOVEMBER 10 WAYBILL 000001403

TO: EXPRESS TRANSPORT, LTD.  
27 rue de Flandre  
Paris 18, France

MUSEE D'ART MODERNE DE LA VILLE DE PARIS  
MUSEUMART

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Musée d'Art Moderne de la Ville de Paris  
9 rue Gaston St. Paul  
Paris 18, France

EXHIBITION: MARK ROTHKO

CONTENTS: 1,000 printed Catalogs  
TOTAL NUMBER OF CARTONS: 4  
TOTAL CUBAGE: 11 cu. ft.  
TOTAL GROSS WEIGHT: 449 lbs.  
TOTAL VALUE: \$1,000.00 (\$250.00 per copy)  
ICE P-66-61 ROTHKO (PARIS)

Cartons are numbered 1 through 4 NOMA-Paris

	GROSS WEIGHT	DIMENSIONS	CUBAGE
No. 1	93 lbs.	13 x 16 x 23 in.	3 cu. ft.
	CONTENTS: 200 printed catalogs		
No. 2	123 lbs.	13 x 16 x 23 in.	3 cu. ft.
	CONTENTS: 274 printed catalogs		
No. 3	106 lbs.	13 x 13 x 23 in.	2 cu. ft.
	CONTENTS: 240 printed catalogs		
No. 4	127 lbs.	13 x 16 x 23 in.	3 cu. ft.
	CONTENTS: 266 printed catalogs		

This material is of U. S. origin and is being sent by The Museum of Modern Art, New York for use in conjunction with the exhibition MARK ROTHKO at the Musée d'Art Moderne de la Ville de Paris, where they will be for sale at a unit price of 5 NF per copy. Any copies remaining after the exhibition closing will be disposed of in Paris.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

*File: ICE-F-66-61*  
*Paris (Catalogs)*

**W. R. KEATING & COMPANY**  
D L S  
INCORPORATED  
MUSEUM OF MODERN ART NEW YORK

LT  
ESTRANTED  
PARIS (FRANCE)

W. U. CABLES  
NOVEMBER 9, 1962  
12-9-62

AIRSHIPPED 1000 CATALOGS ROTHKO EXHIBITION ENGLISH  
EDITION CONSIGNED TO YOU FOR DELIVERY MUSEE MUNICIPAL  
stop SALES PRICE 5 NF stop FLIGHT 112 PANAM ARRIVING  
PARIS NOVEMBER 10 WAYBILL 0263031405

SHIPPER - YOUR REF. NO.

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

RASMUSSEN D'ART MODERNE DE LA VILLE  
MODERNART  
9 RUE CASTON ST. PAUL  
PARIS 16, FRANCE

ATT: MISS DOROTHY H. DUDLEY-REGISTRAR

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING  
SHIPMENT, WITH REFERENCE TO THE TERMS AND CONDITIONS APPEARING ON THE  
REVERSE SIDE HEREOF.

CHARGE: ICE-F-66-61 ROTHKO

NO. OF PACKAGES	DESCRIPTION	WEIGHT
4 CARTONS	CATALOGS cc: Miss Dudley Mr. Wheeler Mr. Rasmussen ICE-F-66-61 ROTHKO (PARIS) REMARK: GREEN	44.95

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY  
INCORPORATED

*W. R. Keating*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

file: ICE-F-66-61  
Paris (Catalogs)

F. M. B. NO. 880  
M. C. NO. 190

# W. R. KEATING & COMPANY

INCORPORATED



FREIGHT  
CONTRACTORS  
CUSTOM HOUSE  
BROKERS  
INTERNATIONAL  
FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET  
NEW YORK 4, N. Y.

11-9-62

TELEPHONE  
WHITENALL 4-6830  
CABLE ADDRESS  
WILKEAT  
CORRESPONDENTS  
THROUGHOUT THE WORLD

SHIPPER - YOUR REF. NO. ICE-4451

CUSTOMER - OUR REF. NO. 40501

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

MUSEE D'ART MODERNE DE LA VILLE  
DE PARIS  
9 RUE GASTON ST. PAUL  
PARIS 16, FRANCE

ATT: MISS DOROTHY H. DUDLEY-REGISTRAR

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
4 CARTONS	CATALOGS	449#

## REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY  
INCORPORATED

BY *[Signature]*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

HUNTINGTON T. BLOCK  
INSURANCE

SPYER  
ARCHITECT  
PARIS (FRANCE)

File ICE-F-66-61 (PARIS) ✓ PP

NOV 7 1962

WYATT BUILDING  
WASHINGTON 5, D. C. (U.S.A.)  
EXECUTIVE 3-2670-71.72-73  
CABLE ADDRESS: HUNTBLOCK

November 6, 1962

Express Transport, Ltd.  
27 rue de Flandre  
Paris (XIX), France

Re: Mark Rothko Exhibition  
Museum of Modern Art

Gentlemen: 61 ROTHKO (PARIS)

This will refer to your letter of October 23 addressed to the Museum of Modern Art.

As insurers of the exhibition, we can confirm that we will release you for any excess liability over the customary public carrier liability.

This release applies to the transportation until arrival at the Musée d'Art Moderne, Paris as well as to the operations of packing and possible return shipment.

We trust that this is the information you require.

Very truly yours,

*H. T. Block*  
Huntington T. Block

HTB:mjd

cc: Mr. Richard L. Palmer

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

**EXPRESS TRANSPORT LTD**

**LT  
SPEYER  
AMEMBASSY  
PARIS (FRANCE)**

**MUSEUM OF MODERN ART NEW YORK**

**NOVEMBER 5, 1962**

**W. U. CABLES**

**PLAN AIRSHIP ONE THOUSAND ROTHKO CATALOGS NEW YORK  
EDITION EARLIEST stop MAY WE CONSIGN TO EXPRESS  
TRANSPORT LTD FOR DELIVERY TO EMBASSY PENDING FINAL  
DECISION ON EXHIBITION SPACE stop SELLING PRICE 5NF**

**RASMUSSEN MUSEUM OF MODERN ART  
MODERNART 11 West 53rd Street  
NEW YORK 19 N.Y.**

**CHARGE: ICE-F-66-61 ROTHKO (PARIS)**

cc: Mr. Wheeler on MARK ROTHKO au Musée d'Art Moderne Paris  
Miss Fleming  
Mr. Rasmussen  
Mrs. Kolmetz  
✓ ICE-F-66-61 ROTHKO (PARIS)

Nous vous remercions pour votre échange de télégrammes et avons noté avec plaisir que vos assureurs sont d'accord pour renoncer à leur recours contre les transporteurs pour cette exposition.

Il nous serait agréable toutefois que vous vouliez bien nous adresser par courrier, une attestation de vos assureurs confirmant ce fait et précisant que cette renonciation concerne le transport jusqu'au domicile de musée ainsi que les opérations de déballage et le transport éventuel de retour.

Par ailleurs, nous vous informons que le Musée a accepté que nous entreposions les catalogues chez lui bien qu'aucune date ne soit encore fixée pour cette exposition et que l'accord définitif ne soit pas intervenu entre lui et vous. Ceci nous a permis de limiter les frais car si le musée nous avait refusé les catalogues, nous aurions été obligés de les entreposer dans un magasin public de Paris et nous aurions dû supporter des frais de caution et la taxe de 2°/°°.

Nous supposons que tous les frais que nous engageons jusqu'à présent pour cette affaire sont à votre charge et nous vous demandons de bien vouloir nous le confirmer étant entendu que si un accord intervenait ensuite entre le musée d'Art Moderne et vous-même pour le partage des dépenses, vous seriez à nous l'indiquer.

Comptable en chef, musée d'Art Moderne, 11 West 53rd Street, New York 19, N.Y.

Agent de l'Etat après R. I. T. A.

11/5/62

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

file: ICE-F-66-61  
(Paris)

Maison fondée en 1917

**EXPRESS TRANSPORT LTD**

Société ~~responsable~~ limitée au capital de 250.000 NF.  
anonyme

**Transports Internationaux**

DOUANE  
REMBOURSEMENTS, MAGASINAGE  
ASSURANCES

Siège Social : **PARIS**

27, rue de Flandre-XIX<sup>e</sup> - Tél.: NORD 37.32 & 52.31

Adr. Télégr.: EXTRANTED-PARIS

C. C. Postaux PARIS 1862.84

R. C. Seine 56 B 6116

Référence à rappeler

AG 2/2758  
RS/DL

TRANSLATION ATTACHED

PRINCIPALES AGENCES :

LE HAVRE - ROUEN - MARSEILLE  
BORDEAUX - ANVERS

Paris le 25 Octobre 1962

MUSEUM OF MODERN ART  
11 West 53rd Street  
NEW YORK 19 N.Y.

USA

Exposition MARK ROTHKO au Musée d'Art Moderne Paris  
=====

Messieurs,

Nous vous confirmons notre échange de télégrammes et avons noté avec plaisir que vos assureurs sont d'accord pour renoncer à leur recours contre les transporteurs pour cette exposition.

Il nous serait agréable toutefois que vous vouliez bien nous adresser par courrier, une attestation de vos assureurs confirmant ce fait et précisant que cette renonciation concerne le transport jusqu'au domicile de musée ainsi que les opérations de déballage et le transport éventuel de retour.

Par ailleurs, nous vous informons que le Musée a accepté que nous entreposions les caisses chez lui bien qu'aucune date ne soit encore fixée pour cette exposition et que l'accord définitif ne soit pas intervenu entre lui et vous. Ceci nous a permis de limiter les frais car si le musée nous avait refusé les caisses, nous aurions été obligés de les entreposer dans un magasin public de Paris et nous aurions dû supporter des frais de caution et la taxe de 2°/°°/

Nous supposons que tous les frais que nous engageons jusqu'à présent pour cette affaire sont à votre charge et nous vous demandons de bien vouloir nous le confirmer étant entendu que si un accord intervenait ensuite entre le musée d'Art Moderne et vous-mêmes pour le partage des dépenses, vous auriez à nous l'indiquer

.../...

Commissionnaires en douane, agrément n° 2.031 (Journal officiel du 15 mai 1936)

Agent de Frêt aérien agréé **I.A.T.A.**

Réf. 313

Nota. — Les prix de transport ne comprennent aucun risque d'assurance; celle-ci n'est soignée que sur ordre formel des clients. La responsabilité de la Société EXPRESS TRANSPORT Ltd est déterminée d'après les conditions générales de la Police d'assurance. Les clients, par voie d'affiche, dans ses bureaux et fixant l'indemnité due en cas de perte ou d'avarie surmontent eux-mêmes les frais de transport. Les clients, par voie d'affiche, dans ses bureaux et fixant l'indemnité due en cas de perte ou d'avarie surmontent eux-mêmes les frais de transport. Les clients, par voie d'affiche, dans ses bureaux et fixant l'indemnité due en cas de perte ou d'avarie surmontent eux-mêmes les frais de transport.

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

EXPRESS TRANSPORT LTD

Suite N°

de façon à ce que notre facturation soit faite en conséquence.

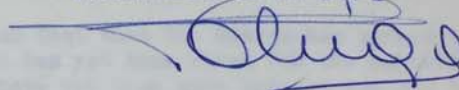
Le wagon est arrivé aujourd'hui en gare de Paris La Chapelle et nous espérons pouvoir procéder au camionnage des oeuvres dans la matinée de demain.

Nous vous tiendrons au courant de l'état des caisses mais il est bien entendu que nous ne procéderons à aucun déballage pour l'instant et nous pourrions par conséquent, constater l'état des oeuvres qu'au moment où les caisses seront ouvertes et il y aurait lieu que vous précisiez ce fait à vos assureurs.

Bien entendu, si l'une des caisses présentait des traces anormales de choc ou d'avaries, nous l'ouvri-  
rions immédiatement en présence d'un expert d'assurance.

Vous espérant bien d'accord, nous vous présentons, Messieurs, nos salutations distinguées.

Pr. EXPRESS TRANSPORT LTD



MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

TRANSLATED FROM THE FRENCH

ICE-F-66-60-Paris

WR RP RK

Miss Dudley

Mr. Wheeler

EXPRESS TRANSPORT, Ltd.  
International Transportation

Customs  
Reimbursements  
Storage  
Insurance

Headquarters, Paris (XIX)  
27, rue de Flandre  
Tel.: NORD 37-32 & 52-31  
Cable Add.: EXTRANTED, Paris

Paris, October 23, 1962

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N.Y.  
U.S.A.

AG 2/27 58  
RS/DL

Exhibition: MARK ROTHKO at the Musée d'Art Moderne Paris

Dear Sirs:

We confirm our exchange of cables and have noted with pleasure that your insurers have agreed to a waiver of subrogation against the transporters of this exhibiton.

Nevertheless, we should be pleased if you would send us by mail a statement from your insurers confirming this fact and indicating that this waiver applies to the transportation until arrival at the museum, as well as to the operations of unpacking and the possible return shipment.

In addition, we inform you that that the museum has agreed to store the cases there since no date has yet been fixed for the exhibition and since no definite arrangement have yet been made between you and them. This has enabled us to limite excoenses, for if the museum had refused to store the cases, we should have been obliged to store them in a public warehouse in Paris and we should have had to pay security fees and the tax of 2% per hundred.

We assume that all the expenses we have undertaken until now in this matter are to be charged to you and we should like you to confirm this, with the understanding that if arrangements have been made between the Musée d'Art Moderne and you to share expenses you will so inform us, so that our bills can be made out accordingly.

has

The freight train/arrived in La Chapelle station in Paris and we hope to begin trucking the works tomorrow morning.

We shall keep you informed of the condition of the cases, but it is understood that we will not proceed with the unpacking for the moment and consequently we shall not be able to report on the condition of the works until the cases are opened, and it would be well to inform your insurers of this fact.

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

ICE-F-44-60-Paris

Translated from the French

Letter from Express Transport, Paris  
Oct. 23, 1962 - 2 -

Of course, if any one of the cases shows abnormal signs of shock or sea damage, we will open it immediately in the presence of an insurance expert.

Hoping that you are in agreement with us, we present, Dear Sirs, our distinguished salutation.

for Express Transport Ltd.

/s/ (signature illegible)

10/29/62/rrk

cc: Mr. B. Black  
Mr. Whelan  
Miss Bailey  
ICE-F-44-61 PARIS  
Mr. Palmer  
Mrs. Roberts  
Mr. Thompson  
JPM

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEW YORK

OCTOBER 24, 1962

LT  
EXPRESS TRANSPORT LTD  
27 RUE DE FLANDRE  
PARIS 19 (FRANCE)

W. U. CABLES

AUTHORIZE STORAGE ROTHEO EXHIBITION MUSEE D'ART MODERNE  
DE LA VILLE DE PARIS stop PREFER CUSTOMS EXAMINATION  
BE DEFERRED UNTIL ARRIVAL MEMBER MUSEUM MODERN ART  
STAFF TO AVOID ADDITIONAL HANDLING PAINTINGS stop  
PLEASE INFORM WHETHER POSSIBLE stop WILL CABLE WHEN  
FINAL ARRANGEMENTS CAN BE MADE stop OUR INSURERS AGREE  
TO WAIVE SUBROGATION AGAINST TRANSPORTERS OF EXHIBITION  
ROME TO PARIS

MODERNART  
RASMUSSEN  
MODERNART

CHARGE: ICE-F-66-61 (NOTED)

CHARGE: ICE-F-66-61 ROTHKO

cc: Mr. H. Block  
Mr. Wheeler  
Miss Dudley  
✓ ICE-F-66-61 PARIS  
Mr. Palmer  
Mrs. Kolmetz  
Mr. Rasmussen  
green

I would be most appreciative if you could, therefore, expedite the necessary action and that action is to be in that I am anxious to be paid. I hope this will not inconvenience you in greatly and that I may return to hear from you soon.

Very best regards,

Sincerely,

Richard L. Palmer  
Director, American  
Department of Contemporary  
Art

MUSEE DES ARTS DECOGNATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

RP/tp

D L S

MUSEUM OF MODERN ART NEW YORK

OCTOBER 23, 1962

LT

EXPRESS TRANSPORT LTD  
27 RUE DE FLANDRE  
PARIS 19 (FRANCE)

W. U. CABLES

HAVE CONSIGNED PREPAID SHIPMENT 18 CASES MARK ROTHKO  
PAINTINGS TO YOU FROM ROME stop TARTAGLIA 26-27 PIAZZA  
DI SPAGNA IN ROME ADVISES SHIPMENT SCHEDULED ARRIVE  
PARIS OCTOBER 25 stop PLEASE HOLD SHIPMENT IN STORAGE  
PENDING FURTHER INSTRUCTIONS FROM US

Washington 5, D. C.

WALDO RASMUSSEN  
MODERNART

Dear Mr. Rasmussen:

CHARGE: ICE-F-66-61 (ROTHKO)

cc: Mr. Wheeler  
Miss Dudley

ICE-F-66-61 PARIS

ICE-F-66-61 ROME

Mr. Palmer

Mr. Rasmussen

Mrs. Kolmetz

green

I spoke to you on the telephone last week regarding a request we had received from Express Transport, Ltd. in Paris (the agents who are handling the shipping details of our MARK ROTHKO exhibition) to furnish them with a waiver of subrogation which would cover the transport of the Rothko show from the Galleria Nazionale d'Arte Moderna, Italy to the Musée d'Art Moderne de la Ville de Paris. This waiver would remain in effect during the period of the exhibition.

