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THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

No. 26, April-June, 1964

11 West 53rd Street, New York 19, New York

Waldo Rasmussen, Executive Director
Department of Circulating Exhibitions

CURRENT EXHIBITIONS LISTING

The following list includes all international exhibitions organized by the Department of Circulating Exhibitions currently circulating under the auspices of the International Council, and those for which definite bookings are in progress. All dates are approximate. Itineraries of shows circulated by outside agencies are subject to future confirmation.

New Exhibitions:

RAUSCHENBERG: ILLUSTRATIONS FOR DANTE'S INFERNO

This exhibition of the 34 "combine drawings" by Robert Rauschenberg, illustrating each of the cantos in Dante's Inferno, began its European tour in February at the Whitechapel Art Gallery in London as part of a large exhibition of Rauschenberg's work. Through the initiative of the U.S.I.S. the drawings, which are from the Collection of The Museum of Modern Art, were then shown at the U.S. Embassy Gallery in London. The U.S.I.S., with the assistance of the Arts Council of Great Britain has also arranged showings in England at the University of Newcastle-upon-Tyne, the Ashmolean Museum at Oxford, and at the Arts Council Gallery at Cambridge.

Special Project:

ART IN EMBASSIES - Bonn, Germany; Rome, Italy; Mexico City, Mexico

About 20 works will be shipped in May to Ambassador and Mrs. George C. McGhee in Bonn, Germany. The selection, which is the second prepared for Bonn, includes paintings by Josef Albers, Milton Avery, James Brooks, Nell Blaine, Grace Hartigan, Marsden Hartley, Hans Hofmann, Jan Müller, Bradley Walker Tomlin, Esteban Vicente; watercolors by Lyonel Feininger and Maurice Prendergast; sculpture by Gaston Lachaise, Ibram Lassaw, Reuben Nakian; and a lithograph by Ben Shahn.

Eleven paintings were sent in December to Ambassador and Mrs. Frederick Reinhardt in Rome, Italy. Landscapes and still lifes from the late nineteenth and early twentieth centuries, they were selected by the Ambassador from the collection of the California Palace of the Legion of Honor in San Francisco.

Ambassador Fulton Freeman, who has been transferred from Colombia to Mexico, has requested that the works on loan to him be sent to his new post, and owners of the works in the collection have agreed to an extension through December. Before being sent to Mexico, the collection will have a public showing in Bogotá to inaugurate the new Bi-national Center. In Mexico City, the collection will be displayed in the new U.S. Chancery before transfer to the Embassy Residence.

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I. Exhibitions circulated under the auspices of the International Council			
A. Painting and Sculpture			
1. ABSTRACT WATERCOLORS BY 14 AMERICANS			
54 works by 14 artists.	Great Britain: London, 1963.	Circulating in the United States until August, 1964	-----
2. JOSEF ALBERS: HOMAGE TO THE SQUARE			
36 paintings.	Venezuela: Caracas, 1964.	Uruguay: Montevideo, April- May; Argentina: Buenos Aires, June-July.	Chile: Santiago, August; Peru: Lima, Sept.-Oct.; Ecuador: Quito, Nov.-Dec.; Proposed for Colombia: Bogotá, Jan.-Feb., 1964-65.
3. FRANZ KLINE			
67 works: paintings, drawings, collages, gouaches.	The Netherlands: Amsterdam; Italy: Turin; Belgium: Brussels; Switzerland: Basel; 1963-64.	Austria: Vienna, March-April; Great Britain: London, May- June.	France: Paris, July-Sept., 1964.
B. Drawings and Prints			
1. DRAWINGS BY ARSHILE GORKY			
50 drawings.	Japan: Tokyo, 1963.	Circulating in the United States through June, 1964.	Germany: Karlsruhe, July- August; Hamburg, August- Sept.; Berlin, Sept.-Oct.; Essen, Oct.-Nov.; The Netherlands: Rotterdam, Dec.; proposed for Great Britain: London and tour of several cities under Arts Council of Great Britain.

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<u>Title and Contents</u>	<u>Previous Showings</u>	<u>Current Schedule</u>	<u>Future Schedule</u>
I. B. 2. THE INTIMATE WORLD OF LYONEL FEININGER			
59 watercolors, drawings, and prints.	Germany: Berlin, Dortmund; United States: 10 showings in 9 states; Austria: Vienna; 1962-63.	Sweden: Stockholm, May-June; Scotland: Edinburgh, June- July.	Great Britain: York, August; Manchester, September- October, 1964.
3. RAUSCHENBERG: ILLUSTRATIONS FOR DANTE'S <u>INFERNO</u>			
34 drawings.	-----	Great Britain: London, Feb. - April; Newcastle-on-Tyne, April-May; Oxford, May; Cambridge, May; Austria: Vienna, June-July.	Proposed for Belgium: Brussels; Italy: Rome, Turin, 1964.
C. Architecture and Design			
1. ROADS			
45 panels, 1 drum (map). Originally shown at The Museum of Modern Art in 1961; subsequently circulated in the United States.	-----	Guatemala: Guatemala City, April-May. El Salvador: San Salvador, June.	Proposed for Nicaragua: Managua; Costa Rica; San José; South America: several cities, 1964-65.
2. VISIONARY ARCHITECTURE (Copy 1)			
74 photo panels with text showing 45 projects by 30 architects. Adapted from an exhibition shown at The Museum of Modern Art in 1960.	Germany: Baden-Baden, Berlin, Munich, Frankfurt, Dortmund; The Netherlands: Delft; Great Britain: Edinburgh, London; Norway: Oslo, Trondheim; Sweden: Göteborg, Stockholm; Austria: Vienna; Yugoslavia: Zagreb, Belgrade; Italy: Florence; Israel: Jerusalem; 1961-64.	-----	Proposed for Spain and Portugal, 1964.

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I. C. 3. VISIONARY ARCHITECTURE (Copy 2)			
Duplication of Copy 1.	Australia: Sidney, Brisbane; New Zealand: Christchurch, Auckland; Malaysia: Singapore; Philippines: Manila; Japan: Tokyo; 1962-64.	Japan: several cities under the auspices of the U.S. I. S., through July.	Proposed for India: several cities; 1964.
D. Photography			
1. THE ARTIST IN HIS STUDIO			
141 black-and-white and color photographs by Alexander Lieberman, showing 24 painters and sculptors of the School of Paris. Originally shown at The Museum of Modern Art in 1959- 60.	Great Britain: London; France: Paris, Le Havre; Belgium: Brussels; France: Marseilles, Besançon, Villeurbanne, Longwy-Bas, Chalon-sur-Saône, Boulogne-sur-Seine, Bourges, Vichy, Amiens; Kenya: Nairobi; Uganda: Kampala; Southern Rhodesia: Salisbury; 1961-64.	-----	Proposed for India, 1964.
2. STEICHEN THE PHOTOGRAPHER			
162 photographs. Based on an exhibition shown at The Museum of Modern Art in 1961; duplicate of the subsequent domestic circulating exhibition.	Germany: Cologne, Frankfurt, Hamburg, Munich; Luxembourg: Luxembourg; Germany: Berlin; Austria: Vienna, Linz; Switzer- land: Zurich; Denmark: Lyngby; 1963-64.	Norway, Oslo, March-April; Sweden: Stockholm, April- May; Great Britain: several cities, June-August.	Portugal: Lisbon, Sept. - Oct.; proposed for France and Italy; 1964-65.

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II. <u>Exhibitions organized for showing in the United States</u>			
A. Painting and Sculpture			
1. FIFTEEN CANADIAN ARTISTS			
60 works by 15 painters and sculptors.	3 showings in 2 states, 1963-64.	Texas: Austin, March-April.	Georgia: Macon, Sept. -Oct. ; Ohio: Columbus, Nov. ; Minnesota: Minneapolis, Jan. -Feb. ; Colorado: Colorado Springs, March- April; California: San Francisco, June-July; Missouri: St. Louis, Sept. - Oct. ; 1964-65.
III. <u>Exhibitions circulated in cooperation with outside agencies</u>			
A. U. S. Government			
1. THE FAMILY OF MAN (Copy 3)			
Duplication, with minor changes, of exhibition presented at The Museum of Modern Art in 1955 and subsequently circulated in the United States in 1956-57. Commissioned by U. S. Information Agency. 503 photo panels, 50 text panels.	Norway: Oslo; Sweden: Stockholm, Göteborg, Hålsingborg; Iceland: Reykjavik; Denmark: Copenhagen; Switzerland: Zurich, Basel, Geneva; Yugoslavia: Zagreb; Italy: Milan, Turin, Florence; Poland: Warsaw, Wrocław, Wałbrzych, Jelenia Góra, Cracow, Poznan, Debrowa Górnicza; 1957-60.	-----	-----

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<u>Title and Contents</u>	<u>Previous Showings</u>	<u>Current Schedule</u>	<u>Future Schedule</u>
IV. <u>Special Projects</u>			
ART IN EMBASSIES			
A program devoted to the lending of works of art to American Ambassadors for Embassy Residences.	Collections previously lent to: Amb. Merchant, Ottawa, Canada Amb. Gavin, Paris, France Amb. Dowling, Amb. McGhee, Bonn, Germany Amb. Galbraith, Amb. Bowles, New Delhi, India Amb. Loeb, Lima, Peru Amb. Elbrick, Lisbon, Portugal Amb. Young, Amb. Martin, Bangkok, Thailand Amb. Kennan, Belgrade, Yugoslavia Loans now dispersed.	Collections currently on loan to: Amb. Barrows, Yaounde, Cameroon Amb. Freeman, Bogotá, Colombia Amb. Blair, Copenhagen, Denmark Amb. Richards, Addis Ababa, Ethiopia Amb. Bohlen, Paris, France Amb. McGhee, Bonn, Germany Amb. Penfield, Reykjavik, Iceland Amb. Reinhardt, Rome, Italy (in collaboration with the California Palace of the Legion of Honor) Amb. Reischauer, Tokyo, Japan Amb. Freeman, formerly in Bogotá, Colombia, transferred to Mexico City, Mexico Amb. Palmer, Lagos, Nigeria Amb. Cabot, Warsaw, Poland Amb. Hare, Ankara, Turkey	Amb. Bowles, New Delhi, India
CHILDREN'S ART CARNIVAL, INDIA			
A children's creative center presented to India by the International Council and Asia Society; to be part of the National Children's Museum of India, New Delhi, after circulating.	India: New Delhi, Hyderabad, Madras, Bangalore, Bombay, 1963-64.	India: Ahmedabad, March-April. To be permanently installed in New Delhi by April 30.	-----

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THE MUSEUM OF MODERN ART

Date May 25, 1964

To: Mr. Wheeler
From: Anne D. Hecht

Re: Reprinting by British Arts
Council of Boccioni Introduction
by Professor Taylor

Dear Mr. Wheeler:

I called Professor Taylor at the University of Chicago on Friday, and he gave permission for his introduction to THE GRAPHIC WORK OF UMBERTO BOCCIONI to be reprinted by the British Arts Council should they decide to do a new catalog of our exhibition UMBERTO BOCCIONI: HIS GRAPHIC ART. He also mentioned that he had had queries from England, Italy, and Argentina as to where they could buy his BOCCIONI catalog, as well as the book on Futurism, both published by the Museum. I said I knew that we had distributors for our books in foreign countries, but that I would call the matter to your attention.

cc: Hecht
Rasmussen/Palmer
SPICE F 29 62
green
Mr. Sels ✓

Attachment

Sincerely,

Anne D. Hecht
Editorial Associate
Department of Circulating
Exhibitions

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cc: Mr. d'Harnoncourt
Mrs. Parkinson

cc: Hecht
Rasmussen/Palmer
SPICE F 29 62
green
Sels

May 25, 1964

Mr. John Kerr

3701 Massachusetts Avenue, N. E. - sincere thanks for your

Professor Joshua C. Taylor
Art Department
University of Chicago
Chicago, Illinois

Because I have responsibility for preparation of our
Dear Professor Taylor: circulating exhibitions, Dr. Sels has

passed on to me your letter of April 30th. I am, however, with interest. Thank you for your permission to reprint your introduction to THE GRAPHIC WORK OF UMBERTO BOCCIONI. Should the Arts Council of Great Britain do so, I will request that the credit line under your signature should read: "Reprinted with the kind permission of Professor Taylor, William Rainey Harper Professor of the Humanities and Professor of the History of Art at the University of Chicago."

I have also drawn the attention of Monroe Wheeler, our Director of Exhibitions and Publications, to the fact that you have received queries as to where your books could be obtained from Argentina, England, and Italy. The exhibition entitled MODERN ART IN THE UNITED STATES: A SELECTION FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART.

The exhibition UMBERTO BOCCIONI: HIS GRAPHIC ART was shown in eight cities in the United States, as well as the Stedelijk Museum in Amsterdam, and will now go to London, Manchester, Leeds, and Aberdeen, under the auspices of the Arts Council.

Again, many thanks for your cooperation, a copy of the exhibition catalogue, which only the design section was not included.

Sincerely,

At present, while we continue to circulate many exhibitions in Europe, our main emphasis is towards reaching other areas which have had little contact with American art -- especially Latin America and Asia. We are planning to work out a program which will carry over a series of exhibitions exchange in those areas, and while this is being done before it can be launched intensively, we have already begun a series of exhibitions for wide circulation.

Our exhibitions, of course, are planned solely in terms of aesthetic considerations, in the belief that exchange in the visual arts provide a means of furthering international understanding. It would be helpful, therefore, if you could enlarge

Anne Dahlgren Hecht
Editorial Associate
Department of Circulating
Exhibitions

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cc: Mr. d'Harnoncourt
Mrs. Parkinson
✓ Mr. Selz
Mr. Rasmussen
ICE-General Correspondence
green

upon your concept of an exhibit May 13, 1964, and suggested the
aesthetic theme with political-economic development. If
you plan to come to New York any time in the near future, I
would be glad to discuss our program with you and my competi-
tion we might be able to offer in your studies.

Mr. John Kerr

3701 Massachusetts Avenue, N. W.
Washington 16, D. C.

Dear Mr. Kerr:

Because I have responsibility for preparation of our
Museum's international circulating exhibitions, Dr. Selz has
passed on to me your letter of April 28th. I, too, have read
with interest the hearings before the Subcommittee on Europe
of the Committee on Foreign Affairs of last January, and of
course was especially interested in the sections dealing with
exchanges in the visual arts.

I am sure you know of our Museum's overseas exhibitions
program, but I thought it might be useful to you to have some
detailed background information on specific exhibitions we
have organized over the past few years. Perhaps most relevant
in subject matter to the comprehensive exhibition you are
studying is the exhibition entitled MODERN ART IN THE UNITED
STATES: A SELECTION FROM THE COLLECTIONS OF THE MUSEUM OF
MODERN ART, NEW YORK which toured Europe in 1955-56. This is
the largest comprehensive exhibition of American art which has
been sent abroad, and covered fifty years of American art in
painting, sculpture, graphics, architecture, design and photo-
graphy. For your interest I am forwarding under separate cover
a copy of the catalog for the Zürich showing in which only the
design section was not included.

At present, while we continue to circulate many exhibitions
in Europe, our main emphasis is towards reaching other areas
which have had little contact with American art -- especially
Latin America and Asia. We are now attempting to work out a
program which will carry over several years of exhibitions ex-
change in those areas, and while much research needs to be done
before it can be launched intensively, we have already begun a
series of exhibitions for wide circulation.

Our exhibitions, of course, are planned solely in terms of
esthetic considerations, in the belief that exchanges in the
visual arts provide a means of furthering international under-
standing. It would be helpful, therefore, if you could enlarge

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(copy of hand-written letter)

Mr. John Kerr

-2-

cc: Mr. d'Harmoncourt
Mrs. Parkinson
Mr. Selz
May 13, 1964

upon your concept of an exhibition which would parallel the esthetic theme with political-socio-economic development. If you plan to come to New York any time in the near future, I would be glad to discuss our program with you and any cooperation we might be able to offer in your studies.

Dr. Selz asks me to send his sincerest thanks for your letter.
Museum of Painting
Museum of Modern Art
New York City, N. Y.

Sincerely,

Waldo Rasmussen

I have been most interested in your testimony before the Subcommittee on Foreign Affairs Committee dealing with International Circulating Exhibitions 27, 28, 29 and 30, 1964.

As a private citizen I am interested in the quality of the exhibitions sent abroad. Zurich catalog: MODERN ART IN THE UNITED STATES brochure on The International Council of The Museum of Modern Art exhibit of American painting Quarterly Listing of Exhibitions circulated under auspices of The International Council, require the scholars, the governmental agencies involved, museums and private collectors, and is not an easy thing as everyone would know.

WR:mhd
Primarily my own work (as a consultant with NEA, The Smithsonian) parallels the groundwork necessary for such a presentation. However, the testimony before the Subcommittee was a great shot-in-the-arm in realizing the need, and the urgency of timing. Preliminary contacts with U.S.I.A. (and State thru U.S.I.A.) indicate there is a need not only with the Soviet but with the near-East, India and Pakistan.

I would be most interested in your comment. My hope is that some definite theme of the country's political-socio-economic development can parallel the aesthetic theme which hopefully would climax with the present. Does this seem justified to you on the face of this brief synopsis?

With appreciation,

Sincerely,

John Kerr

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(copy of hand-written letter)

cc: Mr. d'Harnoncourt
Mrs. Parkinson
Mr. Selz
Mr. Rasmussen

3701 Massachusetts Avenue, N. W.
Washington 16, D. C.

April 28, 1964

Dr. Peter Selz
Curator
Department of Painting
Museum of Modern Art
New York City, N. Y.

