

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

2.

ROBERT RYMAN - Proposed Exhibition

Curated by Robert Storr

Fall 1993

*Directed
(we do not use curated)*

MEMOS

ORGANIZATION

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

MEMOS

ORGANIZATION

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

File Ryman
Tate / Fundraising

FAX

SEP. 20 1991

To Tate Gallery

Attention Fay Ballard

Address _____

City/State London

Country England

Fax # 3-011-44-71-931-7512
(Include country and city codes for international fax)

Date September 19, 1991

Sender Sue B. Dorn

Extension (212) 708-9 870

Department Development and Public Affairs

Charge Account # 321

Deliver to Office Services.

Cover page plus 0 additional page(s)

Subject ROBERT RYMAN EXHIBITION

Comments/Instructions:

Thank you for your Fax of September 11, 1991. I look forward to working with you to secure funding for the Robert Ryman exhibition.

My understanding is that Rob Storr and Nick Serota will be meeting some time in mid-October and again in the middle of December to make selections for the exhibition, after which we will be able to focus in on a preliminary budget for the exhibition and tour, which we will be able to use for fundraising. I also understand that Dick Palmer and James Snyder here expect this fall to be working out joint organizational and budget issues with Ruth Rattenbury which will also help clarify our fundraising planning.

I, too, agree that we should offer the world tour to a single potential sponsor. Realistically there are few companies today willing to support a world tour. Then again, we may be fortunate to find a company interested in both London and New York, if not also in the other tour sites. We should, of course, review each other's lists and agree who will make the approach to specific companies.

I look forward to working with you on this project.

CC: R. E. Oldenburg R. Storr
 J. Snyder R. Palmer ✓

Offices Services use only:

Timesent/date _____ Duration _____ Operator _____

MEMOS
ORGANIZATION
TATE GALLERY
WALKER ART CENTER
DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To James Snyder
From Richard L. Palmer
Date
Re September 13, 1991

Rich

ROBERT RYMAN

Dear Jim:

I have passed a copy of the copy of Fay Ballard's letter to Sue Dorn on to Rob Storr for his information. He requests that whoever responds (Sue?) point out that in the future he should be copied directly on anything related to Ryman (as I gather he is having a problem getting Nick Serota to keep him properly updated).

Regarding timing and when we might expect to have enough information to plan some sort of reasonable preliminary cost estimate for the show:

- 1) Ruth Rattenbury's notes of the July 15 London meeting indicate "Arrangements for sharing responsibility for insurance, packing, transport, etc. and their costs to be discussed by RR and me after the summer." Since that time has come, should I follow-up to see if she has plans to be in New York soon?
- 2) Rob advises that he hasn't had a confirmation of specific dates but that he believes Nick Serota may be in New York sometime in mid-October, at which time they plan to inspect Ryman works in storage and to sort out other details of the exhibition.
- 3) Rob suggested to Nick Serota on July 31 that he could be in London around the middle of December (presumably to finalize the selection of the exhibition) since the Tate proposes to begin making loan requests early in 1992.

What this boils down to is that I don't see how we can come up with preliminary expense estimates until late in the year, after the selection is made. I am sending a copy of this to Rob and, if he should have even the most preliminary of lists and could provide some advice about probable values, I suppose a guesstimate could be made in a few weeks. Since The Tate has come up with its own fundraising figure, I could also ask Ruth if she might have put together some very preliminary cost estimates which she could share with us.

cc: R. Storr, RYMAN-Planning, RYMAN-Fundraising, RLP PENDING, RLP WORK FILE

MEMOS
ORGANIZATION
TATE GALLERY
WALKER ART CENTER
DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

MEMOS

ORGANIZATION

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To James Snyder
From Richard L. Palmer
Date
Re September 13, 1991

Rich

ROBERT RYMAN

Dear Jim:

I have passed a copy of the copy of Fay Ballard's letter to Sue Dorn on to Rob Storr for his information. He requests that whoever responds (Sue?) point out that in the future he should be copied directly on anything related to Ryman (as I gather he is having a problem getting Nick Serota to keep him properly updated).

Regarding timing and when we might expect to have enough information to plan some sort of reasonable preliminary cost estimate for the show:

- 1) Ruth Rattenbury's notes of the July 15 London meeting indicate "Arrangements for sharing responsibility for insurance, packing, transport, etc. and their costs to be discussed by RR and me after the summer." Since that time has come, should I follow-up to see if she has plans to be in New York soon?
- 2) Rob advises that he hasn't had a confirmation of specific dates but that he believes Nick Serota may be in New York sometime in mid-October, at which time they plan to inspect Ryman works in storage and to sort out other details of the exhibition.
- 3) Rob suggested to Nick Serota on July 31 that he could be in London around the middle of December (presumably to finalize the selection of the exhibition) since the Tate proposes to begin making loan requests early in 1992.

What this boils down to is that I don't see how we can come up with preliminary expense estimates until late in the year, after the selection is made. I am sending a copy of this to Rob and, if he should have even the most preliminary of lists and could provide some advice about probable values, I suppose a guesstimate could be made in a few weeks. Since The Tate has come up with its own fundraising figure, I could also ask Ruth if she might have put together some very preliminary cost estimates which she could share with us.

cc: R. Storr, RYMAN-Planning, RYMAN-Fundraising, RLP PENDING, RLP WORK FILE

ORGANIZATION

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

ORGANIZATION

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Rob Stoiff
From Richard L. Palmer
Date September 19, 1991
Re ROBERT RYMAN

Dick

Dear Rob:

At last, I have finally seen a copy of your August 22 letter to Nicholas Serota in which you noted the possibility that the Walker might need to adjust the dates of its showing. And, I agree that Ruth Rattenbury's follow-up fax of September 12 was inappropriate and that it shouldn't have been sent in any form without having first been discussed with us. We do seem to be getting off to a bad start with the Tate on this project and I only hope that we can have a get-together with both Nick Serota and Ruth Rattenbury soon to try get it back on the right track.

On this end, I know that Jim has already suggested that you automatically send him and me copies of all of your correspondence to/from the Tate when it goes out or arrives. This may help minimize confusion, both here and between us and the Tate. You should also know that, once we have agreed with the Tate as to how our administration of the U.S. part of the tour will be handled, my office will take over responsibility for following-up with the San Francisco Museum of Modern Art and the Walker Art Center (assuming the exhibition is scheduled by those institutions) to finalize showing dates, make contractual arrangements, provide installation/other instructions, coordinate shipment details, etc., which is simply standard practice!

cc: J. Snyder, K. Varnedoe, RYMAN-Tate, RYMAN-Tour Planning,
RLP PENDING

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

ROBERT RYMAN

Organization: Jointly organized by the Tate Gallery, London and The Museum of Modern Art, New York

Jointly selected by Nicholas Serota, Director of the Tate Gallery, and Rob Storr, Curator, Department of Painting and Sculpture, The Museum of Modern Art

Catalogue: contribution by Rob Storr (and others?), Tate has proposed publishing it and "hopes that (MOMA) and other U.S. venues would order considerable quantities which would help keep down the unit cost." (RR 5/30)

Proposed content: "About 60 paintings from 1958-1991 including some multiple works and will mostly originate from four main sources, the Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam." (RR 5/30)

Proposed tour:

Tate Gallery	February-May, 1993
European venue	June-September, 1993
MOMA	late Sept.-late Dec., 1993
WAC, Minneapolis	(early 1994)
MOCA	(Spring 1994)

MARKER
TATE GALLERY
WALKER ART CENTER
DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

ROBERT RYMAN

Organization: Jointly organized by the Tate Gallery, London and The Museum of Modern Art, New York

Jointly selected by Nicholas Serota, Director of the Tate Gallery, and Rob Storr, Curator, Department of Painting and Sculpture, The Museum of Modern Art

Catalogue: contribution by Rob Storr (and others?), Tate has proposed publishing it and "hopes that (MOMA) and other U.S. venues would order considerable quantities which would help keep down the unit cost." (RR 5/30)

Proposed content: "About 60 paintings from 1958-1991 including some multiple works and will mostly originate from four main sources, the Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam." (RR 5/30)

Proposed tour:

Tate Gallery	February-May, 1993
European venue	June-September, 1993
MOMA	late Sept.-late Dec., 1993
WAC, Minneapolis	(early 1994)
MOCA	(Spring 1994)

TATE GALLERY
WALKER ART CENTER
DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

ROBERT RYMAN

Organization:

Jointly organized by the Tate Gallery, London
and The Museum of Modern Art, New York

Jointly selected by Nicholas Serota, Director of
the Tate Gallery, and Rob Storr, Curator, Department
of Painting and Sculpture, The Museum of Modern Art

Catalogue: contribution by Rob Storr (and others?),
Tate has proposed publishing it and "hopes that (MOMA)
and other U.S. venues would order considerable quantities
which would help keep down the unit cost." (RR 5/30)

Proposed content:

"About 60 paintings from 1958-1991 including some
multiple works and will mostly originate from four main
sources, the Artist, NY; The Guggenheim, NY; Schaffhausen,
Switzerland; and the Stedelijk, Amsterdam." (RR 5/30)

Proposed tour:

Tate Gallery	February-May, 1993
European venue	June-September, 1993
MOMA	late Sept.-late Dec., 1993
WAC, Minneapolis	(early 1994)
MOGA SF/MOMA	(Spring 1994)

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

TATE GALLERY

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Rob Storr
From Richard L. Palmer *Dick*
Date September 19, 1991
Re ROBERT RYMAN

Dear Rob:

At last, I have finally seen a copy of your August 22 letter to Nicholas Serota in which you noted the possibility that the Walker might need to adjust the dates of its showing. And, I agree that Ruth Rattenbury's follow-up fax of September 12 was inappropriate and that it shouldn't have been sent in any form without having first been discussed with us. We do seem to be getting off to a bad start with the Tate on this project and I only hope that we can have a get-together with both Nick Serota and Ruth Rattenbury soon to try get it back on the right track.

On this end, I know that Jim has already suggested that you automatically send him and me copies of all of your correspondence to/from the Tate when it goes out or arrives. This may help minimize confusion, both here and between us and the Tate. You should also know that, once we have agreed with the Tate as to how our administration of the U.S. part of the tour will be handled, my office will take over responsibility for following-up with the San Francisco Museum of Modern Art and the Walker Art Center (assuming the exhibition is scheduled by those institutions) to finalize showing dates, make contractual arrangements, provide installation/other instructions, coordinate shipment details, etc., which is simply standard practice!

cc: J. Snyder, K. Varnedoe, RYMAN-Tate, RYMAN-Tour Planning,
RLP PENDING

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.D.283

The Museum of Modern Art

File Ryman
Tate / Fundraising

FAX

SEP. 20 1991

To Tate Gallery

Attention Fay Ballard

Address _____

City/State London

Country England

Fax # 3-011-44-71-931-7512

Date September 19, 1991

Sender Sue B. Dorn

Extension (212) 708-9 870

Department Development and Public Affairs

Charge Account # 321

(Include country and city codes for international fax)

Deliver to Office Services.

Cover page plus 0 additional page(s)

Subject ROBERT RYMAN EXHIBITION

Comments/Instructions:

Thank you for your Fax of September 11, 1991. I look forward to working with you to secure funding for the Robert Ryman exhibition.

My understanding is that Rob Storr and Nick Serota will be meeting some time in mid-October and again in the middle of December to make selections for the exhibition, after which we will be able to focus in on a preliminary budget for the exhibition and tour, which we will be able to use for fundraising. I also understand that Dick Palmer and James Snyder here expect this fall to be working out joint organizational and budget issues with Ruth Rattenbury which will also help clarify our fundraising planning.

I, too, agree that we should offer the world tour to a single potential sponsor. Realistically there are few companies today willing to support a world tour. Then again, we may be fortunate to find a company interested in both London and New York, if not also in the other tour sites. We should, of course, review each other's lists and agree who will make the approach to specific companies.

I look forward to working with you on this project.

CC: R. E. Oldenburg R. Storr
 J. Snyder R. Palmer ✓

Offices Services use only:

Time sent/date _____ Duration _____ Operator _____

WALKER ART CENTER
DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

CC: Dick Palmer ✓
Rob Storr
Kirk Varnedoe
James Snyder
Rob Storr-office
RYMAN-Tate

Kirk Varnedoe
Director
Painting and Sculpture
212-708-9641

July 8, 1991

Mr. Nicholas Serota
Tate Gallery
Millbank
London, SW1P 4RG
ENGLAND

PER FAX 011 44 71 931-7512

Dear Nick,

Thank you for taking the time to send the letter about the Picasso pieces. I hope you will convey my apologies, too, to John Golding and Elizabeth Cowling, for asking them to do this. Though it is doubtless an annoyance, it does help me a great deal to have some notion of the rationale behind each of the choices. I have some hard decisions to make, but I shall try to move ahead now without undue delay. The one almost certain sticking point is the request for the big plaster head of Marie-Thérèse from Boisgeloup; while I will of course reflect on this, and while I well understand the appeal of the plaster as opposed to the bronze, I virtually faint at the thought of confiding that piece to the risks of travel.

As regards Ryman, I have been following with interest the correspondence between Ruth Rattenbury of your museum and Richard Palmer here, on organizational matters. In order to move that discussion along in the proper fashion, Richard Palmer will be sending, via courier and very soon, a preliminary draft of our normal collaboration agreement, amended to suit the case at hand. I suspect it will not be profitable for you and Rob Storr to spend much time at this stage on the questions of insurance, cost-sharing, and so on; you have a great deal already to discuss, in the areas of picture selection, catalogue organization, intellectual structure, and so on -- and these, after all, are the crucial foundation matters of the collaboration.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

I note that Ruth Rattenbury lays out an American tour schedule, but I have no idea what degree of firmness we associate with the Minneapolis and San Francisco venues. It is important that you and Rob approach any arrangements with these venues in tandem, and I'm sure that will be a point of discussion when you meet.

I very much wish I were joining the upcoming discussions in London. Ryman is well served indeed to have the two of you at the head of this endeavor, and I look forward to a fruitful collaboration between our institutions in bringing his art to a wider public in the best fashion.

Best regards, Ruth Rattenbury



Kirk Varnedoe

We have recently had a letter from Bob Starr suggesting there may have to be a delay before your showing because of a likely change in your exhibition schedule.

I thought I should let you know immediately that Kirk Varnedoe is adamant that it is not on the question to further delay an already long tour in this way. He says the agreed dates must stand.

I only hope there is no real problem.

Best wishes,



WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



FACSIMILE FROM THE EXHIBITIONS DEPARTMENT

SEP. 1 9 1991

TO: Kathy Halbreich, Walker Art Centre

TELEFAX NO.: 0101 612 375 7618

COPY: Rob Storr - 0101 212 708 9884

DATE: 12 September 1991

FROM: Ruth Rattenbury

REF: 121.Ryman/RR/fm

1) Tate Corresp
2) WAC Corresp

ROBERT RYMAN

We have recently had a letter from Rob Storr suggesting there may have to be a delay before your showing because of a likely change in your exhibition schedule.

I thought I should let you know immediately that Nick Serota is adamant that it is out of the question to further delay an already long tour in this way. He says the agreed dates must stand.

I only hope there is no real problem.

Best wishes.

NO. PAGES: 1

EXHIBITIONS DEPARTMENT FAX NUMBER - 071 821 9329

Tate Gallery, Millbank, London SW1P 4RG
Telephone 071-821 1313, Fax 071-931 0440

END

EXHIBITIONS

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

SEP. 7

The Museum of Modern Art

17 September 1991

Robert Storr
Curator
Painting and Sculpture
212-708-9450

Ruth Rattenbury
Tate Gallery
Millbank
London SW1P 4RG
ENGLAND

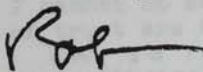
Dear Ruth:

Thank you for your letter. I accept the apology and trust that things will run more smoothly in the future.

As to the problem with the Walker - this is not a simple administrative or organizational matter, but a question of policy and relations among major museums. I appreciate the fact that the two month extension puts additional strain on lenders. But it would not, I think, be an unreasonable one. At least it is worth exploring what might be arranged once we have constituted our list. To rule the idea out definitively before that has been done seems unwarranted.

Finally, in order that there not be schedule conflicts, would you let me know as soon as possible when you and Nick are intending to come this Fall. My book is rapidly filling up. We should pin things down promptly and make sure Bob is available to meet with us.

Sincerely,



Robert Storr

cc: Richard Oldenburg
Richard Palmer
James Snyder
Kirk Varnedoe

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



FACSIMILE FROM THE EXHIBITIONS DEPARTMENT

TO: Robert Storr, Curator, The Museum of Modern Art
TELEFAX NO.: 0101 212 708 9889
DATE: 17 September 1991
FROM: Ruth Rattenbury TELEPHONE EXT.: 266
TELEFAX NO.: 071 821 9329
REF: 121.0.Ryman NO. OF PAGES TO FOLLOW:

Dear Rob

You deserve an apology and I offer it, humbly.

I sent the fax to the Walker Art Center in a rush and realise it was rather abrupt and dictatorial. It wasn't meant to be and clearly I did not notice when I signed it or I would have changed it.

However, the feeling here is, as you gathered, we should not expect, or even ask, our long suffering lenders to agree to lend for an unusually long tour of 5 centres and then incorporate a storage period within this. Will anyone agree do you think? It is hard to imagine. And is it right to ask? Will not the Walker Art Center suffer by finding works withdrawn because of it?

After all we did agree that the initial organisation and administration of the whole show would be set in motion and handled by ourselves, so we do feel responsible.

I cannot do more than repeat my apologies. Misunderstandings and lack of trust are the last things that I want.

I'm so sorry
Yours sincerely

Ruth Rattenbury
Head of the Exhibitions Department

PS As agreed, I did send you (23 August) the most recent letters we had had with the other US venues. Since these cannot have arrived I will put further copies in the post for you.

cc Kathy Halbreich

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

SEP. 17 1991

16 September 1991

Robert Starr
Curator
Painting and Sculpture
212-708-9450

Nicholas Serota
Tate Gallery
Millbank
London SW1 4RG
ENGLAND

Dear Nick:

I have just received a FAX copy of the note sent on your instruction by Ruth Rattenbury to Kathy Halbreich regarding the Walker's inquiry about a change of schedule. I can only say I found your response greatly dismaying.

On the 22nd of August I wrote to tell you that I had been approached on this matter by Gary Garrels who is handling the Ryman show for the Walker. At issue are pressures put on the Walker by Neal Benezra's move to the Hirshhorn and by the effects that move is having on the plans for the Nauman show (which incidentally I have arranged to come here and am otherwise involved in). To date my letter has gone unanswered. Despite the fact that I indicated that I thought making such an allowance was practical and warranted, now I am informed - second hand and without consultation - that you are adamantly opposed to any changes. Furthermore the clear sense of Ruth's note is that you alone have made policy on this subject and that this policy is final.

As you may recall, the understanding was that all decisions regarding this exhibition would be made jointly; and that while we would settle on an itinerary together, primary responsibility for the American part of the tour would rest with me. Moreover, I was promised that copies of all existing correspondence between the Tate and the possible American venues would promptly be made available to me. Finally, in our private conversation you assured me that previous lapses in communication would not be repeated and that no unilateral decisions had been or would be taken by you.

As is painfully obvious in the present instance, none of these commitments has been honored - a situation I find hard to explain and harder still to accept. I might add that Kirk is just as disturbed by this turn of events as I am.

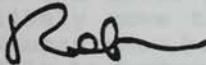
WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

As to particulars of this case; thus far we have made no check list and sent out no loan requests. Given this, along with the fact that Bob controls a great deal of the work directly or indirectly, and considering that what the Walker has asked for is only a two month extension at the end of the tour, I can see no compelling reason not to negotiate such an accommodation. Since it is my duty to deal with my colleagues here, I have therefore told Kathy and Gary that their request is still pending discussion between us. By the time those discussions take place here in October I hope you will have thought this question over more thoroughly. In the meantime I also hope you will give some serious consideration to how we will keep our institutions in better and more appropriate coordination from here on.