In the translation of their most recent communication I have attached, they have now requested that the waiver also apply to the future shipment of the exhibition from Paris to Rotterdam immediately after the Paris showing closes and just prior to the show's return to New York. They do not, evidently, feel that the waiver which I called them last week according to your instructions is a formal enough authorization and would prefer that it be in written form directly from your office.

I would be most appreciative if you could, therefore, execute the necessary waiver and then return it to me so that I may forward it to Paris. I hope this will not inconvenience you too greatly and that I may expect to hear from you soon.

With best regards,

Sincerely,

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

RP/rp

cc: Miss Dudley  
Mr. Palmer  
ICE-F-66-61 PARIS ✓  
green

COPY

PSX1412

PARIS 23 24 1705

October 31, 1962

TRANSLATION

Mr. Huntington T. Block  
424 Wyatt Building  
Washington 5, D. C.

Dear Mr. Block:

18 CASES ROTHKO TELEGRAPH AGREEMENT INSURENS RENUNCIATION OF

CLAIN  
SPECIAL  
You may recall that I spoke to you on the telephone last week regarding a request we had received from Express Transport, Ltd. in Paris (the agents who are handling the shipping details of our MARK ROTHKO exhibition) that we furnish them with a waiver of subrogation which would apply to the transport of the Rothko show from the Galleria Nazionale d'Arte Moderna in Rome, Italy to the Musée d'Art Moderne de la Ville de Paris and which would remain in effect during the period of the exhibition's unpacking.

ICE-F-66-61  
cc: Mr. to Rotterdam immediately after the Paris showing closes and just prior to the show's return to New York. They do not, evidently, feel that the waiver which I cabled them last week according to your instructions is a formal enough authorization and would prefer that it be in written form directly from your office.

I would be most appreciative if you could, therefore, execute the necessary waiver and then return it to me so that I may forward it to Paris. I hope this will not inconvenience you to greatly and that I may expect to hear from you soon.

With best regards,

Sincerely,

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

COPY

Rec'd Oct. 24, 1962

PSX1412

PARIS 23 24 1705

TRANSLATION

WALDO RASMUSSEN MODERNART NYK

18 CASES ROTHKO TELEGRAPH AGREEMENT INSURERS RENUNCIATION OF  
CLAIM AGAINST TRANSPORTERS stop IF IMPOSSIBLE WE WILL COVER  
SPECIAL INSURANCE YOUR COSTS

EXTRANDED

✓ ICE-F-66-61

cc: Mr. Block  
Miss Dudley  
Mr. Palmer  
Mr. Rasmussen  
Mrs. Kolmetz

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

*Telefax* **WESTERN UNION** *Telefax*

PSX1412  
PARIS 23 24 1705

TNT - 2 25-3  
05T 25 PM 12 29

WALDO RASMUSSEN MODERNART NYK \*D L S\* CD FAX  
\*MODERNART\*  
THE MUSEUM OF MODERN ART  
11 WEST 53RD ST.

15 CAISSES ROTHKO TELEGRAPHIEZ ACCORD ASSUREURS RENONCIATION  
RECOURS CONTRE TRANSPORTEURS STOP SI IMPOSSIBLE COUVRIRONS  
ASSURANCE SPECIALE VOS FRAIS

EXTRADED *1236 PEX*

(1-51)

We confirm our exchange of cables and have noted with pleasure that your insurers have agreed to a waiver of subrogation against the transporters of this exhibiton.

Nevertheless, we should be pleased if you would send us by mail a statement from your insurers confirming this fact and indicating that this waiver applies to the transportation until arrival at the museum, as well as to the operations of unpacking and the possible return shipment.

In addition, we inform you that that the museum has agreed to store the cases there since no date has yet been fixed for the exhibition and since no definite arrangement have yet been made between you and them. This has enabled us to limite exenses, for if the museum had refused to store the cases, we should have been obliged to store them in a public warehouse in Paris and we should have had to pay security fees and the tax of 2% per hundred.

We assume that all the expenses we have undertaken until now in this matter are to be charged to you and we should like you to confirm this, with the understanding that if arrangements have been made between the Musee d'Art Moderne and you to share expenses you will so inform us, so that our bills can be made out accordingly.

has  
The freight train/arrived in La Chapelle station in Paris and we hope to begin trucking the works tomorrow morning.

We shall keep you informed of the condition of the cases, but it is understood that we will not proceed with the unpacking for the moment and consequently we shall not be able to report on the condition of the works until the cases are opened, and it would be well to inform your insurers of this fact.

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

TRANSLATED FROM THE FRENCH

ICE-F-66-60-Paris

WR RP RK

Miss Dudley

Mr. Wheeler

Oct. 23, 1962

- 2 -

EXPRESS TRANSPORT, Ltd.  
International Transportation

Of course, if any one of the cases shows unusual signs of  
Customs and Storage, we will open it immediately in the presence of  
Reimbursements expert.  
Storage  
Insurance Being that you are in agreement with us, we protect, Dear  
Sir, our distinguished reputation.

Headquarters, Paris (XIX)  
27, rue de Flandre  
Tel.: NORD 37-32 & 52-31  
Cable Add.: EXTRANTED, Paris

Paris, October 23, 1962

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N.Y.  
U.S.A.

AG 2/27 58  
RS/DL

Exhibition: MARK ROTHKO at the Musée d'Art Moderne Paris

Dear Sirs:

We confirm our exchange of cables and have noted with pleasure that your insurers have agreed to a waiver of subrogation against the transporters of this exhibition.

Nevertheless, we should be pleased if you would send us by mail a statement from your insurers confirming this fact and indicating that this waiver applies to the transportation until arrival at the museum, as well as to the operations of unpacking and the possible return shipment.

In addition, we inform you that that the museum has agreed to store the cases there since no date has yet been fixed for the exhibition and since no definite arrangement have yet been made between you and them. This has enabled us to limite expenses, for if the museum had refused to store the cases, we should have been obliged to store them in a public warehouse in Paris and we should have had to pay security fees and the tax of 2% per hundred.

We assume that all the expenses we have undertaken until now in this matter are to be charged to you and we should like you to confirm this, with the understanding that if arrangements have been made between the Musée d'Art Moderne and you to share expenses you will so inform us, so that our bills can be made out accordingly.

has

The freight train/arrived in La Chapelle station in Paris and we hope to begin trucking the works tomorrow morning.

We shall keep you informed of the condition of the cases, but it is understood that we will not proceed with the unpacking for the moment and consequently we shall not be able to report on the condition of the works until the cases are opened, and it would be well to inform your insurers of this fact.

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

ICE-F-44-60-Paris

Translated from the French

Letter from Express Transport, Paris  
Oct. 23, 1962 - 2 -

OCTOBER 23, 1962

Of course, if any one of the cases shows abnormal signs of shock or sea damage, we will open it immediately in the presence of an insurance expert.

Hoping that you are in agreement with us, we present, Dear Sirs, our distinguished salutation.

for Express Transport Ltd.

/s/ (signature illegible)

CHARIE: ICE-F-44-61( ROTHEO)

10/29/62/rrk

Mr. Wheeler  
Miss Dudley  
ICE-F-44-61 - ROTHEO (PARIS)  
ICE-F-44-61 - ROTHEO (ROME)  
Mr. Palmer Mrs. Kolmetz  
Mr. Rosenbaum  
Groom

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEW YORK

LT  
BUCARELLI  
GAIMODERNA  
ROME (ITALY)

OCTOBER 10, 1962

W. U. CABLES

ROTHKO EXHIBITION NOW SCHEDULED PARIS URGENTLY REQUEST ARRANGE  
SHIPMENT ARRIVE PARIS NOVEMBER 1 LATEST stop PLEASE INSTRUCT  
SHIPPING AGENT PREPAY COSTS BILL MUSEUM MODERN ART MY ATTENTION  
stop CONSIGN AS FOLLOWS TO EXPRESS TRANSPORT LTD 27 RUE DE FLANDRE  
PARIS 19 FOR CUSTOMS CLEARANCE AND DELIVERY MUSEE D'ART MODERNE DE  
LA VILLE DE PARIS AVENUE DU PRESIDENT WILSON QUAI DE NEW YORK PARIS  
16 stop IMPORTANT INFORM AGENT EXHIBITION COMPLETELY COVERED OUR  
INSURANCE DECLARE NO VALUE FOR CARRIAGE stop APPRECIATE CABLE  
LISTING AGENT HANDLING SHIPMENT FROM ROME DATE SHIPMENT ESTIMATED  
ARRIVAL DATE stop WARMEST THANKS RASMUSSEN  
MODERNART

CHARGE: ICE-F-66-61( ROTHKO)

cc: Mr. Wheeler  
Miss Dudley  
ICE-F-66-61 - ROTHKO (PARIS)  
ICE-F-66-61 - ROTHKO (ROME)  
Mr. Palmer Mrs. Kolmetz  
Mr. Rasmussen  
green

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

(Addressed to Monsieur L. Polak)

MUSEE DES ARTS DECORATIFS  
Palais de l'Industrie - Tourillon de l'Industrie

109, rue de Rivoli,  
Paris 1<sup>er</sup>

Paris, July 20, 1907

Dear Sir,

My congratulations, Mr. Polak, have been transmitted with  
you, through the courtesy of Miss Meyer, to the  
at the Musée des Arts Décoratifs the recognition of the  
work of your father and sister.

The circumstances, beyond our control but due to changes  
in the administration of the Musée, which we either to give up  
at this time the possibility of this work as proposed at the  
last year.

I, personally, am deeply grieved at this decision and  
beg you to express my regret to the Musée.

I beg you to accept, with me, the assurance of my most  
devoted sentiments.

Yours truly,  
J. P. Morgan

MUSEE DES ARTS DECORATIFS  
Correspondence

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

file: ICE-F-66-61

MUSEE DES ARTS DECORATIFS  
Palais du Louvre - Pavillon de Marsan

*Musée des Arts Decoratifs  
(Dupont)*

(Addressed to Richard L. Palmer)

CONSERVATION

MUSEE DES ARTS DECORATIFS  
Palais du Louvre - Pavillon de Marsan

107, rue de Rivoli, Paris 1<sup>er</sup>  
Oplm 49-28

107, rue de Rivoli,  
Paris 1<sup>er</sup>

Cher Monsieur,

Paris, July 30, 1962

Dear Sir,

Our conservator, Mr. Mathey has been in contact with you, through the instrumentality of Miss Speyer, to organize at the Musée des Arts Decoratifs the retrospective of the work of Mark Rothko next October.

New circumstances, beyond our control but due to changes in the administration of the Musée, oblige us either to give up at this time the realization of this plan or postpone it to a later date.

I, personally, am deeply grieved at this decision and beg you to express my regret to Mr. Rothko.

I beg you to accept, dear sir, the assurance of my most devoted sentiments.

Je suis personnellement navré de cette décision et vous prie d'être auprès de Monsieur Rothko de mon regret.

Jacques Dupont  
Vice Président

Je vous prie d'agréer, cher Monsieur, l'assurance de mes

cc: RP  
WR  
RK sentiments dévoués les meilleurs.

Le Vice-Président

de l'Union Centrale des Arts Décoratifs

Jacques Dupont



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

## MUSÉE DES ARTS DÉCORATIFS

Palais du Louvre - Pavillon de Marsan

### CONSERVATION

107, RUE de Rivoli, PARIS 1<sup>er</sup>  
Opéra 49-68

Paris, le 30 Juillet 1962

Cher Monsieur,

Notre conservateur, Monsieur Mathey, avait été en rapports avec vous par l'intermédiaire de Miss Speyer pour organiser au Musée des Arts Décoratifs la rétrospective de l'œuvre de Mark Rothko en octobre prochain.

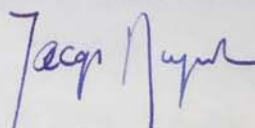
Des circonstances nouvelles, indépendantes de notre volonté mais consécutives à des changements dans l'administration du Musée nous mettent dans l'obligation soit de renoncer à la réalisation immédiate de ce projet soit à le repousser à une date ultérieure.

Je suis personnellement navré de cette décision et vous prie d'être auprès de Monsieur Rothko l'interprète de mon regret.

Je vous prie d'agréer, cher Monsieur, l'assurance de mes sentiments dévoués les meilleurs,

Le Vice-Président

de l'Union Centrale des Arts Décoratifs

  
Jacques Dupont

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

TRANSLATION FROM THE FRENCH

cc: Mr. Zaslavsky  
Mr. d'Harnoncourt

Carte des arts décoratifs  
Palais de la Ville de Paris  
L.V. de Rivoli, Paris 18r

MUSEUM OF MODERN ART NEW YORK

DARTHEA SPEYER  
CENTRE CULTUREL  
2 RUE SAINT FLORENTIN  
PARIS (FRANCE)

AUGUST 6, 1962

30.VIII. 1962

W. U. CABLES

to Peter Sels

RECEIVED OFFICIAL LETTER FROM JACQUES DUPONT CANCELLING ROTHKO  
STATING OBLIGED BY ADMINISTRATIVE CHANGES DECORATIFS stop  
Dear PERSONAL LETTER MATHEY TO SEIZ SAYS DECISION NEW ADMINISTRATION  
BASED OPPOSITION MODERN ART IN GENERAL NOT ROTHKO SPECIFICALLY  
I am AND GENERAL RESTRICTION MUSEE TO DECORATIVE ARTS FIELD stop  
URGENTLY REQUEST YOUR ADVICE BEFORE NOTIFYING ROTHKO stop CAN  
YOU SUGGEST ANY MEANS ALTER THIS DECISION? stop RENE WILLING  
CONTACT MALRAUX OR WHOMEVER YOU SUGGEST IF DESIRABLE stop ANY  
with POSSIBILITY MUSEE D'ART MODERNE AVAILABLE OCTOBER? stop PLEASE  
CABLE EARLIEST OPPORTUNITY BEST RASMUSSEN MODERNART

CHARGE: ICE-F-66-61

cc: MR, RP, RK, ICE-F-66-61, green

the purpose of the Museum is essentially decorative and I have been to  
the last of a long series of groups that I have succeeded in making up  
to the present. If I was convinced that I could not follow through on  
the goals that I have set, I would resign, but I am tempted to stay in  
temporarily but I expect to "reprandre du poil au la tête" (to get my  
intraduisible). At the moment it is Rothko who will suffer from this  
affair and I am distressed both for him and for the prospects I have  
forward to. In the absence of our new president, it is up to me, our  
our vice-president (in agreement with me) who should effectively guide  
the Museum (Mr. Palmer whom I do not know) of the possibility of the Rothko  
exhibition. But I write to you on a friendly basis to explain the situation  
and to ask you on your part to inform George. Tell him that he is not a  
question of hostility against him or even against abstract art, but  
a systematic position against modern painting of any kind. And that  
there are a number of questions to proclaim that abstract art has become the  
official art in France! In short, I am absolutely and unequivocally not  
expert, after some months of prudent hesitation, to take on the official.

Sincerely,

/s/ Francis Taylor

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

file: ICE-F-66-61 Paris

TRANSLATION FROM THE FRENCH

cc: Mr. Rasmussen ✓  
Mr. d'Harnoncourt

Musée des Arts Décoratifs  
Palais du Louvre, Pavillon de Marsan - Conservation  
107, rue de Rivoli, Paris 1<sup>er</sup>

30.VII. 1962

to Peter Selz

Dear Sir,

I am extremely upset. All my projects have been given up, at least temporarily. The new administration of the Museum refuses to go along with me in regard to the painting exhibition that I organize, considering the purpose of the Museum essentially decorative art. This decision is the last of a long series of traps that I have succeeded in avoiding up to the present. If I was convinced that I could not follow through on the goals that I have set, I would resign, but I am tough: I give in temporarily but I expect to "reprendre du poil de la bête" (gallicisme intraduisible). At the moment it is Rothko who will suffer from this affair and I am distressed both for him and for the pleasure I looked forward to. In the absence of our new president, it is Jacques Dupont, our vice-president (in agreement with me) who should officially inform the Museum (Mr. Palmer whom I do not know) of the rejection of the Rothko exhibition. But I write to you on a friendly basis to explain the atmosphere and to ask you on your part to inform Rothko. Tell him that it is not a question of hostility against him or even against American painting, but a systematic position against modern painting of any kind. And say that there are a number of apostles to proclaim that abstract art has become the official art in France! In short, I am absolutely not discouraged and expect, after some months of prudent humility, to take up the offensive.

Amicably,

/s/ Francois Mathey

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

D L S

MUSEUM OF MODERN ART NEWYORK

JUNE 29, 1962

LT  
M FRANCOIS MATHEY  
MUSEE DES ARTS  
DECORATIFS  
PARIS (FRANCE)

W. U. CABLES

AIR MAIL

APPRECIATE CONFIRMATION MY LETTER JUNE 12 AS SOON AS  
POSSIBLE stop MR ROTHKO ANXIOUS TO LEARN EXACT DATES  
PARIS SHOWING SO HE CAN MAKE PLANS TO ATTEND OPENING

PALMER  
MODERNART

M. Francois Mathey  
Conservateur en Chef  
Musée des Arts Décoratifs  
Palais du Louvre  
CHARGE: ICE-F-66-61  
Paris 1, France

cc: RP, RK, ICE-F-66-61, green

Dear M. Mathey:

I am writing further to my letter of June 12 in order to correct  
an error I made in Section 3 regarding the Costs of the Exhibition.  
Would you kindly note that "In addition to the insurance charge, your  
museum would also be responsible for the costs of transporting the exhibi-  
tion from Rome to Paris - this charge could be estimated quite accura-  
tely by using the figures for total weight and cubage on the box list  
which I have inclosed."

