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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

Dear Marie -  
 Here's a revision!  
 So many wks. are next + have it  
 cards as yet. Cd you cb.  
 your worksheets a little  
 more. Thx!  
 Cora

RELEASE NO. 19  
 FOR RELEASE: Wednesday, March 14, 1973  
 Press Preview: Monday, March 12,  
 11am-4pm

...tions of the Museum  
 ...ne, a background for  
 ...relative stability  
 ...dedicated to the  
 ...ld."  
 ...the first Director  
 ...of Museum Collections  
 ...retirement in 1967.

...PERSPECTIVE, opening at The Museum of

Modern Art on March 14, brings the exhibition of the Museum collection up to date with new ground-floor galleries devoted solely to works executed since the middle 1950s. The Museum's unrivaled historical review of the modern masters and movements from Cézanne through Abstract Expressionism is presented in remodeled and newly installed galleries on the second and third floors. The expansion and redesigning of these galleries, carried out over a period of months by the present staff headed by William S. Rubin, Chief Curator of the Painting and Sculpture Collection, has been made possible in part by a generous grant from the National Endowment for the Arts and support from the New York State Council on the Arts.

"Each new installation is, of necessity, something of a re-evaluation -- if for no other reason than that only a fraction of the Museum's collection can be shown at one time," Mr. Rubin observes. "Every curator has his own vision, but the masterpieces abide. The new perspective brought to bear on the historical part of the collection by each new generation is a question of inflection and emphasis rather than dramatic change; it follows from an awareness of the way in which the past changes as it is conditioned by the present. The great monuments of the past, as T. S. Eliot observed, form an ideal order among themselves which is modified by the introduction of really new works of art among them."

The new ground-floor galleries, designed for a changing selection of works, includes paintings, sculptures and related endeavors from the mid-1950s to the

(more)

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

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

RELEASE NO. 19

FOR RELEASE: Wednesday, March 14, 1973

Press Preview: Monday, March 12,  
11am-4pm

"It is one of the important functions of the Museum Collection to give a core, a spine, a background for study and comparison, a sense of relative stability and continuity to an institution dedicated to the changing art of our unstable world."

— (1942) Alfred H. Barr, Jr., the first Director of the Museum and Director of Museum Collections for 20 years before his retirement in 1967.

THE PAINTING AND SCULPTURE COLLECTION: A NEW PERSPECTIVE, opening at The Museum of Modern Art on March 14, brings the exhibition of the Museum collection up to date with new ground-floor galleries devoted solely to works executed since the middle 1950s. The Museum's unrivaled historical review of the modern masters and movements from Cézanne through Abstract Expressionism is presented in remodeled and newly installed galleries on the second and third floors. The expansion and redesigning of these galleries, carried out over a period of months by the present staff headed by William S. Rubin, Chief Curator of the Painting and Sculpture Collection, has been made possible in part by a generous grant from the National Endowment for the Arts and support from the New York State Council on the Arts.

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(more)

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NO. 19

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present, among them examples of color field painting, pop art, minimal and conceptual art. With the addition of these new galleries for the collection, works of this period can be shown for the first time in more than a limited sampling. The installation here will be changed from time to time by rotating works so that new acquisitions and works which could not be included in the present grouping can be seen. Museum visitors therefore will be able in a manner not possible before to observe the variety of contemporary art and have an opportunity to study and evaluate for themselves art about which critical opinion is still considerably more divergent than it is about the art of the preceding decades.

Among the more recently acquired works on the second and third floors included in the new installation are Picasso's Guitar and The Charnel House, Matisse's Memory of Oceania, Miró's Birth of the World, Baranoff-Rossine's Symphony Number 1 and Duchamp's Network of Stoppages. In the Main Hall on the ground floor important additions of recent years now on view include Miró's bronze Moon Bird and David Smith's Australia.

In the Sculpture Garden is the unique and newly acquired Monument by Picasso, a realization in Cor-ten steel of a project for a monument in honor of the French poet Guillaume Apollinaire for which Picasso made the first maquette in 1928. On the Upper Terrace of the garden are important new works by Alexander Liberman, Barnett Newman and Tony Smith.

The exhibition begins on the second floor with Cézanne as the point of departure and continues through the great historical movements of the 20th century -- Cubism, Expressionism, Futurism, and School of Paris. On the third floor the galleries are devoted to Dada and Surrealism, Post-war Europeans, Abstract Expressionism and related art from the early fifties. Four galleries specifically set aside for sculpture contain work from 1880 to 1960. The installations on the second and third floors will remain relatively stable except for occasional changes made in the

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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interest of variety, those necessitated by loans to other institutions and dictated by the arrival of important acquisitions. The exhibition of the Collection concludes with the changing selection in the new ground-floor galleries of contemporary art.

Mr. Rubin, Chief Curator of the Painting and Sculpture Collection was assisted in the re-installation by members of the staff including Betsy Jones, Curator, Alicia Legg, Associate Curator, Cora Rosevear, Curatorial Assistant, and Kynaston McShine, Curator of Painting and Sculpture Exhibitions.

\*\*\*\*\*

Black and white photographs, color transparencies and additional material available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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cc: David Vance

## The Museum of Modern Art

To Dick Palmer  
From Doug Robinson

Date 58 L 3/15/73 THE NEW YORK TIMES,

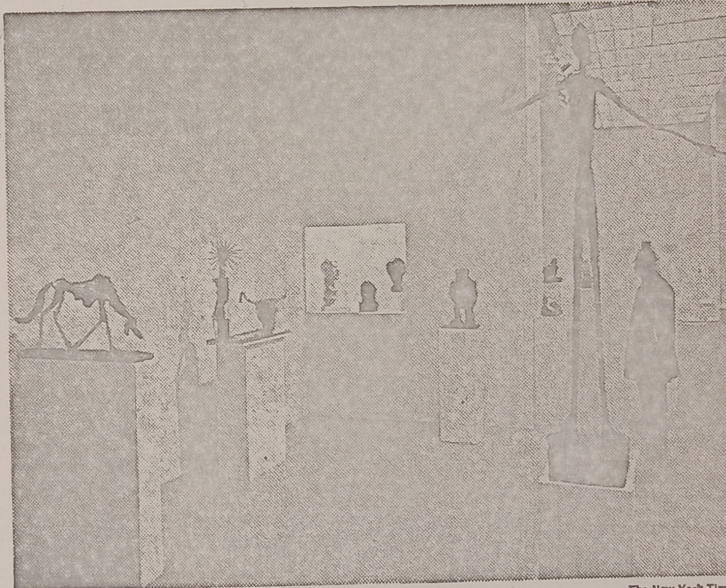
### Re Modern Museum Takes a New View

By JOHN CANADAY  
For anyone who can remember its opening exhibition in 1929, it is hard to believe that the Museum of Modern Art is a hoary 44 years old. The realization comes more easily, however, during a visit to "The Painting and Sculpture Collection: A New Perspective," which opened to the public yesterday. The surprise shifts direction; it is no longer a matter of disbelieving the 44 years, but of wondering how a collection of such quality could have been assembled in so relatively short a time, even by an institution that had everything going for it, as the museum did for about three decades after its founding.

"A New Perspective" is not an exhibition, but a rearrangement of familiar paintings and sculptures in what might best be called a "flexibly permanent" installation. There is virtually nothing here that hasn't been there to see on the second and third floors for years, but everything is so expertly organized and so beautifully mounted that the nature of the museum, and its true greatness, are clarified.

In 1929, the four painters included in the museum's opening exhibition—Cézanne, Seurat, Van Gogh and Gauguin—were still thought of in America as modern enough to need explanation and not fully comprehensible to a public that has now substituted reproductions of their masterpieces for an earlier crop of clichés headed by "The Blueboy."

In 1929, also, a slender, exotically handsome 25-year-old named Salvador Dalí held his first exhibition in Paris. A stubborn American named Grant Wood was gestating a painting called "American Gothic," which caused a sen-



The New York Times

Works on display at the Museum of Modern Art yesterday

sation the next year in Chicago. Picasso at that time seemed to have settled into a mood of graceful exuberance; the emotional explosion of "Guernica" was still eight years off.

Beginning then, the museum's policy has been to explore, acquire, weed and prune in a public-education process still current and demonstrated on the first floor, where work executed since the mid-nineteen-fifties is exhibited. But the second and third floors are unquestionably old-master galleries, offering paintings and sculptures that can no longer be called masterpieces of modern art, but are simply masterpieces in a continuum that includes the late 19th and early 20th centuries.

Over the years the Museum of Modern Art has perhaps become two museums, and the division is made clear in "A New Perspective." The old-masters branch into which the original museum has matured is astounding — the greatest collection of its kind anywhere. And if this hardly comes as news, the installation shows that the quality is even higher than we had thought.

There are no tricks or dramatics. Key pictures are conspicuously placed but not enshrined, and both paintings and sculptures—sometimes in appropriate juxtapositions—seem exceptionally accessible, perhaps because the number of works on exhibition has been keyed to

the size of the galleries, and partly because the average placement observes a center line somewhat below eye level.

William S. Rubin, chief curator of the painting and sculpture collection, was in over-all charge of the installation. Alicia Legg, associate curator, was in main charge of the sculpture galleries. Alfred H. Barr Jr., the museum's first director and its continuing guiding spirit, in effect formed the collection and was on hand with suggestions.

"Whenever there was a question he would suggest something, and it would be just right," Miss Legg said.

The museum initiated "A New Perspective" Monday night with an invitational opening honoring Mr. Barr.

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cc: David Vance

## The Museum of Modern Art

**To** Dick Palmer  
**From** Doug Robinson

**Date** June 6, 1973

**Re** Registrar time allocations for Reinstallation of the P&S Collection *(in days)*

	3rd floor Ptg Galleries	2nd floor Ptg Galleries Sc Galleries, 3rd floor East Wing
Registrar	2	4
Assoc. Reg.	1	3
Sr. Cataloguer	1 (Anders)	37 (Robinson)
Cataloguer	15 (Robinson)	2 (Rosenstock)
Asst. Whse. Mgr.	5 (McIntyre)	--
Head Custodian	15 (Bocchi)	35 (McIntyre)
Custodian	15 (Steventon)	35 (Steventon)
Custodian	15 (Mittman)	35 (Mittman)

This department was not involved in the rehabilitation of the Lumia machine.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To: Doug Robinson

From: Betsy Jones

March 9, 1973

I have the custodians for most of the day because there are painters in the East Wing today. So I'm going to try to hang a lot of public areas if I can get the following deliveries:

Sixth Floor ~~XXXXXXXX~~

- ✓ 1. Matisse: Nuit de Noel - m43
- ✓ 2. Vasarely: Ondho - m43
3. Ossorio: Sum (study center)
4. Stettheimer: Family (Study center)
5. Tomlin: Number 3 1948 (study center)
6. Poussette-Dart: Desert 1099 09 (Study center)
7. Johns: Map (study center?)
8. Picasso: Studio. (study center) 116,64
9. Thompson: St. Matthew Describing... (study center)
10. Novelli: Cienfuegos (East Wing)
11. Smith, L.P.: (21 entrance)
12. Liberman: (21 entrance)
13. Frankenthaler: Jacob's Ladder + 3

~~XXXX~~ To 21 Lobby

1. Hinman: (from E. Wing)
2. Bailey (from E. Wing)
3. Keady: Spectrum (from E. Wing) study center now?)
4. ~~Glerner~~ Glerner: Relational Painting. 1947 (52.49)

To 4th Floor Reception area

1. Matisse: chasuable maquette ~~prints~~: Bach (S.C.)
2. " maniple, vase stoc (S.C.)

Took away Kawashima from 6<sup>th</sup>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ray Parker  
Samaras (2)  
Heubler  
Kruschenich  
Dorazio: Merciful Hand  
Baer  
Tessa Clockwork

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ✓ frame shop / rehang II
- ck Leger. rehang
- ✓ ck Boccioni's / M-Nagy
- drawings / Peter

✓ rehang Abraham

~~w/ frame rope + people?~~

✓ Chariot → III → Pat H. Fri 2.m.