Sincerely,



Robert Storr

cc: Richard Oldenburg
James Snyder
Richard Palmer
Kirk Varnedoe
Ruth Rattenbury
Kathy Halbreich
Gary Garrels

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

22 August 1991

Nicholas Serota
Tate Gallery ✓
Millbank
London, SW1P 4RG
ENGLAND

Dear Nick:

Just to keep you posted: I got a call from Gary Garrels asking if the dates for the Walker might be changed. Neal Benezra's likely move to the Hirshhorn will alter the sequence of the Nauman show he's doing with Kathy and they wondered if a late July to September slot would be o.k. instead of April to August. Except insofar as this affects the duration of the loans, I see no objection. Do you have any? As of now this is still not a firm request on their part - they're just sounding us out.

I hope you've had some vacation along the way or are having one now. Things here are hectic but I hope the October results will be good.

Until then,

Robert Storr

File

1) Tate

2) WAC

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

CC: Richard Galmer

JUL 31 1991

The Museum of Modern Art

file: Tate - corresp with

July 30, 1991

Robert Storr
Curator
Painting and Sculpture
212-708-9450

Ruth Rattenbury
Head of the Exhibitions Department
Tate Gallery
Millbank, London SW1P 4 RG
England

Dear Ruth:

I must apologize for the delay in getting back to you. Since returning I have been in the throes of writing a catalogue essay for my Fall exhibition and otherwise pre-occupied with the show's logistics. I wanted to hold off responding to your letter until my head was clear.

As it turns out I needn't have waited, since we are in full agreement on the substance of our meeting. I will circulate your letter and notes to the appropriate parties and if I hear any echoes I will let you know. On your side, would it be possible to have copies of correspondence with the various American venues forwarded to me, so that I can initiate contact with them without further delay.

For now please give my regards to Catherine Kinley and thank you for a very pleasant round. I look forward to working together and to a marvelous show.

Sincerely,

Robert Storr

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

July 31, 1991

Robert Storr
Curator
Painting and Sculpture
212-708-9400

Nicholas Serota
Director
Tate Gallery
Millbank, London SW1P 4 RG
England

Dear Nick:

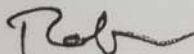
Thank you for the friendly reception and a productive session. The notes Ruth sent are a good account of what we agreed upon and I will pass them along to Kirk and the others concerned.

I have been in touch with Bob and gave him a short summary of what we had decided on. He is very pleased that things are in motion and seems comfortable with the direction they are taking. As you can imagine he did not exactly jump at my request that he talk to us about work but he is willing to do so nonetheless. I am sure once we have paintings in front of us all, everything will be fine.

He also said he will try to put the kibosh on the Guggenheim show downtown. I will keep tabs on that but thank you for alerting me, since I had not previously heard anything about it. As far as the meeting in December goes, best for me would be to come to London via the Amsterdam sometime around the 17th or 18th if that is not too close to the holidays. I have a PROJECT show to install in the first week of December and a panel on the 14th. In any event we will be seeing each other here early in the Fall to inspect the work in storage and can sort out details then.

Please let me know if you have any thoughts about the show in the interim, and thank you again for the welcome. We are off to a good start.

Sincerely,



Robert Storr

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.D.283

cc: Richard Palmer ✓
James Snyder
Kirk Varnedoe



FACSIMILE COVER SHEET

TO: Robert Starr, Museum of Modern Art
New York

TELEFAX NO.: 0101 212 708 9889

DATE: 19 July 1991

FROM: Ruth Rattenbury

DEPARTMENT: Head of the Exhibitions Department

TELEFAX NO.: (071) 821-9329

REF: 121. Ryman/RR/fm.

Please see attached letter
+ notes.

NO. PAGES TO FOLLOW: 4

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



121.Ryman/RR/fm

19 July 1991

Mr. Robert Storr,
 Museum of Modern Art,
 11 West 53rd Street,
 NY 10019,
 New York,
 USA.

Dear Rob

ROBERT RYMAN

Here are notes on our discussions on Monday 16 July. Do please let me know if you think I have misrepresented any thing.

If you agree they are an accurate record please circulate copies to Kirk Varnedoe, Richard Palmer and any other interested parties.

I was so pleased to meet you and hope to be able to talk again about the project later in the year.

With best wishes.

Yours sincerely,

Ruth Rattenbury
 HEAD OF THE EXHIBITIONS DEPARTMENT

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	IC / IP	I.D.283

ROBERT RYMAN EXHIBITION

NOTES ON MEETING ON MONDAY 15 JULY AT 11.00 A.M.

Present: Nicholas Serota (NS)
 Robert Storr (RS)
 Catherine Kinley (CK)
 Ruth Rattenbury (RR)

ADMINISTRATION

1. Dates

London	Tate Gallery	Feb - May 1993
Madrid	Reina Sofia	early June - Mid Aug 1993
New York	Museum of Modern Art	Sept - Dec 1993
San Francisco	Museum of Modern Art	Jan - April 1994
Minneapolis	Walker Art Centre	Apr - Aug 1994

- ✓ 2. Initial organisation, loan requests, correspondence with lenders, loan forms etc to be handled by the TG Exhibitions Department.
- ✓ 3. Letters of request to be sent out in early 1992. The TG would prepare a standard letter and circulate to all exhibition venues for comments before finalising it.
- ✓ 4. Responsibility for tour to be shared by TG (for Europe) and MOMA (for USA). TG to hand over responsibility upon arrival and unpacking at MOMA.
- ✓ 5. TG to send copies of all correspondence to Robert Storr.
- ✓ 6. Arrangements for sharing responsibility for insurance, packing, transport etc and their costs to be discussed by RR and Richard Palmer after the summer. Estimates of costs will be produced for all venues.

CONTENTS

Selection to be done by Robert Storr and Nicholas Serota. They agreed to meet in early December either in London or New York to have a discussion about the choice and to produce the final list.

There should be between 70-80 works, but some of these would be series works, covering the whole period from circa 1955. The display would be basically chronological, mixing across periods in some galleries.

Face Gallery has a card index location information and photographs, but not all is up-to-date.

Linda Nordell, working on the catalogue raisonné can produce a computer print out and CK should ask for this.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.D.283

CATALOGUE

1. Essays

- a) General description and interpretation of artist's career and work, with some historical material woven in. 10-12,000 words by Robert Storr.
- b) Brief text by Nicholas Serota.
- c) Ryman's work - based on research for the catalogue raisonné, by Linda Norden.
- d) An appreciation of one work, or a group of works, by a poet or writer if one could be found who was interested.
- e) Extended chronology with many installation shots from past shows, (perhaps prepared by CK in collaboration with Linda Norden.)

f) Bibliography

✓ US publications - to be researched by Noriko Fukuo (assistant to RS)

European publications - to be researched in TG Library

2. Interview

RS suggested doing a new interview which would hopefully produce some interesting material from the artist. NS suggested that he and RS might do this together and suggested such an interview could be arranged in early January 1992 when both he and RS would be able to show Ryman their choice of works and ask for comments. It remained to be decided how the results of such an interview should be accommodated in the catalogue.

3. Design of Catalogue

It was important that the overall design should be very simple and uncluttered and that the reproductions should be of very high quality.

RS also suggested including some enlarged details perhaps for up to 10 works to give more idea of the actual surfaces.

The Italian photographer who did the photography for 'Du' might be commissioned to do all the photography if sufficient funds could be found to support this. It would be very expensive. It was also desirable that more works were reproduced than actually included in the exhibition to give a broader idea of Ryman's achievements and to give the catalogue a longer life as a book.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

RS said he would be happy if the catalogue were produced in London, possibly in the TG Publications, provided that:

- a) A designer of high quality were used.
- b) Suitable arrangements could be made for distribution in the USA.

4. Funding of the Catalogue

It was agreed that Pace should be kept at a distance, perhaps by suggesting they should agree to buy large numbers of the catalogue.

SPONSORSHIP

TG Development Officer to discuss possibilities with MOMA. An overall sponsor might be difficult to find so each venue might have to act independently.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art



CARRIER CODE AIR WAYBILL NUMBER

400-43291264



ORIGIN STATION I.D.	MAJL JIA MAJL A D
DESTINATION STATION I.D.	RUJY T BOKA

SHIPPER - PLEASE COMPLETE UNSHADED AREAS - PRESS HARD

FEDERAL EXPRESS ACCOUNT NUMBER: 4300-9066-0
TELEPHONE NUMBER: 212 708-9656

FROM (SHIPPER'S NAME) (EXPEDITEUR):
Richard Palmer, Coordinator of Exhibitions
MUSEUM OF MODERN ARTS
11 WEST 53RD ST
NEW YORK NY USA 10019

DELIVER TO CONSIGNEE HOLD AND NOTIFY TEL NO

COMPANY NAME (SOCIETE):
THE STRAND PALACE HOTEL

TO (CONSIGNEE'S NAME) (DESTINATAIRE):
Robert Storr
The Strand
LONDON WC 2R0JJ ENGLAND

TELEPHONE/TELEX NUMBER: 44 71 836 8080

SERVICES (ALL SERVICES NOT AVAILABLE TO ALL COUNTRIES)

1 PRIORITY 1 2 COURIER PAK 5 STANDARD AIR 6 OVERNIGHT LETTER (AVAILABLE IN THE U.S., CANADA, AND PUERTO RICO ONLY)

4 RESTRICTED ARTICLES 5 CSS 9 SATURDAY PICK-UP/DROP OFF 3 SATURDAY DELIVERY

PAYMENT: BILL SHIPPER BILL THIRD PARTY BILL CONSIGNEE

FEC ACCOUNT NUMBER: _____ CASH IN ADVANCE CREDIT CARD AMEX VISA MASTERCARD

YOU HEREBY AGREE TO THE TERMS AND CONDITIONS SET FORTH BELOW AND ON THE BACK OF YOUR COPY OF THIS NON-NEGOTIABLE AIR WAYBILL AND WARRANT THAT THE INFORMATION CONTAINED ON THIS AIR WAYBILL IS TRUE AND CORRECT. THE WARSAW CONVENTION MAY GOVERN THIS SHIPMENT AND LIMIT OUR LIABILITY FOR DAMAGE OR LOSS OTHERWISE. OUR LIABILITY IS LIMITED TO U.S. \$100 UNLESS YOU DECLARE A HIGHER VALUE IN ACCORDANCE WITH THE TERMS ON THE REVERSE OF THIS AIR WAYBILL.

SHIPPER'S SIGNATURE: _____

RECEIVED AT:
 Shipper's Door
 Regular Stop
 On-Call Stop
 FedEx Location

FedEx Emp # _____ Time _____

IFS Audit Employee # _____ Date _____ Time _____

DATE OF SHIPMENT		COUNTRY OF ORIGIN	COUNTRY OF EXPORT	DOCUMENT	DECLARED VALUE FOR CUSTOMS
PIECES	WEIGHT	FULL AND COMPLETE DESCRIPTION OF CONTENTS			
TOTAL PIECES	TOTAL WEIGHT	SPECIFY CURRENCY	TOTAL DECLARED VALUE FOR CARRIAGE	TOTAL DECLARED VALUE FOR CUSTOMS	

EXPORT DECLARATION	TOTAL CHARGES
MUST COMPLETE IF CUSTOMS VALUE IS OVER \$10,000	FREIGHT
EXPORTER'S IRS EIN NO. OR SOC. SEC. NO.	VALUATION
SCH. B COMMODITY NO.	ADV. ORG.
SCH. B UNITS	ADV. DEST.
VALID EXPORT LIC. NO. AND EXP. DATE	DUTY/TAX
OR GEN. LIC. SYMBOL	OTHER
COUNTRY OF ULTIMATE DESTINATION	CUR. CONV. RATE
	CLEARANCE
	TOTAL

CONSIGNEE'S SIGNATURE: _____

DEL. COURIER EMPLOY # _____ DATE _____ TIME _____

NON-NEGOTIABLE INTERNATIONAL AIR WAYBILL PART #100023 REV. 6/85

INTERNATIONAL AIR WAYBILL 4329 1264

SHIPPER'S COPY

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

July 9, 1991

Mr. Robert Storr
London, ENGLAND

Via: Federal Express

Dear Rob:

Richard L. Palmer
Coordinator of Exhibitions
212-708-9656, 9657

Just a brief note to cover the enclosures noted below which are relevant to your upcoming meeting with Nick Serota on the ROBERT RYMAN exhibition:

- 1) Kirk's letter of July 8, 1991 to Nick Serota

This letter was faxed to Serota yesterday and I am enclosing the original in the Federal Express mailing to Ruth Rattenbury noted below. Jim, Kirk and I decided jointly that it would be best for me to send the draft Agreement directly to Ruth since she responded yesterday to my questions of June 17 regarding organizational details.


- 2) Ruth Rattenbury's telefax to me of July 8.
- 3) My letter of July 8 to Ruth which encloses a copy of the preliminary draft Agreement. This mailing will be forwarded by Federal Express today and should be in London tomorrow, or Thursday latest.

In our last conversation prior to your departure, you noted that you would make a point of meeting Ruth Rattenbury during one of your sessions at the Tate. We knew that several sections of the draft Agreement would require changes and Ruth's telefax, as you will note, indicates that a combined Indemnity/insurance arrangement will be required, etc. Rather than get involved in any detailed discussion of Agreement amendments, you could offer to convey any additional thoughts Ruth or Nick Serota may have about them at this stage to Jim and me when you return.

I hope your first visit to Switzerland was pleasant and productive.

With best regards,

Sincerely,


Richard L. Palmer

Enclosures: as noted cc: JS, KV,
Ryman/Tate, RLP

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

CC: Dick Palmer ✓
Rob Storr
Kirk Varndoe
James Snyder
Rob Storr-office
RYMAN-Tate

July 8, 1991

Kirk Varndoe
Director
Painting and Sculpture
212-708-9641

Mr. Nicholas Serota
Tate Gallery
Millbank
London, SW1P 4RG
ENGLAND

PER FAX 011 44 71 931-7512

Dear Nick,

Thank you for taking the time to send the letter about the Picasso pieces. I hope you will convey my apologies, too, to John Golding and Elizabeth Cowling, for asking them to do this. Though it is doubtless an annoyance, it does help me a great deal to have some notion of the rationale behind each of the choices. I have some hard decisions to make, but I shall try to move ahead now without undue delay. The one almost certain sticking point is the request for the big plaster head of Marie-Thérèse from Boisgeloup; while I will of course reflect on this, and while I well understand the appeal of the plaster as opposed to the bronze, I virtually faint at the thought of confiding that piece to the risks of travel.

As regards Ryman, I have been following with interest the correspondence between Ruth Rattenbury of your museum and Richard Palmer here, on organizational matters. In order to move that discussion along in the proper fashion, Richard Palmer will be sending, via courier and very soon, a preliminary draft of our normal collaboration agreement, amended to suit the case at hand. I suspect it will not be profitable for you and Rob Storr to spend much time at this stage on the questions of insurance, cost-sharing, and so on; you have a great deal already to discuss, in the areas of picture selection, catalogue organization, intellectual structure, and so on -- and these, after all, are the crucial foundation matters of the collaboration.

CHECKLIST

WALKER ART CENTER

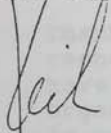
DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

I note that Ruth Rattenbury lays out an American tour schedule, but I have no idea what degree of firmness we associate with the Minneapolis and San Francisco venues. It is important that you and Rob approach any arrangements with these venues in tandem, and I'm sure that will be a point of discussion when you meet.

I very much wish I were joining the upcoming discussions in London. Ryman is well served indeed to have the two of you at the head of this endeavor, and I look forward to a fruitful collaboration between our institutions in bringing his art to a wider public in the best fashion.

Best regards,



Kirk Varnedoe

you very much for your telefax of today's date which
ended to the questions raised in mine of June 17. What you
in mind, in terms of sharing responsibility for the
organization and tour of the projected ROYAL WALKER
exhibition, and I am confident we will be able to work
out to our mutual satisfaction over the coming
weeks. I also agree that we should get together, at the
appropriate time, to work out the specific overall arrangement
for the exhibition.

Preparatory to Rob Starr's projected meeting with Nick Serote,
we have revised a standard Exhibition Agreement (which we have
developed over the past year or so in order to clarify
arrangements for exhibitions we organize jointly with other
institutions) in a manner which we hope might be suitable for
the Ryan exhibition. Please don't feel this is presumptuous of
us. The basic agreement document is on my computer. It is
therefore a relatively simple matter for us to adjust it and it
will be equally simple to input changes which will have to be
made when the exhibition's costs can be estimated, the structure
for insurance arrangements have been determined, etc. We
thought nonetheless that this document, which should be regarded
as a very preliminary draft, might be useful at this stage and
that it would reassure you that we are prepared to join you as
full partners in the organization of the exhibition.

With best regards,

Sincerely,

Richard L. Walker

Enclosure: Preliminary Draft Agreement

sent to: Royce, S. Varnedoe, S. Starr (draft to London),
as (office copy), RYMAN-1114, RLB

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

I note that Ruth Rattenbury lays out an American tour schedule, but I have no idea what degree of firmness we associate with the Minneapolis and San Francisco venues. It is important that you and Rob approach any arrangements with these venues in tandem, and I'm sure that will be a point of discussion when you meet.

I very much wish I were joining the upcoming discussions in London. Ryman is well served indeed to have the two of you at the head of this endeavor, and I look forward to a fruitful collaboration between our institutions in bringing his art to a wider public in the best fashion.

Best regards,



Kirk Varnedoe

you very much for your telephone of today's date which
 ended to the questions raised in mine of June 17. What you
 in mind, in terms of sharing responsibility for the
 location and tour of the projected ROYAL WALKER exhibition
 is very much clearer, and I am confident we will be able to work
 with to our mutual satisfaction over the coming
 I also agree that we should get together, at the
 appropriate time, to work out the specific overall arrangement
 for the exhibition.

Preparatory to Bob Storr's projected meeting with Kirk Varnedoe,
 we have revised a standard Exhibition Agreement (which we have
 developed over the past year or so in order to clarify
 arrangements for exhibitions we organize jointly with other
 institutions) in a manner which we hope might be suitable for
 the Ryan exhibition. Please don't feel this is presumptuous of
 us. The basic agreement is on my computer. It is
 therefore a relatively simple matter for us to adjust it and it
 will be equally simple to amend changes which will have to be
 made when the exhibition's costs can be estimated, the structure
 for insurance arrangements have been determined, etc. We
 thought nonetheless that this document, which should be regarded
 as a very preliminary draft, might be useful at this stage and
 that it would reassure you that we are prepared to join you as
 full partners in the organization of the exhibition.

With best regards,

Sincerely,

Richard L. Walker

Enclosure: Preliminary Draft Agreement

cc: Bob Storr, K. Varnedoe, B. Storr (both by letter)
 as (office copy). WALKER-7416, K2

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

PRELIMINARY DRAFT

July 8, 1991

Ms. Ruth Rattenbury
Head of the Exhibitions Department
Tate Gallery
Millbank
London SW1P 4RG via: Federal Express

Dear Ruth:

Thank you very much for your telefax of today's date which responded to the questions raised in mine of June 17. What you have in mind, in terms of sharing responsibility for the organization and tour of the projected ROBERT RYMAN exhibition is now much clearer, and I am confident we will be able to work the details out to our mutual satisfaction over the coming months. I also agree that we should get together, at the appropriate time, to work out the specific overall arrangement for the exhibition.

Preparatory to Rob Storr's projected meeting with Nick Serota, we have revised a standard Exhibition Agreement (which we have developed over the past year or so in order to clarify arrangements for exhibitions we organize jointly with other institutions) in a manner which we hope might be suitable for the Ryman exhibition. Please don't feel this is presumptuous of us. The basic Agreement document is on my computer. It is therefore a relatively simple matter for us to adjust it and it will be equally simple to input changes which will have to be made when the Exhibition's costs can be estimated, the structure for insurance arrangements have been determined, etc. We thought nonetheless that this document, which should be regarded as a very preliminary draft, might be useful at this stage and that it would reassure you that we are prepared to join you as full partners in the organization of the exhibition.

