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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 691

TNAP - ICE-F-36-57

Basel - Correspondence
Publicity (Cat. Distr.)
Milan - Correspondence
Publicity (Cat. Distr.)
Madrid - Correspondence
Publicity (Cat. Distr.)

POLLOCK - ICE-F-35-57

Rome - Correspondence
Publicity (Cat. Distr.)
Basel - Correspondence
Publicity (Cat. Distr.)
Amsterdam - Correspondence
Publicity (Cat. Distr.)
Hamburg - Correspondence
Publicity (Cat. Distr.)

XXIX VENICE BIENNALE - ICE-F-37-58

Correspondence
Publicity - (Cat. Distr.)

Susan Senior

Grace Davis

The catalogue distributed by the department for the Representation, which had specified the major effort of the distribution was to be made at any part distributing catalogue museum copies, I have been unable to ascertain.

Catalogue distribution on European exhibitions to date:

JACKSON POLLOCK 1912-1956;

Rome, 3/1-3/30. Dr. Baccarelli has been requested twice to forward 50 copies for distribution from this office. These have not been received.

Basel, 4/19-5/19. Waldo left list of lenders, Council, trustees and artists in Basel and distribution was made directly from there courtesy of the Kunsthalle. An additional 20 should be requested for courtesy and office copies.

Amsterdam, 6/7-7/7. A request for 50 copies should be sent to Dr. Sandberg.

Hamburg, 7/19-8/21, and subsequent showings. Requests for 50 copies should be included in publicity correspondence.

THE NEW AMERICAN PAINTING;

Basel, 4/19-5/19. Waldo left list of lenders, Council, trustees and artists in Basel, and distribution was made directly from the Kunsthalle. In addition, 38 copies are on hand in this department for supplementary distribution, if desired, to others including U.S. Lines, museum staff, press, Rockefeller Brothers Fund, and the department. (See distribution of Venice catalogue)

Milan, 6/1-6/29. A list of lenders, Council, trustees and artists was taken by Mr. McCray for distribution of the catalog directly from there. Waldo is writing Mari Hartell to find out whether this has been done. In addition to those mentioned, lenders 33, 17 artists, 64 Council and 18 trustees, an additional 35 copies should be requested to distribute to U.S. Lines, Rockefeller Brothers Fund, translators, museum staff, press and office copies, if we are to make a complete distribution.

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June 20, 1958

Catalogue distribution

Susan Senior

Grace Davis

The catalogue distribution for the two exhibitions organized by this department for the IV SÃO PAULO BIENAL, Jackson Pollock and U.S. Representation, was the most extensive the program had made. Mr. McCray had specified the widest possible coverage because it was the first major effort of the Program under Council auspices. Whether such a distribution was to be followed in all subsequent cases or whether we were at any particular time to revert to the previous system of distributing catalogues to lenders and artists, in addition to limited museum copies, I have been unable to ascertain.

Catalogue distribution on European exhibitions to date:

JACKSON POLLOCK 1912-1956;

Rome, 3/1-3/30. Dr. Buccarelli has been requested twice to forward 50 copies for distribution from this office. These have not been received.

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June 20, 1958

Catalogue distribution

Susan Senior

(continued)

Grace Davis

Madrid, 7/18-8/15. A list should be sent to Mr. McGray for mailing from Spain. Should he prefer this office distributing the catalogue, 200 copies should be requested.

When it is decided exactly what distribution is to be made for subsequent showings, the number of catalogues to be requested should be selected on the basis of the following: 38 lenders, 17 artists, 64 Council, 18 trustees, 2 U.S. Lines, 22 museum staff, 3 Rockefeller Brothers Fund, 3 translators, Dorothy Miller, press and office copies, totalling approximately 175.

XXIX VENEZIA BIENNALE;

155 copies of the catalogue have been distributed from this office.

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THE MUSEUM OF MODERN ART

cc: Peter Humphrey
Anne Hecht

Date April 8, 1958 *Pollock*

To: Mr. McCray

Re: present status, correspondence

From: Waldo Rasmussen

re POLLOCK and THE NEW AMERICAN PAINTING

POLLOCK EXHIBITION

1. Rome

Draft of letter now being typed to Bucarelli, supplying her with values for Mrs. Pollock loans and other works for sale & suggesting she contact lender directly. Also requests catalogs: 80 copies, of which 30 would go to lenders; asks if publisher can supply at cost or if she has a sufficient surplus on hand to send to lenders.

We have still not received Bucarelli's condition report and photographs of the damage to #24, 1948.

As far as I know, we have received no clippings or magazine articles, so presumably Anne will want to request a publicity report.

2. Basel: everything set (we hope).

I will airmail 3 copies of the catalog as soon as I can get them.
Also will send catalogs to lenders, MOMA Trustees & Council members from Basel (same for THE NEW AMERICAN PAINTING).

I will report on condition of the catalog plates and the Pollock film.

Will check #24, 1948 re repair.

Will arrange before I leave forwarding of
Pollock article book, photo album to Sandberg, Amsterdam
Pollock film via USIS to USIS Amsterdam
Pollock copy negs to Hamburg USIS

3. Amsterdam

See forwarding of material above.

Anne has cabled Sandberg asking if he's willing to carry Pollock catalog material with him on his return to Amsterdam from New York. I will check with Rudlinger whether Sandberg has requested the blocks. If he hasn't, I'll telephone Sandberg or Jaffé to see if required, and arrange shipment if necessary.

Anne will confirm cable & inform him of shipment of copy negs from Rome -- to be sure he doesn't think these are for catalog.

Sandberg will be in NY after April 20.

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April 8, 1958

TO: Mr. McGray

FROM: Waldo Rasmussen

RE: present status, correspondence
re POLLOCK and THE NEW AMER PTG

POLLOCK (continued)

4. Hamburg:

Catalog being printed jointly with Basel, so all arrangements complete.

I am to arrange forwarding of copy negs in advance with Basel.

Note that Nordness, the Counselor for Public Affairs in Bonn, wants publicity material for both Hamburg showing of Pollock and Berlin New Amer Ptg as early as possible. Ralph Lewis, the CAO in Hamburg, should get this material for the Pollock. Consideration should be given right away to the possibility of placing articles in German art magazines on Pollock or New Amer Ptg.

5. Helsinki (note that Copenhagen has refused show)

Mr. McGray is to get name of Helsinki institution from Mr. Sweeney, and offer of show should go out immediately. The letter to Rostrup in Copenhagen would be a good model for this letter.

6. London:

We have asked Robertson to see show while it was in Rome (letter 3/21/58) or in Amsterdam, so he can confirm that Whitechapel can accomodate it.

PAM has a draft to Mr. Stefan R. Munsing, CAO, USIS, London, regarding publicity on Pollock and New Amer Ptg. This is now long overdue and should go out soon.

(7. Paris: possible showing

We have explained to Cassou that we cannot guarantee availability of Pollock show beyond closing in London, because of situation with lenders. We are to reapproach lenders in fall. But we have suggested possibility of Paris scheduling the show in advance of NEW AMER PTG, to follow closely upon London dates, and ~~that~~ an answer on this should appear in Cassou's awaited reply to our letter of 3/21.

THE NEW AMERICAN PAINTING

1. Basel

See Pollock for forwarding of catalogs.

Catalog also to be sent to Toninelli & Glaser, with covering letters.

If additional Francis included by DM in show, I will send Anne catalog data.

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April 8, 1958

TO: Mr. McCarty

RE: present status, correspondence
re POLLOCK & NEW AMER PTG

FROM: Waldo Rasmussen

THE NEW AMERICAN PAINTING (continued)

1. Basel (continued)

Re forwarding of publicity material: I am to arrange for forwarding of photo album & copy negs to Toninelli in Milan.

Re shipment: I am to confirm with Rudlinger & Toninelli re method of shipment and exact shipping address.

I will have sent you information on the opening of the show to be used in the domestic release, to reach NY by April 16th latest.

2. Milan:

See above on shipment.

Latest letter to Toninelli (3/27/58) posed many questions re auspices, vernissage, installation, and catalog, and he cabled 3/31 that he would communicate decision on auspices end of that week.

Note that we have given Philip Conley, Cultural Program Officer for USIS in Italy, and Marshall Swan, CAO, USIS, Rome, info on show (together with info on Biennale) and suggested placing of special articles in Italian art mags. If we are going to supply something, it will have to be decided upon very soon.

3. Madrid:

(3/27/58) (~~State~~ Director-Gen., Cult. Relations,)

We have cable from Morales (Ministry of Foreign Affairs,) accepting show beginning July 18, and saying that a letter would follow. Hasn't come in yet. We have made specific suggestions to Robles re transp arrangements from Milan (using Guggenbuhl as agents & sealed railway cars with interchangeable axles) and as soon as letter from Madrid comes in, we should be in touch with Guggenbuhl on these arrangements. Also, after receiving confirming letter, we should write John Reid, the CAO in Madrid, who helped us so much with MODERN ART

I IN THE U.S..

5. Cologne:

note: We still haven't had the promised letter from the Liljevalchs in Stockholm (as indicated forthcoming in 2/19 cable from Wennberg, of the Modern Museum). Let sleeping dogs lie until we hear from Cologne.

PAM is to release today a draft to Prof. Dr. Förster, of the Wallraf-Richartz Museum, & copy of which is to go to Nordness (PAM also has draft).

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April 8, 1958

TO: Mr. McGray

RE: present status, correspondence
re POLLOCK & NEW AMER PTG

FROM: Waldo Rasmussen

THE NEW AMERICAN PAINTING (continued)

4. Berlin:

See notes on Hamburg re forwarding of pub material in advance to USIS.

See 4/4/58 letter to Dr. Gläser, regarding catalog. I am to send her a copy of the Basel catalog, and if Basel hasn't used all of the illust. provided, I shall write her asking whether she wants me to send ~~additional~~ photos for additional ill.

As soon as we receive confirmation from Madrid, we should write Michael Weyl, informing ~~him~~ him so that transp. arrangements will be clear.

6. Brussels:

Showing confirmed for Dec 1-29.

Write later re catalog details (after we know situation re Basel catalog).

7. London:

Feb 23-March 23 dates now confirmed by James for Tate Gallery.

Write later re catalog, etc.

8. Paris

Awaiting reply to 3/21 letter to Cassou, supplying specifics. for show. Have since notified Mme Vienne that switch of dates with London no longer necessary to consider.

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Correspondence

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: POLLOCK-Basel
 Publicity
 Costs
 POLLOCK - Berlin
 Publicity
 Costs

CROSS REFERENCE

TNAP - Basel
 Publicity

Dear Fortson:

I've got everything is straightened out about hotel reservations.

I am taking the room which I am taking for the TNAP and POLLOCK Press Clippings

For Translation costs - TNAP and POLLOCK Press Clippings

I spoke with Dr. Erdlinger who has been joined us. The Ambassador came to Basel for the family of Mrs. McQuade to come again the 15th for the opening of the Industries Fair. His official list, however, is not until the 10th, and Mr. McQuade feels that it would be rather undesirable to the Ambassador to spend in Basel three For Expenses D. Miller's Trip to Basel - see TNAP- UCE-F-36-57 - BASEL (Estimates and Costs - in Workfolder)

All publicity is handled through the Embassy in Bern. Mr. McQuade feels there is enormous publicity range available, particularly since this is the only time that both exhibitions will be shown together, and it is the only showing for both in Switzerland. He will discuss this with Carl Peterson in Bern; Dr. Erdlinger will invite Mrs. Peterson to both the press preview on the 18th and the opening on the 19th. As soon as Waldo arrives with press releases, they will be forwarded to Bern.

I don't know how much you know about the people who are coming from Paris. I know San Francisco spoke to Dorothy when he was in New York but I still don't know if the party is his or Dr. Erdlinger's. The list, as I can put it together is as follows: San Francisco, Rachel Jacobs, Mr. McHail (?) Sims, Martha Speyer, and someone from life. Will consult with Waldo and send you further details if necessary. Also, Mr. McQuade and Dr. Erdlinger discussed inviting the Americans living in Basel, Zurich, Bern, etc. (official list to come from Embassy), and a wide invitation to the press.

Dr. Erdlinger plans either a luncheon or an "aperitif" before the opening on the 19th for, as he call them, "The Americans," - Waldo, Dorothy, the group from Paris, Mr. McQuade, etc. I rather believe he just thought of this today - so details will also be forthcoming.

Also, do you know that his schedule lists the exhibitions as closing May 26? He says he has written you. Of course, my schedule dates from March 10th and could easily need revision.

They did not have a large enough truck for the Pollocks this morning. So we clear customs at 2:00.

The snow flurries lasting 10 minutes each this morning. But now the sun is out.

Best
 Karl

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*original
in THAP comp
copy in Pollack*

*Pollock
comp
C
O
P
Y
Hartell*

Basel
April 9, 1958

Dear Porter:

I'm glad everything is straightened out about hotel reservations. I am taking the room which Dr. Rüdlinger had found for Waldo and can thus be reached at the Hotel Viktoria-National, Basel.

I spoke with Mr. McQuade this morning and later Dr. Rüdlinger also joined us. The matter of Vonsul vs Ambassador at the opening has been made much clearer. The Ambassador came to Basel for the Family of Man opening; he comes again the 15th for the opening of the Industries Fair. His official list, however, is not until the 30th, and Mr. McQuade feels that it would be rather embarrassing to the Ambassador to appear in Basel three times before his official visit. However, he wishes to see the exhibitions on this visit and Dr. Rüdlinger will hold a reception for him. The matter is not completely closed, however, as Mr. McQuade goes to Berne tomorrow and will discuss final plans with the Ambassador. He will notify either Waldo or me at once.

All publicity is handled through the Embassy in Berne. Mr. McQuade feels there is enormous publicity range available, particularly since this is the only time that both exhibitions will be shown together, and it is the only showing for both in Switzerland. He will discuss this with Carl Peterson in Berne; Dr. Rüdlinger will invite ~~Carl~~ Peterson to both the press preview on the 18th and the opening on the 19th. As soon as Waldo arrives with press releases, they will be forwarded to Berne.

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Dr. Rüdlinger plans either a luncheon or an "aperitif" before the opening on the 19th for, as he call them, "The Americans," - Waldo, Dorothy, the group from Paris, Mr. McQuade, etc. I rather believe he just thought of this today - so details will also be forthcoming.

Also, do you know that his schedule lists the exhibitions as closing May 26? He says he has written you. Of course, my schedule dates from March 10th and could easily need revision.

They did not have a large enough truck for the Pollocks this morning. So we clear customs at 2.00.

Two snow flurries lasting 10 minutes each this morning. But now the sun is out.

Best
Mari

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ICE F. 31-57
Pollack
Barnes
Hartell

file. Hotel Tura cc:
Basel
April 8, 1958 in 36-57
ICE F. 31-57

Dear Porter,

It is rather difficult to report when things happen so fast and letters take so long. Briefly, I arrived late Easter Sunday. Easter Monday is a National Holiday, and although I was able to contact Dr. Rudlinger at his home, it was not until this afternoon that we really got down to business.

As you know, all hotels are solidly booked for the Swiss Industries Fair. It was quite by accident, because I have a place for myself only through the 11th, that we stumbled across the fact that you were unable to get reservations at the Hotel Trois Rois. Dr. Rudlinger felt that it might be much easier to handle the situation from this end, and after a long search his secretary came with a place for Waldo about which he has cabled you. I have written Dorothy the details of my own negotiations with the Hotel Trois Rois. We are quite aware that you may have found other accommodation in the meantime, but still feel it essential

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to say.
 The Pollocks arrived this morning. Dr. Rüdiger told me that the main reason for his decision to open both shows concurrently was that he did not really expect the shipment from Italy to arrive as scheduled. I think to that he is most excited about both exhibitions, and feels that a joint opening will serve him well by appearing doubly important.