✓ Hair: Pat H → III w/ped.

✓ S. Davis

Leger

Picasso

Fri

Newborn → III sc.

~~S. Davis~~  
~~Picasso~~

✓ Miro Portrait bl 87 } way 3 → Studio II  
" Woman }

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

3/10/73

NW → EW

✓ Pistoletto - Man w/ Yellow Pants

away  
 ✓ Parkes → NW  
 ✓ Baer → NW  
 ✓ Jensen → NW  
 ✓ Orange Motherwell → C

✓ Poons ] 6th  
 ✓ Louis ]  
 ✓ Anakawa → NW  
 ✓ Kruschinsky → C  
 ✓ Johns Green Target - C  
 ✓ Bengpton → NW

✓ Picasso: Studio → II

frame shop →

Walker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

3/9/73

Heubler  
cond 3 Surrealist  
Bourgeois

to 21

- ✓ Bailey - EW
- ✓ Kelly - NW
- ✓ Garner - NW

to mezz

✓ Bourgeois - III sc

to EW

✓ Legu: Divers - photo studio

✓ Parker

✓ Heubler

- mezz

✓ 2 Samaras

✓ Kusschenichs Red Baron

Donagis: Merciful Hand - City Hall

de frame shop

✓ Baer - 3/1

✓ AJ Jensen Mezz

✓ Dali: Illuminated Pleasures

✓ Magritte: Portrait

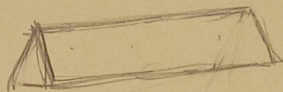
✓ Giacometti: f w/ Throat Cut.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

3/6/73

Calder: Sandy's Butterfly - dismount l.

3/6/73



✓ Vasarely

✓ Johns: White #s

✓ Segal

?

Calder: Constellation w/ Red Object

✓ Flavin tubes

Rothko: #22 lobby → ?

Avery: Sea Grasses wq3 → lobby

Dubuffet lobby - II

Hipston C → lobby

Nevelson NW → III

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

3/6/73

Calden: Sandy's Butterfly - dismount l.

D. Smith: Zig. → Sandy's B.

---

Myeth: Chris  
Matisse: Red Studio

---

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

### The Museum of Modern Art

To Cora Rosevear cc: Bill Rubin  
 From Betsy Jones David Vance  
 Date February 7, 1973  
 Re Judd

Dear Cora:

The Judd which will be used in the East Wing installation is the one shown in the 1960s show: Untitled. (1967). Painted galvanized iron, 15 x 76 1/2 x 25 1/2", promised gift of Philip Johnson. It is now being repainted since the old paint simply fell off when it was out at Philip's sculpture museum. I have spoken with Jean Blake, Don Judd's secretary (989-8776) and told her we'd like to have it by the end of the month. She knew nothing about the piece (she works only on Wednesdays) but is investigating and will let Judd know it should come here when finished. David Whitney will send us the brackets needed to install it. They are still in New Canaan.

*late Fri.  
prob. Mon.*

*Camie Deering  
905-4319*

*101 Spring Penthouse Spring, Mass  
 Harlem N.Y. 5167  
 3/5/73 2.m.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

East Wing 3/6/73

3/5/73

Please remove -

NW

- Bowls → NW
- Tucker → G.W
- Kelly spectrum → NW

Me. NW

Pine - NW

Bird (Gachs)

Gouache  
20x36"

~~(Gachs)~~  
Memories.

de Picasso (3)

Stone - JV

Oak Leaf - Sun

to frame shop

Weber: Geranium

Hopper: Gas.

Vuillard: Mom + Sis

Wyeth: Chris.

Shahm: Pacific Landscape

Matisse: Red Studio

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

✓ Wilmarth: curved glass  
 Long: 3 mile walk

3/5/73

NW

✓ Bengpton:

✓ Lindner: Meeting - NW

✓ Hartley: Evening Storm, Me. NW

✓ Graves: Joyous Young Pine - NW

✓ " little known Bird. (Sachs)

Gouache  
 20x36"

✓ Birchfield: ~~Light Wind. (Sachs)~~  
 → garden of Memories.

East wing ✓ Dove: grandmother.

✓ Miró: Person Throwing Stone - JV

✓ Masson: Meditation/Oak Leaf - Sun

X " : new one

✓ Tanguy: Maria/Papa

To frame shop

✓ Weber: Geranium

✓ Hopper: Gas.

✓ Vuillard: Mom + Sis

✓ Wyeth: Chris.

✓ Shahn: Pacific Landscape

Matisse: Red Studio

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3/5/73

to frame shop

✓ Braque: Table - NW

Redon frame

✓ Toulouse-Lautrec - II

✓ Redon: Vase of Flowers - II

✓ ✓ 2 Fontana's - NW → III sc

✓ Dubuffet: Cup of Tea - II → C

✓ Lipton: Manuscript - lobby → II

✓ (Spencer  
Avery East wing → lobby).✓ Hare: Magicians Game. III → Pat H.  
(pedestal around corner)

✓ Christo: Museum wrapped G.W. → (868.68)

✓ " " - Project (869.68)

✓ Moore: Bride - III sc → Studio II Tues 2.m.

✓ Fontana: reject III sc → NW

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3/3 + 5

III sc

- ✓ Hakian: Pop Hart
- ✓ Marini: Curt Valentin
- ✓ Shipchitz: G. Stein
- ✓ Nevelson

carpet

remove

rehang -

- ✓ Still
- ✓ Mitchell
- ✓ Francis
- ✓ Newman

to mezz

✓ Raynaud ladder

lobby → II

✓ Dubuffet: Cup of Tea

lobby  
✓ deliver

Lipton: Manuscript — c

✓ Avery: Sea Grasses — mezz

remove

Rothko: #22

— Surrealism?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3/3/73

East wing

- ✓ Johns: Green target - 21
- ✓ Warhol: MM - mezz
- ✓ Wesselmann: Cig. - B
- ✓ Segal: Bus Driver - NW
- ✓ Manzoni - mezz

Judd

- ✓ Flavin bulbs
- Oldenburg Jan.

- ✓ Louis - Third Element - I
- ✗ Frankenthaler - Jacob's ladder - III
- ✓ Blyth - White #5 - III

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3/3/73

- ✓ Kamin tubes
- ✓ Art + Culture
- ✓ Becher photoes
- ✓ Fahlstrom
- ✓✓ Arman - 3

✓ Spencer: In Fairmount

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## The Museum of Modern Art

**To** Doug Robinson  
**From** Cora Rosevear  
**Date** March 1, 1973 5:20 pm bulletin  
**Re** Galleries

Dear Doug:

Here are some more works which we will need:

For the Third FloorP

X Grosz: The Engineer Heartfield

✓ Dove: Grandmother -NW

Calder: Constellation w/leg/86

Also, I wonder if it will be tomorrow morning, we will be needing more Abstract Expressionist works in the last galleries of the Third Floor. Things like the big Kline (Ptng. #2), Motherwell The Voyage and others which I will have to tell you later.

Also a change in the Lobby in addition to the sculpture change

Please Remove: Rothko # 22

Please Deliver: Avery: Sea Grasses

Thanks.

Cora Vasarely Capella 4B

Gottlieb ↓

Kelan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

### The Museum of Modern Art

To Registrar  
 From Cora Rosevear  
 Date February 23, 1973  
 Re East Wing - installation *3rd list*

Dear Doug:

Here is the third list of works to be delivered to the East Wing. We do not yet know on what day we will need them, but you may be able to start assembling them.

- ~~59E~~ Rivers: The Last Civil War Veteran
- ~~Johns: Flag~~
- ~~Johns: Green Target - 21 Lobby~~
- ~~78W~~ Warhol: Self Portrait
- ~~Warhol: Gold Marilyn Monroe - me 13~~
- ~~45W~~ Lichtenstein: Girl Drowning
- ~~Chicago~~ Oldenburg: Giant Soft Fan
- ~~8E~~ ~~R 5E~~ ~~+~~ Dine: Five Feet of Colorful Tools
- ~~Wesselmann: Mouth with Cigarette - B~~
- ~~80W~~ ~~→~~ Segal: Bus Driver - NW - center block
- ~~33E~~ ~~→~~ Rosenquist: Marilyn Monore lea (now in Lobby)
- ~~Indiana: The American Dream~~ cript (on present ped)

*Thx.*

*Cora*

*\* 17 cloth bags*

*Arakawa*

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

To Doug

From Cora

Date ~~XXXXXXXX~~ March 1, 1973

Re East Wing

Dear Doug:

Following our work last night, here are some more requests:

Please Deliver:

✓ Kelly: Spectrum.

✓ Motherwell: Open (Orange) slot II

✓ Larry Bell: Shadows (from III) - Temp. Removed attached

Please Remove:

Raynaud: Corner 805 (too tall, will not be installed)

Also at some time we will be installing the Dubuffet Cup of Tea (now in Lobby) on the Second Floor Elevator Landing and the Lipton Manuscript (on present ped) in the Lobby.

✓ Kauschenberg (III)

✓ Johns - Flag

✓ Twombly

Thanks.

Cora

Urakawa

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

To Registrar  
 From Cora Rosevear  
 Date February 23, 1973  
 Re East Wing - second list

Dear Doug:

Here is list 2 of works to be delivered to the East Wing. These works, along with the first list which you already have, should be delivered next Tuesday evening:

*IN Viewing RM* Flavin: Wheeling Peachblow  
 Oppenheim: Highway  
 Kosuth: Chair  
*west partition* - McCracken: The Absolutely Naked Fragrance  
 Judd: untitled. 1967. recently arrived from Philip Johnson  
 (the bracket need do install it is near by desk, labeled)  
*Conservation (J.V.)* Martin: The Tree  
 61 E - Ryman: Twin  
*on platform* Morris: Rope Piece  
 64 X E - Poons: Night on Cold Mountain  
 Andre: Lead Piece  
*platform west side* Christo: Wheelbarrow  
*to room 10 W* Beuys: Sleigh with Flashlight — *on table*  
 3 W - Bailey: Hold Separate but Equal  
 Arakawa: Back and Forth of Time  
 34 E - Klein: Blue Monochrome  
 22 X W Frankenthaler - Mauve District

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

To Registrar  
From Cora Rosevear  
Date February 22, 1973  
Re East Wing installation

Dear Doug:

While we still do not know on which day installation will begin in the East Wing, I thought it might help you to have in advance the list of works which we will be needing for the first day. They are:

- Olitski: Willemite's Vision
- P. King: Rosebud
- Caro: Away
- R6E  Hinman: Poltergeist
- 34E  Kelly: Running White
- Held: Big N
- Raynaud: Corner 806
- Stella: The Marriage of Reason and Squalor
- Hesse: Repetition 19
- 54W  Noland: Turnsole
- Ron Davis: Ring

Thanks!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2/28/73

- ✓ Andre
- ✓ McCracken. — padding
- ✓ Koruth
- Flavin tubs
- ✓ King triangles
- ✓ Martin — JV

- ✓ Anakawa — cardboard 89 x 63<sup>3</sup>/<sub>4</sub>
- ✓ Judd — cardboard 15" h x 76<sup>1</sup>/<sub>2</sub>" long<sup>w.</sup>
- ✓ Manzoni — cardboard 20<sup>1</sup>/<sub>4</sub>" h x 15<sup>3</sup>/<sub>8</sub>" diam.

