

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Refiko
Memos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Richard Koch

Eric Rowlison

February 12, 1974

Rothko Insurance Claim

1. Rothko loans.

The first of the attached lists itemizes paintings in the Rothko exhibition belonging to the artist. All his 32 loans were involved in the insurance claim. I can find no evidence that he actually received depreciation on any of them. As you know, this claim became so complicated over the many years that it was outstanding that it is virtually impossible to reconstruct it in detail now.

2. Loans from other people.

We included 16 works from other lenders in the exhibition. Of these, 7 turned into insurance claims, 2 of them depreciation claims. These claims are itemized on the second of the attached lists.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ROTHKO CLAIMS ON WORKS LOANED BY PEOPLE OTHER THAN THE ARTIST

[illegible]

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ROTHKO PAINTINGS BELONGING TO THE ARTIST

<u>Museum Number</u>	<u>Title, date medium</u>	<u>Insurance Value</u>
✓ 61.1585	No. 18, 1947. Oil on canvas	\$ 3,500.
✓ 61.452	No. 24, 1947. " " "	2,500.
✓ 61.1584	No. 10, 1948. " " "	3,500.
✓ 61.445	No. 15, 1948. " " "	3,000.
✓ 61.443	No. 11, 1949. " " "	4,000.
✓ 61.1583	No. 12, 1949. " " "	4,500.
✓ 61.448	No. 13, 1949. " " "	7,000.
✓ 61.446	No. 15, 1949. " " "	4,000.
✓ 61.456	No. 16, 1949. " " "	4,000.
✓ 61.449	No. 20, 1949. " " "	7,000.
✓ 61.450	No. 21, 1949. " " "	7,000.
✓ 61.1586	No. 30, 1949. " " "	4,000.
✓ 61.465	No. 20, 1950. " " "	10,000.
✓ 61.451	No. 22, 1950. " " "	11,000.
✓ 61.447	No. 18, 1952. " " "	12,000.
✓ 61.442	No. 8, 1953. " " "	10,000.
✓ 61.469	Homage to Matisse. 1954. Oil on canvas	8,000.
✓ 61.1587	No. 30, 1954. Oil on canvas	10,000.
✓ 61.470	No. 3, 1956. " " "	5,000.
✓ 61.1588	No. 17, 1957. " " "	10,000.
✓ 61.463	Sketch for Mural #1, 1958. Oil on canvas	11,000.
✓ 61.454	Sketch for Mural #6, 1958. " " "	12,500.
✓ 61.458	" " " #7, 1958-59. " " "	14,000.
✓ 61.460	Mural, Section #2, 1959. " " "	15,000.
✓ 61.459	" " #3, 1959. " " "	15,000.
✓ 61.461	" " #4, 1959. " " "	8,000.
✓ 61.453	" " #5, 1959. " " "	10,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ROTHKO PAINTINGS, CONT.

2.

✓ 61.467	Mural, Section #7, 1959. Oil on canvas	\$10,000.
✓ 61.471	No. #7, 1960. " " "	7,000.
✓ 61.444	No. 14, 1960. " " "	10,000.
✓ 61.1589	No. 16, 1960. " " "	10,000.
✓ 61.1590	No. 22, 1960. " " "	12,000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ROTHKO PAINTINGS BELONGING TO THE ARTIST

<u>Museum Number</u>	<u>Title, date medium</u>	<u>Insurance Value</u>
✓61.1585	No. 18, 1947. Oil on canvas	\$ 3,500. \$1790
✓61.452	No. 24, 1947. " " "	2,500. \$1000
✓61.1584	No. 10, 1948. " " "	3,500. \$1585
✓61.445	No. 15, 1948. " " "	3,000. \$1725 1072 ⁵⁰
✓61.443	No. 11, 1949. " " "	4,000. \$1365
✓61.1583	No. 12, 1949. " " "	4,500. \$1352 ⁵⁰
✓61.468	No. 13, 1949. " " "	7,000. \$475
✓61.446	No. 15, 1949. " " "	4,000. \$1740
✓61.456	No. 16, 1949. " " "	4,000. \$1766.50 1757.50
✓61.449	No. 20, 1949. " " "	7,000. \$1600
✓61.450	No. 21, 1949. " " "	7,000. \$1800
✓61.1586	No. 30, 1949. " " "	4,000. \$1072 ⁵⁰
✓61.465	No. 20, 1950. " " "	10,000. \$2300
✓61.451	No. 22, 1950. " " "	11,000. \$1400
✓61.447	No. 18, 1952. " " "	12,000. \$1725
✓61.442	No. 8, 1953. " " "	10,000. \$3150
✓61.469	Homage to Matisse. 1954. Oil on canvas	8,000. \$700
✓61.1587	No. 30, 1954. Oil on canvas	10,000. \$825
✓61.470	No. 3, 1956. " " "	5,000. \$1475
✓61.1588	No. 17, 1957. " " "	10,000. \$1555
✓61.463	Sketch for Mural #1, 1958. Oil on canvas	11,000. \$1350
✓61.454	Sketch for Mural #6, 1958. " " "	12,500. \$585
✓61.458	" " " #7, 1958-59. " " "	11,000. \$1395
✓61.460	Mural, Section #2, 1959. " " "	15,000. \$1250 \$1300
✓61.459	" " #3, 1959. " " "	15,000. \$2550
✓61.461	" " #4, 1959. " " "	8,000. \$1100
✓61.453	" " #5, 1959. " " "	10,000. \$2115 \$1900

Restoration
As per ~~Costs~~
✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ROTHKO PAINTINGS, CONT.

2.

✓ 61.467	Mural, Section #7, 1959. Oil on canvas	\$10,000. \$625
✓ 61.471	No. #7, 1960. " " "	7,000. \$1650
✓ 61.444	No. 14, 1960. " " "	10,000. \$1250
✓ 61.1589	No. 16, 1960. " " "	10,000. \$2150
✓ 61.1590	No. 22, 1960. " " "	12,000. \$2125

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ROTHKO PAINTINGS, CONT.

2.

✓ 61.467	Mural, Section #7, 1959. Oil on canvas	\$10,000. \$625
✓ 61.471	No. #7, 1960. " " "	7,000. \$1650
✓ 61.444	No. 14, 1960. " " "	10,000. \$1250
✓ 61.1589	No. 16, 1960. " " "	10,000. \$2150
✓ 61.1590	No. 22, 1960. " " "	12,000. \$2125

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61 ROTHKO/
MEMO

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.1183

ICE-F-66-61 Rothko /
MEMO

The Museum of Modern Art

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'Ile 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 concep
n'est plus
notre éche
ensoleillé,
l'étranger
s'il ne lui
vision d'un
paraître co
l'artiste m
différentes
sont attach
au désord
ils ont été
ture de la
semble loi
tude expre
la société.
murales n
américaine
terres bass
vent que p
de ces peir
l'art europ
sées entre
au coeur n
Dans sc
aménagé u
sionnantes
annonciati
Italie une
Fra Angel
anges ni m
attributs o
de mythe c
adresse au
mation; c'
mêmes en
C'est un
partenir" r
les conditi
tre le fait

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

IC-F-66-61 Rothko/
MEMO

The Museum of Modern Art

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'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 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 oeuvres. 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."

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 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 d'espace et de couleurs. Son oeuvre 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 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.

Le caractère essentiel de la réaction du spectateur devant une oeuvre 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-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

100-F-66-61 Rothko /
Memo

The Museum of Modern Art

tateur. Il ne regarde plus le tableau ainsi qu'on le faisait au XIX^{ème} 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'œuvre 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 œuvre 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 œuvre 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."²

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 devins 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."³ 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."⁴

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.⁵ 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-

dant, ces rectangles déplacent sans hésitation.

En 1943, dans au New York T... artistes ont exposé... thématiques, dont... d'exprimer l'idée... 1950, Rothko fit u... fication. On sait q... avait été abandon... sent c'est la ligne... étaient éliminés.

Bien qu'une lég... jours transparait... est sans importan... de même que la p... et pourtant il est... relief en présence... pient et s'étender... couleur. Il subsist... plupart des peint... toujours devant... dispensable et jus... la complexité, Ro... sèques de son a... troublantes et sat... tance de son reno...

S'il est vrai que... une fin en soi, ell... cipal lui servant... peut être violente... paysages sidérau... luminescence dur... rouges sont oppr... de mauvais présa... suggèrent la lum... d'autres peintur... blancs voilés et d... et des salles im... couleur était plus... évoquant l'efferve... n'est pour ainsi d... l'ampleur des sent... tent d'exprimer.

C'est la couleu... l'ambiance, mais... de caractère plus... puissent "paraître... sensiblement d'un...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61 Rothko /
Memo

The Museum of Modern Art

dant, 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."¹⁰ 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."¹¹

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-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61 Rothko/
Memo

The Museum of Modern Art

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".⁸ 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."⁹

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 préservè-

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."¹⁰

PETER SELZ
Directeur de l'Exposition

- 1 Mark Rothko, *Romantics we*
- 2 Idem.
- 3 Mark Rothko, *Art*
- 4 M.B., *Art*
- 5 T.B.H., *Art*
- 6 Lettre, *New York Times*, April 16, 1958, p. 1
- 7 Georgine O'Connell, *New York Times*, XXIII, "over Red", p. 1
- 8 Dore Ashton, "Mark Rothko"
- 9 Mark Rothko, "Friedrich Nietzsche"
- 10 Friedrich Nietzsche, *The Birth of Tragedy*, trans. Francis Golightly, London, 1903, p. 130

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE-F-66-61 Rothko /
MEMO

The Museum of Modern Art

- 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61 Rothko /
MEMO

The Museum of Modern Art

CATALOGUE

- 61.1538 1 *Baptismal Scene*, 1945. Aquarelle, 50.4 x 35.6 cm. Whitney Museum of American Art, New York.
- 61.1536 2 *Ancestral Imprint*, 1946. Aquarelle, 75.2 x 53.3 cm. Coll. John Ciampi, New York.
- 61.1582 3 *Untitled*, 1946. Aquarelle, 98.9 x 64.8 cm. Coll. Mr. et Mrs. Donald Blinken, New York.
- 61.1537 4 *Vessels of Magic*, 1946. Aquarelle, 98.4 x 64.8 cm. Coll. The Brooklyn Museum, New York.
- 61.445 5 *No. 15*, 1948. Huile sur toile, 133. x 74.8 cm. Coll. de l'artiste.
- 61.1540 6 *No. 16*, 1948. Huile sur toile, 172.1 x 137.6 cm. Coll. Theodoros Stamos, New York.
- 61.443 7 *No. 11*, 1949. Huile sur toile, 173.4 x 109.2 cm. Coll. de l'artiste.
- 61.468 8 *No. 13*, 1949. Huile sur toile, 217.2 x 164.1 cm. Coll. de l'artiste.
- 61.446 9 *No. 15*, 1949. Huile sur toile, 173.1 x 106.7 cm. Coll. de l'artiste.
- 61.452 10 *No. 16*, 1949. Huile sur toile, 173.1 x 106.7 cm. Coll. de l'artiste.
- 61.449 11 *No. 20*, 1949. Huile sur toile, 238.1 x 134.4 cm. Coll. de l'artiste.
- 61.450 12 *No. 21*, 1949. Huile sur toile, 238.8 x 135.5 cm. Coll. de l'artiste.
- 61.1539 13 *No. 24*, 1949. Huile sur toile, 224.9 x 147. cm. Coll. Miss Jeanne Reynal, New York.
- 61.1586 14 *No. 30*, 1949. Huile sur toile, 136.8 x 68.6 cm. Coll. de l'artiste.
- 61.465 15 *No. 20*, 1950. Huile sur toile, 295.3 x 257.6 cm. Coll. de l'artiste.
- 61.451 16 *No. 22*, 1950. Huile sur toile, 298.5 x 271.1 cm. Coll. de l'artiste.
- 61.1389 17 *No. 8*, 1952. Huile sur toile, 204.5 x 172.7 cm. Coll. Mr. et Mrs. Burton G. Tremaine, Meriden, Connecticut.
- 61.447 18 *No. 18*, 1952. Huile sur toile, 295.3 x 233.1 cm. Coll. de l'artiste.
- 61.442 19 *No. 8*, 1953. Huile sur toile, 298.5 x 233.1 cm. Coll. de l'artiste.
- 61.473 20 *No. 10*, 1953. Huile sur toile, 195.5 x 171.1 cm. Coll. Mr. et Mrs. Ben Heller, New York.
- 61.1593 21 *No. 61*, 1953. Huile sur toile, 292.7 x 233.1 cm. Coll. Giuseppe Panza di Biumo, Milan.
- 61.469 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.
- 61.1587 24 *The Black and The White*, 1956. Huile sur toile, 239. x 136.5 cm. Coll. Dr. et Mrs. Frank Stanton, New York.
- 61.1541 25 *No. 3*, 1956. Huile sur toile, 170.9 x 158.4 cm. Coll. de l'artiste.
- 61.470 26 *Black Over Reds*, 1957. Huile sur toile, 241.9 x 197.8 cm. Coll. Dr. et Mrs. Edgar F. Berman, Baltimore.
- 61.1581 27 *No. 17*, 1957. Huile sur toile, 233. x 176.1 cm. Coll. de l'artiste.
- 61.1589 28 *Brown and Black on Plum*, 1958. Huile sur toile, 203. x 208.3 cm. Coll. Dr. Franz Meyer, Zurich.
- 61.1591 29 *White and Black on Wine*, 1958. Huile sur toile, 266.7 x 426.7 cm. Coll. Mr. et Mrs. William Rubin, New York.
- 61.472 30 *No. 9*, 1958. Huile sur toile, 252.7 x 207.6 cm. Coll. Mr. et Mrs. Donald Blinken, New York.
- 61.440 31 *No. 19*, 1958. Huile sur toile, 266.7 x 229.3 cm. Coll. de l'artiste.
- 61.449 32 *Sketch for Mural No. 1*, 1958. Huile sur toile, 266.7 x 304.8 cm. Coll. de l'artiste.
- 61.463 33 *Sketch for Mural No. 6*, 1958. Huile sur toile, 266.7 x 365.8 cm. Coll. de l'artiste.
- 61.454 34 *Sketch for Mural No. 7*, 1958-59. Huile sur toile, 266.7 x 426.7 cm. Coll. de l'artiste.
- 61.458 35 *Mural, Section 2*, 1959. Huile sur toile, 266.7 x 457.2 cm. Coll. de l'artiste.
- 61.460 36 *Mural, Section 3*, 1959. Huile sur toile, 266.7 x 457.2 cm. Coll. de l'artiste.
- 61.459 37 *Mural, Section 4*, 1959. Huile sur toile, 266.7 x 238.8 cm. Coll. de l'artiste.
- 61.461 38 *Mural, Section 5*, 1959. Huile sur toile, 182.9 x 457.2 cm. Coll. de l'artiste.
- 61.453 39 *Mural, Section 7*, 1959. Huile sur toile, 182.9 x 457.2 cm. Coll. de l'artiste.
- 61.467 40 *No. 7*, 1960. Huile sur toile, 266.7 x 236.2 cm. Coll. de l'artiste.
- 61.471 41 *No. 12*, 1960. Huile sur toile, 304.8 x 266.7 cm. Coll. Giuseppe Panza di Biumo, Milan.
- 61.1592 42 *No. 14*, 1960. Huile sur toile, 287. x 266.7 cm. Coll. de l'artiste.
- 61.444 43 *No. 16*, 1960. Huile sur toile, 240.1 x 177.8 cm. Coll. de l'artiste.
- 61.1589 44 *No. 22*, 1960. Huile sur toile, 259.3 x 228.6 cm. Coll. de l'artiste.
- 61.1590

NOT LISTED (NOT EXHIBITED?)

61.1586 (#18-1947)

61.452 (#24-1947)

61.1587 (#10-1948)

61.1583 (#12-1949)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61 ROTHKO/
MEMO

The Museum of Modern Art

To MISS DUDLEY

cc: Mr. Rasmussen
Mr. Gillaugh

From CAROLINE BIRENBAUM

Date April 6, 1966

Re ICE-F-66-61 ROTHKO: STANTON LOAN

I examined the following yesterday:

61.1541 ROTHKO: THE BLACK & THE WHITE, o/c

Looks the same as it did last August when last it was supposed to be returned to unpredictable lender--visible "crossbar rubs" horiz. above and below C but gen. OK.

4-6-66 PM - Brad called to say that
Waldo has sent letter of request
for this piece - to be included in his
show for Japan - + has asked Brad
to disregard arrangements to return
this piece.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc: DHD

ICE-F-61-61 L & L

Date April 5, 1966

To: Mr. Gillaugh

Re: Rothko Return

From: CAROLINE BIRNBAUM
Dick Palmer

Confirming our telephone conversation earlier this morning, Dr. Frank Stanton's Secretary has requested that his Rothko painting, THE BLACK AND THE WHITE. 1956 (61.1541), be returned to him at the C.B.S. building as soon as convenient. Please contact Mr. John Reitano (4th Floor, 51 West 52 Street) about when you expect to deliver the work: he will instruct whoever delivers it as to where it goes in the building.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE F6661 Rothko/Cond Memo

THE MUSEUM OF MODERN ART

Mr. Rasmussen
Mr. Palmer
Mr. Gillaugh

Date August 12, 1965

To: MISS DUDLEY

Re: ICE-F-66-61 ROTHKO

From: CAROLINE BIRENBAUM

CONDITIONS

I examined the following this afternoon in preparation for its return:

61.1541 The Black and the White, o/c (Stanton)

Crossbar marks evident horizontally c. 47" from bottom and c. 70" from bottom and vertically at C in vicinity of 47" from bottom.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc: Mr. Rothko
Mr. McCray
Mr. Rasmussen (2)
Miss Frost
Mr. Burns

Date April 16, 1963

To: Miss Dudley

Re: Condition Report

From: Eric Rowlison

ICE-F-66-61 Mark Rothko

EBR

The following works were all loaned by the artist. Many of the damages described below were also noted by Mr. McCray in his condition report sent from Paris, but all have occurred since the exhibition was sent abroad.

61.442 Rothko: No. 8, 1953, oil on canvas.

Stains, probably water, left part of large white rectangle, the underpaint of which indicates crackling. Marks lower part of said rectangle. Impression of lower horizontal brace across surface of painting. Flaking $4\frac{1}{4}$ " from top, $15\frac{1}{4}$ " from R; flaking just $\frac{1}{2}$ " R of center, upper white area; flaking $39\frac{1}{2}$ " from top at center; flaking at center 26 " from bottom. Scratch just UR of center. Crackling with lifting (?) $4\frac{1}{2}$ " from top, 15 " from L. Chip out $1\frac{1}{2}$ " from bottom, $19\frac{1}{2}$ " from L. Some rubs at edges, especially UR and UL corners. Vertical scratch UL corner. Soiled at edges. Two major scrapes in canvas outside R edge.

61.443 Rothko: No. 11, 1949, oil on canvas.

Right edge slightly soiled. Slight marks in L margin. Heavy losses top and UL edge. Several dark rubs in upper area. Shiny rubs UL near edge. Cracks in pink (? Can't quite read this word) area. Shiny rub $11\frac{1}{2}$ " from L, 21 to $25\frac{1}{4}$ " from bottom. Long diagonal rub $3\frac{1}{4}$ " to 12 " from L, $20\frac{3}{4}$ " to $25\frac{1}{4}$ " from bottom.

61.444 Rothko: No. 14, 1960, Oil on canvas.

Spots LL center, possibly water marks. Scratch L edge, $22\frac{1}{4}$ " from bottom. Somewhat rubbed all edges. Drying crackle in LL of orange: blue shows through.

61.445 Rothko: No. 15, 1948, oil on canvas.

Slight smudge R edge. Many rubs, especially in the upper area. A few brown spatters above center.

61.446 Rothko: No. 15, 1949, oil on canvas.

Dig in canvas UR corner. Stretcher mark UL. Small bulge top center. Scratches UR corner. Corners rubbed. R and L sides rubbed and chipped. Scratch bottom R. Corner. Slightly soiled at edges.

61.447 Rothko: No. 18, 1952, oil on canvas.

Rub LR in purplish red. Small rubs throughout. Rub LL side between red and blue. Soiled and badly rubbed all edges, especially top and bottom. Draws all corners. Some slight scratches above center in bright red. Unpainted (?) or paint less LL between yellow and pinkish area. Brown spot L of center in yellow. Bluish drop bottom center in red.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

2.

Condition Report: ICE-P-66-61 MARK ROTHKO (Continued)

61.449 Rothko: No. 20, 1949, oil on canvas.

L and R edges slightly soiled. Heavy pencil marks on L edge and slight pencil marks on R edge. Scratches bottom center. Many scratches LR corner. Scratch above center. Crackling in crease bottom center. Crackling bottom center, L side center. Many black speck along bottom center and LR corner. Black drop L side center. Long crease LL area. Vertical crease LR. Rubs UL near corner. Canvas slack bottom center, L side center.

61.450 Rothko: No. 21, 1949, oil on canvas.

~~Stretcher mark along UR corner. Bulge along stretcher at center. Black spot bottom R of center. 2 horizontal creases below center. Corners rubbed and soiled. Cross bar marks. Drop (?) bottom L of center. 4 screw holes at top and 4 screw holes at bottom on outside edges from wrongly attached cleats. Canvas slack.~~ Stretcher mark along UR corner. Bulge along stretcher at center. Black spot bottom R of center. 2 horizontal creases below center. Corners rubbed and soiled. Cross bar marks. Drop (?) bottom L of center. 4 screw holes at top and 4 screw holes at bottom on outside edges from wrongly attached cleats. Canvas slack.

61.451 Rothko: No. 22, 1950, oil on canvas.

Left, R, and bottom edges badly soiled. Stretcher mark from lower cross bar. Crackling all edges. Crackling throughout upper yellow panel (old condition, but may have grown worse). Flaking bottom center. Voids bottom L. at extreme edge. Chip out just L of center. Scattered flaking top 1/2, especially at edges. Bad flaking 17" from top, 22 1/4" from R. Chips out R side of red. Flaking in center of red.

61.452 Rothko: No. 24, 1947, oil on canvas.

Some slight cracks LL. Shiny red dot LL. Dark rub LR corner. Edges rubbed. Chip out near UR corner. Slight cracks LR near edge. Flaking near top of center. Flaking UR near top. Slight scratch L of center.

61.453 Rothko: Mural, Section 5, 1959, oil on canvas.

Very bad black marks upper half center to left of rectangle. L and R edges badly scratched and smudged. ~~Hand prints and smudges bottom R. Smudges L and R~~ Hand prints and smudges bottom R. Smudges L and R margins. Imprint of horizontal stretcher along lower half of rectangle.

61.454 Rothko: Sketch for Mural No. 6, 1958, oil on canvas.

Scratch top R of center. Edges rubbed. Scratch 22 1/4" from bottom and 20" from R. Rub 19 to 25" from bottom, 36 1/2" from R. LR corner soiled and rubbed. 2 scratches c. 7" from bottom, 48" from R. 2 scratches 15 1/4" from bottom, 57 1/2" from L. A few scratches L side center. Stretcher rub along LL edge. LL corner soiled.

61.456 Rothko: No. 16, 1949, oil on canvas.

L edge badly smudged and tattered to reveal split in wood from top to bottom. R edge tattered and smudged. Gouge 1/2" from top, 2 1/4" from L. Rub 2" from top, 10 1/2 to 13" from L. Rub near R edge 30 3/4" from bottom. Flaking 20" from bottom, 2 1/2" from L. Several gouges LL edge 10 1/4, 15 3/4, 4 1/2" from bottom.

61.458 Rothko: Sketch for Mural No. 7, oil on canvas.

Bad finger prints LL corner. Rubs throughout, especially at corners. Scratch LR corner; vertical scratch UL corner; 2 scratches LL; vertical scratch 12" from top, 22" from L. Vertical stretcher rub L of center.

61.459 Rothko: Mural, Section 3, 1959, oil on canvas.

Chip out LR 4" from bottom, 42" from R. Stretcher warped. Discolorations LL. Rubs UL corner. 2 rubs (one white) bottom R. L and R edges scratched and stained. Stretcher marks from top and bottom bars. 2 bulges near L edge.

Top and bottom of L edge soiled. L and R edges pencil marked. Folds along L side. Crackling center and above center. Some crackling below center in blue.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

3.

Condition Report: ICE-P-66-61 MARK ROTHKO (Continued)

- 61.460 Rothko: Mural, Section 2, 1959, oil on canvas.
Specks of white paint bottom center. Slight smudges bottom center. Rubs all edges and corners, especially LR corner. Rubs UL side. ~~Stretcher mark UR.~~ Rub 27 1/2" from L, 49" from top. Rub 28" from top, 56" from left.
- 61.461 Rothko: Mural, section 4, 1959, oil on canvas.
Slight paint loss L and R edges, serious on top R edge. Backing loose at top. Long. Slight scratch UR corner. Stretcher mark UR. Many rubs throughout.
- 61.463 Rothko: Sketch for Mural No. 1, 1958, oil on canvas.
All edges rubbed, especially L and R edges. Horizontal stretcher mark below center. Small scratches L side center. Many scratches top L. Light rub LR. Scratches bottom R. Rubs in orange bottom L. Rub LL. Scratches bottom L corner.
- 61.465 Rothko: No. 20, 1950, oil on canvas.
Small black blob center of upper white rectangle. Black rub top R. edge. Corners rubbed. Soiled top L edge, all along bottom edge.
- 61.467 Rothko: Mural, Section 7, 1959, oil on canvas.
2 rubs LL. Shiny rub UR. Drops of white paint with rubs R eighth of work. Shiny dent LR. Crackling below center at bottom. Scrape bottom center. Scrape bottom L of center.
- 61.468 Rothko: No. 13, 1949, oil on canvas.
Chipped and cracked along R and L edges. Chip 3 1/4" from top, 2 1/2" from R. Chip 28 1/2" from top, 14 1/2" from L. Several chips in black and red strip. Chip in L side of green. Rub bottom L. Horizontal rub 16 1/2" from top, running 8 to 20" from R. 2 small rubs in top center of green. 2 rubs top R of green. Several rubs bottom L edge. 2 scratches top center. Horizontal scratch LR corner. Vertical scratch 45" from top, 26 3/4" from R. Flaking in white crack L side of white strip going into red. Extensive crackling in center and R of green area. Crackling in black and red strip center. Several tiny losses in red. Small loss bottom R in yellow.
- 61.469 Rothko: Homage to Matisse, oil on canvas.
White rub UL corner, with black smudge c. 12" below it. Pencil marks on L & R edges c. 2 feet from top.
- 61.470 Rothko: No. 3, 1956, oil on canvas.
Dark drips LL corner. Long horizontal rub top center. Slight stretcher mark LL edge.
- 61.471 Rothko: No. 7, 1960, oil on canvas.
Slight scratches along bottom. Specks of white paint bottom R, UR, and in red area. ~~Long vertical scratch L of center.~~ Edges and corners rubbed and soiled. Crackling (?) in white. Discoloration (?) in red.
- 61.1583 Rothko: No. 12, 1949, oil on canvas.
Crackling LL near edge. Creased throughout. Slight crackling in lower half of orange. Long crack LL in white. Crossbar marks with some crackling in purple. Soiled generally. Rubs (?) center area.
- 61.1584 Rothko: No. 10, 1948, oil on canvas.
Crackling and paint losses have probably grown worse.
- 61.1585 Rothko: No. 18, 1947, oil on canvas.
Top and bottom of L edge soiled. L and R edges pencil marked. Pulls along R side. Crackling center and above center. Some crackling below center in blue.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

4.

Condition Report: ICG-F-66-61 MARK ROTHKO (Continued)

61.1586 Rothko: No. 30, 1949, oil on canvas.
Small cracks in (old) grease LR. Crackling below center near bottom. Shiny foreign substance near bottom center. Slight horizontal crackling UR. Dark drips (?) above center. Generally soiled.

61.1587 Rothko: No. 30, 1954, oil on canvas.
Scratches and small broken patches in R margin. Slight flaking in yellow UR. Long, light rubs in purple LL. Slight flaking in yellow UR. Two tiny drops of glue-like substance UR in blue border.

61.1588 Rothko: No. 17, 1957, oil on canvas.
Corners and edges rubbed. Canvas warped. Cross bar convexly warped. Long horizontal rub LR corner. White drips bottom center. A few paint losses (?) bottom center and near LR corner. Rubs throughout.

61.1589 Rothko: No. 16, 1960, oil on canvas.
Black smudge UL corner of magenta area. Dent near bottom L of center. Draw LL corner. 2 dark rubs below center. Rub LL in orange. Cross bar warped.

61.1590 Rothko: No. 22, 1960, oil on canvas.
Drips LL corner. Drips bottom center. Scratch at LL edge. Vertical scratches along L side center. Cross-bar marks, horizontal. Rubs LR side near edge.

THE MUSEUM OF MODERN ART

To: Richard Falkner

John Lewis

Michael Harris

To:

Alan Tuckey

From:

Clara McDowell

Condition notes:

61.1590 Mark Rothko: No. 22, 1960, oil on canvas.

Stretched upon (horizontal) just below two

below center and right side in general corner

Conditions reported from Paris on December 14, 1966:

Left edge and margin badly damaged and over

of left margin. Slight edge and margin

very heavily as it
to be in Paris
by knowledge,
about the paint
the workman lifted
at before the
over broken
at on the wall
be detached,
now, depositing

tion of the paint-
It is now too
are devastatingly
line and with vic-
blows are not
can be avoided in

in No. 17 (London)
correspond to the
for in the photo-
not identification.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc.: Valdo Rasmussen
Richard Palmer
Bob Leslie
Walter Burns

Date: March 20, 1963

To: Miss Dudley

Re: MARK ROTHKO (ICE-F-66-61)

From: Gloria Rodsoll

Condition Report

Conditions noticed:

61.1539 Mark Rothko: #21, 1949. Oil on canvas. (Miss Jeanne Reynal)
Stretcher marks (horizontal) just below center; two long horizontal rubs below center and right side in green; corners rubbed.

Conditions reported from Paris on December 14, 1962:

Left edge and margin badly smudged and scratched with loss of paint center of left margin. Right edge and margin soiled and smudged.

the plico film 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

*Filed under
Memos*

(61.442)

OE HAS THIS?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE F Pend
us - Rothko

THE MUSEUM OF MODERN ART

Date January 2, 1963

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 plicofilm 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.

Noted on green
LOAN FORMS
Filed under 115.
Claims

mc. 389.61
(61.448)

Filed under
'memos'

OE HAS
THIS?

Attachments: As listed above

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-3900
CABLES: MODERNART, NEW-YORK

14. 12. '62.

CONDITION OF ROTHKO PAINTINGS.

Musée d'Art Moderne de la Ville de PARIS.

Limitations of space prevented thorough examination of paintings until they were hung.

MOMA Registration Number.	Paris Catalogue number.	London Catalogue number.	Title
61.1538	1 Whitney	1	Baptismal scene 1945. Frame required cleaning.
61.1536	2 Campi	2	Ancestral Imprint 1946. Frame required cleaning.
61.1582	3 Blumhau	3	Untitled 1946. OK.
61.1537	4 Brooklyn	4	Vessels of Magic 1946. Label on front tearing off at right edge.
61.445	5 Rothko	5	No. 15 1948. Slight smudge right edge.
61.1540	6 Stamos	9	No. 16 1948. White smudges and paint loss on left edge. Slight scratches on right edge. Serious long crack upper left quarter of surface. Cracks on entire surface of painting, particularly centre to left.
61.443	7 Rothko	10	No. 11 1949. Right edge slightly soiled. Left edge badly scratched, soiled, and stained. Slight marks in left margin.
61.468	8 Rothko	12	No. 13 1949. Scratches on left and right edges. Some cracking in left third of middle narrow white rectangle.
61.446	9 Rothko	13	Left and right edges slightly smudged and scratched. Left (No. 15 1949) and right margins slightly scratched.
61.456	10 Rothko	14	No. 16 1949. Left and right margins badly marked. Slight smudge upper yellow rectangle. Left edge badly smudged and tattered to reveal split in wood from top to bottom. Right edge tattered and smudged.
61.449	11 Rothko	15	No. 20 1949. Left and right edges slightly soiled. Strong pencil marks on left edge and slight pencil marks on right edge. Scratches centre bottom surface of painting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

NEW YORK 19

2.

19 WEST 53-D STREET
TELEPHONE: CIRCLE 5-8100
CABLE: MODERNART, NEW-YORK

- | MOMA
Registration
Number | Paris
Catalogue
number. | London
Catalogue
number. | Title. |
|--------------------------------|-------------------------------|--------------------------------|---|
| 61.4170 | 12 Rothko | 16 | No. 21 1949.
Left edge slightly soiled and pencil marked. Left margin badly soiled. Right edge and margin badly soiled. Two black blobs right margin circa 20 inches from top. Bottom surface soiled. |
| 61.1139 | 13 Kynal | 17 | No. 24 1949.
Left edge and margin badly smudged and scratched with loss of paint centre of left margin. Right edge and margin soiled and smudged. |
| 61.1186 | 14 Rothko | 18 | No. 30 1949.
Left and right margins slightly marked. Stronge slanting lines from pressure behind across top half and centre of surface of painting. |
| 61.461 | 15 Rothko | 19 | No. 20 1950.
Left edge and margin along lower left badly soiled. Right edge badly soiled. Small black blob centre of upper white rectangle. Bad smudges along bottom of surface of painting and smudges along top of surface of painting. |
| 61.451 | 16 Rothko | 20 | No. 22 1950.
Long stains, probably water, in upper and lower rectangles. Serious cracking of paint in large upper rectangle and left and right margins. Left and right edges and margins badly soiled. Impression of lower cross bar stretcher along surface of canvas. |
| 61.1389 | 17 Treumane | 21 | No. 8 1952
Left and right edges and margins badly soiled. |
| 61.447 | 18 Rothko | 22 | No. 18 1952.
White smudges along left edge. Right edge badly rubbed. |
| 61.442 | 19 Rothko | 23 | No. 8 1953 (Wrong photo both catalogues.)
Stains, probably water, left part of large white rectangle, the underside of which indicates cracking. Marks lower part of said rectangle. Impression of lower horizontal brace across surface of painting. Bad smudges left margin from circa one third down to bottom. Right margin at edge badly soiled. <i>see 61.442 which is the verso</i> |
| 61.473 | 20 Heller | 24 | No. 10 1953.
Left and right edges and margins slightly soiled. |
| 61.1593* | 21 Panza | 25 | No. 61 1953
Right margin and edge slightly soiled. |
| 61.469 | 22 Rothko | 26 | Honage To Matisse 1954.
White rub upper left corner, with black smudge circa 12" below it. Pencil marks on left and right long edges circa two feet from top. |
| 61.1587 | 23 Rothko | 27 | No. 30 1954.
Scratches and small broken patches in painting in right margin. |
| 61.11741 | 24 Stanton | 28 | The Black And The White 1956
Left and right margins soiled. Pencil marks left and right edges. |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

NEW YORK 19

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

MOMA
Registration
Numbers

	Paris Catalogue number.	London Catalogue number.	Title.
61.459	36 Rotko	40	Mural Section 3 1959. Left and right edges scratched and stained. Imprint on canvas of upper and lower horizontal stretchers. Two round impressions from foreign pressure behind on surface of painting left eighth circa between stretchers.
61.461	37 Rotko	41	Mural Section 4 1959. Slight paint loss left and right edges, serious on top right edge.
61.453	38 Rotko	42	Mural Section 5 1959. Very bad black marks upper half centr-left of rectangle. Left and right edges badly scratched and smudged. Hand prints and smudges bottom right surface. Smudges left and right margins. Imprint of horizontal stretcher along lower half of rectangle.
61.467	39 Rotko	43	Mural Section 7 1959. Left edge smudged, and very badly scratched in lower half. Scratches left margin. Right edge smudged. Bottom left corner smudged and scratched. Stains and white scratches right eighth circa of picture surface, very predominant.
61.471	40 Rotko	44	No. 7 1960. Slight loss of paint left and right edges. Slight scratches along bottom of surface painting.
61.592	41 Panza	45	No. 12 1960. Slight paint loss left and right edges. 4" circa scratch upper left corner.
61.444	42 Rotko	46	No. 14 1960. Slight paint loss left and right edges. Spots lower left centre, possibly water marks.
61.1589	43 Rotko	47	No. 16 1960. Black smudge top left corner of magenta area. Slight damage to top and bottom of left and right edges.
61.1590	44 Rotko	48	No. 22 1960. Paint loss left and right edges. Minor scratches left margin. Smudge right margin.
NOTE 2	(Hors catalogue)	5 Rotko	No. 18 1947: Top and bottom of left edge soiled. Left and right edges pencil marked.

NOTE 2. * This picture is absent from Paris catalogue and appears
as number five in the London catalogue.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Date March 20, 1961

To: Miss Dudley
From: Diane Rivinus

Re: ROTHKO PAINTINGS FOR
EUROPE (ICE-F-60-61)
(At Santini's)

Dear Miss Dudley:

The following Rothko's showed notable damages which had not been previously recorded:

- 61.466 No. 64, 1960 Rub and scrape c. 4" long along UR edge of red section at bottom. (Rothko)
- 61.467 Mural Section 7, 1959 Paint loss in red impasto along bottom edge L of center. (Rothko)
- 61.457 Sketch for Mural 2 deep dents with rubs UL corner; white rub R side center; scratches LL corner. (Rothko)

The following all have white cleaner's marks across the bottom:

- 61.411 White and Greens in Blue (NAR) *This is not in c/p. NAR inscribed by NAR*
- 61.444 No. 14, 1960 (Rothko)
- 61.461 Mural, Section 4, 1959 (Rothko)
- 61.465 No. 20, 1950 (Rothko)
- 61.469 Homage to Matisse (Rothko)

The following is the Rothko which was hanging in the corridor during the Museum exhibition. Mr. Rothko was to take full responsibility for damages while there. When checked at Santini's a few additional conditions were noted:

- 61.462 Sketch for Mural No. 4, 1959 Rubs R side center (horizontal) and L side center; dent LL below one noted at the Museum 3-1-61.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

Date March 20, 1961

Re: ICE-F-66-61 ROTHKO

To: Miss Dudley

Re: ROTHKO PAINTINGS FOR

From: Diane Rivinus

EUROPE (ICE-F-60-61)

(At Santini's)

While looking through the files of the above exhibition in preparation for the return of 61.1541 to the Stanton's I came across the following receipts of delivery:

Dear Miss Dudley:

61.472 White and Black on Wine (Rubin)

The following Rothko's showed notable damages which had not been previously recorded:

61.466 No. 64, 1960 Rub and scrape c. 4" long along UR edge of red section at bottom. (Rothko)

61.467 Mural Section 7, 1959 Paint loss in red impasto along bottom edge L of center. (Rothko)

61.457 Sketch for Mural 2 deep dents with rubs UL corner; white rub R side center; scratches LL corner. (Rothko)

The following all have white cleaner's marks across the bottom:

61.411 White and Greens in Blue (NAR) *This is not in C/R. Now in Santini's NAR*

61.444 No. 14, 1960 (Rothko)

61.461 Mural, Section 4, 1959 (Rothko)

61.465 No. 20, 1950 (Rothko)

61.469 Homage to Matisse (Rothko)

The following is the Rothko which was hanging in the corridor during the Museum exhibition. Mr. Rothko was to take full responsibility for damages while there. When checked at Santini's a few additional conditions were noted:

61.462 Sketch for Mural No. 4, 1959 Rubs R side center (horizontal) and L side center; dent LL below one noted at the Museum 3-1-61.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Date Aug. 11, 1965

DV
To: ~~XXX~~ CB
From:

Re: ICE-F-~~66~~ 66-61 ROTHKO

While looking through the files of the above exhibition in preparation for the return of 61.1541 to the Stanton's I came across the following receipts of delivery:

61.472 White and Black on Wine (Rubin)

61.1539 #24, 1949 (Reynal/Diamond)

I don't have complete records of disposition for these two and want to check them with you.

The latest record of the Rubin I see is in the Rothko ins. file where it is listed as "outstanding" on 6-2-64. Dick Palmer believes Goldreyer still has it. (Notice of Claim No. 0119)

A claim was filed for the Reynal/Diamond work as well: No. 0108; it was to be restored by Rudolf Granec. A Daily Report indicates that the work was released to Granec via Grosso trucking on 3/22/63 and Dick Palmer believes the work was ~~returned~~ returned to Diamond directly from Granec's and subsequently re-sold by Diamond. Attached is the correspondence concerning this loan. Shall I send Reynal and Diamond receipts of delivery for belated signature?

The above painting, No. 17, 1957 (Gross 61.1539), originally loaned to the Stanton's by the artist and was the property of Mr. and Mrs. Stanton, was delivered to the Stanton's last week in accordance with instructions of Mr. Stanton and Mr. Goldreyer. I understand that both the Stanton's and Mr. Goldreyer's records for this painting were completely satisfied.

We are also instructing Granec to deliver the two paintings listed below, which are currently in storage at their 17th Street Warehouse, to Mr. Goldreyer's residence. They will be being shown, pending authentication, which will be pending on Monday, February 15, at which time you, Mr. Goldreyer, Mr. Tanager and Mr. Goldreyer will be present when the paintings are to be returned to the Stanton's collection.

61.1539 WHITE AND BLACK ON WINE, 1949, 17" x 17"

61.1539 #24, 1949, 17" x 17"

61.1539 #24, 1949, 17" x 17"

yes with letters.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice-f-60-61
Now Ice-k-66-61

THE MUSEUM OF MODERN ART

Date February 3, 1964

To: Mr. Vance (and the Record)

Re: Rothko Insurance Claim

From: Dick Palmer

Dick

Dear David:

I am writing further to our conversations of earlier today to set down the details of the transfers of Rothko paintings which we have scheduled for Thursday, February 6. Of the six paintings which are the property of the artist and have already been restored by Mr. Goldreyer, the following five are currently in Goldreyer's studio and will be delivered to the Manhattan Storage and Warehouse Company at 1411 3rd Avenue in accordance with Mr. Rothko's verbal instructions of this morning:

- Feb. 3* {
- 61.454 SKETCH FOR MURAL NO. 6. 1958. 105 x 144"
 - 61.458 SKETCH FOR MURAL NO. 7. 1958-59. 105 x 168"
 - 61.467 MURAL: SECTION 7. 1959. 72 x 180"
 - 61.468 NO. 13. 1949. 85 1/2 x 64 5/8"
 - 61.469 HOMAGE TO MATISSE. 1954. 105 x 50 1/2"

*Eric noted on
 Lenders
 Cards
 Loan Receipt
 Recit Sent*

The sixth painting, NO. 17. 1957 (MOMA 61.1588), originally loaned to our Rothko show by the artist but now the property of Mr. Ben Heller, was delivered to Mr. Heller last week in accordance with instructions given us by both Mr. Rothko and Mr. Heller. I understand that both Mr. Rothko and Mr. Heller (in regard to his Rothko painting) were completely satisfied with Mr. Goldreyer's work. ✓

We are also instructing Santini Brothers to deliver the six paintings listed below, which are currently in storage at their 49th Street Warehouse, to Mr. Goldreyer's studio. They will be held there, pending restoration, until after the meeting on Monday, February 10, at which time you, Mr. Rothko, Mr. Taylor and Mr. Goldreyer will establish which conditions are to be restored at the expense of the Museum's insurers.