I can not extract too many details from him about the catalogs. ~~He has not yet~~ The reproductions are being prepared. He has re-translated Seno's preface to the Pollock catalog, as he said the one sent did not use words in their artistic sense, i.e. critical translated to mean questionable rather than important.

He does not have the publicity material from Rome, but seems convinced it is with the paintings. I asked that he include this bit of information in the cable, but he wished to wait until the customs inspection tomorrow morning, as he felt there was not quite such a hurry since the opening was a

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much later. He will cable tomorrow, however, if the material has not arrived.

The new Consul in Basel is a man named MacQuade, whom Rüdlinger says, is much more sympathetic towards art than the Ambassador. The latter opened the "Family of Man" (which was a tremendous success) with such a dull speech, that Rüdlinger has asked MacQuade to officiate on the 19th. Knowing that Waldo was coming, I did not go in to this further. But I have spoken with MacQuade on the phone and will see him tomorrow to give him as much information as I can without a publicity file in proper shape.

Rüdlinger will take care of photographs. I gather he keeps a complete file for his own purposes, and will probably have some photographs taken.

There is not much more of a definitive nature to report. The paintings from the Hauser Showed arrive Thursday or Friday. The Sam Francis from London is here already.

I think all is well, but that Rüdlinger has not yet started his big push. He is

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 so extremely enthusiastic about the shows,
 and how important it is that these paintings
 should be seen in Europe that he seems
 to want to make everything as successful
 as possible.

It will be very good to see Waldo,
 and the material he will have!

Best,

Mari

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*Copy: Publicity Comm.
Opening Ceremonies
THAP*

COPY

June 24, 1958

*Kunsthaus
Rüdlinger*

Dr. Arnold Rüdlinger
Curator
Kunsthaus
Basel, Switzerland

Dear Dr. Rüdlinger:

On behalf of Mr. McCray, who is still in Europe, I want to thank you for having sent us the envelope containing a copy of your opening address at the double exhibition of JACKSON POLLOCK and THE NEW AMERICAN PAINTING, as well as a quantity of press clippings and other material. A hasty glance through the clippings indicates that the exhibitions received very thoughtful and very wide coverage in Switzerland, and we are delighted to have this material for our records.

I know that I speak for Mr. McCray when I ask you to accept our sincere appreciation for your unfailing cooperation in making the showings of these two exhibitions such an outstanding success.

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

SCS:LW

ICE-F- 35-57 Basel
ICE-F- 36-57 "

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Dr. Arnold Rüdinger

Inform Mr. Toninelli that the blocks can be sent from Basel at the latest, and I shall notify you immediately of shipping.

Basel
April 22, 1958

Dr. Arnold Rüdinger
Kunsthalle
Basel

Dear Dr. Rüdinger:

As Mrs. Suter suggested, I am confirming the many points we discussed yesterday and today.

1. Forwarding of THE NEW AMERICAN PAINTING exhibition to Milan:

In view of the official opening of the exhibition in Milan on June 1, THE NEW AMERICAN PAINTING is now scheduled to close at the Kunsthalle on May 20th. Packing and customs will take place on May 21st and 22nd, and I understand that the shipment can be guaranteed on the midnight express leaving Basel on May 22nd and arriving in Milan on May 23rd. I shall notify you of the exact shipping address as soon as I learn it from Mr. Toninelli.

I should remind you that two works which you are exhibiting in JACKSON POLLOCK: 1912-1956 actually belong to THE NEW AMERICAN PAINTING, and must be removed from the Pollock show on May 21st and shipped to Milan with THE NEW AMERICAN PAINTING. These works (hung in room number 2 on your plan, on the wall between rooms 2 and 3) are black and white paintings from 1951, Number 26 and Number 27, and are packed in Cases MOMA 37 and MOMA 38. There is also space in one of the cases for the Condition Reports to be sent with the exhibition.

2. Forwarding of catalog blocks for THE NEW AMERICAN PAINTING to Milan:

I shall inform Mr. Toninelli that blocks for catalog illustrations can be available to him for 700 Swiss francs, or approximately one-third of the cost of production. This includes the 17 catalog illustrations, plus 16 photographs of artists and the cover illustration. I shall also

File return to self
Perm - Take to Venice
cc: Pub
act
✓
File
27/8/58
Rüdinger
pg 2

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Dr. Arnold Rüdinger

page 2

April 22, 1958

inform Mr. Toninelli that the blocks can be shipped from Basel by May 4th at the latest, and I shall notify you immediately of shipping arrangements. We must make sure that repairs can be made. Would you please notify them that they may arrange

3. Closing date for JACKSON POLLOCK: 1912-1956:

I understand that you will negotiate with Dr. Sandberg at the Stedelijk Museum directly concerning the possible extension of the Pollock exhibition through May 26th, rather than May 19th as originally agreed. If Dr. Sandberg is convinced that the May 26th closing allows ample time for the exhibition to meet his June 7th opening in Amsterdam, we are of course glad to authorize the extension. Mr. McCray has asked that he be informed of this decision as soon as it is determined. Full Fashion Five (catalog no. 12)

4. Forwarding of Pollock catalog blocks to Dr. Sandberg:

I understand that following my call to Amsterdam, Dr. Sandberg has written asking you to forward the blocks for his possible use in preparing the Stedelijk's catalog. I am leaving two copies of the commercial invoice for the blocks to be used in preparing shipping papers. \$ 3,000

5. Boxing adjustments:

a. THE NEW AMERICAN PAINTING

Since Mr. Meyer's Sam Francis painting is not to travel with the exhibition, the only new case which will have to be made will be that for the Francis painting Blue and Black, lent by E. J. Power, London. I have given instructions to Mr. Scherrer and your packing firm's representative on construction of this case which is to follow the design of our Museum cases, including construction of sturdy seasoned lumber with outside battens, inner waterproof lining, and foam rubber padding on the side and lid of the case. The case will be painted blue and marked "MOMA 44" and with the precautionary marks as on the other cases. I understand that the Kunsthalle will bill the Museum of Modern Art for the costs of this case, and billing should be directed to Mr. McCray's attention. Artists represented in THE NEW AMERICAN PAINTING -- those will of course receive only the catalog for that exhibition.

b. JACKSON POLLOCK: 1912-1956

I have gone to the warehouse which is storing the Pollock cases but could not check them very thoroughly. Miss Hartall informs me,

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Dr. Arnold Rüdinger

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April 22, 1958

however, that any repairs to the cases should be minor, and I have asked the warehouse staff to examine the cases carefully before bringing them to the Kunsthalle so that repairs can be made. Would you please notify them of your closing date as soon as it is determined so that they may arrange this in advance. I have asked the warehouse to repair case MOMA 15 by adding a center horizontal brace, and to furnish me with the weight for the case to be added to the box list.

Note: For both exhibitions I shall send you a set of bolts and plates to replace any which were damaged or missing from shipment.

6. Replacement of plexiglass on Pollock Full Fathom Five (catalog no. 12):

Mr. Scherrer informs me that this has been ordered and should arrive very soon. Miss Miller gave him instructions on the mounting of the plexiglass. Will you please bill us for this expense.

7. Insurance for Sam Francis painting owned by Dr. Franz Meyer:

As you instructed, the Museum will insure this work for \$ 3,000 for the duration of the exhibition in Basel. The other Francis painting owned by Dr. Meyer which is temporarily on view is being insured by the Kunsthalle.

8. Distribution of catalogs:

I am leaving with Mrs. Suter several lists covering the persons whom you have so generously agreed to send catalogs of the exhibition.

These cover the following groups:

- a. Members of the Board of Trustees of the Museum of Modern Art -- to receive both catalogs.
- b. Members of the International Council at The Museum of Modern Art -- to receive both catalogs.
- c. Lenders to the exhibitions -- I have marked this list to indicate when the lenders have contributed to both exhibitions, and should receive both catalogs.
- d. Artists represented in THE NEW AMERICAN PAINTING -- these will of course receive only the catalog for that exhibition.

In the special case of Mrs. Pollock, if it would be possible to send her three copies of the Pollock catalog as well as one for THE NEW AMERICAN PAINTING, I'm sure she would be very gratified.

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Dr. Arnold Rüdlinger

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April 22, 1958

Dr. Arnold Rüdlinger

page 5

April 22, 1958

9. Sales prices for works in the exhibitions:

I have left with you a check list of THE NEW AMERICAN PAINTING which lists prices for those works which are for sale, and also lists the owner of the work. Persons interested in a possible purchase should be informed that no work may be withdrawn until the close of the exhibition's tour in Europe, the end of March, 1959. All inquiries should be referred directly to the owner of the work.

10. Mr. McCray will be very grateful to you for the forwarding of your address at the vernissage of the exhibition, and also the greeting address by Dr. Theler.

11. I have ordered from your photographer three additional shots of the installation to be taken on a large camera, in addition to the prints of the vernissage photographs and smaller installation. The bill for these, in the amount of 342 francs, should also be forwarded to the Museum of Modern Art, directed to Mr. McCray's attention.

12. Forwarding of publicity material and film:

As I told Mrs. Suter, I believe it would be simpler to forward all of the publicity material, as well as the film through the United States Consulate. Mr. McQuaid has agreed to assist in this matter and we have informed him that the material is to be forwarded as follows:

- a. Album of critical articles, photograph order album, film, condition reports and photo order forms to Dr. Sandberg in Amsterdam, for JACKSON POLLOCK: 1912-1956
- b. Publicity photograph order album and copy negatives to Mr. Toninelli in Rome for THE NEW AMERICAN PAINTING
- c. Pollock copy negatives to Dr. Hentzen in Hamburg

Details for this shipment are outlined in a letter to Mr. McQuaid, of which you have a copy. I would appreciate it if you would turn the material over to Mr. McQuaid's office immediately after the closing of the exhibitions, to avoid any delay in its reaching the future exhibitors.

May I take this opportunity to thank you again for all your

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Dr. Arnold Rüdlinger

page 5

April 22, 1958

cooperation. In spite of the bad news from New York about the fire, we have all enjoyed our visit to Basel, and the opportunity to work with you and your fine staff. I hope to have the pleasure of seeing you on your next visit to New York.

Sincerely,

Waldo Rasmussen
for the International Program

WR:mh

Enclosures: 2 copies, commercial invoice

Original and one copy to Dr. Rüdlinger
2 copies to WR sent to New York

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LT DLS
LT HULLINGER
KUNSTHALLE
BASEL, SWITZERLAND

MUSEUM OF MODERN ART

WUX

4/18/58

AS PRESIDENT OF THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART I EXTEND THE COUNCIL'S GREETINGS TO THE KUNSTHALLE ON THE OCCASION OF THE OPENING OF THE JACKSON POLLOCK EXHIBITION AND OF THE INAUGURAL SHOWING IN EUROPE OF THE EXHIBITION THE NEW AMERICAN PAINTING. WE THANK YOU FOR ALL YOU HAVE DONE AND I REGRET MY INABILITY TO BE WITH YOU ON THIS OCCASION. EVERY GOOD WISH.

SINCERELY,
MRS. BLISS PARKINSON

SS:dm

cc; Int. Council

extra

CHG: INT'L PROG.

FILE: ICE # 35-57; ICE # 36-57

MAIL SERVICE
of service desired;
message will be
the full rate
AM
FILED

MCCRAY MODERNART

CIR 5 8900 MUSEUM OF MODERN ART INTERNATIONAL PROGRAM
MAIL COPY MR HUMPHREY 11 WEST 53 ST NYC

63

1. Order album for publicity photographs
2. Album containing critical articles on Pollock
3. Jackson Pollock film

The first two items are being forwarded to you directly by Dottoressa Bucarelli and will be useful in the preparation of any publicity that the Kunsthalle may undertake. The photograph album contains a selection of paintings in the exhibition and is designed to simplify ordering of photographs by the press. Copy negatives of the photographs in the album are being sent to you as well as order forms. The album of articles will be useful as background material on Jackson Pollock and the abstract-expressionist movement in America, to be made available to critics and the press. Enclosed is an arrival notice form (Enclosure 2) for these two albums.

We have asked the United States Information Service in Rome to forward the film on Jackson Pollock to its Berne office for transmittal to you. This arrangement was made to eliminate any possible difficulties with customs clearance and delivery of the film. I should greatly appreciate confirmation that you will be able to show the film during the period of exhibition, and we shall supply you with a draft press release on the film. I am enclosing an arrival notice form for the film (Enclosure 3).

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DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a fast telegram	
TELEGRAM	
DAY LETTER	
NIGHT LETTER	

\$
\$
E

WESTERN UNION TELEGRAM

1206 (4-55)

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHORE-SHIP	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

CONFIRMATION OF CABLE FILED BY BUREAU

Send the following message, subject to the terms on back hereof, which are hereby agreed to

40 INTL (LT)

NEWYORK NY APR 5 1958

256P

Note: later reservation Hotel Excelsior

LT RUDLINGER

KUNSTHALLE BASEL (SWITZERLAND) (VIA WU CABLE)

RASMUSSEN OF INTERNATIONAL PROGRAM ARRIVING BASEL APRIL 10 STAYING
HOTEL TROIS ROIS HE AND MISS MARI HARTELL NOW IN BASEL AVAILABLE
ASSIST YOU ARRANGEMENTS TWO EXHIBITIONS DOROTHY MILLER ARRIVING
APRIL 12 LETTER FOLLOWS REGARDS

MCCRAY MODERNART

GIR 5 8900 MUSEUM OF MODERN ART INTERNATIONAL PROGRAM
MAIL COPY MR HUMPHREY 11 WEST 53 ST NYC

63

1. Order album for publicity photographs
2. Album containing critical articles on Pollock
3. Jackson Pollock film

The first two items are being forwarded to you directly by Dottorressa Bucarelli and will be useful in the preparation of any publicity that the Kunsthalle may undertake. The photograph album contains a selection of paintings in the exhibition and is designed to simplify ordering of photographs by the press. Copy negatives of the photographs in the album are being sent to you as well as order forms. The album of articles will be useful as background material on Jackson Pollock and the abstract-expressionist movement in America, to be made available to critics and the press. Enclosed is an arrival notice form (Enclosure 2) for these two albums.

We have asked the United States Information Service in Rome to forward the film on Jackson Pollock to its Bern office for transmittal to you. This arrangement was made to eliminate any possible difficulties with customs clearance and delivery of the film. I should greatly appreciate confirmation that you will be able to show the film during the period of exhibition, and we shall supply you with a draft press release on the film. I am enclosing an arrival notice form for the film (Enclosure 3).

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cc: McCray
Hecht

THE MUSEUM OF MODERN ART

Date April 3

To: Waldo

From: Helen

Secretary's
Re: Rudlinger's letter on condition
of cuts for Pollock catalog

In accordance with our conversation regarding the letter from Basel saying some of the plates seem to have some scratches, please investigate this on the spot. If the black-and-white cuts were damaged I hope they had sense enough to use the photos provided to make new ones; if not, please examine the results in the catalog carefully with the Rome or Biala ones to see if the scratches appear in the finished cuts in which case we must insist future exhibitors have new cuts made to replace.

~~PLEASE~~ Please ask Frances Pernas or John Kirsch before you go where the master set of plates for ONE (color plate) now are; we had them sent back but they may be back in Europe. If one of the electros (set of 4) for color has been damaged we shall have to have a new electro of that pulled from the master set for future printings.