✓ Stella frame — turn

76
44
<hr style="width: 50%; margin: 0;"/>
32

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1002.4

## The Museum of Modern Art

To Registrar  
From Cora Rosevear  
Date February 23, 1973  
Re East Wing - second list II <sup>nd</sup> list

Dear Doug:

Here is list 2 of works to be delivered to the East Wing. These works, along with the first list which you already have, should be delivered next Tuesday evening:

- ✓ Flavin: Wheeling Peachblow — NW
- ✓ Oppenheim: Highway — NW
- ✓ Kosuth: Chair — C
- ✓ McCracken: The Absolutely Naked Fragrance — NW — not wrapped
- ✓ Judd: untitled. 1967. recently arrived from Philip Johnson — Tammie Deering  
(the bracket need to install it is near by desk, labeled)
- ✓ Martin: The Tree — ~~conv~~ ready 2/28
- ✓ Ryman: Twin — NW
- ✓ Morris: Rope Piece — NW
- ✓ Poons: Night on Cold Mountain — NW
- ✓ Andre: Lead Piece — ac stg
- ✓ Christo: Wheelbarrow — NW
- ✓ Beuys: Sleigh with Flashlight — NW
- ✓ Bailey: Hold Separate but Equal — NW
- ✓ Arakawa: Back and Forth of Time — Founder's Rm.
- ✓ Klein: Blue Monochrome — NW
- ✓ Frankenthaler — Mauve District — NW

THX  
Cora

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## The Museum of Modern Art

**To** Registrar  
**From** Cora Rosevear  
**Date** February 22, 1973  
**Re** East Wing installation

Dear Doug:

While we still do not know on which day installation will begin in the East Wing, I thought it might help you to have in advance the list of works which we will be needing for the first day. They are:

- ✓ Olitski: Willemite's Vision - *Lebron Wed 2/28*
- ✓ P. King: Rosebud - *C*
- ✓ Caro: Away - *C - to be painted*
- ✓ Hinman: Poltergeist - *NW*
- ✓ Kelly: Running White - *NW*
- ✓ Held: Big N - *C - Lebron / stretcher / wed 2/28 → lobby (?)*
- ✓ Raynaud: Corner 806 - *sc stg.*
- ✓ Stella: The Marriage of Reason and Squalor - *B ?*
- ✓ Hesse: Repetition 19 - *mezz*
- ✓ Noland: Turnsole - *NW*
- ✓ Ron Davis: Ring - *B*

Thanks!

*Cora*

#14 { NW  
sc stg  
#8 Repetition

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## The Museum of Modern Art

To **Betsy Jones** cc: William Rubin  
 From **Nancy Karumba** Jean Volkmer  
 David Van der  
 Fred Coxen  
 Core Yossever  
 Doug Robinson

Date Directed by: William S. Rubin  
 February 22, 1973

Re Preliminary schedule for: REINSTALLATION OF PAINTING AND SCULPTURE COLLECTION  
 Held and Olitski  
 East Wing Gallery February 26, 1973 - September 19, 1973

CONTENTS: c. 35 paintings and sculpture (mostly large-scale)

Dear Betsy:  
 Final plans for gallery due on:  
 To confirm what I think everyone knows now, Jim Lebron  
 Framing will be coming to the Museum on Wednesday, February 28, at  
 9:30 am. to do the following:  
 to shop by: Details not yet available

1) Olitski: Willemite's Vision - remove strip frame  
 work complete and fold on sixth floor, move to 53rd Street end  
 of East Wing, open and replace strip frame.

Dismantling of AFRICAN TEXTILES: February 1, 2 all day

2) Held: Big N - with Jean Volkmer work out specifications  
 Demolition of column for new stretcher, also in East Wing.

Construction of St. Louis: untitled - do strip frame in III, 8.

Construction: He may also do something about getting the Olitski: Shake Out  
 on its way back to Olitski at this time.

Taping and painting: February 8, 9 (prime coat)  
 (walls and pedestals) February 12, 13, 14, 15, 16, 20, 21

Electrical work: February 9, 12, 13, 14, 15, 16

Installation: *Doug - Please have the Held moved from Storeroom C  
 to the East Wing where it will remain for  
 installation + restretching.*

Light Adjustments: 5th P.M.

Cleaning and waxing of installation + restretching.

Press preview: 11:00 A.M. February 26

Reinstallation opens: February 26

\* note: February 19 is a holiday.

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Directed by: William S. Rubin

Preliminary schedule for: REINSTALLATION OF PAINTING AND SCULPTURE COLLECTION

East Wing Gallery February 26, 1973 - September 19, 1973

CONTENTS: c. 35 paintings and sculpture (mostly large-scale)

Final plans for gallery due on:

Framing

works to be framed to be delivered  
to shop by:

Details not yet available

work completed by:

Dismantling of AFRICAN TEXTILES:

February 1, 2 all day

Demolition of columns, walls and ramps:

February 5, 6

Construction of new walls:

February 7, 8, 9

Construction of pedestals complete by:

February 14

Taping and painting:  
(walls and pedestals)

February 8, 9 (prime coat)  
February 12, 13, 14, 15, 16, 20, 21

Electrical work:

February 9, 12, 13, 14, 15, 16

Installation of works:

February 16, 20, 21, 22, 23

Light Adjustments:

February 23

Cleaning and waxing of floor:

February 25th P.M.

Press preview:

11:00 A.M. February 26

Reinstallation opens:

February 26 \_\_\_\_\_

\* note: February 19 is a holiday.

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## The Museum of Modern Art

To  David Vance, Jean Volpmer, Pat Houlahan, Antoinette King, Betsy Jones,  
Emily Danson, Sara Mazo, Dick Palmer, Fred Coxen

From Cora Rosevear

Date December 22, 1972

Re East Wing

Here is a tentative list of works which Mr. Rubin hopes to include in the new Painting and Sculpture galleries being built in the East Wing. I would appreciate if you would think about any problems which may arise concerning the condition, availability and installation of these works. Installation is scheduled to begin by February 15th, so please advise me of any problems as soon as possible.

and present location

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TENTATIVE LIST OF WORKS TO BE INSTALLED IN THE EAST WING

Olitski: Shake Out  
 P. King: Rosebud  
 Caro: Away  
 Hinman: Poltergeist  
 Kelly: Running White  
 Kelly: Spectrum III  
 Held: Big N  
 Flavin: ... Wheeling Peachblow  
 Raynaud: Corner 806  
 Oppenheim: Highway  
 Kosuth: Chair  
 McCracken: The Absolutely Naked Fragrance  
 Judd: one of the two small sculptures  
 Martin: The Tree  
 Ryman: Twin  
 Morris: Rope Piece  
 Poons: Night on Cold Mountain  
 Andre: Lead Piece  
 Stella: Marriage of Reason and Squalor  
 Hesse: Repetition 19  
 Noland: Turnsole  
 Ron Davis: Ring  
 Rivers: The Last Civil War Veteran or  
 Washington Crossing the Delaware  
 Johns: Flag (Promised gift of P. Johnson)  
 Warhol: Self Portrait or  
 Gold Marilyn Monroe  
 Lichtenstein: Girl Drowning  
 Oldenburg: Giant Soft Fan  
 Dine: 5 Feet of Colorful Tools  
 Wesselmann: Mouth (with cigarette)  
 Christo: Wheelbarrow  
 Segal: Bus Driver  
 Oldenburg: Pastry Case  
 Beuys: Sleigh with Flashlight...

Rosenquist: Marilyn Monroe  
 Bailey: Hold Separate but Equal  
 Arakawa: Back and Forth of Time  
 Klein: Blue Monochrome  
 Indiana: American Dream

also, possibly...

Lindner: The Meeting  
 Shields: G.U. - G.U. Well  
 Tucker: Untitled  
 Lichtenstein: Modern Painting with Bolt  
 Johns: Green Target  
 Frankenthaler: Mauve District  
 Kienholz: The Friendly Grey Computer  
 Spoerri: Kichka's Breakfast  
 Klein: Untitled (blue sponge)

December 22, 1972

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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REINSTALLATION OF PAINTING AND SCULPTURE COLLECTION (East Wing)

Note: Materials to be saved when AFRICAN TEXTILES dismantled:  
Detailed list to be supplied by Registrar to Gas contract

Directed by: William S. Rubin

Preliminary schedule for: REINSTALLATION OF PAINTING AND SCULPTURE COLLECTION

East Wing Gallery February 26, 1973- September 19, 1973

CONTENTS: c. 35 paintings and sculpture (mostly large-scale)

Final plans for gallery due on: January 15, 1973

Framing works to be framed to be delivered to shop by: Details not yet available

work completed by:

Dismantling of AFRICAN TEXTILES: February 1, all day

(Demolitions of columns, walls & ramps: *DISMANTLE* February 2  
(see note below about material to be saved) *AFRICAN EXT*)

Construction of new walls: February 5, 6, 7

Constructions of pedestals complete by: February 12

Taping and painting: February 5, 6 - prime coat  
(walls and pedestals) February 7, 8, 9, 12, 13, 14, 15

Electrical work: February 7, 8, 9, 12, 13, 14

Installation of works: February 15, 16, 20, 21, 22, 23  
(Note: February 19 is a holiday)

Light adjustments: February 23

Cleaning and waxing floor: February 24 or 25, evening

Press preview: 11:00 A.M. February 26

Reinstallation opens: February 26 \_\_\_\_\_ P.M.

(see page 2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1002 / 1000

TRANSPORTATION ORDER

The Museum of Modern Art

REINSTALLATION OF PAINTING AND SCULPTURE COLLECTION (East Wing)

February 4, 1974

Memorandum to Receiving and Shipping Room

Note: Materials to be saved when AFRICAN TEXTILES dismantled:

Detailed list to be supplied by Registrar in due course:

When the material described below has been shipped or received please mark the date in the right hand column or get stamp in the Registrar.

1. All cork mannequins and props
2. All wood pedestals in cases
3. All plexiglas half-circle inserts in columns
4. A & D to decide if any of the columns are to be saved
5. All lighting equipment in columns and vitrines
6. All plexiglas label holders in columns and vitrines
7. All wood dowels and 1x2's used for hanging textiles and costumes
8. A & D to determine if any portions of ramp are to be retained for future reuse
9. Carpet-decision to be made by Matt Donepp, R. Koch and R. Palmer about whether carpet is to be saved and if so for what purpose it will be used (it must be removed from the Gallery as P & S does not want to utilize it)
10. Long introductory panel with map (to be used for tour)
11. All light boxes (please ensure these are handled very carefully in order to avoid damage to the transparencies).