With best regards,

Sincerely,

Richard L. Palmer

Enclosure: Preliminary Draft Agreement

bcc: J. Snyder, K. Varnedoe, R. Storr (FedEx to London,
RS (office copy), RYMAN-Tate, RLP

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

PRELIMINARY DRAFT

Exhibition Agreement for: ROBERT RYMAN

This Agreement (hereinafter referred to as the "Agreement") is made between The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (hereinafter "MOMA") and the Tate Gallery, Millbank, London SW1P 4RG, England (hereinafter "TATE") concerning the exhibition, ROBERT RYMAN (hereinafter the "Exhibition") which is being co-organized by MOMA and TATE (hereinafter the "Organizers") for its inaugural showing at the TATE GALLERY and subsequent showings at one European venue, THE MUSEUM OF MODERN ART, and other U.S. venues to be determined. As yet undesignated venues which subsequently agree to participate in the Exhibition's tour are hereinafter referred to as "Participants."

The selection of the Exhibition will be made jointly by Robert Storr, Curator, Department of Painting and Sculpture of MOMA and Nicholas Serota, Director of the TATE (hereinafter "Organizing Curators").

The MOMA and TATE mutually agree as follows:

I. ORGANIZATION AND CONTENT OF THE EXHIBITION

(a) LOAN ARRANGEMENTS The Exhibition will be selected by MOMA and TATE. TATE will prepare and mail all loan requests, receive all replies, coordinate necessary information and negotiations pursuant to loan approvals, and retain all executed loan agreement forms. Copies of loan request letters, lender responses and completed loan agreements shall be provided by TATE to MOMA as they are received and the terms and conditions set forth therein will be binding on each Organizer and Participant.

(b) CONTENT The Exhibition will contain approximately 60-70 paintings. The selection of objects to be included will be determined by MOMA and TATE jointly, each of which agrees to advise the other of any works which may be included in only one showing or which may be restricted to inclusion in only one showing.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

A checklist of works selected to be included in the Exhibition will later be attached as EXHIBIT I and will become an integral part of this Agreement. This checklist will indicate which works have not yet been formally approved for inclusion as well as those which may, at the time it is devised, be restricted to inclusion in only the MOMA or the TATE showing. TATE will be responsible for preparing the formal checklist and will advise MOMA of any changes in the checklist as they occur and will provide MOMA with the final checklist, which will include all appropriate details relevant to each work, as soon as it is possible to do so.

2. SCHEDULING AND CARE OF THE EXHIBITION

(a) SCHEDULE The Exhibition will be shown in a dignified and suitable manner appropriate to its contents, at the places named in this Agreement and for the periods indicated below. Any proposed change in the Exhibition sites must be approved by joint agreement of the Organizers at least one year prior to the opening of the Exhibition at that site:

Tate Gallery, London (February-May, 1993)

Undetermined European venue (June-September, 1993)

The Museum of Modern Art, New York (late September-December, 1993)

Undetermined U. S. venue (February-April, 1994)

(Undetermined U. S. venue) (May-July, 1994)

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(b) PACKING AND SHIPMENT MOMA will arrange for the construction of packing cases for U.S. loans to the Exhibition and for transport (and courier accompaniment as/if required) to the TATE's premises. TATE will arrange for the assembly and construction of packing cases for non-U.S. loans to the exhibition and for transport (and courier accompaniment as/if required) to its premises. TATE will also make and supervise arrangements for the subsequent transfer of the Exhibition to its other European venue and its later transfer from that venue to MOMA in New York. Following its showing, MOMA will make and supervise arrangements for the subsequent transfers to U.S. venues and will also make and supervise arrangements for dispersal of all loans to their owners.

(c) UNPACKING/REPACKING & SUPERVISION Each Organizer and Participant shall be responsible for the unloading and unpacking of the Exhibition upon arrival and for repacking and reloading following its closing. TATE will, however, send a member of its staff to the other European venue to supervise during the period when Exhibition objects are unpacked and assist with condition-checking and will do so again when objects are deinstalled and repacked. MOMA will similarly send a member of its staff to the other U.S. venues to supervise during the period when Exhibition objects are unpacked and to assist with condition-checking and will do so again when objects are deinstalled and repacked. Following the closing of the exhibition at its final U.S. venue, certain works may be returned to their owners from that venue by MOMA, in collaboration with the staff of that venue, and the remainder will be returned to New York for dispersal under MOMA's supervision. TATE agrees to assist MOMA in any manner appropriate to ensure the expeditious dispersal of foreign loans.

(d) COURIERS Shipments will be accompanied by couriers as determined by MOMA and TATE, or as required by lenders to the Exhibition. TATE agrees to book hotel accommodations and make such other arrangements as may be required for couriers in London and the other European venue and MOMA agrees to book accommodations and make such other arrangements as may be required for couriers in New York and the other U.S. venues.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(e) SECURITY AND GALLERY CONDITIONS to be added later

3. INSURANCE, CONDITION REPORTS AND PROCEDURES, DAMAGES

(a) INSURANCE TATE shall arrange indemnity and/or insurance coverage of all works in the Exhibition on an all-risk basis from the time they leave the premises of the lenders until they are eventually returned to them. MOMA shall be named as an additional insured on any applicable indemnity/insurance policy, including any which may be issued to confirm lender-maintained insurance coverages, and will be provided with a Certificate(s) to that effect. Each Organizer and Participant agree to abide by any and all requirements of any such insurance policy. TATE agrees to administer all indemnity and/or insurance claims resulting from damage to or loss of works in the Exhibition.

(b) CONDITION REPORTS/PROCEDURES MOMA will arrange for a condition report on each U.S. loan to be made either in advance of collection from the lender's premises or at the time of arrival on MOMA's premises preparatory to shipment to TATE. Similarly, TATE will arrange for a condition report on each European loan to be made either in advance of collection from the lender's premises or at the time of arrival on TATE's premises. These condition reports will be annotated as appropriate and signed by MOMA's or TATE's representatives during the period of unpacking and repacking at each venue. The annotated condition reports will be retained by each Organizer or Participant so that they may be utilized to perform daily condition checks while the Exhibition is on view in their galleries.

Each Organizer and Participant agrees that, while the Exhibition is installed in its galleries, its staff will make daily condition checks of all works.

(c) REPORTING DAMAGES to be added by TATE

4. EXHIBITION DESIGN AND INSTALLATION to be added later

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

5. EXHIBITION CATALOGUE

The Organizers contemplate co-publishing a book entitled ROBERT RYMAN which will include essays by the Organizing Curators and others to be jointly approved by those Curators. Arrangements for the production and distribution of the RYMAN book will be in accordance with the terms of a separate agreement between MOMA and TATE which will be devised at a later date.

6. SPONSORSHIP AND CREDIT LINES

(a) PRIMARY CREDIT In all publicity and other printed materials prepared for, or in connection with, the Exhibition and on the title wall at the entrance to the Exhibition, the Organizers agree to utilize the following organizational and organizing sponsorship credit line:

The exhibition was organized jointly by
The Museum of Modern Art, New York and
the Tate Gallery, London
(Final credit line, which may include acknowledgement of corporate or other subsidies which may be secured, to be agreed upon by the Organizers.)

(b) LOCAL FUNDING Any proposed support or sponsorship of any kind solely for either of the Organizer's or Participant's venues will be discussed by MOMA and TATE to assure its compatibility with organizational sponsorship previously secured. Should credit for local funding be required, it must be given on a separate line below the organizational credit lines as specified above, and in a smaller type size, and read substantially as follows:

The presentation of the Exhibition at _____

is made possible in part by a grant from _____.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

7. PHOTOGRAPHY, REPRODUCTION standard provisions governing photography, reproduction, photo credits, etc. to be added later
8. PUBLICITY AND OPENING EVENTS details regarding publicity materials & photographs and opening events to be added later
9. EXHIBITION/PUBLICATION EXPENSE AND COST-SHARING
 - (a) BASIC ORGANIZATIONAL EXPENSE MOMA and TATE will be equally responsible for the Basic Organizational expense of the Exhibition as categorized below:
 - Basic Organizational Expense - to be shared equally
 - Fees for consultants, MOMA and TATE curatorial and other staff travel
 - Postage/telephone/telefax-communications with lenders, vendors, etc.
 - Mounting, framing, glazing
 - Preparation, fabrication of travel frames, packing and shipment of all works in the Exhibition to London, including courier travel, etc.
 - Dispersal of all loans to their owners from final U.S. venue or MOMA, including related staff and courier travel, labor, etc.
 - TATE-arranged indemnity and/or insurance coverage for all works
 - Lender-maintained commercial insurance coverages (if applicable)
 - Contingency for unanticipated expense and/or expense increases
 - Publication-related expense

A Basic Organizational Budget for the Exhibition will later be attached and become an integral part of the Agreement.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(b) **FINANCIAL ADMINISTRATION** TATE will be responsible for the development of the Exhibition's Basic Organizational Expense Budget and for the administration of the expenses to be shared by the Organizers. TATE will administer all financial details as regards contracting with consultants and outside vendors for services as required, issuing purchase and other types of orders, approving invoices and making payments. TATE will also administer financial details relevant to the other European venue. MOMA will administer all financial details, including issuing purchase and other orders and making payments for expense relevant to the U.S. venues of the Exhibition.

(c) **PARTICIPATION AGREEMENT AND FEES** MOMA and TATE will jointly determine the amount of the Participation Fee to be borne by the Participants in the Exhibition's tour. This Fee will cover an appropriate share of the Exhibition's Basic Organizational Expense, as well as other Related Expense solely attributable to the tour venues, including Insurance, Courier Expense, Organizers' Staff Travel for supervision, etc. Participation Fees will be utilized to defray Basic Organizational Expense and Related Expense incurred by the Organizers. In addition to these Fees, Participants will be required to cover pro-rata Tour Transport Expense, the amount of which will also be jointly determined by MOMA and TATE. At the appropriate time MOMA and TATE will devise an **AGREEMENT** which will cover all of the requirements, including the financial obligations, of participation in the tour for signature by each Participant.

(D) **FINAL ACCOUNTING** A final reconciliation, to include an accounting of all Basic Organizational Expense, Tour Transport and Related Expense and Tour Income, will be undertaken by MOMA and TATE within three months of the closing of the Exhibition at the final U. S. venue. At that time, funds will be transferred from one organizer to the other, as appropriate, so that each will have covered 50% of the Exhibition's net expense, calculated on the basis of total Basic Organizational Expense, Related Expense and Tour Transport Expense, net of Participation Fees and pro-rata Tour Transport Reimbursements.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

No responsibility is assumed by either Organizer for any financial loss experienced by the other in its showing of the exhibition: neither Organizer will be required to make up any loss or deficit of the Exhibition experienced by the other Organizer other than as provided for in this Agreement.

10. LOCAL COSTS AND REVENUES

The cost of any item not included in Agreement Section 9 or in the Basic Organizational Expense Budget to be attached hereto will be considered a local cost and will be borne by the Organizer incurring such cost. Such costs include, but are not limited to, loading and unloading (including rigging, if required), unpacking and repacking, packing case storage, installation and dismantling, printed materials, publicity and promotion, opening or other special events, and any additional security which may be required on Organizer's premises. Costs related to works included solely in either the MOMA or TATE presentation will also be considered local costs.

Any revenues earned by Organizers and Participants from admission charges, audio tours, catalogue and poster sales, etc. shall be retained by the respective Organizer or Participant.

11. CANCELLATION

In the event that either Organizer hereafter determines in good faith and upon reasonable cause that the organization and presentation of the Exhibition would be inadvisable, it will have the right, upon written notice to the other Organizer, to cancel its scheduled presentation of the Exhibition, but no later than one year prior to the opening at TATE. In the event of any such cancellation, the applicable notice to the other Organizer will be in writing and will state the reason therefore. If an acceptable substitute venue cannot be located, the cancelling Organizer will be individually obligated to reimburse the other Organizer for its share of organizational expense, net of any expense not incurred as a result of the cancellation of the Organizer's showing.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

This Agreement may not be cancelled after the date set forth in the preceding paragraph. In the event of wrongful cancellation, the Cancelling Organizer will reimburse the other Organizer for its full share of Basic Organizational Expense as stipulated in 10 above.

12. SEPARATE AGREEMENTS

It is agreed that, except as specifically authorized or provided in other provisions of this Agreement, neither Organizer will make any separate arrangements connected with the Exhibition without the prior agreement of the other Organizer.

13. FORCE MAJEURE

No party to this Agreement will be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or storms, floods, or other acts of God.

14. LEGAL ACTIONS AND PROCEEDINGS

If any legal actions or other legal proceedings are commenced that involve or relate to the Exhibition and any party or parties to this Agreement are named as a defendant or respondent therein, the parties agree to give prompt notice thereof to one another and to cooperate with each other in any litigation which may ensue. Should any action be commenced against TATE and/or MOMA to attach or seize any work of art in the exhibition, TATE agrees to defend and protect the Organizers against such action.

15. DISPUTES

Each of the Organizers pledges to use its best efforts to resolve to their mutual satisfaction any disagreement arising out of this Agreement. Failing this, MOMA and TATE agree to resolve their dispute

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

in accordance with the decision of an arbitrator mutually acceptable to MOMA and TATE.'

16. SCOPE OF AGREEMENT

This Agreement constitutes the entire understanding between MOMA and TATE with respect to the Exhibition, and it supercedes and replaces any previous documents, correspondence, conversations and other written or oral understandings. Mutually acceptable modifications to this Agreement may be made in writing signed by both parties.

17. EXHIBITION SHOWING REPORTS to be added later

18. STAFF REPRESENTATIVES

Except as noted above, the persons representing this Exhibition for each Participant for the purpose of receiving notices, rendering reports, or giving approvals required under this Agreement are (until notified by certified mail of a change):

MOMA

TATE

Curatorial: Robert Storr

Curatorial: Nicholas Serota

Administrative: Richard L. Palmer

Administrative: Ruth Rattenbury

Development: Sue B. Dorn

Development:

Registrar:

Registrar:

Public Information: Jeanne Collins

Public Information:

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

11

THE MUSEUM OF MODERN ART

By: [Signature]

Title: [Signature]

Signature: [Signature] Date:

James S. Snyder, Deputy Director for
Planning and Program Support

TATE GALLERY

By:

Title:

Signature: [Signature] Date:

[Faint text: ...of the Tate just sent me the attached letter which questions I raised in my fax to you of June 27. I hope you will want to review it before you draft your cover to Nick Leach which you propose to send out with the Preliminary Synch Agreement we drafted last week.]

[Faint text: ...You should have a copy of this fax from Ruth in all cases when he meets with ... Are you planning to have a copy of your letter to Sarah delivered to Bob at his London hotel and, if so, could you also include a copy of this note and Ruth's fax? (I am giving you an extra copy for that purpose.)]

[Faint text: I think I should also send Ruth a brief note in response to her fax of today as well as a copy of the Preliminary Synch Agreement draft since she is the person Jim Snyder and I will be working out the details of the SYNCH engagement with. I would like to include my note in a separate envelope which could be included in your FedEx mailing to Sarah. Is this OK with you?]

cc: James Snyder
Bob Clark (extra to NY)
Bob Stern, att: [unclear]
Synch-Tate
Synch-SIP pending

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Kirk Varnedoe
 From Richard L. Palmer
 Date July 8, 1991
 Re ROBERT RYMAN

Dirk

Dear Kirk:

Ruth Rattenbury of the Tate just sent me the attached telefax which responds to questions I raised in my fax to her of June 17. I assume you will want to review it before you draft your cover letter to Nick Serota which you propose to send out with the preliminary Ryman Agreement we drafted last week.

I think Rob should have a copy of this fax from Ruth in his possession when he meets with Serota. Were you planning to have a copy of your letter to Serota delivered to Rob at his London hotel and, if so, could you also include a copy of this note and Ruth's fax? (I am giving you an extra copy for that purpose.)

I think I should also send Ruth a brief note in response to her fax of today as well as a copy of the Preliminary Ryman Agreement draft since she is the person Jim Snyder and I will be working out the details of the RYMAN arrangement with. I would like to include my note in a separate envelope which could be included in your FedEx mailing to Serota. Is this OK with you?

cc: James Snyder
 Rob Storr (extra to KV)
 Rob Storr, office
 Ryman-Tate
 Ryman-RLP pending

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



FACSIMILE FROM THE EXHIBITIONS DEPARTMENT

TO: Richard Palmer, Co-Ordinator of Exhibitions, MOMA, NY

TELEFAX NO.: 0101 212 708 9854

DATE: 8 July 1991

FROM: Ruth Rattenbury

REF: 121.Ryman/RR/fm

Dear Richard

ROBERT RYMAN

Thank you for your letter of 17 June.

Here are some answers, or rather thoughts, to your questions.

The tour has changed since I wrote and now looks like this:

London	Tate Gallery	Feb - May 1993
Madrid	Rainer Sofia	June - Sept 1993
New York	Museum of Modern Art	Sept - Dec 1993
San Francisco	Museum of Modern Art	Jan - April 1994
Minneapolis	Walker Art Centre	April - Aug 1993

1. Our 'small fee' would go towards meeting the costs of the paper work and postage necessary for securing the loans for the exhibition. It would also help pay travel costs connected with any research work. We should need to discuss this sum as there will also be some travel costs for Rob Storr.
2. The share of costs here will be complicated. Initial case making, loan fees, transport/courier costs, will certainly be shared between the museums receiving particular works.

However I don't think it will make sense financially for the Tate to hold the whole budget and pay bills for transport in the US. (With every currency change come unnecessary bank charges).

We need to discuss how best to organise this, perhaps when we have the detailed list of loans. There will have to be a period at the end when we balance out costs for each venue.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

3. The British Government Indemnity can only cover from the time of collection from owner until delivery to Madrid. We could arrange an insurance policy to cover the rest of tour and charge each museum with their appropriate share of these premiums. This might be the best arrangement. Again we need to think about this. It depends where the best rates are. We cannot change the policy for every showing, that would be unacceptable to lenders. We could have one policy in Europe and one in the US starting upon dispatch from Madrid?
4. What I hope MOMA can do is hold the administrative strings for the US tour without necessarily becoming too involved. Making sure transport arrangements between centres are satisfactory, that conservation checks are properly done, that the insurance cover is organised (but see above) and that the final dispersals run smoothly.

However for final dispersals our Registrar would need to be involved as we would hold all the details connected with the collection of those works and stay with the tour to the end.

I hope this helps a little. I think we need to meet in the autumn either here or in New York
Beth Wilkes
KW

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

RLP cc to: J. Snyder 6/25

June 19, 1991

File: RYMAN-TATE

Robert Stan
Curator
Painting and Sculpture
212 263 5450

Nicholas Serota
Director
Tate Gallery
Millbank London
SW1P 4RG England

Dear Nick:

I just spoke to Bob who is on his way to Paris today to install the show and he said that he was expecting to stay until before or after the 5th of July and hoped to see you there around that time.

As I said in the Fax I sent on June 5, I will be in Europe from the 5th or 6th until the 14th or 15th of the month and according to our original discussion thought we would meet in Paris at the end of that period. Under the circumstances, though, it would make more sense if we met in Paris at the beginning - say the 6th - after which I could talk again with Bob here once we have both arrived back in New York.

I also gather from your letter to Kirk that you are anticipating making the selection of works at our meeting. Frankly this seems to me a bit hurried. I am in the process of writing the catalog for two Fall shows and for that and other reasons have not been able to do all the background work necessary for coming up with a firm list. I have looked through the records Bob gave to Pace, but sequencing paintings, balancing different aspects of his work against each other and thinking of alternatives will require more careful attention.

As far as the institutional division of labor between MoMA and the Tate goes, I was just given a letter sent by Ruth Rattenbury to Dick Palmer, a copy of which was to have been sent to me but never arrived. I have yet to talk with Kirk - who hadn't seen the letter either - but so far as I am aware none of the issues of cost and responsibility mentioned in it have been decided upon officially between the two museums, and thus ought to be looked at by us again.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

THE MUSEUM OF MODERN ART

Since I must make flight plans right away and have very few days in which to do a great deal, I would appreciate knowing from you when and where would be most desirable for a meeting. Paris would be best for me. Either end of the ten days I will be on the Continent is fine just so long as I have enough warning to schedule the other stops.

I look forward to hearing from you and to getting together in the near future.

For now - best,

Robert Storr

I will acknowledge receipt of your letter of May 23 regarding the ROBERT RYMAN exhibition. Edie Varon for the K... has been looking up other conditions from your letter and I expect to be able to discuss it with them and probably won't be able to do so until sometime late this month. You may be sure that I will get back to you as soon as I can.