Basel
Please ask how cuts were wrapped when they came from Rome. When did the insurance take effect?

to us with the information requested.

The following publicity material is being forwarded to you from Rome:

1. Order album for publicity photographs
2. Album containing critical articles on Pollock
3. Jackson Pollock film

The first two items are being forwarded to you directly by Dottoressa Bucarelli and will be useful in the preparation of any publicity that the Kunsthalle may undertake. The photograph album contains a selection of paintings in the exhibition and is designed to simplify ordering of photographs by the press. Copy negatives of the photographs in the album are being sent to you as well as order forms. The album of articles will be useful as background material on Jackson Pollock and the abstract-expressionist movement in America, to be made available to critics and the press. Enclosed is an arrival notice form (Enclosure 2) for these two albums.

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Dr. Arnold Rudlinger

cc: ICE-F-35-57 BASEL ✓
ICE-F-36-57 BASEL
Rasmussen Dudley
Hecht green

VIA AIRMAIL

April 5, 1958

The New American Painting shipment

By this time you will have received the receipt for the shipment of THE NEW AMERICAN PAINTING from Messrs. W. S. Keating and Company. As W. S. Keating and Company's letter of March 28th, it will be necessary to forward a bill of lading of the exhibition from Lausanne to Basel. I am forwarding a copy of the invoice for this shipment; W. S. Keating has also forwarded to you, together with the signed bill of lading, a copy of the invoice for the shipment of the exhibition on the SS America. According to our agreement, the SS America is to undertake all costs for overland shipment and insurance from Lausanne to Basel. I am enclosing an arrival notice form (Enclosure 1) which I should appreciate having filled in and returned to us with the information requested.

Dr. Arnold Rudlinger
Curator
Kunsthalle
Basel, Switzerland

Dear Dr. Rudlinger:

I am writing regarding the separate shipments of JACKSON POLLOCK 1912-1956 and THE NEW AMERICAN PAINTING.

Jackson Pollock shipment:

I am sure that you and Dottorressa Bucarelli have worked out satisfactory arrangements for the shipment of the exhibition and customs clearance in time to meet your opening date of April 13th. For your convenience in unpacking the cases, I am forwarding separately two additional copies of the box list for the exhibition. I am enclosing an arrival notice form (Enclosure 1) which I should appreciate having filled in and returned to us with the information requested.

The following publicity material is being forwarded to you from Rome:

1. Order album for publicity photographs
2. Album containing critical articles on Pollock
3. Jackson Pollock film

The first two items are being forwarded to you directly by Dottorressa Bucarelli and will be useful in the preparation of any publicity that the Kunsthalle may undertake. The photograph album contains a selection of paintings in the exhibition and is designed to simplify ordering of photographs by the press. Copy negatives of the photographs in the album are being sent to you as well as order forms. The album of articles will be useful as background material on Jackson Pollock and the abstract-expressionist movement in America, to be made available to critics and the press. Enclosed is an arrival notice form (Enclosure 2) for these two albums.

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Dr. Arnold Rudlinger

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April 5, 1958

The New American Painting shipment:

By this time you will have received the necessary shipping documents for shipment of THE NEW AMERICAN PAINTING from New York from our shipping agent W. R. Keating and Company. As W. R. Keating has notified you in their letter of March 28th, it will be necessary for you to arrange for overland shipment of the exhibition from Le Havre, where it is scheduled to arrive on April 5th, to Basel. I am forwarding separately two additional copies of the invoice for this shipment; W. R. Keating has sent this document in triplicate, together with the signed bill of lading for shipment on the SS America. According to our agreement, the Kunsthalle Basel is to undertake all costs for overland shipment and customs clearance of the exhibition, and we have therefore shipped the exhibition prepaid to the port of Le Havre. I am enclosing an arrival notice form for this shipment (Enclosure 4). As we informed you earlier, the exhibition is covered by the Museum's insurance policy at all times, and there will be no additional expense to you in this regard.

I should also like at this time to confirm detail of the shipment of two paintings by Sam Francis being forwarded to you separately from Europe. The painting Blue and Black lent by E. J. Power, London is listed in the catalog as item number 13, and I understand that you have been advised by the shipping agents, Bolton & Fairhead, Ltd., London, that the work has been shipped prepaid consigned to the Kunsthalle. You have also probably received by this time a copy of the letter of March 25th written by Miss Dorothy Miller to Mr. Francis in Paris, requesting that he arrange to send to Basel an additional 1957 painting for inclusion in his section of the exhibition. Since this arrangement was made after the catalog material was forwarded to you, it was not included in the catalog listings furnished you.

The French agents, R. Léronnelle, 76 rue Blanche, Paris, are arranging to ship the painting to you. The case for the painting from London is being marked "MOMA/A/BASLE" and the Paris case is marked "MOMA/B/BASLE." I am enclosing two arrival notices (Enclosures 5 and 6) for these separate shipments. They are both being covered by the Museum's insurance policy, and the works will be added to the total coverage for the exhibition.

I believe this covers the rather complex details regarding shipment of the two exhibitions, and I shall look forward to receiving confirmation of their safe arrival.

Museum of Modern Art staff members coming to Basel:

Because of his responsibility for preparation and scheduling of our overseas exhibitions, Mr. Waldo Rasmussen of the International Program staff of our Museum will be coming to Basel to assist in any way possible with the details attending the launching of these two large exhibitions in Europe. He plans to arrive in Basel on April 10th, and will be staying at the Hotel Trois Rois au Rhein where a reservation has been made for him. Mr. Rasmussen will be bringing with him a full set of publicity material for THE NEW AMERICAN PAINTING, as well as some supplementary material for JACKSON POLLOCK 1912-1956.

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Dr. Arnold Rüdinger

-2-

April 5, 1958

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Dr. Arnold Rudlinger

-3-

April 5, 1958

Miss Mari Hartell, formerly of our Museum staff, is in Basel and will be working with Mr. Rasmussen. Since she had planned to arrive in Basel on April 6th, she will undoubtedly contact you and offer to assist you with arrangements for the Pollock exhibition.

Miss Dorothy Miller has also decided to be in Basel, where she is expected to arrive on April 12th. As you know, Miss Miller is interested in helping to install the show and it is my fervent hope that the Kunsthalle will be able to accommodate both of the exhibitions completely.

I do hope all goes well.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures: 6 arrival notice forms

1. Exhibition JACKSON POLLOCK 1912-1956
2. Order album for publicity photographs and album of articles on Jackson Pollock
3. Jackson Pollock film
4. Exhibition THE NEW AMERICAN PAINTING
5. Case MOMA/A/BASLE - containing Francis: Blue and Black
6. Case MOMA/B/BASLE - containing painting by Sam Francis

PAM:WR:da

Enclosures:

1. Briefcase, JACKSON POLLOCK (2 copies)
2. Arrival notice form
3. Condition report form
4. Check list of catalog illustrations

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RCA COMMUNICATIONS, INC.
A SERVICE OF
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525



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A SERVICE OF
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

cc: DM ✓
Fott ✓
HMF ✓

RX STANDARD TIME

1958 MAR 21 AM 7 44

RX2

SDZ774 BASEL 12 21 1025

MC CRAY MODERNART NEWYORK

CATALOGUE MAEGPAL RECIEVED PHANTASTIC SELECTION THANK YOU

RUEDLINGER

All the illustrations, and most of the copy for the text for the catalog of THE NEW AMERICAN PAINTING is being sent to you today airmail first class, and the remainder will go off by the day after tomorrow at the latest, so that I trust it will all reach you by your deadline of March 24. We should like to have sent it sooner but some of the paintings from out-of-town lenders reached the warehouse only last week, and required stretching or other preparation before they could be photographed and the necessary data provided.

With all best wishes.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:

1. Preface, JACKSON POLLOCK (2 copies)
2. Arrival notice form
3. Condition report form
4. Check list of catalog illustrations

PAN/HMF:RM
1W/R

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Dr. Rüdinger (conf. copy)
Miss Dudley
Helen M. Franc
Waldo Rasmussen
ICE-F-35-57 POLLOCK Basel
ICE-F-36-57 TNAP Basel

VIA AIRMAIL

RCA COMMUNICATIONS, INC.

March 18, 1958

Dr. Arnold Rüdinger
Curator
Kunsthaus
Basel, Switzerland

Dear Dr. Rüdinger:

I am sending you herewith two copies of my preface, with acknowledgments, for the JACKSON POLLOCK exhibition. I regret that absence from town plus a brief illness prevented me from getting this to you sooner.

I am also enclosing an arrival notice form for shipment from Rome of the twenty black-and-white printer's blocks (1 for the photograph of Pollock, 17 for 17 of the illustrations of his work and 2 for the double-page illustration of Blue Poles), and the set of electros for the color plate, which I which I would appreciate having filled in with the requested confirming information. Also enclosed is a condition report form in the event that there should be any damage to this material.

All the illustrations, and most of the copy for the text for the catalog of THE NEW AMERICAN PAINTING is being sent to you today airmail first class, and the remainder will go off by the day after tomorrow at the latest, so that I trust it will all reach you by your deadline of March 24. We should like to have sent it sooner but some of the paintings from out-of-town lenders reached the warehouse only last week, and required stretching or other preparation before they could be photographed and the necessary data provided.

With all best wishes.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:

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2. Arrival notice form
3. Condition report form
4. Check list of catalog illustrations

PAM/HMF:RM

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PAM has seen

copy given to HMF
+ Waldo
1958 MAR 14 AM 8 14

Cat file
Kunsthalle
Rüdlinger

RX9

DZ840 BASEL 11 14 1135

MC CRAY MODERNART NEWYORK

POLLOCK CATALOGUE MATERIAL RECEIVED THANK YOU
RUEDLINGER

Dorothy C. Miller
Curator of the Museum Collections

Mr. A. Rüdlinger
Curator
KUNSTHALLE BASEL
Basel, Switzerland

DCM:ew

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cc: Porter McCray ✓

February 14, 1958

Dear Mr. Rüdlinger:

Many thanks for your very good letter of February 6th. I do hope that it may be possible for me to see you in Basel at the time of the exhibitions. In fact, nothing would be more exciting to me than to help you hang the shows. However, we are suffering from the most extreme pressure of work here which is aggravated by the fact that a whole new air-conditioning plant is to be installed throughout the Museum this Spring. Nevertheless, I do not give up hope of going to Basel.

With best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. A. Rüdlinger
Curator
KUNSTHALLE BASEL
Basel, Switzerland

DCM:ew

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Telefax

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DLA	CHARGE TO	Museum of Modern Art, New York
To	Via WU March 13, 1958		
RUEDLINGER KUNSTHALLE BASEL (Switzerland)		cc: Franc Rasmussen Catalog	ICE-F-35-57
LET CONCERNED NO ACKNOWLEDGMENT POLLOCK CATALOG MATERIAL			
AIRMAILED MARCH SIXTH PLEASE CABLE WHETHER RECEIVED			
REGARDS			
MCCRAY MODERNART			

*See also
Catt.*

Charge: International Program- POLLOCK (Basel) ICE-F-35-57

IC (6-55)

Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

After having become acquainted with my enthusiasm for the American art in New York, you can well imagine how very much I am looking forward to the exhibition. I am convinced that you have been able to assemble an outstanding collection.

Mr. Porter McCray wrote us in December that you may be coming to Basel for the opening of the exhibition. I myself and the Trustees of the Kunsthalle would be very happy to welcome you in Basel for the occasion. I really hope you will be able to do so. As I have told you already the opening will be on April 19th.

With kind regards,

Yours sincerely,

Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 691

6th February, 1938

*Kunsthaus
Zürich*

Miss Dorothy Miller,
Director of Collections,
The Museum of Modern Art,
11 West 53rd Street,

New York 19.

Dear Miss Miller,

Mr. Porter A. McGray wrote me in two letters that though at first in a fair way with regard to our planned exhibition "American Impressionism in America" and that we are going to send it together with the exhibition "Jackson Pollock" from April 1st to April 26th.

After having become acquainted with my enthusiasm for the American Art in New York, you can well imagine how very much I am looking forward to the exhibition. I am convinced that you have been able to assemble an outstanding collection.

Mr. Porter McGray wrote us in December that you may be coming to Basel for the opening of the exhibitions. I myself and the Trustees of the Kunsthaus would be very happy to welcome you in Basel for the occasion. I really hope you will be able to do so. As I have told you already the opening will be on April 1st.

With kind regards,

Yours sincerely,

Director

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	IC / IP	I. A. 691



KUNSTHALLE BASEL

5th February, 1958

Mr. Porter A. McCray,
Director
The International Program
The Museum of Modern Art,
11 West 53rd Street,

New York 19.

Dear Mr. McCray,

I hasten to reply to your letter of January 13th and your cable of February 4th.

POLLOCK Exhibition

I have taken contact with Dr. Bucarelli. She promised me to forward the exhibition immediately after the closing date in Rome. I sincerely hope to be able to open the exhibition on April 12th or 13th.

I am very glad to receive the clichés of the color plate of One, 1950. I shall also make arrangement with Dr. Bucarelli for the forwarding of the electrotypes. Would you please send us, as soon as possible, the cuts used for black-and-white illustrations. I would be very grateful to receive the catalogue material about March 15th.

ABSTRACT EXPRESSIONISM IN AMERICA

I have taken note that you have altered the title, although I would like to say that the former title sounds more attractive in German: Amerikanische Malerei in den letzten 10 Jahren. Confirming my cable I would be very happy to receive the material for this catalogue (a foreword by you, introductory essay, chronology of the movement, biography of each artist, a statement by each artist, listing of the picture) until March 24th.

I have already written to Prof. Hentzen of the Hamburg Kunsthalle. We would like to print the catalogue together. Both institutes the Hamburg Kunsthalle and the Kunsthalle Basel would therefore be publishers. If possible we should be able to open the exhibition on April 19th. Our openings always take place on a Saturday. Would you have the kindness to let me know when and with which ship the exhibition arrives in Rotterdam.

With best wishes and kind regards,

sincerely,

A. Rüdlinger
Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 691

CC: confirmation copy to Dr. Rüdlinger

ICE-F-35-57 - Basel ✓

ICE-F-36-57 - Basel

Rasmussen

Franc

O'Hara

R.K.

Dr. Arnold Rüdlinger

February 5, 1958

VIA AIR MAIL

February 5, 1958

Dr. Arnold Rüdlinger

Curator

Kunsthalle

Basel, Switzerland

Dear Dr. Rüdlinger:

I cabled you yesterday as follows:

ABSTRACT EXPRESSIONISM EXHIBITION APPROXIMATELY EIGHTY PAINTINGS NO
SCULPTURE. UNABLE ADVANCE OPENING DATE BEFORE APRIL TWENTYFIRST
HOWEVER POLLOCK AVAILABLE APRIL THIRTEENTH PROVIDED YOU CAN ARRANGE
DIRECT WITH BUCARELLI PROMPT SHIPMENT FOLLOWING ROME CLOSING MARCH
THIRTIETH. POLLOCK CATALOG MATERIAL BEING MAILED THIS WEEK. PLEASE
CABLE REPLY MY QUERY LETTER JANUARY THIRTEENTH LATEST DATE RECEIPT
EXPRESSIONISM CATALOG MATERIAL. LETTER FOLLOWS REGARDS

As you will have realized from this cable, the contents of the abstract-expressionist exhibition have had to be somewhat altered since I initially described our plans for the show in our letter of December 3rd, and we have been forced to omit the section of 25 sculptures we had originally planned. This is principally due to an unusual number of scheduling conflicts with other institutions which are planning sculpture exhibitions this year both in this country and abroad, thus intensifying the problem of obtaining first-rate examples from private lenders. However, since you indicated that you would be unable to show the entire exhibition on its original scale, I hope that the concentration on the painting section, which we now expect will include about eighty examples, will allow you to install the entire exhibition. We estimate that the abstract-expressionist section will require approximately 250 running metres of gallery space.