FROM: Mr. J. J. Johnson  
TO: The Registrar

JUN 19 1974

Purpose: for East Wing Collection installation

Ordered by: David Vance, Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hahn / Judd  
TJDD

TRANSPORTATION ORDER

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

5167

Date February 5, 1973

Memorandum to Receiving and Shipping Room:

Hahn Brothers, Inc.

221 East 55th Street

New York, New York

Attn: Miss Hughes

When the shipment described below has been shipped or received please mark the date in the right hand column below and return to the Registrar.

Date Received  
or Shipped

For delivery on Monday, February 5, 1973, of the following work  
FROM: Mr. Donald Judd, 101 Spring Street, NYC  
TO: The Museum of Modern Art, 20 West 54th Street

JUDD: (Untitled). (1967). Painted galvanized iron, 15 x 76 x 25 1/2"

Est 50.00

Purpose for East Wing Collection installation

Ordered by David Vance, Registrar

By: [Signature]

By: \_\_\_\_\_

**BILL OF LADING**  
(Give to Customer Before Start of Job)

TERMS: Charges Payable in Cash, Money Order, or Certified Check on Delivery.

FORM 252A

MILBIN PRINTING, INC., 135 SCHMITT BLVD., FARMINGDALE, N.Y. 11735

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Combined Uniform Household Goods Bill of Lading and Freight Bill — New York Commercial Zone. JUDD

**HAHN BROS. FIREPROOF WAREHOUSES, Inc.**

N.Y.C.—M.T. No.

East Side Warehouse  
231-235 EAST 55th STREET  
Phone PLaza 3-3662

West Side Warehouse  
108-120 WEST 107th STREET  
Phone ACademy 2-3670

415

8984

NEW YORK CITY

NAME <u>Museum of Modern Art</u>	Tel. _____	TIME RECORD Start <u>10:20</u> A.M. P.M. _____ Finish <u>11:30</u> A.M. P.M. _____ Customer Initials <u>D.J.</u> Customer Initials <u>P.M.</u>
FROM <u>Donald Judd</u>	Apt. _____	
<u>101 Spring St.</u>		
TO <u>20 W. 54th St.</u>	Apt. _____	
OTHER STOPS _____		JOB HOURS _____
MOVING DATE <u>3/5/73</u> DAY <u>Mon</u> TIME <u>AM</u> A.M. P.M. _____		TRAVEL TIME _____
		TOTAL HOURS <span style="border: 1px solid black; display: inline-block; width: 50px; height: 20px; vertical-align: middle;"></span>

MOVING RATE: 1 VANS 2 MEN @ \$ 29.50 Per Job Hr., Plus 3/4 Hrs. Travel Time

ESTIMATE OR REMARKS (Approx. estimate—packing date—Instructions on job—or other info.)	RATES and DESCRIPTION	CHARGES
<u>Constructionx by Judd</u>	MOVING _____ hours @ \$ _____ per hr.	
<u>① pieces white do. Pk</u>	OVERTIME _____ hours @ \$ _____ per hr.	
	CARTAGE _____ cu. ft. @ \$ _____ per cu. ft.	
	WEIGHT _____ lbs. @ \$ _____ per lb.	
	PIANO CHGS. _____	
	OTHER _____	
	Barrels, packed _____ @ \$ _____ each	
	Barrels, loaned _____ @ \$ _____ each	
	Wardrobes _____ @ \$ _____ each	
	Cartons or boxes _____ @ \$ _____ each	
	Matt Cartons _____ @ \$ _____ each	
	Other _____	
	Whse. Labor chgs. _____	
	Storage chgs. _____	
	Other _____	
	Insurance; shipper declares the full value of the shipment for the purpose of insurance to be: Amt. \$ _____ @ \$ _____ per \$100.00	
	<b>TOTAL CHARGES</b>	
	Advance Deposit	
	BALANCE DUE	
	<b>RECEIVED PAYMENT</b>	
	MOVER <u>HAHN BROS. FIREPROOF WAREHOUSES, Inc.</u>	
	By: _____	

**VALUATION**  
Customer (Shipper) is required to declare in writing the released value of the property. The agreed or declared value of the property is hereby specifically stated by the customer (shipper) and confirmed by their signature hereon to be NOT exceeding 30 ( ) cents per pound per article unless specifically excepted. The Customer (Shipper) hereby declares valuations in excess of the above limits on the following articles:

Article	Value

**IMPORTANT**  
(SIGN BEFORE START OF ANY SERVICE)  
The Shipper, subject to and based on the rates, rules, regulations, and conditions in the carriers lawfully published tariff hereby orders the carrier to furnish transportation facilities and service described herein subject to all conditions herein contained including valuation agreed or declared and the conditions on the back hereof which are hereby agreed to by the Shipper and accepted for himself and his assigns. Unless credit arrangements are made in writing the Shipper agrees to pay charges in cash, money order, or certified check prior to complete delivery.

CUSTOMER: D. J.  
By: \_\_\_\_\_

MOVER: HAHN BROS. FIREPROOF WAREHOUSES, Inc.  
By: \_\_\_\_\_

**DELIVERY RECEIPT**  
Except as specifically endorsed hereon  
All services and All articles received in Good Condition

CUSTOMER: \_\_\_\_\_  
By: P.M. Judd

**BILL OF LADING** (Give to Customer Before Start of Job)      TERMS: Charges Payable in Cash, Money Order, or Certified Check on Delivery.

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### CONTRACT TERMS AND CONDITIONS

Sec. 1. (a) The carrier or party in possession of any of the property herein described shall be liable as at common law for any loss thereof or damage thereto, except as hereinafter provided.

#### EXCEPTIONS TO ABOVE LIABILITY FOR MECHANICAL, ELECTRICAL OR OTHER OPERATION OR FUNCTIONING, DELAYS, QUARANTINE, STORAGE-IN-TRANSIT OR CONTENTS OF PIECES OR CONTAINERS.

(b) No carrier or party in possession of all or any of the property herein described shall be liable for any loss thereof or damage thereto or delay caused by the act of God, the public enemy, the acts of public authority, quarantine, riots, strikes, perils of navigation, the act or default of the shipper or owner, the nature of the property or defect or inherent vice therein. Except in case of negligence of the carrier or party in possession, no carrier or party in possession of all or any of the property herein described shall be liable for the loss or damage thereto or responsible for its condition, operation or functioning, whether or not such property or any part of it is packed, unpacked, or packed and unpacked by the shipper or its agent or the carrier or its agent. Except in case of negligence of the carrier or party in possession, no carrier or party in possession of all or any of the property herein described shall be liable for damage to or loss of contents of pieces of furniture, crates, bundles, cartons, boxes, barrels or other containers unless such contents are open for the carrier's inspection and then only for such articles as are specifically listed by the shipper and receipted for by the carrier or its agent.

(c) Except in cases of negligence of the carrier or party in possession, the carrier or party in possession of any of the property herein described shall not be liable for delay caused by highway obstruction, or faulty or impassable highway, or lack of capacity of any highway, bridge, or ferry, or caused by breakdown or mechanical defect of vehicles or equipment.

(d) Except in case of negligence of the carrier or party in possession the carrier or party in possession shall not be liable for loss, damage, or delay occurring while the property is stopped and held or stored in transit upon request of the shipper, owner, or party entitled to make such request, whether such request was made before or after the carrier comes into possession of the property.

(e) In case of quarantine the property may be discharged at the risk and expense of the owners into quarantine depot or elsewhere, as required by quarantine regulations, or authorities, and in such case, carrier's responsibility shall cease when the property is so discharged, or property may be returned by carrier at owner's expense to shipping point earning charges both ways. Quarantine expenses of whatever nature or kind upon or in respect to property shall be borne by the owners of the property or be a lien thereon. The carrier shall not be liable for loss or damage occasioned by fumigation or disinfection or other acts done or required by quarantine regulations or authorities even though the same may have been done by carrier's officers, agents, or employees, nor for detention, loss, or damage of any kind occasioned by quarantine or the enforcement thereof. No carrier shall be liable, except in case of negligence, for any mistake or inaccuracy in any information furnished by the carrier, its agents, or officers, as to quarantine laws or regulations. The shipper shall hold the carriers harmless from any expense they may incur, or damages they may be required to pay, by reason of the introduction of the property covered by this contract into any place against the quarantine laws or regulations in effect at such place.

#### CLAIMS PROCEDURE AND LIMITATIONS

Sec. 2. (a) No carrier is bound to transport said property by any particular schedule, vehicle, train or vessel or otherwise than with reasonable dispatch. Every carrier shall have the right in case of physical necessity to forward said property by any carrier or route between the point of shipment and the point of destination. In all cases not prohibited by law, where a lower value than actual value has been represented in writing by the shipper or has been agreed upon in writing as the released value of the property as determined by the classification or tariffs upon which the rate is based, such lower value shall be the maximum amount to be recovered, whether or not such loss or damage occurs from negligence.

(b) As a condition precedent to recovery, claims must be filed in writing with the receiving or delivering carrier, or carrier issuing this bill of lading, or carrier in possession of the property when the loss, damage, injury or delay occurred, within nine months after delivery of the property (or in case of export traffic, within nine months after delivery at port of export) or, in case of failure to make delivery, then within nine months after a reasonable time, for delivery has elapsed; and suits shall be instituted against any carrier only within two years and one day from the day when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part thereof specified in the notice. Where claims are not filed or suits are not instituted thereon in accordance with the foregoing provisions, no carrier hereunder shall be liable, and such claims will not be paid.

(c) Any carrier or party liable on account of loss or damage to any of said property shall have the full benefit of any insurance that may have been effected upon or on account of said property so far as this shall not avoid the policies or contracts of insurance; provided that the carrier reimburse the claimant for the premium paid thereon.

(d) Any claim for loss, damage or overcharge whether made by the consignee, consignor or a third party beneficiary, shall be in writing and shall be accompanied by original paid Bill for transportation and original Bill of Lading, if not previously surrendered to carrier. Carrier may require certified or sworn statement of claim.

Sec. 3. Except where such service is required as the result of carrier's negligence, all property shall be subject to necessary coopeage, packing and repacking at owner's cost.

Sec. 4. (a) Property not received by the party entitled to receive it within the free time (if any) allowed by tariffs lawfully on file (such free time to be computed as therein provided) after notice of the arrival of the property at destination or at the port of export (if intended for export) has been duly sent or given, and after placement of the property for delivery at destination, at the time tender of delivery of the property to the party entitled to receive it or at the address given for delivery has been made, may be kept in vehicle, warehouse or place of business of the carrier, subject to the tariff charge for storage and carrier's responsibility as warehouseman, only, or at the option of the carrier, may be removed to and stored in a warehouse at the point of delivery or at other available points, at the cost of the owner, and there held without liability on the part of the carrier, and subject to a lien for all transportation and other lawful charges, including a reasonable charge for storage. In the event the consignee can not be found at the address given for delivery, then in that event, notice of the placing of such goods in warehouse shall be left at the address given for delivery and mailed to any other address given on the bill of lading for notification, showing the warehouse in which such property has been placed, subject to the provisions of this paragraph.