I realize some (many) of the questions posed below may be "unanswerable" at this time, but any preliminary information you could provide would be helpful for my meeting with Edie and Edie.

- 1) What would the "deal fee" you proposed in charge for the rights for your original information cover (type of exposure)?
- 2) How would you propose that the more major expense involved in attaching exhibition loan collection & packing, shipment (insurance), display, security, etc. be shared? Would the Tate budget and receive all such charges and then request your participation for production of films? Or are you suggesting that MOMA would handle the financial details for the U.S. portion of the tour?
- 3) Would the Tate be responsible for administrative matters of some description in order to assist you in organizing the MOMA portion of the tour? If so, when would your coverage terminate and what would you expect? (I have no knowledge of current market values for Ryman works and unfortunately don't know whether the value will be apply for U.S. insurance coverage of not. As you probably know, we are only able to insure it indirectly for non-commercial works.)

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

THE MUSEUM OF MODERN ART

Exhibitions Administration Telefax

June 17, 1991
 Ms. Ruth Rattenbury
 The Tate Gallery
 Millbank
 London SW1P 4RG

Fax: 011 44 71 931 7512
 If you do not receive a legible copy or all pages of this fax,
 please TELEPHONE 212-708-9656. Our TELEFAX # is 212-708-9854.

Acct. 0220

RL RYMAN JUN 18...
JS

JUN 21 1991

Wid P
Keep me posted.
If I can, I'll
join your mtg.
V/K & RS.
W/K & RS.

Dear Ruth: This will acknowledge receipt of your letter of May 29 regarding plans for the ROBERT RYMAN exhibition. Kirk Varnedoe and Rob Storr have both been focussed on other exhibitions since your note arrived and I haven't consequently been able to discuss it with them and probably won't be able to do so until sometime late this month. You may be sure that I will get back to you as soon as I can.

I realize some (most?) of the questions noted below may be "unanswerable" at this point, but any preliminary clarification you could provide would be helpful for my meeting with Kirk and Rob:

- 1) What would the "small fee" you propose to charge tour participants for your original administration cover (types of expense)?
- 2) How would you propose that the more major expense involved in research/selection, loan collection & packing, shipment (couriers?), dispersal, insurance, etc. be shared? Would the Tate budget and assume all such charges and then invoice tour participants for pre-determined shares? Or, are you suggesting that MOMA would handle the financial details for the U. S. portion of the tour?
- 3) Would the Tate be responsible for indemnification/insurance of loans throughout the tour or are you proposing that MOMA assume coverage responsibility for the U.S. showings? If so, when would your coverage terminate and when would ours begin? (I have no knowledge of current market values for Ryman works and consequently don't know whether we might want to apply for U.S. Indemnity coverage or not. As you probably know, we are only able to request indemnity for foreign-owned works.)

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

THE MUSEUM OF MODERN ART

Exhibitions Administration Telefax

June 17, 1991
Ms. Ruth Rattenbury
The Tate Gallery
Millbank
London SW1P 4RG

Fax: 011 44 71 931 7512

Acct. 0220

If you do not receive a legible copy or all pages of this fax,
please TELEPHONE 212-708-9656. Our TELEFAX # is 212-708-9854.

Dear Ruth: This will acknowledge receipt of your letter of May 29 regarding plans for the ROBERT RYMAN exhibition. Kirk Varnedoe and Rob Storr have both been focussed on other exhibitions since your note arrived and I haven't consequently been able to discuss it with them and probably won't be able to do so until sometime late this month. You may be sure that I will get back to you as soon as I can.

I realize some (most?) of the questions noted below may be "unanswerable" at this point, but any preliminary clarification you could provide would be helpful for my meeting with Kirk and Rob:

1) What would the "small fee" you propose to charge tour participants for your original administration cover (types of expense)?

2) How would you propose that the more major expense involved in research/selection, loan collection & packing, shipment (couriers?), dispersal, insurance, etc. be shared? Would the Tate budget and assume all such charges and then invoice tour participants for pre-determined shares? Or, are you suggesting that MOMA would handle the financial details for the U. S. portion of the tour?

3) Would the Tate be responsible for indemnification/insurance of loans throughout the tour or are you proposing that MOMA assume coverage responsibility for the U.S. showings? If so, when would your coverage terminate and when would ours begin? (I have no knowledge of current market values for Ryman works and consequently don't know whether we might want to apply for U.S. Indemnity coverage or not. As you probably know, we are only able to request indemnity for foreign-owned works.)

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

Date: 6/17/91

Duration: 1/41"

Operator: [Signature]

Time: 4:20pm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

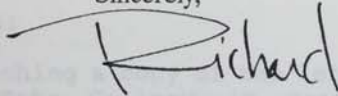
The Museum of Modern Art

-2-

Our schedule here in late 1993 promises to be rather problematic (we will have loans to two major exhibitions being dispersed to owners following an early September closing and others coming in for an early October opening simultaneously) but we would of course want to do whatever we can to help with the Ryman tour.

With best regards,

Sincerely,



Richard L. Palmer
Coordinator of Exhibitions

cc: RC, JS, KV, RS, EC, RYMAN-Tate, RLP PENDING

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Kirk Varnedoe
From Richard L. Palmer
Date June 17, 1991
Re ROBERT RYMAN

Disk

Dear Kirk:

I am attaching a copy of the letter I received from Ruth Rattenbury of The Tate Gallery--it reached me shortly before the last Curatorial Committee on Exhibitions meeting and, as you may recall, I alluded to it at that meeting. In any event, I hadn't originally sent a copy of Ruth's letter on to Rob since it indicated that she had copied him directly. Since his copy apparently was either lost (or never sent), I gave him one after the CCE meeting. Rob and I haven't yet had a chance to discuss Ruth's proposal and he suggests that perhaps the three of us should get together sometime within the next few weeks to discuss the exhibition in more detail and to determine the nature of our response. Please let me know when it would be convenient for you to do so. In the meantime, I will send Ruth a brief note to acknowledge her letter and to advise that I will get back to her in due course.

cc: Rob Storr, RYMAN-Tate, RLP PENDING

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



Ref:121/Rymcs/RR

30 May 1991

Richard Palmer
Museum of Modern Art
11 West 53rd Street
NEW YORK
NY 10019
U.S.A.

Faxed to RLP 5/30/91
Original received 6/5/91
RLP has not responded.

cc: RC
JS
RYMAN
RLP PENDING

Dear Richard

ROBERT RYMAN

As you may have heard, Nicholas Serota has been talking to Kirk Varnedoe about the Ryman exhibition we are proposing to arrange as a collaboration between our museums.

The plan is that the exhibition should start here, February - May 1993 and go to another European venue June - September 1993. Subsequently it would go to the U.S.A. for a showing in two to three places starting with MOMA, late September to end December and then going possibly to The Walker Art Centre, Minneapolis followed by Los Angeles.

The selection will be done by MOMA and the Tate together, and the list of works should be decided later this July when Rob Storr is in London.

The Tate Gallery will do all the original administration and charge a small fee to each place to help finance this work. The Tate will also look after the arrangements for the second European venue and for the transport to New York. However we simply do not have the staff to cope with the US tour and I wondered if you could agree to keep a general overview of this. Your responsibilities would be to advise and, where necessary, help with transport arrangements between venues and for the final dispersal. In addition you would need to keep a watch over the conservation of works and to be ready to sort out any problems that might arise.

The exhibition will contain about 60 paintings from 1958 - 1991 including some multiple works and will mostly originate from four main sources, The Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

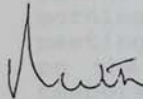
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The catalogue will be published here and we would hope that you and the other US venues would order considerable quantities which would help keep down the unit cost.

I will let you have more information as this is available and I will then prepare some estimates of the costs. However I wanted at this point to ask whether you could take overall charge of the US tour.

I look forward to hearing from you.

Yours sincerely



RUTH RATTENBURY
Head of the Exhibitions Department

c.c. Rob Storr, Museum of Modern Art

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Riva Castleman/James Snyder
 From Richard L. Palmer
 Date June 6, 1991
 Re RYMAN exhibition

Dick

Dear Riva and Jim,

I am attaching a copy of the letter from Ruth Rattenbury at The Tate which I initially received by fax on 5/30 (sorry I didn't distribute copies earlier but I was concentrating on developing a preliminary budget for the MIRO exhibition). Rob advised me this morning that P&S plans to propose the RYMAN exhibition at the meeting this afternoon; I gather it will be proposed for a showing on the 3rd Floor since MIRO will be occupying our two large temporary galleries in the Fall 1993. I haven't of course responded to Ruth's letter but will draft a follow-up after the meeting today if that is appropriate.

cc: RYMAN (make file)
 RLP PENDING

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



Ref:121/Rymcs/RR

30 May 1991

Faxed to RLP 5/30/91
Original received 6/5/91
RLP has not responded.

Richard Palmer
Museum of Modern Art
11 West 53rd Street
NEW YORK
NY 10019
U.S.A.

cc: RC
JS
RYMAN
RLP PENDING

Dear Richard

ROBERT RYMAN

As you may have heard, Nicholas Serota has been talking to Kirk Varnedoe about the Ryman exhibition we are proposing to arrange as a collaboration between our museums.

The plan is that the exhibition should start here, February - May 1993 and go to another European venue June - September 1993. Subsequently it would go to the U.S.A. for a showing in two to three places starting with MOMA, late September to end December and then going possibly to The Walker Art Centre, Minneapolis followed by Los Angeles.

The selection will be done by MOMA and the Tate together, and the list of works should be decided later this July when Rob Storr is in London.

The Tate Gallery will do all the original administration and charge a small fee to each place to help finance this work. The Tate will also look after the arrangements for the second European venue and for the transport to New York. However we simply do not have the staff to cope with the US tour and I wondered if you could agree to keep a general overview of this. Your responsibilities would be to advise and, where necessary, help with transport arrangements between venues and for the final dispersal. In addition you would need to keep a watch over the conservation of works and to be ready to sort out any problems that might arise.

The exhibition will contain about 60 paintings from 1958 - 1991 including some multiple works and will mostly originate from four main sources, The Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The catalogue will be published here and we would hope that you and the other US venues would order considerable quantities which would help keep down the unit cost.

I will let you have more information as this is available and I will then prepare some estimates of the costs. However I wanted at this point to ask whether you could take overall charge of the US tour.

I look forward to hearing from you.

Yours sincerely



RUTH RATTENBURY
Head of the Exhibitions Department

c.c. Rob Storr, Museum of Modern Art

cc: Storr
M. Kraft
W. Smith

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.D.283

SENT BY: MUSEUM OF MODERN ART ; 5-30-91 :12:24PM ;

212-708-9889+

2127089658:# 1/ 3

TATE GALLERY

Millbank, London SW1P 4RG
Telephone 071-821 3313
Fax 071-011 7513
Telex 944010 TATE G

FACSIMILE FROM THE EXHIBITIONS DEPARTMENT

TO: Richard Palmer

TELEFAX NO.: 010 1 212 7089889

DATE: 30-5-90

FROM:

TELEPHONE EXT.: 266

TELEFAX NO.: 071 821 9329

REF:

NO. OF PAGES TO FOLLOW: 2

Please see attached

*CC: Stammenic
M. Klundt
W. Smith*

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

SENT BY: MUSEUM OF MODERN ART : 5-30-91 : 12:25PM : 212-708-9889- 2127089658:# 2/ 3



Ref: 121/Rymcs/RR

30 May 1991

Richard Palmer
Museum of Modern Art
11 West 53rd Street
NEW YORK
NY 10019
U.S.A.

Dear Richard

ROBERT HYMAN

As you may have heard, Nicholas Serota has been talking to Kirk Varnedoe about the Ryman exhibition we are proposing to arrange as a collaboration between our museums.

The plan is that the exhibition should start here, February - May 1993 and go to another European venue June - September 1993. Subsequently it would go to the U.S.A. for a showing in two to three places starting with MOMA, late September to end December and then going possibly to The Walker Art Centre, Minneapolis followed by Los Angeles.

The selection will be done by MOMA and the Tate together, and the list of works should be decided later this July when Rob Storr is in London.

The Tate Gallery will do all the original administration and charge a small fee to each place to help finance this work. The Tate will also look after the arrangements for the second European venue and for the transport to New York. However we simply do not have the staff to cope with the US tour and I wondered if you could agree to keep a general overview of this. Your responsibilities would be to advise and, where necessary, help with transport arrangements between venues and for the final dispersal. In addition you would need to keep a watch over the conservation of works and to be ready to sort out any problems that might arise.

The exhibition will contain about 60 paintings from 1958 - 1991 including some multiple works and will mostly originate from four main sources, The Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

SENT BY: MUSEUM OF MODERN ART ; 5-30-91 :12:26PM ;

212-708-9889
21.05.96 16111

2127089658:# 3/ 3
P. 3

The catalogue will be published here and we would hope that you and the other US venues would order considerable quantities which would help keep down the unit cost.

I will let you have more information as this is available and I will then prepare some estimates of the costs. However I wanted at this point to ask whether you could take overall charge of the US tour.

I look forward to hearing from you.

Yours sincerely

RUTH RATTENBURY
Head of the Exhibitions Department
c.c. Rob Starr, Museum of Modern Art

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



Ryman x 1000.

Kirk Varnedoe Esq
 Director
 Painting and Sculpture
 The Museum of Modern Art
 11 West 53 Street
 New York, NY
 10019-5498
 USA

JUN 5 1991

16 May 1991

Dear Kirk

I am sorry not to have responded earlier to your letter of 10 April concerning the Ryman exhibition. This message is a preliminary response and I very much hope that we might be able to meet, together with Rob Storr, during my visit to New York on Thursday 24 and Friday 25 May, and take our preparations to the next stage.

I think that there has been some misunderstanding. It was never my thought that the Tate should act independently. I feel strongly that the exhibition needs to be conceived for both a European audience, which has become relatively familiar with Ryman's work, and an American audience, which has not. I therefore believe that a jointly curated show is the best solution and would hope that the discussions between ourselves would be quite intensive. My action in December was simply intended to get the ball rolling.

Given our need to open the show in the Spring of 1993 and yours to take it in the Autumn of 1993 I would suggest that we consider a tour which includes two venues in Europe followed by two in the United States. A number of institutions in Europe have approached me, having heard that a show is in preparation and I should like to discuss these with Bob during my visit. The two venues in the United States should be New York and Los Angeles.

I am visiting Schaffhausen later this week to see the works which Bob has on loan there and shall come to New York with some more developed thoughts about a structure for the exhibition.

I do hope that it will be possible for us to meet.

with best wishes,

Nicholas Serota
 Director

Tate Gallery, Millbank, London SW1P 4RG
 Telephone 071-821 1313, Fax 071-931 7512

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

April 10, 1991

Kirk Varnedoe
Director
Painting and Sculpture
212-708-9641

Mr. Nicholas Serota
Tate Gallery
Millbank
London, SW1P 4RG
England

Dear Nick,

Time is passing along now, and I think we are getting overdue for a discussion about the Ryman show. As you remember, we exchanged letters shortly after our last meeting, and the essence of my response to yours was: it is premature to propose specifics of the show or its schedule until we map out together the basic structure of our cooperation. I am back on that same point now, with more insistence.

We initially conceived this as a show jointly selected and organized by the Tate and MoMA, with you and me as the principal agents. But, as I said when we last talked on the issue, it now makes much greater sense to have Rob Storr be MoMA's person in the project, given his friendship with Bob Ryman and his long-standing involvement with the work. I will of course continue to take a lively interest in the show, but it will really be Rob's project to run, and he should take my place as the MoMA partner in regard to shaping the content, contributing to the catalogue, etc.. It is key to the show's appeal for our program that Rob take over this collaborator's role to the fullest, from conception stages onward.

As co-organizers, the Tate and MoMA should decide which other American venues are appropriate to receive the show. After its inaugural at the Tate, the exhibition should logically open first in America at MoMA, and then move on to other museums. Ideally, we would like to receive the show in the autumn of 93, but later in the autumn rather than earlier (so that its installation and opening do not run afoul of our big Miró show). Depending on your scheduling of the show in the spring of 93, this opens the possibility, not desirable, of a long lag between your closing and our opening; and that's one topic for discussion very soon.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

If you have no New York visit on the near horizon, we should make plans by fax or phone for a London meeting sometime in the very near future. Please let me know what is convenient for you. Rob and I look forward to working with you on the enterprise, and I'm anxious to get the project off and moving on the right basis.

Best regards,

Kirk

Kirk Varnedoe

Dear Vick,

Thanks for your letter of 21 December, and for our conversation regarding "high and low" while you were here. I have some worries about what's set forth in your letter, and I hasten to convey these, even before conferring further with Bob Story about the Bryan project.

I feel your letter moves too far forward, too fast, and I am discouraged, from what you say, that you may have left Bob Bryan with a vision of the Walk-Late arrangement that isn't entirely appropriate at the moment. I was of the firm impression that we were moving toward a truly collaborative enterprise, with the late and Bob as co-organizers, in which all decisions would be taken collegially, and I was not at all of the mind that we had set dates and worked as lively as you seem to assume them set in your letter. All of the key questions as to the exact format of the show, the structure of the catalogue, the schedule of dates and the order of venues -- not to mention the actual selection of each stage, skeletal and then fuller -- were open, that I envisioned as an addressing together in our next meeting. Your visit here in the spring might be the occasion for that next initial planning stage; or we could meet in London before, if that works out more conveniently. Until such a focused planning meeting has taken place, however, it seems to me premature to articulate plans that are very vague and concrete in nature than the basic spirit of shared exploration for a select Bryan show in or around later 1993, and of shared involvement in that show, that we all expressed in New York.

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

Kirk Varnedoe
 Director
 Painting and Sculpture
 212-708-9641

January 7, 1991

Mr. Nicholas Serota
 Tate Gallery
 Millbank
 London, SW1P 4RG
 England

Dear Nick,

Thanks for your letter of 21 December, and for our conversation regarding "High and Low" while you were here. I have some worries about what's set forth in your letter, and I hasten to convey these, even before conferring further with Rob Storr about the Ryman project.

I feel your letter moves too far forward, too fast; and I am concerned, from what you say, that you may have left Bob Ryman with a vision of the MoMA-Tate arrangement that isn't entirely appropriate at the moment. I was of the firm impression that we were moving toward a truly collaborative enterprise, with the Tate and MoMA as co-organizers, in which all decisions would be taken collegially; and I was not at all of the mind that we had set dates and venues as firmly as you seem to assume them set in your letter. All of the key questions as to the exact format of the show, the structure of the catalogue, the schedule of dates and the order of venues -- not to mention the actual selection at each stage, skeletal and then fuller -- were ones that I envisioned us as addressing together in our next meeting. Your visit here in the spring might be the occasion for that next initial planning stage; or we could come to London before, if that works out more conveniently. Until such a focussed planning meeting has taken place, however, it seems to me premature to establish plans that are any more concrete in nature than the basic spirit of shared enthusiasm for a select Ryman show in or around later 1993, and of shared involvement in that show, that we all expressed in New York.

Exhibition: Ryman 1993
 MAMA / TATE

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

I very much hope that we can clear up what seems to me a divergence between your present vision of this project and mine, and then can move ahead to firm up a mutually acceptable working agreement. Let me know when this would fit best into your plans.

Very best wishes to you, to Angela, and to your family for all the best in 1991.

Best regards,

Kirk
Kirk
 Kirk Varnedoe

Kirk Varnedoe

I am in New York and he is delighted to learn that, subject to trustee approval, the retrospective will travel from the Tate to the Museum in 1991. We expect to show the exhibition here from early February to late April, which would allow the way for a meeting in New York and in Los Angeles perhaps late late September.

Bob and I briefly discussed the scope and scale of the exhibition and we agreed that it should cover the whole career but not be too large (perhaps sixty to seventy works, including some serial works), so that the presentation may not be too crowded. However, I expect to return in the early spring to develop a more comprehensive proposal of which I should volume the proposal of yourself and Robert Store. I do hope that this matter of proceeding with you, with the date making the practical arrangements for the tour and catalogue and with myself undertaking the exhibition selection for discussion with yourselves and Richard Schwartz. We might also begin to consider catalogue authors apart from Robert Store.