- 61.463 SKETCH FOR MURAL NO. 1, 1958. 105 x 120"
- 61.460 MURAL, SECTION 2, 1959. 105 x 180"
- 61.459 MURAL, SECTION 3, 1959. 105 x 180"

where are the other 3? ds

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Miss Dudley

ICE-F-66-61
MARK ROTHKO
MEMOS

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE ~~REGISTRAR~~ Assembly Coordinator

DATE July 26, 1963

Expect ☐ from:
Collect ☐ from:
Deliver ☒ to:
Release ☐ to:

Daniel Goldreyer, Ltd.
65 East 54th Street
New York 22, N. Y.

on (date): week of July 29

at (time):

The following objects: (artist, medium, size)

Value if needed for
insurance or invoice

ROTHKO: SKETCH FOR MURAL, NO. 6, 1958.
105 x 144" - oil

MOMA No.
61454

SKETCH FOR MURAL, NO. 7, 1958-59. 61.458
105 x 168" - oil

MURAL: SECTION 7, 1959. 61.467
72 x 180" - oil

NO. 17, 1957. - oil 61.1588 ?
91-1/2 x 69-1/2"

NO. 13, 1949. - oil 61.468
85-1/2 x 64-5/8"

HOMAGE TO MATISSE, 1954. 61.469
105 x 50-1/2" - oil

*Don't
put note for
ms. full of
Santini
Time for
file or
showed we
in your file?
DD*

*Noted
DV*

PURPOSE for restoration - ROTHKO EXHIBITION

CHARGES Collect ☐ Prepaid ☐ Bill to: ICE-F-66-61

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☐ Truck: Ours ☒ Santini Theirs ☐

Department Circulating Exhibitions Signed

Waldo Rasmussen (initial)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61
ROTHKO
MEMOS

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Burns
Mr. Palmer
Mr. Rowlison

ICE-F-66-61 ROTHKO Date June 3, 1963
i-o

To: Miss Dudley

Re: Sale of Rothko paintings

From: Waldo Rasmussen

from international exhibition

WR

Dear Dorothy:

I discussed with Mr. d'Harnoncourt the sale of the two Rothko Sketch for Mural No.'s 6 and 7 (61.454 and 61.458) and he felt that the Museum's ten percent handling charge should not be applied to the sale to Dr. Panza. Since the sales were not directly the result of the circulation of the exhibition, and were made with the artist rather than a gallery, Mr. d'Harnoncourt authorized that this exception be made.

I feel this should also be the case with the sale of Jeanne Reynal's painting Number 24, 1949 to Harold Diamond, since this too did not occur as a direct result of the circulation of the exhibition. It would be especially difficult to justify charging a handling charge to Miss Reynal, and since she is personally acquainted with Mr. Rothko, I think we could well be put into an embarrassing position.

This situation does make it more evident, however, that we should clarify our procedures regarding sales from circulating exhibitions and be certain that lenders are properly informed at the outset.

WR:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

100-F-66-61
Rothko
memo

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Miss Frost
Mr. Burns

Date May 2, 1963

To: Waldo Rasmussen

Re: Purchase of works from

From: Eric Rowlison

100-F-66-61 Mark Rothko

On the day when we were at the warehouse with Mr. Rothko, he said something about two of his pictures really belonging to Dr. Panza in Milan. Dr. Panza already owns two Rothkos (which we borrowed from him and returned to him in Milan), but the two paintings in question were borrowed from and returned to Mr. Rothko. They are:

61.454 Rothko: Sketch for Mural No. 6, oil on canvas.

61.458 Rothko: Sketch for Mural No. 7, oil on canvas.

We have no record of any sale being made. If these two works were sold during the period of the exhibition, I believe we have a ten percent handling charge coming to us. Would you please look into the situation?

Thanks.

CBR

ERIC - Do we have Rec. of Delivery for
loans sent to owners in
Europe?

DD

just checked & turned them up rather
obscurely filed. They were not sent at
the close of the show, for some reason.
CBR

Now sent
CBR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61
ROTHKO
MEMOS

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Alicia Legg

Date February 19, 1963

To: Waldo Rasmussen

Re: Rothko unpacking

From: Peter Selz

Mr. Donald Blinken just called and wants to be at Santini's when his Rothko is uncrated in order to examine it with someone from our staff and look at its condition. I told him that your office would get in touch with him.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

file

ICE-F-66-61
ROTHKO
MEMOS

THE MUSEUM OF MODERN ART

cc.: Waldo Rasmussen
Richard Palmer
Bob Leslie
Walter Burns

Date January 11, 1963

March 20, 1963

To: Miss Dudley

Re: MARK ROTHKO (ICE-F-66-61)

From: Gloria Hodsoll

MARK ROTHKO (ICE-F-66-61)

Condition Report

Conditions noticed:

61.1539 Mark Rothko: #21, 1949. Oil on canvas. (Miss Jeanne Reynal)
Stretcher marks (horizontal) just below center; two long horizontal rubs
below center and right side in green; corners rubbed.

Conditions reported from Paris on December 14, 1962:

Left edge and margin badly smudged and scratched with loss of paint center
of left margin. Right edge and margin soiled and smudged.

Irregularities in Connection with Rothko's Exhibi-
tion in Paris. While this document is general in nature and
related to all aspects of the exhibition, it contains some ele-
ments relevant to the preparation and shipment of exhibitions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen
Mr. Palmer
Miss Berge

Mrs. Kolmetz
Mrs. Hecht
ICE-F-66-61-Paris

Date January 10, 1963

To: Miss Dudley
From: Porter McCray

Re: ROTHKO - Paris showing
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.

ICE-F-66-61-Paris
Rothko
Memo

See Mrs. Gurns
pend

See Memo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

December 15th. '62.

ROTHKO

Musee d'Art Moderne de la Ville de

PARIS

Notes on irregularities in catalogues, markings, publicity etc.

see photo in Dick's office
1. London catalogue, plate number 23, title of painting: No. 8. 1953, marked (not exhibited): the photo does not correspond to the picture presented. The same mistake appears on plate 21 of the New York catalogue. The MOMA label, however, on the back of the picture records title of painting as it appears in both catalogues. Enclosed please find a photo of the actual picture. MOMA registration no.: 6I.442, box 6, Paris cat. no. 19.

2. London catalogue, plate 21, title of painting: No. 8, 1952: the identical plate (no. 12) in the New York catalogue is printed upside down. (A MOMA cable confirmed that the London version was correct.) MOMA registration no.: 6I.1389, Paris cat. no. 17.

3. From the London catalogue:

35 Sketch for Mural No. 1 1958 105 x 120" 6I.463
36 Sketch for Mural No. 6 1958 105 x 144" 6I.454
37 No. 19 1958 95 x 90" 6I.448

In the check lists, however, the above information appeared as follows:

35 No. 19 1958 105 x 90" box 15 6I.448.
36 Sketch for Mural No. 1 1958 105 x 120" box 5 6I.463.
37 Sketch for Mural No. 6 1958 105 x 144" box 6 6I.454.

4. London catalogue 41, Mural Section No. 4; 1959: no MOMA label on back of picture. (Paris cat. no. 37, box 4, 6I.461.)

5. On the plans of the Musee d'Art Moderne de la Ville de Paris indicating positioning of pictures No. 9 (London catalogue plate number) is duplicated in the same room. (Paris cat. no. 6, 6I.1540.)

6. Box No. 10 arrived very badly damaged.

7. Several pictures (maximum three) arrived without hooks, or with hooks so placed that pictures must necessarily hang either on their side or upside down (maximum two). Exact details will follow when the exhibition is dismantled.

8. Prints ~~from~~ of same negative for publicity photographs supplied from New York inconsistently marked TOP.

6I.1581 - BERMAN
6I.1588 - ROTHKO
6I.469 - ROTHKO
6I.440 - OLINKEE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

-2-

9. The customary system of fixing MOMA labels in an identical position on back of pictures has not always been observed.

10. Paris catalogue acknowledgements appeared in reverse order to the one originally confirmed by cable. The former were replaced for the vernissage by mimeographed sheets observing proper order.

11. Original labels for paintings furnished by MOMA were printed on cream paper instead of white as specified in my cable. Those retyped on white paper arrived too late from New York for use.

12. Publicity release on MOMA was two years out of date.

13. Publicity release for show was unrelated to Paris opening.

14. No condition report included in shipment.

15. No white gloves provided.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICEF 16-1183 / memo

THE MUSEUM OF MODERN ART

Date October 29, 1962

To: Mr. René d'Harnoncourt **Re:** Rothko Exhibition
From: Monroe Wheeler Paris Showing

Dear René:

Here are my very tentative estimates of the costs, exclusive of personnel and publicity and transportation, for the Rothko exhibition in Paris.

Enclosure

cc: Mrs. Bliss Parkinson
 Mr. Waldo Rasmussen
 Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Dorothy H. Dudley ✓

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

October 29, 1962

Mr. [illegible] Mr. [illegible] Mr. [illegible]
 Mrs. [illegible] Mrs. [illegible] Mrs. [illegible]
 Mr. [illegible] Mr. [illegible] Mr. [illegible]

THE MARK ROTHEK EXHIBITION AT THE MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

Budget for Installation and Maintenance

To: Mr. [illegible]
 From: Mr. [illegible]
 Installation of seven walls and lighting,
 based on rental of panels, and lighting
 fixtures \$3,000
 Painting of entrance staircase and galleries,
 including ceilings 600
 Cost of unpacking, repacking and registration 400
 Labor for removal of sculpture from space
 which will be used for galleries 100
 Labor for installation and dismantling of exhibition 300
 Salaries of two guards for duration of exhibition 300
 \$4,700

After the Paris showing is in
 shipping to New York for return shipment
 will be granted free round-trip travel
 for the artist.

Shipping to New York to ship some copies of the magazine
 shipping to New York to ship some copies of the magazine
 shipping to New York to ship some copies of the magazine
 shipping to New York to ship some copies of the magazine

With credit to the International Council and
 French museum

With credit both to American Museum
 of Natural History, etc., French museum, etc.
 and individuals who have
 special connections to the Museum of Modern Art.
 This last will be the most important, for
 specific information to the French museum
 regarding:

Critical survey by Peter [illegible] -- Peter will [illegible]
 before he can [illegible] and [illegible]
 the changes in construction. He will [illegible]
 the [illegible] in [illegible] and [illegible]

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Miss Keech Mr. Palmer Mrs. Kolmetz
 Miss Dudley Miss Boas ICE-F-66-81 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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Page 2

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."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Page 3

Date April 5, 1962
October 11, 1962

To: Mr. d'Harnoncourt
Mr. Wheeler (Barbara Sinclair)
Mr. Selz
From: Waldo Rasmussen

Re: Rothko catalogs
Paris showing ROTHKO
(cont.)

Attached are copies of the MARK ROTHKO catalogs from the following
Note that the title of the Council as well as the Museum should be retained in English.

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.

Miss Goffert this brings up a real problem. The catalogue cards were marked identifying illustrations as they appeared in the Whitehall Chapel, London, catalogue, since I was given to understand this was 'the' catalogue of the show. Now that three other catalogues have shown up, not bearing identical data to each other, do I revise all Rothko object cards or add various catalogues under remarks, or what?

Barbara

WR:md

Handwritten note: "The 'Rothko' cards were marked identifying illustrations as they appeared in the Whitehall Chapel, London, catalogue, since I was given to understand this was 'the' catalogue of the show. Now that three other catalogues have shown up, not bearing identical data to each other, do I revise all Rothko object cards or add various catalogues under remarks, or what?"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko
ICE F 66-61
MEMO

THE MUSEUM OF MODERN ART

Date April 5, 1962

To: Miss Dudley (Barbara Sinclair)

Re: Rothko catalogs

From: R. Palmer

RP

Attached are copies of the MARK ROTHKO catalogs from the following institutions for your records:

Stedelijk Museum - Amsterdam

Palais des Beaux-Arts - Brussels

Kunsthalle - Basel

Miss Dudley: this brings up a real problem: The catalogue cards were marked indicating illustrations as they appeared in the Whitehall Chapel, London, catalogue, since I was given to understand this was 'the' catalogue of the show. Now that three other catalogues have shown up, not bearing identical cuts to each other, do I revise all Rothko object cards or add various catalogues under remarks, or what?

Barbara

↓
* see also cats for A, B + B" under Reproduced
add word "London" after reprodu.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

(FOR OCTOBER ^{INS.} REPORT)

Rothko ICE
Memo.

On the Rothko questions:

Unfortunately, all arrangements for the trans-shipment of the exhibition from Rotterdam to London were handled through the Whitechapel gallery's agents, Bolton and Fairhead Ltd. of London and our agents (Keating) were not informed of the carrier or of the dates of this trans-shipment.

Similarly, the arrangements for the shipment of Dr. Meyer's Rothko painting from the Stedelijk Museum in Amsterdam to the Whitechapel in London were handled completely by these two institutions and we were not informed of the carrier or the exact dates of the shipment.

61.1591

I know that this must seem an after-thought at this point, since you need the information now, but we could write the Stedelijk and Bolton and Fairhead for this information if you wish. I don't think we would have an answer in less than two weeks, however.

Dick Palmer

11/9

To be insured on September report

Ask Miss Dudley about transit insurance for Panza and Meyer across Channel.

Also about waiver of subrogation for the U.S. Lines Co. (see Rothko's report letter of July 21 to above from Waddo)

not

lists. This is

now
C/E's job. We want MS me
the loans from Milan + Amsterdam (but
the channel crossings can wait) +
Send receipts. This is all. DD

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

DHD: y

To be insured on September report

Ask Miss Dudley about transit insurance for Panza and Meyer across Channel.

Also about waiver of subrogation for the U.S. Lines Co. (see Phillips / Lipat. letter of July 21 to above from Waddo)

x list
shipments.
are in
r go ahead
to get full

(Rets sent, ins. ok)

Barbara — We do not
have to amend box lists. This is
C/E's job. We need MS me
the loans from Milan + Amsterdam (but
the channel crossings can wait) —
Send receipts. This is all. DD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

DHD: you indicated earlier that we need to amend the Rothko ICE box list when we find out details of the Panza and Meyer shipments. we do know Panza stuff now and we know all 3 ptgs are in the exhibit. Should we still wait on Meyer info or go ahead with stencil. Dick Palmer asks if he should write to get full info from Stedjlik.

Barb

(Rets sent, ins. ok)

Barbara — we do not
have to amend box lists. This is
C/E's job. We need MS me
the loans from Milan + Amsterdam (but
the channel crossings can wait) —
Send receipts. This is all. DD

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

David: Rothko Exhibit ICE/F 66/61
Total Insurance \$453,300.00

Barb
possibility of two others being added:
from Janis Gallery 61.1322, 1323: no info. or
insurance values on green slips, natch, and
Dick Palmer is on vacation. BS

Waivers arranged 8-21 by Phone
w. Mrs. Clark (for Block) of McLaughlin

61.440

NOT
ICE

60.

60.
61.58

No. 61, 1953,
(New box to be built for ocean shipment)

61.441

60.1050 ✓

White and Greens in Blue, oil on canvas (Nelson Rockefeller)
(To be reframed & wrapped in plicofila before collection)

61.442

60.1051 ✓

No. 8, 1953, oil on canvas (Rothko)

61.443

60.1052 ✓

No. 11, 1949, oil on canvas (Rothko)

61.444

60.1057 ✓

No. 14, 1950, oil on canvas (Rothko)

61.445

60.1058 ✓

No. 15, 1948, oil on canvas (Rothko)

61.446

60.1059 ✓

No. 15, 1949, oil on canvas (Rothko)

61.447

60.1061 ✓

No. 18, 1952, oil on canvas (Rothko)

61.448

60.1062 ✓

No. 19, 1953, oil on canvas (Rothko)

61.449

60.1063 ✓

No. 20, 1949, oil on canvas (Rothko)

61.450

60.1065 ✓

No. 21, 1949, oil on canvas (Rothko)

61.451

60.1066 ✓

No. 22, 1950, oil on canvas (Rothko)

61.452

60.1067 ✓

No. 24, 1947, oil on canvas (Rothko)

61.453

60.1072 ✓

Mural, Section 5, 1959, oil on canvas (Rothko)

61.454

60.1077 ✓

Sketch for Mural No. 6, 1958, oil on canvas (Rothko)

61.455

61.2 ✓

No. 10, 1947, oil on canvas (Rothko)

61.456

61.4 ✓

No. 16, 1949, oil on canvas (Rothko)

61.457

61.82 ✓

Sketch for Mural, 1958, oil on canvas (Rothko)

61.458

60.1078 ✓

Sketch for Mural No. 7, 1958-59, oil on canvas (Rothko)

61.459

60.1070 ✓

Mural, Section 3, 1959, oil on canvas (Rothko)

61.460

60.1069 ✓

Mural, Section 2, 1959, oil on canvas (Rothko)

61.461

60.1071 ✓

Mural, Section 4, 1959, oil on canvas (Rothko)

61.462

60.1076 ✓

Sketch for Mural No. 4, 1958, oil on canvas (Rothko)

61.463

60.1075 ✓

Sketch for Mural No. 1, 1953, oil on canvas (Rothko)

61.464

61.5 ✓

Narrow end for a mural, 1959, oil on canvas (Rothko)

61.465

60.1064 ✓

No. 20, 1940, oil on canvas (Rothko)

61.466

61.71 ✓

No. 64, 1960, oil on canvas (Rothko)

61.467

60.1073 ✓

Mural, Section 7, 1959, oil on canvas (Rothko)

61.468

60.1027 ✓

No. 13, 1949, oil on canvas (Rothko)

61.469

60.1029 ✓

Message to Picasso, oil on canvas (Rothko)

61.470

60.1052 ✓

No. 3, 1946, oil on canvas (Rothko)

61.471

60.1053 ✓

No. 7, 1960, oil on canvas (Rothko)

61.472

60.1079 ✓

White and Black on Wine, oil on canvas (Rubin)

61.473

60.1042 ✓

(Rolled)

61.474

27

No. 10, 1953 (Heller)

Also, the following tubes: (8)

No. 230 for 60.1035 (Blinken)

Nos. 231, 232, 233, 234, 236, 237 & 238 for large Rothko paintings

235 (Heller)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko / West
Harrison
Meno

ROTHKO PAINTINGS TO BE SENT TO SANTINI ON MONDAY MORNING, MARCH 13:

- 61.440 60.1035 Rothko: No. 9, 1958, oil on canvas (Blinken)
- 61.441 60.1046 " : No. 12, 1960, oil on canvas (Papa di Bino)
61.68 " : No. 61, 1951, (New box to be built for ocean shipment)
- 61.442 60.1050 " : White and Greens in Blue, oil on canvas (Nelson Rockefeller)
(To be reframed & wrapped in plicofila before collection)
- 61.443 60.1051 " : No. 8, 1953, oil on canvas (Rothko)
- 61.444 60.1052 " : No. 11, 1949, oil on canvas (Rothko)
- 61.445 60.1053 " : No. 14, 1960, oil on canvas (Rothko)
- 61.446 60.1054 " : No. 15, 1948, oil on canvas (Rothko)
- 61.447 60.1055 " : No. 15, 1949, oil on canvas (Rothko)
- 61.448 60.1056 " : No. 18, 1952, oil on canvas (Rothko)
- 61.449 60.1057 " : No. 19, 1953, oil on canvas (Rothko)
- 61.450 60.1058 " : No. 20, 1953, oil on canvas (Rothko)
- 61.451 60.1059 " : No. 21, 1949, oil on canvas (Rothko)
- 61.452 60.1060 " : No. 22, 1950, oil on canvas (Rothko)
- 61.453 60.1061 " : No. 24, 1947, oil on canvas (Rothko)
- 61.454 60.1062 " : Rural, Section 5, 1959, oil on canvas (Rothko)
- 61.455 60.1063 " : Sketch for Rural No. 6, 1958, oil on canvas (Rothko)
- 61.456 60.1064 " : No. 10, 1947, oil on canvas (Rothko)
- 61.457 60.1065 " : No. 16, 1949, oil on canvas (Rothko)
- 61.458 60.1066 " : Sketch for Rural, 1958, oil on canvas (Rothko)
- 61.459 60.1067 " : Sketch for Rural No. 7, 1958-59, oil on canvas (Rothko)
- 61.460 60.1068 " : Rural, Section 3, 1959, oil on canvas (Rothko)
- 61.461 60.1069 " : Rural, Section 2, 1959, oil on canvas (Rothko)
- 61.462 60.1070 " : Rural, Section 4, 1959, oil on canvas (Rothko)
- 61.463 60.1071 " : Sketch for Rural No. 4, 1958, oil on canvas (Rothko)
- 61.464 60.1072 " : Sketch for Rural No. 1, 1958, oil on canvas (Rothko)
- 61.465 60.1073 " : Narrow end for a mural, 1959, oil on canvas (Rothko)
- 61.466 60.1074 " : No. 20, 1948, oil on canvas (Rothko)
- 61.467 60.1075 " : No. 61, 1960, oil on canvas (Rothko)
- 61.468 60.1076 " : Rural, Section 7, 1959, oil on canvas (Rothko)
- 61.469 60.1077 " : No. 13, 1949, oil on canvas (Rothko)
- 61.470 60.1078 " : Homage to Katsura, oil on canvas (Rothko)
- 61.471 60.1079 " : No. 1, 1956, oil on canvas (Rothko)
- 61.472 60.1080 " : No. 7, 1960, oil on canvas (Rothko)
- 61.473 60.1079 " : White and Black on Wine, oil on canvas (Rubin)
(Rolled)
- 61.474 60.1042 " : NO. 10, 1953 (Heller)
- Also, the following tubes: (8)

No. 230 for 60.1035 (Blinken)
Nos. 231, 232, 233, 234, 236, 237 & 238 for large Rothko paintings

235 (Rothko)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

August 9, 1961

Date Aug 10 '61

To: Barbara Sinclair
Dick Palmer
From: Barb Sinclair

Re: Rothko green slips
ICE-F 60-61

thanks for Rothko stuff. For your records,...

Janis Gallery: 61.1322 & 1323, no sig.s
Rubin 61.472 no sig.s (as you note)
Stanton 61.1541 no sig.s (as you note)

My records are complete that you still need LA forms from the
Dickinson and the others - I will check on these and get them to
you as soon as possible.

Barbara who will make any necessary decisions and forward correspondence to the persons responsible for action. Dick Palmer returns on August 28th and will be in complete charge of the department until my return on September 25th. He will of course consult with Frank O'Hara and Rose Soltes and other members of the department as necessary, but all matters requiring a decision should be referred to him, and all incoming correspondence and memo will first go through his hands. It is also very important that Rose Soltes be kept completely informed on the schedule of international exhibitions; where copies of incoming or outgoing correspondence have not been noted for her, please correct this so that she has a complete record of all overseas correspondence. She is not in charge of maintaining a scheduling book for our international shows and requires this information to keep her records accurately. Of course, Dick Palmer will be working closely with her on this. He is also maintaining a preparation schedule for our national circulating exhibitions which lists important deadlines for all shows in the works from now through December; this will serve as a checklist for him for assignments which must be completed, and you should also consult him frequently or whenever in doubt about specific deadlines for shows.

I would like to request that if any of you encounter problems about which you want my advice, drafts you wish to send for approval, etc., that this be transmitted solely through Frank O'Hara for this next week and through Dick Palmer from then on.

Dick Palmer has been authorized to sign all purchases and project orders, as well as petty cash slips, during my absence.

(135) Rothko
ICE F 60-61
Memo

tuned out to be duplicates
(DR)

IS.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Date August 9, 1961

To: Barbara Sinclair
From: Dick Palmer

Re: Rothko LA Forms

Dear Barbara:

green
These are the forms from Rothko which I mentioned to you last week - they will replace those that were for the original MOMA showing and which are now in your files for the ICE version of the show.

My records now indicate that you still need LA forms from the Stantons and the Rubins - I will check on these and get them to you as soon as possible.

O'Hara who will make any necessary decisions and forward correspondence to the persons responsible for action. Dick Palmer returns on August 28th and will be in complete charge of the department until my return on September 25th. He will of course consult with Frank O'Hara and Rose Solomons and other members of the department as necessary, but all matters requiring a decision should be referred to him, and all incoming correspondence and memos will first go through his hands. It is also very important that Rose Solomons be kept completely informed on the schedule of international exhibitions; where copies of incoming or outgoing correspondence have not been noted for her, please correct this so that she has a complete record of all overseas correspondence. She is not in charge of maintaining a scheduling book for our international shows and requires this information to keep her records accurately. Of course, Dick Palmer will be working closely with her on this. He is also maintaining a preparation schedule for our national circulating exhibitions which lists important deadlines for all shows in the works from now through December; this will serve as a checklist for him for assignments which must be completed, and you should also consult him frequently or whenever in doubt about specific deadlines for shows.

I would like to request that if any of you encounter problems about which you want my advice, drafts you wish to send for approval, etc., that this be transmitted solely through Frank O'Hara for this next week and through Dick Palmer from then on.

Dick Palmer has been authorized to sign all purchases and project orders, as well as petty cash slips, during my absence.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

NOTE: TO CIRCULATE THROUGHOUT
DEPARTMENT

Date August 22, 1961

To: Mr. O'Hara
Mr. Palmer
and all members of the Department
From: Waldo Rasmussen

Re: ~~PRESENT STATUS OF CURRENT PROJECTS~~

NO GOOD CARBON?

Dear Frank, Dick, and All:

I hope this memo, which will doubtless become as long as GORE WITH THE WIND, will help in acting on the many projects in preparation while I am away. I've tried to explicate as many of the really complicated situations (such as the current status of the Bohlin and Visionary Architecture show) and to look into my crystal ball on which might be happening in some instances. At any rate, I don't anticipate any dreadful problems and you can certainly reach me in Sao Paulo if anything comes up. Mr. d'Harnoncourt will be glad to consult with you whenever you need his advice.

Lines of Communication: During the week of August 21st while Dick Palmer is still away, all incoming correspondence will be routed directly to Frank O'Hara who will make any necessary decisions and forward correspondence to the persons responsible for action. Dick Palmer returns on August 28th and will be in complete charge of the department until my return on September 25th. He will of course consult with Frank O'Hara and Rose Solsets and other members of the department as necessary, but all matters requiring a decision should be referred to him, and all incoming correspondence and memos will first go through his hands. It is also very important that Rose Solsets be kept completely informed on the schedule of international exhibitions; where copies of incoming or outgoing correspondence have not been noted for her, please correct this so that she has a complete record of all overseas correspondence. She is not in charge of maintaining a scheduling book for our international shows and requires this information to keep her records accurately. (Of course, Dick Palmer will be working closely with her on this. He is also maintaining a preparation schedule for our national circulating exhibitions which lists important deadlines for all shows in the works from now through December; this will serve as a checklist for him for assignments which must be completed, and you should also consult him frequently or whenever in doubt about specific deadlines for shows.

I would like to request that if any of you encounter problems about which you want my advice, drafts you wish to send for approval, etc., that this be transmitted solely through Frank O'Hara for this next week and through Dick Palmer from then on.

Dick Palmer has been authorized to sign all purchases and project orders, as well as petty cash slips, during my absence.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

1. ROTHKO EXHIBITION:

I think all is pretty well set for London showings:

1. Space is reserved on the SS Moorden, leaving September 2, with free transportation from Holland-America (note my memo to David Vance requesting that the insurance company provide a waiver of indemnity in case it is required).
2. All black-and-white photographs for catalog have been taken and should be sent to Robertson as soon as prints arrive next week.
3. Robertson has all remaining catalog text and illustration material, plus Rothko's notes on installation. (These notes should be sent to all European exhibitors, including the section on reproduction of black-and-white photographs).

Only possible problem: You will note that I wrote U.S. Lines trying to cancel our reservation as tactfully as I could, and without naming either the European museum or steamship company which had contributed a full subsidy. I understand that Holland-America will carry free freight through their baggage division so that it does not appear on a bill of lading; consequently, the contribution of free transportation apparently does not have to be approved by the freight conference. However, I don't know what Sandberg told the main office of Holland-America in order to get the free transportation: i.e. whether they know the first showing of the exhibition is in London rather than Amsterdam. Secondly, since U.S. Lines now knows that another steamship company has granted free transportation, I trust they're not going to be sufficiently curious to ask which one--and possibly involve Holland-America in obtaining approval from the freight conference. These dark thoughts can make one uneasy, but I'm really predicating doom only so you'll know what the basic situation is, and I doubt very much whether any complication will arise.

Further bookings: Both Sandberg and Giron have confirmed their showings, and agree to my stipulation that the European exhibitors, whether 6 or 7, share equally in reimbursing us for \$2500 of the insurance costs. This amount is set as a fixed fee, and anything over we would assume. But I don't think it will go over that amount, especially now that London's opening has been postponed to October 1. Once the bookings are confirmed in further letters from the European exhibitors and the entire itinerary is set up, we should bill them for the insurance costs in advance.

Note that Stockholm and the Louisiana Museum have both been unable to accept the show. You should write to the national Museum in Copenhagen and offer it to them next, sending a copy to the Cultural Affairs Officer and asking his assistance. Rothko approved this plan, and would also be agreeable to a showing in Vienna (there is a new museum of modern art, I believe, under Werner Haftmann's direction -- have Rose check) or in Milan (he doesn't mind the idea of there being two Italian showings). But this correspondence, beyond Copenhagen which should be initiated very soon, can be done after my return.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Paris: no reply to date from Mathay at the Musée des Arts Décoratifs. If he does answer and say that the costs are more than he can afford, I think you should inform Darthea Seyer immediately and ask her to consult with him. It might be possible that the U.S.I.S. could assist in financing the show, although their funds have recently been cut down. If this does not work, then we should offer the show to the Musée National d'Art Moderne, and again Darthea would be helpful in negotiating with Cassou.

I can't think of anything else alarmingly crucial. You can send me drafts of your replies to Sandberg, Giron, Mathay and anyone else if there are any questions in your mind about them, but I think my correspondence with Robertson covers all the basic steps and you're familiar enough with the whole situation.

2. BASKIN EXHIBITION:

1. Shipments: I have written Ebbings-Hubben notifying him of the necessary four withdrawals, and sending him a revised copy of the box list. A copy of this letter has gone to Mr. John J. Daly, Jr., the Assistant Cultural Affairs Officer in Bonn, who is to arrange directly with Dr. Ebbings-Hubben to have the exhibition picked up by Embassy truck and transported to the border where it is to be transferred to military train to Berlin. All of these costs are to be paid by USIS as per my letter of July 28th to Daly.

NOTE: These lenders have not replied to our telegram, but Mr. d'Harnoncourt authorized that we include their works in the shipment since we are legally covered by our loan agreement form. However, if they do reply negatively in time to be cancelled from the shipment to Berlin, you should cable Ebbings-Hubben at once and have him withdraw them.

These are as follows:

Mrs. Albert List:	<u>Warrior</u> . Packed by itself in case MMA 3.
Gardner:	<u>Snake Old</u> . (drawing) Packed in case MMA 17 with other drawings.
Guthrey:	<u>Kite and Egg</u> (drawing). Also packed in case MMA 17.

I don't think this will happen but if it does the two drawings should be withdrawn from shipment and held in Rotterdam until time to ship to Paris. A new case would have to be built for them to go to Paris. The Warrior fortunately is packed by itself, so the case would simply be withdrawn from shipment.

2. Publicity: Note that Berlin still needs publicity material, which should go out by the middle of next week, if possible, or August 25 latest, so they can get out preliminary publicity.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

3. Lieberman trip: As you will see, I have asked USIS to pay the costs of one-way air transportation from New York to Berlin, plus her per diem while in Berlin, from about September 5-15 or 16. However, if this is not granted, and if Mr. Lieberman's round-trip expenses to London for the Max Ernst exhibition are paid for by the Museum, I have agreed that our department would pay the costs of his air ticket from London to Berlin and return, plus his per diem and expenses for about 10 days in Berlin. That is, however, the most that our own budget can stand and I hope that USIS may help out.

4. Future bookings: Following the Paris showing in November, I have offered the exhibition to Baden-Baden, London, Madrid, Bern, Oslo and Stockholm. As you know, it has already been refused by Zurich, Jerusalem, Athens, Turin, Hamburg and other cities in Germany. I hope that we can get three showings out of the offers listed above, but if this does not work out, I suggest you consult with Mr. d'Harnoncourt for his suggestions for other museums to approach. Dr. Mahlow of Baden-Baden has expressed interest in either the mid-December to mid-January or March 23-April 22 dates, and I have asked him to notify us as soon as his decision is final.

3. VISIONARY ARCHITECTURE: The current situation is as follows:

All 70 photo-panels are in production at Campo's in two full sets, one for international and one for national. Design has been supervised by Ivan Chernayeff (PI 5-1982). Only one copy of the English text panels is in production; to be used for international showings after Germany if USIS does not purchase this edition, in which case CE-version needs a new English text; or if USIS does purchase this set, the text goes into the CE version. English

For the international version, the production must be completed by the week of August 28th in order to allow for a shipping date of September 1. You should check with the firm of Lansen-Meeve, the shipping agent specified by Dr. Mahlow of Baden-Baden, first thing that week to find out whether the anticipated lowering of air cargo rates from 90 cents per pound to 38 cents per pound is to be effected; if this can definitely be guaranteed, Mahlow has authorized air shipment by September 8. Otherwise, Lansen-Meeve must arrange ocean shipment of the 70 photo-panels no later than September 1, to allow for a September 14 arrival in Bremen and arrival in Baden-Baden no later than September 18. All charges for Lansen-Meeve's services, including cartage of the exhibition to the pier or airlines, is to be billed to Baden-Baden. Talk with Mr. Rudolf Raase, BO 9-7090, concerning the shipment.

German translation of text: Arthur's text is being translated in Germany through Mr. Daly of the Embassy in Bonn, and will be produced as panels in Germany. Daly is to send us his translation as soon as it is complete, and Anne Necht is to arrange for a translator to go through it carefully with the English original and return it as quickly as possible to Daly. Anne has notes on a few changes in the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

English text which Arthur made after we sent the text to Baden-Baden; these must be caught and corrected by our translator. I have sent Mahlow a drawing specification sheet for production of the panels and a sample text page so that he knows the type-face we plan to use in other editions.

Possible purchase by USIS: I have told Daly that we can only offer one or two showings in Germany beyond that in Baden-Baden and if USIS wishes to circulate the show extensively in Germany, they should buy the copy from us. I have quoted a price between \$6800 and \$7000 for this purchase, which allows \$1250 for designer's fee, \$3500 for photo-panel production, \$1000 for boxing and \$1150 for administrative overhead (that is 20% profit).

If USIS does not purchase the show, they may wish to arrange one or two additional showings, but we should not allow more or we'll kill any chance of their buying it. You will note that I have offered the exhibition to two museums in the Netherlands -- the Kroller-Müller and Gemerthemuseum in The Hague. If these showings materialize and we have not sold the first copy, we should send them the English text-panels and attempt to schedule the show further in the United Kingdom and Scandinavia where we can also use English.

Packing: Campbell Wyly is to check the packing at Gongo's, marking the boxes as necessary, and preparing a check list and box list. Please be certain that the check list is absolutely accurate and offers complete information. For shipping purposes I would declare an insurance value of \$7000. or \$100 per panel.

Publicity: Anne Necht is to furnish Mahlow a release and selection of publicity photos in ample time for his opening on September 23.

4. THE ARTIST IN HIS STUDIO: *CE 59/R*

See my recent letters to Roland Penrose at the Institute of Contemporary Arts in London, and to Mathey at the Musée des Arts Décoratifs and to Mr. Liberman.

For Paris: Anne is arranging to have the English text translated into French and I have asked Liberman if he wishes to review this before it goes into production. Charlotte Iyer will handle the production upon her return from vacation on August 28th but there is no pressing hurry since the Paris show opens October 16 (unless Mathey says otherwise). Two additional panels are to be included in the shipment of the text panels: the large Picasso photograph, already mounted and at Santini Warehouse, and another one called "Rue Lemaitre". However, don't be surprised if Mr. Liberman decides to add more than this.

Costs: Mr. Liberman has agreed to reimburse us for all costs incurred for the Paris showing, including transportation for the main section of the exhibition from London, production and transportation for supplementary panels, and translation of the text. Please keep careful account of these bills accordingly so we can request reimbursement as soon as they are complete.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Further bookings: Already offered to Brussels, Gemeentemuseum in The Hague and the Kroll-Müller Museum. The original dates given me for the Paris showings were incorrect, so these places will all have to be notified once they reply to my letter indicating whether they are interested. Later showings should be planned as much in accordance with the publication schedule for the book in various European countries; I have asked Liberman to send this as soon as possible.

5. BEN SHAWN EXHIBITION:

1. Bookings: I have written to Sandberg, Giron and Mathey offering the show and you should be receiving a definite reply very soon. Sandberg and Giron will definitely take it; if Mathey cannot accept it, again I think we should contact Darthea Speyer.

Would you discuss the question of the fourth showing with Mr. Soby and Edith Halpert to obtain their recommendations? I would recommend a London showing, preferably at the Tate, and if they agree, an adaptation of my letter offering the show could be sent to Sir. John Rothenstein, with copies sent to the Arts Council and to Stefan Munsing. Alternate possibilities are Milan, Rome and Zurich, or a German city -- Munich, Essen and Cologne would be first-choices there, I feel. I would not consider Vienna because the Albertina will be interested in the graphic section when it tours separately.

2. Graphic section: To meet Sandberg's opening on December 15, Mildred Constantine will have to work quite quickly to complete her section. She must be instructed that formal loan requests must be issued from our office, and I would hope that we could obtain a loan period from December 1961 through July 1963 so that we can circulate this section quite extensively after the big show returns.

6. MAILING TO SUBSCRIBERS ON CE EXHIBITIONS: I have talked very briefly with Elaine Lustig and Jack Welch about our plan to send subscribers a modest, offset announcement of new shows and/or more detailed description of current ones which have not been booked, and I hope that Arne and Nadia will be able to discuss this further with them with the aim of getting a preliminary design and text concept as soon as possible. My idea is to have a text not much longer, if at all, than the CE catalog text, but to have three or four small offset reproductions for each show to give some better visual indication of the show. The format should be suitable for later adaptation for other announcements: I think we shall have to be sending these out periodically throughout the season, although not more than three probably each year after the CE catalog. They should fit into a standard Museum envelope for 1st-class mailing.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc: Mr. Rothman

Mr. McCarty

Mr. Rosenberg

Miss Frost

Mr. Burau

The first set of shows to be covered is:

1. NINE ARTISTS FROM CHICAGO.

To: Miss Dudley

2. KUPKA STUDIES FOR THE FUGUE

From: Eric

3. CIERQUE-ISHIMOTO

4. CALLAHAN-FRANK

The following works were all loaned by the artist. Many of the damages described below were noted in his condition report sent from Paris, but will have occurred since the exhibition was sent abroad.

5. VERNACULAR GRAPHIC ART OF JAPAN

Check this list with Anne as I gave her a complete list which I don't have handy at the moment.

I hope that Elaine Lustig can come up with some ideas and estimates of costs, with a preliminary design, which could be sent to me in São Paulo. I think we should set October 1 as a mailing deadline, if that appears at all feasible in view of our other commitments.

----- This covers, I hope, the situation in general but be in touch if you have any questions or otherwise need my advice.

61.142 Rothman: No. 14, 1947, oil on canvas.

Right edge: Best to all. Slight marks in L margin. Heavy losses top and UL edge. Several small rips in upper area. Slight rube UL near edge. (Y. 14's title read this word) area. Rub 11 1/2" from L, 25 to 28 1/4" from bottom. Long diagonal rub 3 1/4" to 12" from L, 20 3/4" to 25 1/4" from bottom.

61.143 Rothman: No. 14, 1947, oil on canvas.

Spots throughout, possibly water marks. Scratch L edge, 22 1/4" from bottom. Somewhat rubbed all edges. Drying crackle in UL of orange; blue above (rough).

61.144 Rothman: No. 15, 1948, oil on canvas. MIMA 907, R 117.

Slight scuffs L edge. Many rube, especially in the upper area. A few brown speckles above center.

61.145 Rothman: No. 15, 1948, oil on canvas.

Dig in canvas UL corner. Scratch mark UL. Small bulge top center. Scratches UL corner. Corners rubbed. L and R sides rubbed and chipped. Scratch below R corner. Slightly scuffed at edges.

61.146 Rothman: No. 15, 1948, oil on canvas.

Rub L in purple/red. Small rube throughout. Rub L side between red and blue. Scuffed and badly rubbed all edges, especially top and bottom. Some UL corner. Some slight scratches above center in bright red. Repainted (?) on yellow line L between yellow and pinkish area. Brown spot L of center in yellow. Small blue spot center in red.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61

ROTHKO

MEMOS

THE MUSEUM OF MODERN ART

cc: Mr. Rothko
 Mr. McCray
 Mr. Rasmussen (2)
 Miss Frost
 Mr. Burns

Date April 16, 1963

To: Miss Dudley

Re: Condition Report

From: Eric Rowilson

ICE-F-66-61 Mark Rothko

EBR

The following works were all loaned by the artist. Many of the damages described below were also noted by Mr. McCray in his condition report sent from Paris, but all have occurred since the exhibition was sent abroad.

- (4) = 4th group to Goldwyn Examined there 11-9-65
- 350 61.442 Rothko: No. 8, 1953, oil on canvas.
 Stains, probably water, left part of large white rectangle, the underpaint of which indicates crackling. Marks lower part of said rectangle. Impression of lower horizontal brace across surface of painting. Flaking 43 1/4" from top, 15 1/4" from R; flaking just ~~right~~ R of center, upper white area; flaking 39 1/2" from top at center; flaking at center 26" from bottom; Scratch just UR of center. Crackling with lifting (?) 43" from top, 15" from L. Chip out 14" from bottom, 19 1/2" from L. Some rubs at edges, especially UR and UL corners. Vertical scratch UL corner. Soiled at edges. Two major scrapes in canvas outside R edge.
- 275 (4) 61.443 Rothko: No. 11, 1949, oil on canvas.
 Right edge slightly soiled. Slight marks in L margin. Heavy losses top and UL edge. Several dark rubs in upper area. Shiny rubs UL near edge. Cracks in pink (? Can't quite read this word) area. Shiny rub 11 1/2" from L, 21 to 25 1/4" from bottom. Long diagonal rub 3 1/4" to 12" from L, 20 3/4" to 25 1/4" from bottom.
- (2) 61.444 Rothko: No. 14, 1960, Oil on canvas.
 Spots LL center, possibly water marks. Scratch L edge, 22 1/4" from bottom. Somewhat rubbed all edges. Drying crackle in LL of orange: blue shows through.
- (4) 61.445 Rothko: No. 15, 1948, oil on canvas. MOMA 907, R 107.
 Slight smudge R edge. Many rubs, especially in the upper area. A few brown spatters above center.
- (4) 61.446 Rothko: No. 15, 1949, oil on canvas.
 Dig in canvas UR corner. Stretcher mark UL. Small bulge top Center. Scratches UR corner. Corners rubbed. R and L sides rubbed and chipped. Scratch bottom R. Corner. Slightly soiled at edges.
- (3) 61.447 Rothko: No. 18, 1952, oil on canvas.
 Rub LR in purplish red. Small rubs throughout. Rub LL side between red and blue. Soiled and badly rubbed all edges, especially top and bottom. Draws all corners. Some slight scratches above center in bright red. Unpainted (?) or paint loss LL between yellow and pinkish area. Brown spot L of center in yellow. Bluish drop bottom center in red.