Dear Dr. Selz:

I have been most interested in reading your testimony before the Subcommittee on Europe of the House Foreign Affairs Committee dealing with cultural exchange (Jan. 27, 28, 29 and 30, 1964).

As a private citizen I am interested in the quality and content of the Fine Arts exhibitions sent abroad. So interested that I am conducting preliminary studies aimed toward discovering the feasibility of Foundation funds providing for a comprehensive exhibit of American painting-sculpture which would be a progressive development span to the present. Such an undertaking would of course require the closest cooperation between scholars, the governmental agencies involved, museums and private collectors, and is not an easy thing as everyone would know.

Fortunately my own work (as a consultant with NCFA, The Smithsonian) parallels the groundwork necessary for such a presentation. However, the testimony before the Subcommittee was a great shot-in-the-arm in realizing the need, and the urgency of timing. Preliminary contacts with U.S.I.A. (and State thru U.S.I.A.) indicate there is a need not only with the Soviet but with the near-East, India and Pakistan.

I would be most interested in your comment. My hope is that some definite theme of the country's political-socio-economic development can parallel the aesthetic theme which hopefully would climax with the present. Does this seem justified to you on the face of this brief synopsis?

With appreciation,

Sincerely,

John Kerr

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THE MUSEUM OF MODERN ART

cc Mr. Rasmussen
Mr. Palmer
Mr. Koch
Mr. Selz
Miss Frost
Files

cc Mr. Koch
Mr. Rasmussen
Mr. Selz
Miss Frost

Date

August 19, 1963

To: Dick Palmer

Re: Rothko Claims - Dr. Berman

From: David Vance

Dr. Berman came today. He wanted to see Peter, but talked to me when nobody could be found in the Painting and Sculpture Department. He is very annoyed about the extension of his Rothko. He cited first the extension of the fact that (he claims) he was not return nor of the damage for two months after the show arrived at Santitas, and finally the fact that he has had no further work on the repairs three months ago. I promised to write as soon as I could find out the status of the work. My letter is attached.

Dear Dr. Berman:

Following our conversation this morning, I reached Mr. Goldreyer, who explained that the removal of stretcher marks is very time consuming. Steam is generally used to speed things up, but this is out of the question with a surface such as Rothko uses. Mr. Goldreyer assures me that your picture is responding very well to the treatment and that it should be ready in another two weeks. The new stretcher has already been ordered, so there should be no further delay. Once the conservation work is finished we will ship the picture immediately.

Yours very truly,

David Vance
Associate Registrar

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THE MUSEUM OF MODERN ART

cc Mr. Koch
Mr. Rasmussen
Mr. Selz
Miss Frost

Date _____

December 23, 1962

To: Dick Palmer

Re: Rothko Claims - Dr. Berman.

From: David Vance

Dr. Berman came today. He wanted to see Peter, but talked to me when nobody could be found in the Painting and Sculpture Department. He is very annoyed about the delay in returning his Rothko. He cited first the extension of the loan through last December, then the fact that (he claims) he was not notified either of the return nor of the damage for two months after the show arrived at Santinis, and finally the fact that he has had no further word since authorizing the repairs three months ago. I promised to write as soon as I could find out the status of the work. My letter is attached.

is returning to their gallery. You will remember that the exhibition in Paris was requested through December 1962. The exhibition 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 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. Foster 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 ensure prompt 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. We will be in touch with you.

With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure
NY/23rd Street, New York, N.Y. 10011

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Rothko

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

Beer

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

Enclosure:
Loan Agreement form in duplicate form
RP/WR:md

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cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L&L
green
Mr. Palmer
ICE-F-66-61 L & L
green
June 11, 1962

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

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,

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate
for Mark Rothko, Black over Reds, 1957.
Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate for:
Mark Rothko, Black over Reds, 1957

RLP:md

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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,

Sincerely,

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. 1186

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

The inaugural showing of the exhibition **May 14, 1963** 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 very well. Mr. and Mrs. Donald Blinken left a strong impression on London." Mr. Blinken, 111 East 75th Street, New York, New York, visited London for the preview and also assisted the installation.

Dear Mr. and Mrs. Blinken: In Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert G. 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: and that it had been favorably received, both by the press and the general public. In Rome, where the exhibition was on display at the Whitechapel Art Gallery during Oct. 10 - Nov. 8, 1961, it attracted thousands of visitors from all over Europe.

Stedelijk Museum Amsterdam Nov. 24 - Dec. 27, 1961
Palais des Beaux-Arts Brussels Jan. 6 - Jan. 29, 1962
Kunsthal 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 Dec. 5, 1962 - Jan. 13, 1963

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

- 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 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

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

- 3 -

May 14, 1963

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.

New York, New York

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

Your painting was restored by
Fine Arts Conservation Labs Inc. at 300

Sincerely,

Enclosure: Receipt of Delivery form for:

Rothko: Untitled, watercolor ; and Rothko: Number 9, 1953, oil
(Please sign and return in the enclosed envelope.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

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

May 14, 1963

Mrs. Donald Blinken
111 East 75th Street
New York, New York

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, 1956, 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

cc: Dorothy Dudley
Alicia Legg

To: Waldo Rasmussen
From: Peter Selz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

1/C/E - Rothko
Blinken

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Alicia Legg

Date February 19, 1963
March 27, 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.

I would appreciate it very much, therefore, if you could ask the various parties concerned to expedite my clearing the painting in order to make sure that we can have it back in perfect condition prior to the Museum tour. It would be a pity to miss having it for them by only a day or so and I do not particularly want to suggest that the tour be postponed.

Thanking you in advance for your help, I am

Sincerely,



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. 1186

1/6 Rothko *Blinken* *linen*

DONALD M. BLINKEN
1125 PARK AVENUE
NEW YORK CITY

March 27, 1963

Dr. Peter Selz
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Peter:

I spoke with the Circulating Department last week with regard to their arranging for me to see our large Rothko painting at Santini as soon as possible to decide whether any restoration will be necessary before it is returned to me. As it happens, the Museum has asked to put our apartment on their Spring tour which will be held during the first week in May.

I would appreciate it very much, therefore, if you could ask the various parties concerned to expedite my clearing the painting in order to make sure that we can have it back in perfect condition prior to the Museum tour. It would be a pity to miss having it for them by only a day or so and I do not particularly want to suggest that the tour be postponed.

Thanking you in advance for your help, I am

Sincerely,



DMB:ec

Donald M. Blinken

ary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 1186

THE MUSEUM OF MODERN ART

Date March 28, 1963

To: Waldo Rasmussen

Re: Blinken's Rothko

From: Peter Selz

Dear Waldo:

I hope that we will be able to take care of this as soon as possible.

I am sorry to have to tell you that the exhibition's return shipping has been delayed and that leads will be a longer time in returning to their owners. You will remember that last summer when we requested through Director 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on November 6 and close on January 18, 1963. The delay was caused by the necessity of shifting the exhibition's shipping 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

Enclosure:
Loan Agreement form in duplicate for
Mark Rothko, Untitled, 1946, and No. 9, 1956

RP/WR:md

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 1186

1/4 Rothko
cc: ☒ Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green
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 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
Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Agreement form in duplicate for
Mark Rothko, Untitled, 1946, and No. 9, 1966

RP/WR:md

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 1186

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

Blumen

June 11, 1962

Mr. and Mrs. Donald Blinksen
111 East 75th Street
New York, New York

Dear Mr. and Mrs. Blinksen:

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

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Rothko Int

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

July 5, 1961

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
Loan Agreement Form in duplicate

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

W. Rothko

Blinken

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

Ad. Wheeler
cc: Mr. Rasmussen
Mr. Selz

July 5, 1961

October 10, 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.

Don't d'Harnoncourt

Le Chef de Cabinet
Monsieur H. Brandin
Ministère d'Etat
Affaires Culturelles
1, rue de Valois
Paris 1^{er}, France

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Yche Rothko

Brandin

cc: Miss Barbara Speyer
Mr. Wheeler
cc: Mr. Rasmussen
Mr. Seltz
Mr. Peter Seltz

MINISTÈRE D'ÉTAT
Affaires Culturelles

October 10, 1962

Dear Mr. Brandin:

Thank you very much for your good letter of September 29th. We are of course terribly sorry that it was impossible to obtain reconsideration of the decision to cancel the Rothko exhibition at the Musée des Arts Décoratifs for October but we are also deeply grateful to the Minister for having unofficially spoken in our behalf. I beg you to give His Excellency our heartfelt thanks.

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

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

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

With kindest regards,

Faithfully yours,

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

Rene d'Harnencourt

Le Chef de Cabinet
Monsieur M. Brandin
Ministère d'État
Affaires Culturelles
3, rue de Valois
Paris 1^{er}, France

BRANDIN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

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

MINISTÈRE D'ÉTAT
Affaires Culturelles

Le Chef de Cabinet

2, RUE DE VALOIR, PARIS 1^{er}
25 septembre 1962

Monsieur le Directeur,

Comme je vous l'ai
télégraphié, M. Malraux n'a pas pu vous
aider comme il l'aurait désiré. En fait,
le Musée en question n'est pas sous no-
tre autorité, comme par exemple le Louvre.

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

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

Veuillez agréer, Monsieur
le Directeur, l'assurance de ma considéra-
tion la plus distinguée.

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

M. Brandin
Le Chef de Cabinet
M. BRANDIN

BRANDIN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

Translated from the French

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

SOCIETE DES EXPOSITIONS

ICE-F-66-61

10, rue Royale
 Brussels 1
 10 April 1963

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

Dear Mr. Rasmussen:

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

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

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

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

Robert Giron,
 General Director

Société Auxiliaire des Expositions du Palais des Beaux-Arts

Tr. 4/15/63-md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 1186

1/2 Rothko
cc: ~~Mr. Selz~~
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green
Buechner

November 30, 1962

Mr. Thomas Buechner,
Mr. Thomas Buechner,
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner:

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

1/2 Rothko
cc; ~~Mr. Selz~~
Miss Dudley
~~Miss Dunge~~
Mr. Palmer
ICE-F-66-61 L&L
green
Th. Buechner

June 5, 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 with Mr. von Soldern 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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

Budget & Costs

DATE May 17, 1961

PUBLICATIONS

publications:

To: Peter Selz

For: W. Sandberg charge to Rothko International Show

Requested by Peter Selz

NO. DELIVERED

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 inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

THE MUSE

REQU

Kindly send
paper
cloth

RECEIVED OF PETTY CASH

1961

ONS

AMOUNT \$ 5.50

NO. _____

May 17, 1961 19__

FOR Lunch with Mark Rothko at Chinatown Charlie - May 17

CHARGE TO Rothko International

APPROVED BY _____

RECEIVED BY _____

To: Peter Selz

For: W. Sandberg charge to Rothko International Show

Requested by Peter Selz

NO. _____ DELIVERED _____

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 inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 1186

AMOUNT \$ 3.10 NO. _____

THE MUSE RECEIVED OF PETTY CASH 1961

REQUI July 3, 1961

FOR ~~Taxi to Rothko's Studio and return - July 3~~

CHARGE TO Rothko International

Kindly send paper cloth

APPROVED BY _____ RECEIVED BY _____

ONS

To: Peter Selz

For: W. Sandberg charge to Rothko International Show

Requested by Peter Selz

NO. _____ DELIVERED _____

for the exhibition completely renovated Nov. 24 - Dec. 27, 1961 of Porten
A. McCray the time limitations involved, I feel that it provided quite
a handsome setting for the installation. Ambassador Charles Bohlen very gen-
erously sponsored the ceremony which was attended by many French
critics, artists, dealers, as well as representatives of many foreign govern-
ments.

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 inaugural showing of the exhibition at the Whitechapel Art
Gallery, which received extremely favorable coverage by the English Press,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

THE MUSEUM OF MODERN ART

DATE May 17, 1961

REQUEST FOR PUBLICATIONS

Kindly send one copies of the following publications:
paper
cloth ROTHKO

To: Peter Selz

For: W. Sandberg charge to Rothko International Show

Requested by Peter Selz

NO. DELIVERED

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 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. 1186

THE MUSEUM OF MODERN ART

DATE June 30, 1961

REQUEST FOR PUBLICATIONS

Kindly send one copies of the following publications:
 paper
 cloth Rothko

To: Peter Selz

For: charge to Rothko International

Requested by Peter Selz

NO. DELIVERED

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 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:
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1/4 E Rothko

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

Ciampi

draw over 8,300 visitors. Bryan Robertson, Director of the Gallery, also reported that the "Rothko exhibition attracted a more sophisticated 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.

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:

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 inaugural showing of the exhibition at the Whitechapel Art Gallery, which received extremely favorable coverage by the English Press,

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- 2 -

draw 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

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- 3 -

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: Ancestral Imprint, watercolor

Sincerely,

Robert A. Rasmussen
Executive Assistant
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green
ICE-F-66-61 L & L
green

November 30, 1962

Mr. John Ciampi
52 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,

Sincerely,

Richard L. Palmer
Executive Assistant
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. 1186

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

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:
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To Mr. Selz
 Date _____ Time _____

WHILE YOU WERE OUT

Mr. Marquerite Dennis
 of Harold
 Phone 118 W 79 LY5-1028

TELEPHONED	PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	IMPORTANT

Message Mr. Diamond
is thinking of selling
his Rothko - the one
he got from Jeanne
Reginal - to Mr. Thompson -
Operator

What is Mr. Diamond's
full name

Alpha Office Supply Co., Inc.

M. Phil
 3, Avenue
 Uccle-E
 Belgium

Dear M
 call upon
 exhibit
 request
 on Red
 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,
 Showing, it 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.

Sincerely,
 Porter A. McCray

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1/67E 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. 1186

M. Philippe Detremont

cc: mr. selz
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 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 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 loan.

AIR MAIL

May 9, 1961

M. Philippe Detremont
3 avenue de l'Echevinage
Uccle
Brussels 18, Belgium

Dear Monsieur Detremont:

Sincerely,

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:

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:
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M. Philippe Dotremont

-2-

cc: Mr. Bels
Miss Dudley
Miss Pearson
Mr. Palmer
May 13, 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.

Dear George:

Sincerely,

Porter A. McCray
Department of Circulating Exhibitions, under the auspices of the International Council of the Museum.

These the exhibition will begin the week of the 15th, with the opening scheduled for September at the Whitechapel Art Gallery in London. It is important that the artist be in London at the time of the opening, and the final selection within a fortnight. We are also arranging the various administrative details connected with an exhibition of this size so that our opening will be a success.

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,

Very truly yours,
Porter A. McCray

I am sure that you will find the loan agreement form to be a satisfactory one, and I am sure that you will find the loan agreement form to be a satisfactory one, and I am sure that you will find the loan agreement form to be a satisfactory one.

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

Franchetti

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
Miss ICE F 66-61 L & L
Mr. Green
Miss Pearson May 9, 1961
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. I desire to include the following work from your collection:

With best wishes,

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.

Sincerely,

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:
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al

Franchetti

cc: mr. selz
mr. mccray
miss dudley
mr. rasmussen
miss pearson May 9, 1961
ice-f-66-61/g

Baron Giorgio Franchetti -2-

and the Kunsthallo in Basel, and would continue its tour in Italy, France and possibly Scandinavia. The paintings would be returned to their owners in October 1962.

AIR MAIL

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, Impresa Ing. M. e G. Franchetti, Via Gerolamo da Capri 6, Rome. We would of course packing and transportation, painting from wall to wall under our fine arts policy at the value you specify. We would touch with you later to arrange details of the delivery to the Whitechapel Art Gallery.

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:
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Baron Giorgio Franchetti

-2-

May 9, 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.

My brother, Charles, has written to me, from New York, telling me that you are preparing a Rothko show for the Whitechapel for the Autumn.

Sincerely,

Porter A. McCray

I am, therefore, enclosing a photograph of our Mother's loan agreement form

1955
10 1/2 x 13 inches.

which Charles says you may want to borrow for the exhibition.

Yours sincerely,

Peter Gumpel.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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GIMPEL FILS LTD.

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W. 1

April 22nd, 1961.

Peter Selz, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York, U.S.A.

Dear Mr. Selz,

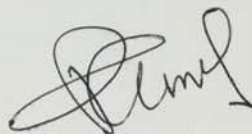
My brother, Charles, has written to me, from New York, telling me that you are preparing a Rothko show for the Whitechapel for the Autumn.

I am, therefore, enclosing a photograph of our Rothko:

"Blue Cloud"
1956
54 $\frac{1}{2}$ x 53 inches.

which Charles says you may want to borrow for the exhibition.

Yours sincerely,



Peter Gimpel.

CABLE ADDRESS: GIMPELFILS-LONDON

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

Heller



Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1/6 Rothko

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

/Heller

November 30, 1962

↑ Tor
LEL 19

Mark Rothko.

Blue Cloud 1956

54 1/2 x 53

GIMPEL FILS
50 South Molton St

With renewed thanks,

Sincerely,

Sincerely,

Richard L. Palmer

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Extension Form in duplicate
Dated: Mark Rothko, Nov. 19, 1962

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

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
Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Extension form in duplicate
from Mark Rothko, Nov. 19, 1962

RP/WR:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: ~~Mr. Selz~~
Miss Dudley
Miss Berge
Mr. Palmer
ICE-F-66-61 L & L
green

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

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

July 5, 1961

Dear Peter,

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.

With best wishes,

Sincerely,

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate
for: Mark Rothko, No. 10, 1953.

All best,

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

THE MUSEUM OF MODERN ART
NEW YORK 19

Legg

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

DEPARTMENT OF PAINTING AND SCULPTURE

August 10, 1962

Dear Peter,

I'm glad to know you like it up there. Sorry you're having rain; so are we here, but it makes it nice and cool for working.