I hope this will clarify any confusion my error might have caused  
and that I shall hear from you soon regarding the dates of the Rothko  
showing in your museum.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

rp

cc: Mr. Palmer Palmer  
Mrs. Kolmetz  
ICE-F-66-61 (Paris) (Paris) Tite  
green green

AIR MAIL

June 15, 1962

M. Francois Mathey  
Conservateur en Chef  
Musée des Arts Décoratifs  
Palais du Louvre  
107, Rue de Rivoli  
Paris 1, France

Dear M. Mathey:

I am writing further to my letter of June 12 in order to correct an error I made in Section 3 regarding the Costs of the Exhibition. Would you kindly note that "In addition to the insurance charge, your museum would also be responsible for the costs of transporting the exhibition from Rome to Paris - this charge could be estimated quite accurately by using the figures for total weight and cubage on the box list which I have inclosed."

I hope this will clarify any confusion my error might have caused and that I shall hear from you soon regarding the dates of the Rothko showing in your museum. The dates were changed. Since we have purposely left the dates closing date open, we could make the exhibition available to you for a Paris opening within in September or October. I discussed this matter with Mr. Burke himself earlier today and he felt that a Paris opening during the first week of October would be most feasible but this will, of course, depend on your schedule. We would suggest that the length of your showing be either four or five weeks. I hope you will enter your opening and closing dates as soon as possible so we will be able to relay the information to Mr. Rothko.

Sincerely,  
Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Mr. Rothko is hoping to be in Paris when the exhibition is being installed in your galleries and for the vernissage as well. In the event you wish to contact him directly, his address is: 115 West 55th Street, New York, New York. When Mr. Rothko will be in Paris, please let me know. The exhibition, which is packed in 16 cases weighing approximately 5,130. Kilos and which has a total cubage of approximately 22.5 cubic meters, would be forwarded to Paris directly from New York. After you have indicated your opening date and the length of time you will need for your installation, we would appreciate it if you would contact Mr. Palmer-Morelli.

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

cc: Darthea Speyer  
Mr. Palmer  
Mrs. Kolmetz  
ICE-P-66-61 ✓ (Paris) File  
green

M. Matheny

-2-

June 12, 1962

at the Galleria Nazionale in Rome to ask AIR MAIL office transport arrangements. We will write to her within the week to advise her of our plans for the Paris showing and will ask that June 12, 1962 with you. I have enclosed two copies of the exhibition's box list for your use in clearing the shipment through French customs and for unpacking. Could I also ask that you retain the enclosed Arrival Notes, Condition Report, and other

M. François Matheny will you receive the shipment in Paris; the forms should be returned to this office as indicated on each form.

Musée des Arts Décoratifs

Palais du Louvre

107, Rue de Rivoli

Paris 1, France

Dear M. Matheny: The Museum of Modern Art has assumed all organizational costs of the exhibition but each European exhibitor has been asked to contribute \$750. towards the total insurance cost. In addition to the insurance charge, I am also responsible for the costs of transporting the exhibition from Rome to Venice - this charge could be estimated quite accurately.

Thank you for your letter of May 20 which I am answering in a list of Mr. Rasmussen's absence from the Museum. We were delighted to hear directly from you that the Musée des Arts Décoratifs would be able to collaborate with The Museum of Modern Art in showing the MARK ROTHKO exhibition in Paris this Fall. This letter will give you the various details of the exhibition's shipment to Paris, the costs for which your museum would be responsible, the suggested dates of your showing and will inclose catalogue and publicity material as well.

1. Dates of showing: As you perhaps know, the Rothko show is now at the Galleria Nazionale d'Arte Moderna in Rome.

We have recently agreed to extend the Rome showing of the exhibition through the summer since it became available for this period when our plans to show Rothko's work at the Venice Biennale were changed. Since we have purposely left the Rome closing date open, we could make the exhibition available to you for a Paris opening either in September or October. I discussed this matter with Mr. Rothko himself earlier today and he felt that a Paris opening during the first week of October might be the most feasible but this will, of course, depend on your schedule. We would suggest that the length of your showing be either four or five weeks. I hope you will cable your exact opening and closing dates as soon as possible so that I will be able to relay the information to Mr. Rothko.

Mr. Rothko is hoping to be in Paris during the time the exhibition is being installed in your galleries and for the vernissage as well. In the event you wish to contact him directly, his address is: 118 East 95th Street, New York, New York.

2. Shipment of the exhibition: The exhibition, which is packed in 18 cases weighing approximately 5,130. kilos and which has a total cubage of approximately 53.3 cubic Metres,

would be forwarded to Paris directly from Rome. After you have determined your opening date and the length of time you will need for your installation, we would appreciate it if you would contact Dott. Palma Bucarelli

FRENCH TEXT  
ORIGINAL



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

M. Mathey

-2-

June 12, 1962

at the Galleria Nazionale in Rome to make the specific transport arrangements. We will write to her within the week to advise her of our plans for the Paris showing and will ask that she cooperate with you. I have inclosed two copies of the exhibition's box list for your use in clearing the shipment through French customs and for unpacking. Could I also ask that you retain the inclosed Arrival Notice, Condition Report and Shipping Record forms until you receive the shipment in Paris; the forms should then be completed and returned to this office as indicated on each form.

I am forwarding a copy of this letter to Miss Barbara Spearer in 3. Cost of the exhibition: The Museum of Modern Art has assumed all organizational costs of the exhibition but each European exhibitor has been asked to contribute \$750. toward the total insurance cost. In addition to the insurance charge, your museum would also be responsible for the costs of transporting the exhibition from Rome to Venice - this charge could be estimated quite accurately by using the figures for total weight and cubage on the box list which I have inclosed. Your only other costs would be those of local installation, catalogue publication and publicity.

4. Catalogue and Publication information: I have inclosed the following information for your catalogue of the exhibition:

1. Two black-and-white portrait photographs of the artist
2. A complete set of black-and-white photographs - one of each work in the exhibition
3. A complete catalogue item listing
4. A listing of additions to the bibliography
5. Copies of essays by Robert Goldwater and Emilio Villa
6. Catalogue acknowledgements

Our records indicate that you have already received a copy of The Museum of Modern Art's MARK ROTHKO catalogue. I would like to mention that you have our permission to use Peter Sels' introduction as it appears in our catalogue, providing it is reproduced in its entirety. The biography and bibliography may also be used as they appear in our catalogue (or you may revise them if you prefer) and I have inclosed a listing of additions to the bibliography, as indicated above, which will bring it up to date.

If you should wish to use the color plates which were used in our catalogue, I hope you will let me know directly so that I can authorize our printer - Bruder Hartmann - in Berlin to release them to you. There is a possibility that these plates might still be in Rome, since the Galleria Nazionale used them also, in which case they could be forwarded to you from there.

If you should wish to investigate the possibility of borrowing cliches from any of the institutions which have already published catalogues of the exhibition, I would suggest that you write directly to: The White-chapel Art Gallery in London, the Palais des Beaux-Arts in Brussels, the

FRENCH TEXT  
A FULL LENGTH

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

M. Mathey

-3-

June 12, 1962

Stedelijk Museum in Amsterdam, the Kunsthalle in Basel or the Galleria Nazionale in Rome.

I have also inclosed a copy of our suggested publicity release for the Rothko exhibition which you may wish to use for your announcements to the press along with a copy of our Publicity Report Form which I would appreciate your filling in and returning to us after the Paris showing.

I am forwarding a copy of this letter to Miss Parthena Speyer in Paris since I am sure she will be interested in collaborating with you in publicizing the exhibition and in assisting you in any way possible. I hope that I shall have a cable from you soon regarding the dates of your showing and, also, that you will not hesitate to write for any further information you might need.

As Parthena Speyer must have confirmed, it will be a great pleasure to us to receive the ROTHKO exhibition at the museum next September/October.

Sincerely,

I should be interested to know the exact dates when the exhibition will be free and to know the material conditions of the enterprise (transportation, etc.).

Richard L. Palmer  
Executive Assistant  
International Circulating

Also, could you let us have the address, so that, if necessary, I may be able to correspond with him directly concerning his works.

Enclosures:  
2 copies - MARK ROTHKO box list  
3 shipping forms  
Catalogue material as itemized  
Publicity release and report form

Francis Mathey

5/28/62/ryk

FRENCH TEXT



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

TRANSLATION ATTACHED

ICE-F-66-61-Paris  
cc: Mr. d'Harnoncourt  
Mr. Rasmussen  
RP RK

# MUSÉE DES ARTS DÉCORATIFS

Palais du Louvre Pavillon de Marsan

MUSÉE DES ARTS DÉCORATIFS  
Palais du Louvre Pavillon de Marsan

CONSERVATION

107, rue de Rivoli, Paris 1<sup>re</sup>  
Cité 49-68

107, rue de Rivoli 20-44-4412  
Paris 1  
Tel.: Opera 49-68

CONSERVATION

May 20, 1962

Dear Sir:

As Darthea Speyer must have confirmed, it will be a great pleasure to us to receive the ROTHKO exhibition at the musée next September - October.

I should be interested to know the exact dates when the exhibition will be free and to know definitively the material conditions of the enterprise (transportation, insurance, catalog, etc.)

Also, could you let me have Rothko's new address, so that, should it be necessary, I may be able to correspond with him directly if I should need personal information concerning his works.

Thanking you in advance, I beg you to receive, Dear Sir, the assurance of my best sentiments.

/s/

François Mathey

5/28/62/rrk

Par ailleurs, pourriez-vous me communiquer la nouvelle adresse de Rothko afin que, le cas échéant, je puisse directement correspondre avec lui au cas où j'aurais besoin de renseignements personnels sur ses œuvres.

En vous remerciant très vivement, je vous prie de croire, cher Monsieur, en l'assurance de mes meilleurs sentiments.

François Mathey

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

TRANSLATION ATTACHED

MUSÉE DES ARTS DÉCORATIFS  
PALAIS DU LOUVRE - PAVILLON DE MARSAN

WR  
RdH  
RP  
RK  
ICE T - 66-61

CONSERVATION

107, RUE DE RIVOLI, PARIS 1<sup>er</sup>  
Opéra 49-68

20 mai 1962

Cher Monsieur.

Ainsi que Darthea Dreyer a dû vous le  
confirmer, c'est avec plaisir que j'accueillerai au  
musée l'exposition de Rothko en septembre-octobre  
prochains -

J'aurai intérêt à connaître exactement  
les dates où l'exposition est libre et à être définitivement  
fixé sur les conditions matérielles de l'entreprise (trans-  
ports, assurances, catalogue, etc...).

Par ailleurs, pouvez-vous me communiquer la  
nouvelle adresse de Rothko afin que, le sachant,  
je puisse directement correspondre avec lui au cas  
où j'aurais besoin de renseignements personnels  
sur ses œuvres -

En vous remerciant vivement, je vous prie de croire,  
cher Monsieur, en l'assurance de mes meilleurs sentiments.

Francis Mathey

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

*Musée des Arts Décoratifs*

WR/EP/ry

D L S

cc: Miss Speyer

MUSEUM OF MODERN ART NEW YORK

RASMUSSEN  
CALLE GRITTI 2485  
SAN MARCO  
VENICE (ITALY)

JUNE 7, 1962

W. U. CABLES

February 2, 1962

IN ORDER CONFIRM MATHEY LETTER SUGGESTING SEPTEMBER  
OCTOBER ROTHKO SHOWING PARIS PLEASE INFORM YOUR

ARRANGEMENTS ITALY AND DATE AVAILABLE

Conservateur en Chef  
Musée des Arts Décoratifs  
Palais du Louvre  
191, rue de Rivoli  
Paris I, France

PALMER  
MODERNART

CHARGE: ICE-F-66-61

cc: RB, RK, ICE-F-66-61, green

Dear M. Mathey:

I am writing further to Mr. Foster McCray's earlier correspondence to you of last July 15th, and my subsequent cables to both your museum and to Miss Martha Speyer, in order to confirm our plans to collaborate in showing the MARK ROTHKO exhibition at the Musée des Arts Décoratifs in October 1962. This letter will bring you completely up to date on the present status of the exhibition and the costs of bringing it to Paris - I would be most appreciative if you could confirm all of these details in writing at your earliest convenience since the Paris showing will require an extension of the loan to the exhibition and we must begin contacting lenders in the near future.

1. Shipment of the exhibition:

As you know, since we are planning to show the ROTHKOs at the Grande Galerie de la Grande Bibliothèque as the major United States one-man painting exhibition, the exhibition will be threaded to you directly from Venice. Miss Speyer's cable of December 6th informed us that you would wish to receive the exhibition in Paris no later than October 1962 and that you were planning your visitage for October 1962. Could you let us know whether these plans are now final and inform us of your closing date as well?

2. Costs of the exhibition:

As I am sure Miss Speyer has informed you, free round-trip ocean transportation was provided for the entire exhibition by the Holland American Line; this, of course, reduced the costs to each exhibitor substantially. The Museum of Modern Art has assumed all organizational costs of the exhibition but has asked that each European exhibitor contribute \$750 toward the costs of insurance. In addition to the insurance charge, your museum would also be responsible for the costs of transporting the shipment from Venice to Paris. Using the figures for

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

WR/RP/rp

cc: Miss Speyer

RP

RK

Extra

ICE-F-66-61 (PARIS)

green

February 2, 1962

M. Mathey

for total weight and volume on the box list which I have enclosed, you will have been charged estimated quite accurately. Your only other costs will be those of local installation, catalog publication and publicity.

M. François Mathey  
Conservateur en Chef  
Musée des Arts Décoratifs  
Palais du Louvre  
107, rue de Rivoli  
Paris I, France

Dear M. Mathey:

I am writing further to Mr. Porter McCray's earlier correspondence to you of last July 11th, and my subsequent cables to both your museum and to Miss Darthea Speyer, in order to confirm our plans to collaborate in showing the MARK ROTHKO exhibition at the Musée des Arts Décoratifs in October 1962. This letter will bring you completely up to date on the present status of the exhibition and the costs of bringing it to Paris - I would be most appreciative if you could confirm all of these details in writing at your earliest convenience since the Paris showing will require an extension of the loans to the exhibition and we must begin contacting lenders in the near future.

1. Shipment of the exhibition:

As you know, since we are planning to show the Rothkos at the Biennale as the major United States one-man painting exhibition, the exhibition will be forwarded to you directly from Venice. Miss Speyer's cable of December 6th informed us that you would wish to receive the exhibition in Paris no later than October 10th and that you were planning your vernissage for October 20th. Could you let me know whether these plans are now final and inform me of your closing date as well?

2. Costs of the exhibition:

As I am sure Miss Speyer has informed you, free round-trip ocean transportation was provided for the entire exhibition by the Holland America Line; this, of course, reduced the costs to each exhibitor substantially. The Museum of Modern Art has assumed all organizational costs of the exhibition but has asked that each European exhibitor contribute \$750. toward the costs of insurance. In addition to the insurance charge, your museum would also be responsible for the costs of transporting the shipment from Venice to Paris. Using the figures for

FRENCH TEXT



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

M. Matheny

-2-

February 2, 1962

M. Matheny

-2-

February 2, 1962

I talked to Miss Speyer yesterday and she mentioned that she had for total weight and cubage on the box list which I have enclosed, you could have these charges estimated quite accurately. Your only other costs would be those of local installation, catalog publication and publicity.

3. Catalog information: As soon as I have your reply to this letter, I will forward the following information and photographs for your version of the MARK ROTHKO catalog:

1. Two black and white portrait photographs of the artist
2. A complete set of black and white photographs - one of each work in the exhibition
3. A complete catalog item listing
4. A listing of additions to the bibliography
5. Copies of essays by Robert Goldwater and Emilio Villa
6. Catalog acknowledgements

Our records indicate that you have already received a copy of The Museum of Modern Art's MARK ROTHKO catalog and I would like to mention that you may use Peter Selz' introduction, provided it is reproduced in its entirety, as it appears in our catalog. The biography and bibliography may also be reproduced and we will supply, as listed above, a listing of additions to the bibliography which will bring it up to date.

May I remind you that, if you should wish to use the color plates which were used in our catalog, you should contact the printer, Brüder Hartmann at Hauptstrasse 26 in Berlin-Schöneberg, Germany. You could either request that Hartmann prepare electros to send to you in Paris or you could ask them to print the color illustrations for you from the original color plates.

As I am sure you know, the Whitechapel Art Gallery, the Stedelijk Museum, and the Palais des Beaux-Arts have already published their catalogs and you might wish to contact one of them about borrowing clichés etc. Of these three catalogs, the Whitechapel's was the most comprehensive; it reproduced every work in the exhibition either in black and white or in color and I am sure Bryan Robertson would forward one if you requested it.

FRENCH TEXT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

M. Mathéy

-3-

February 2, 1962

I talked to Miss Speyer yesterday and she mentioned that she had talked with you again this week about the Rothko show. I am sending her office a copy of this letter and hope that I shall hear from you soon.

We, of course, share Mr. Rothko's strong feelings about the importance of a showing at the Musée des Arts Décoratifs and I look forward to the successful realization of all our plans.