I sincerely regret that we cannot provide the abstract-expressionist exhibition in time to coincide with the Swiss Industries Fair in Basel from March 12 to April 21. We had been attempting to complete preparation of the show to allow for an opening on April 13, but organizational difficulties we have encountered in assembling the exhibition do not permit us to plan for shipment until March 27. On that date we plan to ship the exhibition from New York to Le Havre, where it is scheduled to arrive on April 4th. I fear this will not allow time for you to open the exhibition until April 21, the date we had originally agreed upon.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 691

CC: confirmation copy to Dr. Rüdinger
 ICE-F-35-57 - Basel ✓
 ICE-F-36-57 - Basel
 Rasmussen
 Franc
 O'Hara

R.K.

February 5, 1958

VIA AIR MAIL

February 5, 1958

Dr. Arnold Rüdinger
 Curator
 Kunsthalle
 Basel, Switzerland

Dear Dr. Rüdinger:

I cabled you yesterday as follows:

ABSTRACT EXPRESSIONISM EXHIBITION APPROXIMATELY EIGHTY PAINTINGS NO
 SCULPTURE. UNABLE ADVANCE OPENING DATE BEFORE APRIL TWENTYFIRST
 HOWEVER POLLOCK AVAILABLE APRIL THIRTEENTH PROVIDED YOU CAN ARRANGE
 DIRECT WITH BUCARELLI PROMPT SHIPMENT FOLLOWING ROME CLOSING MARCH
 THIRTIETH. POLLOCK CATALOG MATERIAL BEING MAILED THIS WEEK. PLEASE
 CABLE REPLY MY QUERY LETTER JANUARY THIRTEENTH LATEST DATE RECEIPT
 EXPRESSIONISM CATALOG MATERIAL. LETTER FOLLOWS REGARDS

As you will have realized from this cable, the contents of the abstract-expressionist exhibition have had to be somewhat altered since I initially described our plans for the show in our letter of December 3rd, and we have been forced to omit the section of 25 sculptures we had originally planned. This is principally due to an unusual number of scheduling conflicts with other institutions which are planning sculpture exhibitions this year both in this country and abroad, thus intensifying the problem of obtaining first-rate examples from private lenders. However, since you indicated that you would be unable to show the entire exhibition on its original scale, I hope that the concentration on the painting section, which we now expect will include about eighty examples, will allow you to install the entire exhibition. We estimate that the abstract-expressionist section will require approximately 250 running metres of gallery space.

I sincerely regret that we cannot provide the abstract-expressionist exhibition in time to coincide with the Swiss Industries Fair in Basel from March 12 to April 21. We had been attempting to complete preparation of the show to allow for an opening on April 13, but organizational difficulties we have encountered in assembling the exhibition do not permit us to plan for shipment until March 27. On that date we plan to ship the exhibition from New York to Le Havre, where it is scheduled to arrive on April 4th. I fear this will not allow time for you to open the exhibition until April 21, the date we had originally agreed upon.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 691

Dr. Arnold Rüdinger

-2-

February 5, 1958

However, as stated in my cable, I do hope that it will be possible for you to arrange with Dottoressa Bucarelli at the Galleria Nazionale d'Arte Moderna to expedite forwarding of the Jackson Pollock exhibition following the Rome closing on March 30th. Since the exhibition opens in Rome on March 1st, we cannot ask Dottoressa Bucarelli to close the exhibition earlier, but I am sure that she will be glad to cooperate in any way possible in getting the exhibition to you in time for an April 13th opening, so that this important exhibition can be on view during the last week of the Swiss Industries Fair.

I am, however, seriously concerned with the problem of transporting the very large cases in the Pollock exhibition from Rome to Basel. As I told you in my December 3rd letter, several cases have dimensions exceeding 3 x 5 metres and weight of 540 kilos: Case MOMA 1, for instance, has dimensions of 4.75 x 2.84 metres and total weight of 433.7 kilos; Case MOMA 2 is 5.74 x 1.01 metres and 249.5 kilos; Case MOMA 15 is 2.87 x 5.48 metres and 539.8 kilos; and several others nearly comparable in size and weight. I am therefore anxious to confirm that the shipment can be made in covered railway cars. So that you may determine this with your shipping agent, I am forwarding separately a copy of the box list for the exhibition which supplies weights and dimensions for all of the cases. I should be grateful if you would confirm at your earliest opportunity the method of transportation which will be available.

I am writing you separately supplying more details on the catalog material for the abstract-expressionist show, and meanwhile am anxiously awaiting your cabled reply notifying me what is the latest date in terms of numbers of weeks before the opening by which you could receive this catalog material in time for the opening on April 21.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WR:CF

(Note: box list for Pollock exhibition forwarded with confirmation copy of letter.)

P. S. The cable giving us your deadline of March 24th for the catalog material for ABSTRACT EXPRESSIONISM IN AMERICA has just been received.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 691

KUNSTHALLE BASEL

9th December, 1957

ICE. F. 35-57
36-57

Mr. Porter McGray, Director,
Museum of Modern Art,
11 West 53rd Street,

New York 19.

Dear Mr. McGray,

please accept my heartiest thanks for your letter of December 3rd. You can hardly imagine how happy I am to be able to show in Spring together with Jackson Pollock the exhibition "American Art in the last Decade".

If the exhibition "American Art" occupies a space of 450 to 500 running metres, it will, however, not be possible for me to show all the pictures, nevertheless I reckon at least with 4/5 of the whole show. I sincerely hope that this small reduction will not discourage you.

I am especially pleased to hear that Miss Dorothy Miller will be coming to Basel for the opening. I would very much like to welcome also you in the exhibition. Perhaps you will be able to arrange the journey to Switzerland all the same.

I have noted that the following obligations are on charge of the Kunsthalle Basel: transportation of the Pollock Exhibition from Rome to Basel. Transportation of the exhibition American Art from Genoa or Rotterdam to Basel. For the port of entry I would choose Rotterdam to be able to shorten the time of shipping. The exhibitions are insured by the Museum of Modern Art at all times. I am especially grateful for this arrangement. All the other expenses as installation, printing of the catalog, publicity are on our charge. I presume that in this case the following towns, Paris for the Pollock Exhibition and another Museum for the exhibition American Art will assume the transportation costs from Basel.

As far as the opening date is concerned I have to tell you that from March 12th to April 21st the Swiss Industries Fair takes place in Basel. This show is the most important one in Switzerland and always attracts a lot of people from this country and abroad. It would therefore be most desirable, to the interest of the exhibition, to open the exhibition on April 12th or at least on April 14th or 15th. I presume it will be possible for you to ship the exhibition "American Art" a few days earlier in order to arrive in Basel at the beginning of April. I would like to entreat also Rome to close the Pollock Exhibition a few days

A. Rüdlinger
Curator

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ICE-F-35-57 Pollock - Basel ✓
36-57 abstract
WR

RX91

Recd. DEC 10 1957

SDZ128 BASEL 20 9 1625

LT

MR PORTER MC CRAY MODERNART NEWYORK

AGREE DATES FOR EXHIBITIONS POLLOCK AND AMERICAN ART

LETTER FOLLOWS

RUEDLINGER KUNSTHALLE BASEL

CFM LT

tions which should prove useful in making your decision:

Contents of the exhibitions:

1. Larger than the exhibition devoted to him last winter at our Museum, JACKSON POLLOCK: 1912 - 1956 is a major survey of this important artist's work which presents his development from 1937 to 1956, the year of his death. I am forwarding separately a catalog of the exhibition which we prepared for the Sao Paulo Biennial. The 34 paintings and 29 watercolors and drawings which we have assembled represent both capital works of each period and also a quite complete survey of the many aspects of his versatility and originality. Many of the drawings, for instance, have not been exhibited before and are of unique interest. Since a few

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cc: Helen M. Franc
Dorothy Miller
Frank O'Hara
Waldo Rasmussen
JACKSON POLLOCK ICE-F-35-57

Basel showing offer

AM-ART-IN-THE-LAST-DECADE

ICE-F-36-57 Basel showing offer

VIA AIRMAIL

December 3, 1957

Dr. Arnold Rudlinger
Curator
Kunsthalle
Basel, Switzerland

Dear Dr. Rudlinger:

I enjoyed our luncheon in Zurich this summer and the opportunity it gave us to discuss the proposed exhibition of recent American painting and sculpture. The pressing schedule for preparation of this year's United States representation at the IV Sao Paulo Biennial and a delay in the resolution of our plans for the exhibition for Europe have made it impossible for me to write you earlier concerning this project. Our plans are now definite, and during this next year the International Program of this Museum will circulate two major exhibitions of American art in Europe: 1) JACKSON POLLOCK: 1912 - 1956, which at present constitutes the major section of the United States representation to the IV Sao Paulo Biennial; and 2) AMERICAN ART IN THE LAST DECADE, a large-scale exhibition of painting and sculptures by leading figures in contemporary American art. Elsewhere in Europe, these two exhibitions will be shown separately, but if it is possible for you to accommodate them, we feel it would be an immense advantage to combine the two. From our conversation this summer, I believe you would be agreeable to this proposal. The exhibition would be available beginning around April 21st. At that time the Pollock exhibition would be coming from Rome, where it closes around March 30th, and AMERICAN ART IN THE LAST DECADE would be shipped directly to you from New York as the first showing on the exhibition's European itinerary.

The following information will provide concrete details on the exhibitions which should prove useful in making your decision:

Contents of the exhibitions:

1. Larger than the exhibition devoted to him last winter at our Museum, JACKSON POLLOCK: 1912 - 1956 is a major survey of this important artist's work which presents his development from 1937 to 1956, the year of his death. I am forwarding separately a catalog of the exhibition which we prepared for the Sao Paulo Biennial. The 34 paintings and 29 watercolors and drawings which we have assembled represent both capital works of each period and also a quite complete survey of the many aspects of his versatility and originality. Many of the drawings, for instance, have not been exhibited before and are of unique interest. Since a few

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Dr. Arnold Rudlinger

- 2 -

December 3, 1957

lenders to the exhibition have not yet confirmed their willingness to allow their works to circulate in Europe, it is possible that there may have to be as many as two or three substitutions in the exhibition. We shall notify you of these as soon as they are determined.

2. AMERICAN ART IN THE LAST DECADE includes leading figures in American painting and sculpture. Selection is by Dorothy Miller, Curator of Collections at our Museum. Among the approximately 70 paintings and 25 sculptures will be works by such artists as Archile Gorky, Willem de Kooning, Franz Kline, Mark Rothko, Clyfford Still, Philip Guston, Robert Motherwell, David Smith, Ibram Lassaw and Seymour Lipton, all leaders in experimental abstract tendencies in this country. The emphasis in the exhibition will be on the mature work of these artists since the war.

Installation:

1. I am forwarding a group of five photographs which show sections of the Jackson Pollock exhibition as installed in the Sao Paulo Bienal. These indicate the extremely large scale of major paintings in the exhibition, some exceeding 2.7 by 5.4 metres. In the Bienal building in Sao Paulo the exhibition occupies a space of approximately 160 running metres. Because of the weight and size of these pictures, they require an extremely stable wall at least 3 metres from floor to ceiling.

2. Since selections for AMERICAN ART IN THE LAST DECADE are not yet final, it is difficult to supply accurate specifications for the show's installation. However, I believe it would be wise to count on approximately 450 to 550 running metres.

I am also forwarding a group of 5 photographs showing works by Guston, Kline, Lassaw, Lipton, Brooks and Hartigan as they were installed in the Sao Paulo Bienal.

As you know, we have a plan of the Kunsthalle and if you would indicate the galleries you plan to assign to the exhibition, as soon as we have a final list of works included in the show we would be able to check whether the space could accommodate them. We could possibly suggest a preliminary scheme for hanging the exhibition, if desired. As a matter of fact we are considering the possibility of sending Miss Miller to your opening and would like your reaction to this idea.

Transportation and Costs:

In making the exhibition available, this Museum will assume the costs of ocean transportation for AMERICAN ART IN THE LAST DECADE from New York to the port of entry, probably Genoa or Rotterdam. This presumes that the Kunsthalle will assume the costs of transportation for this exhibition from Genoa or Rotterdam and for the Pollock exhibition from Rome, as well as expenses involved in installation, printing of a catalog, publicity and so forth. For your convenience in estimating the transportation expenses, the following shipping specifications will be useful.

JACKSON POLLOCK exhibition

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

Dr. Arnold Rudlinger

December 3, 1957

JACKSON POLLOCK: 1912 - 1956

Total number of cases: 15
Total cubage: 924.3 cubic feet (25.995 cubic metres)
Total weight: 8036 pounds (3645.5 kilos)

AMERICAN ART IN THE LAST DECADE

Approximate shipping figures for this exhibition are as follows. We will supply precise specifications when the show is packed:

Total number of cases: approximately 50
Total cubage: approximately 2800 - 3000 cubic feet (79. - 85. cubic metres)
Total weight: approximately 22,000 pounds (10,000. kilos)

Size and weight of the individual cases in both exhibitions pose a particular problem in overland transportation: several of the cases in the Pollock exhibition, for instance, have dimensions exceeding 3 x 5 metres and a weight of 540 kilos. For this reason and because of the high values placed on the works, we prefer that both exhibitions be transported in closed vans or sealed railway cars in the overland moves. We also request that opening of the cases for customs examination take place under your supervision.

The exhibitions are insured by the Museum at all times, and there will be no additional expense to you in this regard.

Dates:

As stated earlier, we hope that you shall be able to reserve dates for an opening of the exhibitions around April 21st for four weeks' showing. The Musée d'Art Moderne, Paris, has already reserved space for the Pollock exhibition during the month of June. If you are able to accept the exhibition for these dates, which are the only free dates on the schedule for the exhibitions, we shall reserve space for shipment of AMERICAN ART OF THE LAST DECADE from New York on a sailing in mid-March. Since the Pollock show is scheduled to close in Rome by March 30th, this should allow ample time for overland shipment to Basel, customs clearance, unpacking and installation to meet the opening date.

Catalog and Publicity:

We can provide you with catalog text and photographs for reproductions, and with information on the exhibitions to be used in preparing a press release. In addition, we can supply copy negatives of works included in the exhibitions from which photographs for the press may be printed locally, and additional background information on The Museum of Modern Art, the International Program and the International Council under whose auspices the exhibitions have been organized. I shall write you concerning these matters in detail at a later date.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dr. Arnold Rudlinger

- 4 -

December 3, 1957

Film:

We can supply a 16 mm color film of 10 minutes duration on Jackson Pollock which shows him at work and provides a background for the understanding of his work. We hope that arrangements could be made either to have showings of the film at your museum or at some other appropriate location periodically throughout the time the exhibition is on view. We would provide a translation of the artist's narration and background on the film.

I'm sorry for the long delay in providing you with this information. However, I would be most grateful if you could cable me to indicate whether you can accept the two exhibitions under the terms outlined.

With best regards.