René's decision was not to contact Malraux but to ask D. Speyer to put on pressure. Waldo expects to hear from her by Monday, and they had decided not to say anything to Rothko. However, R. called Waldo yesterday just to chat, I gather. Maybe he was thinking of going to Paris and wanted to know more about the show there. Waldo decided not to evade the issue and told him the bad news, and that we were trying to push the show. He says R took it calmly but maybe too much so. I think he'll brood about it and you may hear from him. The best thing is to leave it to Waldo who is in touch with René on policy moves.

I have a girl coming on Monday. She worked briefly with Pearl Moeller so should know something about Museum procedures. She will work every day from 9:30 to 1:30; she is an artist, and also has a four year old child so her afternoons will be free. She is divorced. ~~xxxxxxxxxxxxxxxx~~ ~~xxxxxxxx~~ She seems nice and is not too highly qualified for the jobs I need help with.

Monroe is writing you today about the Nolde color reproductions; they ~~were~~ ^{are being} sent with his letter. I also asked him to answer your question about the Book of the Month Club helper.

I'm having the Dubuffet poster sent to Mr. Lowry.

Enclosed is Mme Goldscheider's letter. She returned the eight green slips for the bronzes you asked for. I think you might clarify her stand on reproduction of photos. She says they must limit their authorization but not how much. I am just acknowledging the loan forms as I know you'll have lots more correspondence with her!

All best,

Alicia

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rothkos by Registrar's Number

- ✓ 61.455 No. 10, 1947, o/c
- ✓ 61.457 Sketch for Mural, 1958, o/c
- ✓ 61.462 Sketch for No. 4, 1958, o/c
- 61.464 Narrow end for a Mural, 1959, o/c
- 61.466 No. 64, 1960, o/c

check this

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

~~No 17, 91 $\frac{1}{2}$ x~~

No 17, 1957

91 $\frac{1}{2}$ x 69 $\frac{1}{2}$

Not owned by the artist

No 16, 1960

93 $\frac{1}{2}$ x 69

11

No 22, 1960

102 x 90

11

?

No 30 1954

117 x 69

11

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Omit calf R picture at Santinis: grey with head image

add No. 12, 1949, $67\frac{1}{2} \times 42\frac{1}{2}$
 No 30, 1949, $54 \times 27\frac{1}{2}$
 No 10, 1948, $56 \times 32\frac{3}{4}$
 No 18, 1947, $46\frac{1}{4} \times 56\frac{1}{2}$ } owned by the artist

Berman picture available

PICTURES MUST BE WRAPPED IN
 HEAVY PAPER

we should send a pf then after
 July 14 - we cannot do this

OK Heller
 No 10, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Selz: The dates for the showings-Rothko-are tentative after the London showing. The Paris showing is completely indefinite at this point.

For Baskin, the dates are final except for Paris. We still hope to arrange further bookings for Baskin, but confirmations are coming in quite slowly.

RVP

ROTHKO ITINERARY - Tentative

Whitechapel Art Gallery October 3 - November 1
LONDON

Stedelijk Museum November 17th - December 18th
AMSTERDAM

Palais des Beaux Arts January 5 - January 31, 1962
BRUSSELS

Kunsthalle March 3rd - March 31, 1962
BASEL

Galleria Nazionale d'Arte Moderna April 20 - May 18, 1962
ROME

Musee des Arts Decoratifs June 1 -
PARIS

?
Copenhagen

BASKIN ITINERARY - Tentative

Museum Boymans van Beuningen May 6 - July 2, 1961
ROTTERDAM

Amerika Haus September 16 - October 15th, 1961
BERLIN

Centre Culturel Américain November 1 - December 1, 1961
PARIS

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K/E Rothko

McGray

cc: Mr. d'Harnoncourt
Mr. Wheeler Miss Rubenstein
Mr. Selz ✓
Mr. Rasmussen
ICE-F-66-61
green

Mr. Porter A. McGray

- 2 -

and you would then report on your trip November 20, 1962 on return.

Mr. Porter A. McGray is currently regarding the matter, and we look forward to the information on acknowledgments for René's catalog which we need desperately.

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

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

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

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

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

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

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

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Mr. Porter A. McCray

- 2 -

November 20, 1962

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

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

We all send our best regards, and undying gratitude for your help.

Yours,

Waldo Rasmussen

Enclosures:

Rothko installation suggestions

List of hanging heights

Trough diagram

Translation of Goldwater text

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

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D L S

MUSEUM OF MODERN ART NEW YORK

LT
MC CRAY
VENDOMOTEL
PARIS (FRANCE)

W. U. CABLES

NOVEMBER 20, 1962

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

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

D L S

MUSEUM OF MODERN ART NEW YORK

LT
MC CRAY
VENDOMOTEL
PARIS (FRANCE)

W. U. CABLES

NOVEMBER 20, 1962

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

WALDO

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

cc: Mr. d'Harnoncourt
Mr. Wheeler
Mr. Selz
Mr. Rasmussen
Mrs. Hecht
ICE-F-66-61 ROTHKO (PARIS)
green

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cc Rubenstein
✓ Wheeler
✓ Salt
- Rasmussen
file ICE - F-66-61

DS36

T66 PARIS 76/75 20TH 1000

MODERNART NEWYORK

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

PORTER

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

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

Malraux

Le Ministre d'Etat
chargé des Affaires

cc: Miss Darthea Speyer
Mrs. Bliss Parkinson
Mr. Waldo Rasmussen
Mr. Peter Selz

August 27, 1962

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

Le Ministre d'Etat
chargé des Affaires Culturelles
Monsieur André Malraux
3, rue de Valois
Paris 1^{er}, France

the Paris showing (to open between this and the end of the year) are confirmed as late as this July, on July 10th from M. Jacques Dupont, Vice-President of the Palais des Beaux-Arts, informing us that a recent change in policy made it necessary to postpone the exhibition indefinitely. M. Dupont wrote as follows:

Dear Mr. Minister:

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

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

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

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

Paul J. Harnett

Enclosure

Le Ministre d'Etat
chargé des Affaires Culturelles

From: Paris, January 24, 1963

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

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

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

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

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

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

With kindest regards,

Respectfully yours,

Rene d'Harnoncourt

Enclosure

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Rothko 1/2

Marq

TRANSLATION

From:
Mr. Charles Marq
Atelier Jacques Simon
44, rue Ponsardin
Reims

Paris, January 24, 1963

Dear Peter,

As you know, when I left New York we spoke to Rothko about executing a small engraved glass from one of his paintings in order that he could see exactly the condition of the glass laid on and engraved. I have been searching for three months for something and, having just completed two glasses, will send them to Rothko for his approval.

This is truly a painting that I like and which counts with me because of its absoluteness. I hope to see you soon.

/s/ Charles Marq

p.s. A very fine exhibition is opening on Saturday at the Museum of Reims with a window and six engraved glasses.

cc ALESS

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ATELIER JACQUES SIMON - REIMS

Société à responsabilité limitée
au capital de 10.000 NF

VITRAVX

REIMS, 44, rue Ponsardin
Tél. 47-23-15

Paris 24 janvier 1953

P.S. Nous ouvrons samedi au musée du Reims
une très belle exposition Joseph Simon
avec un vitrail et six verres gravés.

Monsieur Peter,

Vous savez qu'en qui habitent New-
York, nous avions dit à Rothko
que nous réaliserions un petit
verre gravé d'après une de ses
toiles pour lui faire voir plus
exactement la matière du verre
flaqué et gravé. C'est seulement
depuis 3 semaines que j'ai cherché
quelque chose et aussitôt terminées
2 verres je les envoie à Rothko,
pour le plaisir.

C'est vraiment une peinture que
j'aime et qui compte pour moi
à cause de son absolu. A bientôt
j'espère et bien à vous
(charles m...)

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Rothko 1/c

Heiz

TRANSLATION

From:
Charles Marq
Atelier Jacques Simon
44, rue Ponsardin
Reims

January 11, 1963

Dear Peter,

January 18, 1963

Yesterday we saw the Mark Rothko exhibition again. I should like
to take this opportunity to say thank you as we have not seen such quality

paintings for a long time. I found the presentation very good as
Mr. Charles Marq
Atelier Jacques Simon
44, rue Ponsardin
Reims

I could not see it much better than I did in Amsterdam.

With all my good wishes for 1963,

Dear Charles,

Yours cordially,

I was happy to get your letter and your favorable report on
the Rothko show and I should love to know more about the Rothko
vitreaux you are doing.

p.s. I am with my best wishes to you and your wife for the new year,

Cordially,

Peter Selz
Curator

PG:tv

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1/2 Rothko

MARK

TRANSLATION

From:
Charles Marq
Atelier Jacques Simon
44, rue Ponsardin
Reims

January 11, 1963

Dear Peter,

Yesterday we saw the Mark Rothko exhibition again. I should like to take this opportunity to say thank you as we have not seen such quality painting in Paris for a long time. I found the presentation very good as I could see the canvases much better than I did in Amsterdam.

With all my good wishes for 1963,

Yours cordially,

charles marq

p.s. I am, at this time, doing two glass pieces for Mark Rothko.

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ATELIER JACQUES SIMON - REIMS

Société à responsabilité limitée
au capital de 10.000 NF

VITRAVX

REIMS, 44, rue Ponsardin
Tél. 47-23-15

Paris 11 janvier 1963

Cher Peter

Nous avons vu l'exposition
de Marc Rothko hier.
J'en profite pour vous dire
merci, car nous étions privés
de peinture à Paris depuis
quelques temps et la vérité
n'est pas chose courante.
La présentation est très bonne
je trouve, car j'ai mieux vu
les toiles qu'à Amsterdam même.
Tous mes vœux pour 1963.

Bien à vous

(Charles, Marc)

P.S. Je suis en train de
faire 2 vœux pour
vous Marc Rothko

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

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 with great care and study, and left a strong impression on them. Mr. Rothko was present in London for the preview and also assisted the Gallery in planning its installation.

June 11, 1963

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 his sincere appreciation for having made it possible to show Dr. Franz Meyer's beautiful collection of Rothko's work in Brussels. I think he is knowing too that we received word late last month that 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,

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Dr. Franz 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 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 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

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Dr. Franz Meyer

- 3 - Mr. Palmer 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. Franz Meyer
Bachstrasse 40
Berich, 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 to extend last summer.

Enclosure: Receipt of Delivery form for: that the exhibition's Paris showing was Mark Rothko: Brown and Black on Plum, oil on canvas, 1958. in returning their own. The exhibition's Paris showing was now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 8 and close on January 12, 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:ed

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

December 3, 1962

Dr. Franz Meyer
Südstrasse 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.

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With renewed thanks,

Sincerely,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

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1/2 Rothko

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

cc: Meyer
Hager

FRANK MEYER

ZURICH
SUDSTRASSE 40

Museum of Modern Art
11 West 53 Street
New York 19

June 11, 1962

Dr. Franz Meyer A. McGray
Südstrasse 40
Zurich, Switzerland

Dear Dr. Meyer: McGray.

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 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

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Rothko Int

*CC: Mr. Selz
Meyer*

FRANZ MEYER

ZURICH
SÜDSTRASSE 40

Museum of Modern Art
11 West 53 Street
New York 19

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 Mai/Juli 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

C O P Y of orig. ltr.

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cc: mr. selz
mr. mccray
miss dudley
mr. rasmussen 8, 1961
miss pearson
ice-f-66-61/g
AIR MAIL

Dr. Franz Meyer

-2-

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. We would insure the paintings from wall to wall 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.

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:

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

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THE MUSEUM OF MODERN ART

Dr. Franz Meyer

-2-

Date: May 9, 1961

From: David Thompson

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.

New York on or about February 13.

Sincerely,

Porter A. McCray

THE MUSEUM OF MODERN ART

Enclosure
loan agreement form

Date: February 14, 1963

To: Miss Dudley

Re: Return of British Exhibition

From: Richard Palmer

W. S. Keating notified us earlier today that the British shipment did not reach Rotterdam in time to be forwarded on the ss Hertidik, as we had originally been informed by Express Transport Ltd. In Paris, and that it is now scheduled to leave Rotterdam on Holland-America's ss Noordam on February 15. This ship is due to arrive in New York on February 15.

W.S. Keating
1-0

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K/K - Rothko

MOMA

THE MUSEUM OF MODERN ART

Date February 14, 1963

To: Miss Dudley

Re: Return of Rothko Exhibition

From: Richard Palmer

W. R. Keating notified me earlier today that the Rothko shipment did not reach Rotterdam in time to be forwarded on the ss Kerkidik, as we had originally been informed by Express Transport Ltd. in Paris, and that it is now scheduled to leave Rotterdam on Holland-America's ss Noordam on February 15. This ship is due to arrive in New York on February 25.

They left Rotterdam on February 8 and are expected to be in

cc: RP

New York PS for about February 13.

ICE-F-66-61

I-O

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KC/Letter

MO MA

THE MUSEUM OF MODERN ART

Details which inevitably result from a Date February 12, 1963
 way that this was simply acting on a Museum's part. I
 return you that for me, and I know for others of us here as well,
 it was not a routine job, but a responsibility and opportunity
 To: David Thompson an event which we were all Re: ~~and would become part~~
 and convinced as I am that your exhibition had
 From: Peter Selz I am grateful for the chance to have had something
 to do with it.

Excuse this length, but I did want you to understand how we
 felt. If I can be of any assistance in expediting the restoration
 work, I hope you'll call on me without fail.

Dear Dave,
 With all best regards,

I am sorry to say that the Rothkos are still on the boat.
 They left Rotterdam on February 8 and are expected to be in
 New York on or about February 13.

Waldo Rasmussen
 Executive Director
 International Circulating
 Exhibitions

Wished

Thank you for your letter of January 28, which I have just received. I am
 glad to hear that the Rothkos are still on the boat. I am glad to hear that
 they are still on the boat. I am glad to hear that they are still on the boat.
 I am glad to hear that they are still on the boat. I am glad to hear that they
 are still on the boat. I am glad to hear that they are still on the boat.
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 are still on the boat. I am glad to hear that they are still on the boat.

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Mr. Mark Rothko

-3-

August 9, 1963

details which inevitably result from a prolonged tour. You might say that this was simply acting on a Museum assignment, but I assure you that for me, and I know for others of us here as well, it was not a routine job, but a responsibility and opportunity for working on an event which we were convinced would become part of art history. And convinced as I am that your exhibition had this importance, I am grateful for the chance to have had something to do with it.

Forgive this length, but I did want you to understand how we felt. If I can be of any assistance in expediting the restoration work, I hope you'll call on me without fail.

We were notified by our agents in Paris - Express Transport Ltd. -

With all best regards,

That the Rothko exhibition was scheduled to leave Rotterdam on February 8

Sincerely,

through the Welland-America Line's SS Kerkeid. This ship should arrive in

New York later today or sometime tomorrow and I will let you know as soon

Waldo Rasmussen

as the cases have been delivered to San Francisco through

Executive Director

customs.

International Circulating

Exhibitions

WR:mhd

From Mr. McCray's condition report - made during the time he in-

stalled the exhibition in Paris - I am afraid we are going to have some

insurance claims on our hands. I have attached a copy of this report for

your information, but I hope you will not be too alarmed until our own

Registrar's Department has had a chance to check everything thoroughly to

determine exactly which conditions are new.

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Yc/s Rothko MOMA

THE MUSEUM OF MODERN ART

Date February 12, 1963

To: Mr. Selz

Re: Return of the MARK ROTHKO
exhibition

From: Richard Palmer

Dear Mr. Selz:

We were notified by our agents in Paris - Express Transport Ltd. - that the Rothko exhibition was scheduled to leave Rotterdam on February 8 aboard the Holland-America Line's SS Kerkedik. This ship should arrive in New York later today or sometime tomorrow and I will let you know as soon as the cases have been delivered to Santini Brothers and cleared through customs.

From Mr. McCray's condition report - made during the time he installed the exhibition in Paris - I am afraid we are going to have some insurance claims on our hands. I have attached a copy of this report for your information, but I hope you will not be too alarmed until our own Registrar's Department has had a chance to check everything thoroughly to determine exactly which conditions are new.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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
From: Attn: Miss Dorothy Miller
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. There will be a printed French-language insert in the catalog, to be shipped later by air, which will include the following:

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

Acknowledgements -- with credit both to American lenders, contributors, etc., French sponsors or official sponsors, 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:
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cc: Miss Keech Mr. Palmer Mrs. Kolmetz
Miss Dudley Miss Boas ICE-F-66-61 ROTHKO (PARIS)
Mrs. Hecht Mr. Rasmussen i-o

THE MUSEUM OF MODERN ART

Page 2

Date October 11, 1962

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

Re: Paris showing ROTHKO

From: Waldo Rasmussen *WR*

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

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

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

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

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

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

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

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THE MUSEUM OF MODERN ART

Page 2

Date October 11, 1962

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

From: Waldo Rasmussen

Re: Paris showing ROTHKO

(cont.)

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

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

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

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

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

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

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THE MUSEUM OF MODERN ART

Page 3

Date October 11, 1962

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

Re: Paris showing ROTHKO

From: Waldo Rasmussen

(cont.)

DEAR Mr. Rasmussen:

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.

WR:md

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

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

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THE MUSEUM OF MODERN ART

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

Date July 11, 1962

To: Mr. Alfred H. Barr, Jr.

Re: MARK ROTHKO Exhibition

From: Richard L. Palmer

- ICE-F-66-61

Dear Mr. Barr:

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

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

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

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

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

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THE MUSEUM OF MODERN ART

cc: Mr. Selz ICE-F-66-61
Miss Dudley i-o
Mr. Palmer

Date June 22, 1962

To: Museum Collections
Attention: Miss Betsy Jones
From: Richard L. Palmer

Re: Request for Loan Extension
of Rothko No. 19, 1958

We would like to request extension of your loan of the Rothko No. 19, 1958, oil on canvas, 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 the loan from Mr. Rothko, prior to its purchase by the Museum, 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. As you probably know, the original loan period was from September 1961 through September 1962.