I shall not with satisfaction, the Head of Exhibitions, to write formally proposals later that you might wish to discuss with your colleagues and with your trustees. We look forward to your formal confirmation, and to working with you on this project.

James
James

James T. Schar

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



Kirk Varnedoe
Director
The Museum of Modern Art
11 West 53 Street
New York
NY 10019-5498
U.S.A.

21 December 1990

Dear Kirk

I was pleased to see you briefly in New York; 'High and Low' is really a remarkable assembly and though I can appreciate the criticisms they emanate mostly from people who have clearly never had the responsibility and difficulty of selecting a major show covering wide fields of endeavour.

I spoke to Bob Ryman and he is delighted to learn that, subject to Trustee approval, the retrospective will travel from the Tate to the Modern in 1993. We expect to show the exhibition here from early February to late April, which would clear the way for a showing in New York and in Los Angeles perhaps from late September.

Bob and I briefly discussed the scope and scale of the exhibition and are agreed that it should cover the whole career but not be too large (perhaps sixty to seventy works, including some serial works), so that the presentation may not be too cramped. However, I expect to return in the early spring to develop a more comprehensive proposal of which I should welcome the proposal of yourself and Robert Store. I do hope that this manner of proceeding suits you, with the Tate making the practical arrangements for the tour and catalogue and with myself undertaking the skeleton selection for discussion with yourselves and Richard Koshalek. We might also begin to consider catalogue authors apart from Robert Store.

I shall ask Ruth Rattenbury, our Head of Exhibitions, to write formally proposing dates that you might wish to discuss with your colleagues and with your trustees. We look forward to your formal confirmation and to working with you on this project.

Nicholas Serota

Nicholas Serota
Director

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

CHECKLIST

WALKER ART CENTER

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.D.283



SEP. 1 9 1991

FACSIMILE FROM THE EXHIBITIONS DEPARTMENT

TO: Kathy Halbreich, Walker Art Centre

TELEFAX NO.: 0101 612 375 7618

COPY: Rob Storr - 0101 212 708 9884

DATE: 12 September 1991

FROM: Ruth Rattenbury

REF: 121.Ryman/RR/fm

1) Tate Corresp
2) WAC Corresp

ROBERT RYMAN

We have recently had a letter from Rob Storr suggesting there may have to be a delay before your showing because of a likely change in your exhibition schedule.

I thought I should let you know immediately that Nick Serota is adamant that it is out of the question to further delay an already long tour in this way. He says the agreed dates must stand.

I only hope there is no real problem.

Best wishes.

Ruth Rattenbury

NO. PAGES: 1

EXHIBITIONS DEPARTMENT FAX NUMBER - 071 821 9329

Tate Gallery, Millbank, London SW1P 4RG
Telephone 071-821 1313, Fax 071-931 0440

CHECKLIST

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

22 August 1991

Nicholas Serota
Tate Gallery ✓
Millbank
London, SW1P 4RG
ENGLAND

File
1) Tate
2) WAC

Dear Nick:

Just to keep you posted: I got a call from Gary Garrels asking if the dates for the Walker might be changed. Neal Benezra's likely move to the Hirshhorn will alter the sequence of the Nauman show he's doing with Kathy and they wondered if a late July to September slot would be o.k. instead of April to August. Except insofar as this affects the duration of the loans, I see no objection. Do you have any? As of now this is still not a firm request on their part - they're just sounding us out.

I hope you've had some vacation along the way or are having one now. Things here are hectic but I hope the October results will be good.

Until then,

Robert Storr

CHECKLIST

DRAFT AGREEMENT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

CHECKLIST

[Yellow sticky tab]

DRAFT AGREEMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

PRELIMINARY DRAFT

To James Snyder
From Richard L. Palmer
Date July 3, 1991
Re RYMAN AGREEMENT

Dear Jim:

I made the changes we discussed yesterday (and some additional amendments we didn't discuss) which you may wish to look at quickly. They are highlighted on:

- p. 5 minor change by Rob
- p. 7 (c) I made your changes but added some others as you see.
(d) I made your changes.
- p. 8 made a change I hadn't noticed previously
- p. 9 changed 15. in accordance with IP's POPOVA language
- p. 10 eliminated 16. Governing Law (as did IP for POPOVA) and renumbered subsequent provisions.

I have given Kirk and Rob both copies of the Agreement in the attached state which I highlighted to indicate all of the changes made since they reviewed the earlier version. I believe Kirk is proceeding to draft his letter to Nick Serota. You may wish to ask to see his draft before it goes out--he didn't volunteer, so I didn't ask.

cc: RLP PENDING, RYMAN-Preliminary Agreement

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

PRELIMINARY DRAFT

Exhibition Agreement for: ROBERT RYMAN

This Agreement (hereinafter referred to as the "Agreement") is made between The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (hereinafter "MOMA") and the Tate Gallery, Millbank, London SW1P 4RG, England (hereinafter "TATE") concerning the exhibition, **ROBERT RYMAN** (hereinafter the "Exhibition") which is being co-organized by MOMA and TATE (hereinafter the "Organizers") for its inaugural showing at the TATE GALLERY and subsequent showings at one European venue, THE MUSEUM OF MODERN ART, and other U.S. venues to be determined. As yet undesignated venues which subsequently agree to participate in the Exhibition's tour are hereinafter referred to as "Participants." The selection of the Exhibition will be made jointly by Robert Storr, Curator, Department of Painting and Sculpture of MOMA and Nicholas Serota, Director of the TATE (hereinafter "Organizing Curators").

The MOMA and TATE mutually agree as follows:

I. ORGANIZATION AND CONTENT OF THE EXHIBITION

(a) **LOAN ARRANGEMENTS** The Exhibition will be selected by MOMA and TATE. TATE will prepare and mail all loan requests, receive all replies, coordinate necessary information and negotiations pursuant to loan approvals, and retain all executed loan agreement forms. Copies of loan request letters, lender responses and completed loan agreements shall be provided by TATE to MOMA as they are received and the terms and conditions set forth therein will be binding on each Organizer and Participant.

(b) **CONTENT** The Exhibition will contain approximately 60-70 paintings. The selection of objects to be included will be determined by MOMA and TATE jointly, each of which agrees to advise the other of any works which may be included in only one showing or which may be restricted to inclusion in only one showing.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

PRELIMINARY DRAFT

Exhibition Agreement for: ROBERT RYMAN

This Agreement (hereinafter referred to as the "Agreement") is made between The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (hereinafter "MOMA") and the Tate Gallery, Millbank, London SW1P 4RG, England (hereinafter "TATE") concerning the exhibition, **ROBERT RYMAN** (hereinafter the "Exhibition") which is being co-organized by MOMA and TATE (hereinafter the "Organizers") for its inaugural showing at the TATE GALLERY and subsequent showings at one European venue, THE MUSEUM OF MODERN ART, and other U.S. venues to be determined. As yet undesignated venues which subsequently agree to participate in the Exhibition's tour are hereinafter referred to as "Participants."

The selection of the Exhibition will be made jointly by Robert Storr, Curator, Department of Painting and Sculpture of MOMA and Nicholas Serota, Director of the TATE (hereinafter "Organizing Curators").

The MOMA and TATE mutually agree as follows:

I. ORGANIZATION AND CONTENT OF THE EXHIBITION

(a) **LOAN ARRANGEMENTS** The Exhibition will be selected by MOMA and TATE. TATE will prepare and mail all loan requests, receive all replies, coordinate necessary information and negotiations pursuant to loan approvals, and retain all executed loan agreement forms. Copies of loan request letters, lender responses and completed loan agreements shall be provided by TATE to MOMA as they are received and the terms and conditions set forth therein will be binding on each Organizer and Participant.

(b) **CONTENT** The Exhibition will contain approximately 60-70 paintings. The selection of objects to be included will be determined by MOMA and TATE jointly, each of which agrees to advise the other of any works which may be included in only one showing or which may be restricted to inclusion in only one showing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

A checklist of works selected to be included in the Exhibition will later be attached as **EXHIBIT I** and will become an integral part of this Agreement. This checklist will indicate which works have not yet been formally approved for inclusion as well as those which may, at the time it is devised, be restricted to inclusion in only the MOMA or the TATE showing. TATE will be responsible for preparing the formal checklist and will advise MOMA of any changes in the checklist as they occur and will provide MOMA with the final checklist, which will include all appropriate details relevant to each work, as soon as it is possible to do so.

2. SCHEDULING AND CARE OF THE EXHIBITION

(a) **SCHEDULE** The Exhibition will be shown in a dignified and suitable manner appropriate to its contents, at the places named in this Agreement and for the periods indicated below. Any proposed change in the Exhibition sites must be approved by joint agreement of the Organizers at least one year prior to the opening of the Exhibition at that site:

Tate Gallery, London (February-May, 1993)

Undetermined European venue (June-September, 1993)

The Museum of Modern Art, New York (late September-December, 1993)

Undetermined U. S. venue (February-April, 1994)

(Undetermined U. S. venue) (May-July, 1994)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(b) PACKING AND SHIPMENT MOMA will arrange for the construction of packing cases for U.S. loans to the Exhibition and for transport (and courier accompaniment as/if required) to the TATE's premises. TATE will arrange for the assembly and construction of packing cases for non-U.S. loans to the exhibition and for transport (and courier accompaniment as/if required) to its premises. TATE will also make and supervise arrangements for the subsequent transfer of the Exhibition to its other European venue and its later transfer from that venue to MOMA in New York. Following its showing, MOMA will make and supervise arrangements for the subsequent transfers to U.S. venues and will also make and supervise arrangements for dispersal of all loans to their owners.

(c) UNPACKING/REPACKING & SUPERVISION Each Organizer and Participant shall be responsible for the unloading and unpacking of the Exhibition upon arrival and for repacking and reloading following its closing. TATE will, however, send a member of its staff to the other European venue to supervise during the period when Exhibition objects are unpacked and assist with condition-checking and will do so again when objects are deinstalled and repacked. MOMA will similarly send a member of its staff to the other U.S. venues to supervise during the period when Exhibition objects are unpacked and to assist with condition-checking and will do so again when objects are deinstalled and repacked. Following the closing of the exhibition at its final U.S. venue, certain works may be returned to their owners from that venue by MOMA, in collaboration with the staff of that venue, and the remainder will be returned to New York for dispersal under MOMA's supervision. TATE agrees to assist MOMA in any manner appropriate to ensure the expeditious dispersal of foreign loans.

(d) COURIERS Shipments will be accompanied by couriers as determined by MOMA and TATE, or as required by lenders to the Exhibition. TATE agrees to book hotel accommodations and make such other arrangements as may be required for couriers in London and the other European venue and MOMA agrees to book accommodations and make such other arrangements as may be required for couriers in New York and the other U.S. venues.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(e) SECURITY AND GALLERY CONDITIONS to be added later

3. INSURANCE, CONDITION REPORTS AND PROCEDURES, DAMAGES

(a) INSURANCE TATE shall arrange indemnity and/or insurance coverage of all works in the Exhibition on an all-risk basis from the time they leave the premises of the lenders until they are eventually returned to them. MOMA shall be named as an additional insured on any applicable indemnity/insurance policy, including any which may be issued to confirm lender-maintained insurance coverages, and will be provided with a Certificate(s) to that effect. Each Organizer and Participant agree to abide by any and all requirements of any such insurance policy. TATE agrees to administer all indemnity and/or insurance claims resulting from damage to or loss of works in the Exhibition.

(b) CONDITION REPORTS/PROCEDURES MOMA will arrange for a condition report on each U.S. loan to be made either in advance of collection from the lender's premises or at the time of arrival on MOMA's premises preparatory to shipment to TATE. Similarly, TATE will arrange for a condition report on each European loan to be made either in advance of collection from the lender's premises or at the time of arrival on TATE's premises. These condition reports will be annotated as appropriate and signed by MOMA's or TATE's representatives during the period of unpacking and repacking at each venue. The annotated condition reports will be retained by each Organizer or Participant so that they may be utilized to perform daily condition checks while the Exhibition is on view in their galleries.

Each Organizer and Participant agrees that, while the Exhibition is installed in its galleries, its staff will make daily condition checks of all works.

(c) REPORTING DAMAGES to be added by TATE

4. EXHIBITION DESIGN AND INSTALLATION to be added later

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

5. EXHIBITION CATALOGUE

The Organizers contemplate co-publishing a book entitled ROBERT RYMAN which will include essays by the Organizing Curators and others to be jointly approved by those Curators. Arrangements for the production and distribution of the RYMAN book will be in accordance with the terms of a separate agreement between MOMA and TATE which will be devised at a later date.

6. SPONSORSHIP AND CREDIT LINES

(a) PRIMARY CREDIT In all publicity and other printed materials prepared for, or in connection with, the Exhibition and on the title wall at the entrance to the Exhibition, the Organizers agree to utilize the following organizational and organizing sponsorship credit line:

The exhibition was organized jointly by
The Museum of Modern Art, New York and
the Tate Gallery, London
(Final credit line, which may include acknowledgement of corporate or other subsidiaries which may be secured, to be agreed upon by the Organizers.)

(b) LOCAL FUNDING Any proposed support or sponsorship of any kind solely for either of the Organizer's or Participant's venues will be discussed by MOMA and TATE to assure its compatibility with organizational sponsorship previously secured. Should credit for local funding be required, it must be given on a separate line below the organizational credit lines as specified above, and in a smaller type size, and read substantially as follows:

The presentation of the Exhibition at _____
is made possible in part by a grant from _____.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

7. PHOTOGRAPHY, REPRODUCTION standard provisions governing photography, reproduction, photo credits, etc. to be added later

8. PUBLICITY AND OPENING EVENTS details regarding publicity materials & photographs and opening events to be added later

9. EXHIBITION/PUBLICATION EXPENSE AND COST-SHARING

(a) BASIC ORGANIZATIONAL EXPENSE MOMA and TATE will be equally responsible for the Basic Organizational expense of the Exhibition as categorized below:

Basic Organizational Expense - to be shared equally

Fees for consultants, MOMA and TATE curatorial and other staff travel

Postage/telephone/telefax-communications with lenders, vendors, etc.

Mounting, framing, glazing

Preparation, fabrication of travel frames, packing and shipment of all works in the Exhibition to London, including courier travel, etc.

Dispersal of all loans to their owners from final U.S. venue or MOMA, including related staff and courier travel, labor, etc.

TATE-arranged indemnity and/or insurance coverage for all works

Lender-maintained commercial insurance coverages (if applicable)

Contingency for unanticipated expense and/or expense increases

Publication-related expense

A Basic Organizational Budget for the Exhibition will later be attached and become an integral part of the Agreement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(b) FINANCIAL ADMINISTRATION TATE will be responsible for the development of the Exhibition's Basic Organizational Expense Budget and for the administration of the expenses to be shared by the Organizers. TATE will administer all financial details as regards contracting with consultants and outside vendors for services as required, issuing purchase and other types of orders, approving invoices and making payments. TATE will also administer financial details relevant to the other European venue. MOMA will administer all financial details, including issuing purchase and other orders and making payments for expense relevant to the U.S. venues of the Exhibition.

(c) PARTICIPATION AGREEMENT AND FEES MOMA and TATE will jointly determine the amount of the Participation Fee to be borne by the Participants in the Exhibition's tour. This Fee will cover an appropriate share of the Exhibition's Basic Organizational Expense, as well as other expense related solely to the tour venues, including Insurance, Courier Expense, Organizers' Staff Travel for supervision, etc. Participation Fees will be utilized to defray Basic Organizational Expense and Related Expense incurred by the Organizers. In addition to these Fees, Participants will be required to cover pro-rata Tour Transport Expense, the amount of which will also be jointly determined by MOMA and TATE. At the appropriate time MOMA and TATE will devise an **AGREEMENT** which will cover all of the requirements, including the financial obligations, of participation in the tour for signature by each Participant.

(D) FINAL ACCOUNTING A final reconciliation, to include an accounting of all Basic Organizational Expense, Tour Transport and Related Expense and Tour Income, will be undertaken by MOMA and TATE within three months of the closing of the Exhibition at the final U. S. venue. At that time, funds will be transferred from one organizer to the other, as appropriate, so that each will have covered 50% of the Exhibition's net expense, calculated on the basis of total Basic Organizational Expense and Tour Transport and Related Expense, net of Participation Fees and pro-rata Tour Transport Cost Reimbursements.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

No responsibility is assumed by either Organizer for any financial loss experienced by the other in its showing of the exhibition: neither Organizer will be required to make up any loss or deficit of the Exhibition experienced by the other Organizer that is not provided for in this Agreement.

10. LOCAL COSTS AND REVENUES

The cost of any item not included in Agreement Section 9 or in the Basic Organizational Expense Budget to be attached hereto will be considered a local cost and will be borne by the Organizer incurring such cost. Such costs include, but are not limited to, loading and unloading (including rigging, if required), unpacking and repacking, packing case storage, installation and dismantling, printed materials, publicity and promotion, opening or other special events, and any additional security which may be required on Organizer's premises. Costs related to works included solely in either the MOMA or TATE presentation will also be considered local costs.

Any revenues earned by Organizers and Participants from admission charges, audio tours, catalogue and poster sales, etc. shall be retained by the respective Organizer or Participant.

11. CANCELLATION

In the event that either Organizer hereafter determines in good faith and upon reasonable cause that the organization and presentation of the Exhibition would be inadvisable, it will have the right, upon written notice to the other Organizer, to cancel its scheduled presentation of the Exhibition, but no later than one year prior to the opening at TATE. In the event of any such cancellation, the applicable notice to the other Organizer will be in writing and will state the reason therefore. If an acceptable substitute venue cannot be located, the cancelling Organizer will be individually obligated to reimburse the other Organizer for its share of organizational expense, net of any expense not incurred as a result of the cancellation of the Organizer's showing.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

This Agreement may not be cancelled after the date set forth in the preceding paragraph. In the event of wrongful cancellation, the Cancelling Organizer will reimburse the other Organizer for its full share of Basic Organizational Expense as stipulated in 10 above.

12. SEPARATE AGREEMENTS

It is agreed that, except as specifically authorized or provided in other provisions of this Agreement, neither Organizer will make any separate arrangements connected with the Exhibition without the prior agreement of the other Organizer.

13. FORCE MAJEURE

No party to this Agreement will be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or storms, floods, or other acts of God.

14. LEGAL ACTIONS AND PROCEEDINGS

If any legal actions or other legal proceedings are commenced that involve or relate to the Exhibition and any party or parties to this Agreement are named as a defendant or respondent therein, the parties agree to give prompt notice thereof to one another and to cooperate with each other in any litigation which may ensue. Should any action be commenced against TATE and/or MOMA to attach or seize any work of art in the exhibition, TATE agrees to defend and protect the Organizers against such action.

15. DISPUTES

Each of the Organizers pledges to use its best efforts to resolve to their mutual satisfaction any disagreement arising out of this Agreement. Failing this, MOMA and TATE agree to resolve their dispute

CHECKLIST



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

in accordance with the decision of an arbitrator mutually acceptable to MOMA and TATE.

16. SCOPE OF AGREEMENT

This Agreement constitutes the entire understanding between MOMA and TATE with respect to the Exhibition, and it supercedes and replaces any previous documents, correspondence, conversations and other written or oral understandings. Mutually acceptable modifications to this Agreement may be made in writing signed by both parties.