(b) Where nonperishable property which has been transported to destination hereunder is refused by consignee or the party entitled to receive it upon tender of delivery, or said consignee or party entitled to receive it fails to receive it or claim within 15 days after notice of arrival of the property at destination shall have been duly sent or given, the carrier may sell the same at public auction to the highest bidder, at such place as may be designated by the carrier; provided, that the carrier shall have first mailed, sent, or given to the consignor notice that the property has been refused or remains unclaimed, as the case may be, and that it will be subject to sale under the terms of the bill of lading if disposition be not arranged for, and shall have published notice containing a description of the property, the name of the party to whom consigned, and the time and place of sale, once a week for two successive weeks, in a newspaper of general circulation at the place of sale or nearest place where such newspaper is published; provided, that 30 days shall have elapsed before publication of notice of sale after said notice that the property was refused or remains unclaimed was mailed, sent, or given.

(c) Where perishable property which has been transported to destination is refused by consignee or party entitled to receive it, or consignee or party entitled to receive it shall fail to receive it promptly, the carrier may, in its discretion, to prevent deterioration or further deterioration, sell the same to the best advantage at private or public sale; provided, that, if there be time for service of notification to the consignor or owner of the refusal of the property or the failure to receive it and request for disposition of the property, such notification shall be given in such manner as the exercise of the diligence requires, before the property is sold.

(d) Where the procedure provided for in the two paragraphs last preceding is not possible, it is agreed that nothing contained in said paragraphs shall be construed to abridge the right of the carrier at its option to sell the property under such circumstances and in such manner as may be authorized by law.

(e) The proceeds of any sale made under this section shall be applied by the carrier to the payment of advances, tariff charges, packing, storage, and any other lawful charges and the expense of notice, advertisement sale, and other necessary expense and of caring for and maintaining the property, if proper care of the same requires special expense, and should there be a balance it shall be paid to the owner of the property sold hereunder.

(f) Where the carrier is directed to load property from (or render any services at) a place or places at which the consignor or his agent is not present, the property shall be at the risk of the owner before loading.

Where the carrier is directed to unload or deliver property (or render any services) at the place or places at which the consignee or its agent is not present, the property shall be at the risk of the owner after unloading or delivery.

#### ARTICLES OF EXTRAORDINARY VALUE, DOCUMENTS, SPECIE

Sec. 5. No Carrier hereunder will carry or be liable in any way for any documents, specie, or for any articles of extraordinary value not specifically rated in the published classifications or tariffs unless a special agreement to do so and a stipulated value of the articles are endorsed hereon.

Sec. 6. Explosives or dangerous goods will not be accepted for shipment. Every party whether principal or agents shipping such goods shall be liable for any indemnity the carrier against all loss or damage caused by such goods and carrier will not be liable for safe delivery of the shipment.

#### MOVER (CARRIER) WILL NOT RELINQUISH POSSESSION UNTIL ALL CHARGES ARE PAID

Sec. 7. The owner or consignee shall pay the advances, tariff charges, packing and storage, if any, and all other lawful charges on said property; but, except in those instances where it may lawfully be authorized to do so, no carrier shall deliver or relinquish possession at destination of the property covered by this bill of lading until all tariff rates and charges thereon have been paid. The consignor shall be liable for the advances, tariff charges, packing charges, storage and all other lawful charges, except that if the consignor stipulates, by signature to such stipulation, that purpose on the face of this bill of lading that the carrier shall not make delivery without requiring payment of such charges and the carrier contrary to such stipulation, shall make delivery without requiring such payment, the consignor (except as hereinafter provided) shall not be liable for such charges; provided, that, where the carrier has been instructed by the shipper or consignor to deliver said property to a consignee other than the shipper or consignor, such consignee shall not be legally liable for transportation charges in respect of the transportation of said property (beyond those billed against him at the time of delivery for which he is otherwise liable) which may be found to be due after the property has been delivered to him, if the consignee (a) is an agent only and has not beneficial title in said property, and (b) prior to delivery of said property has notified the delivering carrier in writing of his fact of such agency and absence of beneficial title, in the case of a shipment reconsigned or diverted to a point other than that specified in the original bill of lading, case of a shipment so reconsigned or diverted, the beneficial owner, shall be liable for such additional charges. If the consignee has given to the carrier erroneous information as to who the beneficial owner is, such consignee shall himself be liable for such additional charges. Nothing herein shall limit the right of the carrier to require at time of shipment, the prepayment of the charges. If upon inspection it is ascertained that the articles shipped are not those described in this bill of lading, the advances or tariff charges must be paid upon the articles actually shipped.

Sec. 8. If this bill of lading is issued on the order of the shipper, or his agent, in exchange or in substitution for another bill of lading, the shipper's signature to the prior bill of lading as to the statement of value or otherwise, or election for common law or bill of lading liability, in or in connection with such prior bill of lading, shall be considered a part of this bill of lading as fully as if the same were written or made in or in connection with this bill of lading.

Sec. 9. Any alteration, addition or erasure in this bill of lading which shall be made without the special notation hereon of the agent of the carrier issuing this bill of lading shall be without effect, and this bill of lading shall be enforceable according to its original tenor.

#### ALL CLAIMS, DISPUTES, OR CONTROVERSIES ARE SUBJECT TO ARBITRATION

Sec. 10. Any controversy or claim arising out of or relating to this contract, the breach thereof, or the goods affected hereby, whether such claim be founded in tort or contract, shall be settled by arbitration under the Arbitration Law of the State of New York, and under the rules of the American Arbitration Association, provided however, that upon any such arbitration the arbitrator or arbitrators may not vary or modify any of the foregoing provisions.

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**THE MUSEUM OF MODERN ART**

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

**TO THE REGISTRAR:**

Expect  from:  
 Collect  from: Philip Johnson  
 Deliver  to:  
 Release  to: 242 E 52

DATE January 24, 1973

on (date): Soon

at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

EXPANSION STRETCHERS  
 DELIVERY SERVICE  
 PACKING  
 SPECIAL ORDERS

**JAMES J. LEBRON**

Special Services to the Fine Arts

LEBRON BROS., INC.

Lebron/Warhol

57-19 32nd AVENUE  
 WOODSIDE, N. Y. 11377

Phone 274-0532

From Philip Johnson TO MoMA  
 242 W 52 St

DATE 1-31-73

QUANTITY	DESCRIPTION	DATE
1	Warhol: Gold Marilyn Monroe 57x84 316.62	

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

**TO THE REGISTRAR:**

Expect  from:  
 Collect  from: Philip Johnson  
 Deliver  to:  
 Release  to: 242 E 52

DATE January 24, 1973

on (date): Soon

at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

Warhol: GOLD MARILYN MONROE .

Spp + oil/c,  
8 3/4 x 57"

316.62

- 52<sup>ND</sup> ST.

Wed. 31 Jan

~~pick up~~  
~~12:30~~

Wed @ 52<sup>ND</sup> St.  
2:30

Hebron  
T.O. 5152

outgoing loan

~~Shield of Lake (New Canaan)~~

Cousagra: Conversation Before The Mirror  
Bronze relief on wood base  
81.60, 259#

**PURPOSE** May be included in the new installation of the East Wing galleries.

Mr. Rubin has spoken to Philip Johnson who expects us to collect the painting.

**CHARGES** Collect  Prepaid  Bill to:

**INSURANCE** Ours  Theirs  Charge to: 6702-5357

**VIA** Railway Express  Parcel Post  Air Freight  Ship   
 Messenger: Ours  Theirs  Truck: Ours  Theirs

Department \_\_\_\_\_ Signed Coro

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MEMOS

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*East Wing - Memo*

Files to, Holly

cc: Nancy Karumba  
Sara Mazo  
Marie Keller  
Sharon McIntosh

Re: Cora Rosevear

Re: November 12, 1974's latest bulletin 5:30

Re: Credit line for Stella: Abra Variation I

David Whitney told me that Philip Johnson wanted the Stella label  
Bill Rubin in the East Wing to have the following credit line:

in the Lobby Promised gift of Philip Johnson in honor of William Rubin

Though this should remain the official credit line, Bill Rubin feels  
that we should not use the honorary part in wall labels until after  
he retires from the Museum.

In the back of my mind there seems to be the recollecting of curious  
person having to come here. Hope it won't delay this.

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*East Wing / Memo*

✓  
Eleanor, Marie, Holly

Uora

November 11, 1974 - today's latest bulleting 5:30

tomorrow morning

*Deliveries to East Wing - Please add*  
Bill Rubin would like to have the Miró Mural Painting installed  
*Judi: Gottlieb. 1967. 881.71*  
in the Lobby tomorrow morning. Deliveries to the East Wing would  
*Judi: Gottlieb. 1967. 881.71*  
be delayed until after the Miro/Gottlieb exchanges are completed.

In the back of my mind there seems to be the recollecting of customs  
person having to come here. Hope it won't delay this.

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*East Wing/Memo*

Eleanor *for & Marie*

Marie ✓  
Sara

Cora

Nov. 11, 1974 *afternoon 11/9/74*

East Wing

I met with Bill again late this afternoon and he is very pleased  
Deliveries to East Wing - Please add

Judd: Untitled. 1967. 682.71 *which we arranged, i.e. after your other obligations to start moving the Andre lead tiles with Mike*

Judd: Untitled. 1969. 681.71 *We just need if at all possible to complete that by Nov. 21st so that we can start putting the Serra down then.*

Whenever all this will be finished, the next event would be the delivery of the following works:

- Ray Fisher: Untitled*
- Minna: Poltergeist*
- Salley: Hold Separate But Equal*
- Diabehora: Berkeley 946 (XXXXXXXXXXXXXXXXXX) just back from loan*
- Wachter: Edison*
- Dickinson: Wax*
- Moses*

After all that, we will remove all works of art from the "Conceptual Room" Chamberlain, Long, Becher, Serra, etc.

LW.

*Cora*

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*East Wing/Memo*

The Museum of Modern Art

To: Eleanor & Marie  
 From: Cora  
 Date: Friday, afternoon 11/8/74  
 Re: East Wing

I met with Bill again late this afternoon and he is very pleased with the way things have gone.

We can still stick to the schedule we arranged, i.e. after your other obligations to start moving the Andre lead tiles with Mike and Robbie - they know where. We just need if at all possible to complete that by Mon. 2:00 pm so that we can start putting the Serra down then.

Whenever all this will be finished, the next event would be the delivery of the following works:

- Ray Parker: Untitled
- Hinman: Poltergeist
- Bailey: Hold Separate But Equal
- Diebenkorn: Berkeley #46 (~~XXXXXXXXXXXXXXXXXXXX~~) Just back from loan
- Humphrey: Hudson
- Bishop - new ax*
- Noses " "*

After all that, we will remove all works of art from the "Conceptual Room" Chamberlain, Long, Becher, Beuys, etc.

LUV,

*Cora*

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## The Museum of Modern Art

**To** Marie Keller  
**From** Cora Rosevear  
**Date** November 5, 1974  
**Re** Johns: Flag

cc : Holly Hotchner  
Cynthia Johnson  
M. C. Johns file  
M.C. Promisdd gifts file

Dear Marie:

When I was speaking to David Whitney about the Philip Johnson works which will be coming here for installation in the East Wing, he mentioned that Bill Rubin had told Philip Johnson that the latter might have the Flag as a lend-back for around a year. Will you please arrange to have this Johns delivered to Philip Johnson's office.