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 enclosing a brief amendment to our Loan Agreement form, and would be most appreciative if you will sign and return the original green copy to the Department of Circulating Exhibitions. The duplicate white copy should be retained for your 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.

Yours truly,
Peter Selz

Mark Rothko just called us to say that the dimensions of No. 19, 1958 are 113 1/2 x 66 1/2.

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THE MUSEUM OF MODERN ART

cc: Waldo Rasmussen

Date ~~July 11, 1961~~

To: Porter McCray

Re: Rothko

From: Peter Selz

Mark Rothko just called me to say that the dimensions of No. 50, 1954 are 113 1/2 x 68 1/2.

When preparing the Museum's Rothko show, I asked Power for the first two paintings but he replied that he wanted to be represented with all three in our exhibition. As I had already committed myself to all the paintings of the mid-fifties that could possibly be accommodated, I had to turn down Power's loans. I think he will be pleased that we will now want to borrow all three of his pictures which is what he wanted in the first place.

1. Detachment — Title ?, 1957 or 1958 (6' x 8')

Brussels, Belgium

Rothko does not know its title or Number but says it is a wine colored picture with white center stripes.

Untitled, circa 1960 (9' x 10')

This is the painting Detachment acquired last Summer.

2. Dr. Giuseppe Pansa di Siano — Number 13, 1960 (10' x 8' 1/2")

Casa di Porta Romana 70/A
Milano, Italia

3. Franz Meyer — Brown and Black on Blue, 1958 (203 x 188 cm)

1958

4. Lady W. Brigden Goldswold — Light, Earth and Blue, 1954 (6' 3 1/2" x 47")

25 St. Leonards Terrace
Chelsea
London S. W. 3, England

I think we should send request letters without delay so that we can adjust the

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Rothko Int.

MOMA

THE MUSEUM OF MODERN ART

Date July 13, 1961

cc: Waldo Rasmussen

To: Porter McCray

Re: Rothko

From: Peter Selz

The following size changes should be noted on three Rothko paintings:

Number 30, 1954 - corrected size: 68 1/2 x 113 1/2"

Number 17, 1957 - " 91 1/2 x 69 3/16"

Number 16, 1960 - " 94 x 69 3/4"

When preparing the Museum's Rothko show, I asked Power for the first two paintings but he replied that he wanted to be represented with all three in our exhibition. As I had already committed myself to all the paintings of the mid-fifties that would possibly be accommodated, I had to turn down Power's loans. I think he will be pleased that we will now want to borrow all three of his pictures which is what he wanted in the first place.

1. Retracement --- Title ?, 1957 or 1958 (6' x 8')

Brussels, Belgium

Rothko does not know its title or Number but says it is a wine colored picture with white center stripes.

Untitled, circa 1960 (9' x 10')

This is the painting Retracement acquired last summer.

4. Dr. Giuseppe Pansa di Siano --- Number 12, 1960 (10' x 8' 3/4")

Corso di Porta Romana 78/1
Milano, Italia

5. Franz Meyer --- Brown and White on Blue, 1958 (203 x 200 cm)

Leipzig

6. Lady D'Arigler Goldsfield --- Light, Earth and Blue, 1954 (6' 3 3/4" x 67")

25 St. Leonard Terrace
Chelsea
London S. W. 3, England

I think we should now request letters without delay so that we can right the books when necessary.

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1/4 w Rothko

MOMA

THE MUSEUM OF MODERN ART

Date December 18, 1961

To: Waldo Rasmussen

Re: Rothko catalog - Amsterdam Edition

From: Peter Selz

I have had the opportunity to discuss European loans with Rothko and we have agreed on the following items:

1. Thank you for sending me the Amsterdam Rothko catalog. I agree with you that my article should only be reproduced in its entirety and I wish that you would specify that in the future.

If this is the painting that Franchetti has sold we would like to know. Let us discuss the Venice Biennale soon.

2. Mr. E. J. Power — Red, White, Green, 1948
Number 14, 1949 (46 x 41 1/2)
White Cloud, 1950 (67 1/2 x 63 1/2)

When preparing the Museum's Rothko show, I asked Power for the first two paintings but he replied that he wanted to be represented with all three in our exhibition. As I had already committed myself to all the paintings of the mid-fifties that could possibly be accommodated, I had to turn down Power's loans. I think he will be pleased that we will now want to borrow all three of his pictures which is what he wanted in the first place.

3. Detachment — Title ? , 1951 or 1953 (6' x 8')

Rothko does not know its title or Number but says it is a wine colored picture with white center stripes.

Untitled, circa 1960 (9' x 10')

This is the painting Detachment acquired last summer.

4. Dr. Giuseppe Penone di Roma — Number 12, 1960 (10' x 8' 7/8)
Corno di Porta Romana 78/1 Number 61, 1953
Milano, Italia

5. Franz Meyer — Brown and Black on White, 1950 (20' x 20' ea.)
Berlin

6. Lady Wharfedale Goldsmith — Light, Earth and Blue, 1954 (6' 3 1/4' x 4' 7/8)
25 St. Leonard's Terrace
Chelsea
London S. W. 3, England

I think we should send requests before January 1st so that we can adjust the loan period accordingly.

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THE MUSEUM OF MODERN ART

Date March 29, 1961

To: Porter McGray

Re: Rothko exhibition

From: Peter Selz

Mr. Thomas B. ...
Director

I have had the opportunity to discuss European loans with Rothko and we have agreed on the following items:

1. Baron Giorgio Franchetti ----- Purple and Brown, 1957-58 (84 X 72)
Impressa Ing. M. e G. Franchetti
Via Gerolamo da Capri 6
Rome, Italy

If this is the painting that Franchetti has sold we would like to know where it can now be found.

2. Mr. E. J. Power ----- Red, White, Green, 1948
Number 14, 1949 (66 X 41 1/2)
White Cloud, 1956 (67 1/2 X 63 1/2)

When preparing the Museum's Rothko show, I asked Power for the first two paintings but he replied that he wanted to be represented with all three in our exhibition. As I had already committed myself to all the paintings of the mid-fifties that could possibly be accommodated, I had to turn down Power's loans. I think he will be pleased that we will now want to borrow all three of his pictures which is what he wanted in the first place.

3. Dotremont ----- Title ?, 1957 or 1958 (6' X 8')
Brussels, Belgium

Rothko does not know its title or Number but says it is a wine colored picture with white center stripes.

Untitled, circa 1960 (9' X 10')

This is the painting Dotremont acquired last Summer.

4. Dr. Giuseppe Panza di Biumo --- Number 12, 1960 (10' X 8'9")
Corso di Porta Romana 78/1 Number 61, 1953
Milano, Italia
5. Franz Meyer ----- Brown and Black on Plum, 1958 (203 X 208 cm)
Zurich
6. Lady D'Avigdor Goldsmid ----- Light, Earth and Blue, 1954 (6'3 3/4" X 67")
26 St. Leonards Terrace
Chelsea
London S. W. 3, England

I think we should send request letters without delay so that we can adjust the American loans accordingly.

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I/C/E - Rothko

THE MUSEUM OF MODERN ART

Date March 14, 1961

To: Porter McCray

Re: Meeting with Mark Rothko

From: Peter Selz

Mark Rothko wants to meet with us as soon as possible regarding both content and itinerary of the European show.

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 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

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cc: Mr. Selz ✓ NY - Brooklyn
Miss Dudley
ICE-F-66-61 L&L
green

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

May 8, 1963

Mr. Thomas Buechner
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Dear Mr. Buechner: sincere appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Brussels. 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 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

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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

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cc: Mr. Sela
Miss Dudley
ICE-F-88-61 IAL
grock

- 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.)

Oct. 10 - Nov. 6, 1961
Nov. 24 - Dec. 27, 1961
Jan. 4 - Jan. 15, 1962
March 6 - April 2, 1962
April 27 - Sept. 30, 1962
Dec. 5, 1962 - Jan. 12, 1963

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

W J - Whitney

- 2 -

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.

Mr. John Gordon, Curator
Whitney Museum of American Art

22 West 54th Street
New York 19, New York

Dear John Gordon: appreciation for having made it possible to show such a full and beautiful collection of Rothko's work in Midland. 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.

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

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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

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cc: Mr. Sela
Miss Dudley
Mr. Palmer
ICH-P-66-61 L & L
green

- 3 -

December 3, 1962

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.

New York 19, New York

With warmest regards,
Dear Mr. Gordon:

I am writing you once again Sincerely, 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 the paintings will be somewhat later in returning to their owners. Your loan extension were requested through December 31, 1962. The exhibition is now scheduled to open at the Musée d'Art Moderne de la Ville de Paris on December 3 and close on January 18, 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. Rothko's participation in the Museum's Circulating Program is being continued.

Enclosure: Receipt of Delivery for:
Rothko: Baptismal Scene, watercolor
(Please sign and return in the enclosed envelope.)

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/WB:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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W. Whitney
cc: ✓ Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

December 3, 1962

W. Rothko
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:
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10/18 Rothko

cc: Mr. Selz *W. Selz*
Miss Dudley *Miss Dudley*
~~Miss Berge~~ *100-7-66-112 & 1*
Mr. Palmer *Green*
ICE-F-66-61 L & L
green

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:
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10/18 Rottko

Dr. Giuseppe Panza di Biumo

- 2 -

cc: Mr. Selz ✓
Miss Dudley
ICE-F-66-61 L & L
Green

Panza

we are still able to look back to the hour of the last exhibition as reported that the Rottko exhibition attracted a more "June 11, 1963", 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. Rottko 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 Cirin, Dr. Giuseppe Panza di Biumo, has asked us to extend to you his most Corso di Porta Romana 78/1, Milan, Italy. I think you will be interested in knowing that we received word late last month that the Belgian Association had bestowed on the Rottko exhibition its annual prize for the most outstanding exhibition shown in Belgium during the 1961-1962 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.

The Paris showing of the exhibition, which was originally scheduled at the Musée d'Art Moderne de la Ville de Paris, was postponed 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 moved under the supervision of Mr. A. Rottko. In view of the time limitations involved, I feel that it provided quite a handsome setting for the installation. Ambassador G. de Gaulle was present at the opening ceremony, as were many French critics, artists and dealers, as well as representatives of many foreign governments.

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

I hope you will forgive me for the delay in sending this letter and I would like to thank you for the loan of the works. 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

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Dr. Giuseppe Panza di Biumo

- 2 -

June 11, 1963

We may well be able to look back to the tour of the Rothko exhibition as 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.

(Please sign and return this receipt in the enclosed envelope.)

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

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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/A
Milan, Italy

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

Dear Dr. Panza:

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

Enclosure: Receipt of Delivery form for: that the exhibition's Paris showing has Mark Rothko: Number 12, 1960, oil on canvas. receipt later in return. Mark Rothko: Number 61, 1953, oil on canvas. that loan extensions were requested through December 1962. The exhibition is now scheduled. (Please sign and return this receipt in the enclosed envelope.)

Paris on December 3 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:ad

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1/6 Rothko

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

Panza di Biumo

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
Executive Assistant
International Circulating
Exhibitions

RP/WR:md

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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W/E Rothko

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

Panza

June 11, 1962

AIR MAIL

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

June 9, 1961

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. 1186

Rothkos Int.

Mr. Panza

cc: Mr. McCray
Mr. Rosenbaum
Miss Bailey
Miss Pearson
JCS-2-4-61 1A1
cc: Mr. Selz
ice-f-66-61 1&1
g

AIR MAIL

June 3, 1961

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

Dr. Giuseppe Panza
Corso di Porta Romana 78/1
Milan
Italy

Dear Dr. Panza:

I have your very generous response to my request that you will lend your two Rothkos Number 12, 1961 and Number 61, 1953 for a tour of European cities. I indeed know what a real sacrifice this long absence of two such handsome paintings means to one with your convictions and I am therefore more grateful for your generosity.

We shall soon furnish you with the schedule of this exhibition and I shall hope you will have an opportunity to see it. Looking forward to seeing you meanwhile,

Sincerely,

Porter A. McCray

Sincerely,

Porter A. McCray

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Rothko C/
1/46 Fachler
Publicity
Selz ✓
onza nza

Dr.
Cor
Milan, Italy

Dear Dr. Panza:

I am sorry to stay so much time away from my two Rothkos.
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.

Sincerely,

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 Basle, 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

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Rothko c/c

Milano - Corso Di Porta Romana, 78/1

Telef. 576-495

cc: Mr. McCray
Mr. Rasmussen
Miss Dudley
Miss Pearson
ICE-F-66-61 I&L
green

Mr. Selz ✓ *Mr. Selz*

Ponzaniga

Milano 29-5-61

May 17, 1961

Dr. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

Dear Dr. Panza:

I am sorry to stay so much time away from my two Rothkos.

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.

Sincerely,

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 Basle, 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

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Milano - Corso Di Porta Romana, 78/1

Telef. 576-495

Milano 29-5-61

Dear Mr. Porter McCray,

I am sorry to stay so much time away from my two Rothkos.
But, at the same time, I am happy to help you and Mr. Rothko in
making a good selection of the paintings to be exhibited.

With the hope to see you in the near future.

Sincerely,

s/Giuseppe Panza

C O P Y of hand-written letter

CC: Mr. Selz

Panza

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1c/2 Rothko

TRANSLATION FROM THE FRENCH

Musée des Arts Décoratifs
Palais du Louvre, Pavillon de Marsan - Conservation
107, rue de Rivoli, Paris 1er

Paris - arts Décoratifs
cc: Mr. Rasmussen
Mr. d'Harnoncourt

30.VII. 1962

to Peter Selz

Dear Sir,

I am extremely upset. All my projects have been given up, at least temporarily. The new administration of the Museum refuses to go along with me in regard to the painting exhibitions that I organize, considering the purpose of the Museum essentially decorative art. This decision is the last of a long series of traps that I have succeeded in avoiding up to the present. If I was convinced that I could not follow through on the goals that I have set, I would resign, but I am tough: I give in temporarily but I expect to "repandre du poil de la bête" (gallicisme intraduisible). At the moment it is Rothko who will suffer from this affair and I am distressed both for him and for the pleasure I looked forward to. In the absence of our new president, it is Jacques Dupont, our vice-president (in agreement with me) who should officially inform the Museum (Mr. Palmer whom I do not know) of the rejection of the Rothko exhibition. But I write to you on a friendly basis to explain the atmosphere and to ask you on your part to inform Rothko. Tell him that it is not a question of hostility against him or even against American painting, but a systematic position against modern painting of any kind. And say that there are a number of apostles to proclaim that abstract art has become the official art in France! In short, I am absolutely not discouraged and expect, after some months of prudent humility, to take up the offensive.

Amicably,

/s/ Francois Mathey

Mr Selz ✓
return to
af

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	IC / IP	I. A. 1186

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

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

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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)

Tous mes projets sont actuellement en cours de réalisation provisoirement. Le conseil d'administration de la Musée refuse de me suivre et a décidé de se retirer à l'égard de l'exposition de peinture que j'organise estimant que la vocation du musée est essentiellement l'art décoratif. Cette décision est l'aboutissement d'une longue suite d'attitudes que j'ai réussi à coquiver jusqu'à présent. Si j'étais convaincu de ne

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MUSÉE DES ARTS DÉCORATIFS

PALAIS du LOUVRE - Pavillon de MARSAN

CONSERVATION

107, RUE de Rivoli, PARIS 1^{er}
Opéra 49-68

Che Monsieur,

*Je suis extrêmement ennuyé. Tous
mes projets sont abandonnés, du moins
provisoirement. Le nouveau Conseil d'administration
du Musée refuse de me suivre et a décidé
de renoncer à l'égard des expositions de peinture
que j'organise estimant que la vocation du
musée est essentiellement l'art décoratif. Cette
décision est l'aboutissement d'une longue suite
^{troubles} d'embûches que j'aurais réussi à esquiver
jusqu'à présent. Si j'étais convaincu de ne*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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pouvoir poursuivre le but que je me suis

proposés je démissionnerais mais je suis

^{Tough} Coriace : j'^{submit}obtempère provisoirement mais

je compte bien "prendre du poil de la bête"
^{take level by the hairs}

(gallicisme intraduisible). Immédiatement

c'est Rothko qui fait le ^{will suffer}prix de cette

aventure et j'en suis ravi et pour lui

et pour le plaisir que j'en espérais. En

l'absence de notre nouveau président, c'est

Jacques Dupont, notre vice-président (en accord

avec moi) qui doit informer officiellement

le Musée [M. Palmer que je ne connais pas] du

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MUSÉE DES ARTS DÉCORATIFS

PALAIS DU LOUVRE - PAVILLON DE MARSAN

CONSERVATION

107, RUE DE RIVOLI, PARIS 1^{ER}
Opéra 49-68

rejet de l'exposition Rothko. Mais je m'adresse
à vous sur le plan amical pour vous expliquer
l'atmosphère et vous prier d'informer
de votre côté Rothko. Dites-lui bien qu'il
ne s'agit pas d'une attitude hostile contre
lui ou même contre la peinture américaine
mais d'une position systématique contre
la peinture moderne quelle qu'elle soit.
Et dire qu'il y a de bons apôtres pour
proclamer que l'art abstrait est devenu
en France l'art officiel! Enfin je
ne me décourage absolument pas et j'attends

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bien après quelques mois d'effacement prudent
reprenre l'offensive .