Sincerely,

Please excuse my not answering your letter of March 21st asking whether I would be in Basel for the opening of THE NEW AMERICAN PAINTING exhibition, but our plans have only recently become final. I will not be going to Basel, but Dorothy Porter A. McCray, Director of the International Program will also be on hand to help with the arrangements. The International Program

Under separate cover:

1. 5 photographs which show sections of the Jackson Pollock exhibition as installed in the Sao Paulo Biennial.
2. 5 photographs showing works by Guston, Kline, Lassaw, Lipton, Brooks and Hartigan as they were installed in the Sao Paulo Biennial.
3. a copy of the catalog of the Jackson Pollock exhibition, IV Biennial do Museu de Arte Moderna, São Paulo, 1957

PAM:WR:rm

Sincerely,

Porter A. McCray
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: ICE-F-36-57 PARIS
Rasmussen
green
ICE-F-36-57 BASEL

VIA AIR MAIL

April 7, 1958

Miss Darthea Speyer
Exhibits Officer
United States Information Service
American Embassy
4, Ave. Gabriel
Paris VIII, France

Dear Darthea:

Please excuse my not answering your letter of March 21st asking whether I would be in Basel for the opening of THE NEW AMERICAN PAINTING exhibition, but our plans have only recently become final. I will not be going to Basel, but Dorothy Miller will be there to assist with the installation and Waldo Rasmussen of our International Program will also be on hand to help with the many other details. I am delighted that you may be able to go to Basel and will be interested to have your reactions to the shows. I believe you know that in Basel THE NEW AMERICAN PAINTING is being shown jointly with JACKSON POLLOCK 1912-1956. The Pollock exhibition opens earlier on April 13th in order to coincide with the Swiss Industries Fair, and THE NEW AMERICAN PAINTING opens on April 19th.

I have written Dottoressa Bucarelli asking her to send you a catalog of the Pollock exhibition.

Very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:WR:pt

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Telefax

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS **DLG** CHARGE TO **Museum of Modern Art New York**

To
**IN DOROTHY MILLER
KUNSTHALE
BASEL (Switzerland)**

Via **NY** **April 18, 1952**

A THOUSAND THANKS AND VERY BEST WISHES TO YOU WALDO AND
MARY FOR A SUCCESSFUL OPENING FONDLYST REGARDS FROM US
ALL
PORTER

Charge: International Program - POLLOCK IC - 8-35-57-Basel

1272 IC (6-55)

Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

Dear, who says, in part:

"...the film on Jackson Pollock was shipped (by air pouch) on April 8 to USIS Bern, where it should arrive no later than the 11th or 12th. It was not possible to send it before because the Galleria Nazionale di Arte Moderna had planned a showing for April 1 and delivered the film to us too late to for shipment by pouch before the holidays. We are confident, nonetheless, that it will be in the hands of Dr. Radlinger in time for the opening of the exhibition in Basel."

I trust that all goes well and that you are enjoying your stay in Basel. Best wishes from the stay-at-homes.

Sincerely,

L. Peter Humphrey
The International Program

Enc: Statement on Pollock Film, in duplicate

EPH:dm

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	IC / IP	I.A. 691

Telefax

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DLS	CHARGE TO	Museum of Modern Art, New York
To	Via WU April 18, 1958		
LT DOROTHY MILLER KUNSTHALLE BASEL (SWITZERLAND)			
ALL BEST WISHES AND THANKS FOR ALL YOU HAVE DONE			
NOW TAKE A HOLIDAY			
ELIZA			

Wahlberg
cp camp
RK

Charge: International Program - POLLOCK ICE-P-35-57 Basel ✓

1272 1C (6-55)

Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

Swan, who says, in part:

"...the film on Jackson Pollock was shipped (by air pouch) on April 8 to UNIS Bern, where it should arrive no later than the 11th or 12th. It was not possible to send it before because the Galleria Nazionale di Arte Moderna had planned a showing for April 4 and delivered the film to us too late to for shipment by pouch before the holidays. We are confident, nonetheless, that it will be in the hands of Dr. Rodlinger in time for the opening of the exhibition in Basel."

I trust that all goes well and that you are enjoying your stay in Basel. Best wishes from the stay-at-homes.

Sincerely,

E. Peter Humphrey
The International Program

Enc: Statement on Pollock film, in duplicate

EPH:dm

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*John Pollock film
Pollock-Rome
at Tappanville*

cc: POLLOCK ICR F 35-57
TRAP ICR F 36-57
Pollock film
extra
green

Rasmussen

VIA AIR MAIL

April 14, 1958

Mr. Waldo Rasmussen
Hotel Excelsior
Basel, Switzerland

Dear Waldo:

In two separate envelopes I have airmailed to you today the box labels for MILAN and AMSTERDAM, for use in connection with shipping the two exhibitions now in Basel.

I am enclosing the two photostatic copies of the statement re the Pollock film, which arrived today from Rome, sent by Marshall Swan, who says, in part:

"...the film on Jackson Pollock was shipped (by air pouch) on April 8 to USIS Bern, where it should arrive no later than the 11th or 12th. It was not possible to send it before because the Galleria Nazionale di Arte Moderna had planned a showing for April 4 and delivered the film to us too late to for shipment by pouch before the holidays. We are confident, nonetheless, that it will be in the hands of Dr. Rudlinger in time for the opening of the exhibition in Basel."

I trust that all goes well and that you are enjoying your stay in Basel. Best wishes from the stay-at-homes.

Sincerely,

E. Peter Humphrey
The International Program

Enc: Statement on Pollock film, in duplicate

EPH:dm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 691

Mr. Elias McQuaid

page 2

April 23, 1958

To arrive at the American Consulate, Hamburg no later than June 1, for transmittal to Dr. Alfred Rosenberg, Director, Kunsthalle, Basel

April 23, 1958

1. 14 copy negatives for JACKSON POLLOCK

Mr. Elias McQuaid
American Consulate
Basel

Dear Mr. McQuaid: your staff have done to help us.

This is to confirm our conversation of yesterday concerning the forwarding of the following publicity material for the exhibitions JACKSON POLLOCK: 1912-1956 and THE NEW AMERICAN PAINTING. It is our understanding that you will send this material by diplomatic pouch at the close of the exhibitions in Basel.

To arrive at the American Consulate, Amsterdam no later than June 1, for transmittal to Dr. W. Sandberg, Stedelyk Museum, Paulus Potterstraat, 13:

1. Film: JACKSON POLLOCK
2. Photograph order album for Pollock exhibition
3. Album of critical articles on Jackson Pollock
4. Condition reports for the exhibition JACKSON POLLOCK: 1912-1956
5. Photograph order forms

I am enclosing a notarized statement from the Museum of Modern Art certifying the non-commercial nature of use of the film in cooperation with the exhibition JACKSON POLLOCK: 1912-1956. This statement is also enclosed within the film can.

To arrive at the American Consulate, Milan no later than May 26, for transmittal to Mr. Romeo Toninelli, Palazzo Servelloni, 8 Via S. Andrea:

1. Photograph order album for THE NEW AMERICAN PAINTING
2. 50 copy negatives for THE NEW AMERICAN PAINTING

Since transmittal of material for this show, which will close in Basel on May 20 and open in Milan on June 1, involves the tightest schedule, we have followed your suggestion and arranged to have the material ready for you by May 12. We would greatly appreciate confirmation of date and method of shipment, including pouch number or other identifying information. Mr. Rasmussen will send you a form for this purpose.

✓ cover
Pul

U.S.I.S.
McQuaid

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 691

Mr. Elias McQuaid

page 2

April 23, 1956

To arrive at the American Consulate, Hamburg no later than June 5, for transmittal to Dr. Alfred Hentzen, Director, Hamburger Kunsthalle:

1. 14 copy negatives for JACKSON POLLOCK: 1912-1956

May I take this opportunity to thank you again, for Miss Miller, Mr. Rasmussen and myself, for everything that you and Miss Downs and the other members of your staff have done to help us.

Sincerely,

Mari Hartell
for the International Program

mh/wr/mh

cc: Mrs. Suter, Kunsthalle
Mr. Rasmussen

enclosures: 2 copies notarized statement re Pollock film

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 691

✓ Low
Pub
U.S. IS.
Refer

Mr. Carl Peterson
American Embassy
Bern

Kunsthalle, Basel
April 22, 1958

Dear Mr. Peterson:

I would like to take this opportunity to tell you how pleased we were that you were able to attend the vernissage of JACKSON POLLOCK: 1912-1956 and THE NEW AMERICAN PAINTING, which we felt was a great success. We were especially gratified by Mr. McQuaid's remarks.

I am enclosing the following full set of publicity material, a duplicate set of which was sent to Mr. McQuaid upon our arrival:

1. Release on the exhibition JACKSON POLLOCK
2. Release on the film JACKSON POLLOCK
3. Release on the exhibition THE NEW AMERICAN PAINTING
4. Catalog introduction for THE NEW AMERICAN PAINTING
5. Background information on the Museum of Modern Art
6. Background information on the International Program and the International Council at the Museum of Modern Art

We shall be grateful for your assistance in publicising the exhibitions in any way possible.

Sincerely,

Waldo Rasmussen
for the International Program

W.R. 11
enclosed as noted

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Packing
Shipping

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THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Cables: Modernart, New York

SHIPPING RECORD on exhibition - JACKSON POLLOCK 1912-1956

for shipment from Rome to Basel.

Shipped via by Mail
(name of airline, steamship company or other carrier)

on _____ which departed on April 5th, 1958
(flight number or name of vessel) (date)

and is scheduled to arrive on _____
(date)

Name of agent handling shipment: _____

address: _____

cable address: _____

Waybill or manifest number: Nº 738

Rome, April 19th, 1958
(date)

IL SOPRAINTENDENTE
(Dott. Palma Bucarelli)
(signature) *Palma Bucarelli*

PLEASE RETURN TO:

Mr. Porter McGraw
Director

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

(Title)

SOPRINTENDENZA ALLA GALLERIA NAZ. D'ARTE MODERNA
Roma - Viale Belle Arti 131

(Institution)

10/15/57

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cc: POLLOCK ICE # 35-57 ✓
THAP ICE # 36-57
ICE # 10-53
Rasmussen
green
April 14, 1958

Insurance on ICE shows

Miss Dudley

Porter McGrey

Dear Dorothy:

Please add the following to our insurance report:

<u>Exhibition</u>	<u>Item</u>	<u>Value</u>	<u>As of</u>
BUILT IN USA (English)	Copy negatives	\$50.	Sept. 12, 1956
JACKSON POLLOCK	Film on Pollock	\$250.	March 1, 1958
"	Copy negatives, in duplicate	\$80.	"
"	Photo album	\$35.	"
"	Book of articles	\$40.	"
THE NEW AMERICAN PAINTING	Copy negatives	\$120.	April 8, 1958

I enclose copies of correspondence to Dottoressa Buzarelli and Mr. Swan, in Rome, regarding the Pollock items.

Thank you.

Enclosures:

Copies of correspondence to:

Dottoressa Buzarelli

Mr. Swan

Certification information on 16mm film Jackson Pollock

PAM:EPH:da

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 691

cc: ICA-F-35-57 Rome:
Rasmussen
Franc
Dudley
Green

VIA AIR MAIL

March 31, 1958

*Pollock -
Basel -
Locking r
Sepp*

Mr. Marshall W. S. Senn
Cultural Affairs Officer
United States Information Service
American Embassy
Rome, Italy

Dear Marshall Senn:

You will recall that I discussed with you the problem of forwarding to Basel the film on Jackson Pollock which we sent to Rome for showing in conjunction with the exhibition. Now that the show is closing at the Galleria Nazionale d'Arte Moderna, would you be kind enough to have the film picked up from Dottorassa Bucarelli at the Galleria and to arrange for its shipment to U.S.I.S. Bern, with instructions for its transmittal to Dr. Arnold Rüdinger, Curator, Kunsthalle, Basel.

I have authorized Dottorassa Bucarelli to turn the film over to you, and should appreciate it if you could have it shipped sometime during the week of April 1 - 4, to ensure its reaching Basel in time for the opening of the exhibition on April 13th. In the event that it is necessary, I am enclosing in duplicate a notarized letter from our Assistant Treasurer, Miss Sarah Rubenstein, declaring that the film has been sent by The Museum of Modern Art for use in conjunction with the exhibition JACKSON POLLOCK 1912 - 1956.

I am also enclosing a copy of a shipping record sheet which I should appreciate having filled in and returned with the detailed information on this shipment for our files.

I am writing you separately concerning our other exhibitions plans for Italy.

Very best wishes.

Sincerely,

Forster A. McGraw
Director
The International Program
Enclosures: 1, 2 copies, letter signed by Sarah Rubenstein
2, shipping record sheet for Pollock film

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. McCray ✓

file

THE MUSEUM OF MODERN ART

Date ~~January 29, 1958~~

To: Mr. d'Harnoncourt

From: Helen Franc

Re: ~~German translation of Sam~~
~~Hunter's introduction to~~
~~POLLOCK catalog~~

Dear René:

"Will you please solve the following problem ~~with regard to the POLLOCK~~
~~problem~~ in regard to the POLLOCK catalog? The two translators (Ilsa Ferber and Gertrud Mellon) feel it is essentially a policy rather than a translation problem. It relates to Sam Hunter's title "Associate Curator, Department of Painting and Sculpture." In the Zurich catalog for MODERN ART IN THE UNITED STATES Associate Curator was rendered as "Verbindung^skurator" -- Ilsa and Gertrud think this is ridiculous and meaningless but have nothing to suggest which will connote the fine distinction which the English title connotes to us.

Would you be willing a) to settle in the German translation for plain Kurator; b) if not, suggest an appropriate alternative. The ~~MAN~~ manuscript is being typed, so if you would give your reply to Anne Hecht by Friday it would be appreciated.

Helen

"Kurator" - to be used as a description
of activity rather than a definition
of rank.
(Mr. d'H.)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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For exhibition: Jackson Pollock: 1912-1956

THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Cables: Modernart, New York

ARRIVAL NOTICE of ~~exhibition~~ 20 printer's blocks for catalog illustrations and lead mold electros for 4-color process plate for One 1950

Cases received on _____
(date)

Number of cases received _____

If unpacked and in good condition, check here _____

If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose.

Please list dates of showing: April 15 - May 19, 1956

Place of exhibition: Kunsthalle, Basel

Auspices or sponsoring organization(s): _____

(date) (signature)

Please return this form to: _____
(title)

PAAM

Dis

IP

MOMA

11 W. 53 St.

N.Y.

(institution)

10/15/57

file copy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file ICE-F-35-57
Basel

The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956
(Basel and Hamburg showings)

Catalog: Preface
March 15, 1958

Page 1

PREFACE

The International Council at The Museum of Modern Art, New York, is honored to participate with the Kunsthalle at Basel and the Kunsthalle, Hamburg in presenting an exhibition of paintings, watercolors and drawings by Jackson Pollock. We are particularly grateful to Dr. Arnold Rädlinger who as Curator at Basel has extended exceptional hospitality to exhibitions of work by the leading contemporary artists of many countries; and to Dr. Alfred Hentzen, with whom our Museum in New York has already had the pleasure of collaborating when he wrote the section devoted to sculpture in the recent publication issued last year on the occasion of our exhibition German Art of the Twentieth Century, and under whose direction the Kunsthalle at Hamburg has demonstrated an increasingly active interest in new art developments.