I also mentioned that we didn't have an official letter of promise for the Stella Abra Variation I (1969. Fluorescent acrylic on canvas, 120 x 119 7/8"), but David said that it definitely was coming to us and should be credited accordingly. I hinted that it would be helpful to have the promise in writing.

C.

(Just to get it all in writing, if a day late!)  
(we'll pay all expenses for Flag  
& 3 incoming works).

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East Wing - Memo

Eleanor, Marie, Dick Palmer, Fred, Bill, Sara, Jean Volkmer,  
Pat Houlihan,  
Cora Rosevear

Registrar  
Operations - Please Circulate

October 23, 1974

East Wing Gallery changes

Please make the following notes on your copy of my October 18 memo:

Works to be Delivered for Installation

add: Olitski: ~~XXXX~~ Willemite's Vision

delete: Arman: one work

Oldenburg: it is a piece of cake, not a piece of pie

add: Klein sponge

Carpentry

Oldenburg Piece of Cake will need a pedestal/platform

Electrical

Mario Merz will have to be electrified

Marie and Eleanor

the Oldenburg, Stella and Serra can be collected from Philip Johnson.  
I guess you will have to figure out the timing in relation to our  
installation schedule. Contact David Whitney to make the specific  
arrangements. I'll do an expect notice

Dibbets: when removed from wall, please deliver to Sculpture Conservation

The Tim Scott can be done on overtime. However Bill wanted to be sure  
that you have the trained representatives from your department who were  
present at its installation to be present for the dismantling. Teri? too?

Bill will be making changes in the Conceptual art area but he doesn't yet  
know which new works will be delivered for installation.

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*Plg & Sec.  
East Wing/memo*

Roy Williams

cc : Richard Koch

Cora Rosevear

✓ Registrar  
Operations - Please Circulate

November 22, 1974

Security in newly installed East Wing

Dear Roy:

I wanted to give you a brief summary of the special security problems in the newly installed East Wing. Though of course nothing can be touched, as usual, there are three especially vulnerable works which are all installed close to one another. They are:

Serra: Cutting Device: Baseplate-Measure. Floor piece -- people should not walk inside the taped area

Lewitt: Straight Lines Draw'n in Four Directions Superimposed  
Composed entirely of pencil lines which will smear badly at the slightest touch of a finger

Mogensen: Untitled. Parts could be removed

I understand that there are two guards assigned to the East Wing. At Mr. Rubin's request, one guard should stand near these three works at all times (unless, of course, there seemsto be some special problem in another area).

I am attaching a copy of the floor plan marked to show the location of these problem works. Will you please alert every guard, and relief guard, to the contents of this memo.

Many thanks.

*Cora*

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LISTS



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Page 2

Dan FLAVIN. American, born 1933

*(1968)*  
*Aated?*  
Untitled (to the "innovator" of Wheeling Peachblow). (1968). Fluorescent lights and metal fixtures, 8' 1/2" x 8' 1/2" x 5 3/4". Helena Rubinstein Fund, 1969

Helen FRANKENTHALER. American, born 1928

Mauve District. (1966). Synthetic polymer paint on canvas, 8' 7" x 7' 11". Mrs. Donald B. Straus Fund, 1967

Jasper JOHNS. American, born 1930

Green Target. 1955. Encaustic on newspaper on canvas, 60 x 60". Richard S. Zeisler Fund, 1958

Don JUDD. American, born 1928

*(1967)*  
*6' 4 1/2"*  
*76 1/2"*  
*25 1/2"*  
Untitled. (1967). Painted galvanized iron, 15 x 76 1/2 x 25 1/2". Gift of Philip Johnson, 1973

Ellsworth KELLY. American, born 1923

Spectrum, III. 1967. Oil on canvas, in thirteen parts, overall 33 1/4 x 9' 5/8". The Sidney and Harriet Janis Collection, 1967

Sol LEWITT. American, born 1928

Straight Lines in Four Directions Superimposed. (1969). *Graphite*  
~~Lead pencil~~ on white wall  
size variable; Purchase (by exchange), 1974  
*this installation 121 x 26' 9 1/2"*

Roy LICHTENSTEIN. American, born 1923

DROWNING GIRL. 1963. Oil and synthetic polymer paint on canvas, 67 5/8 x 66 3/4". Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright, 1971

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

Agnes MARTIN. American, born Canada 1912. To U.S. A. 1933

The Tree. 1964. Oil and pencil on canvas, 71 7/8 x 72". Larry Aldrich Foundation Fund, 1965

Paul MØGENSEN. American, born 1941

Untitled. (1973; after an earlier version of 1967). Synthetic polymer paint on fiberglass in sixteen sections, overall 8' x 8'. Larry Aldrich Foundation Fund, 1974

Robert MORRIS. American, born 1931

Rope Piece. (1964). Rope and wood, painted, about 17' long. Promised gift of Philip Johnson

*Marie - are there several layers of tissue paper*

Ed MOSES. American, born 1926

CHAP. BEAN Sec. Chap, Bean Sec. (1973-74).

*Laminated tissue paper with synthetic polymer paint on tissue paper. Laminated with acrylic emulsion. Laminated tissue with synthetic polymer*

*syn. poly. paint*

~~paint~~, 72 7/8 x 26 7/8" (irregular) . Purchase, 1974  
6 7/8" x 7' 2 7/8"

Kenneth NOLAND. American, born 1924

Turnsole. 1961. Synthetic polymer paint on canvas, 94 1/8 x 94 1/8".

Blanchette Rockefeller Fund, 1968

*how strong in Oldenburg's case?*

Claes OLDENBURG. American, born Sweden 1929. To U.S.A. 1936

Floor-Cake (Giant Piece of Cake). (1962.) Canvas, foam rubber and painted

~~with synthetic polymer paint, 60 x 100 x 48"~~ Promised gift of Philip Johnson

*ok?* → Synthetic polymer paint on canvas, filled with ~~foam rubber~~

Jules OLITSKI. American, born Russia 1922. To U.S.A. 1924

Willemite's Vision. 1972. Synthetic polymer paint on canvas,

8' 3 5/8" x 17' 5 1/8". Blanchette Rockefeller Fund (by exchange), 1973

*new dimensions?*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Page 4

David PRENTICE. American, born 1943

Untitled. (1967). Synthetic polymer paint on canvas in five sections, overall 6' x 10' 1/2". Gift of Charles Cowles, 1971

Robert RAUSCHENBERG. American, born 1925

*dated?*

First Landing Jump. 1961. "Combine painting": tire, khaki shirt, license plate, leather straps, mirror, iron street light reflector, live blue light bulb electric cable, steel spring, tin cans, various pieces of cloth, and oil paint on composition board, <sup>7'5 1/8"</sup>89 1/8 x 72 x 8 7/8". Gift of Philip Johnson, 1972

James ROSENQUIST. American, born 1933

Marilyn Monroe, I. 1962. Oil and spray enamel on canvas, 7' 9" x 6' 1/4". The Sidney and Harriet Janis Collection, 1967

Robert RYMAN. American, born 1930

Twin. 1966. Oil on cotton, 6' 3 3/4" x 6' 3 7/8". Charles and Anita Blatt Fund and Purchase, 1971

Richard SERRA. American, born 1939

*(6000)*

Cutting Device: Baseplate Measure. (1969.) Wood, steel, and lead,

~~c. 1' x 17 1/2" x 17' 6" x 12'~~. Promised gift of Philip Johnson

*approx. 12" x 18' x 15' 7 3/4"*

*216w x 187d x 12" h*

Alan SARET. American, born 1944

Untitled. (1969-70). Vinyl-coated hexagonal wire netting, 7' 2 3/4" x 49" x 41 5/8" (~~irregular~~). Purchase, 1974

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Page 5

Frank STELLA. American, born 1936

Abra Variation I. 1969. Fluorescent polymer paint on canvas,  
10' x 10'. Promised gift of Philip Johnson

Gary STEPHAN. American, born 1942

Alkahest E. 1973. Oil on canvas, 57' x 7' 8 1/8". Mr. and Mrs.  
John R. Jakobson Fund, 1974

Richard TUTTLE. American, born 1941

Cloth Octagonal <sup>Number</sup> ~~12~~. (1967). Dyed and sewn canvas, 57 1/8 x 53 3/4".  
Purchase, 1974

Cy TWOMBLY. American, born 1929

The Italians. 1961. Oil, pencil, crayon on canvas, <sup>6' 1/2"</sup> ~~72 1/2"~~ x  
8' 6 1/4". Blanchette Rockefeller Fund, 1969

Andy WARHOL. American, born 1930

Gold Marilyn Monroe. 1962. Synthetic polymer paint, silk screened, and  
oil on canvas, <sup>6' 11 1/4"</sup> ~~83 1/4~~ x 57". Gift of Philip Johnson, 1962

Jacqueline WINSOR. ~~Canadian, born 1941~~

Bound Square. (1972). Wood and twine, <sup>6' 3 1/2"</sup> ~~75 1/2~~ x <sup>6' 4"</sup> ~~76~~ x <sup>14 1/2"</sup> ~~14 1/2~~". Purchase, 1972

Notes  
Can you guess?  
dated?

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Checklist questions:

Dibbets - does dwg. have separate title?

Flavin - dated on work or (1968)

Judd - ditto. NO

Olitski - what are new dimensions?

Serra - dated on work?  
Stella " " "

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Dear Marie,

Can you please glance over this. It's the new works I'm concerned about. Do my entries give w. your worksheets?

Also have attached a list of special questions

If you could tell me any corrections before noon it w'd be a big help.  
Pux! Cwa

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Marie - LeWitt - size of wall

Moses - dimensions

Serra - present approx. size

Diibets - phrasing  
title

Mogensen - still use  
1968 or date?

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EWING 1 1875

REINSTALLATION OF THE EAST WING

Note: Unless enclosed in parentheses dates appear on the works themselves.

~~XX~~

Dimensions are in inches or, in some cases, in feet and inches. Height precedes width; a third dimension, depth, is given for some sculptures.