Amicalement vôtre,

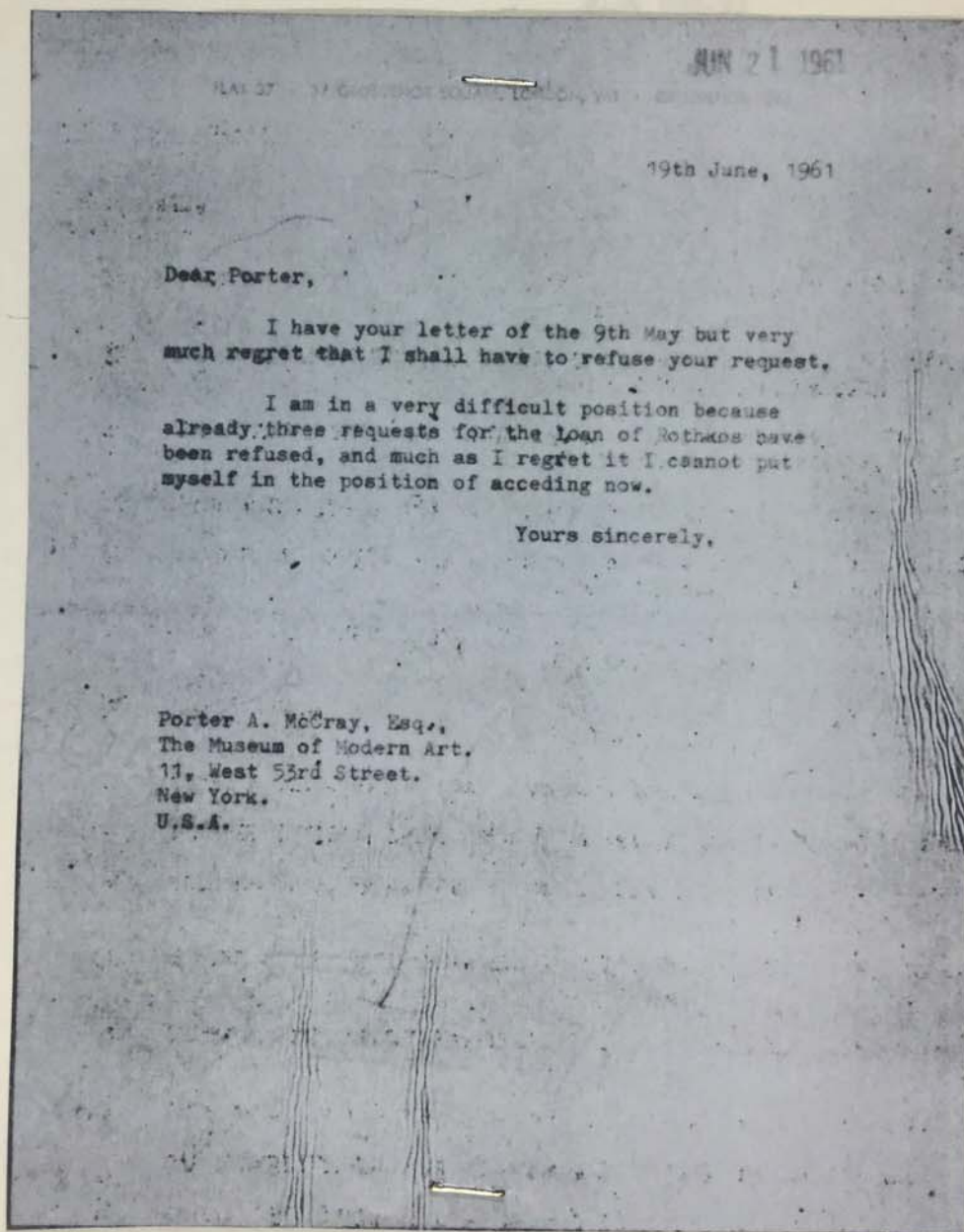
Francis Mathoy

30. VII. 1962

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C: ^{Power} MR. SELZ



Loans refused: Mr. E. J. Power 37 Grosvenor Place London, England

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cc: mr. selz
mr. mccray
miss dudley
mr. rasmussen
miss pearson
ice-f-66-61/g

May 9, 1961

AIR MAIL

Mr. E. J. Power
37 Grosvenor Place
London
England

Dear Ted:

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:

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.

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The Root of the Right

ANTHONY HOWARD

The Week-end Review

VOL. LXII No. 1527

FRIDAY 26 OCTOBER 1961

NINEPENCE

Rothko

DAVID SYLVESTER

Faced with Rothko's later paintings in the exhibition at Whitechapel, one feels one is tolerably hemmed in by forces something one's every nerve, imagines the frailty of one's body to be multiplied as if some weight borne in one's shoulders were grinding one into the ground; one feels one self 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 experience 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 recreation 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 contrasts, the sensuous delight of beautiful colour or sound. There is nothing of all this in these paintings. Here emotion is undisturbed, isolated.

In its aspect, Rothko's image - a haunting image, I suspect even for those who respond to its presence only mildly - provides its incidental satisfactions. It projects itself onto one vision of reality, looking along Park Avenue at the great glass-fronted slabs with their edges dissolving in the light, it is difficult not to be reminded of Rothko's looming, soft-edged stacks of rectangles. And it projects itself onto our taste, its combination of tuffan red and brown and black can be collected in fashionable ties and shirts of the same design.

But the evocative quality of the form, this

seductive charm of the colour, become irrelevant when the paintings are confronted. These paintings are beyond poetry as they are beyond picture-making. To fantasise about them (as the catalogue does), discover storm-clouds or deserts in them, or sarcophagi, or aftermaths of nuclear explosions, is as corney as looking at Gothic architecture and thinking of the noonday twilight of the forest. These paintings begin and end with an intense and utterly direct expression of feeling through the interaction of coloured areas of a certain size. They are the complete fulfilment of Van Gogh's notion of using colour to convey man's passions. They are the realisation of what abstract artists have dreamed for 30 years of doing - making painting as inherently expressive as music. More than this, for not even with music, where the inalienable sense of the performer's activity introduces more of the effects of personality, does isolated emotion touch the nervous system so directly.

The claims which Rothko has made for his work seem on the surface decidedly perverse. He says he is 'no colourist', which might well be thought affected in view of the dusky glowing splendour of his harmonies. He denies the view common among his admirers that his work is Apollonian, quietist, mainstream that on the contrary it is nothing if not violent, Dionysian - the perverseness of this claim being that it seems pretty extravagant to attribute violent passion to paintings whose means of expression - the hushed colour, the design in terms of horizontals - are traditionally associated with serenity and stillness. But the claims are not perverse: it is not when he talks that Rothko is paradoxical but when he paints. The value of his painting lies precisely in the paradox that he gives seductive colour so that we disregard its seductiveness, that he uses the apparatus of serenity in achieving violence. For of course the stillness is there as well, and that is just

the point: violence and serenity are reconciled and fused - this is what makes Rothko's a tragic art.

The achievement is parallel to Mondrian's who, using means the obvious potential of which was the creation of a perfectly static art, evolved a world of form in which stillness is locked with violent movement. Of this consummation in terms of the physical - to put it rather schematically - Rothko's art is the equivalent in terms of the emotional. Their work is as it were the Parthenon and the Chartres of abstract painting - a vulgar analogy, perhaps, but one whose relevant implications include the point that a Mondrian dominates us as a compact entity out there, beyond our reach, a Rothko incorporates us, envelops us in its light. The quality of Rothko's art emphasises that a Rothko is awe-inspiring as a cathedral is not as a mountain is: the effect of its scale is not to make us feel puny beside a sublime vastness. It has a scale transcendent enough to command, accessible enough to reassure.

The strength of the great monomaniacs of modern art - who also include Giacometti, Rosso, Monet - in relation to their audience is that they are not distracted by success or by failure. Their vulnerability is that they are peculiarly subject to the risk of alienation, since their work pushes the medium to extreme limits where there is no margin between glory and absurdity, so that, shown in the wrong light or at the wrong height, it can so easily go the other way. At Whitechapel the exhibition is worthy of the exhibits.

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The Week-end Review

FRIDAY 20 OCTOBER 1961

Vol. LXII - No. 1597

Rothko

DAVID SYLVESTER

There is such a sense of the later paintings of Rothko. White, black, one feels one is looking at a surface, but the surface is not flat. It is a surface which is vibrating, one's eyes are drawn to the centre of the painting, one's mind is drawn to the centre of the painting. One feels one is looking at a surface, but the surface is not flat. It is a surface which is vibrating, one's eyes are drawn to the centre of the painting, one's mind is drawn to the centre of the painting. One feels one is looking at a surface, but the surface is not flat. It is a surface which is vibrating, one's eyes are drawn to the centre of the painting, one's mind is drawn to the centre of the painting.

In its modest, Rothko's image - a haunting image, I suspect even for those who respond to its presence only mildly - provides its incidental satisfaction. It projects itself onto our vision of reality, looking along Park Avenue at the great glass-fronted slabs with their edges disappearing in the light. It is difficult not to be reminded of Rothko's looming, vast, dark stacks of rectangles. And if you are not sure of your taste, his combination of Indian red and brown and black can be easily found in fashionable tie and shirt or even design.

But the evocative quality of the form, the

seductive charm of the colour, become irrelevant when the paintings are confronted. These paintings are beyond poetry as they are beyond picture-making. To fantasise about them as the catalogue does, discover storm-clouds or doubt in them, to ascribe, of affirmation of nuclear explosions, is as crazy as looking at Gothic architecture and thinking of the midnight twilight of the forest. These paintings begin and end with an intense and utterly direct expression of feeling through the interaction of coloured areas of a certain size. They are the complete fulfilment of Van Gogh's notion of using colour to convey man's passions. They are the occasion of what abstract artists have dreamed for 40 years of doing - making painting as inherently expressive as music. More than this, for not even with music, where the inescapable sense of the performer's activity introduces more of the effects of personality, does isolated emotion touch the nervous system so directly.

The claims which Rothko has made for his work seem on the surface decidedly perverse. He says he is 'no colourist', which might well be 'thought affected' in view of the daily glowing splendour of his harmonies. He denies the view common among his admirers that his work is Apollonian, quietist, maintains that on the contrary it is nothing if not violent, Dionysian - the perverseness of this claim being that it seems pretty extravagant to attribute violent passion to paintings whose means of expression - the hushed glow of the design in terms of horizontal and vertical lines - is traditionally associated with serenity and stillness. But the claims are not perverse.

Not when he talks that Rothko is paradoxical but when he paints. The value of his painting lies precisely in the paradox that he uses seductive colour so that we disregard its seductiveness, that he uses the apparatus of serenity in achieving violence. For of course the stillness is there as well, and that is just

the point, violence and serenity are reconciled and fused - this is what makes Rothko's art tragic.

The achievement is parallel to Mondrian's who, using means the obvious potential of which was the creation of a perfectly static art, evolved a world of form in which stillness is locked with violent movement. Of this consummation in terms of the physical - to put it rather schematically - Rothko's art is the equivalent in terms of the emotional. Their work is as it were the Parthenon and the Chantrel of abstract painting - a vulgar analogy perhaps, but one whose resonant implications include the point that a Mondrian dominates us as a compact entity out there, beyond our reach, a Rothko incorporates us, envelops us in its light. The quality of Rothko's art is a cathedrality, not as a monument is, the effect of its scale is not to make us feel puny beside a sublime vastness. It has a scale transcendent enough to command, accessible enough to reassure.

The strength of the great menomaniacs of modern art - who also include Giacometti, Rosso, Monet - in relation to their audience is that they are not distracted by success or by failure. Their vulnerability is that they are peculiarly subject to hazards of presentation. Once their work reaches the medium of extreme limits where there is no margin between glory and absurdity, so that shown in the wrong light or at the wrong height, it can so easily go the other way. At White Chapel - the exhibition is worthy of its exhibits.

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The World of Art

by David Carritt



THIS EAST END SETTING IS IDEAL FOR ROTHKO

IF the Whitechapel Art Gallery was in Bond Street (and why not?—there is a Marble Arch Barbecue in Hammersmith Broadway) its impact would be less disturbing.

Modern Art is as much a part of the West End as the fashion industry, on which I am sometimes forced to think the art market is modelled. But down in Whitechapel it appears strikingly divorced from modern life, at least from the bustling, chaotic commonplaces which add up to life in E.1. and practically everywhere else more than a threepenny bus ride from Bond Street.

What, I ask myself, can these painters and sculptors whom the Whitechapel Art Gallery so assiduously promotes mean to the people for whom the gallery

was built? Mr. Bryan Robertson, the director, likes to exhibit the most advanced and controversial modern artists whose work is often difficult enough to dismay professional critics.

How, then, can he hope that they will enrich the lives and influence the vision of East-Enders?

DOUBTS

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, 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 buoant or menacing.

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

ADMIRER

THE catalogue quotes a line from Nietzsche which Rothko read with great admiration when he was a young man: "There is need for a whole world of torment in order for the individual to produce the redemptive vision and to sit quietly in his rocking row-boat in mid-sea, absorbed in contemplation."

Perhaps, after all, Whitechapel is the right place to exhibit these paintings, which it is easiest to misjudge if one tries to relate them to traditional or familiar types of painting.

Rothko is far more original than the sort of abstract painter whom the West End gallery-goer will inevitably compare him with, such as Ben Nicholson or Victor Pasmore—artists who long ago repudiated the emotional content of painting.

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.

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general idea (a swinging partition is not sta

tion of the areas) of disappearance-appearanc

to master the mortal traces of a hypothetical na

a dwelling, the plan of the dwelling and its

metry: to see, the force having vanished from the mere mention of the

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The Sunday Times October 15th '61.

A Grand Achievement of the Fifties

By JOHN RUSSELL

MOST rare, mysterious, and not to be missed is the experience which greets the visitor to the Mark Rothko exhibition at the Whitechapel Art Gallery. Before, behind, beside and (in one case) above him is a family 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's procedures might seem to lead to monotony; but his pictures will go on revealing new secrets long after we have ascribed those of more calligraphic abstractionists to an intermittently fruitful fit of the fidgets.

WHAT is indicated here is the idea, common to more than one great French painter in the 1880s, and developed in Kandinsky's "On the Spiritual in Art," that colour can be orchestrated in such a way as to appeal directly to the deepest of human needs and anxieties.

Delaunay, for one, knew something of the dominion of colour over our inmost feelings, but he never found out quite what to do about it. Rothko by contrast 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.

No one begrudges the New York school full credit for

what may turn out to have been the grandest pictorial achievement of the late fifties and early sixties; but it should be said that Rothko's art has certain distinctively Russian characteristics. (He was born in Dvinsk in 1903, and his family migrated to America ten years later.) In his use of colour as in the direct and straightforward emotional hold of his art, its solemn fullness and prayerful concentration, he has carried his origin over intact into the New World.

Absolutely abstract

By ALAN BOWNESS

AT first sight, Mark Rothko's pictures look simple to the point of vacuity—vast paint-soaked canvases with nothing on them but enormous cloud-edged rectangles. Such painting defies description: it arouses no associations, and form and composition and brushwork have all been reduced to a minimum. There are no distractions, picture and spectator confront each other on the simplest, most absolute, terms. Rothko himself made it clear long ago that he regarded his work as a progression towards clarity—in his own words, "toward the elimination of all obstacles between the painter and the idea, and between the idea and the observer."

In the Whitechapel exhibition, only the culmination of this progression can be seen. The earliest picture there was painted in 1945, when Rothko was forty-two, and thus his expressionist - realist beginnings remain hidden. A handful of water-colours with strange biomorphic shapes hint at the transitory surrealist phase, and their aqueous colours persist into the oils of 1947. But from this moment Rothko evidently knew what he wanted, and his work since has only increased in scale and intensity.

♦ ♦

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.

London Times Literary Supplement (?)

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TRANSLATED FROM THE FRENCH

THE IDEA OF ROTHKO (Literal translation)
 about to perish in a color TAN IMAGE OF ROTHKO
 persists in the face of By Emilio Villa

The dazzling décor, the exciting handling of space haunted by itself, without texture, without context, without content, without appeal, without image, without suffering and without luxuriousness: his paintings nevertheless create a hazardous, germinal kind of spiritualization led astray by lyric contrast: like the promotion and proposal of an ideal habitation, ephemeral, calculated, oriented, like a hypogeum or an entrance passage with names effaced by a lay cult, a dwelling where "to be happy," "to take," "to seize," "to be strong," "to be liberal," "to be unsparing," are the secret words suspended like menacing migrant images, like propitiatory formulas: I intend these paintings to be a miraculous translation of the wall of the house, U.S.A.: I know that Rothko is thinking of other conditions, very simple and more acute: but nevertheless observe the inexhaustible decision of the vertical: beyond the tombstone of Lazarus there is human life entangled in its great jealousy: similarly his painting obscures all concept of individual existence, it separates itself from it by means of a burning precision in which he disregards it (individual existence) in order to stabilize in a secret order the general idea (a swinging partition is not stable but it avoids corruption of the areas) of disappearance-appearance, of projection-collapse; to master the mortal traces of a hypothetical nature, to master a domain, a dwelling, the plan of the dwelling and its mutilated, scarred axonometry: to see, the force having vanished from the mere mention of the

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Rothko, by Emilio Villa
from Appia, Jan. 1960 ()

- 2 -

idea, judicial-domestic permanence of space as a hazard obviously about to perish in a colored breath of air, the meaning of which persists in the face of that which must perish - that is to say: to become reality: and again: beyond the metaphysical flux which touches the edges ~~the edges~~ of these empty and obsessed systems, I was thinking that his rectangles and his squares, fragments once again created from the miraculous tetraktys (the imperceptible Pythagorean substance of tetraktys, archetype of fourness: here one could perhaps read, among the words effaced, four angular names: numen foci, lares, genius loci, deus enchorius) destined for the walls of the modern habitat (in Italian it is stanze - what a word for the squares of Rothko!) could be conceived and accepted as domestic altars, tables for the bread of the Presence, loculi for liturgical tribunals effaced and available for the sentences and suggestions still to be written by little daimones, by giants of the shadows, by police-like heros, by the sages of atomic energy, by the rhetoricians of science-fiction; all at the same time erecting a mural sign which cannot fail to menace (the menace of the desert to the vertical of the nameless expectation) the disquieting solitude which surrounds the individual in battle and in the house: Rothko has conceived his paintings as a perspicuous, essential and multiplied perspective of the action and conditions of the daily struggle and of the enchained forgetfulness and sexualization of the times: in this painting the apparently every-day, simple geometric rules in reality very probably go far back to the heights of ritual conscience: I have even been able to think that these paintings have been prepared as extinguished mirrors of Dionysius for a spurting lay festival of Dionysius, the spirit of boring retinues and frenzied

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Rothko, by Emilio Villa

From Appia, Jan, 1960

- 3 -

cocktails among the dead and the living; and I have wished to believe that the color of these paintings is a Dionysian powder of which, in olden times, men were born, proper and secret men according to the theology of Orpheus. And so be it.