With best regards,

Sincerely,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Enclosures:

- Exhibition box list
- Exhibition check list

FRENCH TEXT  
Rasmussen



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

cc: ICE-F-66-61 Paris ✓

Mr Rasmussen  
Miss Dudley  
Mr Palmer  
Mrs Kolmetz  
green

D L S

MUSEUM OF MODERN ART

LT  
M FRANÇOIS MATHEY  
MUSEE DES ARTS DECORATIFS  
PARIS (FRANCE)

W U C

APPRECIATE REPLY McCRAE LETTER JULY 11 OFFERING ROTHEO  
EXHIBITION stop BASEL SHOWING MARCH ROME REQUESTS  
APRIL stop CAN YOU ACCEPT JUNE 1962 OR LIST ALTERNATE  
DATES stop SANDBERG INFORMS FREE ROUND TRIP TRANSPORTATION  
GRANTED HOLLAND AMERICA stop MUSEUM  
AGREES ESTABLISH \$4500 FOR TOTAL INSURANCE COVERAGE  
COSTS WITH EQUAL PRORATING AMONG EXHIBITORS stop WE  
ABSORB ANY ADDITIONAL INSURANCE COSTS stop APPRECIATE  
CABLE

RASMUSSEN  
MODERNART

Chg: Circulating Exhibitions ICE-F-66-61 Paris

Dear Mr. Mathey:

On July 6 I called you to follow regarding the Rotheo exhibit-

I have written to you regarding the Rotheo exhibit-  
on July 6 I called you to follow regarding the Rotheo exhibit-  
on July 6 I called you to follow regarding the Rotheo exhibit-

I am sorry that we were not able to follow our brief conversation  
concerning the exhibition with a later discussion of the details while  
you were in New York, but I was pleased that you were able to visit  
Rothko's studio and talk to him about the possibility of a joint exhibi-  
tion of his work. Based upon your discussion with him and with Mr. Roy  
Lieber, I am writing at this time to set down the many details regard-  
ing the exhibition's feasibility, including arrangements for expenses,  
writing text and illustrations, dates of closing and installation.

In outline of the exhibition I am enclosing an approximately final  
check list of the collection which has been made by Peter Ball, the  
Museum's Director of Exhibiting and Collections Administration, in collaboration  
with Robert Rauschenberg. I have sent you a copy of the check-  
list of the Museum's Rotheo exhibition, which covers the work for the  
present show. Although it has been necessary to make substitutions for  
pictures which were not available for exhibition, we have maintained

FRENCH TEXT  
CATALOGUE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

*Musée des Arts  
Decoratifs*

Mr. K. François Mathéy

-4-

Barthea-Speyer

Mr. Rasmussen

Mr. Palmer

Miss Dudley

ICE F 66-61

green

July 11, 1961

The character and quality of the exhibition, as  
balanced retrospective of Rothko's work from 1941 to 1961.  
The exhibition has been reduced from 98 to 15

2. Installation: You will note from the check list that the majority  
of the work is devoted to the series of mainly 600 running feet of  
represented by eight extremely large canvases, six of which have a diam-  
eter of 8'0" with varying widths from 7'2" to 15' with two each

Mr. K. François Mathéy are being sent forward, but I am especially anxious  
Musée des Arts Decoratifs with the largest dimensions, 8'0" x 15'  
Palais du Louvre right into the gallery. Would you please confirm this at  
107, rue de Rivoli?  
Paris 1, France

As it was presented at our house in a rather dense installation,  
the exhibition of 98 paintings occupied nearly 600 running feet of

Dear Mr. Mathéy: I spent a good deal of time with Mr. Rothko in planning  
the installation, and would like to contribute his suggestions for the  
hanging sequence in your galleries. If that is possible, it would  
be most helpful. On July 6 I cabled you as follows regarding the Rothko exhibit-  
ion. On whatever preliminary plans you have considered for installation as  
that we could discuss this further with Rothko and send you his suggestions.

3. Rothko Exhibition 148 Paintings Opening London September  
Afterwards Amsterdam Brussels stop Available Four Weeks Book-  
ing Paris Opening About March 9 or Later About April 20 stop  
European Exhibitors Share Pro-rated Costs Ocean Transporta-  
tion Insurance Plus Transportation Preceding City stop if  
interested please cable preferred dates stop Best regards

I was sorry that we were not able to follow our brief conversation  
concerning the exhibition with a later discussion of the details while  
you were in New York, but I was pleased that you were able to visit  
Rothko's studio and talk to him about the possibility of a Paris show-  
ing of his work. Based upon your discussion with him and with Mr. Ben  
Feller, I am writing at this time to set down the many details regard-  
ing the exhibition's availability, including arrangements for expenses,  
catalog text and illustrations, dates of showing and installation.

1. Contents of the exhibition: I am enclosing an approximately final  
check list of the selection which has been made by Peter Sels, the  
Museum's Curator of Painting and Sculpture Exhibitions, in collaboration  
with Rothko. Under separate cover, I have sent you a copy of the catal-  
ogs of the Museum's Rothko exhibition, which serves 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

FRENCH TEXT  
CARILLON



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1175

Mr. M. François Mathéy

-2-

July 11, 1961

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, 8'9" x 15' can be safely brought into the gallery. Would you please confirm this at your earliest opportunity?

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 gallery 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: To date, the exhibition is scheduled at the White-chapel Art Gallery in London, the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basel. The suggested opening of March 9, 1962 would follow the showing in Basel, and if you are interested in this period I suggest you contact Dr. Arnold Rüdinger directly to determine when the exhibition could reach you in Paris. Since we are also in correspondence with Dottressa Palma Bucarelli of the Galleria Nazionale d'Arte Moderna regarding a showing for either this period or the one immediately following (for an opening about April 20), if you are able to accept the exhibition I would appreciate receiving a cable supplying me with your exact dates.

4. Costs: The European costs for the exhibition are being shared equally by the participating museums. These include all costs from the time the exhibition leaves New York, including transportation, from New York and return, insurance, local costs of installation, catalog, publicity and transportation from the preceding city on its itinerary. Our Museum has agreed to assume all 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

FRENCH TEXT  
CATALOGUE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. M. Francois Mathay

-3-

July 11, 1961

between \$18,000 and \$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 \$3500. and \$4000. 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: We are forwarding under separate cover the following:

- (1) Introduction to the New York exhibition by Peter Selz
- (2) Essay by Robert Goldwater
- (3) Essay by Emilio Villa which appeared in Appia (Rome)
- (4) Catalog item listing
- (5) Biography of the artist
- (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 a red asterisk the five paintings which were reproduced in color in the Museum's catalog, which was printed by Brider 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 Basel or you may wish to ask them to print the color illustrations for you from the original color plates.

FRENCH TEXT  
CATALOGUE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1995

July 11, 1961

JUL 6 1961

I do hope we may reo  
and look forward to

I do hope we may receive your decision on the exhibition very soon, and look forward to your dabled reply. I am sure you realize how very much we hope that the exhibition can be presented under the distinguished auspices of the Musée des Arts Decoratifs under your direction.

With warmest regards,

With warmest regards,  
Sincerely,

Sincerely,

chg. international exhibitions inc-f-10001 Porter A. McCray

Enclosure:

Check list: MARK ROTHEO

cc: Mr. Raschke  
Mr. Palmer  
ice-f-66-61 / 5

FRENCH TEXT  
CATALOGUE

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*Musée des Arts Décoratifs*

DLS

MUSEUM OF MODERN ART

LT

WUC JULY 6, 1961

FRANCOIS MATHEY  
MUSEE DES ARTS DECORATIFS  
PALAIS DU LOUVRE  
PARIS (FRANCE)

ROTHKO EXHIBITION 48 PAINTINGS OPENING LONDON  
SEPTEMBER AFTERWARDS AMSTERDAM BRUSSELS stop  
AVAILABLE FOUR WEEKS BOOKING PARIS OPENING ABOUT  
MARCH 9 OR LATER ABOUT APRIL 20 stop EUROPEAN  
EXHIBITORS SHARE PRO- RATED COSTS OCEAN TRANSPORTA-  
TION INSURANCE PLUS TRANSPORTATION PRECEDING CITY  
stop IF INTERESTED PLEASE CABLE PREFERRED DATES  
stop BEST REGARDS

MCCRAY  
MODERNART

chg. international exhibitions ice-f-66-61

cc: mr. rasmussen  
mr. palmer  
ice-f-66-61 / g

*Extra*

FRENCH TEXT  
CATALOGUE



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FRENCH TEXT  
CATALOGUE

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	IC/IP	I.A.1175

COLOR PLATE  
REPRODUCTION

PUBLICITY

OPENING-  
CABLES

# MARK ROTHKO

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

*Exposition organisée par l'International Council of The Museum of Modern Art, New York*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

The International Council of The Museum of Modern Art, New York, a le plaisir de présenter à Paris les oeuvres de Mark Rothko qui est considéré comme une personnalité de premier plan dans le mouvement artistique de notre époque.

Nous sommes particulièrement reconnaissants à M. René Héron de Villefosse, Conservateur en chef des Musées de la Ville de Paris et du Musée de l'Île de France et à Mme Marie-Claude Dane, Conservateur-adjoint du Musée d'Art Moderne de la Ville de Paris, d'avoir aimablement mis à notre disposition le Musée de la Ville de Paris pour cette exposition. Nous remercions aussi M. Jean Benedetti, Préfet de la Seine, et M. Clovis Eyraud, Directeur des Beaux-Arts de la Jeunesse et des Sports de la Ville de Paris, pour l'appui qu'ils nous ont apporté en la circonstance. Comme ce fut le cas par le passé, Mlle Darthea Speyer, Directrice du Service des Beaux-Arts près l'ambassade des Etats-Unis à Paris, nous a été d'un concours extrêmement précieux.

L'exposition a été sélectionnée par M. Peter Selz, Conservateur du Département des Expositions de Peinture et de Sculpture du Musée, et auteur de l'introduction au catalogue. Elle a été organisée par le personnel du Département des Expositions itinérantes sous la surveillance de son directeur M. Waldo Rasmussen. M. Monroe Wheeler, directeur des Publications et des Expositions du Musée, a contribué à rendre possible la présentation de cette exposition à Paris; M. Porter McCray, responsable de l'installation de cette exposition au Musée d'Art Moderne de la Ville de Paris, mérite notre vive gratitude.

Nous tenons enfin à remercier très chaleureusement l'artiste et les collectionneurs dont les noms figurent en regard de chacune des oeuvres prêtées. C'est grâce à leur coopération qu'il nous est possible de montrer cette exposition dans six villes importantes d'Europe.

RENÉ D'HARNONCOURT

Directeur

The Museum of Modern Art, New York

La conception  
n'est plus d'  
notre échelle  
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murales ne s  
américaine. I  
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de ces peintre  
l'art européen  
sées entre les  
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aménagé un  
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annonciation  
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Fra Angelico  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1175

## MARK ROTHKO

La conception intime d'un Vermeer, d'un Vuillard, n'est plus d'actualité; elle n'a plus sa place dans notre échelle des valeurs. Un intérieur de Vermeer, ensoleillé, paisiblement discipliné, semble offrir à l'étranger un aperçu sincère d'une vie bien réglée, et, s'il ne lui est pas donné d'y pénétrer, il a du moins la vision d'un ordre parfait. Mais aussi désirable que paraisse ce monde paisible, il n'est plus accessible à l'artiste moderne dont les conceptions sont toutes différentes. Les peintres de l'Ecole de New-York se sont attachés à créer leur propre ambiance. Hostiles au désordre de la culture de masse qui les entoure, ils ont été en outre profondément déçus par la peinture de la révolte sociale et politique. (Que 1930 semble loin!) Et cependant ils rejettent toute attitude expressionniste d'antagonisme personnel envers la société. D'ailleurs leurs peintures aux dimensions murales ne s'inspirent guère des scènes de la vie américaine. Les vastes plateaux du Nord-Ouest, les terres basses, plus vastes encore, du Texas ne trouvent que peu de place dans les expériences artistiques de ces peintres dont la culture a pour base principale l'art européen. Leurs grandes peintures ont été brossées entre les murs moroses de greniers ou d'ateliers, au cœur même d'une ville congestionnée.

Dans son atelier de New-York, Mark Rothko a aménagé un nouvel intérieur de dimensions impressionnantes. Ses peintures peuvent se comparer à des annonces. Rothko avait rapporté d'un voyage en Italie une grande admiration pour les fresques de Fra Angelico du monastère de Saint Marc. Mais ni anges ni madones, ni dieux ni démons ne sont des attributs communs aux peintures de Rothko. Il n'est de mythe qui puisse exprimer le message que l'artiste adresse au monde. L'œuvre même en est la proclamation; c'est un objet autonome et ses dimensions mêmes en proclament la majesté.

C'est un truisme de dire que le sentiment "d'appartenir" n'existe plus et ne peut être reconquis dans les conditions de vie actuelles. Il vaut mieux admettre le fait que l'artiste s'est détaché de la culture de

masse qui l'entoure. Quant à Rothko, c'est avec satisfaction qu'il a accueilli ce regain de liberté. Vers 1945 il a écrit: "Il est difficile pour l'artiste d'accepter le manque de bienveillance du public à l'égard de ses œuvres. Et pourtant cette hostilité peut servir de levier à sa vraie libération. Délivré d'un sentiment factice de sécurité et de communauté, l'artiste peut abandonner son carnet de chèques comme il a abandonné d'autres formes de sécurité. Le sentiment de communauté et celui de sécurité sont d'un ordre courant; s'en libérer c'est ouvrir la voie à des expériences transcendantes."<sup>1</sup>

Rothko peint de vastes surfaces qui nous invitent à la contemplation. La réalisation de ces surfaces peintes rend superflues même les figurations symboliques de ses œuvres précédentes. Ses formes rectangulaires ont été comparées aux œuvres des disciples du néo-plasticisme, mais, contrairement à ces derniers, Rothko ne peint ni les phénomènes optiques ni les rapports d'espace et de couleurs. Son œuvre a été classée parfois, à tort, parmi les peintures d'action, alors qu'elle ne nous révèle ni violence ni passion du geste.

Fermement attaché aux valeurs humanistes, Rothko peint des œuvres qui sont à la mesure de l'homme et à sa propre mesure. Mais tandis qu'à l'époque de la Renaissance le peintre était la mesure de l'espace, dans les toiles de Rothko l'espace pictural, c'est à dire l'œuvre, est la mesure de l'homme.

Le caractère essentiel de la réaction du spectateur devant une œuvre de Rothko serait peut-être de contempler ces vastes surfaces sans que la vision soit obstruée par la manière de peindre, sans chercher à percer le secret d'une surface mystérieuse; ces peintures n'évoquent ni murs délabrés ni toiles déchirées. L'artiste a abandonné les illusions du relief à trois dimensions; il n'y a pas même d'espace entre les divers traits de pinceau superposés, et la surface est aussi neutre que possible. Vues de près, dans la pénombre, comme elles doivent être contemplées, ces peintures absorbent la lumière, enveloppent le spec-

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tateur. Il ne regarde plus le tableau ainsi qu'on le faisait au XIX<sup>e</sup> siècle; il est invité à y pénétrer, à se plonger dans son atmosphère de brume et de lumière ou à s'en envelopper comme d'un manteau—ou d'une peau.

Mais, je le répète, ces peintures elles aussi mesurent le spectateur, le jaugent. Ces peintures silencieuses à l'énorme surface, opaque et magnifique, sont des miroirs reflétant ce que le spectateur leur apporte. En ce sens, on peut même prétendre qu'elles participent aux émotions, désirs, relations des êtres humains, puisqu'elles sont des miroirs de notre fantaisie et qu'elles servent d'écho à notre expérience.

Pour comprendre l'art de ce peintre, dont l'oeuvre est pour ainsi dire sans précédent dans l'histoire de la peinture, il est important de savoir que les arts plastiques furent totalement absents de son éducation première. Il raconte que, dans sa jeunesse, l'art n'existait pas pour lui et que, jusqu'à l'âge de vingt ans, les musées et galeries ne faisaient pas partie de son univers. Cependant, dès son enfance, il s'était préoccupé des valeurs culturelles et sociales. Finalement, lorsque Rothko prit contact avec le monde de la peinture, son esprit était parvenu à maturité — comme ce fut le cas pour Kandinsky, une trentaine d'années auparavant, lorsqu'il arriva à Munich pour devenir, par la suite, le grand pionnier de la peinture du début du vingtième siècle.

Dès lors le but de Rothko fut de rendre sa peinture aussi puissante, aussi poignante que lui avaient paru la poésie et la musique, de faire de sa peinture un instrument de force égale. Encore à l'heure actuelle il déclare que dans son art ses préoccupations ne sont pas d'ordre esthétique, mais sont humanistes et moralistes.

Rothko est avant tout un peintre autodidacte. Rien dans sa peinture ne reflète une influence du passé. Son oeuvre a toujours été entièrement personnelle. Ses scènes de la ville, environ de 1930, sont caractérisées par de larges formes plates aux couleurs subtiles, car la surface plane domine toute son oeuvre dès le début. Des formes humaines immobiles, isolées et sans contact entre elles en furent le sujet. "Mais la forme solitaire ne saurait mouvoir ses membres en un seul geste révélateur de son souci de la mortalité et de l'insatiable appétit d'ubiquité qu'il implique."<sup>2</sup>

Rothko a toujours recherché les moyens d'exprimer les émotions humaines, bien qu'il ait abandonné

le symbole de la forme humaine pour monter son drame. Il a trouvé sa propre manière, plus convaincante, d'exprimer les tendances et les préoccupations humaines.

Comme tant d'autres artistes américains de sa génération, Rothko trouva dans ses expériences surréalistes l'instrument libérateur de ses aspirations. Il a toujours admiré Dali, de Chirico, Miró et Max Ernst. Le choc que lui causa le surréalisme le conduisit à l'exploration du mythe. Mais ses êtres mythologiques, archaïques, peints vers 1940, ses dévins et ses oracles sont synthétisés et méconnaissables. Ils semblent habiter un monde sous-marin imaginaire, et la réalité qui nous est familière paraît détruite par ces êtres organiques biomorphiques constitués d'éléments en partie humains et en partie animaux ou végétaux. Ces abstractions symboliques sont estompées et toujours dominées par une ligne calligraphique tourbillonnante. Il a montré cette série biomorphique lors de sa première exposition importante qui fut organisée en 1945 par Peggy Guggenheim sous le titre "L'Art de notre siècle".