(2) = 2nd group to Goldwyn 2-6-64

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

2.

Condition Report: ICE-F-66-61 MARK ROTHKO (Continued)

- ④ 61.449 Rothko: No. 20, 1949, oil on canvas. *MOMA 100% May need lining*
 L and R edges slightly soiled. Heavy pencil marks on L edge and slight pencil marks on R edge. Scratches bottom center. Many scratches LR corner. Scratch above center. Crackling in crease bottom center. Crackling bottom center, L side center. Many black specks along bottom center and LR corner. Black drop L side center. Long crease LL area. Vertical crease LR. Rubs UL near corner. Canvas slack bottom center, L side center.
- ④ 61.450 Rothko: No. 21, 1949, oil on canvas.
~~Stretch mark along UR corner. Bulge along stretcher at center. Black spot bottom R of center. 2 horizontal creases below center. Corners rubbed and soiled. Cross bar marks. Drop (?) bottom L of center. 4 screw holes at top and 4 screw holes at bottom on outside edges from wrongly attached cleats. Canvas slack.~~ Stretcher mark along UR corner. Bulge along stretcher at center. Black spot bottom R of center. 2 horizontal creases below center. Corners rubbed and soiled. Cross bar marks. Drop (?) bottom L of center. 4 screw holes at top and 4 screw holes at bottom on outside edges from wrongly attached cleats. Canvas slack.
- ③ 61.451 Rothko: No. 22, 1950, oil on canvas.
 Left, R, and bottom edges badly soiled. Stretcher mark from lower cross bar. Crackling all edges. Crackling throughout upper yellow panel (old condition, but may have grown worse). Flaking bottom center. Voids bottom L. at extreme edge. Chip out just E of center. Scattered flaking top 1/2, especially at edges. Bad flaking 17" from top, 22 1/4" from R. Chips out R side of red. Flaking in center of red.
- ④ 61.452 Rothko: No. 24, 1947, oil on canvas.
 Some slight cracks LL. Shiny red dot LL. Dark rub LR corner. Edges rubbed. Chip out near UR corner. Slight cracks LR near edge. Flaking near top of center. Flaking UR near top. Slight scratch L of center.
- ② 61.453 Rothko: Mural, Section 5, 1959, oil on canvas.
 Very bad black marks upper half center to left of rectangle. L and R edges badly scratched and smudged. ~~Hand~~ Hand prints and smudges bottom R. Smudges L and R margin. Imprint of horizontal stretcher along lower half of rectangle.
- 61.454 Rothko: Sketch for Mural No. 6, 1958, oil on canvas.
 Scratch top R of center. Edges rubbed. Scratch 22 1/4" from bottom and 20" from R. Rub 19 to 25" from bottom, 36 1/2" from R. LR corner soiled and rubbed. 2 scratches c. 7" from bottom, 48" from R. 2 scratches 15 1/4" from bottom, 57 1/2" from L. A few scratches L side center. Stretcher rub along LL edge. LL corner soiled.
- ④ 61.456 Rothko: No. 16, 1949, oil on canvas.
 L edge badly smudged and tattered to reveal split in wood from top to bottom. R edge tattered and smudged. Gouge 1/2" from top, 2 1/4" from L. Rub 2" from top, 10 1/2 to 13" from L. Rub near R edge 30 3/4" from bottom. Flaking 20" from bottom, 2 1/2" from L. Several gouges LL edge 10 1/4, 15 3/4, 4 1/2" from bottom.
- 61.458 Rothko: Sketch for Mural No. 7, oil on canvas.
 Bad finger prints LL corner. Rubs throughout, especially at corners. Scratch LR corner; vertical scratch UL corner; 2 scratches LL; vertical scratch 12" from top, 22" from L. Vertical stretcher rub L of Center.
- ② 61.459 Rothko: Mural, Section 3, 1959, oil on canvas.
 Chip out LR 4" from bottom, 42" from R. Stretcher warped. Discolorations LL. Rubs UL corner. 2 rubs (one white) bottom R. L and R edges scratched and stained. Stretcher marks from top and bottom bars. 2 bulges near L edge.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

3.

Condition Report: ICE-F-66-61 MARK ROTHKO

61.460 Rothko: Mural, Section 2, 1959, oil on canvas.

2 Specks of white paint bottom center. Slight smudges bottom center. Rubs all edges and corners, especially LR corner. Rubs UL side. ~~Indistinct~~ Rub 27 1/2" from L, 49" from top. Rub 28" from top, 56" from left.

61.461 Rothko: Mural, section 4, 1959, oil on canvas.

2 Slight paint loss L and R edges, serious on top R edge. Backing loose at top. Slight scratch UR corner. Stretcher mark UR. Many rubs throughout.

61.463 Rothko: Sketch for Mural No. 1, 1958, oil on canvas.

2 All edges rubbed, especially L and R edges. Horizontal stretcher mark below center. Small scratches L side center. Many scratches top L. Light rub LR. Scratches bottom R. Rubs in orange bottom L. Rub LL. Scratches bottom L corner.

61.465 Rothko: No. 20, 1950, oil on canvas.

3 Small black blob center of upper white rectangle. Black rub top R. edge. Corners rubbed. Soiled top L edge, all along bottom edge.

61.467 Rothko: Mural, Section 7, 1959, oil on canvas.

2 rubs LL. Shiny rub UR. Drops of white paint with rubs R eighth of work. Shiny dent LR. Crackling below center at bottom. Scrape bottom center. Scrape bottom L of center.

61.468 Rothko: No. 13, 1949, oil on canvas.

Chipped and cracked along R and L edges. Chip 3 1/4" from top, 2 1/2" from R. Chip 28 1/2" from top, 14 1/2" from L. Several chips in black and red strip. Chip in L side of green. Rub bottom L. Horizontal rub 16 1/2" from top, running 8 to 20" from R. 2 small rubs in top center of green. 2 rubs top R of green. Several rubs bottom L edge. 2 scratches top center. Horizontal scratch LR corner. Vertical scratch 45" from top, 26 3/4" from R. Flaking in ~~white strip~~ crack L side of white strip going into red. Extensive crackling in center and R of green area. Crackling in black and red strip center. Several tiny losses in red. Small loss bottom R in yellow.

61.469 Rothko: Homage to Matisse, oil on canvas.

White rub UL corner, with black smudge c. 12" below it. Pencil marks on L & R edges c. 2 feet from top.

61.470 Rothko: No. 3, 1956, oil on canvas. *Taylor agrees to living*

4 Dark drips LL corner. Long horizontal rub top center. Slight stretcher mark LL edge.

61.471 Rothko: No. 7, 1960, oil on canvas.

3 Slight scratches along bottom. Specks of white paint bottom R, UR, and in red area. ~~Long vertical scratch~~ Long vertical scratch L of center. Edges and corners rubbed and soiled. Crackling (?) in white. Discoloration (?) in red.

61.1583 Rothko: No. 12, 1949, oil on canvas. *Line - MOMA*

4 Crackling LL near edge. Creased throughout. *Surface work to be divided* Slight crackling in lower half of orange. Long crack LL in white. Crossbar marks with some crackling in purple. Soiled generally. Rubs (?) center area.

61.1584 Rothko: No. 10, 1948, oil on canvas. *Reline 50-50. We pay surface work*

4 Crackling and paint losses have probably grown worse.

61.1585 Rothko: No. 18, 1947, oil on canvas.

4 Top and bottom of L edge soiled. L and R edges pencil marked. Pulls along R side. Crackling center and above center. Some crackling below center in blue.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

4.

Condition Report: ICE-F-66-61 MARK ROTHKO (Continued)

61.1586 Rothko: No. 30, 1949, oil on canvas. *W. many surface*
lining 50.50 if necessary
 Small cracks in (old) crease LR. Crackling below center near bottom. Shiny foreign substance near bottom center. Slight horizontal crackling UR. Dark drips (?) above center. Generally soiled.

61.1587 Rothko: No. 30, 1954, oil on canvas.
 Scratches and small broken patches in R margin. Slight flaking in yellow UR. Long, light rubs in purple LL. Slight flaking in yellow UR. Two tiny drops of glue-like substance UR in blue border.

61.1588 Rothko: No. 17, 1957, oil on canvas.
 Corners and edges rubbed. Canvas warped. Cross bar convexly warped. Long horizontal rub LR corner. White drips bottom center. A few paint losses (?) bottom center and near LR corner. Rubs throughout.

61.1589 Rothko: No. 16, 1960, oil on canvas.
 Black smudge UL corner of magenta area. Dent near bottom L of center. Draw LL corner. 2 dark rubs below center. Rub LL in orange. Cross bar warped.

61.1590 Rothko: No. 22, 1960, oil on canvas.
 Drips LL corner. Drips bottom center. Scratch at LL edge. Vertical scratches along L side center. Cross-bar marks, horizontal. Rubs LR side near edge.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE-F-66-61
 MARK ROTHKO
 MEYOS

THE MUSEUM OF MODERN ART

cc: Mr. McCray
 Mr. Rasmussen (2)
 Mr. Burns

Date April 2, 1963

To: Miss Dudley

Re: Condition Report

From: Eric Rowilson

ICE-F-66-61 Mark Rothko

When Gloria Hodsoll and I checked this show, we observed the new conditions described below. Many of these were also noted by Mr. McCray on his condition report sent from Paris, but all damages have occurred since the exhibition was sent abroad.

61.1581 Rothko: Black over Reds, oil on canvas. (Berman)
 Stretcher warped. UL corner badly rubbed and scratched. Rub and losses center bottom. Marks near edges and across center from stretcher and cross-bar. Rub right side center. Many rubs L side center. Scratch LL corner. Dent and flaking in black UL.

61.540 Rothko: #9, 1958, oil on canvas (Blinken)
 Slight rubs throughout. All edges heavily rubbed and soiled. Some crackling along edges, especially L of center. White specks along bottom and in brown area at top (artist?). Vertical stretcher mark, lower 3/5 of painting. Scratch bottom C. Paint loss LL. Rubs bottom C, LL (2). Slight scratch UR.

61.1582 Rothko: Untitled, watercolor. (Blinken)
 Warped (mount is concave.)

61.1536 Rothko: Ancestral Imprint, watercolor. (Ciampi)
 Glass slightly loose in frame. Corners of inner frame badly joined with protruding nails. Sheet slightly rippled vertically.

61.473 Rothko: #10, 1953, oil on canvas. (Heller)
 All corners soiled and rubbed. Soiled 4" from bottom, 36 1/4" from L; 6 1/2" from top, 11 1/4" from R; 15 3/4" from bottom, 10" from R. Rubbed LL corner.

61.1537 Rothko: Vessels of Magic, watercolor. (N.Y.: Brooklyn Museum)
 R. edge of Brooklyn Museum label tearing off. Foreign matter U.L. corner.

61.1538 Rothko: Baptismal Scene, watercolor. (N.Y.: Whitney Museum)
 Corners of frame badly joined.

61.472 Rothko: White and Black on Wine, oil on canvas. (Rubin)
 Several scratches top R. Scratch just below Center, c. 20" from L. Scratch 17 1/2" from L, 36" from bottom. All edges and corners badly rubbed. Rub 23 1/2" from L, just below center. Old (?) drip or restoration R edge at center. Many rubs LR. Stretcher mark, lower crossbar at center. Smear foreign matter just UL of center (artist?). Slight flaking just LL of center.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

2.

Condition Report: ICE-F-66-61 MARK ROTHKO (Continued)

THE MUSEUM OF MODERN ART

✓ 61.1541 Rothko: The Black and the White, oil on canvas. (Stanton)
Pencil marks L and R edges. Many rubs along bottom. Soiled at all edges. Two
dents with paint losses top R of center. Stains along top.

✓ 61.1389 Rothko: #8, 1952, oil on canvas. (Tremaine)
Soiled at edges, especially bottom and LL and LR corners. Vertical stretcher
crossbar warped. Rub LL near edge. Pull LL corner. Dark mark L of center.
Draw UR corner. Pull LR corner. Chipped top center. White chips (artist?)
near bottom center.

A report on the remaining works in this exhibition (i.e. those loaned by the
artist will be forthcoming.

61.1540 Rothko: No. 16, oil on canvas. (Stanton)
This is one of the Rothkos that just came back from Europe and will shortly be
loaned to the U.S. Govt. Art Projects show. It has much old cracking and
flaking, but it seems to me that this condition, even if it has not grown
worse, is serious enough to justify further investigation.

from: Eric Boulton
Mr. Dudley

Mr. Bauman
Mr. Miller
Mr. O'Hara

Mrs. Potok
Mr. Latta

CBR

THE MUSEUM OF MODERN ART

Date: March 6, 1963

Re: Condition Reports

CE 61-24 U.S. Govt. Art Projects

CE 61-24
US Govt Art Projects
Memos

IS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

CE 61-24
US Govt Art Projects
MEMOS

THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen Mrs. Potoker
Miss Miller Mr. Leslie
Mr. O'Hara

Date March 6, 1963

To: Miss Dudley

Re: Condition Report:

From: Eric Rowilson

CE 61-24 U.S. Govt. Art Projects

CBR

61.1540 Rothko: No. 16, oil on canvas. (Stamos)

This is one of the Rothkos that just came back from Europe and will shortly be added to the U.S. Govt. Art Projects show. It has much old crackling and lifting, but it seems to me that this condition, even if it has not grown worse, is serious enough to justify further investigation.

Diagonal dark mark UR.

Mark 18 1/2" from the top and approximately 7" from the R. This is either a rub or a water mark. This may be old; may have been done by the artist.

Vertical stretcher mark in center.

Bulge in blue area 36 1/2 - 36 1/4" from the top, 23" from the L.

Two areas of flaking, 13 and 15" from the top, and 39 1/2" from the R.

Several off-color areas in the lower half of the blue section.

Some of these conditions were reported by Mr. McCray when he examined the show in Paris. So far as I can determine, however, all occurred after the exhibition left New York.

CBR

About 30 more to be checked when we get a chance. Some old rubs (not noted here) show in the photo graph.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc.: Waldo Rasmussen
Richard Palmer
Bob Leslie
Walter Burns

Date March 20, 1963

To: Miss Dudley

Re: MARK ROTHKO (ICE-F-66-61)

From: Gloria Hodsoll

Condition Report

Conditions noticed:

61.1539 Mark Rothko: #24, 1949. Oil on canvas. (Miss Jeanne Reynal)
Stretcher marks (horizontal) just below center; two long horizontal rubs
below center and right side in green; corners rubbed.

Conditions reported from Paris on December 14, 1962:

Left edge and margin badly smudged and scratched with loss of paint center
of left margin. Right edge and margin soiled and smudged.

Diagonal dark mark UR.

Mark 18 1/2" from the top and approximately 7" from the R. This is either a rub
or a water mark. This may be old; may have been done by the artist.

Vertical stretcher mark in center.

Bulge in blue area 36 1/2 - 36 1/4" from the top, 23" from the L.

Two areas of flaking, 13 and 15" from the top, and 39 1/2" from the R.

Several off-color areas in the lower half of the blue section.

Some of these conditions were reported by Mr. McCray when he examined the show
in Paris. So far as I can determine, however, all occurred after the exhibition
left New York.

CBR

About 30 more to be checked when we get a
chance. Some old rubs (not noted here) show
in the photo graph.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE-F-66-61

ROTHKO

MEMOS

THE MUSEUM OF MODERN ART

cc: Miss Miller
Mr. Rasmussen
Miss Mazo

Mr. Palmer
Miss Volkmer
Assembly Co-ordinator

Date March 8, 1963

To: Miss Dudley

Re: Condition report:

From: Eric Rowlison

ICE-F-66-61 ROTHKO

Today I examined the painting described below, and found it to be very heavily damaged. It was standing in the hallway outside Mr. Barr's office.

61.448 / 389.61 Rothko: No. 19, 1958. (Originally loaned by artist, now M.C.)

Many tiny flakes out generally.

Splashes of white paint along L half of bottom edge. Esp. heavy at center.

Scratches: 2 3/4 - 4 3/4" from bottom L edge; along R edge starting 16 1/2" from the top; 4 1/4" from the bottom and 11" from the R; 4 scratches in area about 18" from the top, and 9 1/4" from the L; 6 3/4" from the L and 31 1/2" from the top.

Rubs: 6" from the bottom and 5 - 10" from the L; across LL corner; vertically at top along the extreme R edge; 3" from the top and 20 - 21 1/2" from the L; 40 1/2" from the bottom and 7 1/2" from the R.

Edges generally soiled and chipped.

Dark horizontal dent UR corner.

Diagonal dark mark UR.

Mark 18 1/2" from the top and approximately 7" from the R. This is either a rub or a water mark. This may be old; may have been done by the artist.

Vertical stretcher mark in center.

Bulge in blue area 36 1/2 - 36 1/4" from the top, 23" from the L.

Two areas of flaking, 13 and 15" from the top, and 39 1/2" from the R.

Several off-color areas in the lower half of the blue section.

Some of these conditions were reported by Mr. McCray when he examined the show in Paris. So far as I can determine, however, all occurred after the exhibition left New York.

CBR

about 30 more to be checked when we get a chance. Some old rubs (not noted here) show in the photo graph.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

cc: Mrs. Parkinson Mr. McCray
 Mr. Wheeler
 Miss Dudley RP RK
 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 René 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 ROBIN 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 Sals a summary of my meetings with Madame Goldscheider concerning the ROTHKO exhibition.

PRELIMINARIES: Upon arrival in Paris I held immediate conferences with Madame Dane, Conservatrice Adjointe of the Musée 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 Veret, 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. Eyraud, Directeur des Beaux

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 2

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showingFrom: Porter McCrayICE-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. Eyraud's recovery invited him to lunch, at which I presented him with a copy of the Museum's edition of John Revald's new book: "Impressionism" and in turn received Eyraud's most cordial cooperation. The Prefet was more difficult to snare, but Mrs. de Croisset invited me 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 week-end before our opening. This fact, Barthes's partial withdrawal from her office and her convalescence from flu, led to our receiving no help from

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 3

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showing

From: Porter McGray

ICE-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 Speyer 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,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 4

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showing

From: Porter McGray

ICE-P-66-61-Paris

IS.

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 beamed 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 louvres 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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 5

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showing

From: Porter McCray

ICE-F-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-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 6

Date January 2, 1963To Mr. d'Harnoncourt and Mr. RasmussenRe: ROTHKO - Paris showingFrom: Porter McGrayICE-F-48-61 - 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 Tremaine 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-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 7

Date January 2, 1963

To: Mr. d'Harnoncourt and Mr. Rasmussen

Re: ROTHKO - Paris showingFrom: Porter McGrayICE-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 reviews: 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

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

IS.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 8

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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

PAGE 9

Date January 2, 1962

To: Mr. d'Harnoncourt and Mr. Rasmussen
 From: Porter McCray

Re: ROTHKO - Paris showing
 ICE-F-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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

December 15th. '62. MOMAROTHKO

Musée d'Art Moderne de la Ville de

PARISNotes on irregularities in catalogues, markings, publicity etc.

1. London catalogue, plate number 23, title of painting: No. 8. 1953, marked (not exhibited): the photo does not correspond to the picture presented. The same mistake appears on plate 2I of the New York catalogue. The MOMA label, however, on the back of the picture records title of painting as it appears in both catalogues. Enclosed please find a photo of the actual picture. MOMA registration no.: 6I.442, box 6, Paris cat. no. I9. *

2. London catalogue, plate 2I, title of painting: No. 8, 1952: the identical plate (no. I2) in the New York catalogue is printed upside down. (A MOMA cable confirmed that the London version was correct.) MOMA registration no.: 6I.I389, Paris cat. no. I7.

3. From the London catalogue:

35 Sketch for Mural No. I 1958 105 x 120"
 36 Sketch for Mural No. 6 1958 105 x 144"
 37 No. I9 1958 95 x 90"

In the check lists, however, the above information appeared as follows:

35 No. I9 1958 105 x 90" box I5 6I.448.
 36 Sketch for Mural No. I 1958 105 x 120" box 5 6I.463.
 37 Sketch for Mural No. 6 1958 105 x 144" box 6 6I.454.

4. London catalogue 4I, Mural Section No. 4, 1959: no MOMA label on back of picture. (Paris cat. no. 37, box 4, 6I.46I.)

5. On the plans of the Musée d'Art Moderne de la Ville de Paris indicating positioning of pictures No. 9 (London catalogue plate number) is duplicated in the same room. (Paris cat. no. 6, 6I.I540.)

6. Box No. IO arrived very badly damaged.

7. Several pictures (maximum three) arrived without hooks or with hooks so placed that pictures must necessarily hang either on their side or upside down (maximum two). Exact details will follow when the exhibition is dismantled.

8. Prints ~~xxxx~~ of same negative for publicity photographs supplied from New York inconsistently marked TOP.

* The same error appears in the photo album

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

-2-

9. The customary system of fixing MOMA labels in an identical position on back of pictures has not always been observed.

10. Paris catalogue acknowledgements appeared in reverse order to the one originally confirmed by cable. The former were replaced for the vernissage by mimeographed sheets observing proper order.

11. Original labels for paintings furnished by MOMA were printed on cream paper instead of white as specified in my cable. Those retyped on white paper arrived too late from New York for use.

12. Publicity release on MOMA was two years out of date.

13. Publicity release for show was unrelated to Paris opening.

14. No condition report included in shipment.

15. No white gloves provided.

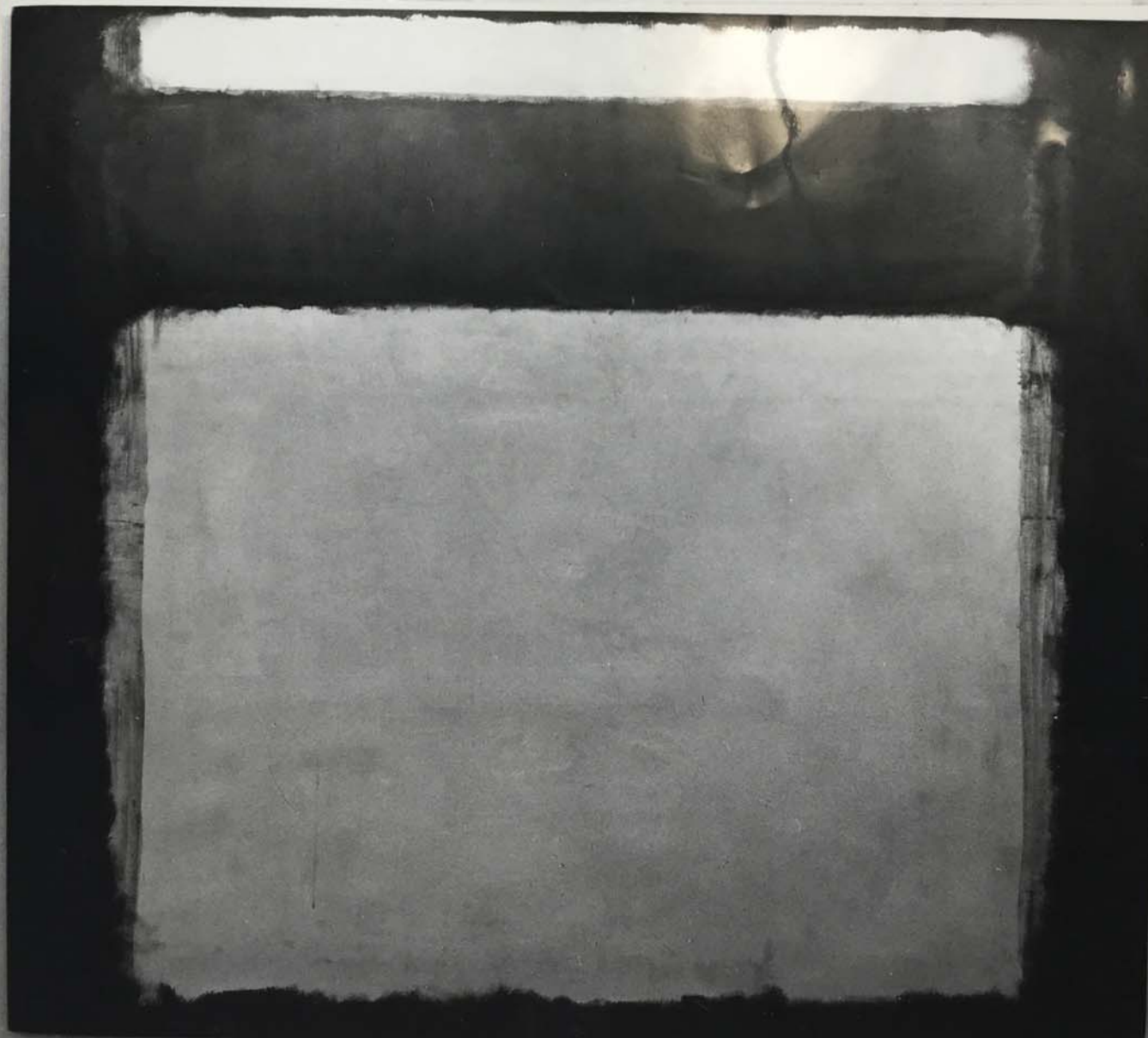
61.456 IO I4 No. 16 1949.
Left and right margins badly marked. Slight smudge upper
rectangle. Left edge badly smudged and tattered to reveal split
in wood from top to bottom. Right edge tattered and smudged.

61.449 II I5 No. 20 1949.
Left and right edges slightly soiled. Strong pencil marks on
edge and slight pencil marks on right edge. Scratches centre
surface of painting.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

PA7



in wood from top to bottom. Right edge tattered and smudged.

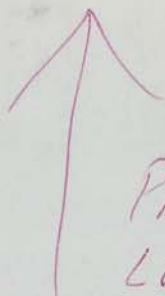
61.449

II I5 No. 20 1949.
Left and right edges slightly soiled. Strong pencil marks on
edge and slight pencil marks on right edge. Scratches centre
surface of painting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

PAM

T O P



PARIS CAT. 19

LONDON CAT. 23

No. 8 1953

MOMA REGISTRN. 61.442

PIERRE JOLY - VERA CARDOT
REPORTAGE PHOTO
Tél : 928-08-13

(wrong photo for this
picture appears in
both catalogues)

colours: white, orange, red.

rectangle. Left edge badly smudged and tattered to reveal split in wood from top to bottom. Right edge tattered and smudged.
61.449 II 15 No. 20 1949.
Left and right edges slightly soiled. Strong pencil marks on edge and slight pencil marks on right edge. Scratches centre surface of painting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

2.

MoMA Reg.#	Paris Catalogue number.	London Catalogue number.	Title.
61.450	I2	I6	No. 21 1949. Left edge slightly soiled and pencil marked. Left margin badly soiled. Right edge and margin badly soiled. Two black blobs right margin circa 20 inches from top. Bottom surface soiled.
61.1539	I3	I7	No. 24 1949. Left edge and margin badly smudged and scratched with loss of paint centre of left margin. Right edge and margin soiled and smudged.
61.1586	I4	I8	No. 30 1949. Left and right margins slightly marked. Strong slanting lines from pressure behind across top half and centre of surface of painting.
61.465	I5	I9	No. 20 1950. Left edge and margin along lower left badly soiled. Right edge badly soiled. Small black blob centre of upper white rectangle. Bad smudges along bottom of surface of painting and smudges along top of surface of painting.
61.451	I6	20	No. 22 1950. Long stains, probably water, in upper and lower rectangles. Serious cracking of paint in large upper rectangle and left and right margins. Left and right edges and margins badly soiled. Impression of lower cross bar stretcher along surface of canvas.
61.1389	I7	21	No. 8 1952 Left and right edges and margins badly soiled.
61.447	I8	22	No. 18 1952. White smudges along left edge. Right edge badly rubbed.
61.442	I9	23	No. 8 1953 (Wrong photo both catalogues.) Stains, probably water, left part of large white rectangle, the underpart of which indicates cracking. Marks lower part of said rectangle. Impression of lower horizontal brace across surface of painting. Bad smudges left margin from circa one third down to bottom. Right margin at edge badly soiled.
61.473	20	24	No. 10 1953. Left and right edges and margins slightly soiled.
61.1593	21	25	No. 61 1953 Right margin and edge slightly soiled.
61.469	22	26	Homage To Matisse 1954. White rub upper left corner, with black smudge circa 12" below it. Pencil marks on left and right xxx edges circa two feet from top.
61.1587	23	27	No. 30 1954. Scratches and small broken patches in painting in right margin.
61.1541	24	28	The Black And The White 1956 Left and right margins soiled. Pencil marks left and right edges.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

3.

MOMA-
Rears #

Paris Catalogue Number	London Catalogue	Title.
61.470	25	29 No.3 1956.
		Left and right margin edges slightly soiled. Paint loss top and bottom corners of edges.
61.1581	26	30 Black Over Reds 1957.
		Top left corner deeply and badly scratched. Small broken patches of paint right margin and edge. Bad scratch centre bottom surface of painting.
61.1588	27	31 No. 17 1957.
		Bad loss of paint left and right edges and margins. Rubbing in the four corners.
61.1591	28	32 Brown And Black On Plum 1958.
		Thin wood frame removed for exhibition, to be replaced when packed. Scratches and smudges bottom surface painting. Impression of middle cross bar stretcher on canvas. Loss of paint and minor scratches in left margin, particularly top half.
61.472	29	33 White And Black On Wine 1958.
		Serious loss of paint left edge. Bad finger prints left margin. Horizontal stretcher imprint lower third of canvas.
61.440	30	34 No. 9 1958.
		Slight paint loss left and right margins.
61.448	31	37 No. 19 1958.
		Slight paint loss left and right edges. Splashes of white paint centre bottom and to left. (NOTE I.)
61.463	32	35 Sketch For Mural No. 1 1958.
		Serious loss of paint left and right edges. Slight scratches bottom left corner. Very slight scratches left margin. Imprint horizontal stretcher lower centre.
61.454	33	36 Sketch For Mural No. 6 1958.
		Slight loss of paint left and right edges. Scratches lower part of left margin. Scratch upper left corner.
61.458	34	38 Sketch For Mural No. 7 1958-9.
		Scratch lower right corner. Faint cracks in paint left edge and right half of picture. Bad finger prints lower left corner. Fine specks of white paint bottom centre, possibly artist's. Scratches bottom of left inner vertical.
61.460	35	39 Mural Section 2 1959.
		Specks of white paint bottom centre. Slight smudges bottom centre.

NOTE I. The latter damage ("Splashes...") is the only one to occur to the best of my knowledge since the crates were unpacked in Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

4.

momA Paris London Title.
Regis. Catalogue Catalogue
number. number.

61.459 36 40 Mural Section 3 1959.
 Left and right edges scratched and stained. Imprint on canvas
 of upper and lower horizontal stretchers. Two round impressions^R
 from foreign pressure behind on surface of painting left eighth circa
 between stretchers.

61.461 37 41 Mural Section 4 1959.
 Slight paint loss left and right edges, serious on top right edge.

61.453 38 42 Mural Section 5 1959.
 Very bad black marks upper half centr-left of rectangle. Left and
 right edges badly scratched and smudged. Hand prints and smudges
 bottom right surface. Smudges left and right margins. Imprint
 of horizontal stretcher along lower half of rectangle.

61.467 39 43 Mural Section 7 1959.
 Left edge smudged, and very badly scratched in lower half. Scratches
 left margin. Right edge smudged. Bottom left corner smudged and
 scratched. Stains and white scratches right eighth circa of picture
 surface, very predominant.

61.471 40 44 No. 7 1960.
 Slight loss of paint left and right edges. Slight scratches along
 bottom of surface painting.

61.592 41 45 No. 12 1960.
 Slight paint loss left and right edges. 4" circa scratch upper
 left corner.

61.444 42 46 No. 14 1960.
 Slight paint loss left and right edges. Spots lower left centre,
 possibly water marks.

61.589 43 47 No. 16 1960.
 Black smudge top left corner of magenta area. Slight damage to top
 and bottom of left and right edges.

61.590 44 48 No. 22 1960.
 Paint loss left and right edges. Minor scratches left margin.
 Smudge right margin.

NOTE 2 Hors catalogue 5 No. 18 1947.
 61.585 Top and bottom of left edge soiled. Left and right edges pencil
 marked.

NOTE 2. This picture is absent from Paris catalogue and appears
 as number five in the London catalogue.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

gemeentemuseum amsterdam
stedelijk museum
amsterdams historisch museum
museum fodor
museum: willet holthuysen
paulus potterstraat 13
telefoon 732144
no. 31352

Babina

DEC 14 1961

RK has copy

Registration's copy
stedelijk museum

KEP Ins. Claims Pending

Amsterdam, December 6th, 1961.

Rothko
KEP 66-61

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

Dear Mr. Rasmussen,

I suppose it is impossible to avoid with the enormous Rothko-paintings very small scratches or abrasions.

The entire collection has been received here in good order and perfectly well packed etc., but we found a great number of very small and insignificant damages a list of which you will find enclosed.

The very delicate surface of the paintings shows of course any little scratch or abrasion and I think it necessary to inform you of the great number of these very small damages, because we may suppose that with each following exhibition a number of new damages will be caused.

At the end of the tour it could be possible that the owners might consider a depreciation of value.

In order to avoid this I wish to emphasize once more that the entire collection has been received well taken care of and in good order, but that we found a great number of small insignificant damages.

Yours sincerely,

W. Sandberg,
Director Municipal Museums.

copy: Mr. Bryah Robertson.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

rot h k o exhibition Amsterdam
24/11 - 14/12 1961.

no.

cons: damages.

- Rotko 16 61.450 to the right small black stains and abrasions
- Rotko 26 61.469 white stains under
- Reynal 17 61.1539 to the left stains
- Rotko 22 61.487 under stains, smears in red
- Rotko 41 61.461 light stains above, to the right under
- Rotko 40 61.459 light stains, to the right abrasion in the middle and dints, bear corners and stripes of the stretcher horizontally visible.
- Rotko 42 61.453 dark stains in the middle, white stain under.
- Rotko 39 61.460 stains in the middle.
- Rotko 43 61.467 scratch to the right under and white spots (entirely slightly dirty)
- Rotko 31 61.588 under with spots, scratches, to the right and to the left.
- Meyar 32 61.1591 under white spots to the left.
- Berna 30 61.1581 scratches left and under and spots, right, middle, under abrasion.
- Rotko 29 61.470 dints, above and under, left under black stains.
- Stanton 28 61.1591 small scratches left, right and under
- Rotko 27 61.1589 bear corners and spots above in the middle.
- Rotko 33 61.472 bear corners, the whole surface spotted, left and in the middle small scratches
- Rotko 47 61.589 dripping spots in the middle?
- Rotko 44 61.471 white spots
- Rotko 36 61.463 scratches and bear edges
- Rotko 37 61.454 scratches and light spots, left under
- Rotko 13 61.446 light spot in the middle under
- Rotko 12 61.468 scratch in the middle left and dripping spots
- Rotko 11 61.1583 scratch in the middle left and right above
- Rotko 14 61.456 smear in orange above and small scratches right
- STANOS 9 61.1540 cracks left and above. scratch right under. bear corners and spots in the middle above.
- ROTOKO 10 61.443 bear corners
- Rotko 7 61.1584 scratches left above and loosened paint and cracks in the middle green, dark smear and stains, under and right
- Rotko 6 61.452 scratch right
- Rotko 5 61.1585 scratch right under in the corner
- Rotko 18 61.586 dint-edges, in yellow under orange.
- Rotko 23 61.442 spotted white surface, scratch in white edge above
- Pinza 45 61.1592 dull stain in the middle above. surface slightly dirty.
- Rotko 48 61.1590 surface slightly dirty, bear edges
- MAMA - 35 61.489 " " " " " " " " " " " "
- Rotko 46 61.444 " " " " " " " " " " " " , and light stripes under and small spots
- no number spots and stripes in brown and blue, under. ??

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO
ICE F 66 61
Critical Reviews

The International Council of
The Museum of Modern Art, New York

First showing: London, Whitechapel Gallery,
October 11 - November 8, 1961

CRITICAL REVIEWS: MARK ROTHKO

The following quotations were taken from newspaper or periodical reviews of the exhibition MARK ROTHKO:

1. The Daily Mail, London, October 11, 1961, by Pierre Jeannerat
(daily, independent-conservative, circulation 2,105,988)

Enormous simple colour patterns on unframed canvases spotlighted against white walls in a spacious hall would have seemed not so long ago to be a paint manufacturer's trade show.

Today, at the Whitechapel Art Gallery, London, E., they are the Mark Rothko Retrospective Exhibition brought at vast expense from the Museum of Modern Art in New York.

Rothko's pictures are admirably to scale. They provide subtle blends of restful tones and tints which, by means of a serene emptiness, quieten the jagged nerves of town-dwellers.

2. Evening Standard, London, October 11, 1961
(daily, independent, circulation 589,706)

My worst doubts were aroused when I heard that he intended devoting an exhibition to Mark Rothko, an American abstract painter whose visions at first sight possess no recognisable point of contact with common experience. The few Rothkos I had seen impressed me as refined to the point of emptiness, huge canvases often containing no more than two large coloured rectangles on a plain coloured ground - the sort of thing which might go down well with a small cultural elite, but would almost certainly be greeted with giggles by the average native of Whitechapel. (West-Enders are now too frightened of appearing philistine to giggle when they want to).

Now, after visiting the Rothko exhibition, I can only applaud Mr. Robertson for his courage. Seen en masse, the sincerity and beauty of Rothko's paintings are undeniable.

They glow from the walls with a strange incandescence, ranging from the fierce radiance of red-or-white-hot metal to the subdued smouldering of dying embers. What I once took for emptiness turns out to be a spacious simplicity. The smallest alteration of design or colour would totally change or ruin the effect of each picture.

I was also mistaken in thinking Rothko a painter only interested in the formal or, if you like it decorative relationship of colour and form. His pictures are sometimes enormously seductive,

ICE F 66-61
Rothko
MEMO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO

ICE F 66 61

Critical Reviews: London Showing

2

particularly when he paints in clear, fresh springtime colours. But by some curious alchemy of his own he charges his designs with feeling. Each canvas has its particular mood, serene or buoyant or menacing.

How he manages to conjure emotion out of such austere simplicity is impossible to analyse.

The uninitiated may prove his most sympathetic public, finding in his visions not intellectualised relationships of line and colour and texture, but poetic stimulants to the imagination.

3. The Times, London, October 13, 1961, by J. Harrison
(daily, independent, circulation 248,248)

Sometimes it may be felt that the artist offers us a nothingness, but the infinitude (the word seems the right one) of his simplicity holds constant attention. It has already incited various imitations and vulgarizations which may be quickly or impatiently dismissed as merely empty, but before Mr. Rothko's work it is possible to remain in long contemplation not merely of horizontal shapes and subtleties of tone but of what may well be considered as a mystically unlifting and mentally cleansing process.

4. Manchester Guardian, Manchester, October 14, 1961, by Eric Newton
(daily, independent-liberal, circulation 178,692)

Simplicity could not be carried further and their immense size makes their simplicity their central characteristic.

Described thus, one would expect them to be, at best, pleasingly decorative, at worst pretentiously empty. Yet in their physical presence one begins to succumb to a spell that emanates, goodness knows how or why, from their calm but insistent surfaces. Decorative is certainly not among the first adjectives that occur to one, and empty they emphatically are not.

On the contrary they seem to stare at one and past one like sphinxes. Silent, unhurried, impersonal, devoid of movement or sentiment, they leave it to the spectator to guess at the reason that prompted Rothko to paint them. Yet one knows that if one could become as simple in one's reactions to them as they are in their impact on one's eye - or whatever receptive mechanism is capable of receiving their impact - the reason would become clear. A sphinx, despite its silent inscrutability, is always charged with meaning, even though it may be a meaning that defies translation into words.

The truth is that words were not intended to convey the quality inherent in Rothko's paintings. They are the ultimate examples of an untranslatable language and, as such, they can only be approached on their rather arrogant terms.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO

ICE F 66 61

Critical Reviews: London Showing

3

They exist: they remain in the memory: one wants others to visit them and share the memory. They won't mix with other paintings. They almost deny the validity of the walls on which they hang. And certainly no other gallery than the barn-like construction at Whitechapel could adequately house them: and the spell only works because they fill the gallery. Two or three would not do. One can only describe Rothko as a large, magnetic, taciturn simpleton and leave it at that.

5. The Observer, London, October 15, 1961, by Alan Bowness
(Sunday, independent, circulation 638,074)

Rothko has said that "a picture lives by companionship," and it is extraordinary how the paintings work upon their environment. At Whitechapel you have only to watch a girl dressed in red passing in front of them to see the reciprocal effects on colour and shape. And as one moves up to stand squarely before a picture, it is not difficult to feel oneself absorbed into the great fields of colour with their suggestions of infinite space.

There is indeed an almost religious atmosphere about these paintings. Their purpose seems to be to invite meditation, and they suggest some kind of mystical inspiration on the artist's part that Rothko's Russian and Jewish origins may help to explain. It is this brooding, tragic, quality hanging over the paintings that finally prevents them from degenerating into nothing more than decorations.

From the exhibition anyone can see that Rothko's influence on English abstract painting has already been considerable (and I think largely beneficial). The non-expressionist, non-action nature of his work - for among the New York painters, Rothko plays Seurat to Pollock's Van Gogh - has made it immediately sympathetic and acceptable to English taste. It will be interesting to see whether the public will be as quick as the painters to appreciate one of the most considerable and original artists of our time.

ibid. Feature story "In the Picture"

His enormous totally abstract pictures may lack the expressionist violence of Pollock, Kline and De Kooning, but they share the grand scale and sense of space that has characterised the new American painting.

6. Sunday Times, London and Manchester, October 15, 1961, by John Russell
(Sunday, independent-conservative, circulation 795,192)

Most rare, mysterious, and not to be missed is the experience which greets the visitor to the Mark Rothko exhibition....
Before, behind, beside and (in one case) above him is a family

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO
ICE F 66 61
Critical Reviews: London Showing

4

of huge unframed canvases, some of them over a hundred square feet in area. Though akin to one another in their basic constituents, and made up in every case of flat rectangular forms floating in an undefined space, they are in their impact as distinct from each other as is "The Night Watch" from the Leningrad "Prodigal Son," or the Westminster Rubens from the "Chapeau de Paille." And although each is an independent work, they add up in ensemble to a view of human nature which is as various as it is unified.