From Appia, Jan, 1960 (?) (not paginated)

From: Dr. Giuseppe Pansa

Corno di Porta Romana 73/1

Milan

Value

6/29/61/rrk

Number 12, 1960

Number 21, 1961

\$25,000

25,000

Will you please arrange to forward them to Bolton & Fairhead, Ltd., 106 Regent Street, London W.1, England for customs clearance and delivery to the Whitechapel Art Gallery. They should arrive in London on or about September 1, as they will be insured from wall to wall under the Museum's fine arts policy on will need to know in advance the name of the carrier on which they are forwarded and the date of departure from Milan.

We trust that you can post them in the box we made for these paintings when they were shipped to you from New York last March. Please bill the Museum for all charges including customs clearance and delivery in London under Purchase Order I.C.E. 2801 which will be mailed to you under separate cover.

We shall appreciate your confirming the handling of this shipment at your earliest convenience.

Sincerely,

Dorothy H. Bailey
Registrar

cc: Bolton & Fairhead, Ltd., London

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Rothko and

cc: Mr. McCray
Mr. Selz
Miss Pearson
Mr. Palmer

Replied by Registrar's letter

Registrar

July 3, 1961

Zust-Ambrosetti *no. 18, 1947, w/o*
Viale Vittorio Veneto 22
Milan, Italy *Corso di Porta Romana, 1953, w/o*

Dear Sir: *Through Mr. D. A. 1953, w/o*

We have arranged to borrow the following paintings for the exhibition MARK ROTHKO opening at the Whitechapel Art Gallery, London, in September:

From: Dr. Giuseppe Panza
Corso di Porta Romana 78/1
Milan

	<u>Value</u>
Rothko: <u>Number 12, 1960</u>	\$25,000
Rothko: <u>Number 61, 1953</u>	25,000

Will you please arrange to forward them to Bolton & Fairhead, Ltd., 106 Regent Street, London W.1, England for customs clearance and delivery to the Whitechapel Art Gallery. They should arrive in London on or about September 1. As they will be insured from wall to wall under the Museum's fine arts policy we will need to know in advance the name of the carrier on which they are forwarded and the date of departure from Milan.

We trust that you can pack them in the box we made for these paintings when they were shipped to you from New York last March. Please bill the Museum for all charges including customs clearance and delivery in London under Purchase Order I.C.E. 2401 which will be mailed to you under separate cover.

We shall appreciate your confirming the handling of this shipment at your earliest convenience.

Sincerely,

Dorothy H. Dudley
Registrar

cc: Bolton & Fairhead, Ltd., London

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cc: Mr. Selz
Miss Dudley
Mr. Palmer
100-2-66-61 L & L
green

Rothkos by Registrar's Number

December 2, 1962

- 61.455 No. 10, 1947, o/c
- 61.457 Sketch for Mural, 1958, o/c
- 61.462 Sketch for No. 4, 1958, o/c
- 61.464 Narrow end for a Mural, 1959, o/c
- 61.466 No. 64, 1960, o/c
- again regarding the Paris 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 8 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 regards 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

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

December 3, 1962

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.

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.

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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

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1/2 Rothko

Reynal

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

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

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10/2 Rothko
Rockefeller

April 25, 1960

Governor Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, N.Y.

Dear Nelson:

Mr. Peter Sels, Curator of our Department of Painting and Sculpture Exhibitions, has informed me that you have very kindly consented to lend your Mark Rothko painting, White and Green in Blue, 1957, to the exhibition of his work which will be held at the Museum in September.

At the time of the exhibition, we are publishing a monograph of Rothko by Peter Sels, in which your painting will be reproduced in black and white. As color is extremely important in Rothko's paintings, we would like to have as many color plates as possible in this publication, but the cost of making them is so high these days that we cannot provide them and still sell the book at a reasonable price, unless they are subsidized. For this reason, I hope you will not mind our asking whether you might be interested in contributing part of the cost of color plates and color printing, in the amount of \$500. Such a contribution would, of course, be deductible for tax purposes.

If you are sympathetic to this suggestion, we would appreciate hearing from you at your earliest convenience, because we would like to take steps at once to have the requisite color separations made.

Thanking you in advance for the courtesy of your consideration, I am,

Sincerely yours,

Monroe Wheeler

MW:gb
cc: Mr. Peter Sels

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cc: Mr.
Mr.
Mr.

MEMORANDUM

To: Mr. Serz.
From: RENE D'HARNONCOURT
Date: 9/27.
Subject:

Here's what the
letter said.

Silen.

Dear Mark,

I agree with
restoration
careful work

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

Rene d'Harnoncourt

After prolonged discussion, the receipt
received on the part of Mr. Rothko, it was agreed, subject to
Mr. Taylor's approval, that six pictures collected by Mr. Rothko
should promptly be delivered to Daniel Halpern, the only
person who has confidence as far as Rothko's work
is concerned. Rothko and Tanne will then over-see
the work and, hopefully, will reach an
agreement on the pictures existed at the time of my initial
receipt of the pictures. As to this, Rothko pointed out to the
chairman of our meeting that he worked for a month on these pictures
before they were delivered to us, and while he considers that some
of them left his studio bearing some blanching he insists that he
remembers each of these blanchings exactly. He also points out
that the pictures may well have been stored in a vault from his
studio to Daniel's (or the Museum).

During this joint examination Rothko will also indicate
any blanching which he feels should be left untouched for fear of
spoiling the design.

Halpern will then indicate the spot of removing the
remaining blanching, for all of which we will probably be responsible
either through we have not put something like a Rothko. If Rothko
is satisfied with the results of Halpern's restoration, and if
Taylor and the Museum are satisfied as to the price, the next step
will be followed with the remainder of the damaged work.

Rothko

September 26, 1963

September 13th.
ag and hope that
compatible with

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Koch
Mr. Rasmussen
Mr. Vance

THE MUSEUM OF MODERN ART

Mr. Rene d'Harnoncourt
Mr. Alfred H. Barr, Jr.
Mr. Willem de Kooning
Mr. David Lauder
Mr. David Vance

Date: August 2, 1963

Re: Rothko's

September 26, 1963

Dear Mark,

Many thanks for your good letter of September 13th. I agree with you that it covers our understanding and hope that restoration will now proceed as fast as may be compatible with careful work.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

After prolonged discussion, we agreed to the following: Mr. Taylor's approval, that six pictures collected by Mr. Rothko should promptly be delivered to Daniel Goldberger, the only person who has confidence as far as Rothko's work is concerned. Mr. Rothko and Vance will then carefully examine the pictures and, hopefully, will reach an agreement on which pictures existed at the time of our initial receipt of the pictures. As we spoke, Rothko pointed out in the course of our meeting that he wanted for a month or more pictures before they were delivered to us, and while he admitted that some of them left his studio bearing some blanching he insisted that he remember most of these blanching usually. He also pointed out that the pictures may well have been moved to storage from his studio to Daniel's (or the Museum).

During this joint examination Rothko will also indicate any blanching which he feels should be left untouched for fear of obscuring the design.

Goldberger will then indicate the cost of removing the remaining blanching, for all of which we will probably be charged either although we need not yet consent to it to Rothko. If Rothko is satisfied with the results of Goldberger's restoration, one of Taylor and the Museum are satisfied as to the price, the cost of repairs will be followed with the remainder of the damaged works.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1/2 Rothko

Potters

THE MUSEUM OF MODERN ART

Mr. Rene d'Harnoncourt
Mr. Alfred H. Barr, Jr.
Mr. Waldo Rasmussen
Mr. Peter Sels
Mr. David Vance

Date August 9, 1963

To:

Re: Rothko Claim

From:

Richard H. Koch

The following is a slightly revised version of my memorandum of July 26, 1963 regarding a meeting held on that date with Mark Rothko:

Waldo Rasmussen, David Vance and I met on Friday morning, July 26, with Mark Rothko, with the knowledge and approval of Messrs. G. C. Taylor and Huntington Block, in an effort to arrive at an understanding with respect to the responsibility for restoring the pictures which he loaned to the Museum's recently concluded circulating exhibition of his work.

After prolonged discussion and considerable recriminations on the part of Mr. Rothko, it was agreed, subject to Mr. Taylor's approval, that six pictures selected by Mr. Rothko would promptly be delivered to Daniel Goldreyer, the only restorer in whom Rothko has confidence so far as Rothko's work is concerned. Goldreyer, Rothko and Vance will then carefully examine each of these pictures and, hopefully, will reach an agreement on which blemishes existed at the time of our initial receipt of the pictures. As to this, Rothko pointed out in the course of our meeting that he worked for a month on these pictures before they were delivered to us, and while he concedes that some of them left his studio bearing some blemishes he insists that he remembers each of these blemishes exactly. He also points out that the pictures may well have been marred in transit from his studio to Santini's (or the Museum).

During this joint examination Rothko will also indicate any blemishes which he feels should be left untouched for fear of aggravating the damage.

Goldreyer will then estimate the cost of removing the remaining blemishes, for all of which we will probably be responsible although we have not yet conceded this to Rothko. If Rothko is satisfied with the results of Goldreyer's restoration, and if Taylor and the Museum are satisfied as to the price, the same procedure will be followed with the remainder of the damaged works.

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Following our meeting I reported the foregoing to Mr. Taylor, who seemed to feel that we had made considerable progress in our dealings with Mr. Rothko. Taylor approved the proposed procedure, and I have since asked Waldo to make arrangements for delivery of the six pictures to Goldreyer.

Mr. Rothko volunteered in the course of our meeting that he did not intend to claim depreciation with respect to any damage of this type, provided that he is allowed to be, as he put it, the sole arbiter with respect to restoration problems. He reserved the right, however, to claim depreciation with respect to the picture which was punctured at Santini's and also with respect to the picture or pictures which were spattered with paint in Paris, but even as to these pictures, only if the damage proves to be irremedial. This also was good news to Mr. Taylor.

In the course of our meeting we suggested to Mr. Rothko that many of the blemishes had resulted from the shipping and exhibiting of the pictures without frames. He retorted that he had never asked that the pictures travel without frames, but had asked only that they be exhibited without frames. There was considerable discussion as to whether constant unframing and reframing of the pictures might not have damaged them even more than travelling without frames, but our arguments made no impression on Mr. Rothko. (In a conversation following the meeting, in which I briefly summarized it to Peter Selz, Peter remarked that in preliminary discussions with Porter McCray, Waldo, Rothko and himself, he had suggested that the pictures travel with removable frames as a safety precaution and that Rothko had pointed out that if this were done many museums would have exhibited them without removing the frames, regardless of any instructions which we might have sent.)

I should have mentioned above that we raised no question as to the Museum's liability for the repair, including relining if necessary, of the picture which was punctured at Santini's, or for the restoration of the pictures which were spattered with paint. Rothko, in turn, assured us that he did not intend to ask for the relining of any picture unless it appeared to be absolutely necessary, nor for the replacement of their present strainers.

Rothko insists that he was never warned by the Museum of the possibility of any damage occurring because of the lack of frames, and also points out that he was not sent copies of the condition reports which were made by us when we received the pictures; neither was he present at the time of their receipt. He says that pre-existing damage was minimal, amounting to only 1% or 2% of the total. David Vance, on the other hand, believes, on the basis of the condition reports, that perhaps as much as 40% of the blemishes existed at the time of our receipt of the pictures, and points out that we had no representative present when the pictures left Mr. Rothko's studio. There will obviously be further arguments in this area.

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-3-

cc: Mr. d'Harnasscourt
Mr. Koch
Miss Dudley
Mr. Sels
Mr. Vance

Mr. Rosenberg
100-7-50-42
extra
green

Rothko also said that he felt entitled to the same treatment with respect to his pictures as the Museum and its insurers have accorded to other persons who loaned pictures to this exhibition. I understand that Mr. Taylor has already approved the complete restoration of pictures loaned by Heller, Rubin, Lincoln, Tremaine and Stanton, including the relining of the Rubin picture. While this may prove to be an awkward precedent, any adverse results will fairly clearly be the fault of the insurance company.

In the course of the meeting Waldo inquired about two pictures which are to be delivered to a Dr. Panza upon completion of their restoration, although they were received originally from Rothko. In response to a question regarding the Museum's 10% handling charge on these works, Rothko replied that these two paintings were part of a five-panel mural which Panza had seen at Rothko's studio and agreed to buy before the inception of the exhibition. All that happened during the exhibition, according to Rothko, was the formal conclusion of the contract of sale. As to the handling charge, David Vance has subsequently called my attention to the fact that Rothko had crossed out this provision on many of the green loan agreement forms before delivering them to us. We should check to see if the Panza pictures are in this category.

A note as to the equities of the situation: Waldo points out that Rothko had offered to contribute toward the cost of the Paris exhibition (which I believe amounted to more than \$20,000) and that we had quite properly declined the offer. As to the underwriters, I understand that during the tour of this exhibition we paid insurance premiums aggregating \$5,121. This does not include premiums paid during the showing in New York.

URGENT TO MATTER. 1964.

I understand that you and Mr. Vance examined these paintings on Monday, August 24th, with Mr. Goldreyer, comparing their present condition with the condition recorded upon their arrival at the Museum. Mr. Goldreyer has been asked to submit two estimates for restoration -- one for conditions present when the Museum first received the paintings, for which charges would be billed to you, and a second for damage which resulted during the tour. I shall accept Mr. Goldreyer's estimate for repairs to damage while on tour to the insurance company for their authorization before restoration is undertaken. I understand that you have made clear to Mr. Goldreyer and Mr. Vance those blemishes or surface irregularities which you prefer to leave untouched. As we agreed, we shall defer sending additional paintings to Mr. Goldreyer until you see the picture of restoration to the first six.

We have talked with the insurance adjuster and he is agreeable to this procedure for handling the restoration, provided the costs are acceptable. We understand that you are not requesting relining of any paintings unless it proves absolutely necessary, and the

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cc: Mr. d'Harnoncourt
Mr. Koch
Miss Dudley
✓ Mr. Selz
Mr. Vance

Mr. Rasmussen
ICE-F-66-61
extra
green

Mr. Mark Rothko

August 9, 1963

August 9, 1963

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

Dear Mr. Rothko:

I was sorry that you were disturbed by several points raised at our recent meeting concerning the restoration of your paintings, but relieved that after such a prolonged period we were able to agree upon a plan for proceeding with the restoration immediately.

The following six paintings were delivered last week to Mr. Goldreyer's studio (40-03 27th Street, Long Island City):

SKETCH FOR MURAL, NO. 6. 1958.

SKETCH FOR MURAL, NO. 7. 1958-59.

MURAL: SECTION 7. 1959.

NO. 17. 1957.

NO. 13. 1949.

HOMAGE TO MATISSE. 1954.

I understand that you and Mr. Vance examined these paintings on Monday, August 5th, with Mr. Goldreyer, comparing their present condition with the condition recorded upon their arrival at the Museum. Mr. Goldreyer has been asked to submit two estimates for restoration -- one for conditions present when the Museum first received the paintings, for which charges would be billed to you; and a second for damages which resulted during the tour. I shall submit Mr. Goldreyer's estimate for repairs to damages while on tour to the insurance company for their authorization before restoration is undertaken. I understand that you have made clear to Mr. Goldreyer and Mr. Vance those blemishes or surface irregularities which you prefer to leave untouched. As we agreed, we shall defer sending additional paintings to Mr. Goldreyer until you see the results of restoration to the first six.

We have talked with the insurance adjuster and he is agreeable to this procedure for handling the restoration, provided the costs are acceptable. We understand that you are not requesting relining of any paintings unless it proves absolutely necessary, nor the

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Mr. Mark Rothko

-2-

August 9, 1963

replacement of strainers. We also understand that you have agreed not to claim depreciation except for the painting punctured at the warehouse and those splattered with paint in Paris, and that in those cases you are simply reserving the right to claim depreciation if the damage proves to be irremedial. Needless to say, the adjustor, and we, appreciate your understanding attitude in this regard.

I hope all goes well with the first group of six pictures so that we can proceed immediately with restoration to the rest of the paintings on this basis. I know your patience has been tried by the delays, and the damages have been a source of anxiety to us all.