JACKSON POLLOCK: 1912-1956 is the first one-man exhibition to be circulated in Europe by The Museum of Modern Art. Pollock himself has already won the attention of a large public in Europe for those very qualities which made him a leading figure among his compatriots. The present exhibition, selected by Mr. Frank O'Hara of the Museum's International Program, is a survey demonstrating the originality and power that characterize each of the artist's mature periods. The evolution of his style through these successive periods and the significance of his work are discussed in the essay by Mr. Sam Hunter, Associate Curator of the Museum's Department of Painting and Sculpture. The catalog, prepared by the editorial staff of the International Program and translated by Dr. Ilse Falk, is issued as a joint publication of the museums at Basel and Hamburg.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956
(Basel and Hamburg showings)

cc: Frank O'Hara
Add Catalog: Preface
Date: March 15, 1958
JACKSON POLLOCK: 1912-1956
Page 2
Basel & Hamburg

January 8, 1958

We are grateful to the museums and private owners whose names are listed with the respective items lent from their collections. We are particularly indebted to Mrs. Lee Krasner Pollock for her great interest and assistance in the preparation of this exhibition devoted to her late husband's works. Thanks to the generous cooperation of the lenders, the exhibition has been made available for a tour of European institutions which have requested the opportunity to present a comprehensive show of Pollock's work.

necessary indications regarding dimensions, etc. that precede the numbers in the catalog). As I shall be gone the week of January 13 through 19, if you can't make it this week please call Mrs. Necht (tel 5-3500, Extension 307) to make the date with her and Mrs. Solente. I will be back and available for discharging problems January 21, and as already indicated, Mrs. Necht will do any necessary checking or research on study details. That will leave you free to concentrate on the very best statement by Pollock, and Ann's essay; and meanwhile we can be busy with the necessary things: nothing typed, photos labeled, and various other necessary things required to keep our international and public programs smoothly.

Porter A. McGray
Director
The International Council at
The Museum of Modern Art

Incidentally, your translation will be used not only for Basel, but for the later showing which will be in London in July and August. On the basis of that we could afford to ask you a small fee, say \$100, but we afraid the \$3.50 per hour rate must stand. We would also of course be prepared to pay for the time of Mrs. Williams or whoever else you decide to select as consultant and final editor.

The deadline date of January 21 is, alas, inflexible. Please remember about the original and carbon copy, a day before January 21.

Sincerely,

Edson W. Evans
Editorial Associate
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Frank O'Hara
Ann Hecht
Rose Kolmetz
JACKSON POLLOCK-ICE-F-35-57
Catalog, Basel & Hamburg

January 8, 1958

Mrs. Herbert Ferber
424 Riverside Drive
New York, New York

Mrs. Herbert Ferber
454 Riverside Drive
New York, New York

Dear Ilse:

Since talking with you, the urgent problems relating to the Italian edition of the Pollock catalog have been solved, and I am now able to get off to you immediately the material that I had promised to send you. As I told you, we hope very much I am delighted that you have decided to undertake the German translation of the JACKSON POLLOCK catalog text and know that Sam (who is off to Florida today) will be most pleased, also. In accordance with our telephone conversation, we will expect you to come to the Museum at the end of this week or early next week to work with Mrs. Hecht and Mrs. Kolmetz on the item listings (including also the translation of the necessary indications regarding dimensions, etc. that precede the numbers in the catalog). As I shall be gone the week of January 13 through 19, if you can't make it this week please call Mrs. Hecht (GI 5-8900, Extension 307) to make the date with her and Mrs. Kolmetz. I will be back and available for disentangling problems January 21, and as already indicated, Mrs. Hecht will do any necessary checking or research on sticky details. That will leave you free to concentrate on the very brief statement by Pollock, and Sam's essay; and meanwhile we can be proceeding to have the item listing typed, photos labeled, and various other dull but necessary things required to keep our international and polyglot operation functioning smoothly!

Incidentally, your translation will be used not only for Basel, but for the later showing which will be in Hamburg in July and August. I wish on the basis of that we could afford to pay you a sort of double royalty, but am afraid the \$3.50 per hour rate must stand. We would also of course be prepared to pay for the time of Mrs. Wittkower or whomever else you decide to enlist as consultant and final arbiter.

The deadline date of January 24 is, alas, inflexible. Please remember about the original and carbon copy, e che San Giovanni ti aiuti!

Fondly,

Helen M. Franc
Editorial Associate
The International Program

Mostly, also we would like to have the catalog but as it is still so uncertain,

Happy New Year to you and Herbert, and I look forward to hearing from you Sunday.

HMF:RM

Fondly,

Helen M. Franc
Editorial Associate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Franc
O'Hara
JACKSON POLLOCK - ICE - F-35-57- Catalog (Basel)

January 2, 1958

Mrs. Herbert Ferber
454 Riverside Drive
New York, New York

Dear Iles:

Since talking with you, the urgent problems relating to the Italian edition of the Pollock catalog, plus the intervening holiday, prevented me from getting off to you immediately the material that I had promised to send you. As I told you, we hope very much that you will be interested in undertaking the translation into German of the material for the Jackson Pollock exhibition, which (with three paintings removed) is the same as that which was recently shown at the IV Biennial in Sao Paulo. It is to have its inaugural showing in Europe at the Galleria Nazionale d'Arte Moderna in Rome, and the second showing in April in Basel, coinciding with the showing for the first time of a new abstract expressionism exhibition now being selected by Dorothy Miller.

We like to have the translations done in this country so that we, and the authors, are available in order to discuss any ambiguities or other problems that may arise.

I am enclosing the following material:

1. The catalog of the exhibition as shown at Sao Paulo. The article by Sam Hunter (with the indicated revisions) and the statement by the artist are to be translated into German.

2. Eight pages of photocopy giving the correct item listings in English, in full; these should be used in conjunction with the item listings in the Sao Paulo catalog where as you will see only the titles were retained in English. The titles, medium and full artist credits are also to be translated into German and the form of listings will agree with that for the paintings in the photocopy; when working with the drawings, the extra information should be ignored and the listings put in the same form as those for the paintings (i.e. title, date, medium, dimensions and full lender's credit line).

The deadline for this would be January 24th. I hope that you will be able to look this over and let me know by Monday next (by phone) whether you would be willing to take on this assignment. As I told you, the fee would be \$3.50 per hour, and we would like to have an original and a carbon copy of the translation (double-spaced, please). If you decide to do it, also, I should like to have the item listings done first and send down as quickly as you have completed them so that we can start having photo labels made, and so forth.

Ideally also we would like to have the same person do the abstract expressionist catalog but as it is still so nebulous, I can't discuss it very intelligently!

Happy New Year to you and Herbert, and I look forward to hearing from you Monday.

Fondly,

Helen M. Franc
Editorial Associate

Enclosures: Sao Paulo Pollock catalog
8 cases: item listings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pollock - Basel
cc: Mrs. Senior *Comp*
Mrs. Hecht
ICE-F-35-57 (Cat. Distr.)
ICE-F-35-57 (posters)
Mr. Humphrey *Levitt*
Green

October 31, 1958

Mrs. Lee Krasner Pollock
117 East 72nd Street
New York 21, New York

November 10, 1958

Dear Lee:

I have checked into the catalog business and here is what I have come up with concerning exhibitions to date:

JACKSON POLLOCK 1912-1956: Rome: We are still awaiting the copies ordered.
Basel: Sent directly from Basel.
Amsterdam: Mailed to you today under separate cover.
Hamburg: Printed in conjunction with Basel. We are still awaiting copies we requested.
Berlin: Sent directly from Berlin.
THE NEW AMERICAN PAINTING: Basel: Sent directly from Basel.
Milan: Received in the Museum and being mailed next week.
Madrid: Mailed here October 27.
Berlin: Sent directly from Berlin. Printed in conjunction with Basel.

As you can see, these documents trickle in rather slowly. I am sorry we can't supply you with your copies any sooner, but since we do not publish the catalogs we do not have complete control over their prompt distribution. We have, however, received the three posters which I am enclosing: JACKSON POLLOCK 1912-1956 and THE NEW AMERICAN PAINTING, Basel; JACKSON POLLOCK 1912-1956, Rome; and THE NEW AMERICAN PAINTING and JACKSON POLLOCK 1912-1956, Berlin.

Thank you for a very pleasant evening. I enjoyed it enormously and look forward to seeing you at the opening on Monday.

Sincerely,

Dr. Arnold Nusslinger
Director
Kunsthaus
Basel, Switzerland

Frank O'Hara
The International Program

Enclosures: Three posters
FOH/TS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE-F-35-57 → *Pollock - Basel*
 ICE-F-36-57 *Comp. ✓*
 Hecht *Cat. Durr*
 EPH
 pink *TNAP - Comp.*
 green *Basel Cat. Durr*

November 10, 1958

Dear Dr. Rudlinger:

I was distressed to hear from Mr. Guy A. Weill that, despite our requests, copies of all catalogs for post-Basel showings of the exhibitions JACKSON POLLOCK and THE NEW AMERICAN PAINTING have not been sent to you. Since we have a few copies here of some of these catalogs (not quite all), and since we would most certainly want you to have as complete as possible a selection of them, would you please let us know which ones are missing, so that we may try to rectify these omissions. As you know, post-Basel showings of JACKSON POLLOCK have been Amsterdam, Hamburg, Berlin and London; for THE NEW AMERICAN PAINTING, Milan, Madrid, Berlin and Amsterdam.

Sincerely,

Mrs. Cable Senior
 Associate Director
 The International Program

Dr. Arnold Rudlinger
 Curator
 Kunsthalle
 Basel, Switzerland

SCS/EPH:seb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Arnold Shalinger

page 2

April 20, 1956

inform Mr. Eastwell that the blocks can be shipped from Basel by May 4th at the latest, and I shall notify you immediately of shipping arrangements.

3. Closing date for JACQUES POLLOCK: 1912-1956

I understand that you will negotiate with Dr. Sandberg at the Stedelijk Museum directly concerning the possible extension of the Pollock exhibition through May 15th, rather than May 19th as originally agreed. Dr. Sandberg is convinced that the May 15th closing allows ample time for the exhibition to meet his June 7th opening in Amsterdam, we are of course glad to authorize the extension. Mr. McGray has asked that he be informed of this decision as soon as it is determined.

4. Forwarding of Pollock catalog blocks to Dr. Sandberg

I understand that following my call to Amsterdam, Dr. Sandberg has written asking you to forward the blocks for his possible use in preparing the Stedelijk's catalog. I am leaving two copies of the commercial invoice for the blocks to be used in preparing shipping papers.

5. Boxing instructions:

a. THE NEW AMERICAN PAINTING

Since Mr. Meyer's San Francisco painting is not to travel with the exhibition, the only new case which will have to be made will be one for the San Francisco painting Blue and Black, lent by E. J. Rorer, London. I have given instructions to Mr. Armstrong and your packing firm's representative on construction of this case which is to follow the design of our Museum cases, including construction of sturdy recessed lower glass outside bottom, inner waterproof lining, and foam rubber padding on the side and top of the case. The case will be painted blue underneath, "black" and with the preliminary marks as on the other cases. I understand that the Easthalls will bill the Museum of Modern Art for the cost of this case, and billing should be directed to Mr. McGray's attention.

b. JACQUES POLLOCK: 1912-1956

I have gone to the warehouse which is storing the Pollock blocks and could not check they were, throughly, since I could not see them.

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Mr. George Stalling

Page 3

April 18, 1955

however, that any repairs to the cases should be done, and I have asked the warehouse staff to examine the cases carefully before bringing them to the Institute so that repairs can be made. Could you please notify them of your missing data as soon as it is determined so that they may act on this in advance. I have asked the warehouse to repair steps which by adding a center horizontal brace, and to furnish me with two weights for the case to be added to the box list.

Note: For both exhibitions I shall send you a set of bolts and plates to replace any which were damaged or missing from shipment.

6. Replacement of Plexiglas on Foliock Fall Fashion Five (exhibition)

Mr. Lehoucq informs me that this has been ordered and should arrive very soon. Miss Miller gave his instructions on the mounting of the plexiglas. Will you please bill us for this expense.

7. Insurance for the French paintings owned by Dr. Frank Meyer

As you instructed, the French will insure this work for 3 months for the duration of the exhibition in Spain. The other French paintings owned by Dr. Meyer which is temporarily on view is being insured by the Insurevalle.

8. Distribution of catalogs

I am leaving with Mrs. Fawcett several lists covering the persons whom you have so generously agreed to send catalogs of the exhibition. These cover the following groups:

- a. Members of the Board of Trustees of the Museum of Modern Art to receive both catalogs.
- b. Members of the International Council at The Museum of Modern Art to receive both catalogs.
- c. Lenders to the exhibitions -- I have marked those lists to indicate that the lenders have contributed to both exhibitions and should receive both catalogs.
- d. Artists represented in the two exhibitions -- of course receive only the catalog for that exhibition.

In the special case of Mrs. Foliock, if it could be possible send her three copies of the Foliock catalog as well as one for the Spanish exhibition. I'm sure she would be very gratified.

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Mr. Arnold Gellinger

page 4

April 20, 1959

9. List prices for works in the exhibition:

I have left with you a check list of THE NEW AMERICAN PAINTING. I have listed prices for those works which are for sale, and also listed the names of the work. Persons interested in a possible purchase should be informed that no work may be withdrawn until the close of the exhibition in New York, Europe, the end of March, 1959. All inquiries should be referred directly to the owner of the work.

10. Mr. McGray will be very grateful to you for the forwarding of your address at the vernissage of the exhibition, and also the greeting address by Dr. Thaler.

11. I have ordered from your photographer three additional shots of the installation to be taken on a large camera. In addition to the prices of the vernissage photographs and smaller installation. The bill for these, in the sum of 342 francs, should also be forwarded to the Manager of Modern Art, directed to Mr. McGray's attention.

12. Forwarding of publicity material and films

As I told Mrs. Jeter, I believe it would be simpler to forward all of the publicity material, as well as the film through the United States Consulate. Mr. McQuaid has agreed to assist in this matter and we have informed him that the material is to be forwarded as follows:

- a. album of critical articles, photograph order album, film, exhibition reports and photo order forms to Dr. Sontag in Amsterdam, for JACQUES POLLOCK: 1913-1956
- b. Publicity photograph order album and copy negatives to Dr. Sontag in Rome for THE NEW AMERICAN PAINTING
- c. Pollock copy negatives to Dr. Sontag in Hamburg

Details for this shipment are outlined in a letter to Mr. McQuaid, of which you have a copy. I would appreciate it if you would turn the material over to Mr. McQuaid's office immediately after the closing of the exhibition so as to avoid any delay in its reaching the future exhibitors.

So, I take this opportunity to thank you again for all your

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Telefax

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DL	CHARGE TO	Museum of Modern Art, New York
To	RUEDLINGER KUNSTHALLE BASEL (Switzerland)		
	Via WU March 13, 1958 ccl Franc ICE-F-35-57 Rasmussen Catalog		
LT CONCERNED NO ACKNOWLEDGMENT POLLOCK CATALOG MATERIAL			
AIRMAILED MARCH SIXTH PLEASE CABLE WHETHER RECEIVED			
REGARDS <div style="text-align: right;">MCCRAY MODERNART</div>			

Charges: International Program- POLLOCK (Basel) ICE-F-35-57

12 (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

- Text material:
1. A statement to appear on the title-page or its verso, relating to the auspices under which the exhibition was organized and is being shown. Please note that the name of The Museum of Modern Art, New York and of The International Council at The Museum of Modern Art should be retained in English throughout. 1 page, in English (Enclosure 1).
 2. Introductory essay by Sam Hunter, Associate Curator, Department of Painting and Sculpture, The Museum of Modern Art, New York. 12 pages, in German (Enclosure 2).
 3. Chronology of Pollock (biographical data, one-man shows, and group exhibitions including his work held outside the United States). 2 pages, in English (Enclosure 3).
 4. Statement by the artist. 1 page, in German and English (Enclosure 4).
 5. Listing of items in the exhibition: Nos. 1 - 31, Paintings; Nos. 32 - 60, Drawings and Watercolors. Works for which illustrations have been provided are indicated with a red star. 11 pages, in German (Enclosure 5).
 6. Selected bibliography on Pollock. 2 pages, in English (Enclosure 6).