Carl ANDRE. American, born 1935

Lead Piece (144 Lead Plates 12" x 12" x 3/8"). (1969). Lead plates, 144 squares, each 3/8 x 12 x 12"; overall 3/8 x 144 x 144". Advisory Committee Fund, 1969

Malcolm BAILEY. American, born 1947

Hold, Separate But Equal. (1969). Synthetic polymer paint, presstype, watercolor and enamel on composition board, 84 x 48". Mr. and Mrs. John R. Jakobson Fund, 1970

Larry BELL. American, born 1939

Shadows. (1967). Partially silvered glass with chromium, 14 1/4" cube. Gift of the artist (by exchange), 1967

Frank BOWLING. <sup>Guianese,</sup> Guianan, born 1936

Giving Birth Astride a Grave. 1973. Synthetic polymer paint on canvas, 72 1/4 x 48 1/4". Inter-American Fund, 1974

Jan DIBBETS. Dutch, born 1941

Dutch Mountain - Big Sea "A". 1971. Color photographs mounted on five aluminum panels, overall 33 7/8" x 14' 10 1/8" and <sup>pencil</sup> drawing with color photographs, 29 5/8 x 39 3/8". Purchase, 1973

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Page 2

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Untitled (to the "innovator" of Wheeling Peachblow). 1968. Fluorescent lights and metal fixtures, 8' 1/2" x 8' 1/2" x 5 3/4". Helena Rubinstein Fund, 1969

Helen FRANKENTHALER. American, born 1928

Mauve District. (1966). Synthetic polymer paint on canvas, 8' 7" x 7' 11". Mrs. Donald B. Straus Fund, 1967

Jasper JOHNS. American, born 1930

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Untitled. 1967. Painted galvanized iron, 15 x 76 1/2 x 25 1/2". Gift of Philip Johnson, 1973

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EWING LISTS

Page 3

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Aldrich Foundation Fund, 1965

Paul MØGENSEN. American, born 1941  
Untitled. (1973; after an earlier version of 1967). Synthetic polymer  
paint on fiberglass in sixteen sections, overall 8' x 8'. Larry  
Aldrich Foundation Fund, 1968

Robert MORRIS. American, born 1931  
Rope Piece. (1964). Rope and wood, painted, about 17' long.  
Promised gift of Philip Johnson

Ed MOSES. American, born 1926  
Chap, Bean Sec. (1973-74). Laminated tissue with synthetic polymer  
paint, . Purchase, 1974

Kenneth NOLAND. American, born 1924  
Turnsole. 1961. Synthetic polymer paint on canvas, 94 1/8 x 94 1/8".  
Blanchette Rockefeller Fund, 1968

Claes OLDENBURG. American, born Sweden 1929. To U.S.A. 1936  
Floor-Cake (Giant Piece of Cake). (1962.) Canvas, <sup>ring with piece of</sup> foam rubber, and painted  
with synthetic polymer paint 60 x 100 x 48". Promised gift of Philip Johnson

Jules OLITSKI. American, born Russia 1922. To U.S.A. 1924  
Willemite's Vision. 1972. Synthetic polymer paint on canvas,  
8' 3 5/8" x 17' 5 1/8". Blanchette Rockefeller Fund (by exchange), 1973

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EWING LISTS

Page 4

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Marilyn Monroe, I. 1962. Oil and spray enamel on canvas, 7' 9" x 6' 1/4". The Sidney and Harriet Janis Collection, 1967

Robert RYMAN. American, born 1930

Twin. 1966. Oil on cotton, 6' 3 3/4" x 6' 3 7/8". Charles and Anita Blatt Fund and Purchase, 1971

Richard SERRA. American, born 1939

Cutting Device: Baseplate-Measure. 1969. Wood, steel and lead, c. 1' x ~~17' 6" x 12'~~ 17' 6" x 12'. Promised gift of Philip Johnson

187 3/4" x 216" x 12" h

Alan SARET. American, born 1944

Untitled. (1969-70). Vinyl-coated hexagonal wire netting, 7' 2 3/4" x 49" x 41 5/8" (irregular). Purchase, 1974

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EW- LISTS

Page 5

Frank STELLA. American, born 1936

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12' x 12'. Promised gift of Philip Johnson

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Alkahest E. 1973. Oil on canvas, 57 x 7' 8 1/8". Mr. and Mrs.  
John R. Jakobson Fund, 1974

Richard TUTTLE. American, born 1941

Cloth Octagonal #2. (1967). Dyed and sewn canvas, 57 1/8 x 53 3/4".  
Purchase, 1974

Cy TWOMBLY. American, born 1929

The Italians. 1961. Oil, pencil, crayon on canvas, 72 1/2" x  
8' 6 1/4". Blanchette Rockefeller Fund, 1969

Andy WARHOL. American, born 1930

Gold Marilyn Monroe. 1962. Synthetic polymer paint, silk screened, and  
oil on canvas, 83 1/4 x 57". Gift of Philip Johnson, 1962

Jacqueline WINSOR. Canadian, born 1941

Bound Square. (1972). Wood and twine, 75 1/2 x 76 x 14 1/2". Purchase, 1974

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EW - LISTS

## The Museum of Modern Art

**To** Eleanor, Marie, Dick Palmer, Fred, Bill, Sara, Jean Volkmer, Pat Houlihan  
**From** Cora Rosevear  
**Date** November 5, 1974  
**Re** East Wing Gallery changes

Please make the following changes on my October 18, 1974 memo:

Works to be Delivered for Installation - additions

Dibbets: Dutch Mountain - (formerly for removal)  
 Frankenthaler: Mauve District  
 Kelly: Spectrum III <sup>NEW</sup>  
 Rosenquist: Marilyn Monroe  
 Mogensen: Untitled  
 Rauschenberg: First Landing Jump  
 Warhol: Marilyn Monroe  
 Morris: Rope Piece  
 Kline: Blue Monochrome  
 Martin: The Tree <sup>New</sup>  
 Twombly: The Italians

Note to Pat: Do you think the Mogensen can be finished after it is installed?

Note to Marie, Eleanor and Pat : Do we have all the parts of the Rockburne?

Works to be Removed

add: Segal: Bus Driver

Note to Marie and Eleanor - Order of Installation

Basically we will work on the Garden end first  
 Roughly you might think of the following order, adjusting where locations co-ordinate of course:

Olitski )  
 Lichtenstein ) Bill said to do these first though I realize the  
 Stella ) Stella and Oldenburg won't be here till Thurs. morning  
 Oldenburg: Cake  
 Twombly  
 Truitt  
 McCracken  
 Rosenquist  
 Winsor <sup>Photo Studio</sup>  
 Mogensen: if Pat. H. thinks it is ready  
 Judd -

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

Rauschenberg

Johns: Green Target

Warhol: Marilyn Monroe

Morris: Rope Piece

Noland: Turnsole

Kelly: Spectrum

Merz

Dibbets

Frankenthaler

Stephan

Bowling

Printice

Martin

Serra: will be delivered Monday but cannot be installed until the LeWitt wall is finished

Andre: Wait til Bill knows exactly where to place it, though it can be picked up from it's present location and stored if you want to get rid of it

Rockeburne: we still have to get in touch with the artist. Bill does hope to use it

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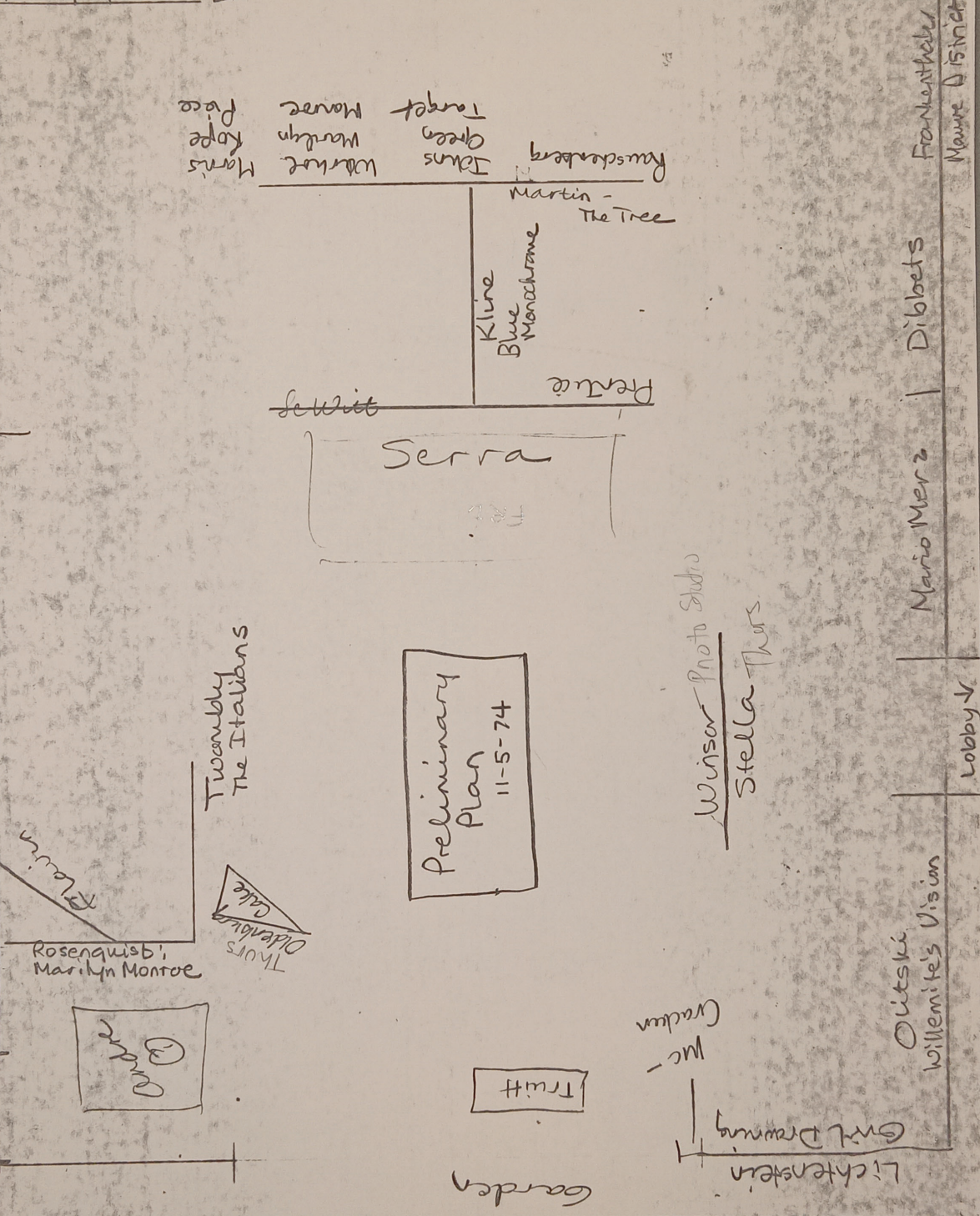
53rd St

Kelly: Spectrum III

Noland-Turnsole

Judd ? Rockburne Bowling/ Stephan

Marpisen



Harris  
Warhol  
Markus  
Kaye  
Target  
Green  
Mauzer  
Face

Martin -  
The Tree

Kline  
Blue  
Monochrome

Penice

Serra

Preliminary  
Plan  
11-5-74

Winston Photo Studio  
Stella Thors

Twombly  
The Italians

Flouren

Rosenquist,  
Marilyn Monroe

Thors  
Olanoff

Frankenthaler

Truitt

Willemit's  
Vision

Lichtenstein  
Gert Drewing

Garden

Lobby

Mario Merz

Dibbets

Frankenthaler

Maurice D'Isidoro

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EW-LISTS

## The Museum of Modern Art

To All Concerned - Eleanor, Marie, Dick Palmer, Fred, Bill, Sara, Jean V.,  
Pat Houlihan, Cynthia

From Cora Rosevear

Date October 18, 1974

Re East Wing Gallery changes - Preliminary Lists

### Works to be Delivered for Installation

Noland: Turnsole  
Johns: Green Target  
Johns: Target with Four Faces  
Alan Saret: Untitled  
Gary Stephan: Alkahest E  
Richard Tuttle: Green Octagon  
Mario Merz: Untitled ★  
Winsor: Bound Square  
Truitt: Catawba  
Bluhm: Volos  
Anuskiewica: Radiant Green  
Arman: one work  
Feeley: Alniam  
Hinman: Ptergeist  
McCracken: Absolutely Naked Fragrance  
Ray Parker: Untitled  
Jo Baer: Primary Light Group  
Stella: large work to be collected from Philip Johnson (10' square)  
Richard Serra: Cutting/ Device: Base-Plate-Measure  
(wood, steel and lead in separate pieces, overall  
approx 17 1/2' x 12') 11' x 6' x 6'  
Will have to be collected from Philip Johnson  
Oldenburg: Piece of Pie  
Will have to be collected from Philip Johnson  
LeWitt: Wall Drawing  
Will be drawn by LeWitt's assistants on the wall where  
the Stella and Held now are. Wall may have to be  
specially prepared by the painters

Some of the works presently on view will be moved to other locations in the East Wing

36.71 ? Rockburne, D. ac + D from Group / a + D Paper +  
Continued Graphite

\* note to Marie - Help! I still need dimensions on this.