Rothko...has perfected a formal device within whose simplicity architecture upon architecture lies hid. For these are not mere decorative panels or sumptuous washes of evocative colour; they are dramas, of which the note varies from heroic energy to the resignation of the spent heart.

7. The Scotsman, Edinburgh, October 16, 1961
(daily, independent, circulation 58,550)

Since 1950 Mr. Rothko has purified and limited the content of his surfaces until they consist of no more than two or three of these great rectangles, usually dividing the canvas from top to bottom, their edges dragged irregularly with dry brush strokes which are more deliberated than they appeared. These areas are differentiated only by their colour; although Mr. Rothko is quoted as saying that he is not a colourist, this can only be in a traditional sense. For it is the surprising and daring contrasts of colour in a large scale which make his work compelling instead of merely empty.

In fact Mr. Rothko is inexorably pictorial, even if in spite of himself, and it is the sonorous interplay of his choices of hues and values which makes him an uncommon artist.

8. Yorkshire Post, Leeds, October 17, 1961
(daily, independent-conservative, circulation 112,729)

The apparent simple arrangement conceals a delicate balance, always potentially mobile. Movement is given by the colour.Apparently textureless, the colour shifts like a radiant mist: were it not massed in shapes of such ponderous simplicity, it would move with dizzying violence.

For Rothko is a colourist almost without equal. He has a control over the special gamut surpassed perhaps only by Veronese and Van Gogh. Art is indeed more than colour, but this exhibition almost persuades us it is not.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO
ICE F 66 61
Critical Reviews: London Showing

5

the power generated by Rothko in his attempt to liberate the picture space from the frame is not to be pinned down; in fact, the viewer of a Rothko canvas has no chance of standing back to admire, or pausing to think, for he is submerged by the rich waves of colour - and it is perhaps this very submission and feeling of 'oneness' with the canvas that constitutes Rothko's greatness.

9. The Listener, London, October 19, 1961
(weekly periodical, primarily for radio and literature reviews)

The visual-cum-physical experience of moving amongst the specially erected walls of the Whitechapel Art Gallery on which Mark Rothko's large, often immense canvases hang is something unique in the artistic situation of our time, and indeed of this century. The nearest parallel perhaps one can suggest is to be found in the two oval rooms in the Orangerie of Monet's "Lilyponds" or before the sequence of the same artist's "Cathedrals" in the Jeu de Paume.

The spiritual connexion, which several artists and critics have voiced, between these paintings and the work of Mondrian also strikes me as being true; not so much as regards the simplified yet paradoxically rich painted images themselves, as in the moral implications behind them, the issue of life-enhancement which they propose, the implications of living better in the light of these works. However dreamy their expansive and muted tones may become in the mind's eye, these paintings certainly affect one actively in front of them. Their frameless coloured edges, with small cast shadows, are sufficient to identify them as separate presences, as easel paintings of panel thickness gathered together like great space-icons, atmospheric yet as substantial as rocks indifferently contemplating the waves of light breaking over them. They have a tension and a passion under them which gives them a rare beauty. For me they are as generous as "mother images."

10. Jewish Chronicle, London, October 20, 1961, by Peter Stone
(weekly periodical)

As colour the result is often enchanting, as it should be if there is nothing else, and Rothko's harmonies and contrasts call to mind Léon Bakst. Rothko protests that he is no colourist, perhaps so that we may find something more in his pictures; but if you take away the colour, as most of the catalogue reproductions do, you have nothing. They are primarily colour.

Yet the very absence of anything else gives them a personality of their own. Size and simplicity usually provide the semblance of strength, and one can get the same kind of feeling from these paintings that one gets from standing on the seashore or beside an elephant at a zoo - a gratifying feeling that everything is all right after all. Or if you bring the idea with you you can find man's loneliness among his fellows and his craving for outer space - escape. Yes, they are arguably escapist. Are they empty?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO

ICE F 66 61

6

Critical Reviews: London Showing

Certainly not in the sense in which one forgets pictures the next morning. Yet they seem to be waiting for something to happen, like Bach's first prelude.

With Bach, however, it did happen. I usually resent people standing in front of pictures, but this time it was the superimposed figures (unlike Gounod's tune) that brought the pictures to life. These rectangles floating in space are a positive and individual background and Rothko could, I am sure, paint excellent backcloths for ballet and collaborate well with architects. But one can already see a flood of followers; for, once devised as they have now been by Rothko, they are the easiest things to paint. And what is easy is seldom excellent.

11. The New Statesman, London, October 20, 1961
(weekly periodical, independent-socialist)

Faced with Rothko's later paintings in the exhibition at Whitechapel, one feels oneself unbearably hemmed-in by forces buffeting one's every nerve, imagines the gravity of one's body to be multiplied as if some weight borne on one's shoulders were grinding one into the ground; one feels oneself rising against these pressures, riding them, carried away into exhilaration and release; pain and serenity become indistinguishable. This complex of feelings is familiar enough in the experiences of tragic art, but tempered and complicated by other appeals to the senses and intellect and imagination - involvement in a specific type of human situation; the re-creation of familiar elements of reality in a way that makes them seem more real than in life; the benign equilibrium of a lucid architectonic structure; the poetic evocation of unexpected connections; the sensuous delight of beautiful colour or sound. There is nothing of all this in these paintings. Here emotion is unadulterated, isolated.

12. Arts Review, London, October 21, 1961
(published every 5 weeks; art, cinema and theatre reviews)

The impact of Mark Rothko's present exhibition at the Whitechapel Gallery is tremendous - no casual passer-by could leave the show without being stimulated either to dislike or passionate admiration for his work. So much has been written about Rothko as a pioneer of modern painting - as a man who in the mid-forties rebelled against the "easel" tradition of painting, breaking through the limitations imposed by the frame and actual rectangle of the canvas and creating a new pictorial space - that an almost "historical" feeling has settled round his name. Pioneer he undeniably was, but all connotations of "Grand Old Man" are blasted away and one is confronted with a painter of ever-increasing importance.

There is intense power in Rothko's work, not a superficial turbulence but a restrained violence that has been the driving force behind his deliberate progress, and it will be invigorating for a public accustomed to the meteoric rise and disappearance of painters and gimmick trends, to be able to trace through a man's work the slow and logical elimination of all extraneous imagery and to feel the painter's determination to arrive at a truthful visual experience.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO
ICE F 66 61
Critical Reviews: London Showing

7

13. Time and Tide, London, October 26, 1961, by Jasper Rose
(weekly periodical, independent)

It is not difficult to gain a certain amount of pleasure from these paintings by Mark Rothko. The thin washes of paint are applied with an extraordinarily serene sensitivity; the fact that the shapes are so still, so simple and so easily comprehended gives the eye complete leisure to absorb the vibrant effects of colour - effects gained partly by the overlaying of layer upon layer of translucent or opaque paint; partly by Rothko's disciplined insistence on very restricted, though often mildly daring, combinations: muffled plum colour encircled by hazy red, encircled by yet more muffled plum; bleached yellow, ripe red and sleep-drenched red on a blue ground. Altogether the sensation they provide is unusually physical and unusually enveloping. It is like swimming in deep, warm water, or plunging into sleep on the softest of beds.

Rothko's paintings are pleasure-giving, even beautiful: why, then, adopt a teasing, grudging, cavilling tone of voice towards them? I think the answer is that though sensuously gratifying and persuasive, these pictures are intellectually frustrating, and ultimately spiritually enervating. They tell one nothing; they bounce back one's questions with complete impassiveness; they are indifferent as to how one construes them, neither denying nor accepting any meaning one chooses to put upon them. Like the beauty of some women, their beauty is quite meaningless. It intrigues, it entices, it begets futile daydreams. Sooner or later one realises that to take it very seriously is a waste of time.

14. Burlington Magazine, London, November 1961
(monthly magazine devoted to art)

The soft cunning abstracts of the 1940's (9) prove that Rothko is a painter of high seriousness and subtlety, and the almost monochrome works of the 1960's that he is a contemplative who contemplates on a vast scale. His dark paintings are particularly beautiful: the lighter ones seemed to me less interesting. It is when Mr. Rothko explores the peculiar powers of the colours he calls "maroon" and "plum" that he touches some nerve in us all. But to claim "transcendence" for an oeuvre that seems to have evolved to a point not only of no return but of no advance may be to anticipate greatness a little too early.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO

ICE F 66 61

Critical Reviews: London Showing

8

15. The Times, London, November 7, 1961, "Things Seen"
(daily, independent, circulation 248,248)

Mark Rothko, who has recently stirred the London art world with his exhibition at the Whitechapel Art Gallery, may well be accounted one of the most remarkable of living painters by virtue of the canvases, simplified to the nth degree and aptly described as "walls of light", into which he is uncannily able to infuse life and significance.

He struck me as being, in person, typically American. Though he was born in Dvinsk 58 years ago, he shows in his art no such link with his country of origin as does Chagall; which is natural enough in view of the fact that he was only ten when his family left Russia to settle in Portland, Oregon.

It can, however, only be considered a merit in his work that it produces varied flashes of response. There is either a philosophy in it or a strong inducement to attach one. It is the nature of Rothko's paintings not to elude criticism but to lead to thought.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

*cc to Walter Rauschenberg
Alison Legg*
Date March 20, 1961

To: Miss Dudley

Re: ROTHKO PAINTINGS FOR

From: Diane Rivinus

EUROPE (ICE-F-60-61)

(At Santini's)

Dear Miss Dudley:

The following Rothko's showed notable damages which had not been previously recorded:

- all new conditions but minor other conditions on loan forms*
- 61.466 No. 64, 1960 Rub and scrape c. 4" long along UR edge of red section at bottom. (Rothko)
 - 61.467 Mural Section 7, 1959 Paint loss in red impasto along bottom edge L of center. (Rothko)
 - 61.457 Sketch for Mural 2 deep dents with rubs UL corner; white rub R side center; scratches LL corner. (Rothko)

The following all have white cleaner's marks across the bottom:

- 61.411 White and Greens in Blue (NAR) *This is not on c/e - inserted on new by NAR*
- 61.444 No. 14, 1960 (Rothko)
- 61.461 Mural, Section 4, 1959 (Rothko)
- 61.465 No. 20, 1950 (Rothko)
- 61.469 Homage to Matisse (Rothko)

The following is the Rothko which was hanging in the corridor during the Museum exhibition. Mr. Rothko was to take full responsibility for damages while there. When checked at Santini's a few additional conditions were noted:

- 61.462 Sketch for Mural No. 4, 1959 Rubs R side center (horizontal) and L side center; dent LL below one noted at the Museum 3-1-61.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

MARK ROTHKO:EUROPE Loans to be rematted, reglazed, and reframed and lender's screweyes and wires replaced where necessary. Original mats, glass, and frames should be marked with loan numbers and names of lenders before being stored at Santini warehouse. Screweyes and wire should also have been marked and stored if not attached to original frame.

*:permit reframe

**:: plexi

LOAN NO.	LENDER & ARTIST	ORIGINAL GLASS OR PLEXIGLAS	ORIGINAL FRAME	ORIGINAL MAT	ORIGINAL SCREWEYES & WIRE	SPECIAL FRAME INSTRUC.	NOTES ON MOMA FRAMING
61.442	Rothko	o	came rolled Ex.679	o	o		
61.443	Rothko	o	o	o	o		
61.444	Rothko	o	came rolled/232o Ex.679 with 60.1075		o		
61.445	Rothko	o	o	o	o		
61.446	Rothko	o	o	o	o		
61.447	Rothko	o	came rolled/237o Ex.679 with 61.68		o		
61.449	Rothko	o	o	o	o		
61.450	Rothko	o	o	o	o		
61.451	Rothko	o	came rolled/236o Ex.679 with		o		
61.452	Rothko	o	o	o	2 eyes		
61.453	Rothko	o	came rolled Ex.679	o	o		
61.454	Rothko	o	came rolled/234o Ex.679 with 60.1076&1078		o		
61.456	Rothko	no	o	o	o		
61.458	Rothko	o	came rolled/234o Ex.679 with 60.1076-7		o		
61.459	Rothko	o	came rolled/233o Ex.679 with 60.1069		o		
61.460	Rothko	o	came rolled/233o Ex.679 with 60.1070		o		
61.461	Rothko	o	came rolled Ex.679	o	o		
61.463	Rothko	o	came rolled/232o Ex.679 with 60.1057		o		
61.465	Rothko	o	came rolled/238o Ex.679 with 60.1046		o		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

p.2 Rothko

61.467	Rothko	o	came rolled Ex.679	o	o	
61.468	Rothko	o	came rolled Ex.679	o	o	
61.469	Rothko	o	came rolled Ex.679	o	o	
61.470	Rothko	o	o	o	o	
61.471	Rothko	o	came rolled Ex.679	o	o	
61.1583	Rothko	o	o	o	o	
61.1584	Rothko	o	o	o	o	
61.1585	Rothko	o	o	o	o	
61.1586	Rothko	o	o	o	o	
61.1587	Rothko	o	o	o	o	
61.1588	Rothko	o	o	o	o	
61.1589	Rothko	o	o	o	o	
61.1590	Rothko	o	o	o	2 eyes	
61.1581	Berman	o	96 ⁷ / ₈ x83 ¹ / ₄ x3" strip;backing(4 pc)	o	plates,wire	
61.440	Blinken	o	came MM rolled Ex.679	o	o	
61.1582	Blinken	glass	MOMA/Ex.679 40 ¹ / ₂ x27 ¹ / ₄ x1 ¹ / ₄ " :L	both	'done'	orig.41 ¹ / ₄ x27 ¹ / ₄ x1 ¹ / ₄ for Ex.679:gold, glass,eyeswire, back
61.1536	Ciampi	glass	38x29 ¹ / ₈ x1 ³ / ₄ " carved;backing (MOMA?)	2 paperstrips	both	*,** plexi added orig38x29 ¹ / ₈ x1 ³ / ₄ " Ex.679 ptd,glass,back eyes-wire
61.473	Heller	o	o	o	o	
61.1537	Brooklyn	plexi	41 ¹ / ₄ x28 ⁵ / ₈ x1 ¹ / ₄ " L;masonite back		2 eyes (2 plates,2 hangers?)	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

p.3 Rothko

61.1538	Whitney	glass	28 $\frac{1}{2}$ x22x1" beige;backing	white tape?		metalplacque *,**
61.1539	Reynal	o	o	o	4 eyes, 2 wires	NO/*
61.1540	Stamos	o	o	o	both(2 pr)	*
61.148 389.61	MOMA	o	o	o	o	
61.472	Rubin	o	came rolled/2350 Ex.679		o	NO/*
61.1541	Stanton	o	95 $\frac{1}{4}$ x55 $\frac{3}{4}$ x3 $\frac{1}{8}$ " black;backing	o	both	NO/*
61.1389	Tremaine	o	o	o	both	*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Amsterdam / Rothko
Stedelijk Museum *ICE F*
60-61

Mr. Rasmussen
Miss Dudley
Mr. Palmer
Mrs. Kolmetz
Mrs. Hecht
ICE F 66-61 Amsterdam
green

August 31, 1961

Mr. W.J.H.B. Sandberg
Director of the Municipal Museums
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Netherlands

Dear Mr. Sandberg:

This will acknowledge your cable of August 7th and your letter which confirmed it. We have, as you suggested, contacted Holland-America Lines and all arrangements have been completed for shipping the exhibition to Rotterdam. The cases will be transported to the pier today for loading on the S.S. Moordam, which is scheduled to leave New York tomorrow and arrive in Rotterdam on the 11th. The exhibition has been consigned to Messrs. Bolton and Fairhead Ltd., the Whitechapel Gallery's shipping agents and will, as you have agreed, be trans-shipped from Rotterdam to London, for the Whitechapel's opening which is now definitely set for October 3rd.

The remainder of this letter will provide you with additional catalog information, installation notes etc.

Catalog: I am enclosing the following catalog information:

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

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

Catalog acknowledgements:

I know you are planning to acknowledge the Museum as the organizer of the exhibition and I would like to suggest that

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. W.J.H.B. Sandberg

-2-

August 31, 1961

the following wording would be appropriate: "This exhibition was prepared by the Department of Circulating Exhibitions, The Museum of Modern Art, New York under the auspices of The International Council of the Museum." Along with your acknowledgements to Rothko and the other lenders, could we also ask that Peter Selz, Curator of Painting and Sculpture Exhibitions, be mentioned as the Director of the exhibition? In addition, we would greatly appreciate a sentence along the following lines: "Mr. and Mrs. Henry J. Heinz II and Mr. John de Menil, members of The International Council, generously contributed toward the expenses of preparing the exhibition for circulation abroad."

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

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

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

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

Installation:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. W.J.H.B. Sandberg

-3-

August 31, 1961

CERTIFICATE OF INSURANCE

Foreign Loans: I think that you and Bryan Robertson have undoubtedly settled the matter of whether Dr. Franz Meyer's Rothko Brown and Black on Plum, 1958 could be released from the showing in your museum in time to reach London for the Whitechapel's opening and I would appreciate it if you would confirm this for our records.

Costs: THE MUSEUM OF MODERN ART
ADDRESS - 11 West 53rd St
TERM - July 1, 1961
COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, soths, vermin, inherent vice, damage resulting from any repairing, restoration or reconstruction, and risks of fire, theft, explosion, and other perils.

Since we are still negotiating with other museums in order to secure a total of seven bookings for the exhibition, I wonder if you could clear up one point for me. Have you agreed with London, Brussels, and Basel, as we have assumed, that each exhibitor would pay the charges involved in transporting the exhibition from the preceding point of exhibition or have you made an agreement to share the total cost of all the various moves equally?

PROPERTY-INSURED-
Exhibition
NAME: ROTHKO
(100 P 66-67) to be shipped to Rotterdam a.s. "ROTHKO", Sept 1961 and returned to American vessel at ...
Since the Whitechapel is opening the Rothko show on October 3rd, I assume that it will close on the 31st or shortly thereafter. In view of this, could you let us know your exact opening and closing dates as soon as they are definite so that we can finalize the remainder of the exhibition's itinerary.

As respects the above-described property, this policy is entered waiving any rights of subrogation. We are all pleased that the Rothko exhibition will soon be in Europe. I shall hope to hear from you soon concerning the details mentioned in this letter.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

Sincerely,

COMPANY

Aetna Insurance Company
Hartford, Connecticut

Swiss Insurance Company
Basel, Switzerland

Green Insurance Company
London, England

COMPANY

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

National Fire Insurance Company
New York, New York

Continental Insurance Company
New York, New York

Enclosures:

- Catalog item listing
- Additions to the Bibliography
- Mr. Rothko's suggestions for the installation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

POLICY

AETHA 1PM 393615

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART and Holland-America Line as interests may appear.
 ADDRESS - 11 West 53rd Street, New York, N.Y.
 TERM - July 1, 1960 Until Cancelled
 COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY- INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
Exhibition MARK ROTHEO (ICE F 66-61) to be shipped to Rotterdam per m.s. "HOORDAN", September 2, 1961 and returned on a Holland- America vessel at a later date.	Miscellaneous	45 oil paintings	\$ 398,300.00

As respects the above-described property, this policy is endorsed waiving any rights of subrogation against Holland-America Line, 29 Broadway, New York, New York.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY

Aetna Insurance Company
Hartford, Connecticut

Boston Insurance Company
Boston, Mass.

Queen Insurance Company
of America
New York, N. Y.

National Surety Corp.
San Francisco, Calif.

COMPANY

Maryland Casualty
Company
Baltimore, Md.

Phoenix Insurance Company
Hartford, Connecticut

National Fire Insurance Company
Hartford, Connecticut

Combined Lloyds
London, England

The McLaughlin Company, Agent
Washington, D. C.

Signed by: _____

Dorothy E. Dudley, Registrar

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Margaret-Please lab this
"Insurance Agreement"

Rothko Amsterdam
ICE-P-66461

stedelijk museum

gemeentemuseum amsterdam

stedelijk museum August 28th, 1961

amsterdams historisch museum

museum feder

museum willem batthuyzen

postbus postbus 13

telefoon 73 21 66

no. 29717

Mr. W. Rasmussen
The Museum of Modern Art,
11 West 53rd Street,
New York 19 - U.S.A.

Dear Mr. Rasmussen,

I suppose that you know that the Holland-America
Line will ship the Rothko-collection by the
"HOORDAN", September 2nd from New York.

Mr. Sandberg was asked to sign a contract, contents
of which it might be advisable to pass on to your
insurance company.

A copy of this contract is enclosed herewith.

Yours sincerely,

Dr. L. Qans
conserverator

HW-65

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

COPY

RECEIPT AND RELEASE AGREEMENT - FOR GOODS CARRIED FREE OF CHARGE

This receipt is non-negotiable.

1. The shipper of the goods described below has entrusted the same to the Line for transportation and delivery as described below, FREE OF CHARGE AND AT SHIPPER'S RISK AND WITHOUT ANY LIABILITY WHATSOEVER ON THE PART OF THE LINE:

Shipper's description of the goods:

About 50 works of Bothke

per m.s. "NOORDAN", scheduled to sail from New York, September 2nd for delivery at Rotterdam to Mr. W. Sandberg, Director of the Municipal Museums, Amsterdam.

2. In consideration of the Line accepting said goods for performance of the aforesaid service free of charge, the shipper of said goods hereby releases the Line from all liability whatsoever in connection with said goods of its transportation or delivery and said shipper agrees to indemnify and hold harmless the Line from and against all liabilities or claims of liability asserted by anyone against the Line.
3. In furtherance of the shipper releasing the line from liability in respect to such gratuitous service, the shipper agrees that the Line shall have the benefit of all protective clauses and limitations of liability (including all agreed valuation clauses) contained in the Line's usual form of passenger ticket and in its usual form of bill of lading, to the same extent as if the same were incorporated herein; and the Line shall have the benefit of all statutes of exemption from, or limiting, shipowners' liability.
4. As a further inducement to the Line to furnish the aforesaid free service at shipper's risk and without liability on the part of the Line, the shipper represents to the Line that said goods have been fully insured against all loss and damage and that the shipper will be fully protected in case of loss or damage without looking to the Line and the shipper further represents to the line that such insurance is without, and excludes, subrogation against the Line on the part of the insurance company.
5. The Line is authorized to deliver the goods to the Customs officials at port of destination and such delivery shall be deemed delivery to the shipper's representative designated herein, such Customs officials being deemed to be the agents of the shipper. If the goods are not called for within twenty-four hours after the vessel's arrival at destination, the Line may in its discretion place the goods in store of warehouse on the pier or elsewhere, or store the goods with others, all at the risk and expense of the shipper of the goods..

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

COPY

RECEIPT AND RELEASE AGREEMENT - FOR GOODS CARRIED FREE OF CHARGE

This receipt is non-negotiable.

1. The shipper of the goods described below has entrusted the same to the Line for transportation and delivery as described below, FREE OF CHARGE AND AT SHIPPER'S RISK AND WITHOUT ANY LIABILITY WHATSOEVER ON THE PART OF THE LINE:

Shipper's description of the goods:

About 50 works of Bothke

per m.s. "NOORDAN", scheduled to sail from New York, September 2nd for delivery at Rotterdam to Mr. W. Sandberg, Director of the Municipal Museums, Amsterdam.

2. In consideration of the Line accepting said goods for performance of the aforesaid service free of charge, the shipper of said goods hereby releases the Line from all liability whatsoever in connection with said goods of its transportation or delivery and said shipper agrees to indemnify and hold harmless the Line from and against all liabilities or claims of liability asserted by anyone against the Line.
3. In furtherance of the shipper releasing the line from liability in respect to such gratuitous service, the shipper agrees that the Line shall have the benefit of all protective clauses and limitations of liability (including all agreed valuation clauses) contained in the Line's usual form of passenger ticket and in its usual form of bill of lading, to the same extent as if the same were incorporated herein; and the Line shall have the benefit of all statutes of exemption from, or limiting, shipowners' liability.
4. As a further inducement to the Line to furnish the aforesaid free service at shipper's risk and without liability on the part of the Line, the shipper represents to the Line that said goods have been fully insured against all loss and damage and that the shipper will be fully protected in case of loss or damage without looking to the Line and the shipper further represents to the line that such insurance is without, and excludes, subrogation against the Line on the part of the insurance company.
5. The Line is authorized to deliver the goods to the Customs officials at port of destination and such delivery shall be deemed delivery to the shipper's representative designated herein, such Customs officials being deemed to be the agents of the shipper. If the goods are not called for within twenty-four hours after the vessel's arrival at destination, the Line may in its discretion place the goods in store of warehouse on the pier or elsewhere, or store the goods with others, all at the risk and expense of the shipper of the goods..

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

6. All the provisions of this Agreement are for the benefit of and shall protect the Line, its agents, employees, representatives and the vessel, her owners, operator, charterers and agents.
7. The shipper and the Line agree that the foregoing is not an ordinary commercial shipment nor made in ordinary course of trade and is not ordinary baggage, and they further agree that the character and condition of the foregoing goods as well as the circumstances, terms and conditions under which the transportation is being performed and the fact that it is to be performed free of charge, reasonably justify the foregoing special Agreement for transportation at shipper's risk and without liability on the part of the Line.

Dated at Rotterdam on September 2, 1961

HOLLAND-AMERICA LINE.

Mr. W. Sandberg
shipper.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

D L S

LT

DR W SANDBERG
STEDELIJK MUSEUM
AMSTERDAM (NETHERLANDS)

MUSEUM OF MODERN ART

W U C

cc: ICE-F-66-61
Amsterdam
Mr. Rasmussen
Miss Dudley ✓
Mr. Palmer
Mrs. Kolmetz
green

AWAITING DEFINITE COMMITMENT FROM YOU REGARDING ROTHKO stop
INFORMED ROBERTSON MUSEUM UNABLE INSURE THROUGH EUROPEAN COMPANY
BUT WILLING ESTABLISH FLAT FEE OF \$4500 FOR TOTAL COVERAGE WITH
EQUAL PRORATING AMONG EXHIBITORS stop WE ABSORB ANY ADDITIONAL
INSURANCE COSTS stop PLEASE ADVISE IF HOLLAND AMERICA NEW YORK
OFFICE INFORMED FREE TRANSPORTATION SO WE MAY BOOK SHIPMENT stop
APPRECIATE CABLE

13 Paulus Potter Street
Amsterdam, Netherlands

RASMUSSEN
MODERNART

Ghg: Circulating Exhibitions

ICE-F-66-61

Following Mr. McGray's letter of July 12, I am writing to
inform you that we have recently received a communication from the
United States Lines in which they agree to transport the ROTHKO exhibi-
tion to and from Europe at 50% of the normal tariff rates. In our
earlier letter we estimated that the usual transportation costs would
be between \$15,000 and \$20,000. The United States Lines contribution
would therefore reduce this amount to approximately \$7,500, or a sav-
ing of about \$1,500 to each participating exhibitor, provided, of course,
we are able to schedule cargo bookings for the exhibition.

While we feel this contribution is quite generous, Mr. McGray
has suggested that I ask if you think it might be advisable to request
full subsidy from the Holland-American Lines. I understand that you
and he discussed this possibility when you were in New York and that you
mentioned that you might be willing to approach Holland-America with a
request for free transportation.

We have tentatively scheduled a September 1 shipping date for
the exhibition; it would be transported by the S.S. America and would
arrive in Southampton on September 6, giving the Whitechapel Art Gal-
lery almost three weeks to arrange its storage to London and subsequent
installation in their galleries.

Could you let us know as soon as possible by cable whether
you think it advisable to proceed with plans to ship the exhibition on
the S. S. America or whether you would prefer to approach the Holland-
America Lines with a request for free transportation? In order to
avoid embarrassment with the United States Lines, we must know definitely
within a week, so that we can proceed with our arrangements.

I hope that we may receive very soon your dates for the ROTHKO
and DE Kooning exhibitions and replies to the questions raised in Mr. Mc-
Gray's letter of July 12, so that we may proceed with the scheduling of
these exhibitions.

Sincerely,

Walter Rasmussen
Assistant Director
International Circulating Exhibitions

WR/crk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Miss Dudley *ICE Rothko*
 Mr. Rasmussen *Amsterdam*
 Miss Pearson *(Stedelijk)*
 Mr. Palmer
 ICE-F-66-61 - Amsterdam
 Green

July 21, 1961

Mr. W. J. H. B. Sandberg
 Director
 Stedelijk Museum
 13 Paulus Potter Straat
 Amsterdam, Netherlands

Dear Mr. Sandberg:

Following Mr. McCray's letter of July 12, I am writing to inform you that we have recently received a communication from the United States Lines in which they agree to transport the ROTHKO exhibition to and from Europe at 50% of the normal tariff rates. In our earlier letter we estimated that the ocean transportation costs would be between \$18,000. and \$20,000.; The United States Lines contribution would therefore reduce this amount to approximately \$9,000, or a saving of about \$1,300 to each European exhibitor, provided, of course, we are able to schedule seven bookings for the exhibition.

While we feel this contribution is quite generous, Mr. McCray has suggested that I ask if you think it might be advisable to request full subsidy from the Holland-American Lines. I understand that you and he discussed this possibility when you were in New York and that you mentioned that you might be willing to approach Holland-America with a request for free transportation.

We have tentatively scheduled a September 1 shipping date for the exhibition; it would be transported by the S.S. America and would arrive in Southampton on September 8, giving the Whitechapel Art Gallery almost three weeks to arrange its cartage to London and subsequent installation in their galleries.

Could you let me know as soon as possible by cable whether you think it advisable to proceed with plans to ship the exhibition on the S. S. America or whether you would prefer to approach the Holland-American Lines with a request for free transportation? In order to avoid embarrassment with the United States Lines, we must know definitely within a week, so that we can proceed with our arrangements.

I hope that we may receive very soon your dates for the ROTHKO and BEN SHAHN exhibitions and replies to the questions raised in Mr. McCray's letter of July 12, so that we may proceed with the scheduling of these exhibitions.

Sincerely,

Waldo Rasmussen
 Assistant Director
 International Circulating Exhibitions

WR/rmk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

*ice Rothko / Amsterdam
(Stedelijk Mus.)*

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

Mr. Sandberg

-2-

July 12, 1961

of gallery space. Rothko spent a good deal of time with Mr. Sels 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 could send us a plan of the galleries and any other preliminary plans you have considered for installation so that we could discuss this further with Rothko and send you his suggestions.

July 12, 1961

3. Dates of showing: While we have not yet received the final answer from Mr. W. J. H. B. Sandberg, Director of the Municipal Museums, Stedelijk Museum, Paulus Potterstraat 13, Amsterdam, Netherlands, on the opening and closing dates, would you please contact your department to determine your dates in accordance with our suggestions.

Dear Mr. Sandberg:

In an effort to obtain a reasonable number of weeks, we hope to hold all of the showings to a maximum of four weeks. In accordance with our conversations of last May and our subsequent correspondence concerning the forthcoming Rothko exhibition, I am now able to notify you that the opening is tentatively scheduled for September 15th at the Whitechapel Art Gallery in London. This letter will outline the many details relating to the contents of the show, its installation, dates of exhibition, costs and catalog in order that you might confirm arrangements to bring the Rothko exhibition to you in October.

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 airmailed a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Sandberg

-2-

July 12, 1961

of gallery space. Rothko spent a good deal of time with Mr. Selz in planning the installation, and would like to contribute his suggestions for the hanging sequence in your galleries, if that is agreeable to you. We would greatly appreciate it if you would send us a plan of the galleries and any notes on whatever preliminary plans you have considered for installation so that we could discuss this further with Rothko and send you his suggestions.

3. Dates of showing: While we have not yet received the final dates for the Whitechapel showing, we assume it will close on October 15th. We would hope that the exhibition might open at the Stedelijk on or about November 1 and continue to the end of the month and we would appreciate it if you would give us immediate confirmation of the opening and closing dates. Would you confer with Bryan Robertson to determine your dates in accordance with the London schedule? In an effort to obtain a reasonable number of bookings, we hope to hold all of the showings to a maximum of four weeks. As you know, the exhibition is scheduled to be shown in the Palais des Beaux Arts in Brussels and the Kunsthalle in Basle following your showing, and we are most anxious to establish these exact dates so that we may proceed with the subsequent itinerary.

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

For your information in estimating your share of the expenses, we estimate that the costs of round-trip ocean transportation will amount to between \$18,000. to \$20,000. Since the exhibition has not yet been packed, this can only be a rough estimate based upon an expected number of 16 cases with total cubage of approximately 2400 cubic feet. Final figures are not yet available for the insurance value, but the total will be in the vicinity of \$477,000. and coverage for both ocean transits and while on location within Europe would cost approximately \$5,500. Both these expenses would be equitably distributed among all the European exhibitors; since we are planning on about seven bookings, the total expense to each institution should be between \$3,500. to \$4,000. There is a possibility that the costs of ocean transportation may be donated by The United States Lines and we shall of course let you know immediately of their decision with the hope that if this fails either Cunard or The Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Sandberg

-3-

July 12, 1961

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 Sels
- (2) Essay by Robert Goldwater which appeared in Arts
- (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 an asterisk the five paintings which were reproduced in color in the Museum's catalog, which was printed by Brüder Hartmann, Berlin. Unfortunately, the Museum is unable to lend the color plates, but if you wish you may either request Hartmann to prepare electros to send to Amsterdam or you may wish to ask them to print the color illustrations for you from the original color plates.

6. Dr. Meyer's Rothko: I have your letter of June 23 in reply to my original request of June 14 in which I asked if you would be able to forward Dr. Franz Meyer's Rothko, Brown and Black on Plum, 1958 to London in time for the opening at the White-chapel Gallery. Assuming that the September 15th date is now correct for the opening there, could you confirm whether this painting can be released from the exhibition it is in at the Stedelijk and that it can be packed and shipped to London on or about September 1. The costs of packing and shipment would, of course, be shared equally by all the European exhibitors.

7. Ben Shahn exhibition: Since the Shahn exhibition will follow the Rothko exhibition at your museum, I would like to tell you that Mr. James Thrall Soby has completed the selection of approximately 40 paintings and that between 40-50 drawings and graphics are now being selected. We are in the process of requesting loans for the exhibition which, we would hope, might open at the Stedelijk on or after December 15th. I will forward a fully

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Sandberg

-4-

July 12, 1961

detailed letter as soon as possible but I would appreciate your confirmation of your preferred opening date.

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

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

With warmest regards,

Sincerely,

Porter A. McCray
Director
International Circulating
Exhibitions

Enclosure:

Check list for Mark Rothko exhibition

to you since the necessary will not permit us to schedule any showings in Germany. When Mr. Rothko wrote you about the exhibition in April 1961 he had hoped that we would be able to offer it during the summer months; as he pointed out in his letter, we had not been able to postpone the closing of the institution. Unfortunately, it has not proved possible to bring the exhibition to Germany, and the report which you found that the exhibition was to go to Stockholm is completely unfounded. Since he assured that his conversations pertained to your museum, and we have and appreciate your enthusiasm for Rothko's work.

2. VISITING ARTISTS

I have received your letter of July 11th to Mr. McCray and have noted that you plan to open the exhibition on September 30th. Since we are now proceeding with the production of the revised catalog version of the exhibition, I want to bring you up-to-date on our plans and to certain that it conforms with your expectations.

Our designer is now working on the layout of the panels as described in Mr. McCray's letter of April 1961. Because of the photographic plates, each of twelve panels, with about 10 text panels, each of twelve high by 12 inches wide. Although

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. James Daly
Mr. d'Harnoncourt
Mr. Koch
Mr. Selz
Miss Toby-Marcelin
Miss Dudley
Miss Pearson
Mr. Palmer

AIR MAIL

July 28, 1961

Dr. Dietrich P. Mahlow
Staatliche Kunsthalle
Lichtentaler Allee
Baden Baden
Germany

Dear Dr. Mahlow:

In Mr. McCray's absence on vacation and later extended leave from the Museum for travel, I am replying to your recent correspondence regarding the exhibitions of VISIONARY ARCHITECTURE and MARK ROTHKO. I am greatly concerned that several misunderstandings have occurred regarding the two shows, and I hope that this letter can clarify our situation and result in the collaboration between our institutions which we all most sincerely desire.

1. MARK ROTHKO Exhibition

ICE F 66-61.

I regret very much that we cannot offer this exhibition to you since its itinerary will not permit us to schedule any showings in Germany. When Mr. McCray wrote you about the exhibition on April 10th, he had hoped that we would be able to offer it for one German showing; as he pointed out in his letter, we had not been able to predetermine the choice of the institution. Unfortunately, it has not proven possible to bring the exhibition to Germany, and the report which you heard that the exhibition was to go to Recklinghausen is completely unfounded. Please be assured that had circumstances permitted we would have been most pleased to offer the exhibition to your museum, and we know and appreciate your enthusiasm for Rothko's work.

2. VISIONARY ARCHITECTURE

I have received your letter of July 11th to Mr. McCray and have noted that you plan to open the exhibition on September 23rd. Since we are now proceeding with the production of the revised smaller version of the exhibition, I want to bring you up-to-date on our plans and be certain that it conforms with your expectations.

Our designer is now working on the layout of the panels as described in Mr. McCray's letter of April 10th: between 70 and 75 photographic panels, each 36 inches square, with about 30 text panels, each 36 inches high by 12 inches wide. Although

Rothko
ICE F 66-61

Staatliche Kunst,
Baden Baden

3 Copies

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Mahlow

-2-

July 28, 1961

this may sound like a rather inflexible scheme, I am sure the final design will be most handsome and varied, since in several cases a group of the panels will be combined to form one large panel of an individual project, while in others several photographs will be mounted on the same panel. The text is being printed in English, and as soon as the designer has coordinated the text to the photographic panels we would send you a copy so that it could be translated into German for your visitors for easy reference to the exhibition, or, if your facilities permitted, you could produce text panels in German according to the design of the English ones.

I do hope that this solution is satisfactory with you. I realize that you had at one time hoped to produce a larger version of the exhibition, similar to the one presented in our Museum, but as I believe the United States Information Service in Bonn has informed you, our Museum did not feel it was possible to lend the negatives or to have another version produced without direct supervision of the design. Unfortunately, our present commitments do not allow us to undertake this additional supervision.

Regarding the costs for the exhibition, your museum would be responsible for the costs of one-way transportation from New York and of course for any local costs incurred in your presentation. Since the exhibition has not yet been packed it is difficult to estimate the shipping expense; however, we are counting on approximately 9 or 10 cases with a total weight of about 2500 pounds. I am writing Mr. John J. Daly, the Assistant Cultural Affairs Officer for the United States Information Service in Bonn, in the event that U.S.I.S. may be able to assist with your presentation.

I would appreciate hearing from you at your earliest convenience confirming whether this arrangement is satisfactory with you. I should also be grateful for receiving more information on the catalog you intend to prepare. As you may know, our Museum is preparing an extensive publication on the subject and we would therefore prefer that if a catalog accompanies your showing of the exhibition it contain only a selection of the photographs reproduced in the show.

3. MODERN AMERICAN DRAWINGS

ICE F 44/60

The exhibition which I mentioned to you during your visit to New York last summer has now begun its circulation, and I am forwarding to you separately a copy of the catalog prepared for its initial showing in Spoleto in connection with the Festival of Two Worlds. Enclosed herewith is a check list of the 73 drawings by 43 artists represented in the show. At present the exhibition is in Israel where it will be shown through the early autumn, and we are negotiating with other institutions regarding subsequent showings. Would it be possible

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Mahlow

-3-

July 28, 1961

to fit the exhibition within your schedule sometime in the late spring of 1962? Again, it would be available for the costs of one-way transportation from the preceding city, and we would plan its itinerary so that the distance would not impose a great expense upon your transportation budget. The exhibition is packed in 8 cases with a total cubage of 232.4 cubic feet and total weight of 1,718 pounds. All drawings are framed and glazed with plexiglas for maximum security and ease in installation.

4. LEONARD BASKIN EXHIBITION

KE F 48-61-

Although we had not been in direct touch with you regarding this exhibition, we had discussed the possibility of German showings with the United States Information Service and had especially requested that you be contacted regarding a possible booking in Baden-Baden. We were informed that this was not possible during this summer, but in the event that you may wish to consider it later during its itinerary I am enclosing a catalog list of the exhibition. The 22 sculptures in bronze, wood and limestone and 7 bronze reliefs were selected by Peter Selz and 36 drawings and 12 woodcuts were chosen by William S. Lieberman. I have sent you separately a catalog of the exhibition which was prepared for its first showing at the Museum Boymans-van Beuningen.

There is a possibility that the exhibition may be presented in Berlin this September at the time of the Arts Festival, and immediately afterwards it is scheduled in Paris during November. We are contacting several museums regarding the three remaining bookings, which would be arranged on the following schedule:

December 15 - January 14, 1962

February 2 - March 4, 1962

March 23 - April 22, 1962

Would you let me know if you might be interested in one of these showings? In addition to the transportation costs from the preceding city, we are asking each exhibitor to reimburse the costs of insurance which is carried under our Museum's policy.

Finally to conclude this myriad of detail, Mr. Selz asked me to tell you that he received your letter of July 17th and regretted very much that he could not be of assistance with the Louise Nevelson exhibition, but immediately after the opening of his Polish exhibition on July 31 he is going on a month's vacation.

I have heard the most splendid reports of your exhibition "Das Naive Bild der Welt" and want to congratulate you on it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mark Rothko / Baden

ICE-F-66-61

Note 3 on 1/2

- 1) Visionary Architecture
- 2) Rothko
- 3) Modern American Drawing

cc: Mr. Selz
Mr. Seitz
Miss Dudley
Miss Pearson
Mr. McCray
Mr. Rasmussen

April 10, 1961

AIR MAIL

April 10, 1961

Dr. Dietrich P. Mahlow making progress in the organization of the last 15 years of Rothko's Staatliche Kunsthalle exhibition but since these large paintings are rolled but must be shipped fully stretched, the scale of the original show is being reduced by about one-third.

Dear Dr. Mahlow: Selz is also well committed with his exhibition of Futurism and New Polish Painting he is unable to visit to New York but I have an account of your meeting with Mr. Rasmussen and your expressed interest in a number of exhibitions which we plan to circulate in Europe. I also have spoken of your interest with Mr. Selz and Mr. Seitz, both of whom have recently forwarded to me your letters regarding international exhibitions.

Just today Mr. Drexler, director of the Museum's Department of Architecture, has furnished us with his revision of the text and photographic copy of the exhibition Visionary Architecture which I believe you saw last autumn. Meanwhile, previous commitments of the International Program's personnel and technical resources have accumulated to such an extent that we are obliged to postpone completion of the new design and fabrication of Visionary Architecture until mid-June. Since both Dr. Hamacher of the Kroller-Muller Museum and Dr. Wijsenbeek of the Gemeentemuseum in The Hague made their requests previous to yours, we must give them a choice of the first dates in the schedule. This means that our first showing in Germany could begin either following these two bookings, say in September, or if Holland were unable to accept it immediately upon the exhibition's arrival in Europe in late July, we could offer the exhibition to you at that time.

The exhibition is now planned to consist of 75 panels each one meter square accompanied by the rather

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Mahlow

- 2 -

April 10, 1961

long text which you observed in New York. As Mr. Rasmussen told you the models are too fragile to travel.