Bientôt après, les surfaces planes se réaffirmèrent, et en 1947 Rothko faisait usage de formes diffuses rectangulaires, leur permettant de flotter librement dans des espaces ambigus. Le public non averti éprouvait quelque difficulté à comprendre ce nouvel essor vers un monde complètement inexploré. "Cependant ce qu'il y a de remarquable dans cette période c'est que l'artiste était loin d'être seul et qu'il y avait toujours un public restreint qui accueillait avec faveur chaque nouvelle manifestation en tant que réponse à ce qui devait être fait."<sup>3</sup> Toutefois à l'occasion d'une exposition importante à la Galerie Betty Parsons, M.B. écrivit dans l'*Art Digest* d'avril 1949: "Mais l'aspect regrettable de toute cette exposition est que ces peintures ne suggèrent ni forme ni dessin. Le fameux 'pot de peinture projeté sur la toile' trouverait ici son application fort à propos."<sup>4</sup>

Bien que l'on n'ait rien compris à l'indifférence manifestée par Rothko à l'égard des principes courants en matière de dessin—à sa manière d'obtenir la précision sans recourir aux formules — l'allusion à la mémorable insulte de Ruskin garde toute sa valeur. En fait, Thomas B. Hess avait immédiatement reconnu chez Rothko un orientalisme similaire à celui de Whistler.<sup>5</sup> On peut douter de cet orientalisme, mais, de même que dans les "Nocturnes" de Whistler, les formes des peintures de Rothko sont enveloppées dans la brume. Moins statiques cepen-

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En 1943, dans une lettre adressée conjointement au *New York Times* par Rothko et Gottlieb, ces artistes ont exposé certains de leurs principes esthétiques, dont celui-ci: "Nous sommes partisans d'exprimer l'idée complexe en termes simples."<sup>10</sup> Vers 1950, Rothko fit un autre pas en avant vers la simplification. On sait que le sujet, au sens conventionnel, avait été abandonné depuis quelque temps. A présent c'est la ligne et le mouvement qui à leur tour étaient éliminés.

Bien qu'une légère couche de peinture laisse toujours transparaître la trame de la toile, la texture est sans importance. La profondeur conventionnelle, de même que la pesanteur et la gravité sont absentes et pourtant il est impossible de parler de manque de relief en présence de surfaces qui véritablement respirent et s'étendent. La lumière y est attribut de la couleur. Il subsiste peu des éléments communs à la plupart des peintures. A vrai dire, en dépouillant toujours davantage ses peintures jusqu'au strict indispensable et jusqu'à une simplicité triomphante de la complexité, Rothko démontre les qualités intrinsèques de son art. Ses peintures sont à la fois troublantes et satisfaisantes, en partie par l'importance de son renoncement.

S'il est vrai que la couleur n'est pas pour Rothko une fin en soi, elle constitue néanmoins l'outil principal lui servant à concrétiser son art. La couleur peut être violente, flamboyante parfois à l'instar des paysages sidéraux, parfois encore il en émane une luminescence durable. Dans certaines peintures, les rouges sont oppressants, évoquent une atmosphère de mauvais présages et de mort; il est des rouges qui suggèrent la lumière, la flamme et le sang. Dans d'autres peintures, nous voyons des bleus et des blancs voilés et des bleus suggérant des pièces vides et des salles immenses. A un moment donné la couleur était plus gaie, avec des verts et des jaunes évoquant l'effervescence exaltante du printemps. Il n'est pour ainsi dire pas de limite à la gamme et à l'ampleur des sentiments que ses couleurs lui permettent d'exprimer.

C'est la couleur qui donne le ton général de l'ambiance, mais la forme est un élément spécifique de caractère plus concret, et aussi semblables qu'elles puissent "paraître", les nappes rectangulaires varient sensiblement d'une peinture à l'autre. Sur les toiles

postérieures à 1950, elles sont toujours présentées rigoureusement de front. Ces formes symétriques n'offrent pas en général de contour bien marqué; elles ne sont jamais figées et sont capables de se déplacer le long d'un axe latéral grâce au flou du contour. Souvent certaines zones semblent se fondre, ailleurs elles restent rigoureusement séparées; cependant chez Rothko le rapport des formes dans l'espace n'est jamais nettement défini — il n'est que suggéré, murmuré, à peine révélé. Entre les principales surfaces colorées il existe souvent des zones qui simultanément divisent et réunissent. "C'est au niveau de la zone de division entre les nappes rectangulaires de couleur — élément que Rothko dénomme violence — que se dégage l'émotion qui accentue de manière presque imperceptible le lyrisme de l'ensemble."<sup>11</sup>

Bien que le retrait en profondeur ait été éliminé, les toiles de Rothko ne sont en aucune façon des zones de couleurs plates à deux dimensions. Il est vrai qu'elles ne donnent pas l'illusion de profondeur comme les peintures de la Renaissance, pas plus qu'elles ne relèvent de la construction cubiste ou de la géométrie de Mondrian. L'espace n'est pas réellement à l'intérieur des peintures de Rothko; il est plutôt inhérent aux sensations que provoque chez le spectateur leur proximité physique immédiate. Etant donné que l'homme ne peut percevoir — sentir en somme — que dans l'infini de l'espace, les sensations d'espace dans ces peintures se manifestent en fait à l'extérieur de la surface peinte, sur un terrain de rencontre entre le tableau et le spectateur.

Un grand nombre des peintures de Rothko, datant des années 1950, nous donnent une impression menaçante; il nous semble être en présence d'un monde sur lequel pèse la lourde menace de la tempête, alors que les nuages sont sur le point de s'affronter avec violence. Et tandis que les formes colorées sont sous le coup d'une transformation imminente, les toiles semblent pour ainsi dire suspendues dans l'instabilité. Le spectateur se sent plongé dans une atmosphère de drame où le contact de dangereux éléments électriques est tenu en échec par les zones de tension qui les divisent. Dans certaines peintures, les zones vibrantes sont violemment séparées par les cadres colorés qui les entourent.

D'autres peintures donnent la sensation que le mouvement s'est apaisé. Elles suggèrent le lendemain d'une activité qui fut violente. Par ailleurs, tandis que les images se succèdent devant le specta-



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teur, la métaphore de la création de quelque univers devient l'essentiel. Et de plus en plus — dans l'esprit de l'auteur de ces lignes — ces barres de lumière vacillante prennent une signification analogue à l'espace qui existe entre les doigts de Dieu et d'Adam sur le plafond de la Chapelle Sixtine. Mais on ne saurait plus décrire l'oeuvre de Rothko dans les termes de l'allégorie humaine. Ses surfaces colorées, séparées les unes des autres, produisent également une étincelle, mais à vrai dire elle éclate en quelque sorte dans un univers atmosphérique en révolution plutôt qu'entre l'homme de Michel-Ange et son Dieu. Rothko nous a donné le premier, non le sixième jour de la Création.

Lorsque l'on dépasse le stade de l'attraction sensuelle que dégage le rapport des couleurs magnifiques, on se rend compte de l'intensité apollonienne de l'oeuvre de Rothko. Dans l'interprétation de cette oeuvre, Dore Ashton l'a comparée au drame grec, "au fatalisme, à la cadence majestueuse et aux hurlements désespérés tenus en échec".<sup>8</sup> En vérité son oeuvre ne trouve pas de solution à l'agitation; elle la contient plutôt en la maintenant dans certaines limites. Ces surfaces contemplatives, si calmes en apparence, ne sont que des masques dissimulant l'agitation et la passion.

Dans les dernières années, même les couleurs vives et éclatantes ont été considérablement adoucies pour faire place à une peinture de sombre caractère ritualiste. "A mesure que j'avancais en âge, Shakespeare me devenait plus proche qu'Eschyle qui avait tenu une si grande place dans ma jeunesse. Le concept de Shakespeare pour la tragédie englobe pour moi la gamme complète de la vie d'où l'artiste tire tout son matériel de tragédie, y compris son ironie, laquelle devient une arme contre le destin."<sup>9</sup>

En 1958, tandis que Rothko exécutait des peintures murales destinées à une salle à manger privée, il eut l'impression qu'elles pourraient être interprétées comme la célébration de la mort d'une civilisation. Dans ces vastes toiles, il a délaissé les nappes de couleurs unies pour des formes rectangulaires monochromes insérées dans un fond de couleur unie.

Les rectangles ouverts évoquent le contour d'une flamme, ou des entrées de tombes, telles les portes des dernières demeures des morts dans les pyramides d'Egypte, à l'abri desquelles les sculpteurs préservé-

rent pour l'éternité les rois "en vie" dans le *ka*. Mais contrairement aux portes des morts, qui étaient destinées à écarter les vivants du lieu du pouvoir absolu, ces peintures — sarcophages ouverts — osent inviter le spectateur à franchir ces portes. A vrai dire, toute la série de ces peintures murales évoque un cycle orphique; le sujet pourrait en être *Mort et Résurrection* dans le sens de la mythologie classique mais non chrétienne: l'artiste descend vers Hadès pour y chercher l'Eurydice de son imagination. La porte du tombeau s'ouvre devant l'artiste à la recherche de sa muse.

Pendant environ huit mois, Rothko avait été complètement absorbé par l'exécution de sa commande murale. Lorsqu'elle fut terminée, après qu'il en eût effectivement créé trois différentes séries, il lui apparut clairement que ces peintures ne convenaient pas à leur cadre. On peut même affirmer que cette moderne "Danse de la Mort" s'était transformée en une satire de l'élégante salle à manger de Park Avenue à laquelle elle était primitivement destinée. A l'instar de maintes oeuvres de Rothko, ces peintures murales semblent réclamer une place à part, une sorte de sanctuaire où elles puissent remplir une fonction essentiellement sacramentelle. C'est une notion qui n'a rien d'absurde lorsque l'on considère la qualité religieuse d'une grande partie de l'art moderne, en apparence profane — en vérité, aux yeux d'un public restreint mais loin d'être sans importance (spectateurs autant qu'artistes), l'oeuvre d'art a pris dans une certaine mesure les caractéristiques de l'expérience religieuse. Sans doute, à l'instar des retables du Moyen Age, ces peintures murales ne pourraient-elles être appréciées que dans une atmosphère appropriée à leur nature.

Les oeuvres sombres les plus récentes de Rothko, créées après le "Cycle Orphique", combinent la palette de ces peintures avec la figuration de la période précédente. Elles ont les couleurs flamboyantes des charbons ardents et sont aussi inflexibles dans leur austérité. Dans la *Naissance de la Tragédie*, Nietzsche a écrit un essai que Rothko avait lu et beaucoup admiré lorsqu'il était jeune homme: "Il faut tout un monde de tourment pour que l'individu produise une image de rédemption, et, calmement assis dans son canot en pleine mer, reste absorbé dans la contemplation."<sup>10</sup>

PETER SELZ  
Directeur de l'Exposition

- 1 Mark Rothko, *Early Works*, p. 10.
- 2 Idem.
- 3 Mark Rothko, in *Art Digest*, p. 10.
- 4 M.B., *Art Digest*, p. 10.
- 5 T.B.H., *Art News*, p. 27.
- 6 Lettre, *New York Times*, 16 avril 1961, p. 4.
- 7 Georgine Oeri, *News, XXIII*, p. 8.
- 8 Dore Ashton, "Mark Rothko", p. 10.
- 9 Mark Rothko, in *Art News*, p. 10.
- 10 Friedrich Nietzsche, *La Naissance de la Tragédie*, p. 10.

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- 1 Mark Rothko, *Possibilities I*, hiver 1947/48 "The Romantics were Prompted", p. 84.
- 2 Idem.
- 3 Mark Rothko, interviews par l'auteur, automne 1960.
- 4 M.B., *Art Digest*, 15 avril 1949, 23, No. 14, Fifty-Seventh Street in Review, "Mark Rothko at Parsons", p. 27.
- 5 T.B.H., *Art News*, avril 1949, XLVIII, No. 2, Reviews and Previews, "Mark Rothko (Parsons; to April 16)", p. 49.
- 6 Lettre, *New York Times*, 13 juin 1943. Conjointement avec Adolph Gottlieb.
- 7 Georgine Oeri, *The Baltimore Museum of Art News*, XXIII, No. 2, hiver 1960, "Rothko's 'Olive over Red'", p. 8.
- 8 Dore Ashton, *Arts and Architecture*, août 1957 "Mark Rothko", p. 8.
- 9 Mark Rothko, interview par l'auteur, automne 1960.
- 10 Friedrich Nietzsche, *The Birth of Tragedy*, traduction de Francis Golffing, New York, Doubleday & Company, 1956, pp. 33-34.

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- 1 *Baptismal Scene*. 1945. Aquarelle. 50.4 x 35.6 cm. Whitney Museum of American Art, New York.
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- 3 *Untitled*. 1946. Aquarelle. 98.9 x 64.8 cm. Coll. Mr. et Mrs. Donald Blinken, New York.
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- 13 *No. 24*. 1949. Huile sur toile. 224.9 x 147. cm. Coll. Miss Jeanne Reynal, New York.
- 14 *No. 30*. 1949. Huile sur toile. 136.8 x 68.6 cm. Coll. de l'artiste.
- 15 *No. 20*. 1950. Huile sur toile. 295.3 x 257.6 cm. Coll. de l'artiste.
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- 22 *Homage to Matisse*. 1954. Huile sur toile. 266.7 x 128.3 cm. Coll. de l'artiste.
- 23 *No. 30*. 1954. Huile sur toile. 288.8 x 173.4 cm. Coll. de l'artiste.
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- 32 *Sketch for Mural No. 1*. 1958. Huile sur toile. 266.7 x 304.8 cm. Coll. de l'artiste.
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- 35 *Mural, Section 2*. 1959. Huile sur toile. 266.7 x 457.2 cm. Coll. de l'artiste.
- 36 *Mural, Section 3*. 1959. Huile sur toile. 266.7 x 457.2 cm. Coll. de l'artiste.
- 37 *Mural, Section 4*. 1959. Huile sur toile. 266.7 x 238.8 cm. Coll. de l'artiste.
- 38 *Mural, Section 5*. 1959. Huile sur toile. 182.9 x 457.2 cm. Coll. de l'artiste.
- 39 *Mural, Section 7*. 1959. Huile sur toile. 182.9 x 457.2 cm. Coll. de l'artiste.
- 40 *No. 7*. 1960. Huile sur toile. 266.7 x 236.2 cm. Coll. de l'artiste.
- 41 *No. 12*. 1960. Huile sur toile. 304.8 x 266.7 cm. Coll. Giuseppe Panza di Biumo, Milan.
- 42 *No. 14*. 1960. Huile sur toile. 287. x 266.7 cm. Coll. de l'artiste.
- 43 *No. 16*. 1960. Huile sur toile. 240.1 x 177.8 cm. Coll. de l'artiste.
- 44 *No. 22*. 1960. Huile sur toile. 259.3 x 228.6 cm. Coll. de l'artiste.

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Text for Paris Cat. by Patâr Selz/ Translation by Paul Segnitz

La conception intime d'un Vermeer, d'un Vuillard, n'est plus d'actualité; elle n'a plus sa place dans notre échelle des valeurs. Un intérieur de Vermeer, ensoleillé, paisiblement discipliné, semble offrir à l'étranger un aperçu sincère d'une vie bien réglée, et, s'il ne lui est pas donné d'y pénétrer, il a du moins la vision d'un ordre parfait. Mais aussi désirable que paraisse ce monde paisible, il n'est plus accessible à l'artiste moderne dont les conceptions sont toutes différentes. Les peintres de l'Ecole de New-York se sont attachés à créer leur propre ambiance. Hostiles au désordre de la culture de masse qui les entoure, ils ont été en outre profondément déçus par la peinture de la révolte sociale et politique. (Que 1930 semble loin!) Et cependant ils rejettent toute attitude expressionniste d'antagonisme personnel envers la société. D'ailleurs leurs peintures aux dimensions murales ne s'inspirent guère des scènes de la vie américaine. Les vastes plateaux du Nord-Ouest, les terres basses, plus vastes encore, du Texas ne trouvent que peu de place dans les expériences artistiques de ces peintres dont la culture a pour base principale l'art européen. Leurs grandes peintures ont été brossées entre les murs moroses de greniers ou d'ateliers, au coeur même d'une ville congestionnée.

Dans son atelier de New-York, Mark Rothko a aménagé un nouvel intérieur de dimensions impressionnantes. Ses peintures peuvent se comparer à des annonces. Rothko avait rapporté d'un voyage en Italie une grande admiration pour les fresques de Fra Angelico du monastère de Saint Marc. Mais ni anges ni madones, ni dieux ni démons ne sont des attributs communs aux peintures de Rothko. Il n'est de mythe qui puisse exprimer le message que l'artiste adresse au monde. L'oeuvre même en est la proclamation; c'est un objet autonome et ses dimensions mêmes en proclament la majesté.

