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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	1.6.6

Mrs. M. J. ...  
 4/25/58  
 7/6

November 1, 1958

Mrs. M. J. ...  
 127 West 12th Street  
 New York 10, New York

Dear Mrs. ...

I am writing to confirm your telephone conversation with Mrs. ... regarding the change in the date of return shipment for ...

It has been arranged with the ... to have the paintings picked up on Tuesday, November 11th. The van is expected to arrive early next morning, between 8 and 9 a.m., so that the collection can be delivered to our warehouse in New York that same afternoon. This is necessary because the warehouse is closed on ...

I understand that you will be able to keep any of the paintings on view in the ... so that there will be no problem in storing them for this additional period beyond your scheduled closing date. As Mrs. ... informed you, ... will be being returned with the rest of the ... and the other ... from his collection.

- London: ...
- Paris: ...
- Washington: ...
- London: ...

are being returned to the ... in New York, as previously arranged.

Thank you so much for making the delivery of ... to the ... of the ... We were very pleased to receive the installation photographs, and were delighted that the ... had been so successful in your collection.

Sincerely,

...  
 The International ...

CHECK LIST

PACKING LIST

INS

SELECTION

CORRESPONDENCE

MEMOS

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

Miss Miller  
 Miss Dudley  
 Mr Rasmussen  
 C/E 59-6  
 p/g

*Correspondence  
 Pashy, Shiffing  
 Schumm*

*file C/E 59-6*

ALBANY INSTITUTE of HISTORY and ART November 2, 1959

125 Washington Avenue  
 ALBANY 10, NEW YORK

Miss Janet R. MacFarlane  
 Director  
 Albany Institute of History and Art  
 125 Washington Avenue  
 Albany 10, New York

Dear Miss MacFarlane:

I am writing to confirm your telephone conversation with Miss Dorothy Miller regarding the change in the date of return shipment for RECENT AMERICAN PAINTING.

We have arranged with the Schumm Traffic Agency to have the paintings picked up on Tuesday, November 10th. The van is scheduled to arrive early that morning, between 8 and 9 a.m., so that the exhibition can be delivered to our warehouse in New York that same afternoon. This is necessary because the warehouse is closed on Veterans Day, November 11th.

I understand that you will be able to keep many of the paintings on view in the Institute, so that there will be no problem in storing them for this additional period beyond your scheduled closing date. As Miss Miller informed you, Governor Rockefeller's Pollock: Number 12, 1952 is now being returned with the rest of the exhibition, and the other four works from his collection:

- Brooks: JACKSON (59.592)
- Gorky: THE CALENDARS (59.593)
- Hartigan: CITY LIFE (59.595)
- Tomlin: NUMBER 18 (59.597)

are being returned to the Executive Mansion in Albany, as previously arranged.

Thank you so much for sending the color slide of Stamos: High Snow, Low Sun, Number 3 which we forwarded immediately to the owner of the painting, Mrs. Virginia Bagley Wright. We were also pleased to receive the installation photographs, and were delighted that the exhibition looked so handsome in your galleries.

Sincerely,

Waldo Rasmussen  
 The International Program

WR:f

*26*

*High Snow, Low Sun, #3*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Correspondence  
Packing, Shipping  
D. ...*

*file C/E 59-6*

*Foot*

RT  
79-6

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

125 WASHINGTON AVENUE  
ALBANY 10, NEW YORK

October 28, 1959

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

Dear Mr. Rasmussen:

I have mailed to you under separate cover the slide which was our first try.

We have had another taken but we have not yet received it. Because time is growing short I wanted to this one in the mail to you. However, we expect delivery of the other one by tomorrow and will send it to you immediately.

Sincerely,

*Janet R. MacFarlane*  
Janet R. MacFarlane  
Director

JRM/d

*what?  
Stamps: High Snow, Low Sun, #3*

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ALBANY INSTITUTE of HISTORY and ART  
 125 WASHINGTON AVENUE  
 ALBANY 10, NEW YORK

*Correspondence  
 Packing, Shipping  
 Publicity*

*C/2.59-6*

October 23, 1959

*1/25*  
 will not be possible for me to send a copy to you. However, I did telephone Mr. McKinney and read him that portion of your letter which refers to this matter.

With all good wishes,

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

Dear Mr. Rasmussen:

We sent out the installation photographs last Monday. I hope they were of some use. The color slide has been prepared and will come to you after I have checked it here.

Monday, November 2nd will be a very good time to pick up the 25 paintings loaned by the Museum of Modern Art. Thank you for the additional check list. Our superintendent, our curator and I will personally supervise the packing of these paintings and I can assure you that our men have had experience in how to do it properly.

It will give me great pleasure to meet Mrs. Carol Uht with whom I have had conversation on the telephone.

We have requested that the Jackson Pollock Number 12, 1952 be left at the Institute for an additional two weeks so that it could be used as a special decorative scheme for our annual money raising Ball on November 7th. Mrs. Uht has informed us that this request has been granted.

As for the letters that are being sent out to the lenders I am afraid that I can do no more than refer you to our President, Mr. Laurence McKinney. It was Mr. McKinney's idea and intention to do something gracious. He feels that small museums in this country seldom have the privilege of exhibiting paintings of this kind. Therefore, he had photographs made of the installations showing various paintings and it was his intention to send the photographs to the lenders graciously thanking them for allowing the paintings to come to the Institute. Both he and I knew that special permission for this exhibition had been necessary. I assure you that the letter will be cordial, courteous and proper but as they are going out from Mr. McKinney's business office it

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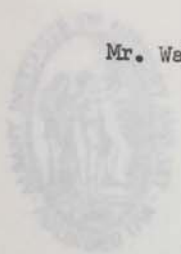
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Waldo Rasmussen

October 26, 1959



ALBANY INSTITUTE OF HISTORY AND ART  
-2-  
125 WASHINGTON AVENUE  
ALBANY, N. Y.

will not be possible for me to send a copy to you. However, I did telephone Mr. McKinney and read him that portion of your letter which refers to this matter.

With all good wishes,

Sincerely,

*Janet R. MacFarlane*  
Janet R. MacFarlane  
Director

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

Dear Mr. Rasmussen:

Enclosed are several photographs of our new gallery  
the exhibition space located behind the walls. As you  
JRM/a this is about one third of the exhibition entitled The Art and  
Relationship. I hope that these photographs will be of some use to you.

The Stone Hill, New York, has been photographed  
in color for Mrs. Charles S. Wright. We expect to have it off to you at  
the end of the week.

It was the best price and the best photographer we  
could get at the moment. I hope that slide is satisfactory.

Sincerely,

*Janet R. MacFarlane*  
Janet R. MacFarlane  
Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ALBANY INSTITUTE of HISTORY and ART  
 125 WASHINGTON AVENUE  
 ALBANY 10, NEW YORK

*also L.O.P. bought*

October 19, 1959

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

Dear Mr. Rasmussen:

Enclosed are several photographs of our new galleries with the exhibition Recent American Painting on the walls. As you recall this is about one third of the exhibition entitled The New American Painting. I hope that these photographs will be of some use to you.

The Stamos High Snow, Low Sun has been photographed in color for Mrs. Charles B. Wright. We expect to have it off to you at the end of the week.

It was the best price and the best photographer we could get at the moment. I hope this slide is satisfactory.

Sincerely,

*Janet R. MacFarlane*  
 Janet R. MacFarlane  
 Director

JRM/d  
 Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs Uht  
blc Miss Miller  
Miss Dudley  
CE 59-6  
O'Hara  
Hecht  
Rasmussen  
p/g

*Albany*  
*Workfolder Creep.*  
*Publicity*  
*Packing & Shipping*

AIR MAIL

October 16, 1959

Miss Janet B. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Dear Miss MacFarlane:

This will confirm my telephone conversation with you yesterday concerning the return of the RECENT AMERICAN PAINTING exhibition to New York and several other details in connection with the show.

Thank you so much for assisting us by arranging to have a qualified photographer prepare a Kodachrome color slide (the standard 35 mm size) of the Stamos: High Snow, Low Sun, Number 3. As I explained, the lender of the picture, Mrs. Charles Bagley Wright of Seattle, would like to use the slide in a talk she plans to give at the Seattle Art Museum on November 1st. May we request that this operation be undertaken under the supervision of the Institute, so that no possible damage may occur to the painting. Would you kindly have the photographer send the slide to me so that we may forward it to Mrs. Wright along with another slide of a painting from her collection. The Photographer should bill The Museum of Modern Art for his services, sending the bill to the attention of Mr. Porter McCray.

We shall also look forward to receiving the set of installation photographs you are preparing. These would be of great interest to members of our International Council. I do hope you are able to send them in time to reach us by Wednesday, October 21st, so that we can have them on hand for the Council's Annual Meeting.

After learning that the Institute plans to write lenders to the exhibition thanking them for making their works available, it has occurred to me that we should coordinate our letters to lenders which would include details on the return of the paintings, as well as a formal thank-you from the Museum. Would you be kind enough to send us copies of your letters for our files so that we can slant our letters accordingly?

I have checked with our traffic agent, Miss Henrietta Schumm, who tells me that van pick-up of the 25 paintings from our Museum Collections and private lenders (other than Governor Rockefeller) can be arranged for Monday, November 2nd, around 2 p.m. In case you need them, I am enclosing an additional copy of the check list of the exhibition and the packing list which lists the contents of each case, for your use in dismantling the exhibition and repacking.

CHECK LIST  
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Miss MacFarlane

-2-

October 16, 1959

September 15, 1959

Also enclosed is a copy of the special packing instruction for case number 1, which supplies necessary information on adjusting the case in order to eliminate the two paintings from Governor Rockefeller's collection (Brooks: Jackson; Gorky: Calendars). As Mr. McCray requested in his letter of September 15th, it is essential that the packing be supervised to ensure that the works are handled with care and packed exactly according to the order of the packing instructions inside the case.

Mrs. Carol Uht has informed us that she will be in touch with you to inform you when she can be present to supervise the delivery to the Executive Mansion of the 5 paintings lent by Governor Rockefeller. As you know, Governor Rockefeller's loans are:

- Brooks: Jackson
- Hartigan: City Life
- Pollock: Number 12, 1952
- Tomlin: Number 18, 1950
- Gorky: Calendars.

Mrs. Uht would also like personally to supervise the replacing of the traveling frames on the Brooks and Hartigan paintings with the Governor's personal frames, which were shipped to the Institute along with the exhibition.

Thank you so much for your attention to these details and your generous cooperation in working on the show. We are delighted that the Albany showing has been a success.

Sincerely,

Waldo Rasmussen  
The International Program

- Enclosures:
- check list
  - packing list
  - special packing instruction for case number 1

WR:f

CHECK LIST

PACKING LIST

INDEXERS

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*Rockefeller Group  
Albany Institute  
McCray  
Packing: Hiffer*

The Governor's personal frames for the Brooks and Hartigan paintings have been included in the van shipment and should be carefully stored until

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

*Arch folder Concept  
Albany Institute  
Mac Farlane  
Packings Shipping*

SPECIAL DELIVERY

September 15, 1959

Miss Janet R. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Dear Miss MacFarlane:

This will confirm details of the van shipment of the 30 paintings for the RECENT AMERICAN PAINTING exhibition.

The Schumm Traffic Agency has scheduled this shipment for delivery to the Albany Institute on Thursday morning, September 17th. The paintings have been packed in open crates (except for boxes number 1 and 2 which are solid plywood cases) and the van carriers have been instructed to handle them with great care.

The packing method has been designed to permit re-use of the cases for the return shipment to New York following the closing. Your workmen should therefore be cautioned to remove the outside braces of each case with care, using nail pullers and hammer to avoid splitting the braces. They should also be instructed to replace all the interior packing material in each case immediately the paintings are removed, to be certain that this material is on hand for the repacking of the exhibition following your closing. This is essential to provide for careful repacking of the exhibition.

I am enclosing a copy of the check list of the exhibition which lists each work included, its dimensions and media, lender identification, our Museum number and the number of the case in which it is packed. Also enclosed is a packing list which lists the contents of each case. These will be useful for both the unpacking and later repacking of the exhibition.

Please note that at the close of the exhibition all works will be returned to New York by van, except for the five paintings lent by Governor Rockefeller which are to be returned to the Executive Mansion in Albany. Governor Rockefeller's loans are:

Brooks: JACKSON (59.592)  
Gorky: THE CALENDERS (59.593)  
Hartigan: CITY LIFE (59.595)  
Pollock: NUMBER 12, 1952 (59.596)  
Tomlin: NUMBER 18, 1950 (59.597)

The Governor's personal frames for the Brooks and Hartigan paintings have been included in the van shipment and should be carefully stored until

CHECK LIST

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Janet R. MacFarlane

-2-

September 15, 1959

the close of the exhibition when they will replace the traveling frames now on the paintings. Mrs. Carol Uht who is in charge of Mr. Rockefeller's private collection will issue instructions on this framing operation.

The repacking of the exhibition will require careful supervision to ensure that the instructions written inside each case are followed exactly. The instructions are simple and self-explanatory, and you will encounter no difficulties provided the works are handled with care and packed exactly according to the order of the packing instructions inside the case. I am attaching a special packing instruction for case number 1 to provide for the adjustment necessary in eliminating two paintings from Governor Rockefeller's collection.

I am enclosing a condition report form which I should appreciate your returning when the exhibition has been unpacked and paintings checked for any possible damage during transit.

We are asking Miss Miller to bring with her copies of the labels used in the New York exhibition and the special adhesive tape used to apply these to the wall. According to our telephone conversation I believe we agreed upon the following wording for the poster which you have in preparation:

**RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS**

An exhibition selected by Miss Dorothy C. Miller, Curator of Collections, and organized by the Department of Circulating Exhibitions, The Museum of Modern Art, New York.

Miss Miller's present plan calls for her arrival in Albany on Tuesday, September 22, to spend the day hanging the show. So far she has been unable to arrange to remain for the opening of the exhibition but as you know Mr. d'Harnoncourt is attempting to arrange his schedule to join you on this day.

Very best wishes.

Sincerely,

Porter A. McCray  
Director  
Department of Circulating Exhibitions

Enclosures:

1. Check list of the exhibition
2. Packing list of the exhibition
3. Special packing instruction for case number 1
4. Condition report form

PAR:WR:rf

Miss Janet R. MacFarlane, Director  
Albany Institute of History and Art  
125 Washington Avenue, Albany 10, New York

CHECK LIST

PACKING LIST

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MEMOS

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

cc Mrs Senior ✓

Albany

September 9, 1959

Dear Janet:

I am sorry indeed for the delay in answering your letter of September 4, and also most regretful that I cannot plan to attend the opening of the Recent American Painting exhibition on Friday, September 25. I should be delighted to do this under normal circumstances, but my schedule is unusually tight at present because of a new exhibition I am organizing over and above my regular work at the Museum. In addition, my husband has been recuperating all summer from a very long and serious illness last winter and spring and I am dividing my time between New York and Stockbridge where he is staying.

On Monday, September 21 I am chairman of the jury for the Berkshire Art Association's annual exhibition. It would therefore be best for me if I could spend all day Saturday in Albany, planning the arrangement of the exhibition. Would this be possible for you? I would then go to Stockbridge that evening.

If Saturday is inconvenient for you I could make it Sunday instead. You could then have your people do the actual hanging of the exhibition on Monday.

If neither of these days works out well for you I could make an attempt to get there by mid-day Friday.

I would need two men to handle the paintings, trying them out in various positions in the galleries. We ought to be able to arrive at a satisfactory arrangement in a few hours' time, since I know these pictures well and have hung them a number of times before.

Do let me know whether this will work out for you. I am terribly sorry that it is so difficult for me to take a working week-day out of my life here.

Please tell Mr. McKinney how very sorry I am not to be able to attend the dinner he is giving before the opening. I shall have to be meeting a catalogue deadline the following week.

With very best regards.

Sincerely,

D. C. Miller

Miss Janet R. MacFarlane, Director  
Albany Institute of History and Art  
125 Washington Avenue, Albany 10, New York

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cc: Miss Dorothy Dudley  
 Miss Betsy Jones  
 ✓ Mrs. Susan Senior

*Circulate*  
*Feb 9/2 - 59-6*  
*Albany*  
*Task of MacFarland*  
*McFarland*

June 22, 1959

Dear Janet:

I am awfully sorry for my delay in answering your letter of May 26. I have been heavily involved in exhibitions for two months and still have not finished our new sculpture galleries. All this in addition to our regular routine.

Monroe Wheeler reported to me that on the second floor there is one very large gallery 40 by 70 feet. I assume that this is the Lansing Gallery which you mentioned. He believes that 20 to 30 large paintings could hang there. Do you agree with this opinion?

I would like, if it is feasible for you, to postpone making the actual selection of paintings until the first of August since I am working under great pressure now on another American exhibition for which I must make a two week trip to the West Coast in July. I think the selection will present no problems since Governor Rockefeller wishes to lend his own paintings from our current show and we ourselves can lend others from our Museum.

I should think it would be better to have the opening after your Hudson-Champlain week of September 13 through 20.

Will you print a catalog? What color are the walls in the Lansing Gallery?

With best regards,

Sincerely,

Dorothy C. Miller  
 Curator of the Museum Collections

Miss Janet R. MacFarland  
 Director  
 Albany Institute of History and Art  
 125 Washington Avenue  
 Albany 10, New York

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

To: Porter  
 From: SUSAN C. SENIOR  
 Date: 5/13/59  
 Subject: NAR's upstate shows

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 Dudley  
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 nior

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*5/13/59-6*  
*Albany*  
 Mr. [unclear]  
 Mr. [unclear]  
 Miss [unclear]  
 Mr. [unclear]  
 Mr. [unclear]  
 C/S 59-6  
 green

May 5, 1959  
 April 6, 1960

Could we have words  
 ere too long on

Albany  
 Syracuse

?

*file - 6/15/59*

your note of April 30 about Governor Rockefeller's  
 n American painting exhibition for the Albany Institute  
 bition "The New American Painting" which has been  
 r over a year and will be shown here in the Museum  
 summer.

"The New American Painting" contains four or five paintings each  
 re are five paintings from the collection of Governor  
 e 20 paintings from our Museum's collection. The  
 ion was made up from other private collections and  
 most of these loans must be returned in September  
 showing here in New York, since the generosity of  
 strained to the breaking point by the length of our

show which will have deprived them of their pictures for over a year  
 and a half. However, I am sure that we can make up an excellent smaller  
 edition of the show for you with Governor Rockefeller's loans, a number  
 of loans from the Museum of Modern Art, and a few more from the dealers.  
 In any case, the traveling exhibition as it stands is enormous and would  
 probably be much more than you could find room for, comprising as it  
 does 81 extremely large paintings, consisting of selections

from THE NEW AMERICAN PAINTING and certain additions. I  
 What I should like to ask you is approximately how many pictures  
 you could accommodate, bearing in mind that they average 6 feet square,  
 some even wider, some narrower. I assume you have good high ceilings.  
 What is the color and composition of your walls?

Another question is at what time you would be able to hold such an  
 exhibition? Our showing here closes on September 8, and your show  
 could presumably be scheduled at any time thereafter.

From conversations with Susan it is my recollection  
 that you did not want to. Sincerely,  
 but I would appreciate any helpful suggestions you can  
 make.

Best,

Dorothy C. Miller  
 Curator of the Museum Collections

Miss Janet R. MacFarlane  
 Director  
 Albany Institute of History and Art  
 125 Washington Avenue  
 Albany 10, New York

Porter A. McGray  
 Director  
 Department of Circulating  
 Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Louise Boyer  
Miss Dorothy Dudley  
Miss Betsy Jones  
Mrs. Susan Senior

*Equip. Dept.*  
cc: *file* 6/2/59-6  
Mr. d'Almeida  
Miss Sabers *Albany*  
Mr. Koch  
Mr. Macmillan  
6/2/59-6  
Green

May 5, 1959

April 6, 1960

Dear Janet:

Many thank  
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based upon our  
traveling abroa  
of Modern Art a

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exhibition? Can  
could presumably be scheduled at any time thereafter.

From conversations with Susie it is my recollection  
that you did not want to **Sincerely,** question with Nelson,  
but I would appreciate any helpful suggestions you can  
make.

Best,

Dorothy C. Miller  
Curator of the Museum Collections  
*Sincerely,*

Miss Janet R. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Porter A. McGray  
Director  
Department of Circulating  
Exhibitions

MEMORANDUM

To: Porter  
From: SUSAN C. SENIOR  
Date: 5/13/59  
Subject: NAR's upstate shows

Could we have words  
ere too long on

Albany  
Syracuse

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*file - 6/15/59*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Louise Boyer  
Miss Dorothy Dudley  
Miss Betsy Jones  
Mrs. Susan Senior

*Copy by*  
file c/3/59-6  
Miss Suber  
Mr. Koch  
Mr. Sussman  
c/3 59-6  
green

May 5, 1959

April 6, 1960

Dear Janet:

Many thank  
proposal of a  
based upon our  
traveling abroa  
of Modern Art a

"The New A  
by 17 artists.  
Rockefeller and  
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exhibition? Can  
could presumably be scheduled at any time thereafter.

From conversations with Ruste it is my recollection  
that you did not want to **Sincerely,** question with Wilson,  
but I would appreciate any helpful suggestions you can  
make.

Best,

Dorothy C. Miller  
Curator of the Museum Collections  
Sincerely,

Miss Janet R. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Porter A. McCray  
Director  
Department of Circulating  
Exhibitions

**MEMORANDUM**  
To: *SCS*  
From: PORTER MC CRAY  
Date:  
Subject:  
*This is extremely  
de toward  
Schedule wise  
for us - NO WE  
do not finance  
Could we have copy of  
request?*

Governor Rockefeller's  
for the Albany Institute  
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how many pictures  
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able to hold such an  
and your show

CHECK  
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MEMOS

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

cc: Mrs. Louise Boyer  
Miss Dorothy Dudley  
Miss Betsy Jones  
Mrs. Susan Senior

*Comp. by*  
6/2/59-6  
Albany  
Mr. d'H...  
Miss Sub...  
Mr. Koch  
Mr. Bannison  
6/2 59-6  
green

May 5, 1959

April 6, 1960

Dear Janet:

Many thanks  
proposal of a  
based upon our  
traveling abroad  
of Modern Art a

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by 17 artists.  
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could presumably be scheduled at any time thereafter.

MEMORANDUM

To: *Porter*  
From: SUSAN C. SENIOR  
Date: *5/10/59*  
Subject: *TWAP - Albany*

*Could we  
discuss, please?  
What is charge -  
c/e? If so, who  
authorizes?*

Governor Rockefeller's  
for the Albany Institute  
"g" which has been  
here in the Museum

five paintings each  
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ite collections and  
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is enormous and would  
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how many pictures  
average 6 feet square,  
good high ceilings.

able to hold such an  
B, and your show

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that you did not want to Sincerely, question with Nelson,  
but I would appreciate any helpful suggestions you can  
make.

Best,

Dorothy C. Miller  
Curator of the Museum Collections  
Sincerely,

Miss Janet R. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Porter A. McGraw  
Director  
Department of Circulating  
Collections

CHECK  
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MEMOS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Louise Boyer  
 Miss Dorothy Dudley  
 Miss Betsy Jones  
 Mrs. Susan Senior

*Copy - copy*  
 cc: *file* c/2/59-6  
 Mr. d'Harnett  
 Miss Sabers  
 Mr. Koch  
 Mr. Rasmussen  
 G/S 59-6  
 green

May 5, 1959

April 6, 1960

Dear Janet:

Many thanks for your note of April 30 about Governor Rockefeller's proposal of a modern American painting exhibition for the Albany Institute based upon our exhibition "The New American Painting" which has been traveling abroad for over a year and will be shown here in the Museum of Modern Art all summer.

"The New American Painting" contains four or five paintings each by 17 artists. There are five paintings from the collection of Governor Rockefeller and some 20 paintings from our Museum's collection. The rest of the exhibition was made up from other private collections and dealers' galleries. Most of these loans must be returned in September at the close of our showing here in New York, since the generosity of the owners has been strained to the breaking point by the length of our show which will have deprived them of their pictures for over a year and a half. However, I am sure that we can make up an excellent smaller edition of the show for you with Governor Rockefeller's loans, a number of loans from the Museum of Modern Art, and a few more from the dealers. In any case, the traveling exhibition as it stands is enormous and would probably be much more than you could find room for, comprising as it does 81 extremely large paintings.

What I should like to ask you is approximately how many pictures you could accommodate, bearing in mind that they average 6 feet square, some even wider, some narrower. I assume you have good high ceilings. What is the color and composition of your walls?

Another question is at what time you would be able to hold such an exhibition? Our showing here closes on September 8, and your show could presumably be scheduled at any time thereafter.

From conversations with Susie it is my recollection that you did not want to. Sincerely, question with Nelson, but I would appreciate any helpful suggestions you can make.

Best,

Dorothy C. Miller  
 Curator of the Museum Collections  
 Sincerely,

Miss Janet R. MacFarlane  
 Director  
 Albany Institute of History and Art  
 125 Washington Avenue  
 Albany 10, New York

Porter A. Hefrey  
 Director  
 Department of Circulating  
 Exhibitions

CHECK LIST  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Louise Boyer*  
cc: Miss Miller  
Mr. d'Harnoncourt  
Miss Rubenstein  
Mr. Koch  
Mr. Rasmussen  
C/E 59-6  
green

April 6, 1960

Mrs. Louise Boyer  
Room 5600  
30 Rockefeller Plaza  
New York, New York

Dear Louise:

We now have on hand the total costs of preparation and transportation for the exhibition RECENT AMERICAN PAINTING which was sent to the Albany Institute last fall, and they come to \$864.00 for which the Department of Circulating Exhibitions has received no reimbursement. I have spoken informally with Miss MacFarlane of the Albany Institute to find out if their budget would allow them at least to assume the transportation costs from New York to Albany and return, but she advises me that they have absolutely no funds for this purpose.

You will recall that at the time it was proposed to assemble this exhibition, consisting of selections from THE NEW AMERICAN PAINTING and certain additions, I was concerned lest it establish for the first time in our history the precedent of our completely underwriting the costs for preparation of an exhibition for another institution. As you know, the Department of Circulating Exhibitions operates on a very limited subsidy which is applied to exhibitions whose income from rental fees earns back at least two-thirds of the cost.

From conversations with Susie it is my recollection that you did not want to raise this question with Nelson, but I would appreciate any helpful suggestions you can make.

Best.

Sincerely,

Porter A. McGray  
Director  
Department of Circulating  
Exhibitions

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MEMOS

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

To: Mr. [Name]

From: Mr. [Name]

Dear Mr. [Name]:

I am enclosing a check for \$100.00, which represents the amount of the invoice for the [item] which was shipped to you on [date].

The check is payable to the order of the Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

Should you have any questions regarding this invoice, please contact the [department] at the Museum of Modern Art.

Very truly yours,

[Signature]

[Name]

[Address]

[City, State, Zip]

[Phone Number]

[Fax Number]

[E-mail Address]

[Closing]

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PACKING LIST

INVENTORY NUMBERS

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MEMOS

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

**THE MUSEUM OF MODERN ART**

*Wald Rasmussen*  
*Cost*  
*1959*  
**Date** ~~May 2, 1960~~ *c/E-59-6*

**To:** Miss Rubenstein  
**From:** *149* Waldo Rasmussen

**Re:** Recent American Painting exhibition - for Albany

Dear Sarah:

I want to clarify several points regarding the exhibition of thirty recent American paintings at the Albany Institute of History and Art from September 25 through October 25.