With respect to this bibliography, I should explain that it was prepared at Dott. Lucarelli's specific request and was sent to her with certain reservations. Although we had originally intended to include a bibliography in the catalog, we decided against it for two principal reasons. To begin with, although many books and articles contain references to Pollock's work, there have been relatively few articles dedicated to him, outside of exhibition reviews. The reviews in the American press have naturally been of varying

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cc: 2 conf. copies for Dr. Rüdinger (1 with enc.)

Dr. Hentzen, Hamburg

Frank O'Hara

Waldo Rasmussen

Helen M. Franc

POLLOCK ICE-F-35-57 Basel (catalog)

" " Hamburg

THE NEW AM. PNTG ICE-F-36-57 Basel (catalog)

" " W. A. Berlin

March 6, 1958

Dr. A. Rüdinger

Curator

Kunststube

Basel, Switzerland

Dear Dr. Rüdinger:

I am sending you herewith all the text copy for the catalog of JACKSON POLLOCK: 1912 - 1956, with the exception of the foreword which you yourself will write, and my own preface which will be only about 200 words in length and will follow in a day or so. As you will note, all but the title-page, my preface and the chronology have already been translated into German here; however, the statement by the artist himself should appear in both German and the original English.

Text material:

1. A statement to appear on the title-page or its verso, relating to the auspices under which the exhibition was organized and is being shown. Please note that the name of The Museum of Modern Art, New York and of The International Council at The Museum of Modern Art should be retained in English throughout. 1 page, in English (Enclosure 1).
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With respect to this bibliography, I should explain that it was prepared at Dott. Buscarelli's specific request and was sent to her with certain reservations. Although we had originally intended to include a bibliography in the catalog, we decided against it for two principal reasons. To begin with, although many books and articles contain references to Pollock's work, there have been relatively few articles dedicated to him, outside of exhibition reviews. The reviews in the American press have naturally been of varying

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Dr. A. Rüdinger

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March 6, 1958

critical significance and in general have dealt only with works in the particular exhibition under discussion. In the second place, we did not have access to reviews that appeared in Europe at the time of Pollock's various exhibitions in Venice, Milan, Paris and Zurich and therefore thought it would be quite misleading to include those from the American press only. In response to Dott. Bucarelli's request we therefore provided her, as we are now providing you, with a selective bibliography that in the first place excluded references in books or articles dealing only in part with Pollock, and secondly omitted exhibition reviews. Although in the catalog printed in Rome this bibliography was considerably expanded, we believe that, at least in so far as the American items are concerned, the attached list represents the most qualified selection from among the references available. However should other articles that have appeared in Europe seem of special interest or importance to you, please insert them if you decide to include a bibliography in your catalog.

The copy for the catalog text provided in the above enclosures is identical (language aside) to that furnished to Dott. Bucarelli. When you receive a copy of the Italian catalog issued for the showing in Rome, however, you will note the addition in the section of item listings of five paragraphs which represent Sig. Nello Ponente's contribution. Should you wish to use these excerpts, I suggest that you write direct to Sig. Ponente for permission to include them; they should be clearly distinguished in your catalog from the remainder of the text by identifying initials. As my own foreword will make clear, the compilation of the catalog was undertaken by the International Program.

Illustrations:

I am also sending you (Enclosure 7) a list and a set of glossy photographs corresponding to the printer's blocks for black-and-white illustrations and to the set of electros for the color plate, which were sent to Dott. Bucarelli for the catalog for the Rome showing and which you are arranging with her to have forwarded to you for the catalog for the Basel and Hamburg showings. Enclosure 8 is a color reproduction of one from the IV Biennial catalog, made from the same set of electros that you will receive and truer to the original than the one in the Italian catalog. Would you please be so kind as to let us have copies of your correspondence relating to the transfer of the black-and-white cuts and color plates from Dott. Bucarelli's custody to yours, as for insurance purposes we must keep track of their movements. I am sure that I need not emphasize the necessity of seeing that the engravings, electrotypes and progressive proofs are handled with greatest care, as they will be required for editions of the catalog to be printed for succeeding showings of the exhibition.

A second copy of this letter with enclosures is being sent under separate cover, and an additional confirmation copy of the letter alone, without enclosures, is also being airmailed. Please acknowledge receipt of this material and its enclosures by cable. I am also sending Dr. Hentsen in Hamburg a copy of this letter, since your publication is to be a joint one.

I shall write you separately regarding the publicity material for the exhibition, which we plan to send you by March 21 at the latest.

As regards the catalog material for the other exhibition, we shall send this to you for arrival March 24, as you requested, and I shall write you another letter dealing with that specifically. In the meanwhile you will be glad to know that we have now again re-christened the show; it is to be called THE NEW AMERICAN PAINTING, which I believe will sound more euphonious in German

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Dr. A. Rudlinger

- 3 -

March 6, 1958

also. It has now been confirmed that the exhibition will be shown in Berlin from September 1 to 29 at the Hochschule für Bildende Künste, and I have suggested to Dr. E. Glaser, Assistant of Prof. Dr. Joachim Tiburtius, Senator für Volksbildung, who was instrumental in arranging for this showing, that she communicate with you regarding the possibility of publishing the catalog jointly, as you have arranged to do with Dr. Hentsen in Hamburg for the Pollock show.

Please do not hesitate to write if you have any questions regarding the catalog material.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:
8, as listed above.

PAM/HMF:RM

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dr. Rudlinger

cc: Helen M. Franc
Frank O'Hara
Waldo Rasmussen
Miss Miller

POLLOCK (ICE-F-35-57) Basel
ABSTRACT EXPRESSIONISM
(ICE-F-36-57) catalog
VIA AIRMAIL

January 13, 1958

of the Galleria Nazionale d'Arte Moderna, giving her all necessary showing, catalog
regarding the best method of shipment in order to be ready for the opening of the exhibition
in October. Please keep us fully advised of the arrangements (ICE-F-36-57) catalog
that we may be able to keep track of the whereabouts of the works.

We will in any case provide you with black-and-white photographs of the
corresponding items in the exhibition, from which you may make if you prefer. These can be sent to you before the end of the year.
If you wish, the text material (with the exception of the foreword, which I shall
provide some additional information from you regarding the exhibition will be shown in Basel) would be ready to
send you between February 15 and 20.

Dr. Arnold Rudlinger
Curator
Kunsthalle
Basel, Switzerland

} note correct address!

Dear Dr. Rudlinger:

This is to acknowledge with thanks your letter of December 9 and to
say how pleased I am that the Kunsthalle will be able to show both JACKSON
POLLOCK and ABSTRACT EXPRESSIONISM IN AMERICA during April and May. Al-
though I cannot yet give a definite reply to your request that the opening
date be advanced by approximately a week, I shall make every effort to
arrange this and in any case will let you know as soon as possible. I
shall also reply shortly to the various other points raised in your letter.

In the meanwhile, I should like to give you some further details
regarding the catalogs for the two shows and to ask in turn for some infor-
mation from you.

1. JACKSON POLLOCK: The contents of this will be substantially the
same as the catalog prepared for the IV Biennial at Sao Paulo, of which you
have already received a copy. The text will consist of the following:

- A foreword by me, containing brief acknowledgments.
- An introduction consisting of an essay by Sam Hunter, Associate
Curator, Department of Painting and Sculpture, The Museum of
Modern Art (slightly modified from that in the Sao Paulo catalog).
- A brief chronology on the artist and his exhibitions.
- A statement by the artist.

We are having all the above except the chronology translated into German
here; the statement by the artist, however, we should like to have appear in
both German and English.

As regards the illustrations, we have sent to Dr. Bucarelli in Rome the
cuts used for black-and-white illustrations in the Sao Paulo catalog (with
the substitution of two to replace two paintings not available for the
European showings), and the electrotypes and progressive proofs for the color
plate of One, 1950. Should you wish to use these, they would be available for
you as soon as the Italian edition of the catalog has been printed, presumably
no later than the date of the opening in Rome on March 1. Will you please
advise us whether you wish to use them. If so, it will probably be simpler
for you to make arrangements for their forwarding directly with Dr. Bucarelli

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Dr. Rudlinger

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January 13, 1958

of the Galleria Nazionale d'Arte Moderna, giving her all necessary instructions regarding the best method of shipment in order to avoid their being delayed in customs. Please keep us fully advised of the arrangements being made, so that we may be able to keep track of the whereabouts of this valuable material.

We will in any case provide you with black-and-white photographs of the corresponding items in the exhibition, from which you may have your own cuts made if you prefer. These can be sent to you before the end of this month, if you wish. The text material (with the exception of the foreword, for which I shall require some additional information from you regarding the auspices under which the exhibition will be shown in Basel) would be ready to send to you between February 7 and 14.

2. ABSTRACT EXPRESSIONISM IN AMERICA: (You will note that we are now using this title as being somewhat more precise than the previous "American Art of the Last Decade.") This is still in preparation, so I cannot yet give you final details. However, the text will consist of the following:

- a. A foreword by me. (If you are planning to print a combined catalog in two sections, of this and the Pollock exhibition, this foreword would be combined with the above-mentioned one.)
- b. An introductory essay of approximately 1200 words defining the tendencies represented in the exhibition and characterizing the contributions of the artists included.
- c. A chronology of the movement, with key dates.
- d. A biography of each artist.
- e. A statement by each artist, possibly substituted for in some cases by an excerpt from writings by other artists or critics about his work.
- f. A listing of the items in the exhibition.

We would provide all the above, except possibly the foreword and biographies, in German. The quotations by the artists, however, we believe should be printed in both German and English.

The illustrations would consist of: 1) a photograph of each of the artists in the exhibition; 2) a photograph of several works by each artist. For this, we would send you glossy black-and-white photographs from which to make the cuts.

As our schedule for the preparation of the material for both exhibitions is rather exacting, I would appreciate knowing by cable what is the latest date -- in terms of numbers of weeks before the opening -- by which you could receive the material for the ABSTRACT EXPRESSIONISM show, and still be able to have it printed in time for the opening.

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Dr. Rudlinger

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January 13, 1958

I shall write you as soon as possible in answer to your letter, and give further details regarding publicity. In the meanwhile I should appreciate your prompt reply to the foregoing questions.

With all best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/HMF:RM

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JACKSON POLLOCK: SELECTED BIBLIOGRAPHY

I. Writings by Pollock

- "Jackson Pollock" (a questionnaire), Arts & Architecture, vol. 61,
February 1944, p. 14. (Translated into Italian in I 4 Soli,
vol. 4, gennaio-febbraio 1957, p. 11.)
- "My Painting," Possibilities, I, Winter 1947-48 (Problems of Contempor-
ary Art, No. 4), pp. 78-83. (Translated into Italian in I 4 Soli,
vol. 4, gennaio-febbraio 1957, p. 11.)

II. Catalogs of Pollock Exhibitions

Jackson Pollock: First Exhibition: Paintings and Drawings, Art of This
Century Gallery, New York, 1943. Preface by James Johnson Sweeney.

Jackson Pollock, Arts Club of Chicago, 1945. Preface by James Johnson
Sweeney.

Jackson Pollock ...presentata da Peggy Guggenheim, Venice, 1950.
Note by Peggy Guggenheim; statement by Bruno Alfieri.

Jackson Pollock, Betty Parsons Gallery, New York, 1951. Preface by
Alfonso Ossorio.

Jackson Pollock, Studio Paul Facchetti, Paris, 1952. Prefaces by
Michel Tapié and Alfonso Ossorio.

Jackson Pollock, Bennington College, Bennington, Vermont, 1952.
Preface by Clement Greenberg.

15 Americans, The Museum of Modern Art, New York, 1952. Text on Pollock
by Alfonso Ossorio.

(more ...)

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II. Catalogs of Pollock Exhibitions (continued)

Jackson Pollock, The Museum of Modern Art, New York, 1957. Text by Sam Hunter. (Translated into Italian by Laura Marchiori as "Contributi alla conoscenza dell' opera di Jackson Pollock," I 4 Soli, vol. 4, gennaio-febbraio 1957, pp. 3 - 7.)

Jackson Pollock: 1912-1956, Representação dos Estados Unidos à IV Bienal do Museu de Arte Moderna de São Paulo, 1957. Essay by Sam Hunter.

III. Articles on Pollock

Barr, Alfred H., Jr., ("7 Americans Open in Venice") Gorky, de Kooning, Pollock, Art News, vol. 49, June, 1950, pp. 22 - 23.

Crispolti, E., "Appunti su Jackson Pollock," I 4 Soli, vol. 4, gennaio-febbraio 1957, pp. 8 - 10.

Friedman, B. H., "Profile: Jackson Pollock," Art in America, vol. 43, December 1955, p. 49, pp. 58 - 59.

Goodnough, Robert, "Pollock Paints a Picture: No. 4, 1950," Art News, vol. 50, May 1951, pp. 38 - 41.

Greenberg, Clement, "The Present Prospects of American Painting and Sculpture," Horizon, nos. 93 - 94, October 1947, pp. 20 - 30.

Hunter, Sam, "Jackson Pollock: The Maze and the Minotaur," New World Writing (Ninth Mentor Selection), New York, 1956, pp. 174-192.

Restany, Pierre, "L'Art aux États-Unis: Jackson Pollock l'Éclabousseur," Prismes des Arts, No. 15 (1957), p. 19.

Tyler, Parker, "Hopper/Pollock," Art News Annual Christmas Edition, 1957, pp. 86 - 107.

Tyler, Parker, "Jackson Pollock: The Infinite Labyrinth," Magazine of Art, vol. 43, March 1950, pp. 92 - 93.

Willing, Victor, "Thoughts after a Car Crash," Encounter, vol. 7, October 1956, pp. 66 - 68.

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Telefax **WESTERN UNION** *Telefax* ↑
SENDING BLANK

CALL LETTERS	DLS	PD	CHARGE TO	THE MUSEUM OF MODERN ART
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Miss Georgine Oeri
241 East 60th St.
New York, New York

3/14/58
Oeri

AT REQUEST OF MR. PORTER McCRAE OF MUSEUM OF MODERN ART HAVE
BEEN URGENTLY TRYING TO REACH YOU. WILL YOU CALL ME AT CI-5-
8900 TODAY? THANKS.

ANNE D. HECHT, INTERNATIONAL PROGRAM

Chg. POLLOCK-ICE-F-35-57-Catalog *-Basel*
Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD
1269—(R 4-55)

Catalog Text
& Item Listing
for Catalog
Illustrations

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The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956
(Basel and Hamburg showings)

Catalog: Title-page acknowledgment
March 1, 1958

JACKSON POLLOCK: 1912-1956

Organized by

The Museum of Modern Art, New York

under the auspices of

The International Council at The Museum of Modern Art

leading contemporary artists of many countries; and to Dr. Alfred Rosenberg, with whom our Museum in New York has already had the pleasure of collaborating when he wrote the section devoted to sculpture in the recent publication issued last year on the occasion of our exhibition German Art of the Twentieth Century, and under whose direction the Kunsthalle at Hamburg had demonstrated an increasingly active interest in new art developments.