C'est un truisme de dire que le sentiment "d'appartenir" n'existe plus

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que la vision soit obscurcie par la manière de peindre, sans chercher à  
 persister dans une telle situation. Ses peintures n'évoquent ni  
 et ne peut être reconquis dans les conditions de vie actuelles. Il  
 relie vaut mieux admettre le fait que l'artiste s'est détaché de la culture  
 truite masse qui l'entoure. Quant à Rothko, c'est avec satisfaction qu'il  
 Vues a accueilli ce regain de liberté. Vers 1945 il a écrit: "Il est difficile  
 pour l'artiste d'accepter le manque de bienveillance du public à l'égard  
 plus de ses oeuvres. Et pourtant cette hostilité peut servir de levier à  
 sa vraie libération. Libéré d'un sentiment factice de sécurité et de  
 s'en communauté, l'artiste peut abandonner son carnet de chèques comme il a  
 abandonné d'autres formes de sécurité. Le sentiment de communauté  
 le et celui de sécurité sont d'un ordre courant; s'en libérer c'est magnifique,  
 sont ouvrir la voie à des expériences transcendantales. En ce sens,  
 on peut dire que Rothko peint de vastes surfaces qui nous invitent à la contemplation.  
 La réalisation de ces surfaces peintes rend superflues même les figurations  
 qu'il symboliques de ses oeuvres précédentes. Ses formes rectangulaires ont  
 été comparées aux oeuvres des disciples du néo-plasticisme, mais, contrairement  
 à ces derniers, Rothko ne peint ni les phénomènes optiques ni les rapports  
 les d'espace et de couleurs. Son oeuvre a été classée parfois, à tort, parmi  
 les peintures d'action, alors qu'elles ne nous révèlent ni violence ni  
 passion du geste. Dans les musées et galeries ne faisaient pas partie  
 de son univers. Fermement attaché aux valeurs humanistes, Rothko peint des oeuvres  
 qui sont à la mesure de l'homme et à sa propre mesure. Mais tandis qu'à l'époque  
 de la Renaissance, le peintre était la mesure de l'espace, dans les  
 toiles de Rothko l'espace pictural, c'est à dire l'oeuvre, est la  
 mesure de l'homme. Rothko fut de rendre sa peinture aussi puissante,  
 aussi poignante. Le caractère essentiel de la réaction du spectateur devant une  
 oeuvre de Rothko serait peut-être de contempler ces vastes surfaces sans  
 déclarer que dans son art ses préoccupations ne sont pas d'ordre esthétique,

préoccupé des valeurs culturelles et sociales. Finalement, lorsque Rothko  
 prit contact avec le monde de la peinture, son esprit était

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préoccupé des valeurs culturelles et sociales. Finalement, lorsque Rothko prit contact avec le monde de la peinture, son esprit était

que la vision soit obstruée par la manière de peindre, sans chercher à  
percer le secret d'une surface mystérieuse; ces peintures n'évoquent ni  
murs délabrés ni toiles déhírées. L'artiste a abandonné les illusions du  
relief à trois dimensions; il n'y a pas même d'espace entre les divers  
traits de pinceau superposés, et la surface est aussi neutre que possible.  
Vues de près, dans la pénombre, comme elles doivent être contemplées, ces  
peintures absorbent la lumière, enveloppent le spectateur. Il ne regarde  
plus le tableau ainsi qu'on le faisait au XIX<sup>ème</sup> siècle; il est invité  
à y entrer, à se plonger dans son atmosphère de brume et de lumière ou à  
s'en envelopper comme d'un manteau - ou d'une peau.

Mais, je le répète, ces peintures elles aussi mesurent le spectateur,  
le jaugent. Ces peintures silencieuses à l'énorme surface, opaque et magnifique,  
sont des miroirs reflétant ce que le spectateur leur apporte. En ce sens,  
on peut même prétendre qu'elles participent aux émotions, désirs, relations  
des êtres humains, puisqu'elles sont des miroirs de notre fantaisie et  
qu'elles servent d'échos à notre expérience.

Pour comprendre l'art de ce peintre, dont l'oeuvre est pour ainsi dire  
sans précédent dans l'histoire de la peinture, il est important de savoir que  
les arts plastiques furent totalement absents de son éducation première.  
Il raconte que, dans sa jeunesse, l'art n'existait pas pour lui et que,  
jusqu'à l'âge de vingt ans, les musées et galeries ne faisaient pas partie  
de son univers. Cependant, dès son enfance, il s'était parvenu à maturité -  
comme ce fut le cas pour Kandinsky, une trentaine d'années auparavant, lorsqu'il  
arriva à Munich pour devenir, par la suite, le grand pionnier de la peinture du  
début du vingtième siècle.

Dès lors le but de Rothko fut de rendre sa peinture aussi puissante,  
aussi poignante que lui avaient paru la poésie et la musique, de faire de  
sa peinture un instrument de force égale. Encore à l'heure actuelle il  
déclare que dans son art ses préoccupations ne sont pas d'ordre esthétique,

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Si tantôt après, les surfaces planes se réaffirment, et en 1947 Rothko  
 mais sont humanistes et moralistes.

Rothko est avant tout un peintre autodidacte. Rien dans sa peinture  
 libérant dans des espaces abstraits. Le public non averti éprouve quelques  
 ne reflète une influence du passé. Son oeuvre a toujours été entièrement  
 difficulté à comprendre ce nouvel accès vers un monde complètement inconnu  
 personnelle. Ses scènes de la ville, des environs de 1930, sont caractérisées  
 Cependant ce qu'il y a de remarquable dans cette période c'est que l'artiste  
 par de larges formes plates aux couleurs subtiles, car la surface plane domine  
 était loin d'être seul et qu'il y avait toujours un public restreint qui accueillait  
 toute son oeuvre dès le début. Des formes humaines immobiles, isolées et sans  
 avec leurs formes nouvelles venant à la fois en tant que réponse à ce qui devait  
 contact entre elles en furent le sujet. "Mais la forme solitaire ne saurait  
 être faite". Toutefois à l'occasion d'une exposition importante à la  
 mouvoir ses membres en un seul geste révélateur de son souci de la mortalité  
 Gaillet Betty Parsons, P.B. écrit dans *Liberté d'Expression* d'avril 1949: "sa solitude  
 et de l'insatiable appétit d'ubiquité qu'il implique".

"Mais l'aspect recroûté de toute cette exposition est que les peintures ne  
 Rothko a toujours recherché les moyens d'exprimer les émotions humaines,  
 succèdent ni formes ni dessin. Le fameux 'est de peinture' projeté sur la  
 bien qu'il ait abandonné le symbole de la forme humaine pour monter son drame.  
 toiles' traversait lui son application fort d'expression".  
 Il a trouvé sa propre manière, plus convaincante, d'exprimer les tendances  
 Rien que l'on n'ait rien compris à l'indifférence sacrificielle par Rothko  
 et les préoccupations humaines.

Comme tant d'autres artistes américains de sa génération, Rothko trouva  
 la précision sans recourir aux formules - l'allusion à l'invisible bien connue  
 dans ses expériences surréalistes l'instrument libérateur de ses aspirations.  
 de Rothko garde toute sa valeur. En fait, Thomas G. Hesse avait immédiatement  
 Il a toujours admiré Dali, de Chirico, Miro et Max Ernst. Le choc que  
 reconnu chez Rothko un orientalisme similaire à celui de Whistler. Ce choc et la  
 lui causa le surréalisme le conduisit à l'exploration du mythe. Mais ses  
 de ce surréalisme, mais, de même que dans les "Vedettes" de Whistler, les  
 êtres mythologiques, archaïques, peints vers 1940, ses devins et ses oracles sont  
 les formes des peintures de Rothko sont enveloppées dans la brume. Mais  
 synthétisés et mé-connaissables. Ils semblent habiter un monde sous-marin  
 statiques cependant, ces rectangles fuscifs d'une peinture légère se défont  
 imaginaire, et la réalité qui nous est familière paraît détruite par ces  
 sans hauteur, inclinant, dans un silence cruel.  
 êtres organiques biomorphiques constitués d'éléments en partie humains et en  
 En 1943, dans une lettre adressée conjointement au New York Times par  
 partie animaux ou végétaux. Ces abstractions symboliques sont estompées  
 Rothko et Gottlieb, ces artistes ont exprimé certains de leurs sentiments  
 et toujours dominées par une ligne calligraphique tourbillonnante. Il a  
 esthétique, dont celui-ci: "Nous sommes parvenus à exprimer l'idée d'un monde  
 montré cette série biomorphique lors de sa première exposition importante qui  
 en termes simples". Vers 1940, Rothko fit un autre pas en avant  
 fut organisée en 1945 par Peggy Guggenheim sous le titre "L'ART DE NOTRE SIÈCLE".  
 simplification. On voit que le sujet, si simple conventionnellement, avait été  
 abandonné depuis quelques temps. A présent c'est la ligne et la couleur qui  
 à leur tour étaient éliminées, et elles ne sont jamais d'un seul et même

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Bientôt après, les surfaces planes se réaffirmèrent, et en 1947 Rothko faisait usage de formes diffuses rectangulaires, leur permettant de flotter librement dans des espaces ambigus. Le public non averti éprouvait quelque difficulté à comprendre ce nouvel essor vers un monde complètement inexploré. Cependant ce qu'il y a de remarquable dans cette période c'est que l'artiste était loin d'être seul et qu'il y avait toujours un public restreint qui accueillait avec faveur chaque nouvelle manifestation en tant que réponse à ce qui devait être fait. Toutefois à l'occasion d'une exposition importante à la Galerie Betty Parsons, M.B. écrivit dans l'Art Digest d'avril 1949: Ses peintures Mais l'aspect regrettable de toute cette exposition est que les peintures ne suggèrent ni forme ni dessin. Le fameux 'pot de peinture projeté sur la toile' trouverait ici son application fort à propos. Bien que l'on n'ait rien compris à l'indifférence manifestée par Rothko à l'égard des principes courants en matière de dessin - à sa manière d'obtenir la précision sans recourir aux formules - l'allusion à l'insulte bien connue de Ruskin garde toute sa valeur. En fait, Thomas B. Hess avait immédiatement reconnu chez Rothko un orientalisme similaire à celui de Whistler. On peut se douter de cet orientalisme, mais, de même que dans les "Nocturnes" de Whistler, les formes des peintures de Rothko sont enveloppées dans la brume. Moins statiques cependant, ces rectangles fugitifs d'une peinture légère se déplacent sans heurts, lentement, dans un silence ouaté. En 1943, dans une lettre adressée conjointement au New York Times par Rothko et Gottlieb, ces artistes ont exposé certains de leurs principes esthétiques, dont celui-ci: "Nous sommes partisans d'exprimer l'idée complexe en termes simples". Vers 1950, Rothko fit un autre pas en avant vers la simplification. On sait que le sujet, au sens conventionnel, avait été abandonné depuis quelque temps. A présent c'est la ligne et le mouvement qui à leur tour étaient éliminés.

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Bien qu'une légère couche de peinture laisse toujours transparaître la trame de la toile, la texture est sans importance. La profondeur conventionnelle, de même que la pesanteur et la gravité sont absentes et pourtant il est impossible de parler de manque de relief en présence de surfaces qui véritablement respirent et s'étendent. La lumière y est attribut de la couleur. Il subsiste peu des éléments communs à la plupart des peintures. ~~Il n'y a pas de~~ A vrai dire, en dépouillant toujours davantage ses peintures jusqu'au strict indispensable et jusqu'à une simplicité triomphant de la complexité, Rothko démontre les qualités intrinsèques de son art. Ses peintures sont à la fois troublantes et satisfaisantes, en partie par l'importance de son renoncement. ~~Il n'y a pas de~~ S'il est vrai que la couleur n'est pas pour Rothko une fin en soi, elle constitue néanmoins l'outil principal lui servant à concrétiser son art. La couleur peut être violente, flamboyante parfois à l'instar des paysages sidéraux, parfois encore il en émane une luminescence durable. Dans certaines peintures, les rouges sont oppressants, évoquent une atmosphère de mauvais présages et de mort; il est des rouges qui suggèrent la lumière, la flamme et le sang. Dans d'autres peintures, nous voyons des bleus et des blancs voilés et des bleus suggérant des pièces vides et des salles immenses. A un moment donné la couleur était plus gaie, avec des verts et des jaunes évoquant l'effervescence exaltante du printemps. Il n'est pour ainsi dire pas de limite à la gamme et à l'ampleur des sentiments que ses couleurs lui permettent d'exprimer. C'est la couleur qui donne le ton général de l'ambiance, mais la forme est un élément spécifique de caractère plus concret, et aussi semblables qu'elles puissent "paraître," les nappes rectangulaires varient sensiblement d'une peinture à l'autre. Sur les toiles postérieures à 1950, elles sont toujours présentées rigoureusement de front. Ces formes symétriques n'offrent pas en général de contour bien marqué; elles ne sont jamais figées et sont capables

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de se déplacer le long d'un axe latéral grâce au flou du contour. Une atmosphère de drame où le contact de dangereux éléments électriques est souvent certaines zones semblent se fondre, ailleurs elles restent tenues en échec par les zones de tension qui les divisent. Dans certaines rigoureusement séparées; cependant chez Rothko le rapport des formes peintures, les zones vibrantes sont violemment séparées par les cadres colorés dans l'espace n'est jamais nettement défini - le rapport des formes dans qui les entourent.

L'espace n'est jamais nettement défini - il n'est que suggéré, murmuré, dans d'autres peintures, on a la sensation que le mouvement s'est apaisé, à peine révélé. Entre les principales surfaces colorées il existe souvent Elles suggèrent le lendemain d'une activité qui fut violente. Par ailleurs, des zones qui simultanément divisent et réunissent. "C'est au niveau de la tandis que d'autres images se présentent au spectateur, la structure de la zone de division entre les nappes rectangulaires de couleur - élément que création de quelque univers devient l'essentiel. Et de plus en plus - dans Rothko dénomme violence - que se dégage l'émotion qui accentue de manière l'esprit de l'auteur de ces lignes - ces barres de lumière vacillante prennent presque imperceptible le lyrisme de l'ensemble".

Bien que le retrait en profondeur ait été éliminé, les toiles de Rothko d'Adam sur le plafond de la Chapelle Sixtine. Mais on ne saurait plus décrire ne sont en aucune façon des zones de couleurs plates à deux dimensions. Il l'œuvre de Rothko dans les termes de l'allégorie humaine. Ses surfaces est vrai qu'elles ne donnent pas l'illusion de profondeur comme les peintures de couleurs, séparées les unes des autres, produisent également une étincelle, la Renaissance, pas plus qu'elles ne relèvent de la construction cubiste mais à vrai dire elle éclate en quelque sorte dans un univers atmosphérique ou de la géométrie de Mondrian. L'espace n'est pas réellement à l'intérieur en révolution plutôt qu'entre l'homme et son Dieu. Rothko nous des peintures de Rothko; il est plutôt inhérent aux sensations que provoque chez a donné le premier, non le sixième jour de la Création.

le spectateur leur proximité physique immédiate. Etant donné que l'homme Lorsque l'on dépasse le stade de l'attraction sensuelle que dégage la ne peut percevoir - sentir en somme - que dans l'infini de l'espace, les rapport des couleurs magnifiques, on se rend compte de l'intensité spallionienne sensations d'espace dans ces peintures se manifestent en fait à l'extérieur de l'œuvre de Rothko. Dans l'interprétation de cette œuvre, Doris Ashton l'a de la surface peinte, sur un terrain de rencontre entre le tableau et le spectateur. comparée au drame grec, "au fatalisme, à la cadence majestueuse et aux hurlements

Un grand nombre des peintures de Rothko, datant des années 1950, nous donnent désespérés tenus en échec". En vérité son œuvre ne trouve pas de solution à une impression menaçante; il nous semble être en présence d'un monde sur l'agitation; elle la contient plutôt en la maintenant dans certaines limites, lequel pèse la lourde menace de la tempête, alors que les nuages sont sur Ces surfaces contemplatives, si calmes en apparence, ne sont que des masques le point de s'affronter avec violence. Et tandis que les formes colorées dissimulant l'agitation et la passion.

sont sous le coup d'une transformation imminente, les toiles semblent pour

Dans les dernières années, même les couleurs vives et éclatantes ont été ainsi dire suspendues dans l'instabilité. Le spectateur se sent plongé dans considérablement adoucies pour faire place à une peinture de sombre caractère ritualiste. "A mesure que j'avance en âge, Shakespeare s'est avéré plus proche qu'Eschyle qui tenait tant de place dans la jeunesse. Le concept de

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une atmosphère de drame où le contact de dangereux éléments électriques est tenu en échec par les zones de tension qui les divisent. Dans certaines peintures, les zones vibrantes sont violemment séparées par les cadres colorés qui les entourent.

Dans d'autres peintures, on a la sensation que le mouvement s'est apaisé. Elles suggèrent le lendemain d'une activité qui fut violente. Par ailleurs, tandis que d'autres images se présentent au spectateur, la métaphore de la création de quelque univers devient l'essentiel. Et de plus en plus - dans l'esprit de l'auteur de ces lignes - ces barres de lumière vacillante prennent une signification analogue à l'espace qui existe entre les doigts de Dieu et d'Adam sur le plafond de la Chapelle Sixtine. Mais on ne saurait plus décrire l'oeuvre de Rothko dans les termes de l'allégorie humaine. Ses surfaces colorées, séparées les unes des autres, produisent également une étincelle, mais à vrai dire elle éclate en quelque sorte dans un univers atmosphérique en révolution plutôt qu'entre l'homme de Michel Ange et son Dieu. Rothko nous a donné le premier, non le sixième jour de la Création.