I am enclosing a check for \$864 from Mr. Nelson Rockefeller's account together with a copy of the covering letter from Mrs. Boyer.

These paintings have been given the exhibition title "Recent American Paintings" at the request of Governor Rockefeller. This is to be credited to CE-59-6, the Recent American Painting exhibition, including the transportation for the 6 months ending December 31, 1959 this should cancel the total expenses for the exhibition since no further expenses to date have been incurred. I particularly with the hope of their reimbursing us for all expenses incurred. I particularly establish a precedent where my department underwrites the entire cost of an exhibition for another institution.

Enclosures: For the general charges against this exhibition are:

Check for \$864

Letter from Mrs. Boyer and Brothers (P.O. 11349)

New York pick-ups: \$ 67.25

Packing: 300.00

Miscellaneous: 12.00

\$379.25

2. Schum Traffic Agency Ven shipment, New York to Albany:

(P.O. 22751)

cc: Mrs. Senior  
 Mr. Rasmussen

Mr. McCray

Mrs. Ladage

Miss Frost

ce-59-6

1-0

In addition to the charges for foreign shipment, there will be other incidental costs such as the round-trip and hotel expenses for Dorothy Miller's trip to Albany to install the exhibition and for the transportation, at the Governor's request.

The exhibition has been given the Circulating Exhibitions number CE-59-6.

WR:t

CHECK LIST

PACKING LIST

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SELECTION

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc. Mr d'Harnoncourt  
 Miss Miller  
 CE 59-6  
 Miss Kidwell  
 Mr Rasmussen  
 P/8

THE MUSEUM OF MODERN ART

Date: September 23, 1959

To: Miss Rubenstein  
 From: Porter A. McCray

Subject: Recent American Painting  
 exhibition - for Albany

Dear Sarah:

I want to clarify several points regarding the exhibition of thirty paintings from THE NEW AMERICAN PAINTING exhibition at the Albany Institute of History and Art from September 25 through October 25.

These paintings have been given the exhibition title RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS and are being lent to the Albany Institute at the Request of Governor Rockefeller. We have been informed by the Albany Institute that they have no budget for any part of the expenses for the exhibition, including the transportation. For the time being, we are bearing the expenses for packing and transportation and other charges out of the Circulating Exhibitions budget, but upon the return of the exhibition and my return to New York I wish to take this matter up with the Rockefeller Office with the hope of their reimbursing us for all expenses incurred. I particularly hope that this can be done as I am most reluctant to establish a precedent where my department underwrites the entire cost of an exhibition for another institution.

So far the general charges against this exhibition are:

1. Santini Brothers (P.O. 11349)
 

New York pick-ups:	\$ 67.25
Packing:	300.00
Miscellaneous:	12.00
	\$379.25
2. Schumm Traffic Agency (P.O. 22751)
 

Van shipment, New York to Albany:	\$200.00
-----------------------------------	----------

In addition to the charges for return shipment to New York, there will be other incidental costs such as the round-trip and living expenses for Dorothy Miller's trip to Albany to install the exhibition and remain for the inauguration, at the Governor's request.

The exhibition has been given the Circulating Exhibitions number C/E 59-6.  
 PAM:WR:f

*S. Janis*  
*3 copies*

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

CE 59-6

# THE MUSEUM OF MODERN ART

Date September 10, 1959

To: Miss Dudley  
From: Waldo Rasmussen

Re: Recent American painting  
show for Albany (C/E-59-6)

Dear Dorothy:

In a telephone conversation with Mrs. Uht yesterday I learned that Governor Rockefeller's paintings lent to the Albany exhibition are to be returned to the Executive Mansion following the closing of the Albany show. Could we, therefore, arrange to have all the original frames with screw eyes and wire sent up with the paintings next week? We plan to ship on Wednesday, September 16th.

Mrs. Uht said she would contact you later concerning the return of the Miro and if it is to go to Albany will let us know in time to include it in the shipment.

I telephoned Mr. and Mrs. Charles Bagley Wright concerning the loan of their Stamos: High Snow, Low Sun Number 3. They have given verbal permission to include this painting in the Albany show and will send in their loan agreement form shortly.

*only Hartigan  
Brooks*

*S. Janis  
3 Gustons*

CHECK LIST  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C/E 59-6

# THE MUSEUM OF MODERN ART

cc: RECENT AMERICAN PAINTING

Date September 10, 1955

To: Miss Dudley

Re: Substitution of Gustons

From: Frank O'Hara

for Albany show

Dear Miss Dudley:

Because of the expense in transporting Governor Rockefeller's Guston: To Fellini from Maine, the three small gouaches by Guston mentioned in our letter to Sidney Janis (Leaf, Actor and Red Black) have been substituted and verbally agreed to, and loan agreement forms have been sent to the gallery.

*name*

for average and large works packed individually. Each painting would be covered with Kimpak to remove the painting from storage; it has just been placed in glassine paper with Kimpak corner pads. They would be placed face-to-face in the crate and back-braced. Braces would be screwed for easy repacking.

The actual construction costs amount to \$300.00, but Santini's offers to underwrite this expense by half, so we pay \$150.00. This method will also make it unnecessary for Schumm to reserve an entire van, and we will be able to revert to her earlier estimate of \$200.00 for shipment of 5,000 pounds.

The paintings are to be delivered to the warehouse on Wednesday. May I have your authorization to proceed with these arrangements, which I would like to set up on Tuesday morning.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc Miss Dudley 17 Americans ✓  
Rasmussen  
pink green

c/2-59-6

# THE MUSEUM OF MODERN ART

TO: Mr. McCray  
cc: Miss Miller  
FROM: Waldo Rasmussen

9/4/59  
Date: September 1, 1959  
Re: shipment of "17 Americans"  
to Albany

To: Miss Dudley  
From: Frank O'Hara

Re: Additional Shipping for  
REBERT ADRIAN RASCHKE (Albany)

Dear Porter:

After prolonged conference with Dorothy Dudley and Lou Santini, I have the following proposal to offer as solution for the packing-transportation problem. (Any possible recombination of existing cases proved very expensive, and the sandwiching and wrapping solutions never seemed to me sufficiently safe) by the artist

Lou Santini has suggested that they construct open crates for all works, each of which would hold a maximum of three works for smaller paintings, two for average and large works packed individually. Each painting would be covered with glassine paper with Kimpak corner pads. They would be placed face-to-face in the crate and back-braced. Braces would be screwed for easy repacking.

The actual construction costs amount to \$300.00, but Santini's offers to underwrite this expense by half, so we pay \$150.00. This method will also make it unnecessary for Schumm to reserve an entire van, and we will be able to revert to her earlier estimate of \$200.00 for shipment of 5,000 pounds.

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C/E 59-6

# THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mr. Rasmussen

Date ~~September 1, 1959~~

To: Miss Dudley

Re: ~~Additional Gottlieb for~~

From: Frank O'Hara

~~RECENT AMERICAN PAINTING (Albany)~~

Dear Miss Dudley:

I met with Adolph Gottlieb this afternoon and, in addition to his Red at Night. 1956. (Mus. no.: 58.177), he has agreed to lend a new painting to the exhibition in Albany:

Exclamation. 1958. Oil on canvas, 90 x 72"

Lent by the artist

Insurance and sales price: \$4,500.00

This painting may be collected at your convenience by arrangement with a Mr. Blum at Sheraton Warehouse, 522 West 57th Street (6th floor). Mr. Gottlieb has already mentioned to Mr. Blum that we will be in touch with him to remove the painting from storage; it has just returned from Europe where Gottlieb had a show in Paris and in London. The strip is slender, but would seem to be adequate considering the precautions you are arranging for the van.

Frank

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RECENT AMERICAN PAINTING: L. & L.  
ICE F 36-57  
pink/ intraoffice

# THE MUSEUM OF MODERN ART

cc: Miss Dudley ✓  
Mr. Rasmussen

Date September 1, 1959

C/E  
59-6

To: Alfred H. Barr, Jr.  
Dorothy C. Miller

Re: MOMA loans to RECENT AMERICAN  
PAINTING: 17 ABSTRACT EXPRESSIONISTS,  
Albany

From: Porter McCray

Dear Dottie and Alfred:

I am listing below the loans from Museum Collections, now in THE NEW AMERICAN PAINTING, which are to go to Albany at the Governor's request for the opening of the reconstructed galleries of the Albany Institute of History and Art, September 25th to October 25th:

BAZIOTES, William:	<u>Pompeii</u> 1956
BROOKS, James:	<u>Qualm</u> 1954
FRANCIS, Sam:	<u>Black in Red</u> (1953)
GOREY, Arshile:	<u>Agony</u> 1947
HARTIGAN, Grace:	<u>River Bathers</u> 1953
KLINE, Franz:	<u>Chief</u> (1950)
de KOONING, Willem:	<u>Painting</u> (1948) <u>Woman II</u> (1952)
MOTHERWELL, Robert:	<u>Personage with Yellow Ochre and White</u> 1947
STILL, Clyfford:	<u>Painting</u> 1951
TOWLIN, Bradley Walker:	<u>Number 9: In Fraise of Gertrude Stein</u> 1950

I have been in touch with Dorothy Dudley and Miss Schumm regarding their shipment and maximum care will be taken for the safety of these works, which will be returned immediately after the exhibition closes.

PAM:FOH/rsn

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RECENT AMERICAN PAINTING: L. & L.  
✓ TGB-F-36-57 c/E-57-6  
pink/ intraoffice  
*extra*

cc: Miss Dudley  
Mr. Rasmussen

September 1, 1959

Alfred H. Barr, Jr.  
Dorothy C. Miller

MOMA loans to RECENT AMERICAN

Porter McCray

PAINTING: 17 ABSTRACT EXPRESSIONISTS,  
Albany

Dear Bettie and Alfred:

I am listing below the loans from Museum Collections, now in THE NEW AMERICAN PAINTING, which are to go to Albany at the Governor's request for the opening of the reconstructed galleries of the Albany Institute of History and Art, September 25th to October 25th:

BAKISTES, William:	<u>Fanshi</u> 1956
BROOKS, James:	<u>Quala</u> 1954
FRANCIS, Sam:	<u>Black in Red</u> (1953)
GOREY, Archile:	<u>Agony</u> 1947
HARTIGAN, Grace:	<u>River Bathers</u> 1953
KLING, Franz:	<u>Chief</u> (1950)
de KROONING, Willem:	<u>Painting</u> (1948) <u>Woman II</u> (1952)
MOTHERWELL, Robert:	<u>Personage with Yellow Ochre and White</u> 1947
STILL, Clyfford:	<u>Painting</u> 1951
TOULIN, Bradley Walker:	<u>Number 9: In Praise of Gertrude Stein</u> 1950

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PAM:FOH/rsn

CHECK LIST  
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*file 1E 59/6*

# THE MUSEUM OF MODERN ART

Date August 28th, 1959

To: Mr. Porter A. McCray

Re: ABSTRACT EXPRESSIONISM:

From: Susan C. Senior

15 AMERICANS

Albany, September 1959

I checked with Dorothy and to the best of her knowledge the show will open Friday, September 25th. Dorothy is spending the weekend of Saturday and Sunday, September 19th and 20th in Stockbridge and Lenox, where she is serving on a jury, and will go over to Albany to do some preliminary hanging on Monday the 21st. Waldo is planning to ship the show on September 16th or 17th, to arrive that same day.

The above is the entire extent of my knowledge of this exhibition.

With regard to the budget, I take it there is no formal one.

Whom do you want to handle the publicity on this? What credits should be given to the Department of Circulating Exhibitions, if any? Do you want it all left up to Dorothy and Liz?

*not if we are paying for it. and because it is linked up with TMAP we should check references to this*

Suse

*I am telephoning Mrs. NP Fairlane today to see if they have any budgets on this!*

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C/E 59-6

# THE MUSEUM OF MODERN ART

**Cc:** Miss Miller  
Mr. Rasmussen

**Date** ~~August 28, 1959~~

MG

**To:** Miss Dudley

**Re:** ~~Substitutions for~~

**From:** Frank O'Hara

~~RECENT AMERICAN PAINTING, Albany show~~

JOH

Dear Miss Dudley:

Since her memo of August 20th forwarding the selection list for this exhibition, Miss Miller has decided to eliminate and substitute as follows:

Add:

58.81 Motherwell: Jour la Maison, Nuit la Rue. 1957. (requested)  
Sidney Janis Gallery

Gottlieb: Painting to be selected by me on Tuesday, Sept. 1st.

now in orig.,  
traveling frame want to  
Santini  
6-11-59

Eliminate:

58.83 Gottlieb: Tournament. 1951.

58.199 Newman: Horizon Light. 1949.

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en: RECENT AMERICAN PAINTING  
 RECENT American Painting  
 ICE F 36-57  
 inter-office  
 pink

# THE MUSEUM OF MODERN ART

Miss Miller  
Mr. Rasmussen

Date August 28, 1959

To: Mr. Parker A. McGray  
Miss Dudley

From: Susan S. Senior  
Frank O'Hara

Re: Substitutions for  
 RECENT AMERICAN PAINTING, Albany show  
 Albany, September 1959

I checked with Dorothy and to the best of her knowledge the show will  
 Dear Miss Dudley:  
 open Friday, September 25th. Dorothy is spending the weekend of Saturday and

Since her memo of August 20th forwarding the selection list for  
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 follows:

Add:  
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 arrive that same day. Sidney Janis Gallery

Gottlieb: Painting to be selected by me on Tuesday, Sept. 1st.

Eliminate: regard to the budget, I take it there is no formal one.

58.83 Gottlieb: Tournament. 1951.

58.199 Newman: Horizon Light. 1949.

FOH;rsn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ABSTR. EXP.: 17 AMERICANS ✓  
 Easmussen  
 intra-office  
 pink

THE MUSEUM OF MODERN ART

Date August 28th, 1959 *47-59-C*  
*Albany*

To: Mr. Porter A. McCray  
 From: Susan G. Senior

Re: ABSTRACT EXPRESSIONISM:  
 17 AMERICANS

Albany, September 1959

I checked with Dorothy and to the best of her knowledge the show will open Friday, September 25th. Dorothy is spending the weekend of Saturday and Sunday, September 19th and 20th in Stockbridge and Lenox, where she is serving on a jury, and will go over to Albany to do some preliminary hanging on Monday the 21st. Waldo is planning to ship the show on September 16th or 17th, to arrive that same day.

The above is the entire extent of my knowledge of this exhibition.

With regard to the budget, I take it there is no formal one.

Whom do you want to handle the publicity on this? What credits should be given to the Department of Circulating Exhibitions, if any? Do you want it all left up to Dorothy and Liz?

SCS:seb

Oct. 2 First Paris Biennale, Musée d'Art Moderne de la Ville de Paris. U.S. representation by Peter Gols, Curator of Painting and Sculpture Exhibitions, includes painters -- Garry Shere, Helen Frankenthaler, Sonia Sobotnik, Nathan Oliveira, Billé Richard Pritchard, Robert Rauschenberg, Richards Rubens drawings by Harold Abram and Fred Bergery prints by John Paul Jones and Carol Cassaro and sculpture by Peter Volkas.

Oct. 10 Havana, for the re-opening of the Palacio de Bellas Artes, 17 paintings by Cuban artists from the MOMA Collection. List attached.

If we can help in any other way, please let us know.

Attachments: Publicity releases for NY  
 List of paintings to go to Cuba

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THE MUSEUM OF MODERN ART

cc: Hecht  
pink  
MADE IN NEW YORK STATE  
RECENT AMERICAN PAINTING ✓  
THE NEW AMERICAN PAINTING  
PARIS BIENNALE  
HAVANA

Date August 7, 1959

C/E 59-6  
c/r-59-6

Albany

To: Mrs. Shaw  
From: Anne D. Hecht

Re: C/E and I/P shows  
which are opening  
before October 11th.

Dear Mrs. Shaw:

Here is a list and a brief description of the exhibitions which will be opening for the first time as C/E or I/P. Incidentally, we are most anxious to be included in your monthly schedule of exhibitions and events which Nancy Reed usually prepares. We will always be glad to give you the copy for it if you let us know a day or so in advance.

- Susan*
- Sept. 4 Made in New York State: Watercolors and Drawings from The Collection of The Museum of Modern Art, New York, Syracuse. 57 (since 4 are framed together counting as one). You will certainly be receiving the introductory text panel which gives a fuller description of the contents shortly and I assume you have already received a check list.
  - Sept. 25 Recent American Painting: 17 Abstract Expressionists, Albany. One or two paintings by the 17 artists represented in The New American Painting, loans largely from the Governor and from MOMA Collection. Please find attached a selection of TNAP publicity releases for Europe.
  - Oct. 2 First Paris Biennale, Musée d'Art Moderne de la Ville de Paris. U.S. Representation by Peter Selz, Curator of Painting and Sculpture Exhibitions, includes: painters -- Carmen Cicero, Helen Frankenthaler, Sonia Gechtoff, Nathan Oliveira, Billé Pickard Pritchard, Robert Rauschenberg, Richards Ruben; drawings by Harold Altman and Fred Berger; prints by John Paul Jones and Carol Sumners and sculpture by Peter Voulkos.
  - Oct. 10 Havana, for the re-opening of the Palacio de Bellas Artes, 17 paintings by Cuban artists from the MOMA Collection. List attached.

If we can help in any other way, please let us know.

ADH:pc Attachments: Publicity releases for TNAP  
List of paintings to go to Cuba

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C/E 59-6

# THE MUSEUM OF MODERN ART

Date August 4, 1959

To: David Vance

Re: American Painting Show

From: Susan Senior

for Albany

Dear David:

Item #8 of the attached was based on a conversation I had with Dorothy July 29 answering my memo to her of the same day.

*Susan*

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# THE MUSEUM OF MODERN ART

Memorandum to Dorothy C. Miller

Date July 31, 1959

Re: American Painting Show for Albany

To: Dorothy C. Miller

Re: American Painting Show

From: Susan C. Senior

for Albany

Your selections are complete. Please see that they can travel safely unpacked.

2) Since circulating exhibitions is now bearing the entire cost of this show, what would you think the chances were of selecting an exhibition that could be shown elsewhere, post-Albany, and bring in a little revenue?

A great deal has transpired in your absence, more or less as follows:

- 1) it appears that the costs of this exhibition are to be borne by the Department of Circulating Exhibitions, hence I am back in the middle of things.
- 2) due to Monroe's efforts, in connection with the study he has made for the Governor of the Albany museum, the exhibition is now to be hung on the 1st floor in 2 huge galleries which are being newly painted and generally spruced up; also, there will be adjustable panels covering some of the architectural details.
- 3) the show needs a new title -- it cannot be called "The New American Painting" for any number of reasons. Monroe suggested to Miss MacFarlane that it be called, for preliminary purposes, "a selection of new American painting obtained through the auspices of the Museum of Modern Art". To avoid confusion I would hope an entirely different title could be chosen by you.
- 4) at Monroe's request (he is about to depart for Japan) I called Miss MacFarlane on Friday to see just when she needed the title for her printed material and she is, naturally, eager to get it as soon as possible.
- 5) I also asked her re dates. She knows no more than when she wrote you on July 6th -- i.e. she has written to the Governor's office suggesting Friday, September 25 or Monday, September 28. Her present thought is to close October 25. However, she would just as soon keep it through November 15 if that were agreeable to all of us.
- 6) Miss MacFarlane is spending her two weeks' vacation at the Hotel Dorset in New York City, arriving there Sunday August 2nd. She will be busy mornings, but delighted to meet with us any afternoon.
- 7) I am leaving the Museum the evening of Thursday, August 6th and would like very much to get this tied up if possible before leaving.
- 8) Dorothy Dudley before she left talked to Miss Schumm, who estimated that sending 35 paintings, unpacked, to Albany and back, would cost

C/E 59-6

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cc Mrs. Boyer  
 Miss Miller cc: Miss Frost  
 Interoffice, Mr. McCray  
 CE  
 interoffice  
 pink

C/E 92

THE MUSEUM OF MODERN ART

Page 2 -

Memorandum to Dorothy C. Miller

Date July 31, 1959

Re: American Painting Show for Albany

To: Mr. Boyer From: The Albany Institute

about \$500. As soon as your selections are complete, we need to check all 35 to make sure they can travel safely unpacked.

9) Since Circulating Exhibitions is now bearing the entire cost of this show, what would you think the chances were of selecting an exhibition that could be shown elsewhere, post-Albany, and bring in a little revenue? Can we get loans for a longer period?

10) Welcome back!!! And how soon can I see you to discuss all of the above and various other odds and ends?

Albany Institute of History and Art, "The New American Painting" is not being offered to Albany; those pictures in the show which are being loaned by Nelson plus some others which Dorothy hopes to get from galleries will be sent to Albany. However, it will not be the show which is on the

third floor - of the 80 pictures in it 5 are from Nelson's collection - SCS:dt

and it seems to me another title should immediately be given to the show which is going to Albany to prevent the misconception from arising

SCS:dt

*My estimate given to S. Conner  
 it is to be a C/E*

00

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cc Mrs. Boyer  
Miss Miller, Mr. McCray  
Interoffice, pink

C/E 9-6

# THE MUSEUM OF MODERN ART

Date July 21, 1959

To: Mr. Wheeler McCray  
From: Susan Senior

Re: The Albany Institute  
of History and Art

Dear Monroe:

In reference to your memo of July 21 to Louise concerning the Albany Institute of History and Art, "The New American Painting" is not being offered to Albany; those pictures in the show which are being loaned by Nelson plus some others which Dorothy hopes to get from galleries will be sent to Albany. However, it will not be the show which is on the third floor - of the 80 pictures in it 5 are from Nelson's collection - and it seems to me another title should immediately be given to the show which is going to Albany to prevent the misconception from arising, whence cometh the financing. In other words, the next move is not ours.

SCS:dt

*My estimate given to S. Senior is  
it is to be a C/E.*

WD

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*nee*

## THE MUSEUM OF MODERN ART

*c/p. 59-6*  
**Date** April 14, 1959

**cc:** Mrs. Boyer  
Miss Miller

*MM*  
**To:** Mr. Porter A. McCray

**Re:** Projected exhibition

**From:** Susan C. Senior

for Albany

After talking with you, I talked to Dorothy Miller, who said that Nelson's pictures from THE NEW AMERICAN PAINTING plus some others which he has by the same artists but which were not in the show, plus perhaps a few from the Collection itself or from galleries could make up a very good show for Albany. She agreed it would be inadvisable to ask for extensions of loans from other lenders and also felt that it would be unnecessary. She is very much in favor of such a show for Albany.

All of this I have conveyed to Louise, and we are now waiting to hear whether the Albany museum would like such an exhibition; and, if they do, whence cometh the financing. In other words, the next move is not ours.

*Susan*

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# THE MUSEUM OF MODERN ART

Date: March 25, 1955

To: Director, MOMA

From: George L. Kohn

Dear Director:

I send you herewith a selection from the 1954-55 exhibition for the collection at the Art Gallery of Ontario, Toronto.

The staff and I had many discussions about the selection of works, and we have now reached a decision. The other works are sent to you as follows:

- 1954-55 Exhibition (2 sets)
- Mr. and Mrs. Roy Lichtenstein (1 set)
- Mrs. Betty Parsons (1 set)
- Mr. and Mrs. Thomas Still (1 set)
- Frank Stella (1 set)
- Charles Foster Jones (1 set)
- Mr. Charles Foster Jones, 100 N. Street, North Washington - 100 N. Street, Washington D.C.

Before you send them to me, and I get with Mrs. Jack Kohn, Director of Art, after such discussion we decided that the exhibition should not be called THE 1954-55 EXHIBITION, since it is only a fragment of that show (between 2-10 paintings out of 25). We finally settled on this title -- 1954-55 SELECTION OF MODERN ARTISTS. The dates are to be September 25-October 25.

Our year staff got the consent of the National Art Gallery in Ottawa, but I believe we are going to be disappointed. I am afraid, however, that Mr. and Mrs. Kohn are considering purchasing two works. We have not yet been notified of my change in ownership.

If possible, we would like to have a selection of the 1954-55 exhibition for the Museum's List I should prefer to substitute it for one of the two I have included. *The Selection of Modern Art.*

When the exhibition is held, it will have the wall signs bearing the artists' names and the labels for the pictures are to be hanging. I would like to see the labels and the wall signs before they are made and would like to see the labels of the wall, also about design, etc. This will be done. A few eye labels should have to be made for substituted pictures at about 100 copies.

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*file: Albany Ab-Ex shows*

# THE MUSEUM OF MODERN ART

*McCray*

cc: Susan Senior  
Dorothy Dudley  
Betsy Jones

Date August 20, 1959

To: Porter McCray

Re: Selection from TNAP for

From: Dorothy Miller

exhibition in Albany

*Don*

Dear Porter:

I send you herewith a selection from THE NEW AMERICAN PAINTING for the exhibition at the Albany Institute of History and Art.

You will see that there are ten lenders three of whom, Governor Rockefeller, Mrs. John D. Rockefeller, 3rd, and our own Museum, have consented to lend. The other lenders who must be asked are as follows:

*AT 9-2750 CO 7-2600*

- André Emmerich Gallery (Stamos) *yes*
- < Adolph Gottlieb (2 Gottliebs) *yes*
- Mr. and Mrs. Roy Neuberger (Pollock) *yes*
- × Mrs. Betty Parsons (Newman, Still, Rothko) *letter*
- × Mr. and Mrs. Thomas Sills (Newman) *letter*
- × Stable Gallery (Tworkov) *yes*
- Richard Weil, St. Louis (Francis) *(Francis) 317 North 11th St.*
- Mrs. Charles Bagley Wright, 550 36<sup>th</sup> Avenue, North (Stamos - High Snow, Seattle, Washington *letter* Low Sun)

Before you came back Susan and I met with Miss Janet MacFarlane, Director at Albany. After much discussion we decided that the exhibition should not be called THE NEW AMERICAN PAINTING, since it is only a fragment of that show (between 25-30 paintings out of 81). We finally settled on this title -- RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. The dates are to be September 25-October 25.

Can your staff get the consent of the lenders? Betty Parsons is in Europe, but I believe we can count on her co-operation. I am afraid, however, that Mr. and Mrs. McGinnis are considering purchasing her Rothko. We have not yet been notified of any change in ownership.

If Gottlieb has available another painting similar to Heller's Burst or the Museum's Blast I should prefer to substitute it for one of the two I have included. *yes, has several new ones.*

Janet MacFarlane asked if she might have the wall signs bearing the artists names and the labels for the pictures she is borrowing. I assured her we could take the name signs down without damaging them and would try to get the labels off the wall, also without damage, although this would be hard. A few new labels would have to be made for substituted pictures or change of owner.

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Page 2.

To: Porter McCray

August 20, 1959

From: Dorothy Miller

Re: Selection from TNAP for exhibition in Albany

A couple of weeks ago I spoke to Louise Boyer about bringing Nelson's Guston from Seal Harbor because of the shortage of Gustons owing to São Paulo. Louise said this could certainly be done in time for the Albany show, unless you prefer to ask Boris Levitt for his. I do not know of its being requested for São Paulo. *it is going to Sao Paulo.*

I hope this gives you the information you need.