We would consider placing the exhibition in a total of three German cities hoping for a reasonable geographical distribution. I would suggest therefore Baden Baden as one stop, Munich as a second, and Essen or Düsseldorf as a third, provided a public institution of sufficient prestige is interested. Otherwise we would consider a showing in Berlin or possibly Hamburg.

We are also now making progress in the organization of an exhibition of the last 15 years of Rothko's painting. To some extent this will duplicate portions of the New York exhibition but since these large paintings cannot be rolled but must be shipped fully stretched, the scale of the original show is being reduced by about one-third. Since Mr. Selz is also well committed with his exhibition of Futurism and New Polish Painting he is unable to concentrate on the choice of the Rothko exhibition until summer. We have therefore agreed to open the exhibition's European tour in London in September followed by bookings in Amsterdam, Brussels, Paris, Rome and possibly Basle. I would think we would be able to offer only one showing in Germany: we have so far not been able to intelligently predetermine this choice. I shall certainly welcome your suggestions and it is possible the German date could be integrated into the schedule in the fourth or fifth booking.

Visionary Architecture is offered for a maximum period of four weeks with the understanding that the exhibitor will assume all costs of transportation and handling from the previous point of exhibition and all expenses in connection with the local showing.

The Rothko exhibition is also offered for a period of not more than 4 weeks and in consideration of the expenses outlined above plus the costs of the local catalog and a prorated share of the sea and European insurance and transportation for the duration of the exhibition's tour. Fortunately, the Holland American Line has granted free transportation to Europe.

I shall be writing you separately regarding the exhibition Modern American Drawings now in preparation

I shall count upon hearing from you at your

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Mahlow

- 3 -

April 10, 1961

earliest convenience regarding the booking of the two exhibitions more fully discussed.

With warmest regards,

Sincerely,

Porter A. McCray

Dr. Arnold Nodding

Curator

Kunsthalle

St. Albans, 50

Basel, Switzerland

Dear Arnold Nodding:

On July 6 I cabled you as follows regarding the Buenos Aires exhibition:

RODINO EXHIBITION 15 PAINTINGS OPENING LONDON SEPTEMBER
ASTORIANUS AMSTERDAM NOVEMBER stop AVAILABLE FROM MARCH
BOOKING LATE JANUARY OR EARLY SPRING stop MUSEUMS RE-
MINUTING STARK TWO-DAYED COMES UNDER TRANSPORTATION IS-
STANAR TIME TRANSPORTATION PROCEEDING CITY stop IF IN-
TENTED PLEASE CALL PROCEEDING DATES stop BEST PERIOD.

I was delighted to receive the following cable from you on July 7:

THANKS FOR CABLE WOULD LIKE OPENING RODINO FROM BASEL
20 JANUARY.

For your further information I am writing at this time to set
out the many details regarding the exhibition's availability, including
arrangements for expenses, catalog text and illustrations, dates of ship-
ping and installation.

1. Contents of the exhibition: I shall send you shortly an approximately
final check list of the collection which
has been made by Peter Bels, the Museum's Curator of Painting and Sculpture
Exhibitions, in collaboration with Rodino. Under separate cover, I
have sent you a copy of the catalog of the Museum's Rodino exhibition,
which served as the basis for the present one. Although it has been neces-
sary to make substitutions for pictures which were not available for cir-
culation, we have maintained the character and quality of the exhibition,
so that it gives a balanced retrospective of Rodino's work from 1915 to the
present. The exhibition has been reduced from 55 to 35 paintings.

2. Installation:

As it was presented in our Museum in a rather
of being installation, the exhibition of 30
paintings occupied nearly 600 square feet of gallery space. Rodino spent
a good deal of time with Mr. Bels in planning the exhibition and would like

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ice Rothko/Basel
(Kunsthaus)

cc: Mr. Rasmussen
Mr. Palmer
Miss Dudley
Mrs. Hecht
ICF-F-66-61
green

Via air mail

July 10, 1961

Dr. Arnold Rudlinger
Curator
Kunsthaus
St. Albenthal, 50
Basel, Switzerland

Dear Arnold Rudlinger:

On July 6 I cabled you as follows regarding the Rothko exhibition:

ROTHKO EXHIBITION 48 PAINTINGS OPENING LONDON SEPTEMBER
AFTERWARDS AMSTERDAM BRUSSELS stop AVAILABLE FOUR WEEKS
BOOKING LATE JANUARY OR EARLY SPRING stop EUROPEAN EX-
HIBITORS SHARE PRO-RATED COSTS OCEAN TRANSPORTATION IN-
SURANCE PLUS TRANSPORTATION PRECEDING CITY stop IF IN-
TERESTED PLEASE CABLE PREFERRED DATES stop BEST REGARDS.

I was delighted to receive the following cable from you on July 7:

THANKS FOR CABLE WOULD LIKE OPENING ROTHKO SHOW BASEL
20 JANUARY.

For your further information I am writing at this time to set down the many details regarding the exhibition's availability, including arrangements for expenses, catalog text and illustrations, dates of showing and installation.

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

2. Installation: As it was presented in 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 exhibition and would like

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Arnold Rudlinger, Basel
July 10, 1961 - 2 -

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 your galleries and any notes on whatever preliminary plans you have considered for installation, so that we could discuss this further with Rothko and send you his suggestions.

3. Dates of showing:

As you know, the exhibition is scheduled to be shown at the Whitechapel Art Gallery in London, the Stedelijk Museum in Amsterdam and the Palais des Beaux Arts in Brussels, in that order, beginning in mid-September. Since exact dates have not been determined, I suggest you contact M. Giron and confirm whether the exhibition can reach you in Basel in time for a January 20, 1962 opening.

Since we are also in correspondence with M. Francois Mathey of the Musée des Arts Decoratifs and Dottoressa Palma Bucarelli of the Galleria Nazionale d'Arte Moderna regarding spring showings in Paris and Rome, we would appreciate receiving a cable supplying us with your exact dates as soon as they can be finally determined.

4. Costs:

In discussions with Ben Heller here in New York and with Will Sandberg and Robert Giron, I understand that you have agreed to participate in sharing all costs for the exhibition from the time it leaves New York, including transportation from New York and return, insurance, local costs of installation, catalog, publicity 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 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 \$3,500 and \$4,000. There is a possibility that the costs of ocean transportation may be donated by the United States Lines and we shall of course let you know immediately of their decision, with the hope that, if this fails, either Cunard or the Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

5. Catalog:

I have discussed the character of the catalog in some detail with Rothko who, because of the character of his work, recommends the use of a minimum of black-and-white illustrations and as much color as possible. He also pre-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dr. Arnold Rudlinger, Basel
July 10, 1961 - 3 -

fers 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 Bruder 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.

I do hope that we may hear from you soon, replying to the several questions raised. I am sure you realize how pleased we are that the exhibition can be presented under the Kunsthalle's distinguished auspices under your direction.

With warmest regards,

Sincerely,

Porter A. McCray
Director
Department of Circulating
Exhibitions

PAM/WR/trk

212/eps

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Taylor
Miss Dudley ✓
Mr. Palmer
ICE-F-66-61 L&L
green

ICE-F-66-61
MARK ROTHKO
BERMAN

damaged picture

April 3, 1964

Dr. Edgar F. Berman, M.D.
Valley Road
Lutherville, Maryland

Dear Dr. Berman:

Thank you for your letter of late last month regarding the return of your Rothko painting, Black over Reds, 1957. I have, as you requested, made the necessary arrangements with our Treasurer's Office to reimburse you in the amount of \$10. for the delivery charges you absorbed when the painting was transported from the Railway Express office to your home. Our check will be forwarded after normal processing, probably within the next two weeks.

As you may know, we have already heard directly from your insurers, Ford, Griffin and Dashiell, Inc. and, as you will see from the enclosed copy of my letter to them, I have asked that they be in touch with Mr. G. C. Taylor of Albert R. Lee Company, 90 John Street, New York. Mr. Taylor is the adjuster for our insurers and is in a position to discuss any questions your firm may have.

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

RLP/cpc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

~~XXXXXXXXXX~~ Valley 3-6182

EDGAR F. GERMAN, M. D.
~~XXXXXXXXXXXX~~ Valley Rd.
~~XXXXXXXXXXXX~~ Lutherville, Md.

cc: Taylor
Mrs. Dugg
MAR 30 1964

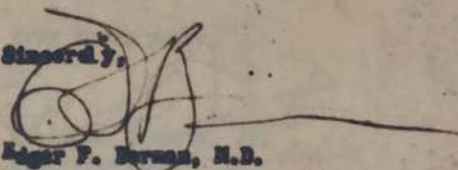
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Gentlemen:

In relation to the Rothko painting which was delivered to me last month, I am enclosing a bill for \$10.00 which was the price of transporting the painting from the railroad express office to my home. Please reimburse me for this.

Also, could you give me the name of the insurance company which insured the Rothko on its last trip, for my lawyers to contact them in relation to the damage that was done.

Sincerely,


Edgar F. German, M.D.

EW/y

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Taylor
Chris Dugg

FORD, GRIFFIN AND DASHIELL, INC.

225 BALTIMORE AVENUE • TOWSON, MARYLAND 21204
TELEPHONE: 282-2200

March 25, 1964

Museum of Modern Art
53rd Street
New York, New York

Re: Abstract Painting by Rothko
owned by Dr. Elgar F. Berman, Baltimore, Maryland

Gentlemen:

As Dr. Berman's insurance agents, we are writing with reference to the captioned painting which was damaged during the 1962 European Exhibit. At your early convenience, please be good enough to advise us as to your insurance carrier.

Thank you in advance for your kind attention to this matter.

Very truly yours,


Edwin B. Jarrett, Jr.
Vice-President

cc: Dr. Elgar F. Berman
Valley Road
Lutherville, Maryland

EBJ/rd



COMPLETE INSURANCE SERVICE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Dr. Berman
Mr. Taylor
Miss Dudley ✓
Mr. Palmer
ICE-F-66-61 I&L
green

ICE-F-66-61
Rothko
C. 1183

April 3, 1964

Mr. Edwin B. Jarrett, Jr.
Vice President
Ford, Griffin and Dashiell, Inc.
205 Baltimore Avenue
Towson, Maryland

Dear Mr. Jarrett:

Thank you for your letter of March 25 regarding Dr. Edgar F. Berman's Rothko painting, Black over Reds, which was damaged while included in the MARK ROTHKO exhibition we circulated in Europe.

For any further questions you may have about this matter, I would suggest you be in touch with Mr. G. C. Taylor, Albert R. Lee Company, 90 John Street, New York. Mr. Taylor is the adjuster for our insurers and will be able to discuss any matters relevant to the Berman claim with you.

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

RLP/cc

cc: Dr. Edgar F. Berman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Miss Dudley ✓
ICE-F-66-61 L&L
green

ICE-F-66-61
ROTHKO
BERMAN

left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Girard, Director of the Palais des Beaux-Arts, has asked me to express his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing that the Belgian Association of Art Critics bestowed on the Rothko exhibition the highest award for an international exhibition shown in Belgium during the year 1961.

Dr. and Mrs. Edgar F. Berman
Fernwood Valley Road
Lutherville, Maryland

Dear Dr. and Mrs. Berman:

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery London	Oct. 10 - Nov. 8, 1961
Stedelijk Museum Amsterdam	Nov. 24 - Dec. 27, 1961
Palais des Beaux-Arts Brussels	Jan. 6 - Jan. 29, 1962
Kunsthalle Basel	Mar. 3 - Apr. 8, 1962
Galleria Nazionale d'Arte Moderna Rome	Apr. 27 - Oct. 15, 1962
Musee d'Art Moderne de la Ville de Paris Paris	Dec. 5, 1962 - Jan. 13, 1963

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dr. and Mrs. Edgar F. Berman

.. 2 -

March 6, 1964

left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that the Belgian Association of Art Critics bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Décoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

I regret that the return of your Rothko has been delayed at such length - first, by the longshoremen's strike in 1963 which prevented our returning the exhibition to this country immediately after the Paris closing and then by the lengthy restoration process. I hope by now the painting is safely in your possession.

On behalf of the Museum and The International Council, may I say in closing how much your participation in the exhibition has been appreciated. In later years we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With best regards,

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: D.D. ✓
R.P.
M.F.
W.B.
ICE-F-66-61 L & L
Green

ICE-F-66-61
cc: Mr. Rothko
Miss Dudley
Mr. Palmer
Miss Frost
ICE-F-66-61 L & L
Green
Rothko
Berman

February 18, 1964

Dr. Edgar F. Berman
Fernwood Valley Road
Lutherville, Maryland

Dear Dr. Berman:

I am writing to confirm officially that your Mark Rothko painting, Black Over Reds, 1957, was forwarded to you earlier today via Railway Express in accordance with your instructions. As you know from your conversation with Mr. Walter Burns, our Assembly Coordinator, instructions for removing the painting from the packing container are attached to the inside of the box lid; it is important that they be followed carefully in order to protect the surface of the canvas during the removal process.

When the painting arrives, I would appreciate it if you would sign and date the enclosed Receipt of Delivery and then return it to the Museum in the envelope I have provided. This is a formality which is necessary to complete our records.

Within the next few days I shall send you a more detailed letter about the Rothko exhibition's European tour as well as a summary of the critical reviews from abroad for your records. I regret that these documents and your painting will reach you so long after the end of the show's tour and want to thank you for your generosity and patience.

Mr. Goldreyer has told me you were most satisfied with the work he had done on your painting and I was, of course, delighted to learn this.

With best regards,

Sincerely,

Waldo Rasmussen
Department of Circulating
Exhibitions

Enclosure:
Receipt of Delivery
and return envelope

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Rothko (letterhead)
Miss Dudley
Mr. Palmer
Miss Frost
ICE-F-66-61 L & L
green

ROTHKO
BERMAN

November 22, 1962

May 10, 1963

EAR

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

Dear Mr. and Mrs. Berman:

Dear Dr. and Mrs. Berman:

I am writing you once again regarding the Mark Rothko exhibition. As you know, I spoke to Mr. Rothko shortly after our telephone conversation earlier this week about your Black over Red, 1957, which was damaged while on tour abroad in our MARK ROTHKO exhibition. I understand that Mr. Rothko called you yesterday to discuss the condition of your painting in greater detail and that you told him you would be able to come to New York to inspect it at some future date.

We have already had our conservator, Mr. Felrath Hines, inspect your painting carefully and he feels that it can be restored successfully. However, we are taking the added precaution of having Mr. Daniel Goldreyer, a restorer whose work is familiar to Mr. Rothko since he has restored Rothko paintings in the past, inspect and report on the condition of your painting as well. In the event you are not able to inspect your painting within the next few weeks, I will forward these conservators' reports to you for your advance information. If you are able to come to New York sooner, the reports will be available when you inspect the painting at our warehouse.

We shall do our utmost to expedite return shipment and I would appreciate it very much if you would let me know directly when it will be convenient for you to come to New York so that I may make arrangements to have a restorer and a member of our staff at our warehouse to receive you. As I mentioned on the phone, we will not, of course, proceed with any actual restoration arrangements until you have inspected the work.

I sincerely regret that we were unable to inform you of this situation at an earlier date and I hope that we will be able to rectify it to your complete satisfaction.

With renewed thanks,

Sincerely,

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions
International Circulating
Exhibitions

RP/ML:ad

RP/jl

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko 1ae
Berman

November 29, 1962

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

Dear Dr. and Mrs. Berman:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L&L
green

ROTHKO
Berman

SCHUMM TRAFFIC AGENCY INC.
TRANSPORTATION CONSULTANTS

June 11, 1962

28 BROADWAY • NEW YORK 4, N. Y.
TEL. WH-TECHALL 4-9140

August 18, 1961

INS-2847 - RG-7404

Dr. and Mrs. Edgar F. Berman
12 West Mount Vernon Place
Baltimore, Maryland
1030 Second Avenue

HANDLED BY SCHISM

Re: ROTHKO Painting

Dear Dr. and Mrs. Berman:

I am writing to inquire if you would be willing to extend the loan of your Rothko Black over Reds, 1957, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we would therefore be particularly grateful for your cooperation.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

Mr. Rothko himself is most eager to have the Paris showing and joins me in the hope that you will be willing to extend your loan.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate for:
Mark Rothko, Black over Reds, 1957

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

SCHUMM
TRANSP

There is nothing in the correspondence
that indicates we are to insure.

*Dick Palmer says it was more or less
a personal thing between Berman
- Rothko*

THKO
erman

N. Y.

104

Mr. Lloyd

Burnham
1636 Second Avenue
Columbus, Georgia

Gentlemen:

Please arrange to pick up shipment consisting of **One Painting -
300 cubic feet**

On **August 21st or 22nd**

To be forwarded charges **Prepaid**

From: **Rothko Studio
222 Bowery
New York City**

NOT ROTHKO EX

To: **Dr. & Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland**

Bill: **Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.
Attention: Mr. Vance** **Transportation Order
L-0663**

This shipment to be billed at **300 cubic feet - 2100 lbs.**
Shipment to be delivered on **August 22nd or 23rd**
Shipper will have bill of lading to accompany shipment.

SPECIAL INSTRUCTIONS:

HMS:ems

Yours very truly,
SCHUMM TRAFFIC AGENCY, INC.
Henrietta M. Schumm
Henrietta M. Schumm
President *per JH*

cc : Rothko Studio
Mr. Vance ✓

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183



SCHUMM TRAFFIC AGENCY INC.
TRANSPORTATION CONSULTANTS

26 BROADWAY • NEW YORK 4, N. Y.
TEL. WHITEHALL 4-9140

August 18, 1961

HMS-2247 - RC-7404

Mr. Lloyd Ammons

Burnham's Van Service
1636 Second Avenue
Columbus, Georgia

HANDLED BY SCHUMM

Re: ROTHKO Painting

Gentlemen:

Please arrange to pick up shipment consisting of **One Painting - 300 cubic feet**

On **August 21st or 22nd**

To be forwarded charges **Prepaid**

From: **Rothko Studio
222 Bowery
New York City**

NOT ROTHKO EX

To: **Dr. & Mrs. Edgar Berman
12 West Mount Vernon Place
Baltimore, Maryland**

Bill: **Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.
Attention: Mr. Vance** **Transportation Order
L-0663**

This shipment to be billed at **300 cubic feet - 2100 lbs.**
Shipment to be delivered on **August 22nd or 23rd**
Shipper will have bill of lading to accompany shipment.

SPECIAL INSTRUCTIONS:

Yours very truly,
SCHUMM TRAFFIC AGENCY, INC.

Henrietta M. Schumm
Henrietta M. Schumm
President

HMS:ems

cc : Rothko Studio
Mr. Vance ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Date Aug. 17, 1961

To: Waldo

Re: Rothko for Dr. Berman

From: D. Vance

Dear Waldo,

This will confirm our telephone conversation during which I told you that the Schumm Traffic Agency has undertaken to transport the painting from Rothko's studio to Dr. Berman for \$ 113.40. The pickup will be next Monday at a time to be arranged by Miss Schumm and Rothko.

I assume your department will alert Dr. Berman for the delivery.

Black over Reds 61, 1581

There is no pressing deadline on delivery of the picture, but if there is any chance of its arriving in Baltimore during the week of August 21st, it would be greatly appreciated.

The picture tentatively selected by Dr. and Mrs. Berman is No. 44, 1960, 91 1/2 x 69 1/4 inches. There is a slight chance that this may be changed to another picture, somewhat smaller.

I told Rothko someone from our Registrar's department would call him as soon as the shipment can be scheduled. He will be in town this week through Friday, returning on Tuesday, August 22nd.

Thanks for your help, and sorry to push this off on you in my rush of getting off for Brazil.

Wald

WA-5-8971

alt# JU 64953

AT-9-6752

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Date August 17, 1961

To: Mr. David Vance

Re: Rothko painting for
Dr. and Mrs. Edgar
Berman

From: Waldo Rasmussen

Dear David:

This will confirm our telephone conversation in which I told you that in order to obtain the loan of his Black Over Reds, 1957 from Dr. and Mrs. Berman for his European show, Rothko promised to make a substitution which they could have in their home for the duration of the exhibition. He has asked whether we would be willing to arrange for the pick-up of this substitute work from his studio and deliver it to the Bermans. In view of his continuing cooperation on the exhibition and generosity in lending, I said we would handle it, and explained that we would investigate with Santini's or other truckers to see if we could include it in a shipment already scheduled so it would not have to be boxed. There is no pressing deadline on delivery of the picture, but if there is any chance of its arriving in Baltimore during the week of August 21st, it would be greatly appreciated.

The picture tentatively selected by Dr. and Mrs. Berman is No. 44, 1960, 91 1/2 x 69 1/4 inches. There is a slight chance that this may be changed to another picture, somewhat smaller.

I told Rothko someone from our Registrar's department would call him as soon as the shipment can be scheduled. He will be in town this week through Friday, returning on Tuesday, August 22nd.

Thanks for your help, and sorry to push this off on you in my rush of getting off for Brazil.

Waldo

WA-5-8971

alt# JU 64953

AT-9-6752

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ice Rothko / Berman
 Mr. Selz
 Miss Dudley
 Mr. Rasmussen
 Miss Pearson
 Mr. Palmer
 ICE-F-66-61 L & L
 green

July 5, 1961

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

Dear Dr. and Mrs. Berman:

I have just heard from Mark Rothko that you have reconsidered our request to lend his Black Over Reds, 1957, to the European exhibition of his work. May I express our extreme gratitude to you for your generosity. In order that our records may be complete, may I further ask that you sign and return the original of the enclosed loan agreement form.

Since packing of the exhibition will begin quite soon, could you arrange to have your Rothko packed in Baltimore and shipped via Railway Express Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York with a value of \$650 placed on the box. This will assure us that the shipment will go forward under a fine-arts contract. We would like to receive the painting during the week beginning July 10.

Your Rothko will, of course, be repacked in our warehouse for overseas shipment and we will have the painting wrapped in paper before packing it as you requested. Your loan will be insured from wall-to-wall under our regular fine-arts policy at the value you specify.

With very best wishes,
 the curatorial staff of the Museum of Modern Art, New York

Sincerely,

We would wish to receive the loan in New York on or before July 1, 1961. If you do not have your own agent, may I suggest you contact The Baltimore Museum of Art for packing and have the Museum billed for the charges, which are a part of the cost of the exhibition. Please have the painting shipped to The Museum of Modern Art, c/o Santini Brothers Warehouse, 447 West 49th Street, New York 19, New York with a value of \$650 placed on the box.

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate
 for: Mark Rothko, Black Over Reds,
 1957.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko

Berman

Dr. and Mrs. Edgar Berman

June 6, 1961

This will ensure us that the shipment will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Museum d'Art Moderne in Brussels, the Kunsthaus in Basel, the Gallerie Nationale d'Art Moderne in Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

June 6, 1961

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

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

Sincerely,

Dear Dr. and Mrs. Berman:

In response to repeated requests from the leading cultural institutions of Western Europe, The Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition are particularly anxious to include the major work, Black over Reds. 1957., which you lent to our New York exhibition. In the event that you may be willing to lend from your collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify.

We would wish to receive the loan in New York on or before July 1, 1961. If you do not have your own agent, may I suggest you contact The Baltimore Museum of Art for packing and have the Museum billed for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via Railway Express Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 449 West 49th Street, New York 19, New York with a value of not more than \$650 placed on the box.

Ba 3-8182

Baltimore

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. and Mrs. Edgar Berman

-2-

June 6, 1961

This will assure us that the shipment will go forward under a fine-arts contract.

To: Following the London showing, the exhibition is to be seen at
From: the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in
Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte
Moderna in Rome, Paris, and possibly one Scandinavian city. Loans
will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this
request, and hope to hear from you in the near future.

Sincerely,

Porter A. McGray

Enclosure:

Loan Agreement Form in duplicate for: Mark Rothko, Black over
Reds. 1957.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

✓ ICEF-66-61 BLINKEN
cc: Miss Hodsell, Mr. Palmer, ICE-F-66-61 L & L

THE MUSEUM OF MODERN ART

Date March 19, 1963

To: Mr. Burns
Miss Dudley

Re: Request from Rothko Lender

From: Richard Palmer

RP

Mr. Donald Blinken, who loaned two Rothkos to our international show (#61.1582, Untitled. 1964, and #61.440, #9, 1958.) called yesterday to request that he be notified after they have been condition checked so that he may come to the warehouse to inspect them. He is especially concerned about the large #9, 1958 and would like, if possible, to inspect it with our conservator. (Mr. Blinken can be reached at his office number HA 5-3838).

I told him that it would be at least a week or so before we were finished checking the entire show and that we would be in touch with him after that time.

Sincerely yours,

DMB:ec

Donald M. Blinken

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

CC: Purkey ✓
DONALD M. BLINKEN
1125 PARK AVENUE
NEW YORK CITY

RP
RP
File original in
ROTHKO L & L ICE-7-66-61

ROTHKO
BLINKEN

May 20, 1963

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

Dear Mr. Palmer:

Thank you for your letter of May 14th with reference to the restoration of our Rothko painting, No. 9, 1950. I am pleased to confirm that the restoration work done by Mr. Felrath Hines was completely satisfactory and that the picture was returned to us in good order.

Sincerely yours,

DMB:ec

Donald M. Blinken

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 L&L
green

ROTHKO
BLINKEN DAR

The inaugural showing of the exhibit **May 14, 1963** at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 3,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received by Mr. and Mrs. Donald Blinken and left a strong impression on London." Mr. 111 East 75th Street in London for the preview and also assisted the New York, New York installation.

Dear Mr. and Mrs. Blinken: and thanks, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection. Belgium during the 1961-1962 season.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery Oct. 10 - Nov. 8, 1961
London thousands of visitors from all over Europe.

Stedelijk Museum of the exhibit Nove. 24 - Dec. 27, 1961
Amsterdam
Palais des Beaux-Arts Jan. 6 - Jan. 29, 1962
Brussels
Kunsthalle March 3 - April 8, 1962
Basel
Galleria Nazionale d'Arte April 27 - Sept. 30, 1962
Moderna
Rome

Musée d'Art Moderne de la Dec. 5, 1962 - Jan. 13, 1963
Ville de Paris
Paris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

- 2 -

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Scin
Miss Rodley
KCE-F-43-31 L&L
green

Rothko
Blinken

- 3 -

May 14, 1953

I regret that it has taken so long to return your loan, but an unforeseen combination of factors, including the longshoremen's strike and an unusually pressing schedule at our warehouse, has made the delay inevitable.

On behalf of the Museum and The International Council, may I say in closing how deeply your cooperation has been appreciated. In later years we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With warmest regards,

Sincerely,

Your painting was restored by
Fine Arts Conservation Labs Inc. at 300

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Sincerely,

Enclosure: Receipt of Delivery form for:

Rothko: Untitled, watercolor ; and Rothko: Number 9, 1953, oil
(Please sign and return in the enclosed envelope.)

Richard L. Palmer
Executive Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
ICE-F-66-61 L&L
green

ROTHKO
BLINKEN

May 14, 1963

Mrs. Donald Blinken
111 East 75th Street
New York, New York

May 9, 1963

Dear Mrs. Blinken:

In accordance with our telephone conversation of last week, I have enclosed Mr. Waldo Rasmussen's letter regarding the details of the MARK ROTHKO exhibition's European itinerary. I would be most appreciative if you would, in addition to completing and returning the "Receipt of Delivery" forms which are also enclosed, send me a brief note affirming that the restoration of your Rothko, No. 9, 1958, was satisfactory to you and your husband and that we may consider this matter closed.

Your painting was restored by Mr. Feirath Hines of the Fine Arts Conservation Labs Inc. at 305 East 47th Street.

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

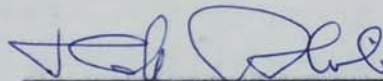
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ICE-F-66-61
ROTHKO
BLINKEN

May 9, 1963

I, Donald Blinken gave permission to Santini Bros., Inc. on May 1st 1963 to cut the stretcher and have the painting No. 9 by Rothko folded in a way that it would permit its entry into our apartment at 1125 Park Avenue.

I further absolve Santini Bros., Inc. for any damage that might have incurred from this service.



Donald Blinken

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Miss Hodscoll, Mr. Palmer, ICE-F-66-61 L & L

THE MUSEUM OF MODERN ART

Date March 19, 1963

To: Mr. Burns
Miss Dudley

Re: Request from Rothko Lender

From: Richard Palmer

Mr. Donald Blinken, who loaned two Rothkos to our international show (#61.1582, Untitled, 1964, and #61.440, #9, 1958.) called yesterday to request that he be notified after they have been condition checked so that he may come to the warehouse to inspect them. He is especially concerned about the large #9, 1958 and would like, if possible, to inspect it with our conservator. (Mr. Blinken can be reached at his office number HA 5-3838).

I told him that it would be at least a week or so before we were finished checking the entire show and that we would be in touch with him after that time.

Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McGray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,
Sincerely,

Richard B. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko 100
Blinken

November 29, 1962

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

Dear Mr. and Mrs. Blinken:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McGraw, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,
Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Agreement form in duplicate
Mark Rothko, Untitled, 1960, and No. 9, 1960

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Blinken
ICE-F-66-61 L & L
green

June 11, 1962

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

July 26, 1962

Dear Mr. and Mrs. Blinken:

I am writing to inquire if you would be willing to extend the loan of your two Rothko works Untitled, 1946 and No. 9, 1958, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we would therefore be particularly grateful for your cooperation.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Forms. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

Mr. Rothko himself is most eager to have the Paris showing and joins me in the hope that you will be willing to extend your loans.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate for:
Mark Rothko, Untitled, 1946, and No. 9, 1958

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ice Rothko / Blinken

Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
green

July 26, 1961

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

Dear Mr. and Mrs. Blinken:

I am enclosing our Loan Agreement Form in duplicate for your Rothko, Number 9.1958 which was transported to Santini Brothers Warehouse immediately after its showing in the exhibition here at the Museum.

For purposes of maintaining completely accurate records, we must issue a new Loan Agreement Form for your painting for the European version of the show and I would be most appreciative if you would sign and return the original of the form to this office, retaining the duplicate white copy for your records.

With best regards,

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosure:
Loan Agreement Form in duplicate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

ice Rothko / Blinken

cc: Mr. Selz
Miss Dudley
Mr. Rasmussen
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

document

July 5, 1961

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

Dear Judy and Don:

I have just heard from Mark Rothko that you have reconsidered our request to lend his Untitled. 1946. to the European exhibition of his work. May I express our extreme gratitude to you for your generosity. In order that our records may be complete, may I further ask that you sign and return the original of the enclosed loan agreement form.

Since packing of the exhibition for overseas shipment will begin in the very near future, our Registrar will contact you later this week to arrange a convenient time for collection of your Rothko and delivery to our warehouse.

With very best wishes,

Sincerely,

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate
for: Mark Rothko, Untitled. 1946.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko ICE

Blinken

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L 9, 1961
green

Mr. and Mrs. Blinken

in Brussels, the Kunsthal in Berlin, the Galleries Nationales d'Art Moderne in Rome, Paris, and possibly one Scandinavian city. Loans will be returned in October 1962.

We are most grateful for your generous consideration of this request, and we hope to hear from you again.

June 9, 1961

Sincerely,

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

Barbara A. Selz

Dear Judy and Don:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work, Untitled, 1946., which you lent to our New York exhibition. In the event that you may be willing to lend from your collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify. We would wish to receive the loan in Santini Brothers Warehouse, 449 West 49th Street, New York, on or before July 1, 1961. Our Registrar would contact you in the near future regarding collection arrangements.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. and Mrs. Blinken

-2-

June 9, 1961

in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possible one Scandinavian city. Loans will be returned in October 1962.

We are most grateful for your generous consideration of this request, and we hope to hear from you in the near future.

Director General,
Musée d'Art Moderne
Requiescent de
Palais des Beaux Arts
10 Rue Royale
Brussels, Belgium

Sincerely,

Dear Mr. Girard:

Porter A. McGray

This will acknowledge your calls of August 10th concerning
Enclosure: see details of the NYMA exhibition. As we have now
agreed, the insurance costs have been established at \$4,500, we
to show **Loan Agreement Form in duplicate for: Mark Rothko,**
Untitled. 1946.
in enclosure being furnished by the Museum of
Modern Art.

The remainder of this letter will provide you with additional
catalog information, installation notes etc. for the NYMA exhibition,
and will confirm your showing of both the NYMA and NYMA
IN HIS OWN exhibition.

NOTED: The NYMA exhibition left New York about the 1st.
Monday on September 1st and is scheduled to arrive
in Rotterdam on the 11th, where it will be trans-shipped to London
for the Whitechapel's opening which has now been set for October 1st.
The Whitechapel's closing should be on the 11st or shortly there-
after and this would mean that the exhibition could be transported
to Amsterdam for an opening at the Stedelijk around the middle of
November. If you could discuss this with Mr. Rosenberg, who has
not yet notified us of his opening date, and let us know your
decision about the opening date in Brussels, we would be most
appreciative.

Catalog: I am enclosing the following catalog information:

1. A complete catalog item listing consisting
of the title, date, edition, size in inches
and centimeters and lender's credit line for
each of the 15 works in the exhibition.
2. Additions to the bibliography printed in
the Museum's catalog of the New York exhi-
bition.

In Porter McGray's detailed letter to you of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

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

*Rothko ICE-
F 60-61
Palais des Beaux Arts
(etc)*

Brussels

September 5, 1961

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

Dear Mr. Giron:

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

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

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

Catalog: I am enclosing the following catalog information:

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

In Porter McGray's detailed letter to you of

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Robert Giron

-2-

September 5, 1961

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

Installations:

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

THE SHAPE:

outlined in my letter of August 11th, are applicable to you. If you are planning to use the color plate, illustrated on page 13 of The Museum of Modern Art's ROTHKO catalog, please note that it must be reversed. It was printed upside-down and the orange rectangular shape should appear at the bottom rather than at the top of the painting. This is the canvas entitled No. 8, 1952.

Catalog acknowledgements:

I know you are planning to acknowledge the Museum as the organizer of the exhibition and I would like to suggest that the following wording would be appropriate: "This exhibition was prepared by the Department of Circulating Exhibitions, The Museum of Modern Art, New York under the auspices of The International Council of the Museum." Along with your acknowledgements to ROTHKO and the other lenders, could we also ask that Peter Selz, Curator of Painting and Sculpture Exhibitions, be mentioned as the Director of the exhibition? In addition, we would greatly appreciate a sentence along the following lines: "Mr. and Mrs. Henry J. Heins II and Mr. John de Menil, members of The International Council, generously contributed toward the expenses of preparing the exhibition for circulation abroad."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Robert Giron

-3-

September 5, 1961

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

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

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

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

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

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

→CE 59-8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Robert Ciron

-4-

September 5, 1961

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

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosures:

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

RP:GMH

P.S.

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

D L S

DR ROBERT GIRON
PALAIS DES BEAUX ARTS
BRUSSELS (BELGIUM)

MUSEUM OF MODERN ART

Mr. Rasmussen
Miss Dudley
Mrs. Kolmetz
ICE-F-66-61
Green

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

W U C

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

Mr. Robert Giron
Director General
Musée des Beaux-Arts
Bruxelles, Belgium

RASMUSSEN
MODERNART

Chg: Circulating Exhibitions ICE-F-66-61

10 Rue Royale
Bruxelles, Belgium

Dear Mr. Giron:

I have today learned from Bryan Robertson that he had scheduled the opening of the Rothko exhibition for September 27th in the Whitechapel Art Gallery in London. This enables me to outline the following details relating to the details of the show, its installation, dates of exhibition, costs and catalog in order that you might confirm arrangements to bring the Rothko exhibition to the Palais des Beaux Arts in Brussels.

1. Contents of the exhibition

I am enclosing an approximately final check list of the collection which has been made by Peter Feld, the Museum's Director of Painting and Sculpture Exhibitions, in collaboration with Rothko. Under separate cover I have situated a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a satisfactory retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 55 to 48 paintings.

2. Installations

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 8'6" with varying widths from 7'10" to 15', with one each 8' x 15'. All canvases are being sent unframed, and I am especially anxious to know whether pictures with the largest dimensions of 8'6" x 15' can be safely brought into your galleries. Would you please confirm this at your earliest opportunity?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice Rothko
Brussels
(Palais des Beaux Arts)

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

July 13, 1961

Mr. Giron

-2-

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. Sels in planning the installation, and would like to see his suggestions for the hanging sequence in your gallery, if that is agreeable to you. We would greatly appreciate it if you would send us a plan of the galleries and any notes on whatever preliminary plans you have considered for installation so that we could discuss this further with Rothko and you his suggestions.

July 13, 1961

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

Robert
Dear Mr. Giron:

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

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 airmailed a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Giron

-2-

July 13, 1961

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

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Giron

-3-

July 13, 1961

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

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

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

- (1) Introduction to the New York exhibition by Peter Selz
- (2) Essay by Robert Goldwater which appeared in Arts
- (3) Essay by Emilio Villa which appeared in Appia (Rome)
- (4) Catalog item listing
- (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 an asterisk the five paintings which were reproduced in color in the Museum's catalog, which was printed by Brüder Hartmann, Berlin. Unfortunately, the Museum is unable to lend the color plates, but if you wish you may either request Hartmann to prepare electros to send to Brussels or you may wish to ask them to print the color illustrations for you from the original color plates.

6. Ben Shahn exhibition:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Giron

-4-

July 13, 1961

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

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

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

With warmest regards,

Sincerely,

Porter A. McGray
Director
International Circulating
Exhibitions

Enclosures:

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

PAM/WR/rp

Stedelijk Museum, Amsterdam Nov. 24 - Dec. 27, 1961
Palais des Beaux-Arts, Brussels Jan. 2 - Jan. 23, 1962
Kunsthaus, Basel March 2 - April 2, 1962
Galleria Nazionale d'Arte Moderna, Rome April 27 - Sept. 27, 1962
Musée d'Art Moderne de la Ville de Paris Dec. 2, 1962 - Jan. 12, 1963

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 I&L
green

Buechner

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 5,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Nathan

Mr. Thomas Buechner
Director

The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner:

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show again from your collection.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery London	Oct. 10 - Nov. 8, 1961
Stedelijk Museum Amsterdam	Nov. 24 - Dec. 27, 1961
Palais des Beaux-Arts Brussels	Jan. 6 - Jan. 29, 1962
Kunsthalle Basel	March 3 - April 8, 1962
Galleria Nazionale d'Arte Moderna Rome	April 27 - Sept. 30, 1962
Musée d'Art Moderne de la Ville de Paris Paris	Dec. 5, 1962 - Jan. 13, 1963

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 2 -

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

I regret that it has taken so long to return your loan, but an unforeseen combination of factors, including the longshoremen's strike and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 3 -

an unusually pressing schedule at our warehouse, has made the delay inevitable.

On behalf of the Museum and The International Council, may I say in closing how deeply your cooperation has been appreciated. In later years we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With warmest regards,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Receipt of Delivery form for:

Rothko: Vessels of Magic, watercolor
(Please sign and return in the enclosed envelope.)

Sincerely,

Waldo Rasmussen
Assistant Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko (ice-f-66-61)

cc: Rothko ice-f-66-61
miss dudley
mr. rasmussen
green

Buffalo

March 6, 1961

Mr. John Hume
Director of Fine Arts
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Miss Ruth M. Peyton
Registrar
Albright Art Gallery
Buffalo 22, New York

Dear Miss Peyton:

Our registrar informs me that they are arranging shipment of the Rothko Orange and Yellow to the Yale University Art Gallery as requested in your letter of February 17th to Mr. Selz.

We are naturally sorry that the painting cannot be included in our projected European exhibition of Rothko's work, but we understand that you would want it on hand for the opening of your new galleries the end of February, 1962. Please express our thanks to Mr. Smith for his consideration of our request.

Sincerely,

Waldo Rasmussen
Assistant Director

We would wish to reserve the loan to the Yale University Art Gallery for the period July 1, 1961 and would appreciate having the Institute pack it, shipping the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via Railway Express Collect for The Museum of Modern Art, 110 National Western Boulevard, 12th Street, New York 17, New York with a value of not more than \$100 placed on

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko Chicago
AIC

cc: Mr. Selz
Miss Dudley ✓
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

June 5, 1961

Mr. John Maxon

The box. This will ensure us that the painting will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, June 5, 1961, the Museum of Modern Art in Brussels, the Kunsthaus La Biennale, the Galerie Nationale d'Art Moderne in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

Mr. John Maxon
Director of Fine Arts
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear John:

In response to repeated requests from the leading cultural institutions of Western Europe, The Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work, Number 19, 1948, which you lent to our New York exhibition. In the event that you may be willing to lend from your collections, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify.

We would wish to receive the loan in New York on or before July 1, 1961 and would appreciate having the Institute pack it, billing the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via Railway Express Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 449 West 49th Street, New York 19, New York with a value of not more than \$650 placed on

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. John Maxon

-2-

June 5, 1961

the box. This will assure us that the shipment will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

As you know from the press clipping, **Sincerely,** **Porter A. McCray**
Enclosure:
Loan Agreement Form in duplicate for: Mark Rothko,
Number 19, 1948. of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery Oct. 10 - Nov. 8, 1961
London
Stedelijk Museum Nov. 16 - Dec. 27, 1961
Amsterdam
Palais des Beaux-Arts Jan. 8 - Jan. 29, 1962
Brussels
Kunsthalle March 2 - April 5, 1962
Basel
Galleria Nazionale d'Arte Moderna April 27 - May 30, 1962
Rome
Musée d'Art Moderne de la Dec. 5, 1962 - Jan. 13, 1963
Ville de Paris
Paris

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 L & L
green

- 2 -

Ciampi

draw over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more public, very notably British and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

May 7, 1963

Mr. John Ciampi
500 Fifth Avenue
New York 36, New York

Dear Mr. Ciampi:

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

The Paris showing of the exhibition, which was originally scheduled at the Musée de l'Orangerie, was changed to the Musée de l'Orangerie due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, the Musée completely renovated the space of Porter A. McCarty. At the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously arranged for the exhibition to be shown in the Musée de l'Orangerie, as well as representatives of many foreign governments.

Kunsthalle March 3 - April 8, 1962

Basel

Galleria Nazionale d'Arte Moderna, has April 27 - Sept. 30, 1962.

Moderna

Rome

Musée d'Art Moderne de la Dec. 5, 1962 - Jan. 13, 1963

Ville de Paris

Paris

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 2 -

drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

I regret that it has taken so long to return your loan, but an unforeseen combination of factors, including the longshoremen's strike and an unusually pressing schedule at our warehouse, has made the delay inevitable.