I do want very much to clarify a few points about our recent discussion. We were all very concerned because you felt that the restoration to your work was not our main interest, but that instead we were more anxious to bargain for settlement of the restoration costs. I know I speak for others at the Museum concerned with your exhibition, as well as for myself, when I assure you that this was not the case. The purpose of the meeting was to arrive at a procedure by which restoration would be begun at the earliest opportunity; I hope we have succeeded in that aim. But before the restoration could begin, we had to receive the insurance company's authorization for the costs. The insurance company had asked us why the amount of damage was so much greater than that for any comparable exhibition we had sent abroad -- for instance, the Jackson Pollock exhibition or THE NEW AMERICAN PAINTING which traveled with a minimum of condition changes. We were obliged to explain to them that a large proportion of damage occurred as a result of the paintings traveling without frames, and that we had accepted your stipulation that they be shown in this manner. Since the absence of framing was a joint decision between you and the Museum, the insurance company asked us to discuss sharing of restoration costs with you. The company had not, of course, proposed that the restoration of the pictures with specific damages in no way the result of their being unframed be handled otherwise than as a straight insurance claim. As I said earlier, the company has now accepted liability for the cost of restoration of the damage which occurred during travel, but I did want you to know why it was necessary to raise the question of costs.

I was particularly concerned by your feeling that we were not treating your work with its deserved respect. Aside from my own admiration for your painting which, long before your exhibition with us, was personally and deeply very important for me, it has been two years now that I have worked on the European tour of your exhibition, including this sad aftermath of damages. During this time, along with others at the Museum, I have tried to do everything possible to ensure that each European presentation would be in accord with your wishes, working with you on the installation requirements, catalog specifications, and trying to coordinate the countless

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K/E Rothko

Rothko

January 18, 1963

December 7, 1962

Mr. Mark Rothko
118 East 95 Street
New York, New York

Dear Mark,
New York 23, New York

I thought you might like to see the enclosed translation
of a note we just received from Charles Marq and do tell me

about the glass he is doing for you. Last summer I sent you an agreement to our loan
which you loaned us
our exhibition, extending the loan period in order to
accommodate the Paris Best, as the signed agree-
ment was never returned to us I assume it must have
gone astray and am therefore enclosing a new agree-
ment listing the works and extending the loan through
January 1963. At your Peter Selz we would you kindly
sign and return the green Curator which is needed for our
Registrar's records. The white copy should be retained
by you for your personal record.

PS:tw

enc

As yet we have had no word from Parker McCray 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. Selz
Executive Assistant
International Circulating
Exhibitions

Enclosures:
Agreement to Loan Agreement (in duplicate)
Return envelope

HP/MS:ad

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Yc/Rothko

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

Rothko

December 7, 1962

Mr. Mark Rothko
118 East 95th Street
New York 28, New York

Dear Mr. Rothko:

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 amendment was never returned to us I assume it must have gone astray and am therefore enclosing a new amendment 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 retained by you for your personal record.

As yet we have had no word from Porter McCray regarding 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

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1/4 Rothko
Al
cc: ☒ Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green
Mr. Palmer
ICE-F-66-61 L & L
green

Rothko
June 13, 1962
July 6, 1961

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,

Providing it is convenient for you, we would like to schedule collection and delivery early next week.

I have contacted Mr. and Mrs. Heller about their loan in the warehouse within a week. I am sure they will be happy to see the list of the exhibition for your own personal use.

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:

Loan Amendment form in duplicate

RLP:md

Enclosures:

2 Loan Agreement Forms in duplicate
1 Final Selection List

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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. Harrow 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. 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. McGray

Enclosures:

- 8 Loan Agreement Forms in duplicate.
- 1 Final Selection List

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

Assistant Museum- Copenhagen

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 Blinks's watercolor is shown with a question mark and although I understand you have agreed to make substitute loans for this and the Berman 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

Musee des Arts Decoratifs- Paris

cont.

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Louisiana Museum- Copenhagen

December 3, 1942

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.

Happy Fourth.

Dear Mr. and Mrs. Rubin:

Sincerely,

Porter A. McGraw

Enclosures:

20 copies of Loan Agreement Form in duplicate

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 coming to their owners. You will remember that loan extension was agreed to by the necessity of shipping 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

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1/2 Rothko

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

Rubin

December 3, 1962

Mr. and Mrs. William Rubin
Mr. and Mrs. William Rubin
9 East 67th Street
New York, New York

Dear Mr. and Mrs. Rubin:

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 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

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Extension form in duplicate
Mark Rothko, White and Black on V

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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K. Rothko

Rubin

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

June 6, 1962

July 26, 1961

Mr. and Mrs. William Rubin
9 East 67th Street
New York, New York

Dear Mr. and Mrs. Rubin:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko White and Black on Wine, 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 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, White and Black on Wine, 1958

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Rothko Pub.

Rubin

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

July 26, 1961

Mr. and Mrs. William Rubin
9 East 67th Street
New York, New York

Dear Mr. and Mrs. Rubin:

I am enclosing our formal loan request for your Rothko, White and Black on Wine, 1958, which was, as you know, transported to Santini Brothers Warehouse immediately after its showing here in the Museum with the understanding that it would be available for the Rothko show opening in London in September.

Since the European version of the Rothko exhibition is being handled by the Department of Circulating Exhibitions and in order to keep our records completely accurate, I am enclosing a new Loan Agreement Form which indicates the extended loan period. 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 personal records.

With warmest regards,

Sincerely,

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Enclosures:

Formal loan request letter and
attached Loan Agreement Form

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

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

Mr. and Mrs. Rubin

July 26, 1961

We are most grateful for your July 26, 1961 iteration of this request and we hope to hear from you in the near future.

Mr. and Mrs. William Rubin
9 East 67th Street
New York, New York

Sincerely,

Dear Mr. and Mrs. Rubin:

Waldo Lammiman

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, White and Black on Wine. 1958., 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 in Brussels, the Kunsthalle in Basel, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 1962.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Mr. and Mrs. Rubin

-2-

July 26, 1961

We are most grateful for your generous consideration of this request and we hope to hear from you in the near future.

August 10, 1961

Sincerely,

Mr. Jean d'Harnoncourt
Director
The Museum of Modern Art
11 West 53 Street
New York 19, NY

Waldo Rasmussen
Assistant Director
International Circulating
Exhibitions

Dear Mr. d'Harnoncourt:

I've just received a copy of Barthelemy Speyer's cable and see that
Enclosure:
the Musée des Arts Décoratifs is to cancel the Rothko show. I
we say a
Mark Rothko: White and Black on White. 1958.

1. It seems especially important that Rothko's work be seen in Paris.
2. Our future negotiations for American shows in Paris do much to depend on the French museum honoring their commitment.

I imagine Vermont has been like here on Lake Champlain: little but
rain for two weeks now. Nevertheless we are relaxing and enjoying
ourselves. And while the rain has not been helping my tea, it has
aided in the work on the Rothko manuscript.

Best,

Waldo Rasmussen

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Essex, NY
August 15, 1962

Mr. Rene d'Harnoncourt
Director
The Museum of Modern Art
11 West 53 Street
New York 19, NY

Dear Rene,

I've just received a copy of Darthea Speyer's cable and see that she also suggests your contacting Malraux about the attempt of the Musée des Arts Decoratifs to cancel the Rothko show. Let me say again, that I feel it may really be worth troubling Malraux with this for two reasons:

1. It seems especially important that Rothko's work be seen in Paris.
2. Our future negotiations for American shows in Paris do seem to depend on the French museums honoring their commitments.

I imagine Vermont has been like here on Lake Champlain: little but rain for two weeks now. Nevertheless we are relaxing and enjoying ourselves. And while the rain has not been helping my tan, it has aided in the work on the Nolde manuscript.

Best,

Peter Selz
Peter Selz

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1/2 E. Bickel A-2

Speyer

cc: Mr. Rosenberg
Mr. Selz

Miss Darthea Speyer
2 rue St. Florentin
Paris 1, France

September 26, 1962

October 1, 1962

Dear Darthea:

Here is Brendin's letter which just arrived. The only good part of it is that it puts the Minister on record as trying to make it therefore possible for us to go to other with proposals for other space than the Musee d'Art Moderne. I am sure that we will be in New York on Thursday, October 4 and will see as then.

Dear Darthea,

By this time, you will have received Rene's letter of last Friday with the copy of the letter from Brendin. For the last three weeks, I have had the pleasure of a daily telephone conversation with Mr. Rothko. All we could tell him is to maintain his patience and this is what we shall continue to do in the face of great difficulty, until we have more positive news. Naturally we are eager to hear.

I am also enclosing a copy of my last letter to Madame Goldscheider. This is just one more attempt to get this terribly important bronze which both Leo Steinberg and Al Elsen feel would be most essential to the show. If anything else occurs to you in this respect, do let me know.

Did the Maremonts send you that photo of us dancing in Torcello? All the best, and to you, and will give you a ring Tuesday or Wednesday. I can't tell you how badly I feel to bother you so much with such an exceedingly disagreeable problem but I know you are just as sure as I am that this is very important for the artist, the Museum and American art.

Peter Selz
Curator

With very best regards,

PS: tv

Faithfully yours,

Rene d'Harnoncourt

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

cc: Mr. Rasmussen
Mr. Selz ✓

Miss Darthea Speyer
2 rue St. Florentin
Paris I_{er}, France

September 28, 1962

August 14th, 1962

Dear Darthea:

Here is Brandin's letter which just arrived. The only good part of it is that it puts the Minister on record as trying to help us, and makes it therefore possible for us to go to other government officials with proposals for other space than the Musée des Arts Décoratifs. Jaujard will be in New York on Thursday, October 14th and will see me then.

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

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

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

Faithfully yours,

Rene d'Harnoncourt

Enclosure

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

Seymour

Mr Selz

Mr Seitz

SPEYER
HYDRA, GREECE

August 14th, 1962

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

** and make a protest*

Dear Rene,

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

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

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

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SPEYER
HYDRA, GREECE

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

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

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

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

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

With warmest regards,

Yours,

copy: Waldo Rasmussen

De La

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	IC / IP	I. A. 1186

Rollins

COPY

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

Spy Speyer
COPY

GUB44

1962 AUG 12 AM 6:44

HYDRA 24 12 1020

RECEIVED AUGUST 13

LT

RASMUSSEN MUSEUM MODERN ART NEWYORK

ROTHKO DECISION INEXCUSABLE STRONGLY RECOMMEND RENE CONTACT
MALRAUX AFTER RECEIVING MY LETTER STOP NEWS ARRIVED TODAY

HYDRA SPEYER

COLL NIL

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

✓ Mr. Selz - copy sent to Essex Ny

Peter: René is expected on Fri day and he has an appointment with Bodley here at the Museum. By then Cartier's letter will have arrived from Hydra, and I'll let you know what happens.

United States

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	IC / IP	I. A. 1186

10/12 Rothko
COPY

GUB44

1962 AUG 12 AM 6:44

HYDRA 24 12 1020

RECEIVED AUGUST 13

LT

RASMUSSEN MUSEUM MODERN ART NEWYORK

ROTHKO DECISION INEXCUSABLE STRONGLY RECOMMEND REINE CONTACT

MALRAUX AFTER RECEIVING MY LETTER STOP NEWS ARRIVED TODAY HYDRA

SPEYER

COLL NIL

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

Peter: René is expected on Friday and he has an appointment with Rothko here at the Museum. By then Darthea's letter will have arrived from Hydra, and I'll let you know what happens.

Alicia

United States

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

United States

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 in planning its installation.

June 10, 1963

In both Amsterdam and Brussels, the exhibition attracted somewhat smaller audiences and received mixed reviews from the press. Mr. Robert Gizon, 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 a full and beautiful collection of Rothko's work in Brussels. Interested in knowing too that we received word late that the Belgian Association of Art Critics had bestowed on the exhibition its annual prize for the most outstanding exhibition in Belgium during the 1961-1962 season.

Dear Mr. Stamos:

As you know from the press clippings and catalogues which were mailed to you some time 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
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

Enclosure: Receipt of Delivery for:

Rothko: No. 16, 1948, oil on canvas

(Please sign and return in the enclosed envelope)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

Mr. Theodoros Stamos

- 2 -

June 10, 1963

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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. McGray. 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 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
Department of Circulating
Exhibitions

Enclosure: Receipt of Delivery for:

Rothko: No. 16, 1948, oil on canvas

(Please sign and return in the enclosed envelope)

United States

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

Yc/e Rothko

Stamos

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

December 3, 1962

Mr. Theodoros Stamos
30 West 82nd Street
New York, New York

Dear Mr. Stamos:

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 Extension form in duplicate
Mark Rothko, No. 18, 1944
RP/WR:md

United States
Loan Request

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

CC: Mr. Selz
Miss Dudley
~~Miss Borge~~
Mr. Palmer
ICE-F-66-61 II & L
green

June 6, 1962

December 5, 1962

Mr. Theodoros Stamos
80 West 82nd Street
New York, New York

Dear Mr. Stamos:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko No. 16, 1948, 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,

With renewed thanks,

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
Loan Extension form in duplicate for:
Mark Rothko, No. 16, 1948

RLP:md

United States
Department of State

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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10/10 Rothko

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

Stanton

December 3, 1962

Dr. and Mrs. Frank Stanton
5 East 92nd Street
New York 28, New York

Dear Dr. and Mrs. Stanton:

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.

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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

Richard L. Palmer
Executive Assistant
International Circulating
Exhibitions

Enclosure:
RP/WR:md Amusement form in duplicate for:
Mark Rothko, The Black and The White, 1966

RLP:md

United States
Department of State

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Selz
Miss Dudley
Mr. Palmer
ICE-F-66-61 L & L
green

June 11, 1962

Dr. and Mrs. Frank Stanton
5 East 92nd Street
New York 28, New York

Dear Dr. and Mrs. Stanton:

I am writing to confirm our recent telephone call in which we inquired if you would be willing to extend the loan of your Rothko The Black and The White, 1956, 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, The Black and The White, 1956

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

1/4 Rothko

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

Tremaine

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. May 22, 1963 left a strong impression on London." Mr. Rothko was present in London for the preview and also assisted the Gallery in planning the installation.

Mr. and Mrs. Burton G. Tremaine
563 Park Avenue
New York 28, New York

Dear Mr. and Mrs. Tremaine:

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.

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United States
New York
Tremaine

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

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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 may

United States
Loan Records

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- 3 -

well be able to look back to the tour of the Rothko exhibition as an historic occasion.

With warmest regards,

Sincerely,

August 15, 1961

Waldo Rasmussen
Executive Director
Department of Circulating
Exhibitions

APPIA
REVUE INTERNATIONALE
D'ARTS VISUELS
FONDATION
D'ARTS VISUELS
11, rue de la Harpe
75005 PARIS

Enclosure: Receipt of Delivery form for:

Mark Rothko: NO. 8. 1952. Oil on canvas

(Please sign and return in the enclosed envelope)

miss Sisti give me in charge your letter of July 26, 1961
I am sincerely pleased to accord my permission and
the right to reprint my article on Rothko (from
"Appia" magazine, n. 2, volume) in the catalog of
Rothko exhibition.

I take the opportunity to declare you my gratitude
for this request. I consider myself fortunate
and honoured to offer my little homage
to painter Rothko, who I think is one of
the best Spirits of the modern Revelation.

Sincerely,
Eduardo Villa
Lecteur

Mr. Rothko
V. Sisti

United States
Loan Requests

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Rothko Box

Villa

United States
Loan Requests

AUG 18 1961

August 15, 1961

At the time

ICE F 66-61

FOH

APPIA

ATLANTE INTERNAZIONALE
DI ARTE NUOVA

DIREZIONE

ROMA

VIA SIDERISI D. G. 245

PARIGI

BOULEVARD DES INVALIDES 63

Dear Mr. Rasmussen.

Mrs. Sisti give me in charge your letter of July 26, 1961. I am sincerely pleased to accord my permission and the right to reprint my article on Rothko (from 'Appia' magazine, n. 2 issue) in the catalog of Rothko exhibition.

I take the opportunity to declare you my gratitude for this request. I consider myself fortunate and honoured to offer my little homage to painter Rothko, who I think is one of the best Spirits of the modern Revelation.