*If any of the lenders fail us I will make substitutions.*

- Loans
- NAR - 5
- MOMA - 11
- others - 12
- 28

*Exclamation, Mrs*

*Let's Act, and Red Black*

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TENTATIVE LIST FOR ALBANY (Cont'd.)

Page 2.

HARTIGAN, Grace

River Bathers 1953  
Oil on canvas 69 3/8 x 88 3/4  
Lent by the Museum of Modern Art, New York OK

City Life 1956  
Oil on canvas 81 x 98 1/2 in.  
Lent by Governor Rockefeller OK

KLINE, Franz

Chief (1950)  
Oil on canvas 58 3/8 x 73 1/2  
Lent by The Museum of Modern Art, New York  
(Gift of Mr. and Mrs. David M. Solinger) OK OK

Accent Grave 1955  
Oil on canvas 75 1/4 x 51 3/4 in.  
Lent by Mrs. John D. Rockefeller III, N. Y. OK

de KOONING, Willem

Painting (1948)  
Oil and ripolin enamel on canvas 42 5/8 x 56 1/8 in.  
Lent by The Museum of Modern Art, New York OK

Woman II (1952)  
Oil on canvas 59 x 43 in.  
Lent by The Museum of Modern Art, N. Y.  
Gift of Mrs. John D. Rockefeller, III OK

MOTHERWELL, Robert

Personage with Yellow Ochre and White 1947  
Oil on canvas 72 x 54 in.  
Lent by The Museum of Modern Art, New York  
(Gift of Mr. and Mrs. Samuel M. Kootz) OK

ask- Jour la maison, nuit la rue - Janis OK  
NEWMAN, Barnett

Concord (1949)  
Oil on canvas 90 x 54 in.  
Lent by Mrs. Betty Parsons, New York no answer OK

omit Horizon/Light 1949  
Oil on canvas 30 1/2 x 72 1/2 in.  
Lent by Mr. and Mrs. Thomas Sills, New York not asked (PAM no)

Abraham, 1949

MOMA

call for another small one Document #1 1948  
is it stripped

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## TENTATIVE LIST FOR ALBANY (Cont'd.)

Page 3.

## POLLOCK, Jackson

Number 8 (1949)

Oil and aluminium on canvas 34 x 71 1/2 in.  
Lent by Mr. and Mrs. Roy R. Neuberger, N. Y.

OK

Number 12 1952

Oil on canvas 101 7/8 x 89 in.  
Lent by Governor Rockefeller

OK

## ROTHKO, Mark

Number 7 1951

Oil on canvas 94 1/2 x 54 3/4 in.  
Lent by Mrs. Betty Parsons, New York

no answer OK

(The Gennis?)

## STAMOS, Theodoros

Heart of Willow - Sun (1957)

Oil on canvas 79 x 56 1/4 in.  
Lent by André Emmerich Gallery, New York

OK

High Snow, Low Sun, Number 3 (1957)

Oil on canvas 56 1/2 x 56 3/4 in.  
Lent by Mrs. Charles Bagley Wright, Seattle, Washington

## STILL, Clyfford

Number 3, 1951

Oil on canvas 46 3/4 x 37 7/8 in.  
Lent by Mrs. Betty Parsons, New York

no answer OK

Painting 1951

Oil on canvas 94 x 82 in.  
Lent by The Museum of Modern Art, New York  
(Blanchette Rockefeller Fund)

-OK

## TOMLIN, Bradley Walker

Number 9: In Praise of Gertrude Stein 1950

Oil on canvas 49 x 102 1/4 in.  
Lent by The Museum of Modern Art, New York  
(Gift of Mrs. John D. Rockefeller III)

OK

Number 18 1950

Oil on canvas 78 1/8 x 49 7/8 in.  
Lent by Governor Rockefeller

OK

## TWORKOV, Jack

Prophet 1955

Oil on canvas 72 1/4 x 64 1/8 in.  
Lent by Stable Gallery, New York

OK

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TENTATIVE LIST

RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS

TO BE HELD AT ALBANY INSTITUTE OF HISTORY AND ART, SEPTEMBER 25-OCTOBER 25, 1959

BAZIORES, William

MOMA  
F.A.

Pompeii 1956 (X)  
Oil on canvas 60 x 48 in.  
Lent by The Museum of Modern Art, New York  
(Mrs. Louise Smith Fund)

189.55

label ✓

BROOKS, James

yes  
(MOMA)

Quail 1951 (X)  
Oil on canvas 61 x 57 1/8 in.  
Lent by The Museum of Modern Art, New York  
(Gift of Mrs. Bliss Parkinson)

247.56

label ✓

Jackson (1956) (X)  
Oil on canvas 66 3/4 x 69 3/4 in.  
Lent by Governor Rockefeller

58.28

label ✓

FRANCIS, Sam

yes  
(MOMA)

Black in Red (1953) (X)  
Oil on canvas 77 x 51 1/4 in.  
Lent by The Museum of Modern Art, New York  
(Blanchette Rockefeller Fund)

194.55

label ✓

(X) Arcid ?  
Label 58.7

GORKY, Arshile

Strip  
same

yes

The Calendars 1946-7 (X)  
Oil on canvas 49 3/4 x 60 in.  
Lent by Governor Rockefeller

58.7

label ✓

Agony 1947 (X)  
Oil on canvas 40 x 50 1/2 in.  
Lent by The Museum of Modern Art, New York  
(A. Genger Goodyear Fund)

88.50

label ✓

To frame

yes  
(MOMA)

GOTTLIEB, Adolph

yes

Tournament 1951 (X)  
Oil on canvas 60 1/4 x 70 1/4 in.  
Lent by the artist, New York

original

Exclamation  
1958/ o/c, 90x72"  
4,500

Red at Night 1956 (X)  
Oil on canvas 72 x 96 in.  
Lent by the artist, New York

58.177

label ✓

frame in my  
Sent to Sontag  
to lend for  
event and return  
on demand

GUSTON, Philip

NO

(Title to come). 1958  
Oil on canvas (size to come)  
Lent by Governor Rockefeller

(1958)  
comes from  
Galleria

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TENTATIVE LIST FOR ALBANY (Cont'd.)

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HARTIGAN, Grace

yes  
(MOMA) River Bathers 1953  
Oil on canvas 69 3/8 x 88 3/4  
Lent by the Museum of Modern Art, New York

yes  
City Life 1956  
Oil on canvas 81 x 98 1/2 in.  
Lent by Governor Rockefeller

KLINE, Franz

yes  
(MOMA) Chief (1950)  
Oil on canvas 58 3/8 x 73 1/2  
Lent by The Museum of Modern Art, New York  
(Gift of Mr. and Mrs. David M. Solinger)

yes  
Accent Grave 1955  
Oil on canvas 75 1/4 x 51 3/4 in.  
Lent by Mrs. John D. Rockefeller III, N. Y.

de KOONING, Willem

TR. Fin. yes  
(MOMA) Painting (1948)  
Oil and ripolin enamel on canvas 42 5/8 x 56 1/8 in.  
Lent by The Museum of Modern Art, New York

TR. Fin. yes  
(MOMA) Woman II (1952)  
Oil on canvas 59 x 43 in.  
Lent by The Museum of Modern Art, N. Y.  
Gift of Mrs. John D. Rockefeller, III

MOTHERWELL, Robert

TR. Fin. yes  
(MOMA) Personage with Yellow Ochre and White 1947  
Oil on canvas 72 x 54 in.  
Lent by The Museum of Modern Art, New York  
(Gift of Mr. and Mrs. Samuel M. Kootz)

NEWMAN, Barnett

yes  
Concord (1949)  
Oil on canvas 90 x 54 in.  
Lent by Mrs. Betty Parsons, New York

yes  
Horizon Night 1949  
Oil on canvas 30 1/2 x 72 1/2 in.  
Lent by Mr. and Mrs. Thomas Sills, New York

label ✓

11.54

label ✓

58.29

label ✓

2.52

label ✓

238.48 label ✓

label ✓

332.55

58.81 Motherwell: label  
Joux la maison,  
Bout la Rue

NO LABEL 15.57

label 58.199

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TENTATIVE LIST FOR ALBANY (Cont'd.)

POLLOCK, Jackson

Number 8 (1949)

Oil and aluminium on canvas 34 x 71 1/2 in.

Lent by Mr. and Mrs. Roy S. Neuberger, N. Y.

yes st.

Number 12 1952

Oil on canvas 101 7/8 x 89 in.

Lent by Governor Rockefeller

yes

ROTHKO, Mark

Number 7 1951

Oil on canvas 94 1/2 x 54 3/4 in.

Lent by Mrs. Betty Parsons, New York

yes

STAMOS, Theodoros

Heart of Willow - Sun (1957)

Oil on canvas 79 x 56 1/4 in.

Lent by André Emmerich Gallery, New York

yes

High Snow, Low Sun, Number 3 (1957)

Oil on canvas 56 1/2 x 56 3/4 in.

Lent by Mrs. Charles Bagley Wright, Seattle, Washington

yes

STILL, Clifford

Number 3, 1951

Oil on canvas 46 3/4 x 37 7/8 in.

Lent by Mrs. Betty Parsons, New York

yes

Painting 1951

Oil on canvas 94 x 82 in.

Lent by The Museum of Modern Art, New York

(Blanchette Rockefeller Fund)

yes

(M)

TOMLIN, Bradley Walker

Number 9: In Praise of Gertrude Stein 1950

Oil on canvas 49 x 102 1/4 in.

Lent by The Museum of Modern Art, New York

(Gift of Mrs. John D. Rockefeller III)

Tin

yes

(M)

Number 18 1950

Oil on canvas 78 1/8 x 49 7/8 in.

Lent by Governor Rockefeller

no

TWORCKOV, Jack

Prophet 1955

Oil on canvas 72 1/4 x 64 1/8 in.

Lent by Stable Gallery, New York

yes

CHECK LIST  
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MS  
DERS

58.87 label  
58.32 label  
58.32 label  
58.173 label  
58.170 label  
58.1 label  
58.54 label  
58.55 label  
58.6 label  
58.204 label

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(X)

(X)

(X)

(X)

(X)

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reframe in gallery

reframe in gallery

reframe in gallery

label

label

label

label

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- ① 58.32 Pollock
- ② 58.29 Hartigan
- ③ 58.177 Gottlieb
- ④ 11.54 Hartigan
- ⑤ 58.6 Tomlin
- ⑥ 58.81 Muthaerel
- ⑦ 238.48 de K
- ⑧ 189.55 Byzates
- ⑨ 332.58 de K
- ⑩ 88.50 Gorky
- ⑪ 348.55 Tomlin
- ⑫ 58.89 Pollock
- ⑬ 8.7 Gorky
- ⑭ 58.197 Newman
- ⑮ 247.86 Brooks
- ⑯ 58.173 Stamos
- ⑰ 57.361 Kline
- ⑱ 2.52 "
- ⑲ 58.204 Tworkov
- ⑳ 58.28 Brooks
- ㉑ 58.170 Stamos
- ㉒ 58.4 Francis
- ㉓ 194.55 de K
- ㉔ 7.8 Bee re-framed

For Sackal

① 7.56 Gupton

② 57.405

③ 58.77

④ 58.81

⑤ 58.89

⑥ 58.173

⑦ 58.197

⑧ 58.204

⑨ 58.28

⑩ 58.4

⑪ 194.55

⑫ 7.8

⑬ 7.8

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WALTER ARNDT'S PRINTS: BY ARTIST'S REPRESENTATIVE

as indicated circulated by the Bureau of Indian Arts, New York, N.Y., 1957

Box Number 1

(see special note on regarding) contents

19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000

Box Number 2

19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000

Box Number 3

19.000	19.000	19.000
19.000	19.000	19.000

Box Number 4

19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000

Box Number 5

19.000	19.000	19.000
19.000	19.000	19.000
19.000	19.000	19.000

Box Number 6

19.000	19.000	19.000
19.000	19.000	19.000

Box Number 7

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19.000	19.000	19.000
19.000	19.000	19.000

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

RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS

An exhibition circulated by The Museum of Modern Art, New York, N.Y., 1959

PACKING LIST:

Box Number 1 (see special note on repacking) contents:

<u>Museum Number</u>	<u>Artist</u>	<u>Title</u>
59.600	Stamos	HIGH SNOW, LOW SUN. NUMBER 3
59.593	Corky	THE CALENDARS
247.56	Brooks	QUALM
59.592	Brooks	JACKSON

Box Number 2

238.48	de Kooning	PAINTING. 1948.
332.55	de Kooning	WOMAN II
189.55	Baziotes	POMPEII
88.50	Corky	AGONY
59.591	Still	NUMBER 3, 1951.

Box Number 3

277.54	Still	PAINTING, 1951
59.587	Gottlieb	RED AT NIGHT

Box Number 4

59.599	Tworlov	PROPHET
15.57	Motherwell	PERSONAGE WITH YELLOW ORHRE & WHITE
59.588	Pollock	NUMBER 8, 1949

Box Number 5

59.598	Kline	ACCENT GRAVE
194.55	Francis	BLACK IN RED
2.52	Kline	CHIEF

Box Number 6

59.596	Pollock	NUMBER 12, 1952
59.595	Hartigan	CITY LIFE

Box Number 7

59.589	Newman	CONCORD
11.54	Hartigan	RIVER BATHERS
59.601	Motherwell	JOUR LA MAISON, NUIT LA RUE

CHECK  
LIST

JOANS  
&  
LENDERS

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RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS, Packing list, page 2

Box Number 8

59.597	Tomlin	NUMBER 18, 1950
59.586	Stamos	HEART OF WILLOW -- SUN
348.55	Tomlin	NUMBER 9: IN PRAISE OF GERTRUDE STEIN

Box Number 9

59.594	Guston	LEAF
59.604	Guston	ACTOR
59.605	Guston	RED BLACK

Box Number 10

59.602	Gottlieb	EXCLAMATION
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Box Number 11

59.590	Rothko	NUMBER 7, 1951
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CHECK  
LIST  
LOANS  
&  
LENDERS

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SPECIAL PACKING INSTRUCTIONS FOR CASE NUMBER 1

- (1) Replace all braces and separators. Nail braces for Gerky: THE CALENDARS (59.593) to the sides of the box.
- (2) Continue to pack. In place of Brooks: JACKSON (59.592) nail braces #5 and #6 flat and 18 inches from ends of box over separator to hold paintings in position.
- (3) Be sure that paintings are held firmly in place in box.

CHECK  
LIST

FOAMS  
&  
TENDERS

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*[Faint, illegible text from the reverse side of the page is visible through the paper.]*

CHECK LIST

LOANS & LENDERS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS

An exhibition circulated by The Museum of Modern Art, New York, N.Y. 1959

CHECK LIST: 30

<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date and Medium</u>	<u>Unframed Size H. x W.</u>	<u>Box No.</u>
189.55	Baziotes	POMPEII. 1955. Oil on canvas. The Museum of Modern Art.	60 x 48"	2
247.56	Brooks	QUALM. 1954. Oil on canvas. The Museum of Modern Art.	61 x 57 1/8"	1
59.592	Brooks	JACKSON. 1956. Oil on canvas. Nelson Rockefeller, New York.	66 3/4 x 69 3/4"	1
194.55	Francis	BLACK IN RED. 1953. Oil on canvas. The Museum of Modern Art.	77 x 51 1/4"	5
59.593	Gorky	THE CALENDARS. 1946-47. Oil on canvas. Nelson Rockefeller, New York	50 1/2 x 60 3/4"	1
88.50	Gorky	AGONY. 1947. Oil on canvas. The Museum of Modern Art.	40 x 50 1/2"	2
59.587	Gottlieb	RED AT NIGHT. 1956. Oil on canvas. The artist, New York.	72 x 96"	3
59.602	Gottlieb	EXCLAMATION. 1958. oil on canvas The artist, New York.	89 3/4 x 72"	10
59.594	Guston	LEAF. 1958. oil on cardboard Sidney Janis Gallery, New York	28 1/4 x 36 1/4"	9
59.604	Guston	ACTOR. 1958. oil on cardboard Sidney Janis Gallery, New York	29 1/4 x 35"	9
59.605	Guston	RED BLACK. 1958. oil on cardboard Sidney Janis Gallery, New York	28 1/4 x 36 1/4"	9
11.54	Hartigan	RIVER BATHERS. 1953. Oil on canvas. The Museum of Modern Art, New York	69 3/8 x 88 3/4"	7
59.595	Hartigan	CITY LIFE. 1956. Oil on canvas. Nelson Rockefeller, New York	81 3/4 x 99 1/4"	6
2.52	Kline	CHIEF. 1950. Oil on canvas. The Museum of Modern Art, New York.	58 3/8 x 73 1/2"	5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS, Check List, page 2

59.598	Kline	ACCENT GRAVE. 1955. Oil on canvas. 75 1/4 x 51 3/4"	5
		Mrs. John D. Rockefeller 3rd, N.Y.	
238.48	de Kooning	PAINTING. 1948. Oil and ripolin on canvas. 42 5/8 x 56 1/8"	2
		The Museum of Modern Art, New York.	
332.55	de Kooning	WOMAN II. 1952. Oil on canvas. 59 x 43"	2
		The Museum of Modern Art, New York.	
15.57	Motherwell	PERSONAGE WITH YELLOW OCHRE & WHITE. 1947. Oil on canvas. 72 x 54"	4
		The Museum of Modern Art, New York.	
59.601	Motherwell	JOUR LA MAISON, NUIT LA RUE. 1957. Oil on canvas. 70 x 90"	7
		Sidney Janis Gallery, New York.	
59.589	Newman	CONCORD. 1949. Oil on canvas. 90 x 54"	7
		Betty Parsons Gallery, New York.	
59.596	Pollock	NUMBER 12. 1952. Oil on canvas. 102 7/8 x 90"	6
		Nelson Rockefeller, New York.	
59.588	Pollock	NUMBER 8. 1949. Duco + aluminum on canvas. 34 x 71 1/8"	4
		Roy Neuberger, New York.	
59.590	Rothko	NUMBER 7. 1951. Oil on canvas. 94 1/2 x 54 3/4"	11
		Mrs. Betty Parsons, New York.	
59.586	Stamos	HEART OF WILLOW -- SUN. 1957. Oil on canvas. 79 x 56 1/4"	8
		André Emmerich Gallery, New York.	
59.600	Stamos	HIGH SNOW, LOW SUN, NUMBER 3. 1957. Oil on canvas. 56 1/2 x 56 3/4"	1
		Mr. and Mrs. Charles Bagley Wright, Seattle.	
59.591	Still	NUMBER 3. 1951. Oil on canvas. 46 3/4 x 37 7/8"	2
		Mrs. Betty Parsons, N.Y.	
277.54	Still	PAINTING. 1951. Oil on canvas. 94 x 82"	3
		The Museum of Modern Art, New York.	
348.55	Tomlin	NUMBER 9: IN PRAISE OF GERTRUDE STEIN. 1950. Oil on canvas. 49 x 102 1/4"	8
		The Museum of Modern Art, New York.	
59.597	Tomlin	NUMBER 18. 1950. Oil on canvas. 78 7/8 x 50 3/8"	8
		Nelson Rockefeller, New York	
59.599	Tworlov	PROPHET. 1955. Oil on canvas. 72 1/4 x 64 1/8"	4
		Stable Gallery, New York	



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C/E 59-6 I&L ✓  
 Miss Miller  
 Miss Dudley  
 p/g

*file-11/20/59*  
*1/3.59.6*

ANDRÉ EMMERICH GALLERY

NOVENTH EAST SEVENTH STREET - NEW YORK, N.Y. 10003 November 26, 1959

*Emmerich Gallery*

Mr. André Emmerich  
 André Emmerich Gallery August 31, 1959  
 17 East 64th Street  
 New York 21, New York

Dear André:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Stamos: Heart of Willow-Sun to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

THE

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

To:  
 From:

Frank O'Hara

Sincerely,

Dear Dorothy:

I am forwarding the loan agreement to Miss Dudley but I thought you would want to see it. The insurance value at \$1,500.00 has been raised to \$2,500.00.

Porter A. McCray  
 Director  
 The International Program

Enclosure:  
 Receipt of Delivery form

WR:f

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*file-Albany*

*C/2.59.6*

ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET · NEW YORK 21 · LEHIGH 5-5055

*Emmerich 11  
Emmerich*

THE MUSEUM OF MODERN ART

cc: RECENT AMERICAN PAINTING (Albany) ✓ **Date** September 1, 1959  
pink Dear Porter:

**To:** Miss Miller  
**From:** Frank O'Hara  
**Re:** Stamos: Heart of Willow-Sun. 1957.

Dear Dorothy:

I am forwarding the loan agreement form for this Albany loan to Miss Dudley but I thought you would want to know that Mrs. Emmerich has left the insurance value at \$1,500.00, but changed the sales price to \$2,500.00.

Sincerely yours,  
*Constance Emmerich*  
(Mrs. Andre Emmerich)

CH:ej  
Enc.

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

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*file-Albany*

*C/2.59.6*

ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET · NEW YORK 21 · LEHIGH 5-5055

*Emmerich Gallery*

August 31, 1959

Dear Porter:

Many thanks for your note of August 27<sup>th</sup> which reached us just as we were about to fly away to California.

We are of course delighted to lend Stamos' Heart of Willow-Sun and I am enclosing the loan agreement form as you requested.

*give to Waldo*

We look forward to seeing you when we get back and in the meantime send all best wishes.

Sincerely yours,

*Constance Emmerich*  
(Mrs. Andre Emmerich)

CE:cj  
Enc.

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

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*file TNAP - Wang 0/9 59-6*

RECENT AMERICAN PAINTING: I.&L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green 1959

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley Date

To: Frank O'Hara August 27, 1959 The New American

From: Dorothy Miller Painting

Mr. André Emmerich  
André Emmerich Gallery  
17 East 64th Street  
New York 21, New York

the abstract painting The Mirror, lent to the show  
by Mrs. Blise Parkinson is now owned by Mr. Joseph H. Hazen.

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Theodoros Stamos: Heart of Willow-Sun, 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

*B.S. You know all this*

Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for T. Stamos: Heart of Willow-Sun.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*file TNAP - Albany C/9. 59-6  
Gammerhell*

# THE MUSEUM OF MODERN ART

cc: Dorothy Dudley

Date August 28, 1959

To: Frank O'Hara

Re: Returns of The New American

From: Dorothy Miller

Painting

Dear Frank:

The Guston painting The Mirror, lent to the show by Mrs. Bliss Parkinson is now owned by Mr. Joseph H. Hazen. The painting should be returned to Mr. Hazen at 1501 Broadway, N.Y.C.

The James Brooks painting R 1953 has been purchased by The Chase Manhattan Bank through Skidmore, Owings & Merrill. Mr. Bunschaft of Skidmore will let us know where the painting is to be directed, probably to a warehouse where works of art for the bank are being assembled.

Other paintings in TNAP which have been sold are as follows:

- Francis - Arcueil to Richard Weil, St. Louis
- Guston - The Clock to The Museum of Modern Art
- Newman - Abraham to The Museum of Modern Art
- Stamos - High Snow, Low Sun #3 to Mr. & Mrs. Charles Bagley Wright of Seattle, Washington

CS:ej

Miss Dorothy S. Miller  
Director of the Eastern Collection  
The Museum of Modern Art  
125 West 53rd Street  
New York 19, N.Y.

*P.S. You know all this already -*

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file Albany  
c: THAP

ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET · NEW YORK 21 · LEHIGH 5-5055

To Frank  
O'Hara

August 26, 1959

Dear Miss Miller:

Thank you so much for your letter of June 25<sup>th</sup> and forgive our not answering until now but we have only just returned from Europe this week.

We are of course delighted about the sale of the Stamos painting High Snow, Low Sun No. 3 and we have given Stamos the good news.

In relation to the shipment of the painting, Frank O'Hara called this morning to discuss the possibility of lending this painting to Albany for their show of American paintings in September - October. We will of course be delighted to lend the painting if Mr. and Mrs. C. B. Wright will give permission. I shall write them immediately and let you know as soon as we have an answer. If they agree to lend the painting I assume that you will have it shipped directly from Albany to them.

Again many thanks and with all best wishes,

Sincerely yours,

*Colette Emmerich*  
(Mrs. Andre Emmerich)

CE:cj

Miss Dorothy C. Miller  
Curator of the Museum Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

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C/E-59-6 I&L ✓  
Miss Dudley  
Miss Miller  
P/g

RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS  
Intra-Office/pink

# THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mr. Rosenberg

Date: September 1, 1959

November 26, 1959

To: Miss Dudley

Re: Additional Details for

From: Frank O'Shea

RECENT AMERICAN PAINTING (Albany)

Mr. Adolph Gottlieb  
27 West 96th Street  
New York 25, New York

Dear Adolph:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Red at Night and Exclamation to the exhibition. I understand that Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely installed in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

The paintings may be collected at your convenience by arrangement with the printer mentioned to Mr. Shea that we will be in touch with him to remove the printing from storage; it has just returned from storage.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTING:L.&L.  
Intra-Office/pink

# THE MUSEUM OF MODERN ART

cc: Miss Miller  
Mr. Rasmussen

Date September 1, 1959

To: Miss Dudley

Re: Additional Gottlieb for

From: Frank O'Hara

RECENT AMERICAN PAINTING (Albany)

Dear Miss Dudley:

I met with Adolph Gottlieb this afternoon and, in addition to his Red at Night. 1956. (Mus. no.: 58.177), he has agreed to lend a new painting to the exhibition in Albany:

Exclamation. 1958. Oil on canvas, 90 x 72"

Lent by the artist

Insurance and sales price: \$4,500.00

This painting may be collected at your convenience by arrangement with a Mr. Elum at Sheraton Warehouse, 522 West 57th Street (6th floor). Mr. Gottlieb has already mentioned to Mr. Elum that we will be in touch with him to remove the painting from storage; it has just returned from Europe where Gottlieb had a show in Paris and in London. The strip is slender, but would seem to be adequate considering the precautions you are arranging for the van.

FOH/rsn

Sincerely yours,

Robert L. Murray  
Director  
The International Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTING: L.&L

Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

September 1, 1959

Mr. Adolph Gottlieb  
27 West 90th Street  
New York 25, New York

Dear Adolph:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the loan of your: Red at Night. 1956 and Exclamation. 1958. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enclosures: Loan agreement forms as listed

PAM:FOR/rsn

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G/E 59-6 L&L ✓  
Miss Miller  
Miss Dudley  
p/E

# THE MUSEUM OF MODERN ART

COI: RECENT AMERICAN PAINTING ✓

November 26, 1959

To: Miss Dudley

From: Frank O'Hara

Mr. Sidney Janis  
Sidney Janis Gallery  
15 East 57th Street  
New York 22, New York

Dear Sidney:

Because of the expense in transporting Governor Rockefeller's exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Motherwell: Jour La Maison; Guston: Leaf; Guston: Actor; Guston: Red Black to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: RECENT AMERICAN PAINTING:

L. & L. L. & L.  
 Miss Miller  
 Miss Dudley  
 Mr. Rasmussen  
 pink/green  
*Galley*

September 10, 1959

# THE MUSEUM OF MODERN ART

cc: RECENT AMERICAN PAINTING ✓

Date September 10, 1959

To: Miss Dudley

Re: Substitution of Gustons

From: Frank O'Hara

for Albany show

Dear Miss Dudley:

Because of the expense in transporting Governor Rockefeller's Guston: To Fellini from Maine, the three small gouaches by Guston mentioned in our letter to Sidney Janis (Leaf, Actor and Red Black) have been substituted and verbally agreed to, and loan agreement forms have been sent to the gallery.