JACKSON POLLOCK: 1912-1956 is the first one-man exhibition to be circulated in Europe by The Museum of Modern Art. Pollock himself has already won the attention of a large public in Europe for those very qualities which made him a leading figure among his contemporaries. The present exhibition,

collected by Dr. Alfred Rosenberg of the Museum's Department of Painting and Sculpture, is a survey demonstrating the artist's development from his early years to his mature period. The evolution of his style through these successive periods and the significance of his work are discussed in the essay by Dr. Hans Dinter, Associate Director of the Museum's Department of Painting and Sculpture. The catalog, prepared by the editorial staff of the International Program and completed by Dr. Elva Falk, is issued as a joint publication of the Museum at Basel and Hamburg.

Basel
Kunsthalle
April 13-May 19, 1958

Hamburg
Kunsthalle
July 19-August 21, 1958

Transportation for the exhibition was generously loaned by the American Express Lines.

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(Basel and Hamburg showings)

*Don't
in England*

Catalog: Preface
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PREFACE

We are grateful to the numerous and private owners whose names are listed. The International Council at The Museum of Modern Art, New York, is honored to participate with the Kunsthalle at Basel and the Kunsthalle, Hamburg in presenting an exhibition of paintings, watercolors and drawings by Jackson Pollock. We are particularly grateful to Dr. Arnold Rüdinger who as Curator at Basel has extended exceptional hospitality to exhibitions of work by the leading contemporary artists of many countries; and to Dr. Alfred Hentsen, with whom our Museum in New York has already had the pleasure of collaborating when he wrote the section devoted to sculpture in the recent publication issued last year on the occasion of our exhibition German Art of the Twentieth Century, and under whose direction the Kunsthalle at Hamburg has demonstrated an increasingly active interest in new art developments.

JACKSON POLLOCK: 1912-1956 is the first one-man exhibition to be circulated in Europe by The Museum of Modern Art. Pollock himself has already won the attention of a large public in Europe for those very qualities which made him a leading figure among his compatriots. The present exhibition, selected by Mr. Frank O'Hara of the Museum's International Program, is a survey demonstrating the originality and power that characterize each of the artist's mature periods. The evolution of his style through these successive periods and the significance of his work are discussed in the essay by Mr. Sam Hunter, Associate Curator of the Museum's Department of Painting and Sculpture. The catalog, prepared by the editorial staff of the International Program and translated by Dr. Ilse Falk, is issued as a joint publication of the museums at Basel and Hamburg.

Transportation ^{of the exhibition} to Europe has been generously provided by the American Export Lines.

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We are grateful to the museums and private owners whose names are listed with the respective items lent from their collections. We are particularly indebted to Mrs. Lee Krasner Pollock for her great interest and assistance in the preparation of this exhibition devoted to her late husband's works. Thanks to the generous cooperation of the lenders, the exhibition has been made available for a tour of European institutions which have requested the opportunity to present a comprehensive show of Pollock's work.

Porter A. McCray
Director
The International Council at
The Museum of Modern Art

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Die Formatangaben sind ohne Rahmen gegeben. Die Höhe steht jeweils vor der Weite. Die Werke sind chronologisch angeordnet. Die Jahreszahlen in Klammern erscheinen nicht auf den Werken selber. Werke mit einem Stern bezeichnet sind abgebildet.

BILDER

1. Die Flamme (1937)

Ol auf Leinwand

cm. 51.2 x 76.4 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 2. Männlich und Weiblich (1942)

Ol auf Leinwand

cm. 186.0 x 124.5 ↑

Leihgabe von Mrs. H. Gates Lloyd, Haverford, Pennsylvania

3. Die Hütte des Geheimnisses 1943

Ol auf Leinwand

cm. 122.8 x 191.3 ↑

Leihgabe des San Francisco Museum of Art, San Francisco, California

* 4. Die Wölfin 1943

Ol auf Leinwand

cm. 106.7 x 170.2 ↑

Leihgabe des Museum of Modern Art, New York, New York (Ankauf des Museums, 1944)

5. Pasiphaë (1943)

Ol auf Leinwand

cm. 142.6 x 243.8 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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* 6. Gotisch (1944)

Ol auf Leinwand

cm. 214.5 x 142.3

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

7. Totem I 1944

Ol auf Leinwand

cm. 177.8 x 111.8

Leihgabe von ^{Frau} Mrs. Emily Walker, Ridgefield, Connecticut

* 8. Totem II 1945

Ol auf Leinwand

cm. 182.9 x 152.6

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

9. Der Schlüssel 1946

Ol auf Leinwand

cm. 149.9 x 213.4

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 10. Schimmernde Substanz (1946)

Ol auf Leinwand

cm. 76.5 x 61.6

Leihgabe von ^{Frau} Mrs. Emily Walker, Ridgefield, Connecticut

* 11. Die Kathedrale 1947

Duco und Aluminiumfarbe auf Leinwand

cm. 180.3 x 89.0

Leihgabe des Dallas Museum of Fine Arts, Dallas, Texas (Geschenk von ^{Herrn} Mrs. Bernard J. Reis)

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*12. Fünf Faden tief 1947

Ol auf Leinwand

cm. 129.2 x 76.5

Leihgabe des Museum of Modern Art, New York, New York (Geschenk von Peggy Guggenheim)

13. Sommerzeit 1948

Duco und Ol auf Leinwand

cm. 84.5 x 553.7

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

14. Nummer 24 1948

Ol auf Leinwand

cm. 88.9 x 286.0

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

*15. Der weisse Kakadu 1948

Duco und Ol auf Leinwand

cm. 88.9 x 289.6

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

*16. Aus dem Gewebe 1949

Duco auf Masonitkarton

cm. 121.9 x 240.0

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

*17. Nummer I (1949)

Duco und Aluminiumfarbe auf Leinwand

cm. 160.3 x 255.0

Leihgabe von Arthur Cinader, New York, New York

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18. Nummer 5 1950

Ol auf Leinwand

cm. 136.5 x 99.1 ↑

Leihgabe des Museum of Modern Art, New York, New York (Geschenk von ^{Herrn} Mr. und Mrs. Walter Bareiss)

19. Nummer 32 1950

Duco auf Leinwand

cm. 269.2 x 457.2 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

20. Eins (1950)

Ol auf Leinwand

cm. 279.0 x 535.0 ↑

Leihgabe von ^{Herrn} Mr. und ^{Frau} Mrs. Ben Heller, New York, New York

21. Echo 1951

Ol auf Leinwand

cm. 233.7 x 217.8 ↑

Leihgabe von ^{Herrn} Mr. und ^{Frau} Mrs. Ben Heller, New York, New York

22. Nummer 11 1951

Duco auf Leinwand

cm. 146.3 x 350.7 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

23. Nummer 14 1951

Ol auf Leinwand

cm. 146.3 x 269.3 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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24. Nummer 22 1951

Ol auf Leinwand

cm. 114.4 x 114.4

Leihgabe von Joseph F. Smith, Summit, New Jersey

* 25. Nummer 8 1952

Ol auf Leinwand

cm. 105.7 x 142.6

Leihgabe von Philip L. Goodwin, New York, New York

26. Die Tiefe 1953

Duco und Ol auf Leinwand

cm. 220.4 x 150.2

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 27. Blaue Pfähle 1953

Ol, Duco und Aluminiumfarbe auf Leinwand

cm. 210.8 x 488.9

Leihgabe von Dr. und Mrs. Fred Olsen, Guilford, Connecticut

28. Ostern und der Totem 1952

Ol auf Leinwand

cm. 208.6 x 147.3

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 29. Vier Gegensätze 1953

Ol, Duco und Aluminiumfarbe auf Leinwand

cm. 183.5 x 130.2

Leihgabe von Boris und Sophie Leavitt, Lana Lobell, Hanover, Pennsylvania

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30. Porträt und ein Traum 1953

Ol auf Leinwand

cm. 148.0 x 335.0 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 31. Duftwellen 1955

Ol auf Leinwand

cm. 198.2 x 146.0 ↑

Leihgabe von Mrs. Leo Castelli, New York, New York

32. Zeichnung (vor 1943)

ZEICHNUNG UND AQUARELLE

* 32. Zeichnung 1938

Tinte auf Papier

cm. 45.4 x 35.2 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

33. Zeichnung (1938-43)

Tinte auf Papier

cm. 45.4 x 35.2 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

34. Zeichnung (vor 1943)

Tinte auf Papier

cm. 45.5 x 35.2 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

35. Zeichnung (vor 1943)

Tinte auf Papier

cm. 50.8 x 35.5 ↑

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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36. Zeichnung (vor 1943)

Blaue Tinte auf Papier

cm. 33.0 x 26.3

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

37. Zeichnung (vor 1943)

Blaue Tinte auf Papier

cm. 33.0 x 26.3

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

38. Zeichnung (vor 1943)

Tinte, Bleistift und Buntstift

cm. 45.5 x 35.2

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

39. Zeichnung (vor 1943)

Tinte und Pastell auf Papier

cm. 34.2 x 27.5

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

40. Zeichnung (vor 1943)

Aquarell, Sepia und Gouache auf Papier

cm. 66.0 x 52.0

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

41. Zeichnung (1946)

Tinte auf mit rote Ölfarbe grundiertem Papier

cm. 24.0 x 24.2

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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42. Zeichnung (1946)

Tinte auf mit blaue Ulfarbe grundiertem Papier

cm. 21.5 x 13.7

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

43. Zeichnung (1946)

Tinte, Gouache und Aquarell auf Papier

cm. 40.6 x 30.5

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

44. Zeichnung (1946-49)

Tinte und Pastell auf Papier

cm. 48.0 x 63.1

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

45. Zeichnung (1946-49)

Aquarell, Gouache und Buntstift auf Papier

cm. 35.2 x 47.4

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

46. Zeichnung 1947

Tinte und Gouache auf purpur-rottem (violetem) Papier und Karton

cm. 40.4 x 53.5

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 47. Der Krieg. 1947

Tinte und Buntstift auf Papier

cm. 52.0 x 66.0

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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48. Bild 1947

Gouache auf rotem Papier

cm. 29.1 x 44.4

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

49. Nummer 14 1948

Duco über Tempera auf Papier

cm. 56.5 x 77.5

Leihgabe von ~~Miss~~ Katharine Ordway, Westport, Connecticut

50. Bild 1948

Öl auf Papier

cm. 57.3 x 78.1

Leihgabe von Daniel T. Miller, Springs, Long Island, New York

51. Zeichnung (1950)

Duco auf Papier

cm. 56.5 x 151.7

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

52. Zeichnung 1951

Tinte auf Papier

cm. 62.9 x 99.3

Leihgabe von Clement Greenberg, New York, New York

53. Zeichnung 1951

Tinte auf Papier

cm. 63.2 x 98.5

Leihgabe von Linda Lindeberg, New York, New York

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54. Zeichnung (1951)

Tinte auf Papier

cm. 62.5 x 86.7

Leihgabe von ~~Mrs.~~ Peter Matthiessen, Springs, Long Island, New York
Frau

55. Zeichnung 1951

Sepia auf Papier

cm. 63.2 x 99.3

Leihgabe von Penelope Potter, Amagansett, Long Island, New York

56. Zeichnung (1951)

Tinte und Duco auf Papier

cm. 44.3 x 56.6

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

57. Bild (1951)

Aquarell auf Papier

cm. 61.6 x 86.7

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

* 58. Bild (1951)

Aquarell auf Papier

cm. 62.5 x 99.4

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

59. Zeichnung (1952)

Tinte auf Papier

cm. 44.3 x 56.6

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912 - 1956
(Basel showing)

Catalog: Item Listing
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Page 11

60. Bild (1956)

Tinte und Aquarell auf Papier

cm. 45.0 x 56.2

Leihgabe von Lee Krasner Pollock, Springs, Long Island, New York

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The International Council of
The Museum of Modern Art, New York
Artists' Exhibitions, 1930-1935
(New York and London Editions)

Illustrations
March 1, 1935

ARTISTS' EXHIBITIONS 1930-1935

Black-and-white photographs are hereby provided for the following the
corresponding artists' works for the use of the International Council of
Artists' Exhibitions, 1930-1935.

1. Photographs of artists' works (Color and black and white)

Illustrations, 1930-1935

1. Artists' Exhibitions, 1930-1935 1930

2. Artists' Exhibitions, 1930-1935 1931

3. Artists' Exhibitions, 1930-1935 1932

4. Artists' Exhibitions, 1930-1935 1933

5. Artists' Exhibitions, 1930-1935 1934

6. Artists' Exhibitions, 1930-1935 1935

7. Artists' Exhibitions, 1930-1935 1936

8. Artists' Exhibitions, 1930-1935 1937

9. Artists' Exhibitions, 1930-1935 1938

10. Artists' Exhibitions, 1930-1935 1939

11. Artists' Exhibitions, 1930-1935 1940

12. Artists' Exhibitions, 1930-1935 1941

13. Artists' Exhibitions, 1930-1935 1942

14. Artists' Exhibitions, 1930-1935 1943

15. Artists' Exhibitions, 1930-1935 1944

16. Artists' Exhibitions, 1930-1935 1945

17. Artists' Exhibitions, 1930-1935 1946

18. Artists' Exhibitions, 1930-1935 1947

19. Artists' Exhibitions, 1930-1935 1948

20. Artists' Exhibitions, 1930-1935 1949

List of Photos
for Catalog
Illustrations

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The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956
(Basel and Hamburg showings)

Catalog: Illustrations
March 1, 1958

JACKSON POLLOCK: 1912-1956

Black-and-white photographs are hereby provided for the following; the corresponding printers' blocks for the cuts are to be forwarded from Rome by arrangement between Dr. Rudlinger and Dottorella Bucarelli:

A. Photograph of Jackson Pollock (Photo credit: Hans Namuth)

Paintings, Drawings and Watercolors

2. Männlich und Weiblich Male and Female 1942
4. Die Wolfen The She-Wolf 1943
6. Gotisch Gothic 1944
8. Totem II Totem II 1945
10. Schimmernde Substanz Shimmering Substance 1946
11. Die Kathedrale Cathedral 1947
12. "Fünf Faden tief" Full Fathom Five 1947
15. Der Weisse Kakadu White Cockatoo 1948
16. Aus dem Gewebe Out of the Web 1949
17. Nummer 1 Number 1 1949
21. Echo Echo 1951
25. Nummer 8 Number 8 1952
27. Blaue Pfähle Blue Poles 1953
29. Vier Gegensätze Four Opposites 1953
31. Duftwellen Scent 1955
32. Zeichnung Drawing 1938
47. Der Krieg War 1947
58. Bild Painting 1951

In addition, lead-mold electros for the 4-color process plate and progressive proofs are to be forwarded from Rome by arrangement between Dr. Rudlinger and Dott. Bucarelli for:

20. Eins One 1950 (A black-and-white photograph is provided by us)

IMPORTANT: It is essential that the progressive proof always be forwarded with these color plates.

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JACKSON POLLOCK:
1912-1956

ICE F 35 57
BASEL

Kunsthalle
Auspices: ICAMOMA

Apr 19-May 26, 1958

JACKSON POLLOCK 1912-1956

ICE-F-
#35-57

Rome

March 1-30, 1958
Galleria Nazionale
d'Arte Moderna

Basel

April 19 - May 26, '58
Kunsthalle

Amsterdam

June 6 - July 7, 1958
Stedelijk Museum

Hamburg

July 19 - August 21
Kunsthalle

Berlin

September 1 - 29, 1958
Hochschule für Bildende
Künste

London

October 25, Nov. 25
Whitechapel Art Gall.

Paris

Jan 14, Feb 15, 1959
Musée d'Art Moderne

Exhibition: JACKSON POLLOCK 1912-1956
(for Europe)
WORK FOLDER

ICE-F-
#35-57
BASEL