Lorsque l'on dépasse le stade de l'attraction sensuelle que dégage le rapport des couleurs magnifiques, on se rend compte de l'intensité apollonienne de l'oeuvre de Rothko. Dans l'interprétation de cette oeuvre, Dore Ashton l'a comparée au drame grec, "au fatalisme, à la cadence majestueuse et aux hurlements désespérés tenus en échec". En vérité son oeuvre ne trouve pas de solution à l'agitation; elle la contient plutôt en la maintenant dans certaines limites. Ces surfaces contemplatives, si calmes en apparence, ne sont que des masques dissimulant l'agitation et la passion.

Dans les dernières années, même les couleurs vives et éclatantes ont été considérablement adoucies pour faire place à une peinture de sombre caractère ritualiste. "A mesure que j'avance en âge, Shakespeare m'est devenu plus proche qu'Eschyle qui tenait tant de place dans ma jeunesse. Le concept de

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Shakespeare pour la tragédie englobe pour moi la gamme complète de la vie, d'où l'artiste tire tout son matériel de tragédie, y compris son ironie, laquelle devient une arme contre le destin.<sup>1</sup>

En 1958, tandis que Rothko exécutait des peintures murales destinées à une salle à manger privée, il eut l'impression qu'elles pourraient être ~~interprétées~~ interprétées comme la célébration de la mort d'une civilisation. Dans ces vastes toiles, il a délaissé l'emploi des couleurs unies pour des formes rectangulaires monochromes insérées dans un fond de couleur unie. Le "Cycle"

Les rectangles ouverts évoquent le contour d'une flamme, ou des entrées de tombes, telles les portes des dernières demeures des morts dans les pyramides d'Egypte, à l'abri desquelles les sculpteurs préservèrent pour l'éternité ~~tragédie~~ les rois "en vie" dans le ka. Mais contrairement aux portes des morts, qui étaient destinées à écarter les vivants du lieu du pouvoir absolu, ces peintures - sarcophages ouverts - osent inviter le spectateur à franchir ces portes. A vrai dire, toute la série de ces peintures murales évoque un cycle orphique; le sujet pourrait en être Mort et Résurrection dans le sens de la mythologie classique mais non chrétienne: l'artiste descend vers Hadès pour y chercher l'Eurydice de son imagination. La porte du tombeau s'ouvre devant l'artiste à la recherche de sa muse.

Pendant environ huit mois, Rothko avait été complètement absorbé par l'exécution de sa commande murale. Lorsqu'elle fut terminée, après qu'il en eût effectivement créé trois différentes séries, il lui apparut clairement que ces peintures ne convenaient pas à leur cadre. On peut même affirmer que cette moderne Danse de la Mort s'était transformée en une satire de cette élégante salle à manger de Park Avenue à laquelle elle était primitivement destinée. A l'instar de maintes oeuvres de Rothko, ces peintures murales semblent réclamer une place à part, une sorte de sanctuaire où elles <sup>pourraient</sup> ~~peuvent~~ remplir une fonction essentiellement sacramentelle. C'est une notion qui n'a rien d'absurde lorsque

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MARK ROTHKO  
PARIS translation

9/10

l'on considère la qualité religieuse d'une grande partie de l'art moderne, en apparence profane - en vérité, aux yeux d'un public restreint mais loin d'être sans importance (spectateurs autant qu'artistes), l'oeuvre d'art a pris dans une certaine mesure les caractéristiques de l'expérience religieuse. Peut-être, à l'instar des retables du Moyen Age, ces peintures murales ne pourraient-elles être appréciées que dans une atmosphère appropriée à leur nature.

Les oeuvres sombres les plus récentes de Rothko, créées après le "Cycle Orphique", combinent la palette de ces peintures avec la figuration de la période précédente. Elles ont les couleurs flamboyantes des charbons ardents et sont aussi inflexibles dans leur austérité. Dans la Naissance de la Tragédie, Nietzsche a écrit un essai que Rothko avait lu et <sup>ea</sup> beaucoup admiré lorsqu'il était jeune homme: "Il faut tout un monde de tourment pour que l'individu produise une image de rédemption, et, calmement assis dans son canot en pleine mer, reste absorbé dans la contemplation".

Peter Selz

Directeur de l'Exposition

COLOR PLATE  
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# THE MUSEUM OF MODERN ART

Date Recd. 10/1/55

To: Mr. J. Nathan Sussman  
From: Mr. J. Nathan Sussman

Dear Sir:

Could you please wrap the enclosed four transparencies with the greatest care and send them air mail first class registered. Please write the receipt number on this note and return to me. Do not insure, as this will get us into constant difficulties. Thanks.

*Registered # 2752-934*

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file ICE F 66 61 publicity

## THE MUSEUM OF MODERN ART

**Date** ~~Nov. 19, 1962~~

**To:** Mike

**Re:** ~~4 Rothko transparencies~~

**From:** Anne Hecht

Dear Mike:

Could you please wrap the enclosed four transparencies with the greatest care and send them air mail first class registered. Please write the receipt number on this memo and return to me. Do not insure, as this will get us into Customs difficulties. Thanks.

Registered # 2752434

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CC: Hecht  
ICE F 66 61  
✓ green

## THE MUSEUM OF MODERN ART

Date November 20, 1962

To: Miss Moeller  
From: Anne D. Hecht

Re: Rothko transparencies

Dear Pearl:

This will confirm that I have taken the following Rothko transparencies from your files for transmittal to Porter McCray in Paris, in connection with the Rothko exhibition there:

The Black and the White (Stanton)

No. 18, 1952 (Artist)

Sketch for Mural No. 1, 1958 (Artist)

Sketch for Mural No. 6, 1958 (Artist)

They are being transmitted to him directly, insured for \$50 each.

Estimate from Susan for poster and catalog insert:

With One-color poster - \$200

" Two- " " - \$250

Mr. Wheeler has suggested she go ahead with two-color design.

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# THE MUSEUM OF MODERN ART

Nov. 2, 1962

Date \_\_\_\_\_

To: Waldo

From: Anne

Re: MARK ROTHKO - Catalog  
and Poster for Paris Showing

Estimate from Susan for poster and catalog insert:

With One-color poster - \$200

" Two- " " - \$250 — OK / WR

Mr. Wheeler has suggested she go ahead with two-color design.

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DLS

MUSEUM OF MODERN ART NEW YORK

LT

PIERRE CHRISTIAN TAITTINGER

JEAN BENEDETTI

MUSEE D'ART MODERNE VILLE

WU CABLES

December 4, 1962

DE PARIS

AVENUE PRESIDENT WILSON

PARIS (France)

ON BEHALF OF THE MUSEUM AND THE INTERNATIONAL COUNCIL

CONGRATULATIONS ON OPENING OF ROTHKO EXHIBITION AND

BEST WISHES FOR SUCCESS

RENE D'HARNONCOURT

ELIZABETH BLISS PARKINSON

Charge: ROTHKO ICE-F-66-61-Paris cc: RP RK ADH ICE-F-66-61-Paris green  
Mr. d'Harnoncourt Mrs. Parkinson

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INVITATION



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file: ICE-F-66-61 (Paris)

M. PIERRE-CHRISTIAN TAITTINGER  
PRÉSIDENT DU CONSEIL MUNICIPAL DE PARIS

M. JEAN BENEDETTI  
PRÉFET DE LA SEINE

*vous prient de leur faire l'honneur d'assister à  
l'inauguration de l'exposition **MARK ROTHKO** en  
présence de son Excellence Monsieur Charles Bohlen  
Ambassadeur des États-Unis d'Amérique à Paris,  
au Musée d'Art Moderne de la Ville de Paris le  
Mercredi 5 Décembre à 15 h 30. Sous les auspices de  
l'International Council of the Museum of Modern Art,  
New York.*

INVITATION POUR DEUX PERSONNES

11, AVENUE DU PRÉSIDENT WILSON

INVITATION

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file: ICE-F-66-61 (Paris)

McGray

WESTERN UNION International Communications

Call letters DLS

Charge to: Museum of Modern Art

Via W. U. Cables

To

December 4, 1962

LT

Mr. Porter McGray  
Vendômotel  
Paris (France)

Best wishes, Congratulations and many thanks.

Rene

Charge: Rothko Exhibition (Paris Showing)

CC: Mrs. Parkinson  
Mr. Rasmussen ✓

C  
O  
P  
Y

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Ther. P. v. 2

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ICE F 66 61  
 Paris 6 Segnitz  
 was trans (at)

THE MUSEUM OF MODERN ART

DATE December 6, 1962

## REQUEST FOR PUBLICATIONS

Kindly send  
 paper  
 cloth

copies of the following publications:

ROTHKO (New York Showing)

To: Mr. Paul Segnitz  
 100 West 55th St.  
 New York, New York

For: Rothko ICE F 66 61 - Paris showing

Nadia Hermos

Requested by

NO. DELIVERED

relaient des fonds couleur de sable ainsi que les formes fluides qui  
 obstacles entre le peintre et l'idée et entre l'idée et l'observateur".  
 y flottaient, sa couleur était structurale. Elle établissait des relations  
 L'analyse, désirant arriver à une conclusion et ainsi rejeter l'observation,  
 de plans et suggérait la profondeur, et, bien qu'il y ait rarement la  
 réclame une décision. Dans la peinture il n'est besoin d'aucune résolution:  
 vaste écart dans une toile donnée et qu'il y ait une tendance vers les  
 les deux pôles - le commencement et la fin, simpliste et simple - co-existent  
 tons pastel, les mélanges étaient gris, harmonieux et équilibrés. Mais  
 et incessamment se posent des questions. L'argument déductif ne devrait  
 en tant que structurale, la couleur génératrice d'espace était son issue  
 pas non plus essayer de résoudre l'énigme en insistant sur une réponse  
 par des surfaces vides sur le plan unique de la toile, et, flottant, et  
 quelconque de ceci ou de cela.

La provocation peut être énoncée d'une façon différente. Rothko  
 des mélanges difficiles. Plusieurs des couleurs à tonalités légères et  
 prétend qu'il n'est pas un "coloriste" et que si nous le considérons  
 nuances chaudes du milieu de la gamme de 1950 jusqu'aux tons  
 comme tel, nous nous trompons sur la signification de son art. Cependant,  
 du spectre en principe discrètes, et dans les œuvres, rouges et noirs  
 il est un fait que la couleur est son seul moyen. Dans toutes ses toiles,  
 de plans et plans fluides et harmonieux les uns avec les autres.  
 l'une après l'autre, nous trouvons des harmonies élégantes, inattendues  
 rouges et les noirs sont à peine séparables.  
 et inquiétantes, et des couleurs difficiles ont été amenées à s'allier



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file ICE F 66 61 -  
publicity

# THE MUSEUM OF MODERN ART

Date Nov. 28, 1962

To: Mr. Grazioli, Campo

Re: BOTHKO COPY NEG.

From: Annd D. Hecht

Dear Mr. Grazioli:

Here is the photo of which I would like you to make a copy neg and one guide print. ~~subsequently~~ When completed, please send them to Paris in the accompanying envelope. This is very rush. Please return the original photo to me. Our P.O. No. is ICE 4471.

et et pourquoi étant abstraites, elles ne sont pas simplistes, (parce que la pensée qu'elles ne le sont pas). Tout que cette discussion ne peut pas résoudre, les œuvres resteront des énigmes, retenant l'attention coloriste. Durant les dernières années 1940, après les tentatives grisonnées mais rejetant l'examen. Je pense que c'est là le sens fondamental de de ses idéogrammes symbolistes, dans lesquelles des nuances de couleurs la définition de clarté donnée par Rothko: "L'élimination de tous les relèvements des fonds couleur de sable ainsi que les formes floues qui obstacles entre le peintre et l'idée et entre l'idée et l'observateur". y flottaient, sa couleur était structurale. Elle stabilisait des relations. L'analyse, désirant arriver à une conclusion et ainsi rejeter l'observation, de plans et suggérait la profondeur, et, bien qu'il y ait toujours la réclame une décision. Dans la peinture il n'est besoin d'aucune résolution: vaste cœur dans une toile blanche et qu'il y ait une vibration vers les les deux pôles - le commencement et la fin, simpliste et simple - co-existent tous partiel, les mélanges étaient pais, harmonieux et équilibrés. Mais, et incessamment se posent des questions. L'argument déductif ne devrait pas non plus essayer de résoudre l'énigme en insistant sur une réponse par des surfaces vides sur la plan unique de la toile, et, en fait, quelconque de ceci ou de cela.

La provocation peut être énoncée d'une façon différente. Rothko prétend qu'il n'est pas un "coloriste" et que si nous le considérons comme tel, nous nous trompons sur la signification de son art. Cependant, il est un fait que la couleur est son seul moyen. Dans toutes ses toiles, l'une après l'autre, nous trouvons des harmonies élégantes, inattendues et inquiétantes, et des couleurs difficiles ont été amenées à s'allier



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MARK ROTHKO  
ICE F 66 61

The International Council of  
The Museum of Modern Art, New York

*Translation - Publisher*

# SUR LA PEINTURE DE ROTHKO

by Robert Goldwater

Traduction de Louise Bourgeois

Dans les tableaux de Mark Rothko la fin apparente se trouve près l'histoire de la peinture; ce qui importe c'est que les rectangles du commencement apparent - si près de fait, ou du moins apparent, que colorés restent. Ils sont l'objet véritable de l'attention soit que l'on ne peut distinguer l'une de l'autre. Si ceci suggère que les peintures sont simples (sans complication), c'est en réalité ce qu'elles sont en dernier lieu, ou plutôt ce qu'elles sont devenues; si ceci implique également qu'elles sont simplistes (sans raffinement), c'est seulement parce que là est l'argument qu'elles engendrent et provoquent - dit qu'il n'est pas coloriste. Il est un sens dans lequel l'on est tenté d'être d'accord, ou plutôt je pense qu'elles ne le sont pas). Tant que cette discussion ne sera pas résolue, les oeuvres resteront des énigmes, retenant l'attention mais rejetant l'examen. Je pense que c'est là le sens fondamental de la définition de clarté donnée par Rothko: "L'élimination de tous les obstacles entre le peintre et l'idée et entre l'idée et l'observateur". L'analyse, désirent arriver à une conclusion et ainsi rejeter l'observation, réclame une décision. Dans la peinture il n'est besoin d'aucune résolution: les deux pôles - le commencement et la fin, simpliste et simple - co-existent et incessamment se posent des questions. L'argument déductif ne devrait pas non plus essayer de résoudre l'énigme en insistant sur une réponse quelconque de ceci ou de cela.

La provocation peut être énoncée d'une façon différente. Rothko prétend qu'il n'est pas un "coloriste" et que si nous le considérons comme tel, nous nous trompons sur la signification de son art. Cependant, il est un fait que la couleur est son seul moyen. Dans toutes ses toiles, l'une après l'autre, nous trouvons des harmonies élégantes, inattendues et inquiétantes, et des couleurs difficiles ont été amenées à s'allier



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MARK ROTHKO  
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avec aisance. Pendant des années la préoccupation de Rothko a été de réduire ses moyens d'expression à la seule surface colorée qui ne représente rien et ne suggère rien. Nul n'est besoin d'énumérer les positions qui ont été écartées (chaque peintre doit écarter toute l'histoire de la peinture); ce qui importe c'est que les rectangles colorés restent. Ils sont l'objet manifeste de l'attention soit de l'observateur naïf, soit de l'initié. Puisqu'ils ne représentent rien et ne mènent nulle part, puisque le geste est absent et que dans ces surfaces imbibées la toile et la matière colorante fondent ensemble, ainsi, les couleurs nous confrontent et nous arrêtent. Cependant, Rothko, dit qu'il "n'est pas coloriste".

Il est un sens dans lequel l'on est tenté d'être d'accord, ou plutôt de dire que Rothko était résolu à devenir quelque chose d'autre qu'un coloriste. Durant les dernières années 1940, après les harmonies grisonnées de ses ideographies symbolistes, dans lesquelles des nuances en sourdine relevaient des fonds couleur de sable ainsi que les formes fluides qui y flottaient, sa couleur était structurale. Elle établissait des relations de plans et suggérait la profondeur, et, bien qu'il y eût rarement un vaste écart dans une toile donnée et qu'il y eût une tendance vers les tons pastel, les mélanges étaient gais, harmonieux et attrayants. Mais, en tant que structurale, la couleur génératrice d'espace était remplacée par des surfaces vides sur le plan unique de la toile, ou, flottante, se désintégrant dans l'espace. Rothko commença à employer délibérément des mélanges difficiles. Plusieurs des tableaux à tonalités légères et nuances chaudes du milieu de la décennie de 1950 juxtaposent des bandes du spectre en principe disparates, et dans les œuvres, murales et autres, de plus en plus froides et sombres des dernières années, les bruns, les rouges et les noirs sont à peine séparables.



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MARK ROTHKO  
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Naturellement ce que Rothko veut dire est que le but de sa peinture ne réside pas ni dans la jouissance de la couleur pour elle-même ni dans la réalisation accentuée de sa dimension purement voluptueuse. Si Matisse était un point de départ dans certaines œuvres de ses débuts, Rothko a depuis évolué dans une direction opposée. Cependant au cours des années son maniement de la couleur s'est imposé à notre attention. Si bien que nous devons examiner de plus en plus près ses harmonies, ses mariages inattendus, ses modulations légères au sein de vastes étendues, aussi bien que la douceur et la concordance des rectangles colorés. Ainsi, ces images imposent un examen minutieux de leur existence physique, de leurs variations dans le maniement et l'arrangement, tout en suggérant que ces détails sont des moyens et non des fins.