Porter A. McCray, *my yours,*  
 Director  
 The International Program

Enclosures: 3 loan agreement forms in duplicate for paintings listed above.

PAM:FOH/rsn

PAM:FOH/rsn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: RECENT AMERICAN PAINTING:  
L. & L.

Miss Miller  
Miss Dudley  
Mr. Rasmussen  
pink/green

*Janis Gallery*

September 10, 1959 *alt*

Mr. Sidney Janis  
Sidney Janis Gallery  
15 East 57th Street  
New York 22, New York

Dear Sidney:

I am writing to thank you for your generous verbal agreement to lend the following three works of Philip Guston to the forthcoming exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS, about which we wrote in connection with the Motherwell: Jour la maison, Nuit la rue.

The works which we will arrange to pick up very shortly are:

Philip Guston: Leaf. 1958.  
" " : Actor. 1958.  
" " : Red Black. 1958.

I understand from Frank O'Hara that you are also willing to lend the Motherwell painting, for which we are deeply grateful. We have already sent you a loan agreement form for the Motherwell, and I am now enclosing loan agreement forms for the three Gustons. Would you please sign and return the original.

With best regards, and thanks again for your generosity.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosures: 3 loan agreement forms in duplicate for paintings listed above.

PAM:FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CE 59-6

Janis Gallery

RECENT AMERICAN PAINTING:

- 100-8-30-57 L. & L.
- ✓ 100-8-30-57 Miss Miller
- green Miss Dudley
- White Miss Frost
- Mr. Rasmussen
- pink/green

August 28, 1959

January 27, 1960

Mr. Sidney Janis  
 Sidney Janis Gallery  
 15 East 57th Street  
 New York 22, New York

Mr. and Mrs. Patrick B. McGinnis  
 Dear Sidney: Carlton Hotel  
 Boston, Massachusetts

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

I understand that Mr. McKinney has also forwarded photographs of the installation. The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your Robert Motherwell: Jour la Maison, Nuit la Rue. 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely, Sincerely yours,

Porter A. McGray  
 Director  
 The International Program

Enclosures:

Enclosure: Loan agreement form for R. Motherwell: Jour la Maison, Nuit la Rue.

PAM:FOH/rsn

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

cc: Miss D. Dudley  
Miss D. Miller  
ICE-F-36-57  
✓ C/E 59-6 Albany  
green  
WR:ah

January 22, 1960

Mr. and Mrs. Patrick B. McGinnis  
Ritz Carlton Hotel  
Boston, Massachusetts

Dear Mr. and Mrs. McGinnis:

I am writing to thank you for your generosity in lending your Rothko Number 7 - 1951 to the exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS for its showing at the Albany Institute of History and Art. The Institute's President, Mr. Laurence McKinney, will have written you to express appreciation for your loan of the Rothko to the exhibition. I understand that Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely installed in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar, and also a Receipt for your Hartigan On Orchard Street which you lent to THE NEW AMERICAN PAINTING, and which was returned to you at the same time.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosures:  
Receipt of Delivery forms

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

*Recent American Painting / McGinnis*

*Call Louis at*

January 5, 1960

*CE 59-6 McGinnis*

# THE MUSEUM OF MODERN ART

**Date** ~~December 11, 1959~~

**To:** Mr. Farnie

**Re:** ~~Recent American Painting~~

**From:** Marjorie Brandt

~~CE 59-6 McGinnis Painting~~

Dear Bill,

Santini will deliver a box of two paintings on Monday with the print for Mr. Barr. These will be returned to Mrs. McGinnis after Jean Volkmer has worked on the Rothko, Number 7. Please store the box and the painting by Hartigan - On Orchard Street and let Jean know that the other painting is here.

*M.B. DONE 13/14/59*

*to the*

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	IC / IP	1.G.6

*Recent American Painting / McGinnis*

cc: Miss Pearson  
Miss Volkmer

*McGinnis*

# THE MUSEUM OF MODERN ART

✓ Miss Virginia Pearson  
Miss Dorothy H. Dudley

**Date** November 11, 1959

cc: D. Miller

**Date** November 4, 1959

**To:** Miss Jean Volkmer

**Re:** Examination of Rothko - Number 7

**From:** Marjorie Brandt

included in C/E 59-6 Recent American

Painting.

Patrick B. McGinnis

Dear Miss Volkmer,

At the time we asked Mr. and Mrs. McGinnis for permission to include their Rothko - Number 7 in the RECENT AMERICAN PAINTING exhibition, Mr. McCray made the following statement:

" We shall have the Rothko examined by our Museum restorer upon its return and make any repairs which may be necessary to restore the painting to the condition in which we originally received it."

The painting is now in Santini's warehouse, available for your examination. There are black smudges and paint drips on the canvas which are the most obvious condition. When you are ready to look at the painting I have the condition reports.

M.B.

*restored by Jean Volkmer  
before return  
to McGinnis*

EXT. 711

Stamps

Josephine S. Walker  
Secretary to Mr. Boardman

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	IC / IP	1.G.6

*New American Painting / McGinnis*

cc: Miss Peabody  
Miss Folger

*Call Louis at*

# THE MUSEUM OF MODERN ART

*M.B.*

CC: D. Miller

Date November 4, 1959

To: Dorothy Dudley

Re: Returning loans to TNAP

From: Eileen Wells

to Mrs. Patrick B. McGinnis

Dear Dorothy:

*Deleted  
11-5-59  
on instructions  
of Eileen Wells*

Mrs. McGinnis' secretary, Miss Doherty, called on Monday to ask if we would call ~~them~~ when Mrs. McGinnis' Rothko and Hartigan which were on loan to THE NEW AMERICAN PAINTING are about to be shipped back to Boston. They will have to arrange to have someone to receive them. The number is Capitol 7-7427, Boston, Mass. (You can ask for Miss Doherty).

*EW*

*EX-111*

*Secretary,*

*Josephine G. Miller  
Secretary to Mr. William*

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

Recent American Painting / McGinnis

Miss Follower  
Miss Follower

Call Louis at  
Boston Truck Company

January 5, 1960

Boston Truck Company  
194 First Street, Patrick B. McInnis  
Cambridge, Mass. Maine Railroad

Dear Sir,

On December 17, 1959 we sent the enclosed letter to your Woodside office. Unfortunately the letter did not reach you in time and I have been informed by Miss Doherty, Mr. McGinnis' secretary, that you have billed Mr. and Mrs. McGinnis for the delivery. As it is the policy of the Museum to pay for delivery of paintings to their owners, I hope that you can reverse the billing and send us the charges on our Purchase order I.O.E. 2295 which we sent to Woodside. If there is any further difficulty please contact me.

the picture painting, but as yet, has not been able to make a recommendation concerning the red spots which you wished removed. We will not be able to advise you as to what should be done on the picture until Miss Follower has completed some urgently needed projects on a new museum exhibition and has had time to prepare her report.

Yours truly,  
Marjorie Brandt  
Assistant to the Registrar

If you have any new instructions regarding the paintings please let us know.

Miss Doherty  
Boston  
Capitol 7-6000  
Ext. 717

Sincerely,

Josephine B. Walker  
Secretary to Mr. McInnis

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

*Recent American Painting / McGinnis*

cc: Miss Pearson  
Miss Volkmer

December 10, 1959

Mr. and Mrs. Patrick B. McGinnis  
Boston and Maine Railroad  
150 Causeway Street  
Boston 14, Massachusetts

Dear Mr. and Mrs. McGinnis:

The two paintings, On Orchard Street by Grace Hartigan and Number 7 by Mark Rothko, which you loaned for The New American Painting Exhibition have been returned to the museum warehouse and are in good condition. The museum conservator, Jean Volkmer, has examined the Rothko painting, but as yet, has not been able to make a recommendation concerning the red spots which you wished removed. We will not be able to advise you as to what work should be done on the picture until Miss Volkmer has completed some urgently needed projects on a new museum exhibition and has had time to prepare her report.

If you have any new instructions for the disposition of the paintings please let us know.

Yours truly,

Marjorie Brandt  
Assistant to the Registrar

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

*V. Pearson*

*Maggie*  
*Call Louis at*  
*Boston Trucking Co.*

COPY

1959

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

Dear Mr. McCray:

Enclosed is the signed loan agreement form for Rothko: No.7, 1951, which Mr. and Mrs. McGinnis are lending to your forthcoming exhibition, RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS.

I note that you plan to return the Rothko during the first part of November, along with the Hartigan; On Orchard Street. Will you see that the shipment is directed to Mr. McGinnis at 150 Causeway Street, Boston, Massachusetts. If you could let me know in advance approximately what day we should receive it, I can arrange to have someone on hand when it arrives.

Sincerely,

Josephine R. Walker  
Secretary to Mr. McGinnis

*2 paintings returned 12/18/59 by RRE.*

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*V. Pearson*

COPY

BOSTON and MAINE RAILROAD  
North Station, Boston 14, Mass.

September 21, 1959

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

Dear Mr. McCray:

Enclosed is the signed loan agreement form for Rothko: No.7, 1951, which Mr. and Mrs. McGinnis are lending to your forthcoming exhibition, RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS.

I note that you plan to return the Rothko during the first part of November, along with the Hartigan; On Orchard Street. Will you see that the shipment is directed to Mr. McGinnis at 150 Causeway Street, Boston, Massachusetts. If you could let me know in advance approximately what day we should receive it, I can arrange to have someone on hand when it arrives.

Sincerely,

Josephine R. Walker  
Secretary to Mr. McGinnis

*2 paintings returned 12/18/59 by RRE.*

Enclosure

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

cc: Miss Hartley  
Miss Miller  
Miss Dudley  
Mr. Rasmussen  
ICE F 36-57 ✓  
RECENT AMERICAN PTG: L.&I  
pink/green

September 16, 1959

*Albany*  
*cf/2-59-6*

Mr. and Mrs. Patrick B. McGinnis  
Boston and Maine Railroad  
150 Causeway Street  
Boston 14, Massachusetts

Dear Mr. and Mrs. McGinnis:

We are most appreciative of your generosity in lending your newly acquired Rothko: Number 7, 1951 to the forthcoming exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. As Miss Hartley has undoubtedly told you, this exhibition of works by the artists included in THE NEW AMERICAN PAINTING has been requested by Governor Rockefeller to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, and will be held between September 25th and October 25th. We will be able to return the Rothko therefore the first part of November, along with the Hartigan: On Orchard Street which has been on loan to THE NEW AMERICAN PAINTING.

We shall have the Rothko examined by our Museum restorer upon its return and make any repairs which may be necessary to restore the painting to the condition in which we originally received it.

Would you be kind enough to sign and return the original of the enclosed loan agreement form for the Rothko.

With kindest regards and thanks again for your generosity.

Sincerely,

Porter A. McGray  
Director  
The International Program

Enclosure: Loan agreement form for Rothko: Number 7, 1951.

PAM:FOH/rsn

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	IC/IP	1.G.6

BOSTON AND MAINE RAILROAD

NORTH STATION, BOSTON 14, MASS.

PATRICK B. McGINNIS, PRESIDENT



*C/E 59-6*  
*Waldo*  
*FPH.*  
*cc: Dudley*  
*Albany*  
*L & L*

September 21, 1959

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

Dear Mr. McCray:

Enclosed is the signed loan agreement form for Rothko: No. 7, 1951, which Mr. and Mrs. McGinnis are lending to your forthcoming exhibition, RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS.

I note that you plan to return the Rothko during the first part of November, along with the Hartigan: On Orchard Street. Will you see that the shipment is directed to Mr. McGinnis at 150 Causeway Street, Boston, Massachusetts. If you could let me know in advance approximately what day we should receive it, I can arrange to have someone on hand when it arrives.

Sincerely,  
*Josephine R. Walker*  
Josephine R. Walker  
Secretary to Mr. McGinnis

Enclosure

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Porter McCray  
Frank O'Hara

COPY

SEPTEMBER 15, 1959

MISS DOROTHY MILLER, THE MUSEUM OF MODERN ART  
11 WEST 53 ST NYK

WILL YOU KINDLY SEND ROTHKO TO ALBANY SHOW UNDER NAME OF  
MR AND MRS PATRICK B MCGINNIS NEWYORK NEWYORK ENJOYED  
MY CHAT WITH YOU VERY MUCH

LUCILE MCGINNIS

~~WR~~  
WR

file  
E 59-6  
McGinnis

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

BETTY PARSONS GALLERY

MODERN PAINTINGS

PLAZA 3-3456

*McGinnis*  
15 EAST 57 STREET  
NEW YORK 22, N. Y.

September 11, 1959

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

Dear Mr. McCray:

*sent to WR*  
Enclosed loan forms for Barnett Newman "Concord",  
Mark Rothko "No. 7-1951" and Clyfford Still "No. 3-1951".  
Please note that the Mark Rothko is now owned by Mrs.  
Patrick B. McGinnis. You were kind enough in June to  
arrange for Mrs. McGinnis to see this painting after its  
return from Europe at which time she reported there  
seemed to be several small brown spots on the surface.  
Would it be possible for the museum to see that these  
spots are removed before the painting is returned to  
Mrs. McGinnis?

I do not expect Mrs. Parsons back until next week  
but would appreciate very much if this could be done.

Sincerely yours,

*Marie Hartley*  
Marie Hartley

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

cc C/E 59-6 ✓  
 Rasmussen  
 pink  
 interoffice

*Moma  
 Miller*

THE MUSEUM OF MODERN ART

Date: September 10, 1959

To: Miss Dudley  
 From: Waldo Rasmussen

Re: Recent American painting  
 show for Albany (C/E-59-6)

Dear Dorothy:

In a telephone conversation with Mrs. Uht yesterday I learned that Governor Rockefeller's paintings lent to the Albany exhibition are to be returned to the Executive Mansion following the closing of the Albany show. Could we, therefore, arrange to have all the original frames with screw eyes and wire sent up with the paintings next week? We plan to ship on Wednesday, September 16th.

Mrs. Uht said she would contact you later concerning the return of the Miro and if it is to go to Albany will let us know in time to include it in the shipment.

I telephoned Mr. and Mrs. Charles Bagley Wright concerning the loan of their Stamos: High Snow, Low Sun Number 3. They have given verbal permission to include this painting in the Albany show and will send in their loan agreement form shortly.

WR:rf

*I have been in touch with Dorothy Dudley and Miss Nelson regarding their shipment and various care will be taken for the safety of these works, which will be returned immediately after the exhibition closes.*

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

REGENT AMERICAN PAINTING: L. & L. ✓  
 ICE F 36-57  
 pink/ intraoffice

# THE MUSEUM OF MODERN ART

cc: Miss Dudley  
 Mr. Rasmussen

Date September 1, 1959

*Mina Barr*

To: Alfred H. Barr, Jr.  
 Dorothy G. Miller

Re: MOMA loans to REGENT AMERICAN

From: Porter McCray

PAINTING: 17 ABSTRACT EXPRESSIONISTS, Albany

Dear Dottie and Alfred:

I am listing below the loans from Museum Collections, now in THE NEW AMERICAN PAINTING, which are to go to Albany at the Governor's request for the opening of the reconstructed galleries of the Albany Institute of History and Art, September 25th to October 25th:

- |                         |   |
|-------------------------|---|
| BARIOTES, William:      | <u>Ferpeil</u> 1956                               |
| BROOKS, James:          | <u>Qualm</u> 1954                                 |
| FRANCIS, Sam:           | <u>Black in Red</u> (1953)                        |
| GERAY, Arshile:         | <u>Agony</u> 1947                                 |
| HARTIGAN, Grace:        | <u>River Bathers</u> 1953                         |
| KLINE, Frans:           | <u>Chief</u> (1950)                               |
| de KOONING, Willem:     | <u>Painting</u> (1948)                            |
|                         | <u>Woman II</u> (1952)                            |
| MOTHERWELL, Robert:     | <u>Personage with Yellow Ochre and White</u> 1947 |
| STILL, Clyfford:        | <u>Painting</u> 1951                              |
| TOMLIN, Bradley Walker: | <u>Number 9: In Praise of Gertrude Stein</u> 1950 |

I have been in touch with Dorothy Dudley and Miss Schum regarding their shipment and maximum care will be taken for the safety of these works, which will be returned immediately after the exhibition closes.

PAM:FOH/rsn

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

C/E 59-8/6  
Miss Miller  
Miss Dudley p/g

November 26, 1959

Mr. and Mrs. Roy R. Neuberger  
120 Broadway  
New York 5, New York

Dear Marie and Roy:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Pollock: Number 8, 1949 to the exhibition. I understand that Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

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

RECENT AMERICAN PAINTING:L.&L  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

August 27, 1959

*Neuberger*

Mr. Roy R. Neuberger  
120 Broadway  
New York 5, New York

Dear Roy:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Jackson Pollock: Number 8, 1949. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for J. Pollock: Number 8, 1949.

PAM:FOH/rsn

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

C/E 59-6 1&E  
Miss Miller  
Miss Dudley  
P/G

November 26, 1959

Mrs. Betty Parsons  
15 East 57th Street  
New York 22, New York

Dear Betty:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Newman: Concord and Still: Number 3 to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pin/green

*Parsons Gallery  
Parsons*

Mrs. Betty Parsons

August 29, 1959

August 29, 1959

I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing loan agreement forms in duplicate for your convenience.

Mrs. Betty Parsons  
Betty Parsons Gallery  
15 East 57th Street  
New York 22, New York

Sincerely yours,

Dear Betty:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your

Barnett Newman: Concord, 1949.

Mark Rothko: Number 7, 1951

Clyfford Still: Number 3, 1951.

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

Mrs. Miller  
 Mrs. Dudley  
 Mr. Rasmussen  
 3/5 57-6  
 3/8

- 2 -

Mrs. Betty Parsons

September 2, 1959

August 29, 1959

I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing loan agreement forms in duplicate for your convenience.

With many thanks for your generous consideration.

THE MUSEUM OF MODERN ART

Sincerely yours,

Porter A. McCray  
 Director  
 The International Program

To: *Waldo Rasmussen*

From: *Major Pratt*

Re: *Documents II*

Enclosures: Loan agreement forms for:  
 Barnett Newman: Concord  
 Mark Rothko: Number 7, 1951  
 Clyfford Still: Number 3, 1951

*The receipt of delivery for Pollock - Number 12 for 30<sup>th</sup> Anniversary Exhibition has been sent to Mr. Barr's office for thank you letter.*

*MB*

*pleased to receive the installation photographs, and were delighted that the exhibition looked so handsome in your galleries.*

Sincerely,

Waldo Rasmussen  
 The International Program

MBP

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

Miss Miller  
Miss Dudley  
Mr Rasmussen  
C/E 59-6  
P/E

*R. Rasmussen*  
*work folder copy*  
*Rockefeller*  
*L & L*

November 2, 1959

October 27, 1959

*file*

## THE MUSEUM OF MODERN ART

Date December 9, 1959

To: *Waldo Rasmussen*  
From: *Marjorie Brandt*

Re: Always exhibition  
Documenta II  
Rockefeller.

*The receipt of delivery for Pollock - Number 12  
for 30<sup>th</sup> Anniversary Exhibition has been sent to  
Mr. Barr's office for thank you letter.*

*MB*

are being returned to the Executive Mansion in Albany, as previously arranged.

Thank you so much for sending the color slide of Stamos: High Snow, Low Sun, Number 3 which we forwarded immediately to the owner of the painting, Mrs. Virginia Bagley Wright. We were also pleased to receive the installation photographs, and were delighted that the exhibition looked so handsome in your galleries.

Sincerely,

Waldo Rasmussen  
The International Program

WR:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Miss Miller  
Miss Dudley  
Mr Rasmussen  
C/E 59-6  
P/E

*R. Johnson*  
*work folder copy*  
*Rockefeller*  
*L & L*

November 2, 1959

Miss Janet R. MacFarlane  
Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Dear Miss MacFarlane:

I am writing to confirm your telephone conversation with Miss Dorothy Miller regarding the change in the date of return shipment for RECENT AMERICAN PAINTING.

We have arranged with the Schumm Traffic Agency to have the paintings picked up on Tuesday, November 10th. The van is scheduled to arrive early that morning, between 8 and 9 a.m., so that the exhibition can be delivered to our warehouse in New York that same afternoon. This is necessary because the warehouse is closed on Veterans Day, November 11th.

I understand that you will be able to keep many of the paintings on view in the Institute, so that there will be no problem in storing them for this additional period beyond your scheduled closing date. As Miss Miller informed you, Governor Rockefeller's Pollock: Number 12, 1952 is now being returned with the rest of the exhibition, and the other four works from his collection:

Brooks: JACKSON (59.592)  
Gorky: THE CALENDARS (59.593)  
Hartigan: CITY LIFE (59.595)  
Tomlin: NUMBER 18 (59.597)

are being returned to the Executive Mansion in Albany, as previously arranged.

Thank you so much for sending the color slide of Stamos: High Snow, Low Sun, Number 3 which we forwarded immediately to the owner of the painting, Mrs. Virginia Bagley Wright. We were also pleased to receive the installation photographs, and were delighted that the exhibition looked so handsome in your galleries.

Sincerely,

Waldo Rasmussen  
The International Program

WR:f

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

Miss Miller  
Miss Dudley  
GE 59-6  
Rasmussen p/g

*R. Rockefeller*

October 29, 1959

Miss Henrietta Schumm  
Schumm Traffic Agency, Inc.  
25 Beaver Street  
New York 4, New York

Dear Miss Schumm:

I am writing to confirm my telephone conversation with you today about rescheduling the van pick-up of RECENT AMERICAN PAINTING: 17 ABSTRACT AMERICANS from the Albany Institute of History and Art. Since the exhibition has been extended for two weeks, we should like you to arrange pick-up of the paintings from the Albany Institute on November 10th, with the exception of four of Governor Rockefeller's paintings:

- Brooks: JACKSON (59.592)
- Corky: THE CALENDARS (59.593)
- Hartigan: CITY LIFE (59.595)
- Tomlin: NUMBER 18, 1950 (59.597)

I understand that you are arranging for the paintings which will be returned to the Executive Mansion in Albany. Governor Rockefeller's Pollock: NUMBER 12, 1952 will be returned to Santini's with the rest of the exhibition, rather than to the Executive Mansion as originally planned.

Our Purchase Order C.E. 22765 will continue to cover your services.

Sincerely,

Waldo Rasmussen  
The International Program

rf

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

cc. Miss Dudley  
Miss Kidwell  
C/E 59-6  
Rasmussen  
p/g

*Wald Rasmussen*  
*L+L - Rockefeller*

AIR MAIL  
October 22, 1959

Miss Henrietta Schumm  
Schumm Traffic Agency  
23 Beaver Street  
New York, New York

Dear Miss Schumm:

I am enclosing a copy of my letter to Miss MacFarlane at the Albany Institute regarding the return of the exhibition RECENT AMERICAN PAINTING. Please note that five of the paintings sent by Governor Rockefeller are not to be returned in this shipment. These are:

- Brooks: Jackson
- Hartigan: City Life
- Pollock: Number 12, 1952
- Tomlin: Number 18, 1950
- Gorky: Caleddars.

I understand that you are arranging the van shipment on November 2nd and that your drivers will arrive at the Institute at about 2 p.m. Delivery of the exhibition to Santini Brothers Warehouse will take place the next morning.

Our Purchase Order Number C.E. 22765 will cover your services.

Sincerely,

Waldo Rasmussen  
The International Program

WR:f

I have checked with our traffic agent, Miss Henrietta Schumm, and will see that van pick-up of the 25 paintings from our Museum Collection and private donors (other than Governor Rockefeller) can be arranged for Monday, November 2nd, around 2 p.m. In case you need them, I am enclosing an additional copy of the check list of the exhibition and the packing list which lists the contents of each case, for your use in dismantling the exhibition and repacking.

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

Mrs Uht  
 b/c Miss Miller  
 Miss Dudley  
 CE 59-6  
 O'Hara  
 Hecht  
 Rasmussen  
 P/E

AIR MAIL

October 16, 1959

Also enclosed is a copy of the special instruction for case number 1, which supplies necessary information on adjusting the case in order to eliminate the two paintings from Governor Rockefeller's collection (Miss Janet B. MacFarlane Collection). As Mr. McGray requested in his letter of 10/14, it is essential that the packing be supervised to ensure that the paintings are packed exactly according to the instructions inside the case.

Miss Janet B. MacFarlane  
 Director  
 Albany Institute of History and Art  
 125 Washington Avenue  
 Albany 10, New York

Dear Miss MacFarlane:

This will confirm my telephone conversation with you yesterday concerning the return of the RECENT AMERICAN PAINTING exhibition to New York and several other details in connection with the show.

Thank you so much for assisting us by arranging to have a qualified photographer prepare a Kodachrome color slide (the standard 35 mm size) of the Stanos: High Snow, Low Sun, Number 3. As I explained, the lender of the picture, Mrs. Charles Bagley Wright of Seattle, would like to use the slide in a talk she plans to give at the Seattle Art Museum on November 1st. May we request that this operation be undertaken under the supervision of the Institute, so that no possible damage may occur to the painting. Would you kindly have the photographer send the slide to me so that we may forward it to Mrs. Wright along with another slide of a painting from her collection. The Photographer should bill The Museum of Modern Art for his services, sending the bill to the attention of Mr. Porter McGray.

We shall also look forward to receiving the set of installation photographs you are preparing. These would be of great interest to members of our International Council. I do hope you are able to send them in time to reach us by Wednesday, October 21st, so that we can have them on hand for the Council's Annual Meeting.

After learning that the Institute plans to write lenders to the exhibition thanking them for making their works available, it has occurred to me that we should coordinate our letters to lenders which would include details on the return of the paintings, as well as a formal thank-you from the Museum. Would you be kind enough to send us copies of your letters for our files so that we can slant our letters accordingly?

I have checked with our traffic agent, Miss Henrietta Schumm, who tells me that van pick-up of the 25 paintings from our Museum Collections and private lenders (other than Governor Rockefeller) can be arranged for Monday, November 2nd, around 2 p.m. In case you need them, I am enclosing an additional copy of the check list of the exhibition and the packing list which lists the contents of each case, for your use in dismantling the exhibition and repacking.

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

Miss MacFarlane

-2-

ERNEST AMERICAN PAINTING 2. 3. 4.  
 Miss Miller  
 Mr. McCray  
 October 16, 1959  
 Mr. ...  
 pink/green

Also enclosed is a copy of the special packing instruction for case number 1, which supplies necessary information on adjusting the case in order to eliminate the two paintings from Governor Rockefeller's collection (Brooks: Jackson; Goriky: Calendars). As Mr. McCray requested in his letter of September 15th, it is essential that the packing be supervised to ensure that the works are handled with care and packed exactly according to the order of the packing instructions inside the case.

Mrs. Carol Uht has informed us that she will be in touch with you to inform you when she can be present to supervise the delivery to the Executive Mansion of the 5 paintings lent by Governor Rockefeller. As you know, Governor Rockefeller's loans are:

- Brooks: Jackson
- Hartigan: City Life
- Pollock: Number 12, 1952
- Tomlin: Number 18, 1950
- Goriky: Calendars.

Mrs. Uht would also like personally to supervise the replacing of the traveling frames on the Brooks and Hartigan paintings with the Governor's personal frames, which were shipped to the Institute along with the exhibition.