On behalf of the Museum and The International Council, may I say in closing how deeply your cooperation has been appreciated. In later years we

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

- 3 -

cc: Mr. Sola
Miss Audley
Mr. Palmer
ICI-V-68-61 1 & 2 - *Reflected*
Green - *CIAMPI*

may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With warmest regards,

Mr. John Ciampi
62 Vanderbilt Avenue
New York, New York

Sincerely,

Dear Mr. Ciampi:

I am writing you once again regarding the Rothko exhibition, to which you so generously loaned extensions last summer.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on January 13, 1963. This delay was caused by the postponing of the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McGray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

Enclosure: Receipt of Delivery form for:
Rothko: Ancestral Imprint, watercolor

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L-Rothko
green

CIAMPI

November 30, 1962

Mr. John Ciampi
32 Vanderbilt Avenue
New York, New York

Dear Mr. Ciampi:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Extension form in duplicate
Mark Rothko, Central reprint, 1962

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Miss Berge
Mr. Palmer
ICE-F-66-61 L & L Rothko
green
Ciampi

June 6, 1962

Mr. John Ciampi
52 Vanderbilt Avenue
New York, New York

Dear Mr. Ciampi:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko Ancestral Imprint, 1946, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through October 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we are particularly grateful for your cooperation with us.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

I know that Mr. Rothko joins me in thanking you for your generosity in extending your loan through December in order to permit the Paris showing.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Extension form in duplicate for:
Mark Rothko, Ancestral Imprint, 1946

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Selz
Miss Dudley ✓
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

Ciampi

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux-Arts in Brussels, the Kunsthaus in Basel, the Galleria d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned in October 1962.

June 5, 1961

We are most grateful for your generous consideration of this
Mr. John Ciampi
299 Madison Avenue
New York, New York

Dear Mr. Ciampi:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibitions, under the auspices of The International Council of the Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, Ancestral Imprint. In the event that you may be willing to lend from your collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify. We would wish to receive the loan in Santini Brothers Warehouse, 449 West 49th Street, New York on or before July 1. Our Registrar would contact you in the near future regarding collection arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Rosenberg
Miss Bailey
Mr. Palmer
Mrs. Roberts
JAN 11 1962
green

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned in October 1962.

We are most grateful for your generous consideration of this request, and we hope to hear from you in the near future.

Sincerely,

Porter A. McCray

Enclosures:

Loan Agreement Form in duplicate.

I am enclosing the final short list of the exhibition which has been made by Peter Sals, the Museum's Director of Painting and Sculpture Exhibitions, in consultation with Rothko. Also enclosed you will find a copy of the outline of the Museum's listing exhibition, which served as the basis for the Museum's decision. Although it has been necessary to make modifications for paintings which were not available for circulation, we have maintained the character and quality of the exhibition, so that it gives a balanced retrospective of Rothko's work from 1913 to the present. The exhibition has been reduced from 28 to 15 paintings.

The VIII note from the short list that a major portion of the show is devoted to the series of marks painted in 1958 and 1959, represented by eight extremely large canvases. Six of these have a standard height of 8'7" with a varying width from 7'10" to 15' with one each 6' x 15'. All canvases are being sent unframed, but I am especially anxious to have the four paintings with the largest dimensions, 8'7" x 15' can be safely brought into the gallery. Would you please confirm this at your earliest convenience.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

MARK ROTHKO
 Mr. Rasmussen
 Miss Dudley
 Mr. Palmer
 Mrs. Kolmetz
 ICE F 66-61
 green

REF-
 60-61
 Copenhagen

Mr. Vagn Poulsen

As it was presented at our Museum in a gallery space installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Artists spent a good deal of time with Mr. Rothko in planning the installation, and would like to contribute his suggestions regarding sequence in your gallery, providing you are able to do so.

August 29, 1961

Dr. Vagn Poulsen, Director
 NY Carlsberg Glyptothek
 Copenhagen, Denmark

Dear Dr. Poulsen:

The Museum of Modern Art, under the auspices of The International Council, is sending an exhibition of the work of Mark Rothko to Europe in the near future, with the opening scheduled for October 3rd at the Whitechapel Art Gallery in London. This exhibition, organized in response to requests from several distinguished European cultural institutions, will present in depth the work of one of America's foremost artists, and I am writing in the hope that the NY Carlsberg Glyptothek might collaborate with us in showing Rothko's work in Copenhagen. We feel sure that the Rothko show would be of great interest to the Danish public and, if your schedule would permit, we would suggest a mid-July, 1962 opening at your museum. This letter will outline the many details regarding 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 the final check list of the selection which has been made by Peter Selz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. Also enclosed you will find a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the European version. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition, so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation:

You will note from the check list that a major section of the show is devoted to the series of murals painted in 1958 and 1959, represented by eight extremely large canvases. Six of these have a standard height of 8'9" with a varying width 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 convenience.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

MARK Rothko
 Mr. Rasmussen
 Miss Dudley
 Mr. Palmer
 Mrs. Kolmetz
 ICE F 66-61
 green

ICE F
 60-61

Copenhagen

Mr. Vagn Poulsen

As it was proposed at our Museum in a rather large installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Rothko spent a good deal of time with Mr. Sels in planning the installation, and would like to contribute his suggestions regarding sequence in your galleries, providing you are able to find the installation.

August 29, 1961

Dr. Vagn Poulsen, Director
 NY Carlsberg Glyptothek
 Copenhagen, Denmark

Dear Dr. Poulsen:

The Museum of Modern Art, under the auspices of The International Council, is sending an exhibition of the work of Mark Rothko to Europe in the near future, with the opening scheduled for October 3rd at the Whitechapel Art Gallery in London. This exhibition, organized in response to requests from several distinguished European cultural institutions, will present in depth the work of one of America's foremost artists, and I am writing in the hope that the NY Carlsberg Glyptothek might collaborate with us in showing Rothko's work in Copenhagen. We feel sure that the Rothko show would be of great interest to the Danish public and, if your schedule would permit, we would suggest a mid-July, 1962 opening at your museum. This letter will outline the many details regarding 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 the 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. Also enclosed you will find a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the European version. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition, so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation:

You will note from the check list that a major section of the show is devoted to the series of murals painted in 1958 and 1959, represented by eight extremely large canvases. Six of these have a standard height of 8'9" with a varying width 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 convenience.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dr. Vagn Poulsen

-2-

August 29, 1961

As it was presented at our Museum in a rather dense installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Rothko spent a good deal of time with Mr. Sals in planning the installation, and would like to contribute his suggestions for the hanging sequence in your galleries, providing you are able to show the exhibition.

3. Dates of Showing: The exhibition is scheduled to open at the White-Chapel Art Gallery in London on October 3rd and will run through October 31st. It will then be shown at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, and the Kunsthalle in Basel. Final dates in Paris and Rome after the Basel showing have not been received, but we expect to receive this information very shortly. In the meantime, we would appreciate receiving your response to this proposal as soon as possible, confirming whether a showing from July 13 to August 10 or shortly thereafter would fit within your schedule or listing alternate possibilities in the summer of 1962.

4. Costs: The insurance costs of the exhibition, covering ocean transits to and from Europe and while on location within Europe, would be shared equally by the European exhibitors. These costs have been established at \$4500 and our Museum has agreed to absorb any costs of insurance over that amount. Your museum would be responsible for assuming transportation charges from the previous point of exhibition, either Paris or Rome, and for its installation and catalog costs. The Museum of Modern Art has agreed to assume all costs of assembly, preparation and packing in the United States and of supplying exhibitors with text material and black-and-white photographs for the catalog and information on availability of color illustrations. Holland-America Lines has agreed to provide free transportation to and from Europe for the exhibition.

5. Catalog: In the event you are able to show the Rothko exhibition in Copenhagen and decide to publish a catalog, we would furnish you with complete catalog information including: introductory essays, catalog item listing, biography of the artist, selective bibliography, portrait photos of the artist and black-and-white prints of the works in the exhibition, as well as instructions for securing electros for printing the color plates illustrated in the enclosed catalog of the New York showing.

I sincerely hope that you will be able to fit the Rothko exhibition into your schedule and I am positive that, under the auspices of the Carlsberg and your own direction, it would be a tremendous success.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dr. Vagn Poulsen

August 29, 1961

Since our schedule for completing the itinerary of the exhibition is quite pressing, I would be most appreciative if you would cable your reply to this proposal as soon as possible.

With warmest regards,

Sincerely,

Miss Jeanne Royce
240 West 11th Street
New York 14, New York

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Dear Miss Royce:

Thank you for your letter of January 24, 1961, which you so generously added to our international exhibition of Mr. Rothko's work. As you have requested, we will deliver the work to Mr. Harold Diamond at 115 West 19th Street as soon as it has been returned to New York.

Check list for Mark Rothko exhibition
Museum of Modern Art catalog Mark Rothko
to this country before now, but the transportation's strike made it impossible to confirm shipping arrangements until last Friday. Unless we Dictated by Mr. Rasmussen and signed in his absence
around February 1962; immediately after that time, it will be cleared through customs and checked by Mr. Registrar, before final arrangements are made to deliver it to Mr. Diamond.

WR/RP/hs

We will write in greater detail to give you the exhibition's European Itinerary and its reception by the European public in late February.

Sincerely,

Edward L. Palmer
Executive Assistant
International Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Miss Dudley ✓
Mr. Palmer
Miss Berge

ICE-F-66-61 L&L
green

Rothko
Reynal
cc - DIAMOND

Original filed ICE-F-66-61 L & L

TYPE COPY OF ORIGINAL HANDWRITTEN LETTER

Received January 25, 1963

January 28, 1963

dat. January 24, 1963

Miss Jeanne Reynal
240 West 11th Street
New York 14, New York

Dear Miss Reynal:

Thank you for your letter of January 24 regarding the return of the Rothko painting #24, 1949, which you so generously loaned to our international exhibition of Mr. Rothko's work. As you have requested, we will deliver the work to Mr. Harold Diamond at 118 West 79th Street as soon as it has been returned to New York.

We had actually hoped to return the entire Rothko exhibition to this country before now, but the longshoremen's strike made it impossible to confirm shipping arrangements until last Friday. Unless we are forced to change our plans again, the painting should be in New York around February 10th; immediately after that time, it will be cleared through customs and checked by our Registrar, before final arrangements are made to deliver it to Mr. Diamond.

We will write in greater detail to give you the exhibition's European itinerary and its reception by the European public in late February.

Sincerely,
Jeanne Reynal

240 West 11th Street
New York 14

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Miss Dudley
Miss Berge

Original filed ICE-F-66-61 L & L

TYPED COPY OF ORIGINAL HANDWRITTEN LETTER

Received January 28, 1963

dtd. January 24, 1963

Museum of Modern Art

11 West 53rd Street

New York

Mr. Richard L. Palmer

International Circulating Exhibitions

Dear Mr. Palmer:

Will you be so kind as to notify Mr. Harold Diamond, 118 West 79th Street, New York, New York - Tel LY 5-1028 of the return of the Rothko painting #24. 1949. insured for \$20,000.

Upon its return to the Museum of Modern Art, this painting will become the property of Mr. Diamond.

Thanking you, I am

Jeanne Reynal

240 West 11th Street

New York 14

Forster A. McGray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko / Dotremont

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

June 19, 1961

M. Philippe Dotremont
3, Avenue de l'Echevinage
Uccle-Bruselles 18,
Belgium

Dear Monsieur Dotremont:

Thank you for your letter of June 7 which was in reply to my request for the loan of your Rothko, Red, Slate Green, Slate Green; on Red Purple. 1960. to an exhibition which will tour Europe in the fall.

I have discussed your offer to make the painting available for the Brussels showing with both Mr. Rothko and Mr. Peter Selz, who is directing the exhibition, and we have decided that the complications which would arise as a result of including it in only one showing might very well be difficult to overcome, especially in regard to the catalog.

I feel I should add that I do understand your feelings about your superb Rothko - but it would have been a splendid addition to our exhibition.

I hope that you will have an opportunity to see the Rothko exhibition when it opens at the Palais des Beaux Arts in Brussels and I would like to thank you again for your consideration of my request.

With best wishes,

Sincerely,

Porter A. McCray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko / Dotremont

M. Philippe Dotremont

-3- cc: mr. selz May 9, 1961

mr. mccray
miss dudley
mr. rasmussen
miss pearson
ice-f-66-61/g

In the event that you may be interested in this request, I am enclosing our loan agreement, of which the original should be returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings while in transit under our regular fine arts policy at the value you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

AIR MAIL

May 9, 1961

M. Philippe Dotremont
3 avenue de l'Echevinage
Uccle
Brussels 18, Belgium

Dear Monsieur Dotremont:

Sincerely,

I am writing you in the hope that we may once again call upon your support for our program of international exhibitions.

Forster A. McCray

Our Museum is sending an exhibition of Mark Rothko's work on a tour of several European cities, opening at the Whitechapel Art Gallery in London in September 1961 and continuing to six other cities for a one-year period. Peter Selz, our Curator of Painting and Sculpture Exhibitions who directed the Rothko exhibition shown here early this spring, hopes very much to supplement his selection of American loans with a group from European collections, and we would be most grateful if you would consent to lend. Both Mr. Selz and Mr. Rothko have expressed a special desire to include the following works from your collection:

Red, Slate Green, Slate Green; on Red
Purple, 1960.

Knowing of your early appreciation of Rothko's work, I am sure you will agree that the European exhibition represents a significant opportunity to honor his achievements and present in depth to the European public the work of one of our country's leading artists. Following its London showing, the exhibition would be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basel, and would continue its tour in Italy, France and possibly Scandinavia. Loans would be returned to their owners in October 1962.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

M. Philippe Dotremont

-2-

cc: Mr. Sals

Miss Bailey

Miss Pearson

Mr. P. May 9, 1961

In the event that you may be willing to grant this request, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings from wall to wall under our regular fine arts policy at the value you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

I shall be grateful for your favorable consideration of this request, and hope to hear from you in the near future.

Sincerely,

Porter A. McCray

Excuse me for taking the liberty of writing to you if you have received my letter of last month in which I requested that you consider lending your superb Rothko, Rauschenberg, 1957-1958, to an exhibition of Rothko's work, to be held at the Department of Circulating Exhibitions, under the auspices of the International Council of the Museum.

Since the exhibition will begin its tour in the fall, with the opening scheduled for September at the Whitechapel Art Gallery in London, it is important that Mr. Peter Sals, who is directing the exhibition, make the final selection within a fortnight. Packing, shipping and the various administrative details necessitated by an exhibition of this size require that our deadline be this early.

I hope that I shall hear from you in the near future and I thank you again for your consideration of this request.

With best wishes, I remain, dear Mr. Sals, your sincere friend.

Sincerely,

Porter A. McCray

If my check this is an honor in your collection, I would greatly appreciate it if you could advise me of any progress.

Thanking you for your early consideration of Rothko's work, I do hope you will agree that the proposed exhibition represents a significant opportunity to know the work of one of our century's leading artists. Enclosed are two copies of the exhibition which will be held at the Whitechapel Art Gallery in London. The Rothko and Rauschenberg works are included.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko / Franchetti

cc: Mr. Selz
Miss Dudley ✓
Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
green
ice-f-66-61/g

June 19, 1961

May 9, 1961

Baron Giorgio Franchetti
Via Appia Antica 109
Rome, Italy

Dear Giorgio:

Forgive me for taking the liberty of writing to ask if you have received my letter of last month in which I requested that you consider loaning your superb Rothko, Purple and Brown, 1957-1958, to an exhibition of Rothko's work, being organized by the Department of Circulating Exhibitions, under the auspices of The International Council of the Museum.

Since the exhibition will begin its tour in the fall, with the opening scheduled for September at the Whitechapel Art Gallery in London, it is important that Mr. Peter Selz, who is directing the exhibition, make the final selection within a fortnight. Packing, shipping and the various administrative details necessitated by an exhibition of this size require that our deadline be this early.

I hope that I shall hear from you in the near future and I thank you again for your consideration of this request.

With best wishes,

Purple and Brown, 1957-58.

Sincerely,

If by any chance this is no longer in your collection, I would greatly appreciate it if you would inform us of its present owner.

Porter A. McCray

Knowing of your early appreciation of Rothko's work, I am sure you will agree that the European exhibition represents a significant opportunity to honor his achievements and present in depth to the European public the work of one of our country's leading artists. Following its London showing, the exhibition would be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko for Europe
Franchetti

cc: Mr. Selz
Mr. McCray
Miss Dudley
Mr. Rasmussen
Miss Pearson
ice-f-66-61/g

Baron Giorgio Franchetti

and the Staatliche in Basel, and would continue the tour in Italy, France and possibly Switzerland. **AIR MAIL**
returned to their owners in October 1960.

May 9, 1961

In the event that you may be willing to grant this request, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us.
Baron Giorgio Franchetti
Impressa Ing. M. e G. Franchetti
Via Gerolamo da Capri 6
Rome
Italy
I am writing you in the hope that we may once again call upon your support for our program of international exhibitions.

Dear Giorgio:

I shall be grateful for your favorable consideration of this. I am writing you in the hope that we may once again call upon your support for our program of international exhibitions.

Our Museum is sending an exhibition of Mark Rothko's work on a tour of several European cities, opening at the Whitechapel Art Gallery in London in September 1961 and continuing to six other cities for a one-year period. Peter Selz, our Curator of Painting and Sculpture Exhibitions who directed the Rothko exhibition shown here early this spring, hopes very much to supplement his selection of American loans with a group from European collections, and we would be most grateful if you would consent to lend. Both Mr. Selz and Mr. Rothko have expressed a special desire to include the following work from your collection:

Purple and Brown, 1957-58.

If by any chance this is no longer in your collection, I would greatly appreciate it if you would inform us of its present owner.

Knowing of your early appreciation of Rothko's work, I am sure you will agree that the European exhibition represents a significant opportunity to honor his achievements and present in depth to the European public the work of one of our country's leading artists. Following its London showing, the exhibition would be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Baron Giorgio Franchetti

-2-

May 8, 1961

and the Kunsthalle in Basel, and would continue its tour in Italy, France and possibly Scandinavia. Loans would be returned to their owners in October 1962.

In the event that you may be willing to grant this request, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the painting from wall to wall under our regular fine arts policy at the value you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

I shall be grateful for your favorable consideration of this request, and hope to hear from you in the near future.

Thereafter it will be shown in the Museo Civico, Turin, the Palais des Beaux-Arts, Brussels, the Kunsthalle, Basel, the Museum des 20. Jahrhunderts, Vienna and the Whitechapel Art Gallery, London. Time and schedule permitting, there may be one more showing in Europe which has not yet been decided upon though urgent requests for it have been received.

Sincerely,

Porter A. McCray

With the exception of one early self-portrait, the exhibition will consist of abstract work since 1947 and is being selected by Frank O'Hara, Assistant Curator in the Department of Painting and Sculpture Exhibitions. Because of our desire to represent Kline with his highest achievements in this first large-scale exhibition to be seen in Europe, I am writing to ask if we may have your cooperation in lending from your collection the superb Torres, 1960.

In the event that you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We shall, of course, be responsible for all costs of packing and transportation, and shall insure each loan from wall-to-wall under our fine-arts policy at the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Miss Dudley ✓
 Assembly Coordinator
 Mrs. Neu
 ICE-F-75-62 L&L
 green

Gersh

The exhibition will consist of some 80 works, and in order to prepare each work properly for safe travel and to pack the works with maximum security we plan to receive all loans at Sadini Brothers Warehouse, 449 West 48th Street, New York City, on or before July 1, 1963.

Mr. and Mrs. Philip Gersh
 804 Foothill
 Beverly Hills, California

Dear Mr. and Mrs. Gersh:

Following the extraordinarily successful European tours of exhibitions devoted to works of Jackson Pollock, and more recently to those of Mark Rothko, at the request of several museums in Europe the Department of Circulating Exhibitions is now organizing a major exhibition of the late Franz Kline's work. The exhibition will travel for one year under the auspices of The International Council of The Museum of Modern Art and will open on September 23, 1963, at The Stedelijk Museum, Amsterdam. Thereafter it will be shown in the Museo Civico, Turin, the Palais des Beaux-Arts, Brussels, the Kunsthalle, Basel, the Museum des 20. Jahrhunderts, Vienna and the Whitechapel Art Gallery, London. Time and schedule permitting, there may be one more showing in Europe which has not yet been decided upon though urgent requests for it have been received.

With the exception of one early self-portrait, the exhibition will survey Kline's abstract work since 1947 and is being selected by Frank O'Hara, Assistant Curator of the Department of Painting and Sculpture Exhibitions. Because of our desire to represent Kline with his highest achievements in this first large-scale exhibition to be seen in Europe, I am writing to ask if we may have your cooperation in lending from your collection the superb Torres, 1960.

In the event that you may be willing to lend, I am enclosing our loan agreement form in duplicate, the original to be signed and returned to us, the duplicate to be retained for your records. We shall, of course, be responsible for all costs of packing and transportation, and shall insure each loan from wall-to-wall under our fine-arts policy at the value you specify.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 2 -

The exhibition will consist of some fifty works, and in order to prepare each work properly for safe travel and to pack the works with maximum security we plan to receive all loans at Santini Brothers Warehouse, 449 West 49th Street, New York City, on or before July 1, 1963.

If this request meets with your approval, it may be more convenient for you if we arrange to receive works prior to July 1st. In this event, would you kindly let me know the collection date which would best accommodate your summer plans?

We are most grateful for your generosity in considering this request and hope to hear from you in the near future.

Sincerely yours,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Loan agreement form in duplicate for:

Kline: Torres, 1960

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: WR Rasmussen

RP ✓

DD ✓

ICE-F-66-61 PARTS

green

Rothko / GLASS

January 17, 1963

Mr. Norman Glass
30, Rue St. Andre des Arts
Paris 6me, France

Dear Mr. Glass:

Dear Mr. 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. McGray 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 have requested that Express Transport proceed as the schedule set down. 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 suggested will be quite satisfactory. I suppose it's possible the staples have been held by customs for some reason or another. America Line's "Westerdam."

You will note, however, that these plans may have to be changed if 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. our shipping plans.

I am sure Express Transport realizes that this delay need not interfere with the return of Dr. Meyer and Dr. Pansa's loans, but I would appreciate it if you would check to see if they are making or have completed these arrangements. 1/2 days, I hope that you will be available to supervise their work for a similar period of time. As Mr. McGray has already told you, 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. Also with the exhibition, should be forwarded directly to me. Could you let us know, at the time you send your invoice, whether you wish With best regards, 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?

Sincerely,

I know that you are very much aware of the extremely delicate condition of the Rothko works; undoubtedly Mr. McGray has told you that they must be handled with the utmost care. I [Waldo Rasmussen] be possible to
Waldo Rasmussen
Executive Director
International Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Rasmussen
Miss Dudley
Mr. Palmer
Miss Berge
ICE-F-66-61 PARIS
green

Mr. Norman Glass

January 11, 1963
coordinate the customs inspection with the
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 re-
moved from Mr. Franz Meyer's Rothko, Brown and Black on Blue, 1950 is
Mr. Norman Glass the painting is repacked? You will note that I have
30, Rue St. Andre des Arts transport must contact both Dr. Meyer and Dr.
Paris 6me, France ensuring their paintings since we do not know whether
they should be returned directly to their home addresses or through
Dear Mr. Glass: agents.

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 Hol-
land-America is not able to provide free transportation as we have re-
quested 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 con-
dition 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

Rothko /
GLASS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Norman Glass

-2-

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.

1. the increase in your present estimates over those of July 1962 -- the estimates have nearly doubled;

Sincerely,

2. the increase in number of pictures for which you strongly recommended relining;

Waldo Rasmussen
Executive Director
International Circulating
Exhibitions

These factors have been brought to Mr. [Name] attention, and we have mutually agreed that you should undertake restoration of three pictures of the present group, with the understanding that they may constitute another trial basis by which we may review with the artist the procedure for handling restoration of the 3 other pictures now in your studio and the 24 others stored at Santa Barbara.

WR/RP/rp

The following three pictures were selected because for one (our number 61.423) there was mutual agreement that relining was essential, for another (61.424) mutual agreement that relining was not required, and the third (61.425) would be considered as a test case for a work in which relining was in question.

MOMA 61.423 Mural, Section 3, 1959. 73 x 150"

Reinforcing stretcher, relining and inpainting in accordance with your letter of April 24, 1964.

MOMA 61.424 Mural, Section 2, 1959. 103 x 150"

Inpainting in accordance with your letter of April 24, 1964.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Rothko (Lhd)
Mr. Taylor (Lhd)
Mr. d'Harnoncourt
Mr. Koch
Mr. Vance
Mr. Rasmussen
Mr. Palmer

ICE-F-66-61-Restoration
green

MARK ROTHKO
GOLDREYER

Mr. Daniel Goldreyer

MOMA 61.461 Mural, Section 2, 1959. 105 x 180"

Removal of cracks June 26, 1964 relining.

As you know, Mr. Rothko strongly prefers that the paintings be restored without relining whenever possible, and we ask that

Mr. Daniel Goldreyer
Daniel Goldreyer, Ltd.
65 East 54th Street
New York 22, New York

the work, and examination of the restoration by Mr. Vance and Mr. Vance, we shall once again discuss the costs and procedure with Mr. Rothko, reviewing the three questions at issue as listed above in the light of

I regret that there has been such a protracted delay in authorizing you to begin restoration on the group of six paintings by Mark Rothko which are now in your studio, but several factors have been the subject of continued discussion and consideration: first, the increase in your present estimates over those of July 1963 -- the estimates have nearly doubled; second, the increase in number of pictures for which you strongly recommended relining; and third, the apportionment of costs between Mr. Rothko and the Museum.

I sincerely regret the inconvenience you have been caused. These factors have been brought to Mr. Rothko's attention, and we have mutually agreed that you should undertake restoration of three pictures of the present group, with the understanding that they may constitute another trial basis by which we may review with the artist the procedure for handling restoration of the 3 other pictures now in your studio and the 22 others stored at Santini Warehouse.

The following three pictures were selected because for one (our number 61.453) there was mutual agreement that relining was essential, for another (61.460) mutual agreement that relining was not required, and the third (61.461) would be considered as a test case for a work in which relining was in question.

MOMA 61.453 Mural, Section 5, 1959. 72 x 180"

Reinforcing stretcher, relining and inpainting in accordance with your letter of April 24, 1964.

MOMA 61.460 Mural, Section 2, 1959. 105 x 180"

Inpainting in accordance with your letter of April 24, 1964.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Daniel Goldreyer

-2-

June 26, 1964

MOMA 61.461 Mural, Section 4, 1959. 105 x 94"

Removal of crossbar marks without relining.

As you know, Mr. Rothko strongly prefers that the paintings be restored without relining whenever possible, and we ask that you attempt to remove the crossbar marks on 61.461 without relining.

Upon completion of the work, and examination of the restoration by Mr. Rothko and Mr. Vance, we shall once again discuss the restoration costs and procedure with Mr. Rothko, reviewing the three questions at issue as listed above in the light of your final exact costs. We hope that by the time the actual work is completed, it may have been possible to decrease the costs of restoration substantially below your present estimates, that a greater number of works can be restored without relining than you presently think desirable, and that the apportionment of costs may be discussed further with you and the artist.

If these problems can be resolved to the mutual satisfaction of the artist and the Museum, we shall be glad to have you proceed immediately to restoration of the other canvases. Alternatively, however, we have asked the artist's permission to reopen the possibility of obtaining estimates from other conservators, and Mr. Rothko has indicated his agreement.

I sincerely regret the inconvenience you have been caused by the delay, but I am sure you will understand our serious concern over the matter.

Sincerely,

Richard H. Koch
Director of Administration

RHK/WR:md

Musee d'Art Moderne de la Ville de Paris
Paris
Dec. 9, 1955 - Jan. 18, 1956

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 L&L
green

- 2 -

GORDON

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage in the English Press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London and assisted the Gallery in planning its installation.

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear John Gordon: I received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you my appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested.

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection.

It had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. I have listed the names of the exhibiting institutions and the dates of the six showings below: the summer and early fall of 1961, it attracted thousands of visitors from all over Europe.

Whitechapel Art Gallery Oct. 10 - Nov. 8, 1961

London The showing of the exhibition, which was originally scheduled at the Musée des Arts Décoratifs, was changed almost at the last minute to the Musée d'Art Moderne due to circumstances.

Stedelijk Museum Nov. 24 - Dec. 27, 1961

Amsterdam Since the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of the architect.

Palais des Beaux-Arts Jan. 6 - Jan. 29, 1962

Brussels I feel that it provided a handsome setting for the installation. Ambassador Charles Beblé very generously sponsored the opening ceremony which was attended by many French critics, artists and representatives of many foreign governments.

Kunsthalle March 3 - April 8, 1962

Basel

Galleria Nazionale d'Arte Moderna April 27 - Sept. 30, 1962

Rome seen combined factors, including the longshoremen's strike and an

Musée d'Art Moderne de la Dec. 5, 1962 - Jan. 13, 1963

Ville de Paris

Paris

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 2 -

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

I regret that it has taken so long to return your loan, but an unforeseen combination of factors, including the longshoremen's strike and an

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

- 3 -

unusually pressing schedule at our warehouse, has made the delay inevitable.

On behalf of the Museum and The International Council, may I say in closing how deeply your cooperation has been appreciated. In later years we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

Mr. Sam Heller
1071
New York 18, New York

Dear Mr. Heller:

Sincerely,

I have enclosed our Receipt of Delivery for the Rothko painting, No. 17, 1957, which was delivered to your apartment from Mr. Gellert's studio on Tuesday, January 22. We request that you sign and date this receipt before returning it to us.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: Receipt of Delivery for:

Rothko: Baptismal Scene, watercolor
(Please sign and return in the enclosed envelope.)

Sincerely,

Richard A. Falser
Executive Assistant
Department of Circulating
Exhibitions

Enclosure:

Receipt of Delivery for:

Rothko: Baptismal Scene, watercolor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: DD ✓
MF
ICE-F-66-61 L & L
green

Rothko / Heller

November 30, 1962

February 6, 1964

Mr. and Mrs. Ben Heller
351 Central Park West
New York 23, New York

Dear Mr. Ben Heller:
1071 Sixth Avenue
New York 18, New York

Dear Mr. Heller:

I have enclosed our Receipt of Delivery for the Rothko painting, No. 17, 1957, which was delivered to your apartment from Mr. Goldreyer's studio on Tuesday, January 28. Would you kindly sign and date this receipt before returning it to us for our records. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville de Paris. You will be glad to know that Mr. Porter McCray, former Director of the Department of Circulating Exhibitions, is in Paris to supervise the installation and other details connected with this showing.

Thank you.

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating Exhibitions

Enclosure:

Receipt of Delivery for:
Mark Rothko No. 17, 1957.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating Exhibitions

RP/TL:nd

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Heller

November 30, 1962

Mr. and Mrs. Ben Heller
151 Central Park West
New York 23, New York

Dear Mr. and Mrs. Heller:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz

Miss Dudley

Miss Berge

Mr. Palmer

ICE-F-66-61 L & L

green

*Rothko
Heller*

June 6, 1962

Mr. and Mrs. Ben Heller
151 Central Park West
New York 23, New York

Dear Mr. and Mrs. Heller:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko No. 10, 1953, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we are particularly grateful for your cooperation with us.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

I know that Mr. Rothko joins me in thanking you for your generosity in extending your loan through December in order to permit the Paris showing.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Extension form in duplicate
for: Mark Rothko, No. 10, 1953

RLP:md

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

FORM 100 6M

INTER-OFFICE MEMORANDUM

To: Dorothy H. Dudley
The Museum of Modern Art

From: Ben Heller

Date: July 25, 1961

Regarding the enclosed acknowledgement, please note that the insurance valuation is incorrect. A correction was made on the Loan Notice returned to the Museum.

*New receipt
sent 7-26-61*

Will you therefore kindly sign the original of the enclosed Loan Agreement Form and return it to this office, retaining the duplicate white copy for your records.

With best wishes,

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to see the major work, Marker 10, 1953, which you lent to our New York exhibition. In the event that you may be willing to lend from your collections, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to the Museum. The copy retained for your records. We would, of course, be responsible for the cost of packing and transportation, and we would insure your painting shipped via air freight collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 249 West 42nd Street, New York 17, New York with a value of not more than \$500.

We would wish to receive the loan to New York on or before July 1, 1961 and would be most appreciative if you would have it packed for air shipment, billing the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via air freight collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 249 West 42nd Street, New York 17, New York with a value of not more than \$500.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice Rothko / Heller

cc: Mr. Selz
Miss Dudley
Mr. Rasmussen
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

July 5, 1961

Mr. and Mrs. Ben Heller
151 Central Park West
New York 23, New York

Dear Judy and Ben:

I have just heard from Mark Rothko that you have agreed to lend your Rothko, No. 10, 1953 to his exhibition for Europe and that you have accepted a substitute which will be included in the loans from your collection to be circulated in the United States.

Will you therefore kindly sign the original of the enclosed Loan Agreement Form and return it to this office, retaining the duplicate white copy for your records.

Both Mr. Rothko and Mr. Peter Selz, who is collecting this exhibition, are particularly anxious to see the major work, No. 10, 1953, which you lent to our New York exhibition. In the event that you may be willing to lend from your collections, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to the copy retained for your records. We would, of course, be responsible for packing and transportation, and we would insure your painting in duplicate for: Mark Rothko, No. 10, 1953.

We would wish to receive the loan in New York on or before July 1, 1961 and would be most appreciative if you would have it packed for air shipment, billing the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via air freight collect to: The Museum of Modern Art, c/o Sestini Brothers Warehouse, 149 West 45th Street, New York 17, New York with a value of not more than \$650.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley✓
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

Mrs. Josephine Kantor

Rothko

Kantor

placed on the box. This will ensure us that the shipment will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be sent to the Stedelijk Museum in Amsterdam, the Museum of Modern Art in New York, the Kunsthalle in Basel, the Galleries Nationales d'Art Moderne in Paris, and possibly the Staatliche Kunsthalle in Stuttgart. These will be followed by their careers in October 1962.

June 12, 1961

We are most grateful for your generous consideration of this request and hope to hear from you in the near future.

Mrs. Josephine Kantor
16525 Las Casas Place
Pacific Palisades,
California

Dear Mrs. Kantor:

In response to repeated requests from the leading cultural institutions of Western Europe, The Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work, Number 5, 1948, which you lent to our New York exhibition. In the event that you may be willing to lend from your collections, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify.

We would wish to receive the loan in New York on or before July 1, 1961 and would be most appreciative if you would have it packed for air shipment, billing the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. Please have the painting shipped via Air Freight Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 449 West 49th Street, New York 19, New York with a value of not more than \$650

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mrs. Josephine Kantor

-2-

June 12, 1961

placed on the box. This will assure us that the shipment will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

Sincerely,

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate for: Mark Rothko,
Number 5, 1948.

Our letter to you concerning the final group of Rothko photographs was mislabeled. We have checked and find that there are in fact twelve, rather than eight, unidentified photographs. Could you identify the three photos in question, and after comparing them with the photographs when they arrive, return them to us after you have finished your studies.

We will forward, during the week of September 11th, a suggested press release for the British show which you could use as the basis of your publicity announcements.

I am enclosing eight copies of our final check list for your use in unpacking and installing the exhibition. Virginia Pearson, who has expertly supervised the packing details, has asked us to suggest that it would be advisable to use five people in moving each of the large canvases when they are unpacked and transferred to your gallery - two on each end and one in the center. This is necessary because the stretchers, even though carefully constructed, have a tendency to bow due to their great length.

I would hope that you could let us know soon whether you have received the three European loans: Dr. Giuseppe Penone's work in Rome, 1955 and 1956, 1957; and Dr. Franz Meyer's work and that on 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 3224, 3225, 3226, 3227, 3228, 3229, 3230, 3231, 3232, 3233, 3234, 3235, 3236, 3237, 3238, 3239, 3240, 3241, 3242, 3243, 3244, 3245, 3246, 3247, 3248, 3249, 3250, 3251, 3252, 3253, 3254, 3255, 3256, 3257, 3258, 3259, 3260, 3261, 3262, 3263, 3264, 3265, 3266, 3267, 3268, 3269, 3270, 3271, 3272, 3273, 3274, 3275, 3276, 3277, 3278, 3279, 3280, 3281, 3282, 3283, 3284, 3285, 3286, 3287, 3288, 3289, 3290, 3291, 3292, 3293, 3294, 3295, 3296, 3297, 3298, 3299, 3300, 3301, 3302, 3303, 3304, 3305, 3306, 3307, 3308, 3309, 3310, 3311, 3312, 3313, 3314, 3315, 3316, 3317, 3318, 3319, 3320, 3321, 3322, 3323, 3324, 3325, 3326, 3327, 3328, 3329, 3330, 3331, 3332, 3333, 3334, 3335, 3336, 3337, 3338, 3339, 3340, 3341, 3342, 3343, 3344, 3345, 3346, 3347, 3348, 3349, 3350, 3351, 3352, 3353, 3354, 3355, 3356, 3357, 3358, 3359, 3360, 3361, 3362, 3363, 3364, 3365, 3366, 3367, 3368, 3369, 3370, 3371, 3372, 3373, 3374, 3375, 3376, 3377, 3378, 3379, 3380, 3381, 3382, 3383, 3384, 3385, 3386, 3387, 3388, 3389, 3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784, 3785, 3786, 3787, 3788, 3789, 3790, 3791, 3792, 3793, 3794, 3795, 3796, 3797, 3798, 3799, 3800, 3801, 3802, 3803, 3804, 3805, 3806, 3807, 3808, 3809, 3810, 3811, 3812, 3813, 3814, 3815, 3816, 3817, 3818, 3819, 3820, 3821, 3822, 3823, 3824, 3825, 3826, 3827, 3828, 3829, 3830, 3831, 3832, 3833, 3834, 3835, 3836, 3837, 3838, 3839, 3840, 3841

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko ICE F 60-61 London Whitechapel

Mr. Rasmussen green
Miss Dudley
Miss Pearson
Mr. Palmer
Mrs. Kolmetz
Miss Hermos
ICE F 66-61 London
September 1, 1961

Mr. Bryan Robertson

These three paintings will be traveling with the exhibition to London showing, it will be necessary for us to send them. Enclosed is a copy of the box list and a list of the two or three cases. As soon as we receive the information, we will forward several copies to you for use in your exhibition after your showing.

Mr. Bryan Robertson
Director
Whitechapel Art Gallery
High Street
London E.1, England

Dear Bryan:

This will acknowledge Ann Forsdyke's letter of August 25th as well as her cable of the 29th. We have now completed all of the necessary arrangements with Holland-America Line and the exhibition will be transported to the pier today for immediate loading on the S.S. Moordam which sails tomorrow and is due to arrive in Rotterdam on the 11th. The exhibition has been consigned to Messrs. Bolton & Fairhead Ltd. of London as you instructed and we would appreciate complete details, including exact dates and the carrier, concerning trans-shipment of the exhibition from Rotterdam to London.

We have the gallery's cable confirming your opening date as October 3rd and I hope that you will let us know quite soon when the exhibition will close as well since we are eager to finalize the exhibition's itinerary.

Our letter to you conveying the final group of Rothko photographs was misleading. We have checked and find that there are in fact seven, rather than eight, unidentified photographs. Could you identify the seven photos in question, and after comparing them with the paintings when they arrive, return them to us after you have finished your catalog.

We will forward, during the week of September 11th, a suggested press release for the Rothko show which you could use as the basis of your publicity announcements.

I am enclosing eight copies of our final check list for your use in unpacking and installing the exhibition. Virginia Pearson, who has expertly supervised the packing details, has asked me to suggest that it would be advisable to use five people in moving each of the large canvases when they are unpacked and transferred to your galleries - two on each end and one in the center. This is necessary because the stretchers, even though solidly constructed, have a tendency to bow due to their great length.

I would hope that you could let me know soon whether you have received the three European loans: Dr. Giuseppe Panza de Biumo's No. 61, 1953 and No. 12, 1960; and Dr. Franz Meyer's Brown and Black on Plum. 1958. Since

B S

Panza loans

shipped ss R adunshine arriving London 9 Sept

Mr. Sandley Sandley after Sept 17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Bryan Robertson

-2-

September 1, 1961

these three paintings will be traveling with the exhibition after the London showing, it will be necessary for us to amend our box list to include them. Enclosed is a copy of the box list used for the shipment to Rotterdam which I have marked to indicate the information we need for each of the two or three boxes. As soon as we receive the information, we will correct our box lists and forward several copies to you for use in sending the exhibition to Amsterdam after your showing.

Mr. Rothko has not yet notified us if his plans to come to London for the opening are definite. When he does I will notify you immediately by cable.

By the time this reaches you, the exhibition will be well on its way to London for what I am sure will be a most successful showing. I shall hope to hear from you soon.

With best regards,

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosures:

- 10 copies of final check list
- 1 copy of box list

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Rothko
Mr. O'Hara
Mr. Palmer
Mr. Rasmussen
ICE F 66-61
green
Miss Dudley
Mrs. Hecht

Rothko
ICE F 66-61

August 18, 1961

Mr. Bryan Robertson
Director
Whitechapel Art Gallery
High Street
London E.1, England

Dear Bryan:

You will be relieved to learn that I have at last received cables from Sandberg and Giron agreeing to accept the Rothko exhibition under the terms outlined in my last letter to you -- Namely, that we establish a flat insurance fee of \$1500. divided equally by all European exhibitors, and that if costs exceed this, our Museum would absorb them.

On the basis of this, I have been in touch with Holland-America Line who have confirmed the free transportation and reserved space on the SS Noordam leaving September 2 and arriving in Rotterdam on September 11. Would you please let me know at once the name of the agent to whom the shipment should be consigned? Our agent, W.R. Keating, 90 Broad Street, is handling shipping arrangements from New York.

The black-and-white photographs were taken this week and will be rushed off as soon as the prints are ready next week.

I had a long discussion with Mr. Rothko this week concerning his suggestions regarding installation, and I am enclosing herewith a transcript of his remarks. I think you will find them very useful in making your plans.

Best regards,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosure:
Suggestions from Mr. Mark Rothko
Regarding Installation of his paintings

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice Rothko / London
 cc: Mr. Rasmussen
 Miss Dudley
 Mr. Palmer
 Mrs. Hecht
 ICE-F-66-61
 green

Mr. Bryan Robertson

-3-

July 7, 1961

are being used undressed, but I am especially anxious to know whether pictures with the largest dimensions, 6'6" x 15", can be safely brought into the gallery. Would you please confirm this at your earliest opportunity?

July 7, 1961

As it was presented at our Museum in a rather dense installation, the exhibition of 54 paintings occupied nearly 500 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 of the exhibition, 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 the installation as you have considered for installation as that would be most helpful. Please discuss this further with Rothko and send us his suggestions.

Mr. Bryan Robertson
 Director
 Whitechapel Art Gallery
 High Street
 London E. 1, England

Dear Bryan:

I was sorry to miss you in my telephone call yesterday, but Mrs. Forsdyke was most helpful and I look forward to receiving direct word from you regarding your plans for the Rothko exhibition which we confirmed for September in my cable of March 29 and in several recent conversations with Sandberg on his visits to New York. This letter will outline the many details relating to the contents of the show, its dates of exhibition, installation, costs and catalog in order that you might confirm arrangements to bring the Rothko exhibition to you in September.