17. EXHIBITION SHOWING REPORTS to be added later

18. STAFF REPRESENTATIVES

Except as noted above, the persons representing this Exhibition for each Participant for the purpose of receiving notices, rendering reports, or giving approvals required under this Agreement are (until notified by certified mail of a change):

MOMA

TATE

Curatorial: Robert Storr

Curatorial: Nicholas Serota

Administrative: Richard L. Palmer

Administrative: Ruth Rattenbury

Development: Sue B. Dorn

Development:

Registrar:

Registrar:

Public Information: Jeanne Collins

Public Information:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.D.283

The Museum of Modern Art

11

THE MUSEUM OF MODERN ART

By: [Signature]

Title: [Signature]

Signature: [Signature] Date:

James S. Snyder, Deputy Director for
Planning and Program Support

TATE GALLERY

By:

Title:

Signature: [Signature] Date:

I am sending a copy of this up to Jim Snyder for a quick review and note that you hope to have the your letter with the draft on its way to London early next week.

cc: J. Snyder
W. Story
Museum-Exhibition Agreement/
Preliminary Draft

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Kirk Varnedoe
From Richard L. Palmer *Dick*
Date June 28, 1991
Re ROBERT RYMAN - Draft Agreement to send to Tate

Dear Kirk:

I incorporated the changes you and Rob agreed should be made to the AD REINHARDT Agreement in order to adapt it for our projected ROBERT RYMAN arrangement with the Tate. You will note that I have amended most of the other sections to reflect the MOMA/TATE RYMAN arrangement as well (even though I left some of the "boiler plate" details out, it is still rather long). I suspect the Tate will take exception to certain provisions as written in this preliminary draft, specifically 3. INSURANCE, CONDITION REPORTS and 9. AND 10. FINANCIALS. However, I think idea of sending this preliminary draft off to Nick Serota with your cover note in advance of his meeting with Rob next month should help emphasize the point that we expect to be full joint partners in this venture.

I am sending a copy of this up to Jim Snyder for a quick review and note that you hope to have the your letter with the draft on its way to London early next week.

cc: J. Snyder
R. Storr
RYMAN-Exhibition Agreement/
Preliminary Draft

*Rob - as in
As per my notes (circled)
Let's not briefly before
you go. J. L. R. Palmer*

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.D.283

RL: RYMAN

The Museum of Modern Art

ROBERT RYMAN

To Kirk Varnedoe/Rob Storr

From Richard L. Palmer *Dick*

Date June 25, 1991

Re ROBERT RYMAN

Dear Kirk and Rob,

Attached is a copy of the Exhibition Agreement for AD REINHARDT which defined our joint organization of the exhibition with MOCA. If you revise the sections which pertain to the organization and selection of the exhibition, the catalogue, and any others related to those aspects of the ROBERT RYMAN exhibition, I can alter the document on my PC. I will also try to amend other sections of the document as appropriate to cover the Ryman arrangement within the next few days and will run them by Jim Snyder and both of you. If you get back to me soon with your revisions, we may be able to have a first draft on its way to the Tate with Kirk's cover letter by the end of the week.

cc: J. Snyder, RYMAN-draft agreement, RLP

As - RS needed on the attached after our mtg. He had forgotten to report me at the time the letter went out. RLP

JUL 1 1991

Rob - see my notes (inside). Let's talk briefly before you go. J. ✓ cc: R. Palmer

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

ROBERT RYMAN

(by DLP for writing)

Organization:

Jointly organized by the Tate Gallery, London and The Museum of Modern Art, New York

Jointly selected by Nicholas Serota, Director of the Tate Gallery, and Rob Storr, Curator, Department of Painting and Sculpture, The Museum of Modern Art

directed?

Catalogue: contribution by Rob Storr (and others?), Tate has proposed publishing it and "hopes that (MOMA) and other U.S. venues would order considerable quantities which would help keep down the unit cost." (RR 5/30)

Proposed content:

"About 60 paintings from 1958-1991 including some multiple works and will mostly originate from four main sources, the Artist, NY; The Guggenheim, NY; Schaffhausen, Switzerland; and the Stedelijk, Amsterdam." (RR 5/30)

Proposed tour:

Tate Gallery February-May, 1993

European venue June-September, 1993

MOMA late Sept.-late Dec., 1993

WAC, Minneapolis (early 1994)

MOCA (Spring 1994)

Out per ES

SI/MOMA

(Spring 94) instead

[Faint, mostly illegible typed text, possibly bleed-through from the reverse side of the page]

[Handwritten notes at the bottom of the page, including the name 'Rob - Bobe' and other illegible text]

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

RLP cc-to: J. Snyder 6/25

June 19, 1991

File: RYMAN - TATE

Nicholas Serota
Director
Tate Gallery
Millbank London
SW1P 4RG England

Dear Nick:

I just spoke to Bob who is on his way to Paris today to install the show and he said that he was expecting to stay until before or after the 5th of July and hoped to see you there around that time.

As I said in the Fax I sent on June 5, I will be in Europe from the 5th or 6th until the 14th or 15th of the month and according to our original discussion thought we would meet in Paris at the end of that period. Under the circumstances, though, it would make more sense if we met in Paris at the beginning - say the 6th - after which I could talk again with Bob here once we have both arrived back in New York.

I also gather from your letter to Kirk that you are anticipating making the selection of works at our meeting. Frankly this seems to me a bit hurried. I am in the process of writing the catalog for two Fall shows and for that and other reasons have not been able to do all the background work necessary for coming up with a firm list. I have looked through the records Bob gave to Pace, but sequencing paintings, balancing different aspects of his work against each other and thinking of alternatives will require more careful attention.

As far as the institutional division of labor between MoMA and the Tate goes, I was just given a letter sent by Ruth Battenbury to Dick Palmer, a copy of which was to have been sent to me but never arrived. I have yet to talk with Kirk - who hadn't seen the letter either - but so far as I am aware none of the issues of cost and responsibility mentioned in it have been decided upon officially between the two museums, and thus ought to be looked at by us again.

→ Rob - Dick Palmer and I should take care of this aspect of the arrangement with input from you and Kirk. You should merely deflect q's. to us.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

Since I must make flight plans right away and have very few days in which to do a great deal, I would appreciate knowing from you when and where would be most desirable for a meeting. Paris would be best for me. Either end of the ten days I will be on the Continent is fine just so long as I have enough warning to schedule the other stops.

I look forward to hearing form you and to getting together in the near future.

For now - best,

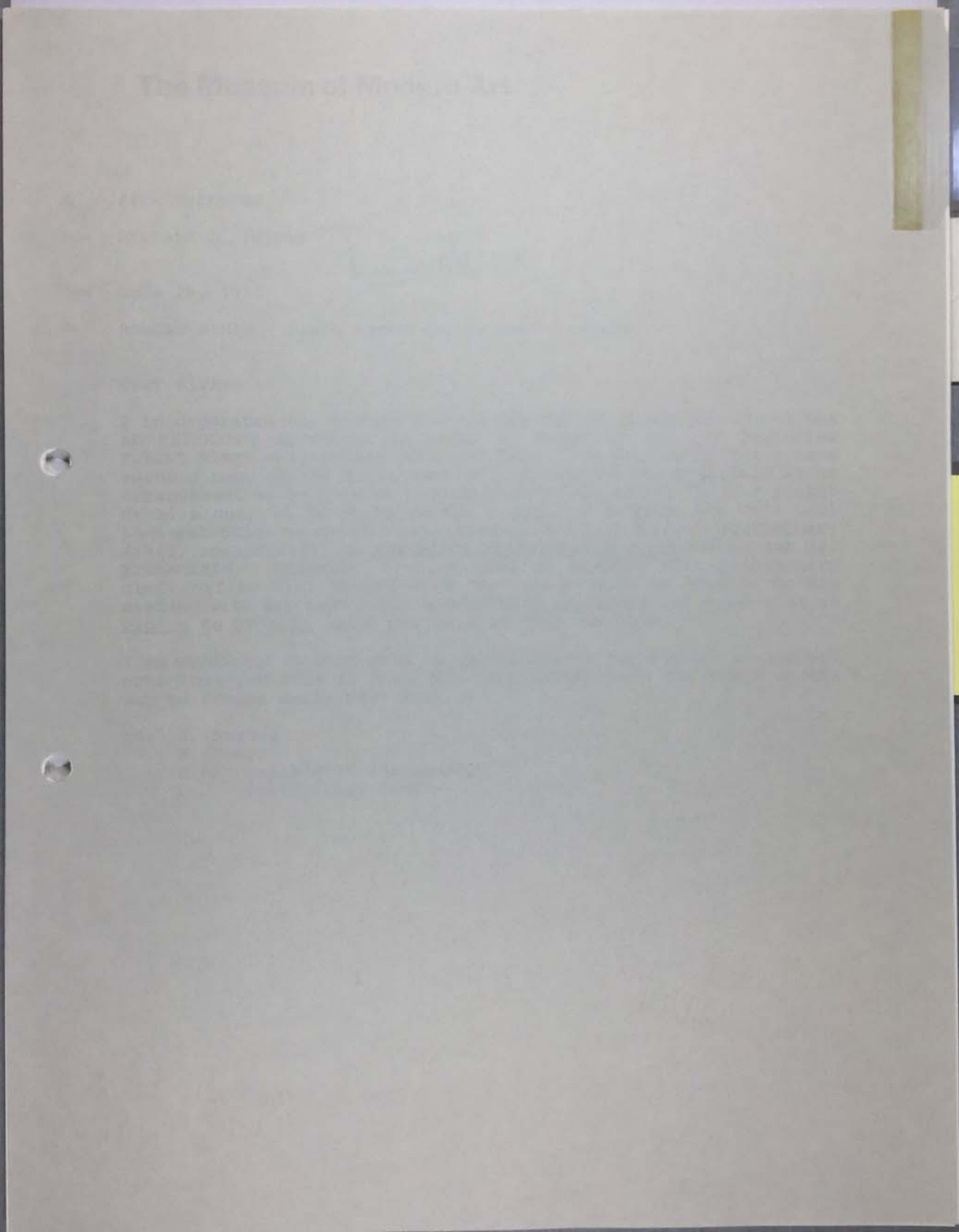


Robert Storr

CHECKLIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283



CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

PRELIMINARY DRAFT

To Kirk Varnedoe

From Richard L. Palmer *Dirk*

Date June 28, 1991

Re ROBERT RYMAN - Draft Agreement to send to Tate

Dear Kirk:

I incorporated the changes you and Rob agreed should be made to the AD REINHARDT Agreement in order to adapt it for our projected ROBERT RYMAN arrangement with the Tate. You will note that I have amended most of the other sections to reflect the MOMA/TATE RYMAN arrangement as well (even though I left some of the "boiler plate" details out, it is still rather long). I suspect the Tate will take exception to certain provisions as written in this preliminary draft, specifically 3. INSURANCE, CONDITION REPORTS and 9. AND 10. FINANCIALS. However, I think idea of sending this preliminary draft off to Nick Serota with your cover note in advance of his meeting with Rob next month should help emphasize the point that we expect to be full joint partners in this venture.

I am sending a copy of this up to Jim Snyder for a quick review and note that you hope to have the your letter with the draft on its way to London early next week.

cc: J. Snyder
R. Storr
RYMAN-Exhibition Agreement/
Preliminary Draft

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

PRELIMINARY DRAFT

Exhibition Agreement for: **ROBERT RYMAN**

This Agreement (hereinafter referred to as the "Agreement") is made between The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (hereinafter "MOMA") and the Tate Gallery, Millbank, London SW1P 4RG, England (hereinafter "TATE") concerning the exhibition, ROBERT RYMAN (hereinafter the "Exhibition") which is being co-organized by MOMA and TATE (hereinafter the "Organizers") for its inaugural showing at the TATE GALLERY and subsequent showings at one European venue, THE MUSEUM OF MODERN ART, and other U.S. venues to be determined. Institutions which eventually agree to participate in the Exhibition's tour are hereinafter referred to as "Participants."

The MOMA and TATE mutually agree as follows:

I. ORGANIZATION AND CONTENT OF THE EXHIBITION

(a) **LOAN ARRANGEMENTS** The Exhibition will be selected by MOMA and TATE. TATE will prepare and mail all loan requests, receive all replies, coordinate necessary information and negotiations pursuant to loan approvals, and retain all executed loan agreement forms. Copies of loan request letters, lender responses and completed loan agreements shall be provided by TATE to MOMA as they are received and the terms and conditions set forth therein will be binding on each Organizer and Participant.

(b) **CONTENT** The Exhibition will contain approximately 60-70 paintings. The selection of objects to be included will be determined by MOMA and TATE jointly, each of which agrees to advise the other of any works which may be included in only one showing or the other or which may be restricted to inclusion in only one showing.

A checklist of works selected to be included in the Exhibition will later be attached as EXHIBIT

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

I and will become an integral part of this Agreement. This checklist will indicate which works have not yet been formally approved for inclusion as well as those which may, at the time it is devised, be restricted to inclusion only in the MOMA or TATE showing. MOMA will be advised of any changes in the checklist as they occur and will be provided with a final checklist which will include all appropriate details relevant to each work as soon as it is possible to do so.

2. SCHEDULING AND CARE OF THE EXHIBITION

(a) SCHEDULE The Exhibition shall be shown in a dignified and suitable manner appropriate to its contents, at the places named in this Agreement and for the periods indicated below. Any proposed change in the Exhibition sites must be approved by joint agreement of the Organizers at least one year prior to the opening of the Exhibition at that site:

Tate Gallery, London

Undetermined European venue

The Museum of Modern Art, New York

Undetermined U. S. venue

(Undetermined U. S. venue)

(b) PACKING AND SHIPMENT MOMA will arrange for the construction of packing cases for U.S. loans to the Exhibition and for transport (and courier accompaniment as/if required) to the TATE's premises. TATE will arrange for the assembly and construction of packing cases for non-U.S. loans to

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

the exhibition and for transport (and courier accompaniment as/if required) to its premises. TATE will also make and supervise arrangements for the subsequent transfer of the Exhibition to its other European venue and its later transfer from that venue to MOMA in New York. Following its showing, MOMA will make and supervise arrangements for the subsequent transfers to U.S. venues and will also make and supervise arrangements for dispersal of all loans to their owners.

(c) UNPACKING/REPACKING & SUPERVISION Each Organizer and Participant shall be responsible for the unloading and unpacking of the Exhibition upon arrival and for repacking and reloading following its closing. TATE will, however, send a member of its staff to the other European venue to supervise during the period when Exhibition objects are unpacked and assist with condition-checking and again when they are deinstalled and repacked. MOMA will, similarly, send a member of its staff to the other U.S. venues to supervise during the period when Exhibition objects are unpacked and to assist with condition-checking and again when they are deinstalled and repacked. Following the closing of the exhibition at its final U.S. venue, certain works may be returned to their owners from that venue by MOMA in collaboration with the staff of that venue, and the remainder will be returned to New York for dispersal under MOMA's supervision. TATE agrees to assist MOMA in any manner appropriate to ensure the expeditious dispersal of loans.

(d) COURIERS Shipments will be accompanied by couriers as determined by MOMA and TATE, or as required by lenders to the Exhibition. TATE agrees to book hotel accommodations and make such other arrangements as may be required for couriers in London and the other European venue and MOMA agrees to book accommodations and make such other arrangements as may be required for couriers in New York and the other U.S. venues.

(e) SECURITY AND GALLERY CONDITIONS to be added later

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

3. INSURANCE, CONDITION REPORTS AND PROCEDURES, DAMAGES

(a) INSURANCE TATE shall arrange indemnity and/or insurance coverage of all works in the Exhibition on an all-risk basis from the time they leave the premises of the lenders until they are eventually returned to them. MOMA shall be named as an additional insured on any applicable indemnity/insurance policy, including any which may be issued to confirm lender-maintained insurance coverages and will be provided with a Certificate(s) to that effect. Each Organizer and Participant agree to abide by any and all requirements of any such insurance policy. TATE agrees to administer all indemnity and/or insurance claims resulting from damage to or loss of works in the Exhibition.

(b) CONDITION REPORTS/PROCEDURES MOMA will arrange for a condition report on each U.S. loan to be made either in advance of collection from the lender's premises or at the time of arrival on MOMA's premises preparatory to shipment to TATE. Similarly, TATE will arrange for a condition report on each European loan to be made either in advance of collection from the lender's premises or at the time of arrival on TATE's premises. These condition reports will be annotated as appropriate and signed by MOMA's or TATE's representatives during the period of unpacking and repacking at each venue. The annotated condition reports will be retained by each Organizer or Participant so that they may be utilized to perform daily condition checks while the Exhibition is on view in their galleries.

Each Organizer and Participant agrees that, while the Exhibition is installed in its galleries, its staff will make daily condition checks of all works.

(c) REPORTING DAMAGES to be added by TATE

4. EXHIBITION DESIGN AND INSTALLATION to be added later

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

5. EXHIBITION CATALOGUE

A book entitled ROBERT RYMAN will be co-published by the Organizers and will include essays by the Organizing Curators and others to be selected by those Curators. Arrangements for the production and distribution of the RYMAN book will be in accordance with the terms of a separate agreement between MOMA and TATE which will be devised at a later date.

6. SPONSORSHIP AND CREDIT LINES

(a) PRIMARY CREDIT In all publicity and other printed materials prepared for, or in connection with, the Exhibition and on the title wall at the entrance to the Exhibition, the Organizers agree to utilize the following organizational and organizing sponsorship credit line:

The exhibition was organized jointly by
The Museum of Modern Art, New York and
the Tate Gallery, London

(Final credit line, which may include acknowledgement of corporate or other subsidies which may be secured, to be agreed upon by the Organizers.)

(b) LOCAL FUNDING Any proposed support or sponsorship of any kind solely for either of the Organizers's or Participant's venues will be discussed by MOMA and TATE to assure its compatibility with organizational sponsorship previously secured. Should credit for local funding be required, it must be given on a separate line below the organizational credit lines as specified above, and in a smaller type size, and read substantially as follows:

The presentation of the Exhibition at _____
is made possible in part by a grant from _____.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

7. PHOTOGRAPHY, REPRODUCTION standard provisions governing photography, reproduction, photo credits, etc. to be added later

8. PUBLICITY AND OPENING EVENTS details regarding publicity materials & photographs and opening events to be added later

9. EXHIBITION/PUBLICATION EXPENSE AND COST-SHARING

(a) BASIC ORGANIZATIONAL EXPENSE MOMA and TATE will be equally responsible for the Basic Organizational expense of the Exhibition as categorized below.

Basic Organizational Expense - to be shared equally

Fees for consultants, MOMA and TATE curatorial and other staff travel

Postage/telephone/telefax-communications with lenders, vendors, etc.

Mounting, framing, glazing

Preparation, fabrication of travel frames, packing and shipment of all works in the Exhibition to

London, including courier travel, etc.

Dispersal of all loans to their owners from final U.S. venue or MOMA, including related staff and

Courier travel, labor, etc.

TATE-arranged indemnity and/or insurance coverage for all works

Lender-maintained commercial insurance coverages (if applicable)

Contingency for unanticipated expense and/or expense increases

Publication-related expense

A Basic Organizational Budget for the Exhibition will later be attached and become an integral part of the Agreement.

10. LOCAL CONTRACT AGREEMENTS

The cost of any fees not included in the Basic Organizational Expense

shall be shared equally with the lender and will be borne by the Organizational

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

(b) FINANCIAL ADMINISTRATION TATE will be responsible for the development of the Exhibition's Basic Organizational Expense Budget and for the administration of the expenses to be shared by the Organizers. TATE will administer all financial details as regards contracting with consultants and outside vendors for services as required, issuing purchase and other types of orders, approving invoices and making payments. TATE will also administer financial details relevant to the other European venue. MOMA will administer all financial details, including issuing purchase and other orders and making payments for expense relevant to the U.S. venues of the Exhibition.

(c) PARTICIPATION FEES MOMA and TATE will jointly determine the amount of the Participation Fee to be borne by the Participants in the Exhibition's tour. In addition to this Fee, Participants will be required to cover pro-rata tour transport costs, the amount of which will also be jointly determined by MOMA and TATE. Participation Fees will be utilized to defray the Basic Organizational Expense incurred by the Organizers.

(D) FINAL ACCOUNTING A final reconciliation, to include an accounting of all Basic Organizational Expense, Tour Related Expense and Tour Income, will be undertaken by MOMA and TATE within three months of the closing of the Exhibition at the final U. S. venue. At that time, funds will be transferred from one organizer to the other, as appropriate, so that each will have covered 50% of the Exhibition's net expense.

No responsibility is assumed by either Organizer for any financial loss experienced by the other in its showing of the exhibition: neither Organizer will be required to make up any loss or deficit of the Exhibition experienced by the other Organizer that is not provided for in this Agreement.

10. LOCAL COSTS AND REVENUES

The cost of any item not included in Agreement Section 9 or in the Basic Organizational Expense Budget to be attached hereto will be considered a local cost and will be borne by the Organizer incurring

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

such cost. Such costs include, but are not limited to, loading and unloading (including rigging, if required), unpacking and repacking, packing case storage, installation and dismantling, printed materials, publicity and promotion, opening or other special events, and any additional security which may be required on Organizer's premises. Costs related to works included solely in either the MOMA or TATE presentation will also be considered local costs.