Thank you so much for your attention to these details and your generous cooperation in working on the show. We are delighted that the Albany showing has been a success.

Goriky: The Calendars, 1943-47.  
 Sincerely,  
 Waldo Rasmussen  
 The International Program

Enclosures:  
 check list  
 packing list  
 special packing instruction for case number 1

WR:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Mr. Rasmussen  
ICE F 36-57 C/9-59-6  
pink/green

*Rockefeller*

Governor Nelson A. Rockefeller

August 31, 1959

August 31, 1959

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

Attention: Mrs. Boyer

Sincerely yours,

Dear Nelson:

Dorothy has now completed her selection of works for the exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS for the Albany Institute of History and Art opening, which you requested and to which you have verbally agreed to lend the following paintings from your collection, now included in THE NEW AMERICAN PAINTING. The following list also includes one Guston painting now in Maine, To Fellini (1958), which we hope to send to Albany to represent him, since his large representation at DOCUMENTA II and at the forthcoming V BIENAL in São Paulo has made other first-rate examples unavailable.

Brooks: Jackson (1956)

Gorky: The Calendars. 1946-47.

Guston: To Fellini (1958)

Hartigan: City Life. 1956.

Follock: Number 12. 1952.

Tomlin: Number 18. 1950.

I am enclosing loan agreement forms in duplicate for your convenience.

We are most enthusiastic about the quality of this exhibition, and, as you know, are using eleven works from the

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

- 2 -

Governor Nelson A. Rockefeller

August 31, 1959

Museum Collections. We have also had very generous responses from all other lenders, with one or two still outstanding. This short exhibition period, from September 25th to October 25th, will enable us to return the works the first week of November.

Sincerely yours,

Porter A. McGray  
 Director  
 The International Program

Enclosures: As listed.

PAM:FOH/rsn

Porter A. McGray  
 Director  
 The International Program

Enclosure:  
 Receipt of Delivery form

WH:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

cc C/E 59-6 I&L ✓  
Miss Miller  
Miss Dudley  
p/g

November 26, 1959

Mrs. John D. Rockefeller III  
One Beekman Place  
New York 22, New York

Dear Blanchette:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Kline: Accent Grave to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

RECENT AMERICAN PAINTING: L.&L

Miss Miller  
Miss Dudley  
Mr. Rasmussen  
ICE F 36-57  
pink/green

*Rockefeller*

August 11, 1959

Mrs. John D. Rockefeller III  
One Beekman Place  
New York 22, New York

Dear Blanche:

I am writing to confirm your willingness to lend further your Kline Accent Grave so that it may be included in the exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS, which Nelson has requested for the opening of the newly re-constructed galleries of the Albany Institute of History and Art.

The exhibition will open on September 25th and continue for one month, so that we will be able to return your Kline to you the first week in November. I am enclosing a loan agreement form for your signature.

We feel very enthusiastic about the quality of the show, which will be made up of approximately twenty-eight works. I am sure you feel, as we do, that this brief additional loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract-Expressionist work will inspire.

Sincerely,

Porter A. McGrey  
Director  
The International Program

Enclosure: Loan agreement form for Franz Kline: Accent Grave.

PAM:FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

C/E 59-6 L&L ✓  
Miss Miller  
Miss Dudley  
p/g

*Stable Gallery*

November 26, 1959

Mrs. Eleanor Ward  
Stable Gallery  
92½ Seventh Avenue  
New York 19, New York

Dear Eleanor:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Tworlov: Prophet to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

I join with Dorothy Miller in thanking you for making this exhibition possible.

I am enclosing a Receipt of Delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosure:  
Receipt of Delivery form

WR:f

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

RECENT AMERICAN PAINTING:L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

*Halle Berry*  
*Hersh*

August 27, 1959

Mr. Alan Groh  
Stable Gallery  
92 1/2 Seventh Avenue  
New York 19, New York

Dear Mr. Groh:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Jack Tworlov: Prophet. 1955. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McGray  
Director  
The International Program

Enclosure: Loan agreement form for J. Tworlov: Prophet.

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

Miss Dudley ✓  
 Miss Miller CE 59-6 Weil  
 Albany Exhibition - Recent  
 American painting L & L  
 Rasmussen  
 P G

FOR PROMPT SERVICE  
 TELEPHONE REPLY TO  
 MAIN OFFICE - WH 4-3100

EASTERN STANDARD TIME

1959 SEP 10 AM 8 18

*file Albany*  
*CE 59-6 Weil*  
*Waldo*  
*cc: Dudley*

at Mackay All America Commercial Mackay Radio and Radio Cables and Radio

can Cable & Radio System American Cable & Radio System  
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 WIEN 10 10 1245  
 MC CRAY MODERNART  
 NEWYORK  
 SORRY UNABLE TO LOAN FRANCIS

SE IL

02

*Waldo - Dorothy thinks the 1 month  
 Francis is enough - Frank*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

Miss Dudley ✓  
 Miss Miller CE 59-6 Weil  
 Albany Exhibition - Recent  
 American painting L & L  
 Rasmussen  
 P 8

DIS  
 MR RICHARD WEIL  
 C/O HOTEL BRISTOL  
 VIENNA, (AUSTRIA)

MUSEUM OF MODERN ART

W.U. CABLES

URGENTLY REQUEST LOAN YOUR NEWLY ACQUIRED SAM FRANCIS  
 PAINTING ARCUEIL FOR RECENT AMERICAN PAINTING EXHIBITION TO  
 OPEN NEW GALLERIES ALBANY INSTITUTE UNDER PATRONAGE GOVERNOR  
 ROCKEFELLER stop EXHIBITION OPENS SEPTEMBER 25 CLOSES  
 OCTOBER 25 PAINTING RETURNED EARLY NOVEMBER stop GRATEFUL  
 YOUR CONSIDERATION THIS REQUEST APPRECIATE CABLE  
 PORTER MCCRAY, MODERNART  
 NOTE: PREPAY REPLY FOR 12 WORDS  
 Charge: Circulating Exhibitions , Recent American Painting

PAM:WR:rf

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

RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

AIR MAIL

August 28, 1959

Mr. Richard Weil  
317 North 11th Street  
St. Louis 1, Missouri

Dear Mr. Weil:  
Mrs. Wright:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your newly acquired Sam Francis: Arcueil, 1956. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

Enclosures:  
receipt of delivery form

Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for S. Francis: Arcueil.

PAM:FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

ICE F 4  
C/E 59-6 L&L ✓  
Miss Dudley  
Miss Miller

ICE F 40-59 L. & L.  
ICE F c/e 59-6  
pink/green  
Extra

January 6, 1959  
October 29, 1959

Mr. and Mrs. Charles Bagley Wright  
550 36th Avenue, North  
Seattle, Washington

Dear Mr. and Mrs. Wright:

The exhibition RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS has closed at the Albany Institute of History and Art, and the Institute's President, Mr. Laurence McKinney, will have written you to express appreciation of your generosity in lending your Stamos: High Snow, Low Sun Number 3 to the exhibition. I understand Mr. McKinney has also forwarded photographs of the installation at Albany, so that you are aware that the paintings were handsomely hung in the Institute's newly reconstructed galleries. As you know, the exhibition was held under the patronage of Governor Rockefeller, and it was a most important occasion for the Albany public, who attended the show in large numbers.

We shall join with Dorothy Miller in thanking you for making this exhibition possible.

With this I am enclosing a receipt of delivery form for your signature from Miss Dudley, our Registrar.

Sincerely,

Sincerely,

Porter A. McCray  
Director

Porter McCray, International Program  
Director  
The International Program

Enclosures: 2 color slides

Enclosure:  
receipt of delivery form

WR:f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

cc: ICE F 40-59 L. & L.  
~~ICE F~~ c/e 59-6 ✓  
pink/green  
*Extra*

October 29, 1959

Mrs. Charles Bagley Wright  
550 Thirty-Sixth Avenue, North  
Seattle 2, Washington

Dear Mrs. Wright:

I have succeeded in having a color slide taken of your Stamos: High Snow, Low Sun, Number 3 which is now on view in Albany and I am enclosing it herewith.

I am also enclosing the color slide of your Pollock: Moon Vibrations. Unfortunately, complications arose due to the illness of the official color photographer of DOCUMENTA II. We were not informed of this until we had sent a follow-up cable asking for specific confirmation that the requested photography was under way. We then had to wait for the LOUISIANA Museum's photographer to take Moon Vibrations in Copenhagen.

We shall forward the charges for these slides when they are received.

With kindest regards,

Sincerely,

Porter A. McCray  
Director  
The International Program

Enclosures: 2 color slides

PAM:FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

C/R .59-6

August 28, 1959

Mr. and Mrs. Charles Bagley Wright  
550 36th Avenue, North  
Seattle, Washington

Dear Mr. and Mrs. Wright:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your newly acquired Theodoros Stamos: High Snow, Low Sun, Number 3. 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enc.: Loan agreement form for T. Stamos: High Snow, Low Sun, Number 3.

PAM:FOH/ran

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

1964  
1965  
1966  
1967  
1968  
1969

August 19, 1964

Mr. J. Edgar Hoover  
Federal Bureau of Investigation  
Washington, D.C.

I am writing to you for further copies of the following  
documents which were placed in your possession by the  
FBI on August 11, 1964. The documents are: 1. A copy  
of a letterhead memorandum dated August 11, 1964, from  
the New York Office to the New York Office, New York  
City, New York, and the New York Office, New York  
City, New York. 2. A copy of a letterhead memorandum  
dated August 11, 1964, from the New York Office to the  
New York Office, New York City, New York. 3. A copy  
of a letterhead memorandum dated August 11, 1964, from  
the New York Office to the New York Office, New York  
City, New York. 4. A copy of a letterhead memorandum  
dated August 11, 1964, from the New York Office to the  
New York Office, New York City, New York.

The documents were sent to you by the New York Office  
on August 11, 1964. I am writing to you to request  
that you return the documents to the New York Office  
as soon as possible. I am enclosing a copy of this  
letterhead memorandum for your information. I am  
enclosing a copy of this letterhead memorandum for  
your information. I am enclosing a copy of this  
letterhead memorandum for your information. I am  
enclosing a copy of this letterhead memorandum for  
your information. I am enclosing a copy of this  
letterhead memorandum for your information.

Very truly yours,

James H. [Name]

Director

The New York Office, New York City, New York

Enclosure

1964

REQUEST  
FOR LOAN

OLIPPINS

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

RECENT AMERICAN PAINTING: L.&L  
 Miss Miller  
 Miss Dudley  
 ✓ Miss Frost  
 Mr. Rasmussen  
 pink/green

*Emmerich*

August 27, 1959

Mr. André Emmerich  
 André Emmerich Gallery  
 17 East 64th Street  
 New York 21, New York

Dear André:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Theodore Stamos: Heart of Willow-Sun, 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McCray  
 Director  
 The International Program

Enclosure: Loan agreement form for T. Stamos: Heart of Willow-Sun.

PAM:FOH/rsn

CLIPPINGS

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

RECENT AMERICAN PAINTING:

L. & L.  
Miss Miller  
Miss Dudley  
✓ Miss Frost  
Mr. Rasmussen  
pink/green

August 28, 1959

*Janis Gallery*  
*Janis*

Mr. Sidney Janis  
Sidney Janis Gallery  
15 East 57th Street  
New York 22, New York

Dear Sidney:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your Robert Motherwell: Jour la Maison, Nuit la Rue. 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for R. Motherwell: Jour la Maison, Nuit la Rue.

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

RECENT AMERICAN PAINTING:L.&L  
Miss Miller  
Miss Dudley  
✓ Miss Frost  
Mr. Rasmussen  
pink/green

August 27, 1959

*Neuberger*

Mr. Roy R. Neuberger  
120 Broadway  
New York 5, New York

Dear Roy:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Jackson Pollock: Number 8, 1949. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McGray  
Director  
The International Program

Enclosure: Loan agreement form for J. Pollock: Number 8, 1949.

PAM:FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Ddudley  
✓ Miss Frost  
Mr. Rasmussen  
pin/green

*Parsons*

August 29, 1959

Mrs. Betty Parsons  
Betty Parsons Gallery  
15 East 57th Street  
New York 22, New York

Dear Betty:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your

Barnett Newman: Concord, 1949.

Mark Rothko: Number 7, 1951

Glyfford Still: Number 3, 1951.

PAM:FOH/rsn

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- 2 -

Mrs. Betty Parsons

August 29, 1959

I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing loan agreement forms in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enclosures: Loan agreement forms for: Barnett Newman: Concord  
Mark Rothko: Number 7, 1951  
Clyfford Still: Number 3, 1951

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Albany Exhibition - Recent  
American painting I & L  
RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

*Stable Gallery  
York*

*Antennis inc.*

August 27, 1959

MR  
MR RICHARD WEIL  
C/O HOTEL BRISTOL  
VIENNA, (AUSTRIA)

W.V. GABLES

Mr. Alan Groh  
Stable Gallery  
92 1/2 Seventh Avenue  
New York 19, New York

Dear Mr. Groh:

I am writing to give you further details of the forthcoming exhibition which Frank O'Hara has already discussed with you by telephone. In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. Besides his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The inauguration will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I would like to make formal request for the further loan of your Jack Tworikov: Prophet, 1955. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous cooperation.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for J. Tworikov: Prophet.

PAM:FOH/rsn

CLIPPINGS



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*Artemis* INC.

LINGERIE

CENTRAL 1-2678

EXECUTIVE OFFICES • 411 NORTH TENTH STREET, SAINT LOUIS 1, MISSOURI

September 3, 1959

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

*letter sent to Vienna. 9/3*

Dear Mr. McCray:

In the absence of Mr. Weil, I wish to acknowledge receipt of your letter of August 28 regarding the Museum's forthcoming exhibition which will be held from September 25 to October 25.

Mr. Weil is out of the country and is not expected back in St. Louis until the first week of October. Therefore, in order that you receive a reply as soon as possible, I am forwarding your letter to him.

Very truly yours,

*Elaine Minkes*

Elaine Minkes  
Secretary to Richard K. Weil

*Sept - 4 - 9 Zurich -  
Sept 9 - 13 Vienna - Hotel Bristol.*

CLIPPINGS

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RECENT AMERICAN PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

August 28, 1959

*Wright*

Mr. and Mrs. Charles Bagley Wright  
550 36th Avenue, North  
Seattle, Washington

Dear Mr. and Mrs. Wright:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your newly acquired Theodoros Stamos: High Snow, Low Sun, Number 3. 1957. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

Porter A. McCray  
Director  
The International Program

Enc.: Loan agreement form for T. Stamos: High Snow, Low Sun, Number 3.

PAM:FOH/rsn

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RECENT AMERICAN-PAINTING: L. & L.  
Miss Miller  
Miss Dudley  
Miss Frost  
Mr. Rasmussen  
pink/green

AIR MAIL

August 28, 1959

Mr. Richard Weil  
317 North 11th Street  
St. Louis 1, Missouri

Dear Mr. Weil:

In order to celebrate the opening of the newly reconstructed galleries of the Albany Institute of History and Art, Governor Rockefeller has asked The Museum of Modern Art to organize an exhibition entitled RECENT AMERICAN PAINTING: 17 ABSTRACT EXPRESSIONISTS. This exhibition, to be composed of thirty works, is based on THE NEW AMERICAN PAINTING exhibition which recently completed a successful tour of eight European cities and is on view in New York until September 8th. In addition to his enthusiastic patronage, the Governor is also one of the principal lenders, having agreed to lend six paintings.

The opening will take place on September 25th and the exhibition will close on October 25th. Paintings will be returned to lenders during the first week in November. In order to represent each artist with work of high quality, and to maintain the strong impact of THE NEW AMERICAN PAINTING in this smaller selection of works which the Albany Institute is able to accommodate very handsomely in its galleries, I am writing to request the further loan of your newly acquired Sam Francis: Arcueil. 1956. I am sure you will feel, as we do, that this brief loan period will more than be compensated for by the heightened interest in contemporary American art which this first showing in Albany of exclusively Abstract Expressionist work will inspire. I am enclosing a loan agreement form in duplicate for your convenience.

With many thanks for your generous consideration.

Sincerely yours,

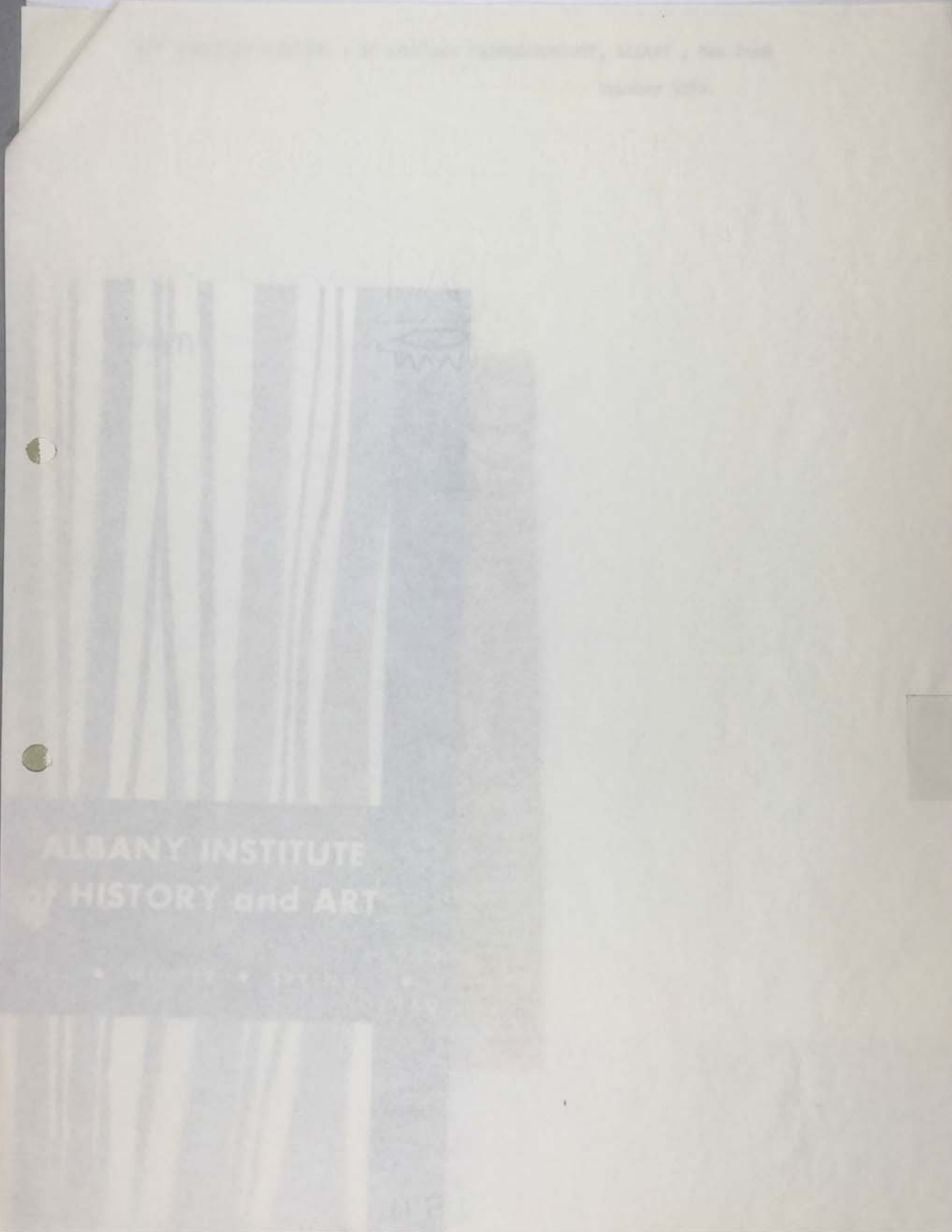
Porter A. McCray  
Director  
The International Program

Enclosure: Loan agreement form for S. Francis: Arcueil.

PAM:FOH/rsn

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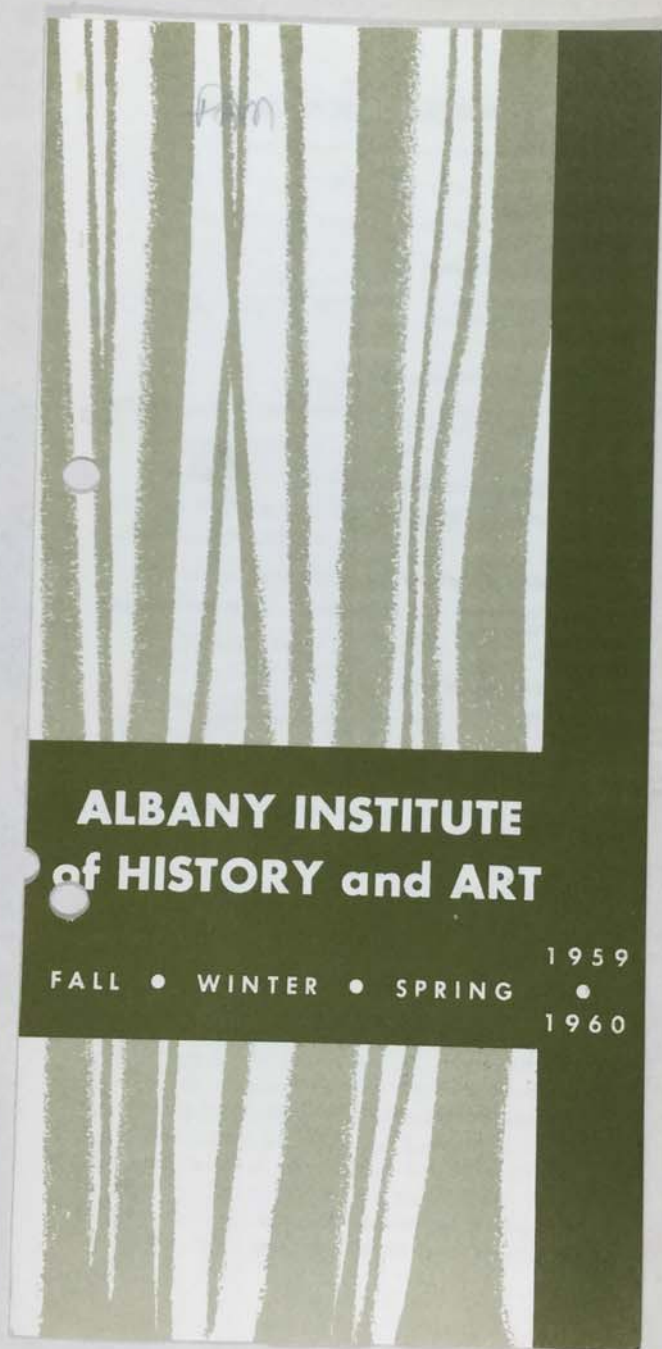
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RECENT AMERICAN PAINTING : 17 ABSTRACT EXPRESSIONISTS, ALBANY , New York

October 1959



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

## MEMBERS' PROGRAM SERIES

(These programs are for Institute Members only)

8:30 P.M.

### Friday, October 2

Averil Tong in "A Chinese Fantasy", a program of Chinese Dance

### Monday, October 26

Neil Douglas in a travelogue on "Austria and The Tyrol". Illustrated

### Thursday, December 10

Christmas Party

### Friday, February 26

Hal Linker in a travelogue on "Spain and Portugal" Illustrated

### Thursday, March 10

The Lords Puppet Theatre International

### Thursday, April 7

Marcel Hillaire, the internationally known entertainer in "Vive la France"

### Monday, May 9

169th Annual Meeting

Membership in the Albany Institute of History and Art makes you a supporter of one of the oldest museums in continuous existence in the country. Incorporated by act of the New York State Legislature in March 1793, under the name "Society for the Promotion of Agriculture, Arts and Manufactures", later joined with historical and art societies, it acquired its present name and form in 1926. Its collections range historically from 1700 forward.

## SPECIAL EXHIBITIONS

### September - October

17th CENTURY DUTCH PAINTINGS, lent by The Netherlands Government

RECENT AMERICAN PAINTING, a selection of contemporary work borrowed under the auspices of the Museum of Modern Art

### November - December

CONTEMPORARY REALISTIC PAINTING, a selection from New York galleries

ALBANY ARTISTS GROUP MEMBERS' ANNUAL  
PRINT CLUB OF ALBANY BIENNIAL

### January - February

THE FLEISCHMANN COLLECTION from The Contemporary Arts Center, Cincinnati

FROM THE EXECUTIVE'S EASEL, paintings by leading American business executives circulated by Manpower, Inc.

### March - April

FACULTY EXHIBITION, work by the art faculties of New York University and Syracuse University

EXHIBITION OF WORK OF DAVID SMITH

### May - June

CONTEMPORARY AMERICAN WATERCOLORS AND DRAWINGS from the Edward Root Collection, traveled by the Smithsonian

25th REGIONAL EXHIBITION BY ARTISTS OF THE UPPER HUDSON

## ONE MAN SHOWS

### 1959 - 1960

Persons who exhibit in the winter one-man shows have had their work accepted for a recent Artists of the Upper Hudson Exhibition. This series includes both painting and sculpture.

CONTEMPORARY WATERCOLORS from Midtown Galleries, New York  
September 15 - October 4

EDWARD COWLEY, Altamont  
WILLIAM WILSON, Albany  
October 6 - October 25

ROBERT ANGELOCH, Woodstock  
October 27 - November 15

SARA SKOLNIK, Scotia  
November 17 - December 6

JULIUS GENTALLEN, Catskill  
December 8 - December 27

THE VILLAGE FOUR, Delmar  
(Edwin Becker, Harold Laynor, Clover Mikol, Joseph Todak)  
December 29 - January 17

MARGUERITE EVANS ISAACS, Woodstock  
January 19 - February 7

MARJORIE SEMERAD, Troy  
February 9 - March 6

ROBERT DOYLE, Oneonta  
RONALD PENKOFF, Oneonta  
WILLIAM CLARK, Oneonta  
March 8 - March 27

MARION SHARPE, Albany  
March 29 - April 17

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### SPECIAL CHILDREN'S PROGRAMS

**Saturday, October 3 at 10:00 a.m.**

All children of members and the Saturday art students are invited to view a movie entitled, "Gary's Little Adventure" by Charles Holle. Registration for classes.

Saturdays through the winter, art classes are held for talented children. Non-members as well as members may send children 8 through 12 years of age, with slight difference in fees.

There are three parties for children who attend the art classes.

St. Nicholas Party held in December, emphasizes the early Dutch background of Albany in games and pantomime. Tea Party and Exhibition of the work done during the winter. Pinksterfest is a May party, with games and end of the year fun.

### ART CLASSES

On Saturday, October 17 will begin the first of three nine-week terms for children aged 8 through 12.

On Wednesdays, there is a class for pre-school age children.

An evening painting class for serious teenage students (12-17) will be held for one session.

### SPECIAL PROGRAMS

Lectures by museum personnel may be given at the Institute on appointment.

Art Cinema Club is a motion picture series on art subjects.

Adult painting classes are held in the daytime and evening.

Sunday programs are free and open to the public.

### MEMBERSHIP

For 1959 there are seven outstanding programs and a number of major exhibitions for you and your family to enjoy. Publications such as the quarterly BULLETIN, special catalogs of exhibitions, invitations to one-man shows are yours if you wish.