- Contents of the exhibition: I am forwarding on Monday an approximately final check list of the selection which has been made by Peter Selz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. Under separate cover I have airmailed a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings. For your information in estimating your share of the expense, we estimate that the costs of round-trip ocean transportation will amount to \$20,000. 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Bryan Robertson

-2-

July 7, 1961

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: As much as I mentioned in my telephone conversation with Mrs. Forsdyke, we hope that the exhibition can open in London on or about September 15th and that you can give immediate confirmation of the opening date. Our shipping date from New York is August 31 for a sailing of the SS United States arriving in Southampton on September 5th. In an effort to obtain a reasonable number of bookings, we hope to hold all of the showings to a maximum of four weeks. As you know, the exhibition is scheduled to be shown at the Stedelijk in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basle following your showing, and we are most anxious to establish these exact dates so that we may proceed with the subsequent itinerary.

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

For your information in estimating your share of the expenses, we estimate that the costs of round-trip ocean transportation will amount to between \$18,000. to \$20,000. Since the exhibition has not yet been packed, this can only be a rough estimate based upon an expected number of 16 cases with total cubage of approximately 2400 cubic feet. Final figures are not yet available for the insurance value, but the total will be in the vicinity of \$477,000. and coverage for both ocean transits and while on

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Bryan Robertson

-3-

July 7, 1961

location within Europe would cost approximately \$5500. Both these expenses would be equitably distributed among all the European exhibitors; since we are planning on about seven bookings, the total expense to each institution should be between \$3,500. to \$4,000. There is a possibility that the costs of ocean transportation may be donated by The United States Lines and we shall of course let you know immediately of their decision with the hope that if this fails either Cunard or The Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

5. Catalog:

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

a. Text: We are also forwarding under separate cover the following:

- (1) Introduction to the New York exhibition by Peter Selz
- (2) Essay by Robert Goldwater which appeared in Arts
- (3) Essay by Emilio Villa which appeared in Appia (Rome)
- (4) Catalog item listing
- (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 Brüder Hartmann, Berlin. Unfortunately, the Museum is unable to lend the color plates, but if you wish you may either request Hartmann to prepare electros to send to London or you may wish to ask them to print the color illustrations for you from the original color plates.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Bryan Robertson

-4-

July 7, 1961

In closing, may I tell you how pleased we are that this important exhibition is to be shown at the Whitechapel under your direction.

With warmest regards,

Sincerely,

Porter A. McCray
Director
International Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 I & L
Green

MARK ROTHKO

MEYER

June 11, 1963

Dr. Franz Meyer

- 2 -

drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, reported that the Rothko exhibition attracted a more specialized, very notably artists and students. It had a great impact with great care and study, and left a strong impression on London. Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked us to extend to you his most sincere appreciation for having made it possible to show this beautiful collection of Rothko's work in Brussels. I think interested in knowing too that we received word late last month of the Association of Art Critics had bestowed on the Rothko exhibition the annual prize for the most outstanding exhibition shown in the 1961-1962 season.

Dear Dr. Meyer:

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery London	Oct. 10 - Nov. 8, 1961
Stedelijk Museum Amsterdam	Nov. 24 - Dec. 27, 1961
Palais des Beaux-Arts Brussels	Jan. 6 - Jan. 29, 1962
Kunsthalle Basel	Mar. 3 - Apr. 8, 1962
Galleria Nazionale d'Arte Moderna Rome	Apr. 27 - Sept. 30, 1962
Musée d'Art Moderne de la Ville de Paris Paris	Dec. 5, 1962 - Jan 13, 1963

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Frans Meyer

- 2 -

June 11, 1963

drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

Sincerely,

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Forter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

Due to the fact that your loan was forwarded to you directly from the Musée de la Ville in Paris, we did not have an opportunity to check its condition thoroughly before returning it to you. I would therefore appreciate it if you would let me know whether it arrived in Zurich in good condition or whether you feel it may need to be restored or cleaned. If the work sustained any damages during the tour, it would be helpful if you could secure a description of its present condition from a conservator, as well as an estimate of the cost of restoration, and then forward this information to me. Since your loan was covered by our fine-arts insurance policy from the time you originally shipped it to London until it was returned to you after the Paris showing, we would be responsible for necessary restoration costs.

I hope you will forgive me for the delay in sending this letter and I would like to say in closing how deeply your cooperation has been appreciated by the Museum and The International Council. In later years

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Frans Meyer

- 3 -

June 11, 1963

we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With warmest regards,

Sincerely,

Dr. Frans Meyer
Sulzstrasse 40
Zurich, Switzerland

Dear Dr. Meyer:

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

I am writing you once again regarding the exhibition, to which you so generously agreed last summer.

Enclosure: Receipt of Delivery form for:
Mark Rothko: Brown and Black on Plum, oil on canvas, 1958.
(Please sign and return this receipt in the enclosed envelope)
Paris on December 3 and close on January 13, 1963. This was caused by the necessity of shifting the exhibition from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to hear that Mr. Porter McCray, former director of the Museum's European Program, is in Paris to supervise the installation and all details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by mid-January or very early in February. We have been especially grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his appreciation for this additional delay and warmest thanks for your continuing generosity.

We shall send you a full report on the exhibition's progress and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

RP/WR:ed

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley *Rothko*
Mr. Palmer
ICE-F-66-61 L & L *Meyer*
green

December 3, 1962

Dr. Franz Meyer
Sudstrasse 40
Zurich, Switzerland

Dear Dr. Meyer:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Agreement form to duplicate
Mark Rothko, Brown and Black on P

RP/WR:md

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Meyer

June 11, 1962

Dr. Franz Meyer
Südstrasse 40
Zurich, Switzerland

June 14, 1962

Dear Dr. Meyer:

I am writing to inquire if you would be willing to extend the loan of your Rothko Brown and Black on Plum, 1958, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period October 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we would therefore be particularly grateful for your cooperation.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention. I am hoping that your request will be granted.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

Mr. Rothko himself is most eager to have the Paris showing and joins me in the hope that you will be willing to extend your loan.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate for:
Mark Rothko, Brown and Black on Plum, 1958

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko / Meyer
Miss Dudley
Mr. Selz
Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
green

June 14, 1961

June 14, 1961

Mr. W. J. M. S. Sandberg
Director
Stedelijk Museum
Rindijk 13
Dr. Franz Meyer
Südstrasse 40
Zürich, Switzerland
Dear Dr. Sandberg:

Dear Dr. Meyer:

As you know, the Department of Circulating Exhibitions, under the auspices of the International Council of the Museum of Modern Art, was delighted to learn that you have most generously agreed to lend your superb Rothko Brown and Black on Plum, 1958 to our circulating exhibition. It has, I know, already been absent from your collection for some time but it will be a wonderful addition to our show and we are most grateful.

I have today written Mr. W. Sandberg of the Stedelijk Museum in Amsterdam to determine whether it will be possible to withdraw your Rothko from his exhibition in time to ship it to London for the opening at the Whitechapel Art Gallery in September. In view of the fact that the Rothko exhibition will be shown at the Stedelijk later, I am hoping that my request will be granted.

We shall soon furnish you with the schedule of the exhibition and I shall hope that you will have an opportunity to see it.

With best wishes,

Sincerely,

Porter A. McCray

*Done
have they
heard yet?
DD
Will try.
Don't know
date yet.
Disk will
copy from Stedelijk*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

MEMORANDUM

To: Mr. Selz
 From: WALDO RASMUSSEN
 Date: June 7, 1961
 Subject: I/A Form

Mr. Selz
 Miss Dudley
 Miss Pearson
 Mr. Palmer
 ICE F 66-61 L & L
 green

June 14, 1961

Enclosed
 I enclose to Miss
 the attached (a)
 Loan Agreement
 we received ear-
 week from Dr. Meyer. I have
 attached a copy
 letter which was
 it will be in our books file
 should you ever need

Mr. W. J. H. B. Sandberg
 Director
 Stedelijk Museum
 Paulus Potterstraat 13
 Amsterdam, Netherlands

Dear Mr. Sandberg:

As you know, the Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, will send an exhibition of Mark Rothko's work on a tour of Europe this fall, opening at the Whitechapel Art Gallery in London in September with subsequent showings at your Museum and several other leading cultural institutions in Europe.

Among the loans we have requested for this exhibition is Mr. Franz Meyer's Rothko, Brown and Black on Plum, 1958 which both Mr. Rothko and Mr. Peter Selz, who is directing the exhibition, feel is immensely important in making the exhibition complete. Mr. Meyer has indicated his willingness to lend the painting to our show, providing we could arrange to have it shipped from your Museum in time for the London opening. I understand the painting will be in the Stedelijk on view from July through September and would appreciate it if you could let me know soon whether you might be able to withdraw it from your exhibition sometime in August. If this is possible, could you call Bryan Robertson of the Whitechapel to determine the exact opening date and, at the same time, make arrangements to ship the painting to London?

I regret that it is necessary to make this request but I am sure you will agree that this painting should be included in the exhibition. I shall look forward to your reply.

With best wishes,

Sincerely,

Porter A. McCray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

MEMORANDUM

To: Diane Rivinus
 From: WALDO RASMUSSEN
 Date: r. palmer
 June 2, 1961
 Subject: L/A Form

Diane:

I spoke to Miss Dudley about the attached (and unsigned) Loan Agreement Form which we received earlier this week from Dr. Meyer. I have attached a copy of the signed letter which accompanied it - it will be in our Rothko file should you ever need to see it.

Note on loan form; signature on See letter & myst m ic file. 100

I have just sent the picture 'Brown and Black on Plum' 1958 to an exposition in Recklinghausen May/July, that goes from there to Stedel Museum, Amsterdam July/September. --So you have to agree with M. Sandberg whether end of his show with the beginning of yours can be joined.

I am sorry to be so long without my Rothko which I had in my bed room and which has grown on me in his grand silence, but I feel that I am obliged to help in giving a round picture of Rothkos great work to Europe.

I send you herewith a loan agreement and await your confirmation.

Sincerely

s/ Franz Meyer

MAY 31 1961

ZÜRICH
SÜDSTRASSE 40

May 28, 1961

Gray

Mr. McCray.

Through your letter May 9 you ask for my for an exposition of Rothkos works touring Europe the Whitechapel Gallery in London September 61. I am deeply interested in an exposition of Rothkos I will give also to me the occasion to see more of this much.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

FRANZ MEYER

ZÜRICH
SÜDSTRASSE 40

MAY 31 1961

Museum of Modern Art
11 West 53 Street
New York 19

May 28, 1961

Attention Porter A. McCray

Dear Mr. McCray.

Through your letter May 9 you ask for my picture by Mark Rothko for an exposition of Rothkos works touring Europe for a year opening at the Whitechapel Gallery in London September 61.

Naturally I am deeply interested in an exposition of Rothkos works in Europe, that will give also to me the occasion to see more of this work that I admire very much.

I have just sent the picture 'Brown and Black on Plum' 1958 to an exposition in Recklinghausen May/July, that goes from there to Stedel Museum, Amsterdam July/September. -- So you have to agree with M. Sandberg whether end of his show with the beginning of yours can be joined.

I am sorry to be so long without my Rothko which I had in my bed room and which has grown on me in his grand silence, but I feel that I am obliged to help in giving a round picture of Rothkos great work to Europe.

I send you herewith a loan agreement and await your confirmation.

Sincerely

s/ Franz Meyer

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko for Europe
Meyer

cc: mr. selz
mr. murray
miss dudley
mr. rasmussen
miss pearson
ice-f-66-61/g
AIR MAIL

Dr. Franz Meyer

of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transport. Dr. Franz Meyer we would insure the paintings from wall to Südstrasse 40 regular fine arts policy at the value you Zurich. We would be in touch with you later to arrange Switzerland the delivery to the Whitechapel Art Gallery.

Dear Dr. Meyer: be grateful for your favorable consideration of this request, and hope to hear from you in the near future. I am writing you in the hope that we may once again call upon your support for our program of international exhibitions.

Our Museum is sending an exhibition of Mark Rothko's work on a tour of several European cities, opening at the Whitechapel Art Gallery in London in September 1961 and continuing to six other cities for a one-year period. Peter Selz, our Curator of Painting and Sculpture Exhibitions who directed the Rothko exhibition shown here early this spring, hopes very much to supplement his selection of American loans with a group from European collections, and we would be most grateful if you would consent to lend. Both Mr. Selz and Mr. Rothko have expressed a special desire to include the following works from your collection:

Brown and Black on Plum, 1958.

Knowing of your early appreciation of Rothko's work, I am sure you will agree that the European exhibition represents a significant opportunity to honor his achievements and present in depth to the European public the work of one of our country's leading artists. Following its London showing, the exhibition would be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basel, and would continue its tour in Italy, France and possibly Scandinavia. Loans would be returned to their owners in October 1962.

In the event that you may be willing to grant this request, I am enclosing our loan agreement form in duplicate

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Bala
Miss Dudley
Mr. Palmer
ICM-F-00-41 L & L
Green

Dr. Franz Meyer

-2-

May 9, 1961

THE BROOKLYN MUSEUM

Eastern Parkway, Brooklyn 28, N. Y.

June 23, 1961

of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings from wall to wall under our regular fine arts policy at the value you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

I shall be grateful for your favorable consideration of this request, and hope to hear from you in the near future.

Sincerely,

April 21, 1961

Porter A. McCray

47.106 Enclosure 3 OF MAGIS by Mark Rothko (American, 1903-) 2500.00
loan agreement form x 25 3/4 (weight) Signed lower

right: MARK ROTHKO

RECEIPT OF OBJECT

Sincerely,

Richard S. Palmer
Executive Assistant
International Circulating
Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE BROOKLYN MUSEUM

Eastern Parkway, Brooklyn 38, N. Y.

June 13, 1961

Date.....

RECEIPT OF OBJECTS

Museum of Modern Art(International Council, Dept. of Circulating Exhibitions)

Institution: 11 West 53rd Street
Address: New York 19, New York

Att: Porter A. McCray

Purpose of loan: EXHIBITION:"MARK ROTHKO"

Dates: Sept. 1961-October 1962

(If for exhibition, give exact title and dates)

Receipt of the objects described below is hereby acknowledged,
(traveling exhibition to open in London
and subsequently six other European cities)

The Brooklyn Museum,

By

Registrar

Date: April 24, 1963

Acc. No.	Description	Insurance Value
47.106	VESSELS OF MAGIC by Mark Rothko(American, 1903---) water color-38 3/4" x 25 3/4"(sight) Signed lower right: MARK ROTHKO	\$800.00

I tell you that the new edition's Paris showing has been delayed and that loans will be returned later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 4 and close on January 13, 1963. This delay was caused by the necessity of awaiting the sub-station's moving from the Musée des Arts Décoratifs, its original site, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope the completed list of June 1st or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating

Richard L. Palmer
Executive Assistant
International Circulating Exhibitions

Enclosure:

Loan Extension form in duplicate
Mark Rothko, Vessels of Magic

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko ice
Brooklyn

November 30, 1962

Mr. Thomas Buechner,
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner:

I am writing to confirm our recent telephone conversation. I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Extension form in duplicate
Mark Rothko, Vessels of Magic

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE BROOKLYN MUSEUM

LOAN APPROVAL

cc; Mr. Selz
Miss Dudley
Miss Borge
Mr. Palmer
ICE-F-66-61 L&L
green

Rothko

NY-Brooklyn

Museum of Modern Art (International Council, Department of
Lending Exhibitions)
Attn: June 5, 1962

ADDRESS: 11 West 57th Street
New York 19, New York

Mr. Thomas Buechner,
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

THE BROOKLYN MUSEUM

Dear Mr. Buechner: Eastern Parkway, Brooklyn 38, N. Y.

June 23, 1961

I am writing to confirm our recent telephone conversation with Mr. von Solder in which you so generously agreed to extend the loan of your Rothko Vessels of Magic, 1946, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we are particularly grateful for your cooperation with us.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

I know that Mr. Rothko joins me in thanking you for your generosity in extending your loan through December in order to permit the Paris showing.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Extension form in duplicate for:
Mark Rothko, Vessels of Magic, 1946

RLP:md

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice Rothko / ny - Brooklyn DH D
THE BROOKLYN MUSEUM

Eastern Parkway, Brooklyn 38, N. Y.

June 13, 1961

Date:

RECEIPT OF OBJECTS

Institution: **Museum of Modern Art (International Council, Dept. of Circulating Exhibitions)**
Address: **11 West 53rd Street**
New York 19, New York
Att: **Porter A. McCray**

Purpose of loan: **EXHIBITION: "MARK ROTHKO"** Dates: **Sept. 1961-October 1962**
(If for exhibition, give exact title and dates)

EXHIBITION: This will acknowledge receipt in good condition of the objects described below
(traveling exhibition to open in London
and subsequently six other European cities)

Institution: **Museum of Modern Art**
By: **Waldo Rasmussen, Assistant Director,**
Department of Circulating Exhibitions
Date: **July 19, 1961**

Acc. No.	Description	Insurance Value
47.106	VESSELS OF MAGIC by Mark Rothko (American, 1903---) water color-38 3/4" x 25 3/4" (sight) Signed lower right: MARK ROTHKO	\$800.00

INSURANCE: Insurance has been placed by Borrower - B.M. to be billed later
or will become effective on or before July 1, 1961

KEEP THIS FOR YOUR RECORDS

Borrower to insure before shipment (wall to wall coverage)

Notice that insurance has been placed is required before shipment on the Loan Agreement Form or by separate letter.

TRANSPORTATION: (Registrar will notify us when work is to be picked up)
Loan to be in Santini Bros. Whee on or before above date

PACKING: If any, to be paid by borrower

PUBLICATIONS: A copy of any publication will be appreciated for our files.

Walter Wegman ASST. IN CHARGE
CURATOR
PAINTINGS AND SCULPTURE DEPARTMENT

KEEP THIS COPY

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE BROOKLYN MUSEUM

LOAN APPROVAL

INSTITUTION: Museum of Modern Art (International Council, Department of Circulating Exhibitions)
Date: June 13, 1961
Att: Porter A. McCray

ADDRESS: 11 West 53rd Street
New York 19, New York

EXHIBITION: EXHIBITION: "MARK ROTHKO"

DATES: September 1961 - October 1962

The Brooklyn Museum is pleased to lend the following for the above period and in accordance with the conditions noted below:

Acc. Number	Description	Valuation
47.106	VESSELS OF MAGIC by Mark Rothko (Amer. 1903---) water color-38 3/4" x 25 3/4" (signed) Signed lower right: MARK ROTHKO	\$800

INSURANCE: Insurance has been placed ☒ Borrower - B.M. to be billed later

or will become effective on or before July 1, 1961
date

or we will inform you later ☐

Borrower to insure before shipment (wall to wall coverage)

Notice that insurance has been placed is required before shipment on the Loan Agreement Form or by separate letter.

TRANSPORTATION: (Registrar will notify us when work is to be picked up)
Loan to be in Santini Bros. Warehouse on or before above date

PACKING: If any, to be paid by borrower

PUBLICATIONS: A copy of any publication will be appreciated for our files.

Antonia Wegman ASST. IN CHARGE
CURATOR
PAINTINGS AND SCULPTURE DEPARTMENT

KEEP THIS COPY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz

Miss Dudley

Miss Pearson

Mr. Palmer

ICE-F-66-61 L & L

green

NY - Brooklyn Mus.

June 6, 1961

Mr. Thomas Buschner
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Tom:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work, Vessels of Magic, which you lent to our New York exhibition. In the event that you may be willing to lend from the Brooklyn Museum's Collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify. We would wish to receive the loan in Santini Brothers Warehouse, 449 West 49th Street, New York, on or before July 1, 1961. Our Registrar would contact you in the near future regarding collection arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Mr. Thomas Buechner

-2-

June 6, 1961

To: Mr. Buechner 100-7-54-41 L & L

Date December 7, 1963

Miss Doolley 1-6

Mr. Palmer

To: Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request and we hope to hear from you in the near future.

Dear Miss Miller:

As you are no doubt aware, the Paris showing of the Mark Rothko exhibition has been delayed and Sincerely, itly loans will be somewhat later than we had expected in returning to their owners.

You will remember that several months ago loan extensions were requested through December 1963. Porter A. McCray is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 8 and close on January 13, 1963. This delay was caused by the necessity of moving the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville.

Loan Agreement Form in duplicate for: Mark Rothko, Vessels of Magic.

We shall do our utmost to expedite shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko 12e
NY-MOMA

THE MUSEUM OF MODERN ART

cc: Mr. Selz ICE-F-66-61 L & L
Miss Dudley 1-0
Mr. Palmer

Date December 4, 1962

To: Museum Collections
Attn: Miss Dorothy Miller
From: Richard L. Palmer

Re: Loan to ROTHKO Exhibition
- Paris showing
(No. 19, 1958, oil on canvas)

Dear Miss Miller:

As you are no doubt aware, the Paris showing of the Mark Rothko exhibition has been delayed and consequently loans will be somewhat later than we had expected in returning to their owners.

You will remember that several months ago loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICef 66-61
Rothko
Ny MOMA

THE MUSEUM OF MODERN ART

Date June 15 '62

CC: David Vance

To: Richard Palmer

Re: Rothko ICEF 66-61
Extension of loan period

From: Barbara Sinclair

I notice there is no request to our museum for extension of loan period for their Rothko painting.

On the other hand, I have noted the following from Valdo's letter of June 19:

"On the other hand, I have noted the following from Valdo's letter of June 19:

"On the other hand, I have noted the following from Valdo's letter of June 19:

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.

MUSEUM OF MODERN ART

Date Received: April 19, 1962

Margaret McCallister
Assistant Secretary

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE-F-66-61 Rothko
NY-MOMA

WHITNEY MUSEUM OF AMERICAN ART

34 WEST 54TH STREET - NEW YORK 19, N. Y.

THE MUSEUM OF MODERN ART

cc: Mr. Selz ICE-F-66-61 (Paris)
Miss Dudley ICE-F-66-61 (Rome)
Mr. Palmer 1-0

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: Received from: The Museum of Modern Art
11 West 53 Street

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.

WHITNEY MUSEUM OF AMERICAN ART

Date Received April 17, 1963

Margaret McKellar
Executive Secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

WHITNEY MUSEUM OF AMERICAN ART

24 WEST 54TH STREET • NEW YORK 19, N. Y.

100-F-66-61

ROTHKO

N.Y. WHITNEY

RECEIPT

New York City April 19, 1963

I acknowledge receipt of the following objects lent ^{to} by the WHITNEY MUSEUM OF AMERICAN ART and ~~received by~~ returned to me in good condition.

NUMBER	DESCRIPTION OF OBJECTS	INSURANCE VALUATION
	Received from: The Museum of Modern Art 11 West 53 Street New York 19, N. Y.	
	Mark Rothko <u>Baptismal Scene</u> , watercolor	\$1,000.

~~Please sign and return to~~ WHITNEY MUSEUM OF AMERICAN ART.

Date Received: April 19, 1963

Margaret McTear
Executive Secretary

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
✓ Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

*Rothko
my whitney*

December 3, 1962

Mr. John Gordon,
Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Mr. Gordon:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Miss Borge
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Nywhotney

June 6, 1962

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Mr. Gordon:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko Baptismal Scene, 1945, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through October 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we are particularly grateful for your cooperation with us.

You will be interested to know that the Rothko exhibition, has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

I know that Mr. Rothko joins me in thanking you for your generosity in extending your loan through December in order to permit the Paris showing.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Extension form in duplicate for:
Mark Rothko, Baptismal Scene, 1945

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

my - Whitney

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthaus in Zurich, the Galleria Nazionale d'Arte Moderna in Rome, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Chicago. June 6, 1961

We are most grateful for your generous consideration of this request, and we hope to hear from you in the near future.

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Jack:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work, Baptismal Scene, 1945., which you lent to our New York exhibition. In the event that you may be willing to lend from the Whitney's Collections, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify. We would wish to receive the loan in Santini Brothers Warehouse, 449 West 49th St., New York on or before July 1, 1961. Our Registrar would contact you in the near future regarding collection arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

copy of hand-written letter

100-7-20-41 NOTED

Miss Dudley

Mr. John Gordon

-2-

June 6, 1961

Milano - Corso di Porta Romana, 76/1

Telef. 576-493

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned in October 1962.

We are most grateful for your generous consideration of this request, and we hope to hear from you in the near future.

Dear Mr. Rasmussen,

I send you back the receipt of delivery. All the paintings were in order.

Sincerely,

I was very happy to have helped the Museum of Modern Art in a so important exhibition.

Porter A. McCray

Very truly yours,

Enclosures:

Giuseppe Penone

Loan Agreement Form in duplicate.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

copy of hand-written letter

ICE-F-66-61 ROTHKO

✓ Miss Dudley

PANZA DI

Biuno

Milano - Corso di Porta Romana, 78/1

Telef. 576-495

Milano - 18-6-63

Dear Mr. Rasmussen,

I send you back the receipt of delivery. All the paintings were in order.

I was very happy to have helped the Museum of Modern Art in a so important exhibition.

Very truly yours,

Giuseppe Panza

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley ✓
ICE-F-66-61 L & L
Green

MARK ROTHKO

PANZA DI BIUNO

June 11, 1963

Dr. Giuseppe Panza di Biumo

Reported that the "Rothko exhibition attracted a more very notably artists and students. It had a great impact, and was viewed with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere thanks for having made it possible to show such a full and beautiful work in Brussels. I think you will be interested to know that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1962-1963 season.

Dear Dr. Panza:

As you know from the press clippings and catalogues which were mailed to you sometime ago and from the numerous articles which have appeared in several art journals, the MARK ROTHKO exhibition organized by the Museum had a highly successful European tour. I am writing now to give you the complete itinerary of the exhibition and to thank you once again for having cooperated with us so generously in loaning to the show from your collection.

I have listed the names of the exhibiting institutions and the dates of the six showings below:

Whitechapel Art Gallery Oct. 10 - Nov. 8, 1961
London

Stedelijk Museum Nov. 24 - Dec. 27, 1961
Amsterdam

Palais des Beaux-Arts Jan. 6 - Jan. 29, 1962
Brussels

Kunsthalle Mar. 3 - Apr. 8, 1962
Basel

Galleria Nazionale d'Arte Apr. 27 - Sept. 30, 1962
Moderna
Rome

Musée d'Art Moderne de la Dec. 5, 1962 - Jan 13, 1963
Ville de Paris
Paris

The inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English press, drew over 8,500 visitors. Bryan Robertson, Director of the Gallery, also

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Giuseppe Panza di Biumo

- 2 -

June 11, 1963

reported that the "Rothko exhibition attracted a more specialized public, very notably artists and students. It had a great impact, was received with great care and study, and left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

Sincerely,

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Giron, Director of the Palais des Beaux-Arts, has asked me to extend to you his most sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. I think you will be interested in knowing too that we received word late last month that the Belgian Association of Art Critics had bestowed on the Rothko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 season.

The Kunsthalle in Basel reported that the exhibition had been seen by over 4,000 visitors and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display in the Galleria Nazionale during the summer and early fall of 1962, it attracted thousands of visitors from all over Europe.

The Paris showing of the exhibition, which was originally scheduled at the Musée des Arts Decoratifs, was changed almost at the last minute to the Musée de la Ville de Paris due to circumstances beyond our control. Since the only space the Musée was able to provide on such short notice was not suitable for the exhibition, it was completely renovated under the supervision of Porter A. McCray. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador Charles Bohlen very generously sponsored the opening ceremony which was attended by many French critics, artists and dealers, as well as representatives of many foreign governments.

Due to the fact that your loans were forwarded to you directly from the Musée de la Ville in Paris, we did not have an opportunity to check their condition thoroughly before returning them to you. I would therefore appreciate it if you would let me know whether they arrived in Milan in good condition or whether you feel they may need to be restored or cleaned. If the works sustained any damages during the tour, it would be helpful if you could secure a description of their present condition from a conservator, as well as an estimate of the cost of restoration, and then forward this information to me. Since your loans were covered by our fine-arts insurance policy from the time you originally shipped them to London until they were returned to you after the Paris showing, we would be responsible for necessary restoration costs.

I hope you will forgive me for the delay in sending this letter and I would like to say in closing how deeply your cooperation has been appreciated by the Museum and The International Council. In later years

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Dr. Giuseppe Panza di Biumo

- 3 - June 11, 1963

we may well be able to look back to the tour of the Rothko exhibition as an historic occasion.

December 3, 1962

With warmest regards,

Sincerely,

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

I am writing you once again regarding the exhibition, to which you so generously agreed to a loan extension last summer.

Enclosure: Receipt of Delivery form for:
Mark Rothko: Number 12, 1960, oil on canvas.
Mark Rothko: Number 61, 1953, oil on canvas.

(Please sign and return this receipt in the enclosed envelope.)

that the exhibition's Paris showing will be somewhat later than loan extensions were requested for. The exhibition is now scheduled to open in Paris on December 10, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McGraw, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

NP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L

Rothko
PANZA

December 3, 1962

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,
Sincerely,

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

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 E & L
green

Rothko
Panza

June 11, 1962

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

I am writing to inquire if you would be willing to extend the loan of your Rothko works No. 61, 1953, and No. 12, 1960, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period October 1961 through September 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we would therefore be particularly grateful for your cooperation.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

Mr. Rothko himself is most eager to have the Paris showing and joins me in the hope that you will be willing to extend your loans.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosures:

Loan Amendment form in duplicate for:
Mark Rothko, No. 61, 1953, and No. 12, 1960

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

June 14, 1961

Dr. Giuseppe Panza
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

Our Registrar has asked that I inform you that our shipping agent in Milan, Zusi and Ambrosetti, Viale Vittorio Veneto 22, will contact you later in the summer, probably in the early part of August, to arrange for pick-up, packing and shipment of your two Rothkos, Number 12, 1960 and Number 61, 1953 to London in time for the opening of the exhibition at the Whitechapel Art Gallery in September.

May I thank you again for your generosity in granting these superb loans to our exhibition.

With best wishes,

Sincerely,

Porter A. McCray

Enclosures
Loan Agreement Form

Porter A. McCray

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Rothko Ptg. for Europe

cc: Mr. McCray Mr. Selz
Mr. Rasmussen
Miss Dudley
Miss Pearson
ICE-F-66-61 L&L
green

Panza

M. FRANÇOIS BATHY
MUSEE DES ARTS DÉCORATIFS
PARIS (FRANCE)

APPROPRIATE NEWLY MCGRAY LETTER JULY 12 OFFERING OTHER
EXHIBITION stop BASEL DURING SUMMER WEEK
APRIL stop CAN YOU ACCEPT JUNE 1961 ON
DATES stop WASHINGTON INFORMAL FROM MARIO STOP
TRANSPORTATION GRANTED HOLLAND AIRPORT STOP
AGREES ESTABLISH 1960 FOR TOTAL INCREASE COVERAGE
COSTS Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
MILAN, ITALY

May 17, 1961

Dear Dr. Panza:

As you may have heard, our Museum is sending an exhibition of Mark Rothko's work on a tour of several European cities, opening at the Whitechapel Art Gallery in London in September 1961 and continuing to six other cities for a one-year period. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is directing the exhibition, are particularly anxious to include the two major works which you lent to our New York exhibition, Number 12, 1960 and Number 61, 1953. We would be most grateful if your collection could be represented. In the event that you may be willing to grant this request, I am enclosing our loan agreement forms in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings from wall to wall under our regular fine arts policy at the values you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery. Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basel, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly a Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

Sincerely,

Porter A. McCray

Enclosures
Loan Agreement Forms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

D L S

MUSEUM OF MODERN ART

LT

M. FRANÇOIS MATHEY
MUSEE DES ARTS DECORATIFS
PARIS (FRANCE)

W U C

cc: ICE-F-66-61 Paris
Mr Rasmussen
Miss Dudley ✓
Mr Palmer
Mrs Kolmetz
green

APPRECIATE REPLY McCRAE LETTER JULY 11 OFFERING ROTHKO
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: I am very glad to hear from you with the news of the
exhibition. I am sure that the exhibition will be a great success.
In July I called you as follows regarding the future exhibition:
1. The exhibition will be held in the Museum of Modern Art, New York.
2. The exhibition will be held in the Museum of Modern Art, New York.

3. The exhibition will be held in the Museum of Modern Art, New York.
4. The exhibition will be held in the Museum of Modern Art, New York.
5. The exhibition will be held in the Museum of Modern Art, New York.
6. The exhibition will be held in the Museum of Modern Art, New York.
7. The exhibition will be held in the Museum of Modern Art, New York.
8. The exhibition will be held in the Museum of Modern Art, New York.

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 am 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
Heller, I am writing at this time to set down the more details regard-
ing the exhibition's availability, including arrangements for expenses,
catalog text and illustrations, dates of opening and participation.

2. Details of the exhibition: I am enclosing an approximately final
check list of the exhibition which has been made by Peter Bala, the
Museum's Director of visiting and temporary exhibitions, in consultation
with Rothko. Under separate cover, I have sent you a copy of the cat-
alogued 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
the same level of quality as the Museum's Rothko exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

100 Rothko / Paris

(Museum des Arts Decoratifs)

Mr. M. François Mathéy

-2-

Barthea Speyer

Mr. Rasmussen

Mr. Palmer

Miss Dudley

ICE F 66-61

green

July 11, 1961

The character and quality of the exhibition, on a balanced retrospective of Rothko's work from 1935 to 1960. The exhibition has been reduced from 58 to 48 paintings.

2. Installations: You will note from the check list that a major section of the show is devoted to the series of serials, 1935 and 1959, represented by eight extremely large canvases. Six of these have a standard height of 8'6" with varying widths from 7'10" to 15' with two much larger ones being sent unfurled, but I am especially anxious with the largest dimensions, 15'9" x 15'.

Mr. M. François Mathéy

Musee des Arts Decoratifs

Palais du Louvre

107, rue de Rivoli

Paris I, France

As it was presented at our Museum in a rather dense installation, the exhibition of 58 paintings occupied nearly 600 running feet of

Dear Mr. Mathéy: I have spent a good deal of time with Mr. Solz in planning the installation, and would like to contribute his suggestions for the hanging program to your galleries, if that is acceptable to you. It would

great. On July 6 I cabled you as follows regarding the Rothko exhibition. On whatever preliminary plans you have considered for installation so that we could discuss this further with Solz and send you his suggestions.

3. ROTHKO EXHIBITION 48 PAINTINGS OPENING LONDON SEPTEMBER 1961. 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 TRANSPORTATION 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 showing of his work. Based upon your discussion with him and with Mr. Ben Heller, I am writing at this time to set down the many details regarding 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 Solz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. Under separate cover, I have sent you a copy of the catalogue 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 estimates that the costs of round-trip ocean transportation will amount to

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

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. Sels 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 Dottoressa 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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. M. Francois Mathey
Mr. M. Francois Mathey

-3-

July 11, 1961
July 11, 1961

I do hope we may receive your decision on the exhibition very
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 num-
ber 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 possi-
ble. He also prefers to reprint the 3 texts listed below, with the proba-
ble 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 col-
or in the Museum's catalog, which was printed by Brüder Hartmann,
Berlin. Unfortunately, the Museum is unable to lend the color plates,
but if you wish you may either request Hartmann to prepare electros
to send to Basel or you may wish to ask them to print the color ill-
ustrations for you from the original color plates.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. M. Francois Mathey

-4-

July 11, 1961

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,

Sincerely,

Porter A. McGray

Enclosure:

Check list: MARK ROTKO

In answer to your letter of June 28th, I enclose you as follows:

1. A list of the names of the artists who are to be included in the exhibition. This list is being sent to you as a preliminary suggestion. It is subject to change. The names of the artists who are to be included in the exhibition will be determined by the time the exhibition is opened.

I will be pleased to learn that you will be able to show the exhibition at the Musée, and look forward to receiving your report on the progress of the exhibition. In the meantime, I will be glad to give you the details on the work connected with the show, the catalog, installation and so on.

2. Details of the exhibition and installation: I am glad you had an opportunity to see the show while it was at the Museum, where it came to have been installed most handsomely. I expect that it will be successful for you to give the entire exhibition at the Musée, but we are willing for it to be as well as fit your space. I would, however, like to discuss the matter with Peter Selz and William S. Paley who collected the exhibition and would be glad to give their suggested assistance. 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.1183

*ice Lickhu/Parisell
(USIA)*

Rasmussen
Palmer
Dudley
ICE F 66-61
green
ICE F 48-61

Miss Darthea Speyer

representation and chronological development of the work of the artist's gallery would be most useful in the event of any recommendations.

July 10, 1961

Miss Darthea Speyer
Exhibits Officer
United States Information Service
Centre Culturel Américain
2, rue Saint-Florentin
Paris, France

Dear Darthea:

In response to your letter of June 28th, I cabled you as follows on July 6th:

AGREEABLE EARLY NOVEMBER OPENING BASKIN PLEASE CONFIRM EXACT DATES stop FOLLOWING ROTTERDAM PLEASE COORDINATE YOUR DATES stop CABLED MATHEY OFFERING ROTHEO EXHIBITION SCHEDULED LONDON AMSTERDAM BRUSSELS stop SUGGESTED OPENING EITHER ABOUT MARCH 9 OR APRIL 20

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.1183

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 Munasing 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 Selz's introductory text. In addition, we shall provide background material suitable for publicity and a selection of photographs for use by the press.

ROTHKO exhibition: 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 François 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:
	IC/IP	I.A.1183

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. Welde Rasmussen who is Assistant Director of Circulating Exhibitions will be in charge of administering the Baskin and Rothke exhibitions and after July 15th your correspondence regarding them should be directed to him.

With warmest greetings,

Sincerely,

Porter A. McGray

Enclosures:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

COPT FOR THE INFORMATION OF:

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

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

PARIS -
Musée
d'Art
Moderne
(Dane)

DS64 T102 PARIS 54 7 1111
MODERNART NY

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

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

NXT TO LST LINE RD POSSIBLE ..

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..

FRENCH CABLE
25 BROAD STREET, NEW Y

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

COPIES FOR THE INFORMATION OF:

Mr. René d'Harnoncourt
Mr. Arthur Drexler
Mr. Valde Rasmussen
Mr. Richard H. Koch
Miss Sarah Kohnstein
Miss Dorothy H. Sadley

All America
Cables and Re

Day
Radio

Globe
Wireless

Commercial
Cables

All America
Cables and Radio

F961

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 +

AMERICAN Cable & Radio System
67 BROAD STREET, N. Y. • BOWLING GREEN 9-3806

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

COPY FOR THE INFORMATION OF THE MUSEUM OF MODERN ART
 Mr. Walter Rasmussen
 Mr. Arthur Drexler
 Paris, France
 Rotko 102 F

THE MUSEUM OF MODERN ART
 Dear Mr. Drexler,
 NOVEMBER 2, 1962

MADAME RAYMOND DREXLER for your letter and teleg. am.
 REPORTED
 PARIS Your boxes of Rothko VIA WESTERN UNION CABLES Saturday afternoon safely
 (FRANCE) 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
 DELIGHTED TO CHANGE NOTION EXHIBITION TO SALON D'ART MODERNE
 street for the truck was unable to turn and drive as otherwise....
 SPACE IN GRAND PALAIS. ASK ARCHITECT TO SEND PLANS IM-
 MEDIATLY. TELL ME WHEN WE SHOULD START. I am sure that it will be feasible. Indeed,
 the 1st of November being a holiday, nothing can be started before
 the 5th of November. ~~WHILE~~ ~~MUSEUM ART~~ 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 Tosen 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
 but through a change of plans and dates will be free from the 15th
 of December. Mr. René d'Harnoncourt
 Mr. Elias Parkinson
 Mr. Waldo Rasmussen
 Mr. Richard H. Koch
 Miss Sarah Rubenstein
 Miss Dorothy H. Dudley
 Mr. Arthur Drexler
 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 Meyer to ask Raymond to give you Galliera as
 if she had heard by herself that it would be free) I will send you a
 MW:fk immediately.

My museum never dreamt of having a cable address, but in case there
 is anything urgent, you could use my husband's 111th Street Paris - and
 theyx telephone us the cables at home if they come outside office hours.
 By the way, the Galliera address for the museum is the back street, to
 avoid confusion with M. Chagou's mail : Musée d'Art Moderne de la Ville
 de Paris, 9 rue Canton St Paul, Paris XVI^e.

I am very eager to see the Rothko paintings. Please excuse my typing
 professional. Maybe that some other time we will do with you an
 that we will avoid all these silly problems.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

COPY FOR THE INFORMATION OF: Mr. René d'Harnoncourt
Mr. Waldo Rasmussen
Mr. Arthur Drexler
Miss Dorothy Dudley
Paris, 30 Octobre,

Dear Mr. 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 contacted 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 address, but in case there is anything urgent, you could use my husband's : ~~REPORTAID~~ 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 M. Cassou's mail : Musée d'Art Moderne de la Ville de Paris, 9 rue Gaston St Paul, Paris XVI^e.

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.

Yours sincerely,
Marie-Claude Dane, Conservateur-adjoint.



Ref Rothko

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mrs. John D. Rockefeller 3rd

Mrs. Bliss Parkinson

Mr. René d'Harnoncourt

Mr. Richard H. Koch

Miss Sarah Rubenstein

Mr. Waldo Rasmussen

Miss Dorothy N. Dudley

cc: Mr. Sels

Miss Dudley

Miss Fears

Mr. Falson

Miss Fears

Miss Fears

Miss Fears

October 25, 1962

Dear Mrs. Dane:

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. In addition, under the auspices of the International Council of the Museum of Modern Art, we are 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 Mr. and Mrs. Dane and Mr. 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. The original should be signed and returned to us, and the copy retained for you. You will hear more from me very soon; meanwhile, with my all most cordial good wishes, I am sending you my very best wishes and hoping that you will find the value you specify.

Sincerely yours,

We would wish to receive the loan in New York on or before July 1, 1963. If this loan is agreeable to you, would you have it packed and bill the Museum of Modern Art? The attention of the Department of Circulating Exhibitions. It would then be shipped via Railway Express Collect for: The Museum of Modern Art, 11 West 53rd Street, New York 19, New York. Brothers Waterhouse, 111 West 53rd Street, New York 19, New York. Please place the loan in the hands of the Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

Mrs. Raymond Dane
Musée d'Art Moderne de la Ville de Paris
Avenue du Président Wilson, Quai de New York
Paris 16^e, 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.1183

cc: Mr. Selz
Miss Dudley ✓
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

Poughkeepsie

June 6, 1961

Mrs. Agnes R. Claflin
Director, Art Gallery
Vassar College
Poughkeepsie, New York

Dear Agnes:

In response to repeated requests from the leading cultural institutions of Western Europe, The Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition are particularly anxious to include the major work, Number 18, 1948., which you lent to our New York exhibition. In the event that you may be willing to lend from the Vassar collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify.

We would wish to receive the loan in New York on or before July 1, 1961. If this loan is agreeable to you, would you have it packed and bill the Museum for the charges, marked to the attention of the Department of Circulating Exhibitions. It would then be shipped via Railway Express Collect to: The Museum of Modern Art, c/o Santini Brothers Warehouse, 449 West 49th Street, New York 19, New York with a value of not more than \$650 placed

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mrs. Agnes R. Claflin

-2-

June 6, 1961

on the box. This will assure us that the shipment will go forward under a fine-arts contract.