Any revenues earned by Organizers and Participants from admission charges, audio tours, catalogue and poster sales, etc. shall be retained by the respective Organizer or Participant.

14. LEGAL ACTIONS AND PROCEEDINGS

11. CANCELLATION

In the event that either Organizer hereafter determines in good faith and upon reasonable cause that the organization and presentation of the Exhibition would be inadvisable, it will have the right, upon written notice to the other Organizer, to cancel its scheduled presentation of the Exhibition, but no later than one year prior to the opening at TATE. In the event of any such cancellation, the applicable notice to the other Organizer will be in writing and will state the reason therefore. If an acceptable substitute venue cannot be located, the cancelling Organizer will be individually obligated to reimburse the other Organizer for its share of organizational expense, net of any expense not incurred as a result of the cancellation of the Organizer's showing.

This Agreement may not be cancelled after the date set forth in the preceding paragraph. In the event of wrongful cancellation, the Cancelling Organizer will reimburse the other Organizer for its full share of Basic Organizational Expense as stipulated in 10 above.

12. SEPARATE AGREEMENTS

It is agreed that, except as specifically authorized or provided in other provisions of this Agreement, neither Organizer will make any separate arrangements connected with the Exhibition without the prior agreement of the other Organizer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

13. FORCE MAJEURE

No party to this Agreement will be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or storms, floods, or other acts of God.

14. LEGAL ACTIONS AND PROCEEDINGS

If any legal actions or other legal proceedings are commenced that involve or relate to the Exhibition and any party or parties to this Agreement are named as a defendant or respondent therein, the parties agree to give prompt notice thereof to one another and to cooperate with each other in any litigation which may ensue. Should any action be commenced against TATE and/or MOMA to attach or seize any work in the exhibition, TATE agrees to defend and protect the Organizers against such action.

15. DISPUTES

Each of the Organizers pledges to use its best efforts to resolve to their mutual satisfaction any disagreement arising out of this Agreement. Failing this, the parties agree to resolve their disputes in accordance with the rules of the American Arbitration Association in effect at the time this Agreement is entered into.

16. GOVERNING LAW

This Agreement shall be governed and interpreted according to the laws of the State of New York.

17. SCOPE OF AGREEMENT

This Agreement constitutes the entire understanding between MOMA and TATE with respect to the Exhibition, and it supercedes and replaces any previous documents, correspondence, conversations and other written or oral understandings. Mutually acceptable modifications to this Agreement may be

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

made in writing signed by both parties.

18. EXHIBITION SHOWING REPORTS to be added later

19. STAFF REPRESENTATIVES

Except as noted above, the persons representing this Exhibition for each Participant for the purpose of receiving notices, rendering reports, or giving approvals required under this Agreement are (until notified by certified mail of a change):

MOMA

TATE

Curatorial: Robert Storr

Curatorial: Nicholas Serota

Development: Sue B. Dorn

Development: Erica Clark

Administrative: Richard L. Palmer

Administrative: Ruth Rattenbury

Registrar:

Registrar:

Public Information: Jeanne Collins

Public Information:

THE MUSEUM OF MODERN ART

By:

Title:

Signature:

Date:

James S. Snyder, Deputy Director for
Planning and Program Support

CHECKLIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

11

TATE GALLERY

By: *Wendell/Rob Story*

Title: *Art & Culture*

Signature: *Dick* Date:

Date: *June 25, 1961*

ROBERT RYMAN

Dear Kirk and Rob,

Attached is a copy of the Exhibitions Agreement for AD HEINZMANN which defined our joint organization of the exhibition with MOCA. If you revise the sections which pertain to the organization and selection of the exhibition, the catalogue, and any others related to those aspects of the ROBERT RYMAN exhibition, I can alter the document on my PC. I will also try to amend other sections of the document as appropriate to cover the Ryman arrangement within the next few days and will run them by Jim Snyder and both of you. If you get back to me soon with your revisions, we may be able to have a first draft on its way to the Tate with Kirk's cover letter by the end of the week.

Yours,
J. Snyder, RYMAN-draft agreement, PIP

CHECKLIST



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

The Museum of Modern Art

To Kirk Varnedoe/Rob Storr
From Richard L. Palmer *Dick*
Date June 25, 1991
Re ROBERT RYMAN

Dear Kirk and Rob,

Attached is a copy of the Exhibition Agreement for AD REINHARDT which defined our joint organization of the exhibition with MOCA. If you revise the sections which pertain to the organization and selection of the exhibition, the catalogue, and any others related to those aspects of the ROBERT RYMAN exhibition, I can alter the document on my PC. I will also try to amend other sections of the document as appropriate to cover the Ryman arrangement within the next few days and will run them by Jim Snyder and both of you. If you get back to me soon with your revisions, we may be able to have a first draft on its way to the Tate with Kirk's cover letter by the end of the week.

cc: J. Snyder, RYMAN-draft agreement, RLP

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

Exhibition Agreement for: AD REINHARDT

This Agreement (hereinafter referred to as the "Agreement") is made between The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 (hereinafter "MOMA") and The ^{Tate Gallery} Museum of Contemporary Art, Los Angeles, 250 South Grand Avenue, Los Angeles, California 90012 (hereinafter ^{TAK} "MOCA") concerning the exhibition, ^{Robert Rauschenberg} AD REINHARDT (hereinafter the "Exhibition") which is being co-organized by MOMA and MOCA (hereinafter the "Participants") for its inaugural showing at ^{the TAK} MOMA and subsequent showing at ^{one European venue, The Museum of Modern Art, and [other American venues to be specified]} MOCA.

The MOMA and MOCA mutually agree as follows:

I. ORGANIZATION AND CONTENT OF THE EXHIBITION

(a) LOAN ARRANGEMENTS The Exhibition will be selected by MOMA and ^{Tate} MOCA. ^{Tate} MOMA will prepare and mail all loan requests, receive all replies, coordinate necessary information and negotiations pursuant to loan approvals, and retain all executed loan agreement forms. Copies of loan request letters, lender responses and completed loan agreements shall be provided by ^{TAK} MOMA to ^{MOMA} MOCA as they are received and the terms and conditions set forth therein will be binding on each Participant.

(b) CONTENT The Exhibition will contain approximately ⁶⁰⁻⁷⁰ 100 works of art including paintings and unique works on paper. The selection of objects to be included has been determined by MOMA and ^{TATE} MOCA jointly, each of which agrees to advise the other of any works which may be included in only one showing or the other or which may be restricted to inclusion in only one showing.

A checklist of works requested for inclusion in the Exhibition is attached as EXHIBIT I and is an integral part of this Agreement. This checklist indicates which works have not yet been formally approved for inclusion as well as those which may, at this time, be restricted to inclusion only in the MOMA showing.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

MOCA will be advised of any changes in the checklist as they occur and will be provided with a final checklist which will include all appropriate details relevant to each work as soon as it is possible to do so.

In addition to the works of art, MOMA will supply MOCA with any introductory and explanatory texts it may write for use in its installation of the Exhibition for MOCA's use in its presentation. Any changes in these texts which MOCA may wish to make shall be approved in advance by MOMA.

2. SCHEDULING AND CARE OF THE EXHIBITION

(a) SCHEDULE The Exhibition shall be shown in a dignified and suitable manner appropriate to its contents, at the places named in this Agreement and for the periods indicated below. Any proposed change in the Exhibition sites must be approved by joint agreement of the Participants at least two months prior to the opening of the Exhibition at that site:

The Tak Gallery

The Museum of Modern Art May 29 (June 1) - September 2, 1991

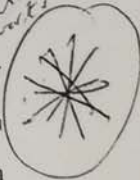
The Museum of Contemporary

Art, Los Angeles October 11(13), 1991-January 5, 1992

(b) PACKING AND SHIPMENT MOMA will arrange for the construction of packing cases for all works in the Exhibition and for transport (and courier accompaniment as/if required) to and from MOCA's premises. Transport arrangements will be carefully coordinated by MOMA with MOCA which agrees to receive and release shipments in accordance with designated dates.

re draft - split cases

Take into account new additions for works



(c) UNPACKING/REPACKING & SUPERVISION Each Participant shall be responsible for the unloading and unpacking of the Exhibition upon arrival and for repacking and reloading following its

priority handling

delete? admin?



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

closing. MOMA will, however, send a member of its staff to ^{TATE}MOCA to supervise during the period when Exhibition objects are unpacked and assist with condition-checking and again when they are deinstalled and repacked. Following the closing of the exhibition at ^{TATE}MOCA, certain works will be returned to their owners from Los Angeles by MOMA in collaboration with MOCA, and the remainder will be returned to New York for dispersal by MOMA. *describe dispersal*

7

(d) COURIERS Shipments will be accompanied by couriers as determined by MOMA and ^{TATE}MOCA, or as required by lenders to the Exhibition. ^{TATE}MOCA agrees to book hotel accommodations and make such other arrangements as may be required for couriers in ^{London}accordance with instructions provided by MOMA. *and Momt in NY?*

(e) SECURITY AND GALLERY CONDITIONS While the Exhibition is at each respective location, each Participant agrees to exercise all care necessary to insure the safety of the works and to protect them from damage. Without limiting the generality of the foregoing, each Participant agrees as follows:

that all unloading, unpacking, handling, installation, lighting, repacking and reloading of the Exhibition will be performed with utmost care so as to avoid the possibility of damage to any of the works and in accordance with unpacking/repacking and installation instructions furnished by MOMA or the lender of any applicable works;

Is this necessary? Not now

to provide and maintain all necessary and appropriate security for the Exhibition in compliance with any requirements of any insurance policy covering the Exhibition or individual loans. This includes providing adequately trained and supervised staff to guard the works of art during all hours that the Exhibition is accessible to visitors. During those hours when the Exhibition is closed to visitors, each Participant may utilize electronic security surveillance if such coverage assures detection of any unauthorized presence

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

4

in the entire Exhibition or storage area and a prompt response to any alarm by Participant's on-site personnel;

that the temperature in any areas where the works of art will be stored or installed will be maintained at a constant 72 degrees Fahrenheit, + or - 5 degrees, and that relative humidity will be maintained at 50%, + or - 5%;

that the level of lighting on works on paper will not exceed 10 foot candles (100 lux) and that lender lighting restrictions will be observed and further that ultraviolet filters or film will be utilized to screen all fluorescent lamps and sources of direct day light;

that the framing/glazing of the works of art as provided by MOMA will not be altered or removed and further that the hanging devices and security plates affixed to framed works will not be repositioned or replaced unless specifically authorized by MOMA and then only under the supervision of a MOMA representative.

McCarthy

3. INSURANCE, CONDITION REPORTS AND PROCEDURES, DAMAGES

(a) INSURANCE ^{TATE} MOMA shall arrange insurance ~~coverage~~ coverage of works in the Exhibition on an all-risk basis from the time they leave the premises of the lenders until they are eventually returned to them. ^{MOMA} MOMA shall be named as an additional insured on any applicable insurance policy, including any which may be issued to confirm lender-maintained insurance coverages, if any, and will be provided with a Certificate(s) to that effect. Each Participant agrees to abide by any and all requirements of any such insurance policy. ^{TATE} MOMA agrees to administer all insurance claims resulting from damage to or loss of works in the Exhibition.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

5

*1. name / to me
10/22/14
STL IT
Tax condition
in Eusebe
MOMA in
NY*

(b) **CONDITION REPORTS/PROCEDURES** MOMA will arrange for a condition report on each loan to be made either in advance of collection from the lender's premises or at the time of receiving/unpacking immediately following its arrival on MOMA's premises. These condition reports will be annotated as appropriate and signed by MOMA's and MOCA's representatives during the period of unpacking and repacking. The annotated condition reports will be retained by each Participant so that they may be utilized to perform daily condition checks while the Exhibition is on view in its galleries.

brief?

Each Participant agrees that, while the Exhibition is installed in its galleries, its staff will make daily condition checks of all works.

(c) **REPORTING DAMAGES** Each Participant agrees that, if any work in the Exhibition is discovered to be in unstable or otherwise vulnerable condition, it will remove such work from the Exhibition's installation immediately. In the event of any condition requiring the withdrawal of a work or in the event a work is damaged or destroyed, ^{DATE} MOCA agrees immediately to so inform MOMA both by telephone and telefax using the numbers listed below:

MOMA REGISTRAR telephone: (212) 708-9637/9674

MOMA EXHIBITIONS telephone: (212) 708-9656/9662
telefax: (212) 708-9884/9854

*MOMA
Two-way
street*

integrates

(or vice versa)

PAE/1/14?

MOCA agrees to follow any subsequent instructions from MOMA with respect to such work. Except for emergency procedures to arrest the possibility of further damage, MOCA shall not make or permit the making of any repairs of any work unless and until the Participant receives written permission from MOMA which will, in turn, have received permission from the lender.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

4. EXHIBITION DESIGN AND INSTALLATION

(a) **DESIGN** The design of the Exhibition Installation at each venue is the responsibility of each Participant. MOMA will provide INSTALLATION INSTRUCTIONS which will contain technical advice for the installation of certain works, specific instructions received from lenders, and curatorial suggestions regarding installation sequence, etc. MOMA will also provide floor plans of its installation, along with photographs keyed to the floor plans for MOCA's use, at its discretion.

(b) **LABELS** MOCA will design and produce its own object and introductory/explanatory text labels based on the checklist and other materials supplied by MOMA. Exhibition texts and checklists provided by MOMA may not be altered or revised without the permission of MOMA.

5. EXHIBITION CATALOGUE

A book entitled AD REINHARDT will be co-published by the Participants with Rizzoli International Publications, under the terms of an agreement between MOMA and Rizzoli, which has been approved by MOCA. It is understood that the responsibilities of each Participant are set forth in a "Letter of Agreement" signed by both Participants in August, 1990. Certain publication-related costs, which are projected to total \$46,500., will be shared equally by the Participants and are included in the Basic Organizational Budget for the Exhibition. (See Exhibition Agreement section 9 and Exhibit II.)

6. SPONSORSHIP AND CREDIT LINES

(a) **PRIMARY CREDIT** In all publicity and other printed materials prepared for, or in connection with, the Exhibition and on the title wall at the entrance to the Exhibition, the Participants agree to utilize the following organizational and organizing sponsorship credit line:

The exhibition was organized jointly by
The Museum of Modern Art, New York and

CHECKLIST

delete

delete

*Robert R. M...
AD*

*essays by the curators
organizing and other
to be selected
by curators.*

*sign the
agreement
later
silent
in honor
for now*

*costs
shared
partly
shared*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

7

Tate Gallery
 The ~~Museum of Contemporary Art~~, Los Angeles,
 and supported by grants from The Henry Luce Foundation, Inc.,
 and Mr. and Mrs. Gilbert Kinney. Additional support was
 provided by the National Endowment for the Arts.
 (Final credit line to be agreed upon by the Participants.)

*Snyder?
Palmer?*

CLARK

(b) LOCAL FUNDING Any proposed additional support or sponsorship of any kind solely for either of the Participant's venues will be discussed by MOMA's Deputy Director for Development and Public Affairs, Sue B. Dorn, and MOCA's Director of Development, Erica Clark, to assure compatibility with organizational sponsorship previously secured. Should credit for local funding be required, it must be given on a separate line below the organizational credit lines as specified above, and in a smaller type size, and read substantially as follows:

The presentation of the Exhibition at _____
 is made possible in part by a grant from _____.

7. PHOTOGRAPHY, REPRODUCTION

(a) PHOTOGRAPHY Photography of works in the Exhibition is strictly forbidden, except for photography by each Participant's own professional staff for documentary or educational purposes, or publicity purposes (print and/or electronic) authorized by the Participant, but then only if supervised by the Participant's professional staff. Any/all authorized photography is subject to the following restrictions:

- Framed works may not be removed from their frames;
- Lights may not be too close or intense;
- Flashbulbs or flash equipment may never be used;

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

Photography may be done only on the premises of the Participants, under the supervision of an appropriate member of the Participant's staff.

(b) The public is not permitted to photograph works of art in the Exhibition.

(c) REPRODUCTION Subject to an agreement with the applicable lender(s), each Participant is permitted to create such Exhibition posters as they may desire at their own expense and may retain any proceeds from the sale thereof. Rights and reproduction permissions for this purpose must be secured from the lender by the Participant. MOMA assumes no responsibility for any royalties or fees claimed by the artist or on his behalf with regard to such reproduction uses, whether by photograph, film, or other medium, of the works in the exhibition.

(d) PHOTOGRAPH CREDITS Full catalog information about any work of art, its complete ownership credit, the name of the photographer, and other relevant information as indicated on the Exhibition checklist, on the label on the reverse of the photograph, and in the MOMA catalog photo credit section, must be provided whenever a photograph is reproduced. This information about the work of art must appear directly under the reproduction, or on the page facing it. The photographer's credit line and other relevant information, which must always be indicated, may, in an exhibition brochure, appear in a separate photographers' credit listing. In such listings, the page or number of the reproduction must also be indicated. The copyright designation (where relevant) must, however, be printed immediately under or beside the reproduction.

Images reproduced from black-and-white photographs or negatives, color transparencies, or slides, whether for publicity or any other purpose, may not be cropped or bled off the page, printed in any single color other than black, nor may anything be superimposed on the image.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

8. PUBLICITY AND OPENING EVENTS

(a) **PUBLICITY MATERIALS** Each Participant shall generate its own related publicity materials which will, without exception, include the Primary Credit Line listed in Agreement Section 6.

MOMA will provide MOCA with the following basic press material:

Information copy of MOMA's Press Release(s)

ca. 5 color transparencies

ca. 10 black-and-white photographs

the cost of which is included in the Exhibition's organizational budget. Additional materials may be ordered from MOMA's Department of Public Information at cost.

(b) **PHOTOGRAPHS** All photographs used to publicize the Exhibition shall bear complete identifying information as specified in Agreement Section 7 above. Photography/filming undertaken by authorized print/electronic media is also subject to the conditions listed in Section 7.

(c) **OPENING EVENTS** Participants agree to invite all lenders to and sponsors of the Exhibition to their opening receptions and related events. MOMA and MOCA will jointly devise a name/address list for this purpose which will identify the status of each person.

9. EXHIBITION/PUBLICATION EXPENSE AND COST-SHARING

(a) **BASIC ORGANIZATIONAL EXPENSE** MOMA and MOCA will be equally responsible for the Basic Organizational expense of the Exhibition as categorized below. Based on total projected exhibition and publication-related expense of \$491,065., net of currently projected income toward Basic Organizational expense totalling \$310,000., each Participant's share of as yet unfunded expense is expected to be approximately \$90,532.

Basic Organizational Expense - to be shared equally

Shared PARITY

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

- Fees for consultants, temporary staff, MOMA and MOCA curatorial and other staff travel
- Postage/telephone/telefax-communications with lenders, vendors, etc.
- Mounting, framing, glazing
- Preparation, fabrication of travel frames, packing and shipment of all works in the Exhibition to New York, including courier travel, etc.
- Transport of the Exhibition from New York to Los Angeles in exclusive-use vans, and return of New York/East Coast works to New York
- Dispersal of all loans to their owners from MOCA and MOMA, including related staff and Courier travel, labor, etc.
- MOMA-arranged and lender-maintained insurance coverages for all works
- Contingency for unanticipated expense and/or expense increases
- Publication-related expense

Handwritten notes:
 11 x
 responsibility?
 America?

Handwritten notes:
 9
 50
 50

A Basic Organizational Budget for the Exhibition is attached as Exhibit II.

Upon execution of this Agreement, MOCA will reimburse MOMA \$20,000. towards its share of Basic Organizational Expense. Having previously transferred to MOMA \$137,000⁸⁰⁷ of the Luce and Kinney grants, and proposing to transfer the \$50,000. outstanding balance of the Kinney grant when it is received, MOCA will make another payment to MOMA of \$30-50,000. in the Fall of 1991. At that point MOMA will have received from MOCA and NEA a total of ca. \$307,000. to offset Basic Expense. A final reconcillation of Basic Expense will be made in accordance with 9. (b) paragraph 2.