### MEMBERSHIP RATES: Annual

Artist-Educational	\$ 5.00
Individual	10.00
Family	15.00
Contributing	25.00
Supporting	100.00

Patron memberships and Fellows in Perpetuity may be gifts to unlimited amounts in cash or securities or materials and properties. They are deductible for income tax purposes.

*PAM*

**ALBANY INSTITUTE  
of HISTORY and ART**

FALL • WINTER • SPRING

1959 • 1960

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RECENT AMERICAN PAINTING : 17 ABSTRACT EXPRESSIONISTS, ALBANY , New York

October 1959

### Rockefeller Art On Exhibit at Albany Institute

Five contemporary non-objective paintings owned by Gov. Rockefeller were among thirty from private and public collections selected by the Museum of Modern Art which went on view yesterday at the renovated Albany Institute of History and Art. The institution in the state capital has undergone extensive reconstruction and policy changes during the last few months.

Paintings lent by Gov. Rockefeller are by James Brooks, Arshile Gorky, Grace Hartigan, Jackson Pollock and Bradley Walker Tomlin, all leaders throughout the last few years, of the extreme abstract-expressionist trend in American painting today. Others being shown are by similarly advanced painters, including Willem de Kooning, Franz Kline, Philip Guston and Mark Rothko.

The Albany Institute, in arranging for the show, had the services of the Museum of Modern Art, whose Dorothy C. Miller, curator of collections and associate of Alfred H. Barr jr., director of collections, selected the paintings on display. Entitled "Recent American Painting: 17 Abstract Expressionists," the exhibition is comparable with a show of similar work which was circulated during the last year to eight European cities, and last summer concluded its showing at the Modern Museum here. The exhibition will continue through Oct. 25.

*Herold Tribune - Sunday, Sep. 27*



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## Book Reviews • Art



An oil, "Red at Night," by Adolph Gottlieb, is one of the "new" American paintings shown in Europe and currently included in the Institute exhibit.



"Number 18" is one of five paintings from the collection of Gov. Nelson Rockefeller on loan for the show.



"Jackson," by James Brooks, another painting from the Rockefeller collection is a large 66" x 69" oil. European critics of the New American Painting exhibit were impressed with the size of canvases. Museum of Modern Art

# Art or Meaningless Scrawls? Critics Disagree on Institute Show

SOME people believe that any reaction, whether violently adverse or verbosely favorable, is better than being ignored completely. It's difficult to imagine how anyone could ignore the show of 17 American abstract expressionists which opened yesterday on a loan to the Albany Institute of History and Art. Arranged through Gov. Nelson Rockefeller, who owns five of the 30 paintings in the show, the works of art (and some may think this term loosely used) have been selected from private and public collections by Dorothy Miller, curator of collections of the Museum of Modern Art, New York. Most of these paintings were shown in "The New American Painting," an exhibition recently circulated to eight European cities by the International Program of the museum.

The paintings created a sensation in Europe. In the midst of a cross-section of open hostility and enthusiasm, it was at least said that American artists had come up with something "new and unique." Most European critics commented on the size of the canvases, the feeling of momentum, and sense of adventure.

A few European critics found the pictures to be meaningless scrawls. Since the painters involved insist they are deeply involved with subject matter and content, these critics must have failed to get the message. Perhaps Alfred N. Barr, Jr., director of collections for the Museum of Modern Art, has the best explanation when he comments, "The content of the paintings is never explicit or obvious even when recognizable forms emerge . . . rarely do any conscious associations explain the emotions of fear, gaiety, anger, violence, or tranquility which these paintings transmit or suggest."

The five paintings loaned to the exhibition by Governor Rockefeller are: James Brooks, Jackson; Arshile Gorky, The Calendars; Grace Hartigan, City Life; Jackson Pollock, Number 12; and Bradley Walker Tomlin, Number 18.

The exhibition by these 17 abstract expressionists is open to the public at the Albany Institute through October 25.

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10A THE KNICKERBOCKER NEWS  
Albany, N.Y., Mon. Sept. 28, 1959

Abstracts at Institute

# Free-Wheeling in Art Exhibit

By CLIF BRADT

Like Stephen Leacock's horseman, the Albany Institute of History and Art jumped on its horse and rode off madly in all directions when it opened the exhibition of paintings by 17 top-flight American abstract expressionists, which will continue through Oct. 25.

That's not adverse criticism. It's just a manner of saying that museums aren't mausoleums any more—at least not the Institute. They can be exciting.

And it wasn't just the show of modern painters that caused all the excitement when the patrons arrived for their customary perusal of the latest contributions to Albany's cultural life.

It was the Institute itself—with the old doors torn out and replaced by a bright glass entrance—with the old Dutch room and the silver room and the main hallway cleared out, freshly dressed in a new coat of paint and decorated with an array of modern art that is sure to cause a storm of comment.

Shock to Some

All this happened suddenly within the last couple of weeks and it rather set the ultra-conservatives back on their heels with shock. The others roared with joy.

And that wasn't all, either. Right in the next room was the collection of works by Dutch masters sent to Albany by The Netherlands government in connection with the Hudson-Champlain 350th Anniversary Celebration. Hals—Miereveld—and other magic names with which to conjure are there on the walls in a diamond-cut-diamond contrast to the more recent expressionist paintings by such contemporary artists as Robert Motherwell, Adolph Gottlieb, Theodore Stamos, William Paziotis, James Brooks, Bradley Walker Tomlin, William de Kooning, Mark Rothko. In this company, one of Jackson Pollock's two pieces look rather conservative.

To attempt a criticism of these individual paintings



THERE'S GRASS BUT NO PIGEONS, alas, in this painting, "No. 9, in Praise of Gertrude Stein," by Bradley Walker Tomlin at the Abstract-Expressionist Show at Albany Institute of History and Art. Viewers from left, Barbara Evans, new education supervisor at the institute; Mrs. John L. Zimicki and Mrs. Charles M. Liddle 3d.

would require an entire newspaper page, so we'll dispense with that idea. But it may be said that one should approach them with an open mind and not find fault because they don't say things in the English language or resemble familiar scenes.

Essence of Emotions

They are the extract—the essence—of the artists' emotions as they have seen fit to translate through canvas and paint their inner sensations. It's a mystery land of general semantics, but no less substantial than the ABCs. Because they are emotional in origin, these works

must be received emotionally if they are to be understood at all by the antagonistic mind. It doesn't explain things to say, "My little Willy could do better," because Willy can't. He hasn't lived long enough to build up the store of emotional dynamite that touched off these artists and made them paint portraits of their innermost sensations, forced to invent the language in which they speak symbolically of their hopes, fears or mature wisdom—because there wasn't any such language ready-made.

It might help to luce some

of the mystified conservatives to this show by explaining that it was obtained from the Museum of Modern Art in New York largely through the efforts of Governor Nelson Rockefeller, who owns several of the most mystifying pieces. It may help to persuade the uninitiated layman also to remind that once upon a time nobody alive could read Egyptian—until they found the Rosetta Stone. There's always hope.

## Film Morality Changes

# Boy Meets Girl Formula Out, But Code Stands

By BOB THOMAS  
Associated Press Writer

(First of Four Articles)

Hollywood — Morality in Hollywood movies has undergone a change. And what a change!

The Mossy old "boy meets girl" formula for movie plots is as dead as nickel beer. Producers are looking for new and often shocking stories with which to entice the public into the theaters. They feel they must — or else be wiped out as an industry.

Does this mean Hollywood is going crazy with no moral restraints?

'Bad to Drop Code'

Of course not. Says studio boss Buddy Adler: "It would be a very bad day for the industry if there were no production code or some form of restriction on producers. Anybody who wants to do away with the code is crazy."

There are some movie makers who would like to

scrap the code, which has censored Hollywood films for nearly 30 years. Cooler heads prevail. Industry leaders know the code is the bulwark against the multitude of would-be censors in government and religion.

Won Legal Battles

The film business has won its legal battles for freedom of the screen. It doesn't want to lose that ground and submit once more to state and local censorship.

But although the code will remain, it is a human document, just like the U. S. Constitution. It can be interpreted to suit the times, and it can be changed.

The last big change came in 1956. Until then, movies could not even suggest dope addition, abortion, miscegenation or white slavery, and swearing was never heard. Nowadays, most dramatic

pictures have a sprinkling of "hells" and "damns." There is no restriction on miscegenation, but the other matters must be treated with restraint. The code did tighten in one respect: No more open-mouth kissing.

The effects of the 1956 revision can be witnessed on the movie screens today. Hollywood is tackling subjects that had long been forbidden.

The movie makers are at the crossroads. Should they face the wrath of the moralists or the apathy of the public? The latter seems more fatal. And so the movies are becoming outspoken about things that were once never discussed in the nicer parlors.

Tomorrow—Are movies exploiting sex for sex's sake? Churchmen vs. movie makers.

### Swimmer Drowns

Portpatrick, Scotland (UPI)—Veteran Greek long-distance swimmer Jason Zirganos drowned yesterday after a 17-hour effort to swim the North Channel from Ireland to Scotland. He had swum the English Channel four times, the Bosphorus 40 times, and once stroked his way around Manhattan Island.

### Theater Timetable

PALACE—"High Society" 12:10, 4:00, 8:00; "The Treasure of the Aztec Moon" 2:00, 5:55, 9:55.  
RITZ—"Jungle Heat" 10:47, 2:00, 5:17, 8:31; "Ten Seconds to Hell" 12:00, 5:25, 9:50.  
STRAND—"Macbeth" 12:25, 3:00, 2:30, 5:00; "Inside Maria" 1:45, 4:25, 7:15, 10:15.  
LELAND—"Dale With Death" 11:15, 1:45, 4:35, 7:15, 9:55; "Hidreus Sun" 12:25, 3:10, 5:50, 8:35.  
DELAWARE—"The Scapegoat" 7:15, 9:30.

Now, enjoy . . .

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in the Capital District's  
newest and smartest  
SUPPER CLUB . . .

Serving the Finest Cuisine  
Daily and Sunday  
from 5 P. M. to 2 A. M.

and featuring at the  
piano . . .  
Renny  
Crain

*Little Lounge*

49 Central Ave., Albany  
(Just Above Northern Blvd.)

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# CARNEVALES

75 WATERVLIET AVE. . . AT WEST ALBANY BRIDGE  
RED HOT SPECIALS FOR MON., TUES. AND WED.

CHICKENS	PARM FRESH CLEANED WEIGHT	LB.	<b>29<sup>C</sup></b>
FOWL	FRESH KILLED CLEANED WEIGHT	LB.	
PORK SAUSAGE	WILSON'S-MORRELL'S DUBUQUE	LB.	
BACON SQUARES	Collo Pack	LB.	
LIVERWURST	SMOKED BOLOGNA	BY THE PIECE LB.	
COLD CUTS	GEM BRAND 4 VARIETIES	6-Oz. Pkg.	
NEW IMPROVED TIDE	MAXWELL HOUSE INSTANT COFFEE	89 <sup>C</sup>	
Reg. Size 27 <sup>C</sup>	1 1/2 lbs. 89 <sup>C</sup>		HOME-GROWN PEPPERS 2 lbs. 19 <sup>C</sup>

Quantities Limited

Hypnological Director Puts

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**'327 GALLERY, INC':**

# Women Venture Into New Artistic Fields



Mrs. David Williamson is pictured hanging a painting by Angelock, well known Woodstock artist, whose works will be seen at the "Three-Twenty-Seven Gallery, Inc.," which opens with an invitational preview exhibition on Thursday afternoon.

By EVE BROWN  
Times-Union Women's Editor

Their dream of establishing together, a fine, modern art gallery where the works of outstanding contemporary artists and sculptors can be exhibited and sold, becomes a reality on Thursday when Mrs. David Williamson, Mrs. Charles Liddle, 3rd, and Mrs. H. Seeley Funk open their new "327 Gallery, Inc." A preview cocktail party is planned for that day.

Any venture into new untried fields takes a certain amount of courage and a gambling instinct — particularly when it involves making a financial success of an artistic venture. Alice Williamson, Nancy Liddle and Ruth Funk are a trio of art-conscious, younger marrieds who have that courage and confidence, sparked by their own creative interests.

They have long felt the need in Albany for a commercial art gallery. When last spring Mrs. Williamson found what she and her partners immediately recognized as a perfect setting for such a gallery, at 327 State St., they went into action immediately, purchased the building and plunged into studying blue-prints, lighting effects, color schemes, etc. The house with its high ceilings, its air of simple elegance, its 50-foot-long front drawing room, which has its own handsome stairway leading to an upper floor, needed little remodeling, and the partners very wisely chose an all-white wall decor (such as the Albany Institute has just done with its galleries) as a background for their pictures.

All summer they contacted artists and other galleries in New York, Philadelphia, Boston, etc., assembling a representative collection



In preparation for their pre-view opening Thursday, the three partners who recently joined to form "Three-Twenty-Seven Gallery, Inc." at 327 State St., are in the throes of last minute details. Mrs. Williamson experiments with lights while Mrs. Liddle and Mrs. Funk give out with opinion and advice. The new commercial gallery, one of the first of its kind in Albany, will feature the works of contemporary artists and sculptors.

Times-Union Photos by Wilder

of paintings, drawings, sculpture, mobiles, etc. — and the result is their stunning "327 Gallery, Inc."

The three young women are a perfect combination — each complementing the other two in their artistic knowledge, experience and capabilities.

As former education supervisor at the Albany Institute of History and Art, Ruth Funk will be in charge



Mrs. Charles Liddle, 3rd, whose gallery and sculpture, sets up a display on shelves especially built for the purpose.



Mrs. H. Seeley Funk, former education supervisor at the Albany Institute, who will be in charge of picture selections at the new gallery, carries a group of paintings to be hung for Thursday's opening.

The partners are terribly excited about their opening exhibition, and well they might be, since the collection includes some of the most popular and better known contemporary painters, such as Hans Hofman, Soulage, Noguchi, Walter Platte, Lamar Dodd, Mathieu, George Morrison, James Brock, Theodore Stamos and Jack Tworok.

The latter three artists are said by art critics to have had more international effect in their field than any others, each of them begetting imitators in other countries (other than Communist nations). Paintings of these three have been on exhibition all during the summer at New York's Museum of Modern Art, after having been exhibited earlier in eight European cities. That the new State St. gallery was able to acquire such names, is a real coup.

After Thursday's preview opening, to which invitations have been issued primarily to people in the field of arts and architecture, the Gallery will be open to the public from 11 A. M. to 6 P. M., from Tuesday through Saturday and until 9 P. M. on Thursdays. The partners will take turns in being on hand at one time or another, and will have the secretarial assistance of young Lynn Hammel, who is herself so enthusiastic about the venture that she is volunteering her services.

The initial exhibition, called "New Expressions, Part I" will remain at the gallery from Thursday, the 22nd, through November 20th.

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C/E 59-6 RECENT AMERICAN PAINTING

[duplicate discarded,  
however copy integrated  
into existing file. see 3122]

CIRCULATING EXHIBITIONS  
(Domestic)

EXHIBITION: RECENT AMERICAN PAINTING: C/E  
Abstract Expressionists 59-6  
WORK FOLDER ALBANY

1246

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## The Museum of Modern Art

To Paula and reference staff copy: Clive  
 From Janis  
 Date November 8, 1985  
 Re Circulating Exhibition (C/E) catalogs, itineraries, history ....

The Department of Circulating Exhibitions was established early in the Museum's history to provide smaller communities in the U.S. with exposure to "quality" visual arts. The exhibitions ranged from "Drawings by Arshile Gorky" to "Camouflage for Civil Defense" to "Anni Albers Textiles." In 1969 the activities of the Department were drastically revised so that now it is the Exhibitions Dept. which simply "packages" and distributes exhibitions nationally which have been organized by (and first shown at) the Museum.

This summer all the files regarding the older C/E exhibitions were transferred to the Library for archival storage. They should be called for only when the more conventional route (described below) doesn't produce the desired material. The file cabinets are located on the third floor of the Library and should be "accessed" by myself, Clive or the Exhibitions Department (Rosette Bakish).

Below is a outline of the resources available to researchers who need/want information on C/E exhibitions:

<u>for C/E exhibitions in the years:</u>	<u>Consult:</u>	<u>Material located:</u>
1931 - c. 1950	C/E index cards in long, black file box in JE's office ↓ card catalog	in Spec. Coll. room in huge, black paper, decomposing scrapbooks. (includes press releases, iteraries, clippings, checklists, etc.)  library stacks
1959 - 1968	C/E index cards ↓ card catalog	in Spec. Coll. room in beige, cloth-backed binders (includes condition photos, checklist  library stacks
c. 1965 - present	card catalog	library stacks; often classified as C/E Archive (Spec. Coll. room) or Archive Pam Fil

NB: there is presently very little material for C/Es of the mid-1950s.

A copy of the chronological listing of Circulating Exhibitions is at the Reference Desk.

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ICE-F-1-52 Young American Printmakers 7-27 - 11-15-52  
 ICE-F-2-53  
 ICE-F-3-53 12 Modern Painters & Sculptors 2-28-53 - 4-30-54  
 ICE-F-4-53 SEE SP-ICE-F-4-53  
 ICE-F-5-53 Contemporary Printmaking in USA  
 ICE-F-6-53 Thirty American Printmakers  
 ICE-F-7-53 The American Woodcut Today  
 ICE-F-8-53 25 American Prints  
 ICE-F-9-53 The Skyscraper USA  
 ICE-F-10-53 Built in USA: Postwar Architecture 4-1-54 -

INTERNATIONAL CIRCULATING EXHIBITIONS: FOREIGN page 2.

ICE-F-11-53  
 ICE-F-12-53 II Bienal do Museu de Arte Moderna, Sao Paulo, Brazil 12-53 - 1-54  
 ICE-F-13-53 Contemporary American Photography 5-53 - 8-57  
 ICE-F-14-53 Family of Man  
 ICE-F-15-53 VOVO  
 ICE-F-16-53 Young American Printmakers  
 ICE-F-17-53 VOVO  
 ICE-F-18-53 The American Woodcut Today (II) 9-56 - 8-21-60  
 ICE-F-19-53 Built in USA, South America  
 ICE-F-20-53 25 American Prints (color) 1-57 - 4-60

INTERNATIONAL CIRCULATING EXHIBITIONS: FOREIGN page 3.

ICE-F-21-54 Good Design Selections  
 ICE-F-22-54 Kuniyoshi Memorial Exhibition 8-54 - 10-54  
 ICE-F-23-54 XXVII Biennale, Venice 6-19 - 10-17-54  
 ICE-F-24-54 American Art of the 20th Century 3-55 - 10-56  
 ICE-F-25-54 The Skyscraper USA (S. America) 3-11-57 - 12-10-58  
 ICE-F-26-55 Painters Under 35 4-15-55 - 3-1-56  
 ICE-F-27-55 Built in USA (S. America) 9-2-56 - 11-30-58  
 ICE-F-28-56 Watercolors by Young Americans 6-56 - 10-57  
 ICE-F-29-56 Int'l. Exposition of Contemporary Sculpture 6-56 - 9-56  
 ICE-F-30-56 XXVIII VENICE BIENNALE AMER. ARTISTS PAINT THE CITY

INTERNATIONAL CIRCULATING EXHIBITIONS: FOREIGN page 4.

ICE-F-31-57 YOUNG AMERICAN PRINTMAKERS FOR NORWAY, OSLO 4/57-6/58  
 ICE-F-32-57 IV BIENAL DE SAO PAULO, 1957 9/57-12/57  
 ICE-F-33-57 LATIN AMERICAN ARTISTS ARCHITECTURE SINCE 1945. 8/57-9/59  
 ICE-F-34-57 BUILT IN USA: POST WAR ARCHIT. VOID  
 ICE-F-35-57 JACKSON POLLOCK 1912-56 (Loan 1-9'58) 3-1-58 - 2-15-59  
 ICE-F-36-57 Abstract Expressionism in America  
 ICE-F-37-58 XXIX Venice Biennale 6-58 - 10-58  
 ICE-F-38-58 SHAHN (LOAN DEC. '61-7/62)  
 ICE-F-39-58 V. Bienal do Museo de Arte Moderna, Sao Paulo, 1959. 10-1-59 - 10-25-59  
 ICE-F-40-59 Documenta II, Kassel 7-59 - 10-59

ICE-F-41-59 I Biennale de Paris 10-59  
 ICE-F-42-59 XXX Venice Biennale, 1960  
 ICE-F-43-60 Books for Poland  
 ICE-F-44-60 Modern American Drawings 6-61 - 9-62  
 ICE-F-45-60 Abstract Drawing & W.C. USA for Latin Amer.  
 ICE-F-46-60 II Bienal Interamericana de Mexico 9-5-60 - 11-5-60  
 ICE-F-47-60 International Exp. of Modern Art, Buenos Aire 10-12-60 - 12-15-60  
 ICE-F-48-61 Leonard Baskin 5-6-61 - 12-15-61  
 ICE-F-49-61 What is Modern Architecture?  
 ICE-F-50-61 Visionary Architecture (I) 9-23-61 - 4-11-65

INTERNATIONAL CIRCULATING EXHIBITIONS: FOREIGN page 6.

ICE-F-51-61 What is Modern Interior Design?  
 ICE-F-52-61 VI Bienal do Museu de Arte Moderna, Sao Paulo 8-16-61 - 12-31-61  
 ICE-F-53-61 Recent Painting USA  
 ICE-F-54-61 Leonard Baskin Prints & Books  
 ICE-F-55-61 Recent Printmaking USA  
 ICE-F-56-61 Frasconi: Woodcuts  
 ICE-F-57-61 The Apartment House  
 ICE-F-58-61 Frank Lloyd Wright  
 ICE-F-59-61 Masterworks of Photography  
 ICE-F-60-61 The Arts of the Shakers

INTERNATIONAL CIRCULATING EXHIBITIONS: page

ICE-F-61-61 Automobile Design (Roads) 1/61 - 1/65  
 ICE-F-62-61 Public Works Buildings  
 ICE-F-63-61 Drawings by Philip Guston  
 ICE-F-64-61 20th Cent. Dvgs. from MoMA (see CE 60-5)  
 ICE-F-65-61 Lyonel Feininger: 4-20-62 - 1965  
 ICE-F-66-61 Mark Rothko 10-10-61 - 1-13-63  
 ICE-F-67-61 XXXI Venice Biennale 6/16/62-10/7/62  
 ICE-F-68-61 Ben Shahn Graphics 1962-1965  
 ICE-F-69-62 Visionary Architecture 1962-1964  
 ICE-F-70-62 Architecture without Architects 1964-1965

INTERNATIONAL CIRCULATING EXHIBITIONS: page 8

ICE-F-71-62 Drawings by Arshile Gorky 1962-1964 1964-65  
 ICE-F-72-62 Steichen the Photographer 1961-63 1963-70  
 ICE-F-73-62 International Painting and Sculpture (?)  
 ICE-F-74-62 Mark Tobey (Cancelled)  
 ICE-F-75-62 Franz Kline 1962-1964  
 ICE-F-76-63 Sculpture in the Open Air, Battersea Pk., L 11/29 - 5/17/63, 1963  
 ICE-F-77-63 Abstract Watercolors by 14 Americans 1962-1  
 ICE-F-78-63 Twenty Modern Sculptors - Small Sculptures and Studies (cancelled)  
 ICE-F-79-63 Hans Hofmann 1964-1965

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ICE-F-151-70 Surrealism  
 ICE-F-152-70 Modern Art in USA (postponed)  
 ICE-F-153-70 Dubuffet (cancelled)  
 ICE-F-154-70 U.S. Representation; Second Indian Triennale,  
 New Delhi  
 ICE-F-155-71 Joan Miró: Fifty Recent Prints  
 ICE-F-156-71 The Passionate Years (cancelled)  
 ICE-F-157-71 Modern Prints - 1947-1972  
 ICE-F-158-71 Picasso: Master Printmaker  
 ICE-F-159-72 Four Contemporary Masters: Bacon, Dubuffet,  
 Giacometti, De Kooning

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ICE-F-160-73 Some Recent American Art  
 ICE-F-161-73 100 European Drawings from the Collection  
 of the Museum of Modern Art  
 ICE-F-162-73 Dubuffet: Persons and Places  
 ICE-F-163-74 Modern Masters - Manet to Matisse  
 ICE-F-164-74 Latin Amer. Prints from MoMA  
 ICE-F-165-74 Cubism and its Affinities  
 ICE-F-166-74 Color  
 ICE-F-167-74 Japanese Photography (VOID)

INTERNATIONAL CIRCULATING EXHIBITIONS: page 19

ICE-F-168-74 Fernand Leger 3-5-76/10-3-76  
 ICE-F-169-74 Walker Evans  
 ICE-F-170-74 Lee Friedlander  
 ICE-F-171-74 Drawing Now 1955-1975  
 ICE-F-172 VOID  
 ICE-F-173-75 American Prints 1913-1963 (1-15-76/2-17-77)  
 ICE-F-174-75 Films: Modern Art and Artists  
 ICE-F-175-75 Anthony Caro  
 ICE-F-176-75 Drawn in America  
 ICE-F-177-76 Bernhard and Hilla Becher

INTERNATIONAL CIRCULATING EXHIBITION: page 20

ICE-F-178-76 Anthropological cinema (see: ICE-D-18-72)  
 ICE-F-179-76 Edward Weston 10-30-76/4-24-77  
 ICE-F-180-76 Modern Art from Latin America  
 ICE-F-181-77 Surrealism from the Collection of MoMA  
 2-8-78/10-1-78  
 ICE-F-182-77 Pollock: Works on Paper  
 ICE-F-183-78 American Art from MoMA  
 ICE-F-184-78 A Treasury of Mod. Dwg: 8-31-78/7/1/79  
 The Joan + Lester Avenet Coll.  
 ICE-F-185-79 Mirrors and Windows: American Photography  
 11-5-80/1-4-82 since 1960  
 ICE-F-186-79 Video from Tokyo to Kutui and Kyoto;  
 Video: New York, Seattle, and Los Angeles

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ICE-F-187-79 100 Master Photographs from MOMA (exh. 5266)  
 ICE-F-188-79 Joseph Cornell (exh. 5267)  
 ICE-F-189-79 Constructivism (exh. 5268)  
 ICE-F-190-79 Loans to Oslo, Kunstnernes Hus (cancelled)  
 ICE-F-191-79 D.W. Griffith Films (exh. 5270) \*  
 ICE-F-192-79 Mies van der Rohe: Barcelona Pavilion (5271)  
 \*(Copy 2, Latin America)

ICE-F-193-80 Japanese Video (Copy 2, Europe) (5272)  
 ICE-F-194-80 American Video: New York, Los Angeles,  
 and Seattle (Copy 2, Europe)  
 ICE-F-195-80 Four Modern Masters: deChirico, Ernst,  
 Magritte, Miro (5274)  
 ICE-F-196-80 American Abstract Expressionists (5275)  
 ICE-F-197-80 Modern Artists as Illustrators (5276)  
 ICE-F-198-81 Giorgio de Chirico (5277)  
 ICE-F-199-81 Century of Modern Drawing: 1881-1981 (5278)  
 ICE-F-200-81 Louise Bourgeois (5278)  
 ICE-F-201-82 Eugene Atget (50 new albumen prints)  
 ICE-F-202-82 20TH Century Photographs from MoMA  
 ICE-F-203-82 The Architecture of Richard Neutra:  
 From International Style to California  
 Modern