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

We are most grateful for your generous consideration of this request and hope to hear from you in the near future.

Sincerely,

Dear Ted:

Porter A. McGray

Enclosure:

Loan Agreement Form in duplicate for: Mark Rothko, Number 18, 1948.

Since the exhibition will begin its tour in the fall, with the opening scheduled for September at the Whitechapel Art Gallery in London, it is important that Mr. Peter Sals, who is directing the exhibition, make the final collection within a fortnight. Packing, shipping, and the various administrative details necessitated by an exhibition of this size require that my deadline be this early.

I hope that I shall hear from you in the near future and I would like to thank you again for your consideration of this request.

With best wishes, your truly, Porter A. McGray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko / Power

cc: Mr. Selz
Miss Dudley ✓
cc: Mr. Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
Mr. green
Miss Pearson
ice-f-66-61/g

June 19, 1961

Mr. E. J. Power
37 Grosvenor Place
London W-1, England

Dear Ted:

Forgive me for taking the liberty of writing to ask if you have received my earlier letter in which I requested that you consider loaning your superb Rothkos, Number 14, 1949., Red, White, Green, 1948., and White Cloud, 1956. to an exhibition of Rothko's work, which is being organized by The Department of Circulating Exhibitions, under the auspices of The International Council of the Museum.

Since the exhibition will begin its tour in the fall, with the opening scheduled for September at the Whitechapel Art Gallery in London, it is important that Mr. Peter Selz, who is directing the exhibition, make the final selection within a fortnight. Packing, shipping, and the various administrative details necessitated by an exhibition of this size require that our deadline be this early.

I hope that I shall hear from you in the near future and I would like to thank you again for your consideration of this request.

With best wishes,

Sincerely,

Porter A. McCray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Rothko / Power

cc: mr. selz
mr. murray
miss dudley May 9, 1961
mr. rasmussen
miss pearson
ice-f-66-61/g

Mr. E. J. Power

-3-

In the event that you may be willing to grant this request, I am enclosing our loan agreement in duplicate, of which the original should be signed and returned to us, and the copy retained for you. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings from wall to wall under our regular fine arts policy at the value you may be in touch with you later to arrange to the Whitechapel Art Gallery.

Mr. E. J. Power
37 Grosvenor Place
London
England

I shall be grateful for your favorable consideration of this request, and hope to hear from you in the near future.

Dear Ted:

I am writing you in the hope that we may once again call upon your support for our program of international exhibitions.

Sincerely,

Our Museum is sending an exhibition of Mark Rothko's work on a tour of several European cities, opening at the Whitechapel Art Gallery in London in September 1961 and continuing to six other cities for a one-year period. Peter Selz, our Curator of Painting and Sculpture Exhibitions who directed the Rothko exhibition shown here early this spring, hopes very much to supplement his selection of American loans with a group from European collections, and we would be most grateful if you would consent to lend. Both Mr. Selz and Mr. Rothko have expressed a special desire to include the following works from your collection:

Number 14, 1949
Red, White, Green, 1948
White Cloud, 1956

Knowing of your early appreciation of Rothko's work, I am sure you will agree that the European exhibition represents a significant opportunity to honor his achievements and present in depth to the European public the work of one of our country's leading artists. Following its London showing, the exhibition would be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basel, and would continue its tour in Italy, France and possibly Scandinavia. Loans would be returned to their owners in October 1962.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. E. J. Power

-2-

May 9, 1961

In the event that you may be willing to grant this request, I am enclosing our loan agreement forms in duplicate, of which the original should be signed and returned to us, and the copy retained for your records. We would of course be responsible for all costs of packing and transportation, and we would insure the paintings from wall to wall under our regular fine arts policy at the value you specify. We would be in touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

I shall be grateful for your favorable consideration of this request, and hope to hear from you in the near future.

With warmest greetings to you and Mrs. Power,

Sincerely,

Porter A. McCray

Enclosures
loan agreement forms (3)

(Mrs.) Caroline Brownson
Assistant to the Registrar

cc: Mr. Harold Diamond

Enclosures: Receipt of Delivery
Return envelope

Dear Mr. Diamond:

Enclosed please find the above-mentioned receipt of Delivery. Your signature will indicate that you received the painting and will enable us to close our file for the loan. It will be most helpful to us if you can also furnish the date the work was returned to you.

Sincerely yours,

Caroline Brownson

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Palmer

ICE-F-66-61
Mark Rothko/
Reynal
Aug. 11, 1965

Date

ICE-P-66-61 NOTED

Re:

August 13, 1965

Miss Jeanne Reynal through the files of the above exhibition in preparation for the 240 West 11 Street to the Stanton's I came across the following receipts of delivery: New York, New York

Dear Miss Reynal: 1949 (Reynal/Diamond)

While going through the files of the International Circulating Exhibition: MARK ROTHKO (September 1961-January 1963), I noticed that our records are incomplete in regard to the painting you lent us: Rothko: #24, 1949.

I would appreciate it if you would sign and return the enclosed Receipt of Delivery form, indicating that the work was released to Mr. Rudolf Granec for conservation on March 22, 1963 and then returned to Mr. Harold Diamond to whom ownership was transferred as per your letter to Mr. Richard Palmer on January 24, 1963. A duplicate copy of this Receipt of Delivery is being sent to Mr. Diamond for his signature.

Work was returned to Diamond directly from Granec's and subsequently re-sold by Diamond. Attached is the correspondence concerning this loan. Shall I send Reynal and Diamond receipts of delivery for belated signature?

Very truly yours,

(Mrs.) Caroline Birenbaum
Assistant to the Registrar

cc: Mr. Harold Diamond

Enclosures: Receipt of Delivery
Return envelope

Dear Mr. Diamond:

Enclosed please find the above-mentioned duplicate Receipt of Delivery. Your signature will indicate that you received the painting and will enable us to close our file for the loan. It will be most helpful to us if you can also let us know the date the work was returned to you.

Sincerely yours,

Caroline Birenbaum

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Rothko-Reynal
Aug. 11, 1965

cc: Mr. Rasmussen
Miss Frost
Mr. Burns
DV

Date Aug. 11, 1965

Date May 2, 1963

To: KMX CB
From: Miss Bodley

Re: ICE-F-66 66-61 ROTHKO

Re: Return of Rothko

From: Eric Rowison

painting

While looking through the files of the above exhibition in preparation for the return of 61.1541 to the Stanton's I came across the following receipts of delivery:

61.472 White and Black on Wine (Rubin) for the Rothko exhibition from Jeanne

61.1539 #24, 1949 (Reynal/Diamond) was being sold (or had been sold) to

I don't have complete records of disposition for these two and want to check them with you.

The latest record of the Rubin I see is in the Rothko ins. file where it is listed as "outstanding" on 6-2-64. Dick Palmer believes Goldreyer still has it. (Notice of Claim No. 0119)

A claim was filed for the Reynal/Diamond work as well: No. 0108; it was to be restored by Rudolf Granec. A Daily Report indicates that the work was released to Granec via Grosso trucking on 3/22/63 and Dick Palmer believes the work was ~~REMOVED~~ returned to Diamond directly from Granec's and subsequently re-sold by Diamond. Attached is the correspondence concerning this loan. Shall I send Reynal and Diamond receipts of delivery for belated signature?

The situation warrants further investigation.

*6/3/63
from 1183
1000*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE-F-66-61
Reynal

THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen
Miss Frost
Mr. Burns

Date May 2, 1963

To: Miss Dudley

Re: Return of Rothko

From: Eric Rowlison

painting

61.1539 Rothko: No. 24, 1949, oil on canvas. (Reynal)

The painting noted above was borrowed for the Rothko exhibition from Jeanne Reynal. When the show was returned to the warehouse after its tour, there seemed to be some indication that it was being sold (or had been sold) to Harold Diamond. Mr. Diamond turned up at the warehouse several times to look at the painting. Finally, he telephoned the warehouse and instructed us to release the picture to Grosso Trucking Co. for delivery to Mr. Rudolf Granec (evidently a restorer). -3-22-63

So far as I know, not a single word has been put on paper confirming the sale of this work. Why the picture was released to Granec without authorization from Jeanne Reynal is a mystery. Perhaps verbal negotiations have been conducted that I know nothing about, but still I think we ought to have some sort of written record of sale.

Jeanne Reynal's loan agreement form states that the painting was not for sale. If, sometime during the course of the exhibition, she did sell it, we are entitled to a ten percent handling charge.

The situation warrants further investigation.

Note
memo of
6/3/63
from Waldo
to OD

CBR

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Miss Dufley
Mr. Palmer
Miss Berge

ICE-F-66-61 L&L

green

Reynal

January 28, 1963

Miss Jeanne Reynal
240 West 11th Street
New York 14, New York

Dear Miss Reynal:

Thank you for your letter of January 24 regarding the return of the Rothko painting #24, 1949, which you so generously loaned to our international exhibition of Mr. Rothko's work. As you have requested, we will deliver the work to Mr. Harold Diamond at 118 West 79th Street as soon as it has been returned to New York.

We had actually hoped to return the entire Rothko exhibition to this country before now, but the longshoremen's strike made it impossible to confirm shipping arrangements until last Friday. Unless we are forced to change our plans again, the painting should be in New York around February 10th; immediately after that time, it will be cleared through customs and checked by our Registrar, before final arrangements are made to deliver it to Mr. Diamond.

We will write in greater detail to give you the exhibition's European itinerary and its reception by the European public in late February.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Miss Dudley
Miss Berge

*Ice # - 66-61 P.P.
Rothko
Reynal*

Original filed ICE-F-66-61 L & L

TYPED COPY OF ORIGINAL HANDWRITTEN LETTER

Received January 28, 1963

dtd. January 24, 1963

Museum of Modern Art
11 West 53rd Street
New York

Mr. Richard L. Palmer
International Circulating Exhibitions

Dear Mr. Palmer:

Will you be so kind as to notify Mr. Harold Diamond, 118 West 79th Street, New York, New York - Tel LY 5-1028 of the return of the Rothko painting #24. 1949. insured for \$20,000.

Upon its return to the Museum of Modern Art, this painting will become the property of Mr. Diamond.

Thanking you, I am

Jeanne Reynal

240 West 11th Street
New York 14

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

*Rothko
Reynal*

December 3, 1962

Miss Jeanne Reynal
Miss Jeanne Reynal
240 West 11th Street
New York, New York

Dear Miss Reynal:

I am writing you once again regarding the Mark Rothko exhibition, to which you so generously agreed to a loan extension last summer.

This extension will make it possible for us to accommodate the I am sorry to have to tell you that the exhibition's Paris showing has been delayed and that loans will be somewhat later in returning to their owners. You will remember that loan extensions were requested through December 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 5 and close on January 13, 1963. This delay was caused by the necessity of shifting the exhibition's showing from the Musée des Arts Décoratifs, as originally planned, to the Musée d'Art Moderne de la Ville. You will be glad to know that Mr. Porter McCray, former director of the Museum's Circulating Program, is in Paris to supervise the installation and other details connected with this showing.

We shall do our utmost to expedite return shipment and customs clearance so that paintings can be returned at the earliest opportunity. We hope that this can be completed by the end of January or very early in February. We have been enormously grateful for your cooperation in assisting us to schedule the exhibition in Europe, and Mr. Rothko has asked that I express his regrets for this additional delay and warmest thanks for your continued generosity.

We shall send you a full report on the exhibition's itinerary and its reception in Europe upon its return.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Amendment form in duplicate for:
Mark Rothko, No. 24, 1949 61/539

RP/WR:md

MLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

CC: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Reynal

June 12, 1962

Miss Jeanne Reynal
240 West 11th Street
New York, New York

Dear Miss Reynal:

Mr. Rothko has told us that you have agreed to extend the loan of your No. 24, 1949, currently circulating abroad in our MARK ROTHKO exhibition, through December 1962.

This extension will make it possible for us to accommodate the Musée des Arts Decoratifs' request that the dates for their Paris showing be changed from July to the late Fall. At the time we originally requested your loan for the period September 1961 through October 1962, we did not foresee that it would be necessary to revise the exhibition's schedule and we are therefore particularly grateful for your cooperation.

You will be interested to know that the Rothko exhibition has already had highly successful showings in London, Amsterdam, Brussels and Basel. It is currently on view at the Galleria Nazionale d'Arte Moderna in Rome where it is attracting a great deal of attention.

I have enclosed a brief amendment to our Loan Agreement Form. I would be most appreciative if you could sign and date the original green copy before returning it to this office. The duplicate white copy should be retained for your personal records.

I am advising our Registrar of your request that the insurance valuation for your painting No. 24, 1949 be increased from \$17,000. to \$20,000.

Mr. Rothko himself is most eager to have the Paris showing and joins me in thanking you for your generosity in extending your loan for this purpose;

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate for:
Mark Rothko, No. 24, 1949

6/1/539

RLP:md

NOTED
on ins
+ ref
sent

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

Reynal

Miss Jeanne Reynal

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthaus in Zurich, the Galleries Nationales d'Art Moderne in Paris, and possibly one Scandinavian city. Loans will be returned in August 1961.

June 6, 1961

Miss Jeanne Reynal
240 West 11th Street
New York, New York

Dear Jeanne:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibitions, under the auspices of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in September 1961 and to be shown subsequently in six other major European cities. I am writing in the hope that we may call upon your generosity in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievements and to present in depth to the European public the work of one of our country's leading artists.

Both Mr. Rothko and Mr. Peter Selz, who is selecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, No. 24, 1949. In the event that you may be willing to lend from your collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to us and the copy retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting from wall-to-wall under our regular fine-arts policy at the value you specify. We would wish to receive the loan in Santini Brothers Warehouse, 449 West 49th Street, New York on or before July 1. Our Registrar would contact you in the near future regarding collection arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Miss Jeanne Reynal

-2-

June 6, 1961

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned in October 1962.

We are most grateful for your generous consideration of this request, and we hope to hear from you in the near future.

Sincerely,

Porter A. McGray

Enclosures:

Loan Agreement Form in duplicate: Mark Rothko, No. 24. 1949.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

D L S

MUSEUM OF MODERN ART NEW YORK

LT
BUCARELLI
GALMODERNA
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

Dear 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

It has not been possible to forward detailed information regarding the Rothko exhibition after our earlier exchange of letters. It has taken more time than we anticipated to negotiate with the various agencies and to negotiate with other agencies regarding the exhibition. Our negotiations are now completing and I am writing of this time to you the many details regarding 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 a copy of an approximately final check list of the collection which has been made by Peter Selz, the Museum's Director of Painting and Sculpture Exhibitions, in collaboration with Raskin. These separate cover I have attached a copy of the catalog of the Supreme's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 50 to 45 paintings.

2. Installation: As it was presented in our Museum in a rather large installation, the exhibition of 50 paintings occupied nearly 600 square feet of gallery space. Rothko spent a good deal of time with Mr. Selz in planning the exhibition and would like to contribute his suggestions for the hanging sequence in your gallery, if that is agreeable to you. We would like to have a list of a number of suggestions for the hanging sequence and as well as a list of the paintings to be hung in the gallery. We would like to have a list of the paintings to be hung in the gallery.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Ice Rothko / Rome
(Galleria Nazionale d'Arte Moderna)
 Miss Odyssea A. Skouras
 Mr. Rasmussen
 Miss Dudley
 Mr. Palmer
 Mrs. Hecht
 ICE F 66-61
 green

Dottoressa Palma Bucarelli

greatly appreciate it if you would send us a plan of the exhibition 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.

July 12, 1961

1. Dates of showing: To date, the exhibition is scheduled at the Whitechapel Art Gallery in London, the Staatliche Kunsthalle in Karlsruhe, the Palais des Beaux-Arts in Brussels, the Galleria Nazionale d'Arte Moderna in Rome, and the Galleria d'Arte Moderna in Milan. I would suggest you consider a four-period: either immediately following the exhibition at the Whitechapel Art Gallery about March 7, or for a later date, about April 21. Since we are also in correspondence with R. Francis Rothko of the Palais des Beaux-Arts in Brussels regarding a showing during one of these periods, I would appreciate receiving your suggestions with the date you would prefer.

Dear Dott. Bucarelli:

I am sorry that it has not been possible to forward detailed information concerning the Rothko exhibition after our earlier exchange of correspondence this spring, but it has taken more time than we expected to complete loan agreements and to negotiate with other European institutions which will be showing the exhibition.

Our plans are now nearing completion and I am writing at this time to set down the many details regarding 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 a copy of 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 airmailed a copy of the catalog of the Museum's Rothko exhibition, which served as the basis for the present show. Although it has been necessary to make substitutions for pictures which were not available for circulation, we have maintained the character and quality of the exhibition so that it gives a balanced retrospective of Rothko's work from 1945 to the present. The exhibition has been reduced from 58 to 48 paintings.

2. Installation: As it was presented in 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. Sels in planning the exhibition and would like to contribute his suggestions for the hanging sequence in your gallery, if that is agreeable to you. He would also like to contribute the use of a window of black-and-white illustrations and as much color as possible. He also prefers to reprint the three texts listed below, with the addition of your

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dottoressa Palma Bucarelli

-2-

July 12, 1961

greatly appreciate it if you would send us a plan of your galleries and any notes on whatever preliminary plans you have considered for installation, so that we could discuss this further with Rothko and send you his suggestions.

3. Dates of showing: To date, the exhibition is scheduled at the Whitechapel Art Gallery in London, the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basel. I would suggest you consider a four week showing for one of these periods: either immediately following Basel, opening in the Galleria about March 9, or for a later opening about April 20. Since we are also in correspondence with M. Francois Mathey of the Musee des Arts Decoratifs regarding a showing during one of these periods, I would appreciate receiving a cable supplying me with the date you would prefer.

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 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 \$3,500 and \$4,000. There is a possibility that the costs of ocean transportation may be donated by the United States Lines and we shall of course let you know immediately of their decision, with the hope that, if this fails, either Cunard or the Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Dottoressa Palma Bucarelli

own critical comment.

cc: Mr. Rothko (Lhd)
Mr. Taylor (Lhd)
Mr. d'Harnoncourt
Mr. Yock
Mr. Vance
Mr. Rasmussen
Mr. Palmer

July 12, 1961

a. Text: We are forwarding under separate cover the following:

(1) Introduction to the New York exhibition by Peter Sels

(2) Essay by Robert Goldwater

(3) Essay by Emilio Villa which appeared in Appia (Rome)

(4) Catalog item listing

(5) Biography of the artist

I regret that there has been such a protracted delay in authorizing you (6) Selective bibliography (reprint, with minor corrections, of that in Museum of Modern Art catalog). Factors have been the subject of continued discussion and consideration:

b. Illustrations: On the check list of the exhibition I have marked with a red asterisk the five paintings

1. the which were reproduced in color in the Museum's catalog, which was printed by Bruder 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 Rome or you may wish to ask them to print the color illustrations for you from the original color plates.
2. the wish you may either request Hartmann to prepare electros to send to Rome or you may wish to ask them to print the color illustrations for you from the original color plates.
3. the the appointment of costs between Mr. Rothko and the Museum.

I do hope we may receive your decision soon and I look forward to your cabled reply. We have been brought to Mr. Rothko's attention, and we have mutually agreed that you should undertake restoration of three. I am sure you realize how much we appreciate your interest in the exhibition and we are sure that, under the auspices of the Galleria Nazionale d'Arte Moderna and your own direction, it would be a tremendous success. 3 other pictures now in your studio and the 22 others stored at Santi. With warmest regards,

The following three pictures were Sincerely, Ted because for one (our number 61.453) there was mutual agreement that relining was essential, for another (61.456) mutual agreement that relining was not required, and the third (61.461) would be considered as a test case for a work in which relining was a question.

Porter A. McCray
Director

MOA 61.453 Mural, Section 5, 1959. 72 x 130"

Enclosure: Reinforcing stretcher, relining and inpainting
Checklist for Mark Rothko your letter of April 24, 1964.
exhibition.

MOA 61.460 Mural, Section 3, 1959. 102 x 130"

Inpainting in accordance with your letter of April 24, 1964.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ROTHKO

cc: Mr. Rothko (Lhd)
Mr. Taylor (Lhd)
Mr. d'Harnoncourt
Mr. Koch
Mr. Vance
Mr. Rasmussen
Mr. Palmer

ICE-F-66-61-Restoration
green

MARK ROTHKO
(GOLDREYER)

June 26, 1964

Mr. Daniel Goldreyer
Daniel Goldreyer, Ltd.
65 East 54th Street
New York 22, New York

Dear Mr. Goldreyer:

I regret that there has been such a protracted delay in authorizing you to begin restoration on the group of six paintings by Mark Rothko which are now in your studio, but several factors have been the subject of continued discussion and consideration:

1. the increase in your present estimates over those of July 1963 -- the estimates have nearly doubled;
2. the increase in number of pictures for which you strongly recommended relining;
3. the apportionment of costs between Mr. Rothko and the Museum.

These factors have been brought to Mr. Rothko's attention, and we have mutually agreed that you should undertake restoration of three pictures of the present group, with the understanding that they may constitute another trial basis by which we may review with the artist the procedure for handling restoration of the 3 other pictures now in your studio and the 22 others stored at Santini Warehouse.

The following three pictures were selected because for one (our number 61.453) there was mutual agreement that relining was essential, for another (61.460) mutual agreement that relining was not required, and the third (61.461) would be considered as a test case for a work in which relining was in question.

MOMA 61.453 Mural, Section 5, 1959. 72 x 180"

Reinforcing stretcher, relining and inpainting
in accordance with your letter of April 24, 1964.

MOMA 61.460 Mural, Section 2, 1959. 105 x 180"

Inpainting in accordance with your letter of
April 24, 1964.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Daniel Goldreyer

-2-

June 26, 1964

MOHA 61.461 Mural, Section 4, 1959. 105 x 94"

Removal of crossbar marks without relining.

As you know, Mr. Rothko strongly prefers that the paintings be restored without relining whenever possible, and we ask that you attempt to remove the crossbar marks on 61.461 without relining.

Upon completion of the work, and examination of the restoration by Mr. Rothko and Mr. Vance, we shall once again discuss the restoration costs and procedure with Mr. Rothko, reviewing the three questions at issue as listed above in the light of your final exact costs. We hope that by the time the actual work is completed, it may have been possible to decrease the costs of restoration substantially below your present estimates, that a greater number of works can be restored without relining than you presently think desirable, and that the apportionment of costs may be discussed further with you and the artist.

If these problems can be resolved to the mutual satisfaction of the artist and the Museum, we shall be glad to have you proceed immediately to restoration of the other canvases. Alternatively, however, we have asked the artist's permission to reopen the possibility of obtaining estimates from other conservators, and Mr. Rothko has indicated his agreement.

I sincerely regret the inconvenience you have been caused by the delay, but I am sure you will understand our serious concern over the matter.

Sincerely,

Richard H. Koch
Director of Administration

RHK/WR:md

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: MF
DD
ICE-F-66-61 L & L
green

Rothko/Rothko
Rothko

February 6, 1964

December 7, 1963

Mr. Mark Rothko
118 East 95th Street
New York, New York
New York 25, New York
Dear Mr. Rothko:

I have enclosed two Receipts of Delivery for the six paintings which were recently restored by Mr. Daniel Goldreyer. As you know, five of these works were delivered to the Manhattan Storage and Warehouse Company earlier today; the other painting, No. 17, 1957, was delivered to Mr. Ben Heller's apartment on January 28 in accordance with your own and his instructions. I would appreciate it if you would sign and date both Receipts and then return them to our Registrar in the envelope I have provided.

We have forwarded the original copy of the Receipt for the painting delivered to Mr. Heller directly to him for his signature; however, we require a signed copy from you as well since you are on record as the original lender of the painting to our international exhibition of your work.

With my thanks for your attention to these details,

Sincerely,

Richard L. Palmer
Executive Assistant
Department of Circulating
Exhibitions

Enclosures:

2 Receipts of Delivery for:

61.454 Sketch for Mural No. 6. 1958
61.458 Sketch for Mural No. 7. 1958-59
61.467 Mural: Section 7. 1959.
61.468 No. 13. 1949.
61.469 Homage to Matisse. 1954.
61.1588 No. 17, 1957. (Heller)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Rothko

December 7, 1962

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

Dear Mr. Rothko: telephone conversation regarding the
Hall showing at the Musée des Arts Décoratifs in Paris.
Last summer I sent you an amendment to our Loan
Agreement form for the 33 works which you loaned to
our exhibition, extending the loan period in order to
accommodate the Paris showing. As the signed amend-
ment was never returned to us I assume it must have
gone astray and am therefore enclosing a new amend-
ment listing the works and extending the loans through
January 1963. At your convenience would you kindly
sign and return the green copy which is needed for our
Registrar's records. The white copy should be retain-
ed by you for your personal record.

ABOUT TIME!

As yet we have had no word from Porter McGray re-
garding the Paris opening on Wednesday, but I am sure
that all has gone well. I hope you have received the
invitation which we forwarded to you indicating that
Ambassador Bohlen was expected to attend.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosures:
Amendment to Loan Agreement (in duplicate)
Return envelope

RP/MD:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
Rothko

June 13, 1962

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

Dear Mr. Rothko:

Confirming our telephone conversation regarding the Fall showing at the Musée des Arts Decoratifs in Paris, I am enclosing an amendment to our Loan Agreement Form for the 33 works which you have loaned to our exhibition. I would be most appreciative if you would sign and date the original green copy and return it to this office, retaining the white copy for your personal records.

I am very grateful to you for speaking with Miss Jeanne Reynal and gaining her consent to the extension of her loan. We have confirmed this in a letter to Miss Reynal and have also advised her that we are increasing the insurance on her painting as requested.

I have written to Mr. Mathey concerning the exhibition at the Musée des Arts Decoratifs and should have a reply from him by next week. As soon as we learn the dates for the showing I will be in touch with you.

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Amendment form in duplicate

RLP:md

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

Ice Rothko
Rothko
Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
green

July 26, 1961 *66-61 - Rothko*
OK 61-29 - Heller
green

Mr. Mark Rothko
118 East 95th Street
New York, New York

Dear Mr. Rothko:

I am enclosing 25 Loan Agreement Forms in duplicate for your paintings which were transported to Santini Brothers Warehouse immediately after their showing in the exhibition here at the Museum.

For purposes of maintaining completely accurate records, we must issue a new Loan Agreement Form for your paintings for the European version of the show and I would be most appreciative if you would sign and return the originals of the forms to this office, retaining the duplicate white copies for your records.

With best regards,

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

61.473
Enclosures:

25 Loan Agreement Forms in duplicate.

Thank you much for your cooperation.

Respectfully,

Waldo Rasmussen
Circulating Exhibitions

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ICE F 66-61-Rothko

Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66-61 - Rothko
CE 61-29 - Heller
green

July 26, 1962

Mr. Mark Rothko
118 East 95th Street
New York, New York

Dear Mr. Rothko:

This will confirm our telephone conversation of yesterday in which I told you of the report of Miss Pearson, our Circulation Manager, regarding the strainer for Number 12, 1962. I understand we have your permission to build a new stretcher for the painting, since the old one was badly warped and loosely jointed and, we felt, unsafe to travel. This will be most carefully done under Miss Pearson's supervision, and we shall observe special care that none of the paint surface is folded over in re-stretching.

61.473 — I am also enclosing a loan agreement form for your Number 12, 1962 which Mr. Heller selected as a substitute painting to be included in the circulating exhibition of his collection, in place of Number 10, 1951 which he has lent to the European exhibition of your work. I understand that you or he will notify us when the painting is to be formally transferred to his collection, but in the interim we need your signature on the loan agreement form. The painting will, of course, be included in the catalog of the Ben Heller Collection and listed as a part of their collection. We are arranging to pick it up from your studio on Tuesday, August 14th.

Thanks so much for your cooperation.

Regards,

Waldo Rasmussen
Circulating Exhibitions

pick up Aug 19
P.M.
to Santa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

102 Rothko / Rothko

Mr. Selz
Mr. McCray
Miss Dudley
Mr. Rasmussen
Miss Pearson
Mr. Palmer
ICE F 66-61
green

July 3, 1961

We have in hand or have requested plans of the Museum which have confirmed their bookings and those with any others that can be obtained will be available to you at a later date.

Mr. Mark Rothko
118 East 95th Street
New York, New York

Dear Mark:

I am attaching the list of loans for the exhibition of your work in Europe which we either have in hand or for which we have formal loan agreements. Don Elinson's watercolor is shown with a question mark and although I understand you have agreed to make substitute loans for this and the Beaman and Heller paintings, they are not listed as granting loans pending written confirmation from the lenders.

If it is convenient to you I think we should wait at least until Monday, July 10th before moving the additional loans from your studio to Santini's but Virginia Pearson should have at least 2 days advance notice from you of the day and time when these can be picked up. We would prefer to pick these up at the same time we return the paintings which you and Peter decide this week to eliminate.

I enclose 20 copies of our loan agreement form for which I must request that you return one signed copy for each additional loan made from your studio. The second copy of each is for your own records.

The proposed itinerary of the exhibition is as follows:

Whitechapel Art Gallery- London
Stedelijk Museum- Amsterdam
Palais des Beaux Arts- Brussels
Kunsthalle- Basle
Galleria Nazionale d'Arte Moderna- Rome
Musée des Arts Decoratifs- Paris

cont.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

July 3, 1961

THE MUSEUM OF MODERN ART - DEPT. OF INFORMATION -2-

Louisiana Museum- Copenhagen

We have in hand or have requested plans of the Museums which have confirmed their bookings and these with any others that can be obtained will be available to you at a later date.

The Art Institute of
Chicago
Chicago 2, Illinois

Mr. A. H. H. H.

Sincerely,

Mr. and Mrs. Edgar Brown
12 W. 44. Varona Place
Baltimore, Md.

Mr. and Mrs. Edgar Brown
12 W. 44. Varona Place
Baltimore, Md.

Porter A. McGraw

Mr. A. H. H. H.
122 East 75th Street
New York, New York

Mr. A. H. H. H.
122 East 75th Street
New York, New York

I understand you are making substitute as which will loan this.
I understand you are making substitute as which will loan this.

Enclosures:

20 copies of Loan Agreement Form in duplicate

The Brooklyn Museum
Eastern Parkway
Brooklyn 18, New York

Brooklyn Museum
Eastern Parkway
Brooklyn 18, New York

Yes
to be picked up 7/3/61

Mr. John Gump
100 Madison Avenue
New York, New York

Mr. John Gump
100 Madison Avenue
New York, New York

Yes
to be picked up 7/3/61

Mr. William H. H.
3 Ave. de l'Indépendance
Bruxelles 10
Belgium

Mr. William H. H.
3 Ave. de l'Indépendance
Bruxelles 10
Belgium

No.

Mrs. Giorgio Franchetti
Via Spiga 101A, 107
Rome, Italy

Mrs. Giorgio Franchetti
Via Spiga 101A, 107
Rome, Italy

No.
No longer in his collection.

Mr. Frank Meyer
100 Madison Avenue
New York, New York

Mr. Frank Meyer
100 Madison Avenue
New York, New York

Yes.
will be shipped from Stockholm to Washington

Mr. Wright Morris
(formerly J. Koster)
100 Madison Avenue
New York, New York

Mr. Wright Morris
(formerly J. Koster)
100 Madison Avenue
New York, New York

No.

Mr. Giuseppe Pansa di Gino
Cava 75
Palermo, Sicily

Mr. Giuseppe Pansa di Gino
Cava 75
Palermo, Sicily

Yes.
Yes.
To be shipped to Washington from Rome.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

July 3, '61

MARK ROTHKO EXHIBITION - Status of Loan Requests

LANDER	TITLE/DATE	LOAN REQUEST GRANTED?	LOCATION/comment
Albright Art Gallery Buffalo, New York	<u>Orange and Yellow.</u> 1956.	No.	
The Art Institute of Chicago Chicago 3, Illinois	<u>No. 12, 1948.</u>	No.	
Dr. and Mrs. Edgar Dorman 12 W. Mt. Vernon Place Baltimore, Md.	<u>Black over Reds.</u> 1957.	No.	
Mr. & Mrs. Donald Elinken 111 East 75th Street New York, New York	<u>Untitled. 1946.</u> <u>No. 9, 1958</u>	7 ----- Yes -----	I understand you are making substitute so Elinken will loan this. Santini Warehouse
The Brooklyn Museum Eastern Parkway Brooklyn 38, New York	<u>Vessels of Magic.</u> 1946.	Yes	To be picked up 7/3/61
Mr. John Ciampi 299 Madison Avenue New York, New York	<u>Ancestral Imprint.</u> 1946.	Yes	To be picked up 7/3/61
M. Philippe Detremont 3 Ave. de l'Eschvinsage Uccle-Brussels 18 Belgium	<u>Red, Slate Green.</u> <u>Slate Green on Red</u> <u>Purple. 1950.</u>	No.	
Baron Giorgio Franchetti Via Appia Antica, 109 Rome, Italy	<u>Purple and Brown.</u> 1957-58.	No.	No longer in his collection.
Dr. Franz Meyer Büldstrasse 40 Zurich, Switzerland	<u>Brown and Black on</u> <u>Plum. 1950.</u>	Yes.	Will be shipped from Stedelijk to Whitechapel?
Mrs. Wright Morris (formerly J. Kantor) 16525 Las Casas Place Pacific Palisades, Calif.	<u>No. 5, 1948.</u>	No.	
Dr. Giuseppe Panza di Biumo Corso Roma 78 Milano, Italia	<u>No. 12, 1960.</u> <u>No. 61, 1953.</u>	Yes. Yes.	To be shipped to Whitechapel from Milan.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

-2-

July 3, '61

LENDER	TITLE/DATE	LOAN REQUEST GRANTED?	LOCATION/comment
The Phillips Gallery 1600 21st Street, N.W. Washington 9, D. C.	No. 12, 1948. (red)	No.	Santini Warehouse
Mr. E. J. Power 37 Grosvenor Place London, England	No. 14, 1949. Red, White, Green. 1948.	No.	"
	White Cloud, 1956.	No.	"
Miss Jeanne Reynal 240 West 11th Street New York, New York	No. 24, 1949.	Yes.	Santini warehouse
Gov. Nelson A. Rockefeller New York, New York	Whites and Greens in Mus. 1957.	No.	"
Mr. Mark Rothko 118 East 95th Street New York, New York	No. 8, 1953. No. 11, 1948. No. 14, 1960. No. 15, 1948. No. 15, 1949. No. 18, 1952. No. 19, 1958. No. 20, 1949. No. 21, 1949. No. 22, 1950.	Yes. " " " " " " " " "	Santini Warehouse " " " " " " " " "
Mr. & Mrs. Wm. Rubin 9 E. 57th St., N.Y., N.Y.	No. 24, 1947.	"	Santini Warehouse
Mr. Theodore Stages 65 West 82nd Street, N.Y.	Mural, Section 5, 1959.	No.	Santini Warehouse
Mr. & Mrs. Frank Sturton 5 E. 92nd St., N.Y.	Sketch for Mural No. 6, 1958.	No.	Santini Warehouse
Mr. & Mrs. R. G. Trammis 323 Park Ave., N.Y.	No. 10, 1947. No. 16, 1949.	No. "	Santini Warehouse "
William Secor of Amer. Art 22 W. 84th St., N.Y.	No. 18, 1948.	Yes	Santini Warehouse
Tecumseh College Houghton, New York	No. 18, 1948.	No.	"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

July 3, '61

-3-

THE MUSEUM OF MODERN ART

THIS WHITE COPY IS TO BE SENT TO THE LENDER 28 DAYS BEFORE THE DATE OF DELIVERY OF THE LOANED ARTWORK TO THE LENDER. 2 DAYS IN ADVANCE FOR SHIPPING DESIGN AGREEMENT.

TO THE LENDER:

LENDER	TITLE/DATE	LOAN REQUEST GRANTED?	LOCATION/COMMENT
Mr. Mark Rothko (continued from preceding page)	Sketch for Mural (reds) 1958.	Yes	Santini Warehouse
	Sketch for Mural No. 7, 1958-1959.	"	Value if needed for insurance or invoice
	Mural, Section 3, 1959.	"	"
61.155 Mark Rothko	Mural, Section 2, 1959.	"	" 5,000.
61.157 Mark Rothko	Mural, Section 4, 1959.	"	" 5,000.
61.162 Mark Rothko	Sketch for Mural No. 4, 1958.	"	" 12,500.
61.164 Mark Rothko	Sketch for Mural No. 1, 1958.	"	" 5,000.
61.166 Mark Rothko	Sketch for Mural No. 1, 1958.	"	" 10,000.
	Narrow end for a Mural, 1959.	"	"
	No. 20, 1950.	"	"
	No. 64, 1960.	"	"
	Mural, Section 7, 1959.	"	"
	No. 13, 1949.	"	"
	Homage to Matisse. 1954	"	"
	No. 3, 1956.	"	"
	No. 7, 1960.	"	"
Mr. & Mrs. Wm. Rubin 9 E. 67th St., N.Y., N.Y.	White and Black on Wine. 1958.	Yes	Santini Warehouse
Mr. Theodoros Stamos 80 West 82nd Street, N.Y.	No. 16, 1948.	Yes	Santini Warehouse
Dr. & Mrs. Frank Stanton 5 E. 92nd St., N.Y.	The Black and The White. 1956.	Yes	Santini Warehouse
Mr. & Mrs. B. G. Tremaine 563 Park Ave., N.Y.	No. 8, 1952.	Yes	Santini Warehouse
Whitney Mus. of Amer. Art 22 W. 54th St., N.Y.	Baptismal Scene. 1945.	Yes	Santini Warehouse
Vassar College Poughkeepsie, New York	No. 18, 1948.	No.	

Charge to MARK ROY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE July 5, 1961

Expect ☐ from:
Collect ☒ from: **Santini Brothers Warehouse**
Deliver ☒ to: **Mr. Mark Rothko**
Release ☐ to:

on (date):

at (time):

The following objects: (artist, medium, size)

Value if needed for
insurance or invoice

Museum
Number

61.455	Mark Rothko	<i>no. 10 - no frame</i> Oil on canvas.	64" x 42-1/2"	\$ 5,000.
61.457	Mark Rothko	<i>Sketch for mural - no frame</i> Oil on canvas.	72" x 60-1/8"	5,000.
* 61.462	Mark Rothko	<i>" " " #4, 1958 (arrived needed)</i> Oil on canvas.	105" x 144"	12,500. —
61.464	Mark Rothko	<i>Navarro and for a mural - no frame</i> Oil on canvas.	105-1/4" x 45-1/4"	5,000.
* 61.466	Mark Rothko	<i>no. 64, 1960 (needed)</i> Oil on canvas.	105 x 117"	10,000. —

*Ret. to R.
Room 300 studios
Ask Dick
if packing, gas on
train & due in
morning, P.O. # ICE 3845*

PURPOSE Charge to MARK ROTHKO ICE-F-66-61 "L"

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☒ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☒ Theirs ☐

Department of Circulating Exhibitions Signed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1183

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE July 5, 1961

Expect ☐ from:
Collect ☒ from: **Santini Brothers Warehouse**
Deliver ☒ to: **Mr. Mark Rothko**
Release ☐ to:

on (date):

at (time):

The following objects: (artist, medium, size)

Value if needed for
insurance or invoice

Museum Number

61.455	Mark Rothko	Oil on canvas.	64" x 42-1/2"	\$ 5,000.
61.457	Mark Rothko	Oil on canvas.	72" x 60-1/8"	5,000.
61.462	Mark Rothko	Oil on canvas.	105" x 144"	12,500.
61.464	Mark Rothko	Oil on canvas.	105-1/4" x 45-1/4"	5,000.
61.466	Mark Rothko	Oil on canvas.	105 x 117"	10,000.

PURPOSE Charge to MARK ROTHKO ICE-F-66-61 "L"

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☒ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☒ Theirs ☐

Department of Circulating Exhibitions Signed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

ice Rothko / Rothko

THE MUSEUM OF MODERN ART

cc: Waldo Rasmussen
✓ D. Dudley

Date ~~July 11, 1961~~

To: Porter McCray

Re: Rothko

From: Peter Selz

Mark Rothko just called me to say that the dimensions of No. ³50,
1954 are 113 1/2 x 68 1/2.

from your collection which will be included in the European showing. Would you kindly sign and return the originals to this office, retaining the duplicate copies for your records. When we receive the completed forms, our Registrar will be in touch with you to make arrangements for collection of the works and delivery to our warehouse.

We would like, at the same time we collect these paintings, to return the five paintings which were included in the Museum exhibition but will not be shown in the European exhibition. They are, as you know, now in storage at Santini Brothers Warehouse and we list them as:

1. No. 10, 1947. Oil on canvas.
 2. Sketch for Mural, 1958. Oil on canvas.
 3. Sketch for Mural No. 4, 1958. Oil on canvas.
 4. Narrow end for a Mural, 1959. Oil on canvas.
 5. No. 64, 1960. Oil on canvas.
- Full mural + 4. No. 10, 1947*

Providing it is convenient for you, we would like to schedule collection and delivery early next week.

I have contacted Mr. and Mrs. Elinken, Dr. and Mrs. Berman, and Mr. and Mrs. Heller about their loans and we expect that they will be in the warehouse within a week. I am enclosing a copy of the final selection list of the exhibition for your own personal use.

Thanks again,

Sincerely,

Porter A. McCray

Enclosures:

- 8 Loan Agreement Forms in duplicate.
- 1 Final Selection List

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1183

Mr. Selz
Miss Dudley ✓
Mr. Rasmussen
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

July 6, 1961

Mr. Mark Rothko
118 East 95th Street
New York, New York

Dear Mark:

In accordance with your conversation with Peter Selz, I am enclosing eight Loan Agreement Forms in duplicate for the paintings from your collection which will be included in the European showing. Would you kindly sign and return the originals to this office, retaining the duplicate copies for your records. When we receive the completed forms, our Registrar will be in touch with you to make arrangements for collection of the works and delivery to our warehouse.

We would like, at the same time we collect these paintings, to return the five paintings which were included in the Museum exhibition but will not be shown in the European exhibition. They are, as you know, now in storage at Santini Brothers Warehouse and we list them as:

1. No. 10, 1947. Oil on canvas.
2. Sketch for Mural, 1958. Oil on canvas.
3. Sketch for Mural No. 4, 1958. Oil on canvas.
4. Narrow end for a Mural, 1959. Oil on canvas.
5. No. 64, 1960. Oil on canvas.

Providing it is convenient for you, we would like to schedule collection and delivery early next week.

I have contacted Mr. and Mrs. Klinken, Dr. and Mrs. Berman, and Mr. and Mrs. Heller about their loans and we expect that they will be in the warehouse within a week. I am enclosing a copy of the final selection list of the exhibition for your own personal use.

Thanks again,

Sincerely,

Porter A. McCray

Enclosures:

- 8 Loan Agreement Forms in duplicate.
- 1 Final Selection List

HT 9-6752 Rothko
WA 5-8971 - Tindis

Roll
mural + 4. see. m. 8