Ce double sentiment que nous ne sommes pas en présence d'un coloriste quoique tout est dit par la couleur, est essentiel à la compréhension de cette œuvre. Une bonne partie de l'histoire de la peinture moderne est l'histoire de telles "reductions" et "renonciations" qui ont élargi et approfondi notre vision. Et ceci on le sent dans l'œuvre de Rothko.

Il y a eu de la constance dans la poursuite d'une vision, de l'insistance sur une seule direction, l'exploration des possibilités d'un moyen qui soit admirable, souvent accablant et (pourquoi ne pas le dire?) quelques fois exasperant dans leur refus de détente. Tout ceci dépend dans une grande mesure de la dimension des tableaux et de l'insistance de Rothko de contrôler lui-même les conditions de ses expositions publiques. (L'on suppose que dans le monde de l'artiste contemporain, seule une confiance en soi aussi tendus et rigide peut réaliser une telle concentration. C'est du moins la face qu'il présente au monde et, sait-on quels faux départs ont eu lieu sur la toile ou dans l'esprit?). Ceci est en fonction



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également de la violence que l'artiste attribue à son propre travail et que l'observateur perçoit plutôt comme l'expression du contrôle de la propre violence du peintre.

Quelques auteurs ont interprété les œuvres de Rothko en termes littéraires, les comparant au drame Grec, y recueillant les notes d'un destin funeste imminent, ou y voyant l'action symbolique de nuages de tempête se rassemblant à un horizon immense. Dans son catalogue de l'exposition qu'il a organisée, Peter Selz le compare à un Michel-Ange qui "nous a donné le premier et non le sixième jour de la création", et dont les grands tableaux peuvent être interprétés comme la célébration de la mort d'une civilisation. (On se demande, quelle civilisation?). Le fait de lire de telles allégories cosmiques donne lieu à soupçonner que le "choc immédiat" de "ces peintures silencieuses avec leurs surfaces opaques, énormes et belles" (dont Selz nous entretient par ailleurs) n'est pas suffisant. Ces fantaisies littéraires ne sont que des notes verbales qui détendent l'étroite visuelle de ces toiles, tamisent leur urgence et écartent leur présence énigmatique et saisissante.

J'ai essayé de suggérer quelque chose du caractère de cette présence. Si nous établissons un rapport entre les coloris et les humeurs selon la coutume généralement acquise, le ton émotionnel varie d'une toile à l'autre et nous pouvons parler d'une impression générale de gaieté ou de tristesse, d'attaque ou de retrait. Rothko lui-même a dit qu'il exprimait des émotions de base. Pourtant, un trait reste constant: il y a toujours un sérieux extrême, même dans ces tableaux où les rouges et les jaunes l'emportent. Ceci émane en partie de l'uniformité de la composition et en partie de l'absence totale de geste, une méthode si dominante, qu'elle constitue un point de vue fondamental. Ce sont des tableaux immobiles;

finalisés qui ne posent pas de questions et n'accorde pas de dialogues.



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Elle exige l'assentiment et le respect de celle qui la crée - ce ne  
mais, malgré la répétition de l'horizontal - ligne ou rectangle - ce ne  
sont point des tableaux au repos. Les formes flottantes ne transmettent  
aucun sens de détente. Il n'y a aucune allusion non plus à la façon dont  
elles ont vu le jour, rien qui suggère l'action de l'artiste ("allure"  
Action Peinture), soit à travers le geste, ou la direction, ou la matière,  
rien qui dénote l'imposition de la volonté, par une bordure exacte ou  
Combien court-il doit être diminué par les yeux de l'insensible et  
une mesure précise.

Et cependant il y a la conviction immédiate d'une énorme volonté  
dans l'implacable frontalité de ces tableaux, leur symétrie constante  
et leur simplicité. Vue de près, cette volonté est atténuée. Les  
rectangles se terminent doucement et irrégulièrement, leurs dimensions  
et leurs intervalles n'obéissent à aucun rythme proportionné, leur placement  
symétrique est approximatif, leurs surfaces uniformes ne sont pas tout  
à fait lisses et égales. Et, dépourvus de toutes traces du procédé de  
leur composition, ils sont divorcés de la volonté qui les a créés. Ils  
sont ainsi en même temps énormément volontaires et pourtant sans rapport  
avec une volonté créatrice. En apparence sans recherche dans leur composition,  
ils ont l'air lointains et indifférents à l'examen, mais nous induisent à  
découvrir ce qui est dû à l'intention et ce qui est dû à la chance.

L'exposition telle qu'elle est accrochée au Museum of Modern art  
amplifie le caractère statique et apparitionnel de l'œuvre de Rothko.  
Elle ignore les premières séries des trente-deux années d'expositions de  
Rothko. La moitié des toiles de l'exposition ont été faites durant les  
six dernières années, et beaucoup d'entre elles appartiennent à la série  
des larges murs de 1958-59. Ainsi, même le mouvement de développement  
a été insuffisamment représenté et le spectateur que l'on prive d'un aperçu  
des origines, est confronté par une vision sans sources, posée avec une  
finalité qui ne permet pas de questions et n'accorde pas de dialogue.



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MARK ROTHKO

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Elle exige l'assentiment et, à défaut de cela, invite le rejet.

est significatif. Son aspect semble occupé et vide en même temps. L'en  
Il y a plus de dix ans, avant d'être reconnu par le public, Rothko  
est un spectateur lointain, regardant avec l'aparté d'un étranger, des  
avait énoncé son attitude arrogante par les mots qui suivent: "Un tableau  
décorations dont le centre d'existence a été retiré, tout comme nous  
vit par la compagnie qui l'entoure, s'agrandissant et se ranimant dans  
contemplant aujourd'hui (empêchés d'entrer par une chaîne) les fresques  
les yeux de l'observateur sensible. Il perit à la même enseigne. C'est,  
d'une chapelle ancienne qui n'est plus en usage, dans une église italienne. R.C.  
par conséquent, un acte risqué que de le faire sortir dans le monde.  
Seulement là nous savons que ce fut une fois, dans le temps, un lieu  
Combien souvent il doit être diminué par les yeux de l'insensible et  
actif et intime. Ici, nous sommes devenus nos propres étrangers pleins  
la cruauté de l'impotent qui pourraient répandre leur chatiment universellement."  
d'admiration. Il n'est pas surprenant, par conséquent, que Rothko ait

Cependant, dans un sens qui n'est pas donné à la plupart des peintures,  
décidé de ne pas livrer ces murs à "l'élégante salle d'usage privée"  
les tableaux de Rothko restent suffisants à eux-mêmes. En réponse à la  
pour laquelle ils avaient été commandés.

vieille loi philosophique à propos du bruit de l'arbre qui tombe dans

Pour les tableaux dans cette exposition ont été accrochés sans  
la forêt, ils existent sans l'observateur, ou du moins c'est ce dont  
cadres. Étant donné leurs coloris nets, intimes, leur structure  
on a l'impression. A cause de cette qualité, chacun de ces tableaux  
fondamentalement rectangulaire, leur nature silencieuse, et leur  
existe aussi sans ses compagnons, et inévitablement une exposition, même  
croissance d'un large format à un autre plus large, l'on pourrait  
aussi peu rétrospective que celle-ci, cause quelque préjudice à l'isolement  
supposer (tel que le projet mural le suggère) qu'ils pourraient épuiser  
idéal dont chaque toile a proprement besoin. Ceci est particulièrement  
le mur, idéalement en tant que fresques, et à défaut de cela, en tant  
vrai dans les galeries du premier étage du Museum of Modern Art, où les  
que toiles le recouvrent entièrement. Et pourtant, malgré leur dimension,  
toiles ont été accrochées tout près l'une de l'autre, et où, trop souvent,  
ce sont des tableaux de chevalet. Leur projection hors du mur et l'entre  
la perspective d'une autre salle, une autre humeur, une autre idée, dérange  
de cette projection, sont essentielles à leur unité. Leur plan flottant  
le regard qui se concentre. Soudain nous sommes conscients des coloris,  
et leurs espaces indéterminés réclament l'isolement. Afin de fonctionner  
là où l'on nous demande de communier avec des presences.

ils doivent être gardés à part de l'espace réel et des plans architectoniques

Pour cette raison, l'arrangement le plus réussi est celui de la  
tangibles, en tant qu'objets ayant une existence séparée. Autrement ils  
petite salle genre chapelle dans laquelle ont été accrochées trois des  
courent le danger de descendre gentiment dans les limbes de la "décoration"  
séries murales de 1958-59. Partageant la même humeur sombre, les murs  
une menace qui Rothko emploie comme instrument aiguisé de leur vitalité.  
se renforcent l'un l'autre, tout comme ils sont destinés à le faire.

Inévitablement l'on se demande pourquoi ces peintures doivent être  
Le fait que l'on s'arrête à l'entrée de cette salle, hésitant à y pénétrer,  
si grandes. Il existe un cliché critique qui maintient que les petites

tableaux peuvent être aussi monumentaux que les grands. Cet argument



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MARK ROTHKO  
ICE F 66 61

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pourrait avoir quelque validité pour certains peintres: Kandinskij, est significatif. Son espace semble occupé et vide en même temps. L'on est un spectateur lointain, examinant avec l'aparté d'un étranger, des décorations dont le centre d'existence a été retiré, tout comme nous contemplons aujourd'hui (empêchés d'entrer par une chaîne) les fresques d'une chapelle ancienne qui n'est plus en usage, dans une église italienne. *l.e.c.*

Seulement la nous savons que ce fut une fois, dans le temps, un lieu actif et intime. Ici, nous sommes devenus nos propres étrangers pleins d'admiration. Il n'est pas surprenant, par conséquent, que Rothko ait décidé de ne pas livrer ces murs à "l'élégante salle à manger privée" pour laquelle ils avaient été commandés.

Tous les tableaux dans cette exposition ont été accrochés sans cadres. Etant donnés leurs coloris mats, imbibes, leur structure fondamentalement rectangulaire, leur nature silencieuse, et leur croissance d'un large format à un autre plus large, l'on pourrait supposer (tel que le projet mural le suggère) qu'ils pourraient épouser le mur, idéalement en tant que fresques, et à défaut de cela, en tant que toiles le recouvrant entièrement. Et pourtant, malgré leur dimension, ce sont des tableaux de chevalet. Leur projection hors du mur et l'ombre de cette projection, sont essentielles à leur unité. Leurs plans flottants et leurs espaces indéterminés réclament l'isolement. Afin de fonctionner ils doivent être gardés à part de l'espace réel et des plans architectoniques tangibles, en tant qu'objets ayant une existence séparée. Autrement ils courent le danger de descendre gentiment dans les limbes de la "décoration" - une menace qui Rothko emploie comme instrument aiguisé de leur vitalité.

Inévitablement l'on se demande pourquoi ces peintures doivent être si grandes. Il existe un cliché critique qui maintient que les petits tableaux peuvent être aussi monumentaux que les grands. Cet argument





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file ICE F 66 61- Paris  
publicity

# THE MUSEUM OF MODERN ART

Date October 29, 1962

To: Mr. René d'Harnoncourt Re: Paris Publicity for  
From: Monroe Wheeler Rothko Exhibition

Dear René:

I am listing herewith the various kinds of publicity for the Rothko exhibition in Paris which Mrs. Raymond Dane, of the Musée d'Art Moderne de la Ville de Paris, says are customary for their own exhibitions. As this is a special exhibition for which they have no funds, we shall have to bear the costs which I have estimated below. Mrs. Dane will give us all the help she can, but our representative will have to supervise the printing of the posters, the mailing of the English catalogues and check lists and the advertising in art publications. The municipal authorities feel that the exhibition will have greater attendance if it is presented by our International Council rather than by the City of Paris.

(5) Printing, addressing and mailing of invitation to  
Enclosure several opening, to existing lists of 6,000 . . . . . 300

(6) Envelopes, addressing and mailing of catalogue and  
publicity releases to 200 editors of publications  
carrying art news . . . . . 100

(7) Small advertisements in art publications, to secure  
reviews . . . . . 200

cc: Mrs. Bliss Parkinson

(8) Mr. Waldo Rasmussen for entrance to Museum and  
Miss Sarah Rubenstein . . . . . 100

Mrs. David Hecht  
Mrs. Elizabeth Shaw

(9) Mr. Richard H. Koch

MW:fk

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October 29, 1962

## MARK ROTHKO EXHIBITION AT THE MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

Publicity

- (1) Printing of 500 small (21-1/2 x 14") posters with color reproduction (\$600); personal distribution of poster to city museums, entrances to municipal buildings, and glass doors of shops throughout Paris (\$300) . . . . . \$ 900

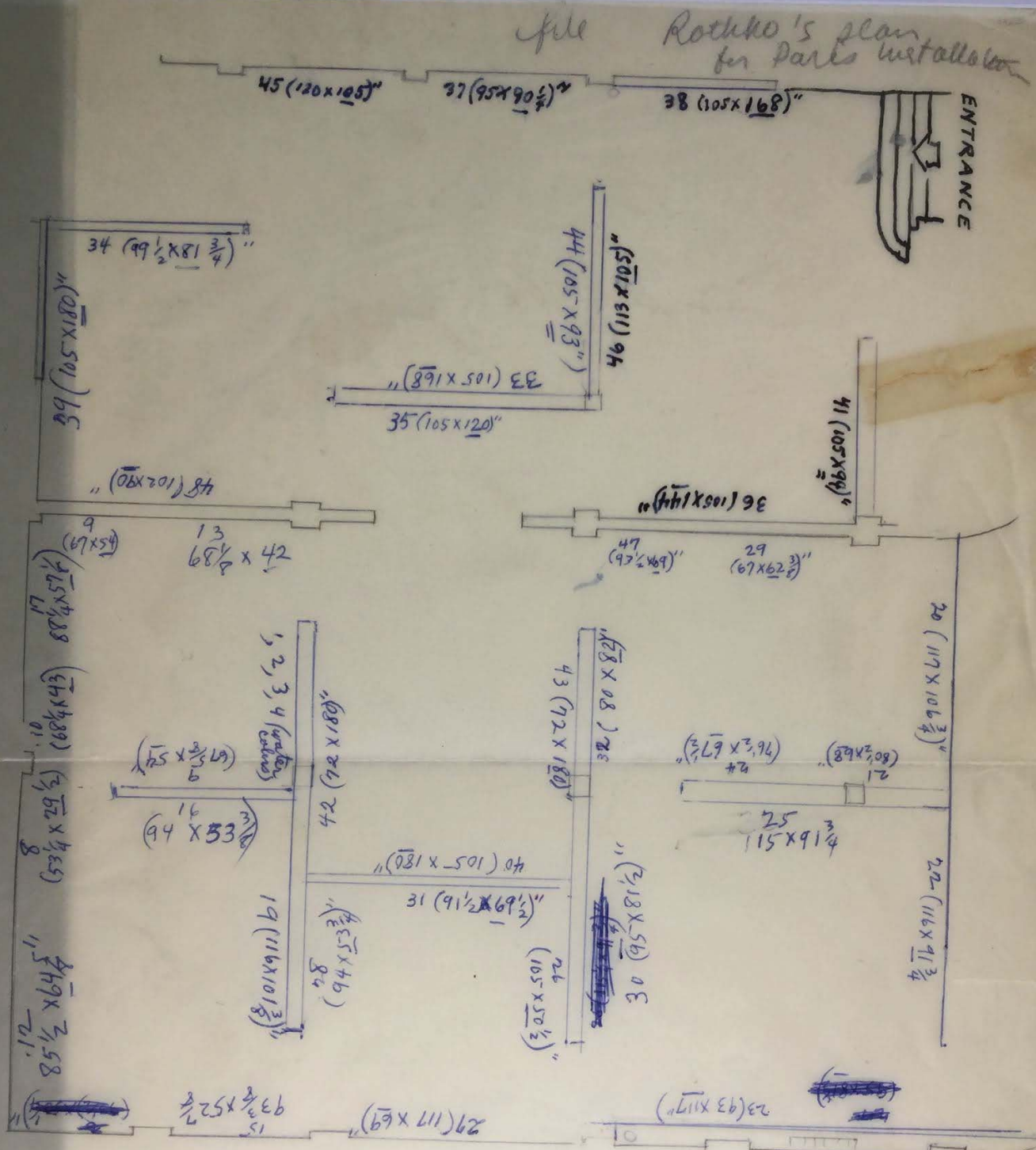
Note: Rothko suggests that we use on the poster either Sketch for Rural No. 1, 1958 (page 32) of our catalogue, or Sketch for Rural No. 6, 1958 (page 35) of our catalogue.

- (2) Printing of check-list and translation of text of English catalogue (to be done in New York) . . . . . 400
- (3) 1,000 English catalogues, including shipping and customs duties . . . . . 1,000
- (4) Printing, addressing and mailing of invitation to preview for critics and notables . . . . . 100
- (5) Printing, addressing and mailing of invitation to general opening, to existing lists of 6,000 . . . . . 200
- (6) Envelopes; addressing and mailing of catalogue and publicity release to 200 editors of publications carrying art news . . . . . 100
- (7) Small advertisements in art publications, to assure reviews . . . . . 200
- (8) Hand-lettered posters for entrance to Museum and entrance to exhibition . . . . . 100
- (9) Catering for preview reception  
champagne and fruit juice  
(Scotch would cost \$200 more) . . . . . 200

\$3,200



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The numbers represent the plate numbers (not the numbers of the paintings) in the English Catalogue, numbers 5, 6, 7, 11, 17 are being omitted to save space to begin with.

I would welcome any ideas for rearrangement of walls, providing approximately same wall space is retained. Perhaps Mr. O'Hanrahan or Mr. Alder can help.