(b) FINANCIAL ADMINISTRATION Except for MOCA's local costs as defined in Provision 10, below, MOMA will be responsible for the planning of the Exhibition's Basic Organizational Expense Budget and for the administration of the expenses to be shared by the Participants. MOMA will administer all financial details as regards contracting with consultants and outside vendors for services as required, issuing purchase and other types of orders, approving invoices and making payments. No responsibility

Handwritten notes:
 Who keeps
 503/333

Handwritten notes:
 what do we
 do? Kinney
 budget?

Handwritten notes:
 what's over
 total?

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

is assumed by MOMA for any financial loss experienced by MOCA in its showing of the Exhibition, nor does MOCA have any responsibility for any loss experienced by MOMA: neither Participant will be required to make up any loss or deficit of the Exhibition experienced by the other Participant that is not provided for in this agreement.

MOMA will provide MOCA with periodic updates on expense incurred and will insofar as feasible, secure prior approval for any unanticipated expenses or cost increases involving \$1,500. or more when the Exhibition Contingency--currently \$10,579.--has been exhausted. The final reconciliation, to include an accounting of actual shared expense and income of the Exhibition, will be prepared by MOMA and furnished to MOCA within three months after the closing of the exhibition at MOCA. In the event that the Basic Organizational Costs of the Exhibition/Publication are in excess of those projected in the Basic Organizational Expense Summary (Exhibit II), MOCA will be invoiced for a 50% share of the excess amount. Similarly, in the event that shared expenses are substantially less than those projected in Exhibit II, a 50% share of any surplus funds previously collected will be returned to MOCA.

TD only?

10. LOCAL COSTS AND REVENUES

The cost of any item not included in Agreement Section 9 or in Exhibit II will be considered a local cost and will be borne by the Participant incurring such cost. Such costs include, but are not limited to, loading and unloading (including rigging, if required), unpacking and repacking, packing case storage, installation and dismantling, printed materials, publicity and promotion, opening or other special events, and any additional security which may be required on Participant's premises. Costs related to works included solely in either the MOMA or MOCA presentation will also be considered local costs.

Any revenues earned by Participants from admission charges, audio tours, catalogue and poster sales, etc. shall be retained by the respective Participant.

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

11. CANCELLATION

In the event that either Participant hereafter determines in good faith and upon reasonable cause that the organization and presentation of the Exhibition would be inadvisable, it will have the right, upon written notice to the other Participant, to cancel its scheduled presentation of the Exhibition, but no later than 90 days prior to the opening at MOMA. In the event of any such cancellation, the applicable notice to the other Participant will be in writing and will state the reason therefore. If an acceptable substitute venue cannot be located, the cancelling Participant will be individually obligated to reimburse the other Participant for its share of organizational expense, net of any expense not incurred as a result of the cancellation of the Participant's showing.

This Agreement may not be cancelled after the date set forth in the preceding paragraph. In the event of wrongful cancellation, the Cancelling Participant will reimburse the other Participant for its full share of organizational expense as stipulated in 10 above.

12. SEPARATE AGREEMENTS

It is agreed that, except as specifically authorized or provided in other provisions of this Agreement, neither Participant will make any separate arrangements connected with the Exhibition without the prior agreement of the other Participant.

13. FORCE MAJEURE

No party to this Agreement will be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or storms, floods, or other acts of God.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

14. LEGAL ACTIONS AND PROCEEDINGS

If any legal actions or other legal proceedings are commenced that involve or relate to the Exhibition and any party or parties to this Agreement are named as a defendant or respondent therein, the parties agree to give prompt notice thereof to one another and to cooperate with each other in any litigation which may ensue. Should any action be commenced against MOCA and/or MOMA to attach or seize any work in the exhibition, MOCA agrees to defend and protect the Participants against such action.

15. DISPUTES

Each of the Participants pledges to use its best efforts to resolve to their mutual satisfaction any disagreement arising out of this Agreement. Failing this, the parties agree to resolve their disputes in accordance with the rules of the American Arbitration Association in effect at the time this Agreement is entered into.

16. GOVERNING LAW

This Agreement shall be governed and interpreted according to the laws of the State of New York.

3
ask
what law?
substantive?

17. SCOPE OF AGREEMENT

This Agreement constitutes the entire understanding between MOMA and MOCA with respect to the Exhibition, and it supercedes and replaces any previous documents, correspondence, conversations and other written or oral understandings. Mutually acceptable modifications to this Agreement may be made in writing signed by both parties.

18. EXHIBITION SHOWING REPORTS

In order to provide a permanent record of the Exhibition and for reports to lenders and sponsors, MOCA will provide the following to MOMA within 90 days following the closing date of the Participant's

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

- a completed MOMA Exhibition Report
- three prints each of 12 black-and-white photographs of the MOCA installation
- 12 35 mm. color slides of the MOCA installation taken at the time of the Exhibition Preview
- three copies of all relevant printed materials
- copies of selected press clippings

MOMA will furnish MOCA with comparable materials relevant to its showing of the exhibition. Both Participants agree to coordinate arrangements for the distribution of these and other materials to Exhibition Sponsors.

19. STAFF REPRESENTATIVES

too early

Except as noted above, the persons representing this Exhibition for each Participant for the purpose of receiving notices, rendering reports, or giving approvals required under this Agreement are (until notified by certified mail of a change):

MOMA	MOCA
Curatorial: William S. Rubin/Lynn Zelevansky	Curatorial: Richard Koshalek/Alma Ruiz
Development: Sue B. Dorn	Development: Erica Clark
Administrative: Richard L. Palmer	Administrative: Jack Wiant
Registrar: Aileen Chuk	Registrar: Mo Shannon
Public Information: Jeanne Collins	Public Information: Cynthia Anderson/Anna Graham

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

- a completed MOMA Exhibition Report
- three prints each of 12 black-and-white photographs of the MOCA installation
- 12 35 mm. color slides of the MOCA installation taken at the time of the Exhibition Preview
- three copies of all relevant printed materials
- copies of selected press clippings

MOMA will furnish MOCA with comparable materials relevant to its showing of the exhibition. Both Participants agree to coordinate arrangements for the distribution of these and other materials to Exhibition Sponsors.

19. STAFF REPRESENTATIVES

Except as noted above, the persons representing this Exhibition for each Participant for the purpose of receiving notices, rendering reports, or giving approvals required under this Agreement are (until notified by certified mail of a change):

MOMA	MOCA
Curatorial: William S. Rubin/Lynn Zelevansky	Curatorial: Richard Koshalek/Alma Ruiz
Development: Sue B. Dorn	Development: Erica Clark
Administrative: Richard L. Palmer	Administrative: Jack Wiant
Registrar: Aileen Chuk	Registrar: Mo Shannon
Public Information: Jeanne Collins	Public Information: Cynthia Anderson/Anna Graham

CHECKLIST

too early

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

15

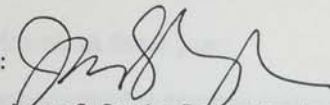
EXPENSE

THE MUSEUM OF MODERN ART

By:

Title:

Signature:



Date: February 8, 1991

James S. Snyder, Deputy Director for

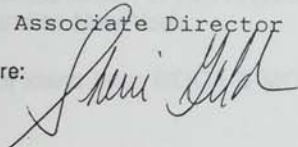
Planning and Program Support

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

By: Sherri Geldin

Title: Associate Director

Signature:



Date: May 8, 1991

TOTAL EXPENSE:

TOTAL PUBLICATION:

TOTAL BASIC ORGANIZATIONAL EXPENSE:

INCOME

TOTAL INCOME REPORTED TO DATE:

TOTAL UNPAID EXPENSE:

HELP AS

MONS & MOCA (MUSEUM OF CONTEMPORARY ART) EXPENSE EACH \$ 10,000

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

AD REINHARDT
Basic Organizational Budget - Summary

EXHIBIT II

EXPENSE

Professional fees, overtime/benefits	\$ 764.
MOMA staff travel, all fiscal years	34,056.
MOCA staff travel, all fiscal years	43,696.
Postage/telephone/telefax-communications with lenders etc.	1,250.
Courier expense	6,925.
Construction REINHARDT storeroom	3,113.
Assembly, packing, transport of loans to New York	144,632.
Transport of Exhibition to Los Angeles, return NYC/East Coast loans to New York	29,000.
Dispersal of loans from MOCA & MOMA	31,570.
Insurance	133,980.
Mounting and framing	5,000.
Exhibition contingency	<u>10,579.</u>
TOTAL, EXHIBITION:	\$444,565.
TOTAL, PUBLICATION:	<u>\$ 46,500.</u>
TOTAL BASIC ORGANIZATIONAL EXPENSE:	\$491,065.

INCOME

TOTAL INCOME SECURED TO DATE:	\$310,000.
TOTAL UNFUNDED EXPENSE:	\$181,065.
RLP 5/2 MOMA & MOCA UNFUNDED EXPENSE, EACH:	\$ 90,532.

CHECKLIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

CHECKLIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

EXHIBITION PROPOSAL: Robert Ryman Retrospective
SUBMITTED BY: Robert Storr/ to be co-curated by Nick Serota
PROPOSED SPACE: 3rd Floor Galleries

Robert Ryman is a painter of the first importance. Generally described as a Minimalist and thus associated with other artist of the 1960's such as LeWitt, Ryman's roots - which include a significant stint working at and closely studying the collection of this museum - are in the painting culture of the 1950's and the aftermath of Abstract Expressionism. By virtue of that grounding, although often thought of as cerebral and severe his "all white" work is nonetheless sensual, involved with issue of touch, subtly chromatic, and in an utterly straight-forward way both emphatically materialist and poetic. Ryman has called himself a "realist" painter. He is that too, but as a result, all the more alert to the beauty of artistic facts simply stated and proportionately phrased.

Much seen and widely acknowledged abroad, Ryman is by and large less so in this country. Over the past 20 years his work has been the subject of major exhibitions at the Stedelijk (1974), the Kunsthalle Basle (1975), the Whitechapel Art Gallery (1977), Ink, Halle fur Internationale neue Kunst, (1980), the Pompidou (1981) as well as being represented in semi-permanence and large quantity at the Crex Collection in Shaffhausen. In America he has been intermittently visible in gallery shows but featured in only two career surveys, the first at the Guggenheim (1972) in an exhibition totaling 37 works, and the second at the Dia Art Foundation in 1989 in a show of 33 paintings, the vast majority dating after 1980.

It is time for a full scale retrospective and that is what is being proposed. The exhibition will be jointly organized by the Tate and the Modern. It will cover the artist's career from approximately 1955 to the present. While it will make room for very particular examples of work in other media, it will concentrate on painting and include some 60 to 80 works. Scheduled to open at the Tate in February of 1993, it will most probably have one other European venue and then open at the Modern in September prior to the Miro exhibition. Afterwards it will likely travel to San Francisco and perhaps one or two other American museums. Here it will occupy the third floor galleries.

The projected catalog will include a complete bibliography and show history as well as essays by both of the organizing curators - Storr and Serota. And, in addition to the work in the exhibition, it may be enlarged to encompass a partial or complete picture index of Ryman's work. As with the Nauman catalog planned for his 1994-95 show, the aim is to make his publication the basic reference text on the artist for the foreseeable future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

EXHIBITION PROPOSAL: Robert Ryman Retrospective
SUBMITTED BY: Robert Storr/ to be co-curated by Nick Serota
PROPOSED SPACE: 3rd Floor Galleries

Robert Ryman is a painter of the first importance. Generally described as a Minimalist and thus associated with other artist of the 1960's such as LeWitt, Ryman's roots - which include a significant stint working at and closely studying the collection of this museum - are in the painting culture of the 1950's and the aftermath of Abstract Expressionism. By virtue of that grounding, although often thought of as cerebral and severe his "all white" work is nonetheless sensual, involved with issue of touch, subtly chromatic, and in an utterly straight-forward way both emphatically materialist and poetic. Ryman has called himself a "realist" painter. He is that too, but as a result, all the more alert to the beauty of artistic facts simply stated and proportionately phrased.

Much seen and widely acknowledged abroad, Ryman is by and large less so in this country. Over the past 20 years his work has been the subject of major exhibitions at the Stedelijk (1974), the Kunsthalle Basle (1975), the Whitechapel Art Gallery (1977), Ink, Halle fur Internationale neue Kunst, (1980), the Pompidou (1981) as well as being represented in semi-permanence and large quantity at the Crex Collection in Shaffhausen. In America he has been intermittently visible in gallery shows but featured in only two career surveys, the first at the Guggenheim (1972) in an exhibition totaling 37 works, and the second at the Dia Art Foundation in 1989 in a show of 33 paintings, the vast majority dating after 1980.

It is time for a full scale retrospective and that is what is being proposed. The exhibition will be jointly organized by the Tate and the Modern. It will cover the artist's career from approximately 1955 to the present. While it will make room for very particular examples of work in other media, it will concentrate on painting and include some 60 to 80 works. Scheduled to open at the Tate in February of 1993, it will most probably have one other European venue and then open at the Modern in September prior to the Miro exhibition. Afterwards it will likely travel to San Francisco and perhaps one or two other American museums. Here it will occupy the third floor galleries.

The projected catalog will include a complete bibliography and show history as well as essays by both of the organizing curators - Storr and Serota. And, in addition to the work in the exhibition, it may be enlarged to encompass a partial or complete picture index of Ryman's work. As with the Nauman catalog planned for his 1994-95 show, the aim is to make his publication the basic reference text on the artist for the foreseeable future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

EXHIBITION PROPOSAL: Robert Ryman Retrospective
SUBMITTED BY: Robert Storr/ to be co-curated by Nick Serota
PROPOSED SPACE: 3rd Floor Galleries

Robert Ryman is a painter of the first importance. Generally described as a Minimalist and thus associated with other artist of the 1960's such as LeWitt, Ryman's roots - which include a significant stint working at and closely studying the collection of this museum - are in the painting culture of the 1950's and the aftermath of Abstract Expressionism. By virtue of that grounding, although often thought of as cerebral and severe his "all white" work is nonetheless sensual, involved with issue of touch, subtly chromatic, and in an utterly straight-forward way both emphatically materialist and poetic. Ryman has called himself a "realist" painter. He is that too, but as a result, all the more alert to the beauty of artistic facts simply stated and proportionately phrased.

Much seen and widely acknowledged abroad, Ryman is by and large less so in this country. Over the past 20 years his work has been the subject of major exhibitions at the Stedelijk (1974), the Kunsthalle Basle (1975), the Whitechapel Art Gallery (1977), Ink, Halle fur Internationale neue Kunst, (1980), the Pompidou (1981) as well as being represented in semi-permanence and large quantity at the Crex Collection in Shaffhausen. In America he has been intermittently visible in gallery shows but featured in only two career surveys, the first at the Guggenheim (1972) in an exhibition totaling 37 works, and the second at the Dia Art Foundation in 1989 in a show of 33 paintings, the vast majority dating after 1980.

It is time for a full scale retrospective and that is what is being proposed. The exhibition will be jointly organized by the Tate and the Modern. It will cover the artist's career from approximately 1955 to the present. While it will make room for very particular examples of work in other media, it will concentrate on painting and include some 60 to 80 works. Scheduled to open at the Tate in February of 1993, it will most probably have one other European venue and then open at the Modern in September prior to the Miro exhibition. Afterwards it will likely travel to San Francisco and perhaps one or two other American museums. Here it will occupy the third floor galleries.

The projected catalog will include a complete bibliography and show history as well as essays by both of the organizing curators - Storr and Serota. And, in addition to the work in the exhibition, it may be enlarged to encompass a partial or complete picture index of Ryman's work. As with the Nauman catalog planned for his 1994-95 show, the aim is to make his publication the basic reference text on the artist for the foreseeable future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

EXHIBITION PROPOSAL: Robert Ryman Retrospective
SUBMITTED BY: Robert Storr/ to be co-curated by Nick Serota
PROPOSED SPACE: 3rd Floor Galleries

Robert Ryman is a painter of the first importance. Generally described as a Minimalist and thus associated with other artist of the 1960's such as LeWitt, Ryman's roots - which include a significant stint working at and closely studying the collection of this museum - are in the painting culture of the 1950's and the aftermath of Abstract Expressionism. By virtue of that grounding, although often thought of as cerebral and severe his "all white" work is nonetheless sensual, involved with issue of touch, subtly chromatic, and in an utterly straight-forward way both emphatically materialist and poetic. Ryman has called himself a "realist" painter. He is that too, but as a result, all the more alert to the beauty of artistic facts simply stated and proportionately phrased.

Much seen and widely acknowledged abroad, Ryman is by and large less so in this country. Over the past 20 years his work has been the subject of major exhibitions at the Stedelijk (1974), the Kunsthalle Basle (1975), the Whitechapel Art Gallery (1977), Ink, Halle fur Internationale neue Kunst, (1980), the Pompidou (1981) as well as being represented in semi-permanence and large quantity at the Crex Collection in Shaffhausen. In America he has been intermittently visible in gallery shows but featured in only two career surveys, the first at the Guggenheim (1972) in an exhibition totaling 37 works, and the second at the Dia Art Foundation in 1989 in a show of 33 paintings, the vast majority dating after 1980.

It is time for a full scale retrospective and that is what is being proposed. The exhibition will be jointly organized by the Tate and the Modern. It will cover the artist's career from approximately 1955 to the present. While it will make room for very particular examples of work in other media, it will concentrate on painting and include some 60 to 80 works. Scheduled to open at the Tate in February of 1993, it will most probably have one other European venue and then open at the Modern in September prior to the Miro exhibition. Afterwards it will likely travel to San Francisco and perhaps one or two other American museums. Here it will occupy the third floor galleries.

The projected catalog will include a complete bibliography and show history as well as essays by both of the organizing curators - Storr and Serota. And, in addition to the work in the exhibition, it may be enlarged to encompass a partial or complete picture index of Ryman's work. As with the Nauman catalog planned for his 1994-95 show, the aim is to make his publication the basic reference text on the artist for the foreseeable future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.D.283

EXHIBITION PROPOSAL: Robert Ryman Retrospective
SUBMITTED BY: Robert Storr/ to be co-curated by Nick Serota
PROPOSED SPACE: 3rd Floor Galleries

Robert Ryman is a painter of the first importance. Generally described as a Minimalist and thus associated with other artist of the 1960's such as LeWitt, Ryman's roots - which include a significant stint working at and closely studying the collection of this museum - are in the painting culture of the 1950's and the aftermath of Abstract Expressionism. By virtue of that grounding, although often thought of as cerebral and severe his "all white" work is nonetheless sensual, involved with issue of touch, subtly chromatic, and in an utterly straight-forward way both emphatically materialist and poetic. Ryman has called himself a "realist" painter. He is that too, but as a result, all the more alert to the beauty of artistic facts simply stated and proportionately phrased.

Much seen and widely acknowledged abroad, Ryman is by and large less so in this country. Over the past 20 years his work has been the subject of major exhibitions at the Stedelijk (1974), the Kunsthalle Basle (1975), the Whitechapel Art Gallery (1977), Ink, Halle fur Internationale neue Kunst, (1980), the Pompidou (1981) as well as being represented in semi-permanence and large quantity at the Crex Collection in Shaffhausen. In America he has been intermittently visible in gallery shows but featured in only two career surveys, the first at the Guggenheim (1972) in an exhibition totaling 37 works, and the second at the Dia Art Foundation in 1989 in a show of 33 paintings, the vast majority dating after 1980.

It is time for a full scale retrospective and that is what is being proposed. The exhibition will be jointly organized by the Tate and the Modern. It will cover the artist's career from approximately 1955 to the present. While it will make room for very particular examples of work in other media, it will concentrate on painting and include some 60 to 80 works. Scheduled to open at the Tate in February of 1993, it will most probably have one other European venue and then open at the Modern in September prior to the Miro exhibition. Afterwards it will likely travel to San Francisco and perhaps one or two other American museums. Here it will occupy the third floor galleries.

The projected catalog will include a complete bibliography and show history as well as essays by both of the organizing curators - Storr and Serota. And, in addition to the work in the exhibition, it may be enlarged to encompass a partial or complete picture index of Ryman's work. As with the Nauman catalog planned for his 1994-95 show, the aim is to make his publication the basic reference text on the artist for the foreseeable future.