Sincerely,
Emilio Villa

(EMILIO VILLA)

C. Mr. Rothko
V. Selg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

Mark Rothko

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

Tremaine

December 3, 1962

Mr. and Mrs. Burton G. Tremaine
99 Center Street
Meriden, Connecticut

Dear Mr. and Mrs. Tremaine:

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

United States
Loan Records

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 1186

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

June 6, 1962

Mr. & Mrs. Edgar Bernan
12 West Street Vernon Place
Baltimore, Maryland

Mr. and Mrs. Burton G. Tremaine
99 Center Street
Meriden, Connecticut

Dear Mr. and Mrs. Tremaine:

I am writing to confirm our recent telephone conversation in which you so generously agreed to extend the loan of your Rothko No. 8, 1952, 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 Décoratifs' 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, No. 8, 1952

RLP:md

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

II

LENDER	TITLE	REQUEST SENT	L.A. FORM RECEIVED
X The Art Institute of Chicago Michigan Ave. At Adams St. Chicago 3, Illinois	No. 19, 1948 o/c	6/7/61	6/9/61 Refused
Dr. & Mrs. Edgar Berman 12 West Mount Vernon Place Baltimore, Maryland	Black over Reds 1957 o/c	6/7/61	refused OK
Mr. and Mrs. Donald Blinksen 111 East 75th Street New York, New York	Untitled 1946 wc	6/9/61	? OK
The Brooklyn Museum Eastern Parkway Brooklyn 38, New York	Vessels of Magic 1946 or 47 wc	6/7/61	6/15/61 GRANTED
Mr. John Ciampi 299 Madison Avenue New York, New York	Ancestral Imprint 1946 WC	6/7/61	Granted
X Mrs. Josephine Kantor 16525 Las Casas Place Pacific Palisades, California	No. 5, 1948 o/c	6/12/61	refused
✓ Dr. Giuseppe Panza di Biumo Corso Roma 78 Milano, Italia	No. 12, 1960 o/c No. 61, 1953 o/c	5/7/61	6/2/61 GRANTED GRANTED
X The Phillips Gallery 1600 Twenty-first St., N.W. Washington 9, D. C.	No. 12, 1948 (Mauve intersection) o/c		Agreement previously made by Int'l Council not to request extended loans for tours abroad.
Mr. Theodoros Stamos 80 West 82nd Street New York, New York	No. 16, 1948 o/c	6/7/61	6/9/61 GRANTED
Dr. and Mrs. Frank Stanton 5 East 92nd Street New York 28, New York	The Black and The White 1956 o/c	6/7/61	granted
Mr. and Mrs. Burton G. Tremaine 563 Park Avenue New York, New York	No. 8, 1952 o/c	6/7/61	granted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LENDER	TITLE	REQUEST SENT	L.A. FORM RECEIVED
<i>Agnes</i> ✓ <i>Mrs. Agnes Benson Claffin, Boston</i> Vassar College Poughkeepsie, New York	No. 18, 1948 o/c	6/7/61	6/12/61 REFUSED
<i>Jack</i> ✓ <i>Mr. John Gordon</i> Whitney Mus. of Amer. Art 22 West 54th Street New York 19, New York	Baptismal Scene 1945 wc	6/7/61	6/9/61 GRANTED
<i>Leanne</i> ✓ Miss Jeanne Reynal 240 West 11th Street New York, New York	No. 24, 1949 o/c	6/7/61	6/9/61 GRANTED
✓ Dr. Franz Meyer Stidstrasse 40 Zurich Switzerland	Brown and Black on Plum, 1958	5/9/61	5/31/61 Granted
✓ Mr. E. J. Power 37 Grosvenor Place London, England	Number 14, 1949 Red, White, Green, 1948 White Cloud, 1956	5/9/61	} <i>refused</i>
✓ Baron Giorgio Franchetti Impressa Ing. M. E. G. Franchetti Via Gerolamo da Capri 6 Rome, Italy	Purple and Brown, 1957-58	5/9/61	?
✓ M. Philippe Potremont 3 avenue de l'Echevinage Uccle Brussels 18, Belgium	Red, Slate Green, Slate Green; on Red Purple, 1960	5/9/61	6/9/61 For Beards showing only (?) <i>mt</i>

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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LENDER	TITLE	REQUEST SENT	L.A. FORM RECEIVED
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(FOLLOWING STORED IN SANTINI AWAITING FINAL SELECTION)

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

#9, 1958
o/c

Mr. Mark Rothko
118 East 95th Street
New York, New York

No. 8, 1953
o/c (SJ)

No. 11, 1949
o/c

No. 14, 1960
o/c (SJ)

No. 15, 1948
o/c

No. 15, 1949
o/c

No. 18, 1952
o/c (SJ)

No. 19, 1958
o/c (SJ)

No. 20, 1949
o/c

No. 21, 1949
o/c

No. 22, 1950
o/c (SJ)

No. 24, 1947
o/c

Mural, Section 5, 1959
o/c

Sketch for Mural No. 6, 1958

o/c
No. 10, 1947 o/c

No. 16, 1949
o/c

Sketch for Mural (reds)
1958 o/c

Sketch for Mural No. 7,
1958-1959 o/c

OHT

61.462

Large sketch for mural

61.466

not
mural

61.457

small
mural

61.464

OVT

61.455 each

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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LENDER	TITLE	REQUEST SENT	L.A. FORM RECEIVED
Rothko (con'd)	Mural, Section 3, 1959 o/c		
	Mural, Section 2, 1959 o/c		
	Mural, Section 4, 1959 o/c		
	Sketch for Mural No. 4, 1958 o/c	-	OUT
	Sketch for Mural No. 1, 1958 o/c		
	Narrow end for a mural 1959 o/c	-	OUT
	No. 20, 1950 o/c (SJ)		
	No. 64, 1960 o/c (SJ)	-	OUT
	Mural, Section 7, 1959 o/c		
	No. 13, 1949 o/c		
	Homage to Matisse 1954 o/c		
	No. 3, 1956 o/c (SJ)		
	No. 7, 1960 o/c (SJ)		
Mr. and Mrs. William Rubin 9 East 67th Street New York, New York	White and Black on Wine 1958 o/c		

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66-61 L & L
green

United States
Loan Requests

June 14, 1961

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

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

United States
Loan Requests

June 14, 1961

Dr. Franz Meyer
Südstrasse 40
Zürich, Switzerland

Dear Dr. Meyer:

I 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,

Porter A. McGray

Sincerely,

Porter A. McGray

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

United States
Loan Requests

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

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United States
Loan Requests

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Office of the Director
of Fine Arts

JUN 9 1961
June 8, 1961

Mr. Porter A. McCray
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

I am dreadfully sorry but we cannot lend the Rothko for the time that you request it. Leigh and I both feel that we cannot let the picture be out that long in view of its absence so far.

Will you be free to lunch with me on Friday, June 23rd?
You can leave word at the Stanhope.

With best wishes,

Ever yours,

John Maxon
Director of Fine Arts

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

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

Mr. John Haxon

-2-

June 5, 1961

the box. This will assure us that the payment 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; at the Musée d'Art Moderne in Brussels, the Kunsthaus in Basel, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their source in October 1961.

We are most grateful for your generous consideration of this request, and hope to hear from you in the near future.

Mr. John Haxon
Director of Fine Arts
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Sincerely,

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 Sels, 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. 1186

cc: Mr. Sels

Miss Dudley

Miss Pearson

Mr. Palmer

Mr. John Maxon

-2-

MS-F-66-61 1 & 1 June 5, 1961

green

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.

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

Sincerely,

Dear Dr. and Mrs. Herman:

In response to repeated request **Porter A. McGray** cultural institutions of Western Europe, The Department of Circulating Exhibitions of The International Council of The Museum of Modern Art, is organizing an exhibition of Mark Rothko's work **Loan Agreement Form in duplicate for: Mark Rothko, London Number 19, 1948.** in September. 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 Sels, who is selecting this exhibition are particularly anxious to include the major work, **Black over Red, 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 charge, 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 Kantel Brothers Warehouse, 442 West 10th Street, New York 19, New York with a value of not more than \$600 placed on the box.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L
green

Dr. and Mrs. Edgar Berman

-2-

June 6, 1961

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 June 6, 1961 Kunsthaus in Brussels, the Kunsthalle in Berlin, 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.

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 Red, 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.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Bala ✓
Miss Bailey
Miss Pearson
Mr. Palmer
JUL 9-61 1 & 2
green

Dr. and Mrs. Edgar Berman

-2-

June 6, 1961

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.

Mr. and Mrs. Donald M. Winkler
111 East 75th Street
New York, New York

Sincerely,

Dear Judy and Don:

Porter A. McGray

Enclosure:

In response to repeated requests from the leading cultural institutions of Western Europe, the Department of Circulating Exhibits has agreed to loan to the Stedelijk Museum in Amsterdam the Mark Rothko, Black over Reds, 1957. The loan is to be made for a period of one year, to be shown subsequently in all other major European cities. I am writing to the best of my ability 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 Bala, who is collecting this exhibition, are particularly anxious to include the major work, entitled, "Reds," which was loaned to our New York collection. In this work, Rothko is writing to loan from your collection. I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to me, and the other retained for your records. We would, of course, be responsible for all costs of packing and transportation, and we would insure your painting free of all risk under our regular insurance policy at the value you specify. We would also to arrange the loan to the Stedelijk Museum in Amsterdam, 111 East 75th 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:
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cc: Mr. Selz ✓
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L 9, 1961
green

Mr. and Mrs. Elinken

in Brussels, the Kunsthaus in Basel, 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 future.
June 9, 1961

Sincerely,

Mr. and Mrs. Donald M. Elinken
111 East 75th Street
New York, New York

Peter 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:
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Mr. and Mrs. Blinken

-2-

cc: Mr. Sells
Miss Dudley
Miss Pearson
Mr. Palmer
JCB-P-66-61 L & L
green

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.

Sincerely,

Mr. Thomas Buechner
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 30, New York

Porter A. McGray

Enclosure:

Dear Mr. Blinken: Loan Agreement Form in duplicate for: Mark Rothko, Untitled. 1946.

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 Sells, who is collecting 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 Sentinel Brothers Warehouse, 419 West 19th 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. 1186

cc: Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE-F-66-61 L & L 4, 1961
green

Mr. Thomas Buechner

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 Galeries Nationales d'Art Moderne in Paris, and possibly the 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 we hope to hear from you in the near future.

Mr. Thomas Buechner
Director
The Brooklyn Museum
Eastern Parkway
Brooklyn 38, New York

Sincerely,

Porter A. Hefley

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. 1186

Mr. Thomas Buechner

-2-

Mr. Bels
Miss Dudley
Miss Farnock
Mr. Palmer
JUN 8 1961
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 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.

New York, New York

Sincerely,

Dear Mr. Buechner:

In response to repeated requests from cultural institutions of Western Europe, the Department of Exhibitions, under the auspices of The International Council of the Museum of Modern Art, is organizing an exhibition of Mark Rothko for a tour to open at the Wittekindt Art Gallery in London in September 1961 and to be shown subsequently in six other cities. **Enclosures:** Loan Agreement Form in duplicate for: Mark Rothko, Vessels of Magic. We feel represent a significant opportunity to show 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 Bels, who is selecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, Spectral Horizon. 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 to Sentinel Brothers Warehouse, 115 West 19th 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. 1186

Mr. Selz ✓
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 I & L
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 Kunsthaus in Basel, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian town will be returned in October 1962.

June 5, 1961

We are most grateful for your generous consideration of this request and hope to hear from you in the near future.

Mr. John Ciampi
299 Madison Avenue
New York, New York

Dear Mr. Ciampi:

Sincerely,

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. 1186

cc: Mr. Sals
Miss Gledley
Miss Pearson
Mr. Falmer
JUL-4-61 1 & 1
groen

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.

Mrs. Josephine Kantor
16525 Las Cadenas Place
Pacific Palisades,
California

Sincerely,

Dear Mrs. Kantor:

Porter A. McGray

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 **Enclosures:** 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 you for a **Loan Agreement Form in duplicate.** 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 Sals, 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 (allent to: The Museum of Modern Art, c/o Federal Brothers Warehouse, 129 West 49th Street, New York 19, New York with a value of not more than \$500.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

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

Mrs. Josephine Kantor

-2-

June 12, 1961

placed on the bus. 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, June 12, 1961, then in Brussels, the Kunsthal in Oslo, the Galleria Nazionale d'Arte Moderna in Rome, Paris, and possibly one Scandinavian city. Loans will be returned to their owners in October 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

Sincerely,

Dear Mrs. Kantor:

Porter A. McGray

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. 1186

Mrs. Josephine Kantor

-2-

Mr. Bala
Miss Dudley
Miss Pearson
Mr. Palmer
JUN 12 1961
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.

New York, New York

Sincerely,

Dear Josephine:

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate for: Mark Rothko, Number 5, 1948.

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, has been selected to show Mark Rothko's work 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 will represent 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. Rubin and Mr. Peter Bala, who is selecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, No. 5, 1948. 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 Central Brothers Warehouse, 110 West 18th Street, New York 11, 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. 1186

Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

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 Basel, the Gallerie Nationale 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 request, and we hope to hear from you in the near future.

June 6, 1961

Miss Jeanne Reynal
240 West 11th Street
New York, New York

Sincerely,

Dear Jeanne:

Robert A. Selz

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:
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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. McGraw

Enclosures:

Loan Agreement Form in duplicate: Mark Rothko, No. 2h. 1949.

Exhibition, under the patronage of the International Council of The Friends of Modern Art, is scheduled as exhibition of Mark Rothko's work for a tour to include 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. 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 to Ronald Burt's Warehouse, 142 West 45th Street, New York 14, or within 15 days. Our Registrar would contact you in the near future regarding collection arrangements.

Both Mr. Rothko and Mr. Peter J. J. are collecting this exhibition, and particularly anxious to include the major work which you lent to our New York exhibition, No. 1949. In the event that you are willing to lend this work 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 to Ronald Burt's Warehouse, 142 West 45th Street, New York 14, or within 15 days. 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. 1186

✓ Mr. Sels
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

Following the London showing, the exhibition is to be sent 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, 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 our request, and we hope to hear from you in the near future.

Mr. Theodoros Stamos
80 West 82nd Street
New York, New York

Sincerely,

Porter A. McGraw

Dear Mr. Stamos:

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 Sels, who is selecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, No. 16, 1948. 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:
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Mr. Sela
Miss Rodley
Miss Freeman
Mr. Palmer
JAN 1 1962

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.

Mr. and Mrs. Frank Stanton
5 East 57th Street
New York, New York

Sincerely,

Dear Mr. and Mrs. Stanton:

Porter A. McCray

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 Modern Art, is organizing an exhibition of Mark Rothko's work for a tour to open at the Whitechapel Art Gallery in London in January, 1962, and to show subsequently in six other cities.

Loan Agreement Form in duplicate.

We are 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 Sela, who is collecting this exhibition, are particularly anxious to include the major work which you lent to our New York exhibition, The Black and Red, 1956. In the event that you may be willing to loan from your collection, I am enclosing our loan agreement form in duplicate, of which the original should be signed and returned to me, 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 Sestini Brothers Warehouse, 147 West 14th Street, New York 11 or before July 1. Our Exhibitions would contact you in the near future regarding collection arrangements.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

✓ Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

Dr. and Mrs. Stanton

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 in Rome, Paris, and possibly one Scandinavian city. Loans will be retained in October 1961.

June 5, 1961

We are most grateful for your generous consideration of this from you in the near future.
Dr. and Mrs. Frank Stanton
5 East 92nd Street
New York, New York

Sincerely,

Dear Dr. and Mrs. Stanton:

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, The Black and The White, 1956. 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. 1186

Dr. and Mrs. Stanton

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June 5, 1961

Mr. F. G. G. L. & L.
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.

Dear Emily and Burton:

Sincerely,

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 you will be generous in lending to this exhibition which we feel represents a significant opportunity to honor Rothko's achievement and to bring his work to the European public the work of one of our country's leading artists.

Porter A. McCray

Enclosures: Loan Agreement Form in duplicate.

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. 5, 1942. 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 limited Brothers Warehouse, 419 West 45th 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. 1186

✓ Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer
ICE F 66 61 L & L
green

Mr. and Mrs. Burton G. Tremaine

Following the London showing, the exhibition is to be shown at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthaus in Zurich, the Gallery d'Art Moderne in New York, and possibly one or two other places. Loans will be returned in October 1962.

June 6, 1961

Mr. and Mrs. Burton G. Tremaine
563 Park Avenue
New York, New York

Sincerely,

Dear Emily and Burton:

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. 8, 1952. 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. 1186

Mr. and Mrs. Burton G. Tremaine

-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.

Mr. Porter A. McCray
Museum of Modern Art
11 West 17th Street
New York 19, New York

Sincerely,

Dear Porter,

Porter A. McCray

Enclosures:

Loan Agreement Form in duplicate.

has been advised by D. Miller not to let her husband through.

We don't replace with.

I'm very sorry to disoblige.

Agnes Monge Claffie
Director, Art Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186

VASSAR COLLEGE ART GALLERY 1861-1961

POUGHKEEPSIE
NEW YORK

June 9th, 1961

Mr. Porter A. McGray
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter,

Remember that our contemporary collection is limited and is used twice a year. I have an additional reason for saying "no" to your worthy project -- to wit, the donatrix has been advised by D. Miller not to let her Rothkos travel. We can't replace ours.

I'm very sorry to disoblige.

Yours,

Agnes Rindge Claflin
Director, Art Gallery

ARC:d

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

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

Mrs. Agnes R. Claflin

-3-

June 6, 1961

on the box. This will secure 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, June 6, 1961, the Decor Arts in Brussels, the Kunsthaus in Zurich, 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 loan from you in the near future.

Mrs. Agnes R. Claflin
Director, Art Gallery
Vassar College
Poughkeepsie, New York

Sincerely,

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. 1186

Mrs. Agnes R. Claflin

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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.

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

Sincerely,

Porter A. McCray

Enclosure:

Loan Agreement Form in duplicate for: Mark Rothko, value \$1,000, Number 18, 1948.

We understand that the above will be insured against all risks from wall to wall at the above valuation, and that you will take care of all packing and transportation charges.

Your Loan Agreement is returned herewith.

Sincerely yours,

Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1186



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

June 8, 1961

FLOYD GOODRICH

Director

JOHN I. H. BAUR

Associate Director

RONALD IRVINE

Curator

JOHN GORDON

Curator

MARGARET McKILLAR

Executive Secretary

Mr. Porter A. McCray, Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Porter:

We are pleased to be able to lend to an exhibition
of work by Mark Rothko in western Europe for the period
July 1, 1961 to October 1962:

46.12 Mark Rothko Baptismal Scene Ins. Value \$1,000.
Watercolor, 19 7/8 x 14

We understand that the above will be insured against
all risks from wall to wall at the above valuation, and
that you will take care of all packing and transportation
charges.

Your Loan Agreement is returned herewith.

Sincerely yours,

Curator

JG:fw

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1186

cc: ✓ Mr. Selz
Miss Dudley
Miss Pearson
Mr. Palmer June 4, 1961
ICE-F-66-61 L & L
green

Mr. John Gordon

Following the London showing, the exhibition is to be seen at the Stedelijk Museum in Amsterdam, the Palais des Beaux-Arts in Brussels, the Staatliche in Berlin, the Galleries Nationales d'Art Moderne in Paris, June 6, 1961, possibly new Scandinavian cities. 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,

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Barbara A. Milroy

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.

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Mr. John Gordon

-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. McCray

Enclosures:

Loan Agreement Form in duplicate.