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ICE-F-204-83 American Video: Twenty New Works  
 ICE-F-205-83 Hollywood Portrait Photographers: 1921-  
 1941  
 ICE-F-206-83 Printed Art of The Seventies  
 ICE-F-207-83 Artist's Books  
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 ICE-F-209-83 KURT SCHWITTERS  
 ICE-F-210-83 THE WORK OF EUGENE ATGET: OLD FRANCE

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 ICE-F-213-84 American Prints Since 1945  
 ICE-F-214-85 EXPRESSIONIST ART  
 ICE-F-215-85 American Social Documentary Film: The Thi  
 1981-Spring 1985  
 ICE-F-216-85 MOMA COLLECTIONS TO PRAGUE  
 9/15/85-5/23/86  
 ICE-F-217-85 VIENNA 1900 No Tour  
 ICE-F-218-85 CONTRASTS OF FORM 7/86-6/87  
 ICE-F-219-85 Beijing Embassy Collection 3/86-3/88

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ICE-F-220-86 FRANK STELLA 9/88-6/89  
 ICE-F-221-86 JASPER JOHNS 11/86-11/87  
 ICE-F-222-86 MIES VAN DER ROHE CENTENNIAL EXHIBITION  
 11/86 - 5/87  
 ICE-F-223-87 THE DRAWINGS OF ROY LICHTENSTEIN  
 3/15/87 - 6/2/87  
 ICE-F-224-87 DRAWINGS SINCE 1940, 5/88-12/88  
 ICE-F-225-87 INTERNATIONAL CONTEMPORARY EXHIBITION  
 ICE-F-226-87 CHINA PROJECT (Modern Ptg in Europe &  
 America)  
 ICE-F-227-88 PHILIP GUSTON: Retrospective  
 ICE-F-228-88 ANDY WARHOL: Retrospective

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ICE-F-230-88 HENRI CARTIER-BRESSON : THE EARLY WORK  
 ICE-F-231-89 NICHOLAS NIXON 1/29-10/21/90  
 ICE-F-232-89 GARRY WINOGRAND: FIGMENTS FROM THE REAL  
 10/2/90-2/20/91  
 ICE-F-233-89 THE PRINTS OF ANDY WARHOL 6/15/90-6/15/91  
 ICE-F-234-89 WALKER EVANS 4/23-10/21/90

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- ICE-F-80-63 Jacques Lipchitz: Bronze Sketches 1912 - 1962
- ICE-F-81-63 VOID
- ICE-F-82-63 David Smith 1946-1967
- ICE-F-83-63 New American Painters as Lithographers (cancelled)
- ICE-F-84-63 Jackson Pollock: Drawings (cancelled)
- ICE-F-85-63 Martha Graham (cancelled)
- ICE-F-86-63 Photographers of the American Landscape (cancelled)
- ICE-F-87-63 Josef Albers 1944-1966
- ICE-F-88-63 Lettering by Modern Artists 1942-1963 1965-67

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- ICE-F-89-63 Walker Evans (cancelled)
- ICE-F-90-63 W. Eugene Smith (cancelled)
- ICE-F-91-63 Paul Strand's Mexico (cancelled)
- ICE-F-92-63 British Sculpture (cancelled)
- ICE-F-93-63 Fifteen Canadian Artists (see C/E-63-9)
- ICE-F-94-63 Austrian Graphic Art (cancelled)
- ICE-F-95-63 Robert Motherwell 1945 - 1966
- ICE-F-96-63 Modern Sculpture U.S.A. 1965 - 1966
- ICE-F-97-64 Rauschenberg: Illustration for Dante's Inferno 1964-66

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- ICE-F-98-64 Orozco: Studies for a Mural 1964-1965
- ICE-F-99-64 Contemporary Painters and Sculptors as Printmakers 1966-1968-1969
- ICE-F-100-65 Recent Landscapes by Nine Americans
- ICE-F-101-65 The Bitter Years 1935-1941
- ICE-F-102-65 Modern Architecture U.S.A. (cancelled)
- ICE-F-103-65 Visionary Architecture
- ICE-F-104-65 Twentieth Century Engineering
- ICE-F-105-66 American Collages
- ICE-F-106-66 The Photographer's Eye

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- ICE-F-107-66 Twenty-Five Contemporary American Artists as Printmakers
- ICE-F-108-66 The New Decade in Europe and U.S. A. (Cancelled)
- ICE-F-109-66 William de Kooning
- ICE-F-110-66 Jewelry by Painters and Sculptors
- ICE-F-111-67 Cezanne to Miró
- ICE-F-112-67 Robert Motherwell: Works on Paper
- ICE-F-113-67 Architecture w/out Architects
- ICE-F-114-67 The Art of the Real: USA 1948-1968
- ICE-F-115-67 The Sidney and Harriet Janis Collection # 848

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- ICE-F-116-68 Helen Frankenthaler
- ICE-F-117-68 Frank Stella
- ICE-F-118-68 Claes Oldenburg
- ICE-F-119-68 Ellsworth Kelly (cancelled)
- ICE-F-120-68 Jasper Johns
- ICE-F-121-68 Word and Image
- ICE-F-122-68 Jim Dine's Designs for A Midsummer Night's Dream and The Picture of Dorian Grey
- ICE-F-123-68 Indian Art of the USA (postponed)
- ICE-F-124-68 Tony Smith (postponed)

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- ICE-F-125-68 Dorothea Lange
- ICE-F-126-68 New Photography USA
- ICE-F-127-68 The Architecture of Museums (VOID)
- ICE-F-128-68 New Media: New Methods (Postponed)
- ICE-F-129-68 Dada, Surrealism and Their Heritage (cancelled)
- ICE-F-130-68 Cartier-Bresson: Recent Photographs
- ICE-F-131-68 Brassai
- ICE-F-132-68 The American Experimental Film
- ICE-F-133-69 Twentieth Century Industrial Design (postponed)

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- ICE-F-124-69 Tamarind Impressions
- ICE-F-135-69 Twelve New York Artists (cancelled)
- ICE-F-136-69 Information
- ICE-F-137-69 African Textiles and Decorative Arts
- ICE-F-138-69 Modern American Sculpture (cancelled)
- ICE-F-139-69 The Classic American Film
- ICE-F-140-69 Bill Brandt
- ICE-F-141-69 British Sculpture (cancelled)
- ICE-F-142-70 New Photography USA

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- ICE-F-143-70 The American Experimental Film (See: ICE-F-132-68)
- ICE-F-144-70 Multiple Art (cancelled)
- ICE-F-145-70 Multiple Art (cancelled)
- ICE-F-146-70 Twentieth Century Engineering (cancelled)
- ICE-F-147-70 George Grosz: Watercolors and Drawings
- ICE-F-148-70 From Cézanne to Picasso: 100 Drawings from the Collection of MoMA
- ICE-F-149-70 Alexander Calder
- ICE-F-150-70 Gemini (cancelled)

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- CE 59-1 ARCHITECTURE WORTH SAVING
- CE 59-2 MADE IN NEW YORK STATE
- CE 59-3 MEW SPANISH PAINTING AND SCULPTURE
- CE 59-4 FIFTEEN POLISH PAINTERS
- CE 59-5 HANIWA
- CE 59-6 RECENT AMERICAN PAINTING" SEVENTEEN ABSTRACT I  
EXPRESSIONISTS
- CE 59-7 DRAWINGS BY JOSEPH STELLA
- CE 59-8 THE ARTIST IN HIS STUDIO: PHOTOGRAPHS BY  
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- CE 60-3 PORTRAITS FROM THE COLLECTIONS OF THE MOMA
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- CE 61-3 MAX BECKMANN
- ✓ CE 61-4 MASTER PRINTS
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- CE 61-7 UMBERTO BOCCIONI: HIS GRAPHIC ART
- CE 61-8 FRASCONI: WOODCUTS
- CE 61-9 KURT SWITTERS
- CE 61-10 RENE MAGRITTE AND YVES TANGUY
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- ✓ CE 61-15 PICASSO: GUERNICA STUDIES
- ✓ CE 61-16 NINE CHICAGO PAINTERS

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- CE 61-17 RECENT AMERICAN PAINTING AND SCULPTURE
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- CE 61-24 THE US GOVERNMENT ART PROJECTS: SOME  
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- ✓ CE 61-28 HARD EDGE ABSTRACT PAINTING

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- ✓ CE 62-11 GASTON LACHAISE
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- ✓ CE 63-6 JOSEF ALBERS HAMAGE TO THE SQUARE
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- ✓ CE 63-12 RODIN: DRAWINGS AND SMALL BRONZES
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- ✓ CE 63-16 JACQUES HANRI LARTIQUE
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- ✓ CE 64-10 PRINTS BY PAUL KLEE
- ✓ CE 64-11 POBERT MOTHERWELL: WORKS ON PAPER
- ✓ CE 64-12 CONTEMPORARY PAINTERS AND SCULPTORS AS  
PRINTMAKERS
- ✓ CE 65-1 ANDRE KERTESZ
- ✓ CE 65-2 TWENTIETH CENTURY ENGINEERING
- ✓ CE 65-3 MODERN ARCHITECTURE USA

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- ✓ CE 65-4 DRAWINGS BY PHILIP GUSTON
- ✓ CE 65-5 Balthus: PAINTINGS AND DRAWINGS
- ✓ CE 65-6 BURRI AND FONTANA
- ✓ CE 65-7 OBJECTS BY AMRCEL DUCHAMP AND MAN RAY
- ✓ CE 65-8 OPTICAL ART
- ✓ CE 65-9 RECENT ART FROM ABROAD
- ✓ CE 65-10 VICTOR VASARELY
- ✓ CE 65-11 AND INTERNATIONAL REPORT: 25 PRINTS FROM  
COLLECTION OF THE MOMA
- ✓ CE 65-12 MANHATTAN: Day and NIGHT
- ✓ CE 65-13 PAINTERS FOR THE THEATRE
- ✓ CE 65-14 THE DRAWINGS OF YVES TANGUY
- ✓ CE 65-15 TAPESTRIES AND RUGS BY CONTEMPORARY PA  
AND SCULPTURES

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- CE 65-16 GLAMOUR PORTRAITS
  - CE 65-17 ELLIOT ERWITT: IMPROBABLE PHOTOGRAPHS
  - CE 65-18 SEVENTEEN NAIVE PAINTERS
  - CE 65-19 DOROTHEA LANGE
  - CE 66-1 ART WORK OF HAONG KONG CHILDREN
  - CE 66-2 ART WORK OF INDIAN CHILDREN
  - CE 66-3 ART WORK OF JAPANESE CHILDREN
  - CE 66-4 RAUSCHENBERG: 34 DRAWINGS FOR DANTE'S INFERNO
  - CE 66-5 BRIDGET RILEY: STUDIES
  - CE 66-6 THE HAMPTON ALBUM
  - CE 66-7 AROUND THE AUTOMOBILE
  - CE 66-8 SYNCHROMISM AND COLOR PRINCIPLES IN AMERICAN PAINTING 1910-30
  - CE 66-9 ART IN THE MIRROR

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- CE 67-9 CANADIAN PRONTS
  - CE 67-10 MAX ERNST: WORKS ON PAPER
  - CE 67-11 A MID SUMMER NIGHTS DREAM: Costume and set BY JIM DINE
  - CE 67-12 LYONEL FEININGER: THE RUIN BY THE SEA
  - CE 67-13 LONDON NEW YOURK HOLLYWOOD
  - CE 67-14 CLAES OLDENBURG: Drawings
  - CE 67-15 JACKSON POLLOCK: WORKS ON PAPER
  - CE 67-16 LIGHTING
  - CE 67-17 PHOTOGRAPHY AS PRINTMAKING
  - CE 67-18 ARTIST AS HIS SUBJECT
  - CE 67-19 STREETS FOR PEOPLE
  - CE 68-1 AFRICAN ART
  - CE 68-2 OYVIND FAHLSTROM

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- CE 66-10 CONTEMPROARY AMERICAN STILL LIFE
  - CE 66-11 JEWELRY BY PAINTERS AND SCULPTORS
  - CE 66-12 FERANND LEGER
  - CE 66-13 RICHARD LINDNER: Works on paper
  - CE 66-14 REUBEN NAKIAN: Small bronzes, terra cottas and DRAWINGS
  - CE 66-15 YOUNG BRITISH ARTISTS
  - CE 66-16 GEORGE GROSZ
  - CE 66-17 CHAGALL'SALEKO
  - CE 66-18 DADA , SURREALISM TODAY
  - CE 66-19 THREE GRAPHIC DESIGNERS
  - CE 66-20 MASUP IKEDA

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- CE 68-3 FLOWERS
  - CE 68-4 GONZALES: DRawings and a few sculptures
  - CE 68-5 THE INFLATED IMAGE
  - CE 68-6 KANKINSKY: WATERCOLORS
  - CE 68-7 THE PORTRAIT IN CONTEMPORARY ART
  - CE 68-8 RICHARD POUSETTE DART
  - CE 68-9 TONY SMITH
  - CE 68-13 WORD AND IMAGE: POSTERS FROM GRAPHIC DESIGN COLLECTION OF MOMA
  - CE 68-14 THE BEGINNINGS OF MODERN PHOTOGRAPHY
  - CE 68-15 HARRY CALLAHAN
  - CE 68-16 PAUL CAPONIGRO
  - CE 68-17 MASTER PHOTOGRAPHS FROM THE MOMA
  - CE 68-18 PHOTOGRAPHS BEFORE SURREALISM
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- CE 66-21 BRUCE DAVIDSON
  - CE 66-22 PHOTOGRAPHY: A current REPORT
  - CE 66-23 NEW DOCUMENT
  - CE 66-24 JERRY UELSMANN
  - CE 66-25 WALL HANGINGS
  - NYSC I THE RESPONSIVE EYE
  - CE 67-1 FOUR AMERICAN PHOTOGRAPHERS: FROM THE COLLECT OF MR AND MRS DAVID H MC ALPIN
  - CE 67-2 ARTHUR DOVE
  - CE 67-3 JOHN D GRAHAM: PAINTINGS AND DRAWINGS
  - CE 67-4 NEW MEDIA: NEW METHODS
  - CE 67-5 SOCIAL COMMENT IN AMERICAN ART
  - CE 67-6 SECTION D"OR
  - CE 67-8 BRITISH DRAWINGS: NEW GENERATION

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- CE 68-19 PHOTOGRAPHY: CurrENT REPORT
  - CE 68-20 EDUARDO PAOLOZZI
  - CE 68-21 YUGOSLAVIA: A rePORT

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c		CE 68-6

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- R-20 SELECTIONS FROM GEMINI <sup>3</sup> G.E.L. ~~May 5 - July 6, 1971~~ <sup>?</sup>
- R-21 BILL BRANDT April 1970-May 1971-April 2, 1972
- R-22 CLARENCE WHITE ~~Spring 1974~~ 1974 (2) - 73
- R-23 20th C. PORTRAITS Jan. 1971-Dec. 1972
- R-24 PABLO PICASSO: "347" GRAVURES Jan 4, 1971 + June 13, 1971
- R-25 CALIFORNIA PRINTS Oct. 1972-April 1974
- R-26 THE FIN DE SIECLE SYMBOLISM SYNTHETISM AND/Nov. 1972-Feb. 1974
- R-27 PAVEL TCHELITCHEW: Jan. 9, 1973-May 1973
- R-28 DIANE ARBUS April 1973-June 1975
- R-29 FROM THE PICTURE PRESS Aug. 1973-April 1975
- R-1 KANDINSKY WATERCOLORS; July 13, 1969-July 18, 1971
- R-2 JEAN DUBUFFET; Sept. 4, 1969- February 28, 1971
- R-3 EDVARD MUNCH; March 23, 1970-April 30, 1971
- R-4 JUAN MIRO: 50 RECENT PRINTS; Sept. 1969-June 1971
- R-5 THE PASSIONATE YEARS: EXPRESSIONISM IN GERMANY 1905-1930; March 8, 1970-December 19, 1971
- R-6 ATGET COLLECTION; May 2, 1970-November 1971
- R-7 PHOTOGRAPHY INTO SCULPTURE; Oct. 11, 1970-Mar. 5, 1971

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- R-30 FREI ~~OTTO~~ (panels) ~~-----~~ → July 8 - Oct 24, 1971
- R-31 PAINTERS FOR THE THEATER - Nov. '73 → JAN. '74
- R-32 NEW JAPANESE PHOTOGRAPHY Mar. 27 - May 14, 1974
- R-33 AMERICAN ART SINCE 1945 Nov. 1975-Nov. 1977
- R-34 ~~MAGY~~ RODCHENKO, MOHOLY ~~KERESZ~~ Sept. 1974-Aug. 1976
- R-35 CHAIRS BY CHARLES RENNIE / Mar. 1975 April 1976 ~~Cancelled~~
- R-36 EDWARD WESTON (May 15, 1975-June 13, 1976) ~~Cancelled~~  
records: checklist
- R-8 PICASSO: MASTER PRINTMAKER; April 1971-June 1972
- R-9 PHOTO-EYE OF THE 20's; October 1969-April 1972
- R-10 ARCHIPENKO: THE PARISIAN YEARS; Jan. 8, 71-Jan. 2, 7
- R-11 BELLOCQ: STORYVILLE PORTRAITS; Feb. 1971-April 1971
- R-12 WALKER EVANS; May 14, 1971-Mar. 1-30, 1975
- R-13 KURT SCHWITTERS; Oct. 1972-Dec. 1973
- R-14 HENRI MATISSE: HIS GRAPHIC ART; cancelled

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- R-37 100 MASTER PHOTOGRAPHS (MC) Feb. 1976-Dec. 1977
- R-38 IRVING PENN RECENT WORKS Dec. 1975
- R-39 ~~BASEL KUNSTMUSEUM ONLY IN EXCHANGE FOR SWISS MASTER~~ <sup>pieces show</sup> June 14 - Sept. 12, 1976
- R-40 THE WILD BEASTS: FAUVISM & ITS AFFINITIES June 1975-Oct. 1976
- R-41 WILLIAM EGLESTON Sept. 1976-Dec. 1977
- R-42 HARRY CALLAHAN Oct. 1977 - Oct. 1978
- R-43 SCHOOL OF PARIS (April 29, 1977-Nov. 6, 1977) ~~Cancelled~~  
records: checklist
- R-15 JASPER JOHNS: LITHOGRAPHS (II); cancelled
- R-16 RECENT CZECH AND POLISH POSTERS; cancelled
- R-17 THE PSYCHEDELIC POSTER; March 1971-1973
- R-18 ALEXANDER CALDER; January 1972-December 1972
- R-19 ROMARE BEARDEN: THE PREVALENCE OF RITUAL; July 16, 1971- April 9, 1972

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R-44 Impresario: Ambroise Vollard Oct. '77 - April '78  
 R-45 Tina Modotti Nov. '77 -  
 R-46 Artist + Writers March '78 - April '78  
 1 Caracas showing 5/80-4/81)  
 R-47 Fred Williams July '78 - April '79  
 R-48 Orientation Gallery material for the Exh. THE LATE CEZANNE Aug. '78, Sept. '78  
 R-49 Rouault: Miserere Aug. '78 - May '81

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R-50 Jerry Dantzie and the Cirkut Camera August '78 - June '80  
 R-51 Public Relations: Garry Winogrand Photographs Sept. '78 - March '79  
 R-52 Sol Lewitt Sept. '78 - Nov. '79  
 R-53 ARP ON PAPER Oct. '78 - Oct. '79  
 R-54 Mexican Art: Selections from the Collection of MOMA Nov. '78 - Dec. '79  
 R-55 Mirrors and Windows: American Photo. since 1960, Nov. '78 - March '80

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R-56 The Architecture of Gunnar Asplund Jan. '79 -  
 R-57 Jim Dine Etchings Feb. '79 - Dec. '79  
 R-58 Grain Elevators: Photographs by Frank Gohlke March '79 - March '80  
 R-59 Matisse Prints and Illustrated Books April '79 - June '80  
 R-60 Jackie Winsor May '79 - Oct. '79  
 R-61 Projects: Laurie Anderson May '79 - Aug. '80

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R-62 Designed for Film: The Hollywood Art Director June '79 - March '80  
 R-63 The Architecture of Sir Edwin Landseer Lutyens June '79 -  
 R-64 Projects: Video from Tokyo to Fujui and Kyoto June '79 -  
 R-65 Photographs by Martin Chambi + Edward Ranney (Ontario Canadian Tour: 8/81-8/82) July '79 - ~~March~~ Aug '82  
 R-66 Transformations in Modern Architecture Dec. '79 - April '80

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R-67 Ansel Adams and the West Dec. '79 - Aug. '81  
 R-68 Pierre Alechinsky: A Print Retrospective Jan. '80 - April '80  
 R-69 Buildings for Best Products July '80 - March '80  
 R-70 American Photography in the Thirties March '81 - Sept '82  
 R-71 Hollywood Portrait Photographers, 1921 - 1941 April '81 - March '83  
 R-72 American Children June '81 - April '83

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R-73 New Works on Paper I July '81 - May '82  
 R-74 Before Photography Sept '81 - May '82  
 R-75 Small Walls: About Line Sept '81 - Jan '83  
 R-76 Small Walls: The American Scene, 1920-40 Sept '81 - Dec '82  
 R-77 Small Walls: Surrealism Sept '81 - Jan '83  
 R-78 Small Walls: Geometric Abstraction Oct '81 - Nov '82  
 R-79 Marcel Breuer: Furniture and Interior Design Oct 13 '81 - Oct 31 '82

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R-80 Frank Stella: Polar Co-Ordinates Nov. '81 - Oct '82  
 R-81 American Landscape Nov '81 - July '83  
 R-82 Small: Expressionism Dec '81 - March '83  
 R-83 Cornell Jan. '82 - March '82  
 R-84 Sophie Taeuber-Arp Jan '82 - March '82  
 R-85 Atget: Old France Jan '82 - April '83  
 R-86 Still Life: Photographs from the Collection Feb '82 - June '83  
 R-87 Video: Love Tapes Feb. '82 -

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R-87b 20th Century Paintings from the Collection of MoMA - February 1982 - July 1983  
 R-88 Dubuffet - February 14, 1982 - January 16, 1983  
 R-89 Artists and the Theatre - March 19, 1982 - March 16, 1983  
 R-90 Images of Landscape - May 1982 -  
 R-91 Sculptors' Drawings - September 5, 1982 - May 22, 1983

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- R-92 Printed Art of the Seventies - Sept 1982-Dec 1983
- R-93 Atget: The Art of Old Paris - Feb '83-June '84
- R-94 20th Century Photographs from MoMA -  
January 16, 1983 -
- R-95 Louise Bourgeois - March 1983 - January 1984
- R-96 Atget: Ancien Regime - October '83 - Oct. '85
- R-97 Prints from Blocks: Gauguin to Now - April 1984 -  
Feb. 1985

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- R-98 ALVAR AALTO: FURNITURE AND GLASS  
1/25/85-11/4/86
- R-99 IRVING PENN  
7/12/85-8/31/86
- R-100 A PERSONAL VIEW: PHOTOGRAPHY IN THE COLLECTION  
OF PAUL F. WALTER  
9/16/85-1/3 '88
- R-101 SURREALIST PRINTS  
9/22/85-3/29/87

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- R-102 THE WORK OF ATGET: MODERN TIMES  
11/16/85-3/22/87
- R-103 MATISSE PRINTS  
10/86- May 7, 1988
- R-104 FRANCESCO CLEMENTE: DEPARTURE OF THE ARGONAUT  
8/4/87-2/19/89
- R-105 JAN GROOVER  
11/87- 9/88

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- R-106 NEW PHOTOGRAPHY II  
September 1987 - June 1988
- R-107 HENRI-CARTIER BRESSON  
December 1987 - June 1989
- R-108 GARRY WINOGRAND  
September 1988 - January 1990
- R-109 DESIGNS FOR INDEPENDENT LIVING  
July 1988 -  
August 1988
- R-110 FRANK STELLA  
October 1988 - August 1989

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- R-111 COMMITTED TO PRINT  
October 1988- April 1990
- R-112 NICHOLAS NIXON: PICTURES OF PEOPLE  
February 1989 - June 1991
- R-113 DUBUFFET PRINTS  
February 1989 - January 1991
- R-114 THE DRAWINGS OF RICHARD DIEBENKORN  
March - December 1989

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- R-115 THE MODERN POSTER  
April 1989 - February 1991
- R-116 WALKER EVANS: AMERICAN PHOTOGRAPHS  
July 1989 - 12/9/89; 3/91-6/92
- ~~R-117 PROJECTS: BERNHARD & ANNA BLUME CANCELLED  
July 22, 1989 - February 25, 1990~~
- R-118 CALIFORNIA PHOTOGRAPHY: REMAKING MAKE-BELIEVE  
November 1989 - April 1991
- R-119 AMERICA WORKED: THE 1950s PHOTOGRAPHS OF DAN  
WEINER; February 9, 1990- January 12, 1991

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## The Museum of Modern Art

To Paula and reference staff copy: Clive

From Janis

Date November 8, 1985

Re Circulating Exhibition (C/E) catalogs, itineraries, history ....

The Department of Circulating Exhibitions was established early in the Museum's history to provide smaller communities in the U.S. with exposure to "quality" visual arts. The exhibitions ranged from "Drawings by Arshile Gorky" to "Camouflage for Civil Defense" to "Anni Albers Textiles." In 1969 the activities of the Department were drastically revised so that now it is the Exhibitions Dept. which simply "packages" and distributes exhibitions nationally which have been organized by (and first shown at) the Museum.

This summer all the files regarding the older C/E exhibitions were transferred to the Library for archival storage. They should be called for only when the more conventional route (described below) doesn't produce the desired material. The file cabinets are located on the third floor of the Library and should be "accessed" by myself, Clive or the Exhibitions Department (Rosette Bakish).

Below is a outline of the resources available to researchers who need/want information on C/E exhibitions:

<u>for C/E exhibitions in the years:</u>	<u>Consult:</u>	<u>Material located:</u>
1931 - c. 1950	C/E index cards in long, black file box in JE's office ↓ card catalog	in Spec. Coll. room in huge, black paper, decomposing scrapbooks. (includes press releases, iteraries, clippings, checklists, etc.) library stacks
1959 - 1968	C/E index cards ↓ card catalog	in Spec. Coll. room in beige, cloth-backed binders (includes condition photos, checkli library stacks
c. 1965 - present	card catalog	library stacks; often classified as C/E Archive (Spec. Coll. room) or Archive Pam F.

NB: there is presently very little material for C/Es of the mid-1950s.

A copy of the chronological listing of Circulating Exhibitions is at the Reference Desk.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Archives of the International Program and the  
International Council of The Museum of Modern Art, NY  
relating to  
Exhibitions Circulated Abroad,  
Exhibitions prepared as the U.S. Representation to  
Recurring International Exhibitions, and  
The Art In Embassies Program

Coverage: 1952-67, with a scattering of material, 1968-77.

Size: c. 51 linear ft.

Arrangement: The exhibition number assigned by the International Program (see their notebook: Activities of the International Program and the International Council...)

has been utilized to arrange the material into two numerical series: ICE-F and SP-ICE.

The Art in Embassies material is arranged by site of the Embassy.

Description: These files document the International Circulating Exhibitions (ICE), the Special International Circulating Exhibitions (SP-ICE), and the Art In Embassies installations prepared by the International Program under the auspices of the International Council of The Museum of Modern Art.

Files contain such items as: itineraries, catalogues, checklists, photos of works in exhibition, publicity materials, clippings, installation and event photos, condition photos, etc.

(Note: Most of the exhibition catalogues included in this Archive can also be found, catalogued and classified, in the Museum Library.)

Source: International Program of the Museum.

Access: No restriction. — *but must be seen under supervision. Make appointments with Special Collections Librarian.*

ICE & SP-ICE arranged, described 3/86, J. Ekdahl  
Art in Embassies arranged, described 1970, P. Moeller

ICE-F  
SP-ICE  
OVERSIZE  
ICE-D  
Art In

Archive  
3  
N473  
A28

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-1-53 Young American Printmakers

Itinerary  
Press Release  
Checklist  
Photos of works in exh.  
Events photos  
Installation photos  
(Includes ICE-F 14-53 same title  
ICE-F 31-53

ICE-F-1-53 Twelve Modern American Painters & Sculptors

Press Information  
Catalogues (5)  
  
Itinerary  
Press Release  
Check list  
Photos of works in exh.  
Events photos  
Installation photos  
Publicity Information

ICE-F-1-53 Seven American Watercolorists

Installation photos  
Photos of works in exhibition  
Itinerary  
Press Information  
Catalogues (2)

ICE-F-1-53 Contemporary Printmaking in America

Checklist  
Itinerary  
Press release & publicity info.  
Catalogues  
Installation photos

ICE F

SP-ICE

OVERSIZE

ICE-D

Art In

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F 1-52 Young American Printmakers

Itinerary  
Press Release  
Checklist  
Photos of works in exh.  
Events photos  
Installation photos  
(Includes ICE-F 16-53 same title  
ICE-F 31-57 " " )

Box

1

ICE-F-3-53 Twelve Modern American Painters & Sculptors

Press Information  
Catalogues (5)  
  
Itinerary  
Press Release  
Check list  
Photos of works in exh.  
Events photos  
Installation photos  
Publicity Information

2

ICE-F 4-53 Seven American Watercolorists

Installation photos  
Photos of works in Exhibition  
Itinerary  
Press Information  
Catalogues (2)

3

ICE-F 5-53 Contemporary Printmaking in America

Checklist  
Itinerary  
Press release & publicity info.  
Catalogue  
Installation photos

4

SP-ICE  
OVERSIZE  
ICE-D  
Am In

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box  
4 (unit)

ICE-F 6-53 Thirty American Printmakers  
Press release

ICE-F 7-53 America Woodcut Today  
Events photos  
Checklist  
Itinerary  
Press release & publicity info.  
Catalogues (4)  
(Includes ICE-F 18-53 same title)

ICE-F 8-53 25 American Prints  
Itinerary  
Photos of works in exh.  
Publicity info, press release  
Publicity photos

ICE-F 9-53 The Skyscraper USA  
Events photos  
Publicity Info  
Catalogues (5)

ICE-F 10-53 Built in USA: Post War Architecture  
Events photos  
Publicity info.  
Catalogues (2)  
(Includes ICE-F 19-53 same title  
ICE-F 27-55 " " "  
SPICE-F 9-55 " " "

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Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F 12-53      II Bienal, Sao Paulo, Brazil (1953)

Itinerary  
 Photos of works in exh.  
 Catalogue  
 Press release & publicity info.  
 Installation photos  
 Events Photosj  
 Installation map

Box  
6

ICE-F 13-53      Contemporary American Photographers

Itinerary  
 Publicity info.  
 Catalogue

7

ICE-F 18-53      see ICE-F 7-53

ICE-F 20-53      Recent American Prints in Color

Photos of works in exh.  
 Itineraryj

ICE-F 22-54      Yasuo Kuniyoshi

Catalogues (4)  
 Itinerary  
 Publicity Info.  
 Installation & events photos  
 Photos of works in exh.

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ICE-F 23-54      27th Biennale di Venezia, Italy (1954)

Photos of works in exh.  
 Publicity info.  
 Catalogue  
 Installation photos  
 Magazine article  
 (see oversize)

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SR-ICE  
 OVERSIZE  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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		<u>Box</u>
<u>ICE-F 24-54</u>	<u>Modern Art: USA</u> Installation & events photos & negatives Catalogues (8) Publicity Info. Installation & events photos Binders (2) Binders, vol. 1-6 photos of painting & sculpture in exh. Binders 7-10 Painting & printmaking Architecture Industrial design Photography (See also <u>oversize</u> )	10  11  12  13
<u>ICE-F 26-55</u>	<u>Painters Under 35</u> Photos of works in exh. Publicity info. Itinerary	14
<u>ICE-F 28-56</u>	<u>Recent American Watercolorists</u> Publicity Info. Catalogue Photos of works in exh.	
<u>ICE-F 29-56</u>	<u>Rodin Museum (Interational Exh. of Contemporary Sculptu</u> Itinerary Photos of works in exh.	
<u>ICE-F 30-56</u>	<u>28th Biennale di Venezia, Italy (1956)</u> Press release	
<u>ICE-F 32-57</u>	<u>4th Bienal, Sao Paulo, Brazil (1957)</u> Press Info. Clippings Catalogues (4) Installation & events photos Condition photos	15  16

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	<u>Box</u>
(ICE-F 32-57 con't)	
Photos of works in exh.	17
Installation photos	
Condition photos	18
Press clippings	
<u>ICE-F 33-57</u> Latin American Architecture since 1945	19
Installation & events photos	
Checklist	
Publicity info.	
Catalogue (hardcover)	
<u>ICE-F 35-57</u> Jackson Pollock 1912-1956	20
Itinerary	
Events & installation photos	
Photos of works in exh.	
Catalogues (5)	
Press clippings	
Publicity info.	
<u>ICE-F 36-57</u> New American Painting	21
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Catalogues (9)	
Magazines with articles on exh. (3)	
Artists biographies	
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Publicity info.	
Photographic negatives	
Artists statements	23 A
Installation & events photos	
Installation plans	
<u>ICE-F 37-58</u> 29th Biennale di Venezia, Italy (1958)	24
Publicity info.	
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<u>ICE-F 38-58</u> Ben Shahn Catalogues (4) Installation photos Events photos Photos of works in exh. Publicity info.	26
<u>ICE-F 40-59</u> Documenta II, Kassel, Germany (1959) Press clippings Publicity info. Packing photos Installation photos  Catalogues (8) Photos of works in exh.  Artists biographies Press release Photos of works in exh. (see also <u>oversize</u> section)	27       28  29
<u>ICE-F 41-59</u> 1st Biennale Paris (1959) Publicity info. Photos of works in exh.	30
<u>ICE-F 42-59</u> 30th Biennale di Venezia, Italy (1960) Events photos Magazines with articles on exh.	31
<u>ICE-F 44-60</u> Modern American Drawings Photos of works in exh. Artists biographies Itinerary Press clippings Catalogues (6) Installation & events photos	31

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ICE-F 45-60     Abstract Watercolors and Drawings: USA  
 Photos of works in exh.  
 Installation & events photos  
 Press clippings  
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ICE-F 46-60     2nd Bienale Interamerica de Mexico (1960)  
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ICE-F 47-60     1st International Exhibition of Modern Art, Buenos Aires, Argentina (1960)  
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ICE-F 48-61     Leonard Baskin  
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 Itinerary  
 Catalogues (3)  
 Publicity Info.  
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ICE-F 50-61     Visionary Architecture  
 Publicity Info.  
 Clippings  
 Itinerary  
 Checklist  
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- ICE-F 70-62    Architecture without architects  
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- ICE-F 71-62    Arshile Gorky  
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 Itinerary  
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 Clippings  
 Installation & events photos  
 (see also ICE-F 112-67)
- ICE-F 72-62    Steichen the Photographer  
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- ICE-F 75-62    Franz Kline  
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 Events & installation photos  
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ICE-F 76-63     Sculpture in the Open Air, Battersea Park     <sup>Box</sup>  
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ICE-F 79-63     Hans Hofmann     51  
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ICE-F 80-63     Jacques Lipchitz: Bronze sketches     52  
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ICE-F 82-63     David Smith     53  
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ICE-F 98-64      Orozco  
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 Publicity info.  
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ICE-F 99-64      Contemporary Painters & Sculptors as Printmakers  
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 Publicity info.  
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60

ICE-F 100-65      Recent Landscapes by Nine Americans  
(Spoleto Festival)  
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ICE-F 106-66 The Photographer's Eye  
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ICE-F 107-66 25 Contemporary 'Am. Artists as Printmakers  
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ICE-F 109-66 Willem deKooning  
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ICE-F 110-66 Jewelry by Painters and Sculptors  
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ICE-F 111-67 Cezanne to Miro  
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 Installation photos (negs.)  
 Gollin article

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ICE-F 112-67 Robert Motherwell: works on papers

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Publicity info.  
Publicity photos  
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Checklist  
Artist's biography

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ICE-F 71-62 Arshile Gorky. Catalogues  
and publicity are for combined show.

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Photo  
Catalogue

ICE-F 116-68 Frankenthaler

Publicity  
Photos  
Catalogue

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Catalogue  
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Checklist  
Catalogues

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- ICE-F 125-68 Lange  
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- ICE-F 126-68 New Photographs  
Photos
- ICE-F 130-68 Cartier-Bresson  
Catalog
- ICE-F 131-68 Brassai  
Photos
- ICE-F 133-68 20th cent. Industrial Design  
Catalog  
\*Separate notebook of photos
- ICE-F 148-70 Cezanne to Picasso  
Photos
- ICE-F 149-70 Calder  
Photos
- ICE-F 151-70 Surrealism  
Photos
- ICE-F 154-70 2nd Indian Triennale  
Photos  
Catalog
- ICE-F 155-71 Miro  
Photos  
Catalog
- ICE-F 157-70 Modern Prints  
\*\*2 separate notebooks with  
Itinerary  
Checklist  
Photos of works  
Installation photos
- ICE-F158-71 Picasso  
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- ICE-F 159-72 Four Contemporary Masters  
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- ICE-F 161-73 European Drawings  
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ICE-F 164-74 Latin American Prints  
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\*\*2 separate notebooks of photos

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ICE-F 169-74 Walker Evans  
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ICE-F 171-74 Drawing Now  
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ICE-F 179-74 Edward Weston  
catalog

ICE-F 181-77 Surrealism from the Collection of MoMA  
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ICE-F 201-82 Eugene Atget  
Catalog

ICE-F 212-84 Alvar Aalto: Furniture & Glass  
Catalog

ICE-F 218-85 Contrast of Form  
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ICE-F 219-85 Beijing Embassy Collection  
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ICE-F 221-86 Jasper Johns  
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ICE-D 12-64 Art Israel: 26 Painters & sculptors  
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Press clips

ICE-D 13-64 New Japanese Painting & Sculpture  
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Artist Biogs.  
Press Release  
Events Photos  
Press clippings  
Photos of work in exh. (2 vols)

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SP-ICE 1-33 Berlin Trade Fair (1933)  
Installation photos  
Event photos  
Publicity info.  
Catalogue

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SP-ICE 2-33 American Design for Home and Decorative Use  
Photos of works in exh.  
Installation photos  
Event photos  
Catalogue  
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SP-ICE 3-33 The Unknown Political Prisoner  
(International Sculpture Competition)  
Photos of works in exh.  
Publicity info.  
Itinerary  
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SP-ICE 4-33 American Posters for Berlin  
Itinerary  
Publicity info.

SP-ICE 5-34 1934 Inter-American Conference, Caracas (1934)  
Publicity info.  
Itinerary

SP-ICE 6-34 International Poster Exhibition  
Publicity info.

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- SP-ICE 2-53     American Design for Home and Decorative Use     71  
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- SP-ICE 3-35     The Unknown Political Prisoner     72  
(International Sculpture Competition)  
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- SP-ICE 4-53     American Posters for Berlin  
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- SP-ICE 5-54     10th Inter-American Conference, Caracas (1954)  
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- SP-ICE 6-54     International Poster Exhibition  
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- |                     |  |                     |
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| <u>SP-ICE 7-54</u>  | <u>De David a Toulouse-Lautrec</u><br>Installation & events photos<br>Catalogues (2)<br><br>Publicity info.<br>Clippings<br>Photos of works in exh.,<br>(see also <u>oversize</u> --3 items) | Box<br>73<br><br>74 |
| <u>SP-ICE 10-55</u> | <u>Family of Man</u><br>Itinerary<br>Installation & events photos<br>Publicity info.<br>Photos of works in exh.<br>Magazines with article on exh.  | 75                  |
| <u>SP-ICE 11-55</u> | <u>American Posters, 1935-1955</u><br>Publicity info.<br>Itinerary   | 76                  |
| <u>SP-ICE 12-55</u> | <u>20th Century Design in Europe &amp; America</u><br>Publicity info.<br>Installation photos<br>Photos of works in exh.<br>Catalogue   |                     |
| <u>SP-ICE 14-56</u> | <u>9th UNESCO Conference, New Delhi (1956)</u><br>Publicity info.<br>Magazines with articles on exh.<br>Installation photos  | 77                  |
| <u>SP-ICE 15-56</u> | <u>3rd Contemporary Art Exh., New Delhi (1957)</u><br>Itinerary<br>Photos of works in exh.<br>Publicity info.  |                     |
| <u>SP-ICE 16-57</u> | <u>4th Interational Art Exhibition, Japan (1957)</u><br>Catalogue<br>Photos of works in exh.<br>Publicity info.<br>Itinerary   |                     |

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<u>SP-ICE 21-58</u>	<u>France Drawings from American Collections</u> Publicity info. Catalogues (3) Events & Installation photos Magazines with articles on exh.	79
<u>SP-ICE 21-58</u>	<u>French Drawings</u> Publicity photos Clippings Photos of works in exh. (3 vols.) Condition photos Clippings	80 81 82
<u>SP-ICE 22-58</u>	<u>20th Century Italian Art from Am. Collections</u> Photos of works in exh. Condition photos Catalogue Publicity info. Clippings Installation & events photos (see also <u>oversize</u> )	83 84
<u>SP-ICE 27-61</u>	<u>The Artist in His Studio</u> Publicity info. Clippings Itinerary Checklist Installation & events photos Brochure	85
<u>SP-ICE 28-61</u>	<u>The Children's Art Carnival in India</u> Publicity info. Photos of events	

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<u>SP-ICE 29-62</u>	<u>Boccioni: His Graphic Art</u> Catalogue (2) Itinerary Checklist Clippings Publicity info. Press release Installation photos	<u>Box</u> 85
<u>SP-ICE 30-62</u>	<u>Two Decades of American Painting</u> Photos of works in exh. Catalogues (4) Installation photos  Condition photos Installation & events photos  Magazines with articles on exh. Itinerary Checklist Publicity info.  Publicity info. Clippings	86  87 88  89
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Other UNRECORDED I.C.E. Material:

Floor plans of institutions hosting exhibitions.

Chicago. Illinois Institute of Technology.  
Architecture, Design & Planning Building (ca. 1954)

Havana, Cuba. Palacio de Bellas Artes, Museo Nacional (ca. 1955)

Paris. UNESCO Headquarters (1957, Philip Johnson)  
(includes photos)

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Art In  
Architecture

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Summary of Oversize Material

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36-57  
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Other OVERSIZED I.C.E. Material:

Floor plans of institutions hosting exhibitions.  
Chicago. Illinois Institute of Technology.  
Architecture, Design & Planning Building (ca. 1954)

Havana, Cuba. Palacio de Bellas Artes, Museos Nacionales (ca. 1957)

Paris. UNESCO Headquarters (1957: Philip Johnson)  
(includes photos)

Art 1  
Embassies

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OF NEW YORK

SECTION I: THE MUSEUM OF MODERN ART ARCHIVES

SECTION II: ARCHITECTURAL MATERIALS AND INSTALLATIONS

- I. ARCHITECTURAL MATERIALS
- II. WALLS, CEILING
- III. FLOORING, CARPETING
- IV. STAIRS, RAMPWAYS
- V. LIGHTING - (Detailed)
- VI. MECHANICAL SYSTEMS, VENTILATION
- VII. ELECTRICAL SYSTEMS
- VIII. INTERIORS, LAYOUT

SECTION III

SECTION III: ARCHITECTURAL MATERIALS AND INSTALLATIONS

- I. WALLS, CEILING  
(Architect's drawings, floor plans, color swatches of material)
- II. FLOORING, CARPETING  
(Samples, Material)
- III. STAIRS, RAMPWAYS  
(Architect's drawings)
- IV. LIGHTING - (Detailed)
- V. MECHANICAL SYSTEMS  
(Architect's drawings, and specifications)
- VI. ELECTRICAL SYSTEMS  
(Floor plans, color swatches)
- VII. INTERIORS, LAYOUT

Part 1a  
Embassies

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*Embassies*

*Section*

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as of March 1970

ART IN EMBASSIES - SP-ICE-23-59

BOX A.

PHOTOGRAPHS OF OFFICIAL RESIDENCES AND INSTALLATIONS AS NOTED

- I. ADDIS-ABABA, Ethiopia  
(color)
- II. ANKARA, Turkey
- III. BANGKOK, Thailand
- IV. BELGRADE, Yugoslavia
- V. BELGRADE - (Install.)
- VI. BONN/BAD GODESBERG, Germany
- VII. BONN - (Install.)
- VIII. COPENHAGEN, Denmark

BOX B.

PHOTOGRAPHS OF OFFICIAL RESIDENCES AND INSTALLATIONS AS NOTED

- I. DAKAR, Senegal  
(Architect's rendering; floor plan; color swatches of material)
- II. DJAKARTA, Indonesia  
HELSINKI, Finland
- III. HELSINKI, Finland  
(duplicate photostats)
- IV. HELSINKI - (Install.)
- V. LAGOS, Nigeria  
(Install. and publicity)
- VI. LIMA, Peru  
(floor plan; color samples)
- VII. LISBON, Portugal

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BOX C.

PHOTOGRAPHS OF OFFICIAL RESIDENCES AND INSTALLATIONS AS NOTED

- I. MADRID, Spain
- II. MANILA, The Philippines  
(floor plans)
- III. MEXICO CITY, Mexico  
(color negatives of install.)
- IV. NEW DELHI, India  
(Install. and publicity)
- V. PARIS, France

BOX D.

PHOTOGRAPHS OF OFFICIAL RESIDENCES AND INSTALLATIONS AS NOTED

- I. REYKJAVIK, Iceland
- II. SANTIAGO, Chile  
(Install.)
- III. TOKYO, Japan  
(floor plans)
- IV. TOKYO, - (Install.)
- V. UNITED NATIONS RESIDENCE, New York  
(Install.)
- VI. WARSAW, Poland
- VII. WARSAW - (Install. in Santini Warehouse)
- VIII. YAOUNDE, Cameroon  
(color)

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BOX E.

PHOTOGRAPHS OF INDIVIDUAL WORKS AVAILABLE FOR LOAN

FROM:

- I. ALBRIGHT ART GALLERY  
Buffalo, New York
- II. BOSTON MUSEUM OF FINE ARTS  
Boston, Massachusetts  
(Available for Rome, Italy Embassy; checklist)
- III. COLUMBUS GALLERY OF FINE ARTS  
Columbus, Ohio
- IV. DOWNTOWN GALLERY  
New York, New York  
(Checklist)

BOX F.

PHOTOGRAPHS OF INDIVIDUAL WORKS AVAILABLE FOR LOAN

FROM:

- I. WILLIAM A. FARNSWORTH ART MUSEUM  
Rockland, Maine
- II. PHILADELPHIA MUSEUM OF ART  
Philadelphia, Pennsylvania  
(color slide)
- III. SAN FRANCISCO MUSEUM OF ART  
San Francisco, California
- IV. WHITNEY MUSEUM OF AMERICAN ART  
New York, New York  
(Checklist)

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BOX G.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. ABIDJAN, Ivory Coast  
(checklist only)
- II. ADDIS ABABA, Ethiopia
- III. ANKARA, Turkey  
(checklist)
- IV. ANKARA, Turkey
- V. BANGKOK, Thailand  
(checklist only)
- VI. BELGRADE, Yugoslavia  
(checklist only)

BOX H.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. BOGOTA, Colombia  
(checklist)
- II. BOGOTA, Colombia
- III. BOGOTA, Colombia  
(duplicate of above catalog)

BOX I.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. BONN, Germany  
(checklists (?))
- II. BONN, Germany  
(photographs and checklist; no biographies.)
- III. BONN, Germany
- IV. BRUSSELS, Belgium  
(checklists (2))
- V. BRUSSELS, Belgium  
(Condition photographs)
- VI. BUCHAREST, Rumania  
(checklist)

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BOX I. - Continued

VII. BUCHAREST, Rumania  
(catalogs) (3)

VIII. BUDAPEST, Hungary  
(checklist only)

BOX J.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

I. COPENHAGEN, Denmark  
(checklists (2))

II. COPENHAGEN, Denmark  
(photographs and checklist)

III. COPENHAGEN, Denmark

BOX K.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

I. DAMASCUS, Syrian Arab Republic  
(checklist)

II. DAMASCUS, Syrian Arab Republic  
(Condition photographs only)

III. DAMASCUS, Syrian Arab Republic

BOX L.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

I. HELSINKI, Finland  
(checklists (2))

II. LAGOS, Nigeria  
(checklists (3) only)

III. LIMA, Peru  
(checklist)

IV. LISBON, Portugal  
(checklist)

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BOX L. - Continued

- V. LISBON, Portugal  
(photographs and checklist; no biographies)
- VI. MANILA, The Philippines  
(checklist only)
- VII. MEXICO CITY, Mexico  
(checklists (4); 1 box list (customs clearance))
- VIII. MEXICO CITY, Mexico  
(catalogs (3))

BOX M.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. MONTREAL, Canada  
(checklist)
- II. MONTREAL, Canada  
(some duplicate and condition photographs)
- III. NEW DELHI, India  
(checklists (2))
- IV. NEW DELHI, India  
(catalogs (5))
- V. NEW DELHI, India (Galbraith)  
(photographs and checklist)
- VI. NEW DELHI, India  
(Bowles)

BOX N.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. OTTAWA, CANADA  
(photographs & checklist; no biographies)
- II. PARIS, France  
(checklists (3))
- III. PARIS, France (Bohlen)  
(no biographies except Arthur Carles)
- IV. PRAGUE, Czechoslovakia  
(checklist only)
- V. REYKJAVIK, Iceland  
(checklists (2))

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ART IN EMBASSIES  
WARSAW

BOX \_\_\_\_\_ P<sub>1</sub>

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

I. Description of project in Polish and biographies of the artists in Polish. (34 pgs.)

II. WARSAW, Poland  
(no biographies)  
(no checklist)

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

BOX N. - Continued.

- VI. REYKJAVIK, Iceland  
(photographs and checklist)

BOX O.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- |   |  |
|---|--|
| I. SANTIAGO, Chile<br>(checklist only)  | VII. TOKYO, Japan<br>(26) 4x5 color transparencies of<br>individual works. |
| II. TOKYO, Japan<br>(checklist) (2)   |  |
| III. TOKYO, Japan<br>(catalogs (4)  |  |
| IV. TOKYO, Japan  |  |
| V. UNITED NATIONS RESIDENCE<br>NEW YORK, New York<br>(checklists (3)              |  |
| VI. UNITED NATIONS RESIDENCE<br>NEW YORK, New York<br>(photographs and checklist) |  |

BOX P.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. WARSAW, Poland  
(checklist)
- II. WARSAW, Poland  
(no biographies)

BOX Q.

PHOTOGRAPHS OF INDIVIDUAL WORKS (all with artists' biographies unless otherwise noted.)

Checklists and catalogs as marked.

- I. YAOUNDE, Cameroon  
(checklists (2)
- II. YAOUNDE, Cameroon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	IC/IP	1.G.6

BOX Q. - Continued.

III. DESCRIPTION OF ART IN EMBASSIES PROGRAM

IV. SUMMARY OF PROJECTS THROUGH JULY 1968. (3 copies)

STATUS OF COLLECTIONS CURRENTLY INSTALLED. (1 copy)

V. PRESS CLIPPINGS & MISCELLANEOUS INFORMATION

VI. ARTICLE BY HELEN M. FRANC on ART IN EMBASSIES  
OVERSEAS MAGAZINE

(5) Magazines

BOX Q.<sub>1</sub>

I. YAOUNDE, Cameroon

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

ICE ARCHIVES

MOMA PICTURE STORY - A Photographic Exhibition for PROMOTION purposes for ICE.

Held in the American Embassy, London, England, 1961.

N.B. This exhibition antedated the ART IN EMBASSIES project, but is to be kept with the latter in this Archive.

BOX R.

I. CHECKLISTS - 2 copies

II. MODERN AMERICAN PAINTING - 1 catalog  
American Embassy, London, England, 1961.

III. Brief history of MOMA and its purpose. Plus information about MOMA'S COLLECTIONS and DEPARTMENTS.

3 copies

IV. GERMAN translation of History of MOMA & its purpose. Plus information about MOMA'S COLLECTIONS and DEPARTMENTS.

1 copy; just like above, except in GERMAN.

V. INSTALLATION PHOTOGRAPHS - PRINTS ONLY (no negs.)

1 envelope { Penthouse Installation, 1963.  
12 3x4 photos

1 envelope { American Embassy Installation  
London, England  
March - April, 1961.  
6 8x10 prints

1 envelope { Veniece Biennale, 1962.  
Nevelson pieces  
20th C. Italian Art from Amer. Coll. - Milan 1960.  
Contemporary Printmaking USA - Melbourne, 1948.  
Architecture Photos - unidentified  
4 8x10 prints

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

VI. MOMA PICTURE STORY - PANEL SERIES

Pañels included: 1, 2, 3, 4, 5, 6, 7, 9 & 11, 12.

TOTAL PACKETS - 11

- Panel 1      3 negs. 8x10  
              3 prints (contact)  
              2 negs 5x7
- Panel 2      3 negs  
              3 prints    all 8x10
- Panel 3      35mm strip neg. (6 frames)  
              3 negs 5x7
- Panel 4      3 negs 8x10
- Panel 5      1 neg 8x10
- Panel 6      3 negs 8x10  
              1 text (typewritten)  
              1 film positive  
              2 negs 5x7
- Panel 7      2 Ozlids (1 neg. & 1 pos. of text).
- Panel 9      1 neg 5x7  
              1 neg 8x10  
              1 print(damaged)
- Panel 11     1 neg. (Children & Teachers) 8x10
- Panel 12     1 neg. 5x7 (20th Cent. Design in Europe & America)
- Panel 12     1 copy neg. 8x10 - Pollock IV Viena Sao Paulo

VII. 11 negatives  
1 5x7 print

TOTAL - 5 envelopes

TWELVE AMERICAN PAINTERS & SCULPTORS    ICE-F-3-53  
Installation, Paris  
2 negs.; 1- 4x5; 1 - 8x10.

TWELVE AMERICAN PAINTERS & SCULPTORS  
1 neg. of Dusseldorf Installation

JACKSON POLLOCK - Sao Paulo, Brazil  
1 neg. 8x10

Art Critic Alexander G. Kydis Lecturing 1 5x7 print  
3 8x10 negs. of 1. Industrial Design Installation  
                          2. Unesco, Paris.  
                          3. Architecture Installation

3 negs. 8x10  
Not identified within MOMA PICTURE STORY