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— East Wing changes - Page 2

Works which Probably will be taken Off View

- Pettet —
- ✓ Tim Scott
- Arakawa
- Wilmarth
- Hesse
- Ron Davis
- ✓ Stella: Marriage of Reason and Squalor
- ✓ Al Held
- Dibbets
- Christo
- Johns: Flag
- Oldenburg: Giant Soft Fan

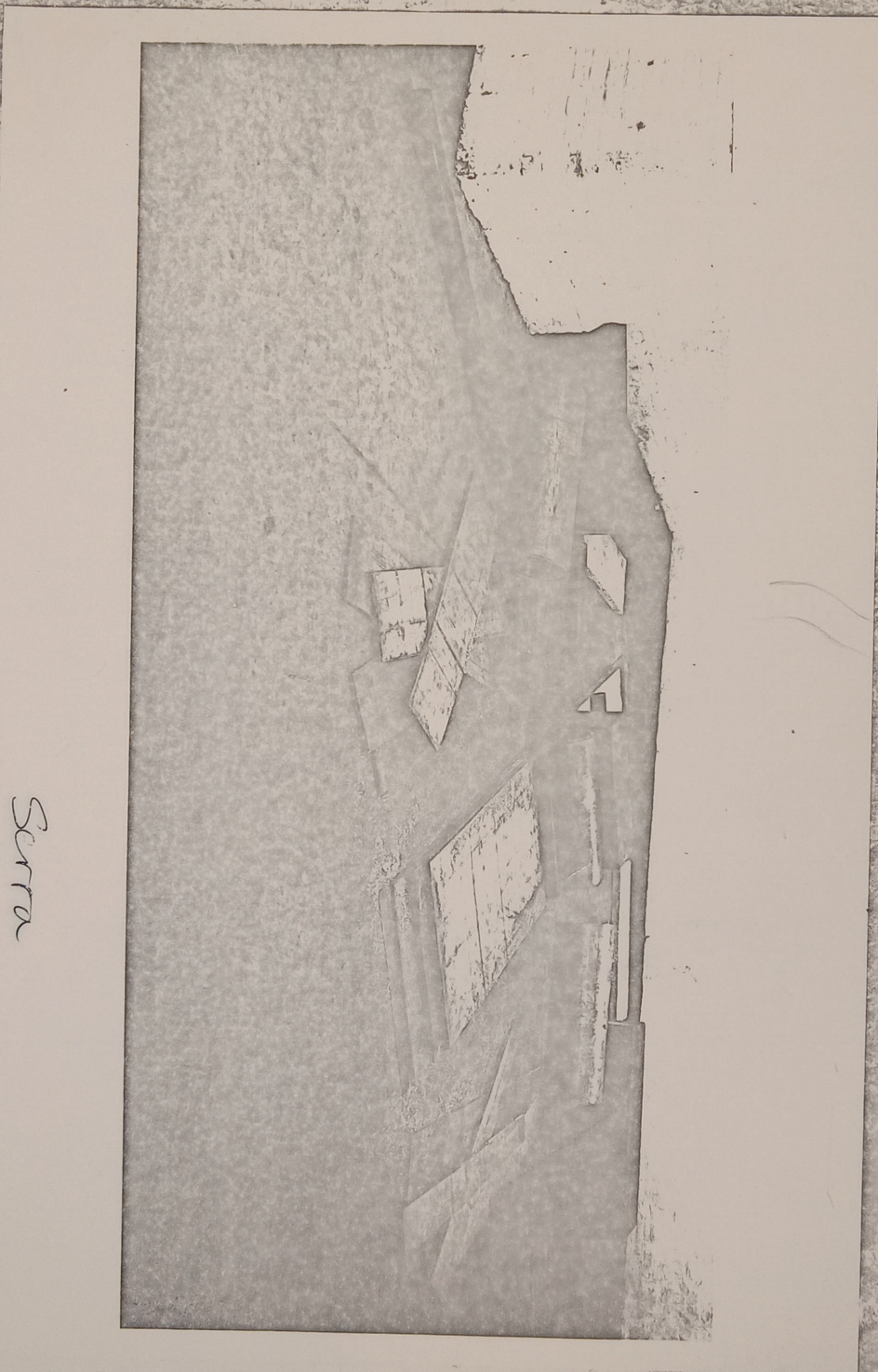
(Andre will be moved, probably to where the Tim Scott now is)

Paint touch-ups should suffice on some walls. Others, like the Stella and Dibbets walls, and likely certain others, will need to be repainted

*Done Christo Rauschenberg*

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Serra

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*M. East Wing List  
 10/24/74  
 (Painted Fiberglass)*

The Museum of Modern Art

Eleanor, Marie, Dick Palmer, Fred, Bill, Sara, Jean Vl., Pat Houlihan, Cynthia  
 Cora

October 24, 1974  
 East Wing Gallery changes

Please add the following to the October 18 Preliminary list:

Works to be Delivered for Installation

- Prentice, David: Untitled 532.71a-e
- Bowling, Frank: Giving Birth Astride a Grave
- ?Mogensen, Paul: Untitled new version (if the condition problem can be resolved by Pat Houlihan in time for the installation)

Note to Pat and Marie:

Personally, I think the artist has a nerve giving a work of art six years late along with a shopping and repair list. Pat, do you want me to ~~have~~ have the artist come in to work with you or is it easier just to do it yourself?

*Work is on the Mezz*

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M.C. - MOGENSEN  
Untitled - 2nd version

**The Museum of Modern Art**

(painted fiberglass)

To M.C. file, Paul Mogensen untitled cc: Sara Mazo  
Pat Houlihan  
From Betsy Jones Marie Keller  
Nancy Karumba  
Date February 22, 1974  
Re New version of the painting

During the strike the new version of the Mogensen untitled painting arrived (approximately six years and countless phone calls after it was purchased). Since it seemed somewhat different from the acrylic and dacron version, I asked the artist (now living at 431 Broome Street, NYC 10013) to come and look.

He made two important observations: 1.) the acrylic on dacron work is not a maquette, as Bykert had told us, but a finished work of art. The newly delivered work is simply a second version in a different material (painted fiberglass). 2.) The rounded corners on the new version, which make it look different from version 1, are what Mogensen specified.

I pointed out to him the many minor flaws in the fabrication of the second version -- ragged edges where the piece would abut the wall, other marks on the surface. He was not much concerned about the ragged edges, noting that the piece should always be shown on a white wall where those flaws will not be seen. However, he left some notes about how to correct them (xerox to Pat Houlihan, original in M.C. file). Before it is exhibited the most noticeable ones should be touched up.

He also questioned the price, since in his mind we got two separate works of art for the price of one. (We paid \$1,000 -- \$1,141 less 10% -- for the second version and \$600 -- \$666 less 10% -- for the first version.) He understood that this was what we had been billed for by Bykert and that it was Bykert who told us the acrylic on dacron was only a maquette. (In fact, in one letter Klaus Kertess speaks about the eventual destruction and/or disintegration of this first piece and suggests that it should never be sold.) Mogensen may speak to Bykert about his feeling that we were not correctly billed and he was not adequately compensated for these pieces.

Note to Nancy Karumba: Will you please send Mogensen a questionnaire for the new version. He's already done one for the first. The covering note should assure him that our records will reflect that we have two distinct versions of the painting, in two different materials and not, as we had been informed by Bykert, a maquette and a final version. I gave him a pass the other day.

*Pat*

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M.C. Mogensen

PAUL MOGENSEN 16 PART WHITE PAINTING  
fibreglass panels

repair + build up with Automotive  
Body putty (lacquer base) use lightest  
color available (pale gray + if not  
available, light yellow-gold)

The piece is <sup>MAI</sup> painted with R-M Rusk's <sup>MAI</sup> brand acrylic lacquer with slowest  
drying (gloss) acrylic lacquer thinner

Both the filler + paint products are  
available at SERVCO automotive paint  
company on 11th Av near 52nd St

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*Return to  
mak* *EastWing-Corr.*

cc: M.C. Promised gifts-Johnson  
XMarie Keller  
circulation  
File

December 17, 1974

Mr. Richard Serra  
66 Grand Street  
New York, New York 10013

Dear Richard Serra:

I wanted to let you know that I reached David Whitney the day after you were here at the Museum to discuss the missing base plate for your sculpture.

David reported that the base plate had never been delivered to Philip Johnson when he acquired the piece from Castelli. Castelli Gallery thinks that it may be in their Brooklyn warehouse and as soon as this can be determined we will know if it will be necessary to order a new base plate.

I'll be in touch with you soon again.

Sincerely,

Core Rosevear  
Curatorial Assistant

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P+S ACCOS. SHOW  
11/78 - 1/79

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**TO THE REGISTRAR:**

Expect  from:  
 Collect  from: East Wing  
 Deliver  to:  
 Release  to:

DATE December 4, 1978  
 on (date): December 13, 1978  
 at (time):

The following objects: (artist, medium, size) Value if needed for insurance or invoice

Dear Eleanor:

Would you please have the men remove the following work from the P and S exh. in the East Wing on Wednesday, Dec. 13:

Morris Louis, Third Element, 1962 200.63

and deliver on Thursday Dec. 14 to be installed in its place:

Ellsworth Kelly, Brooklyn Bridge, VII, 1962 E.L. 74.804

**PURPOSE** replacement work to be installed in P and S Collection exhibition

(Louis to travel to Bern)

**CHARGES** Collect  Prepaid  Bill to:  
**INSURANCE** Ours  Theirs  Charge to:  
**VIA** Railway Express  Parcel Post  Air Freight  Ship   
 Messenger: Ours  Theirs  Truck: Ours  Theirs

MF 634

Department Painting and Sculpture

Signed Kyaston L. Shine

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Exh.#

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Painting and Sculpture Collection

Reinstallation in East Wing

11/16/78

November 13, 1978 - January 2, 1979

### Checklist

In the listings below, the dimensions are given in inches and centimeters, height preceding width.

Jo BAER

- ✓ Primary Light Group: Red, Green, Blue. 1964-65  
Oil and synthetic polymer paint on canvas; triptych,  
(a) 60 3/8 x 60 1/4 in. (153.1 x 153 cm) (red);  
(b) 60 3/8 x 60 3/8 in. (153.1 x 153.1 cm) (green);  
(c) 60 1/4 x 60 1/8 in. (153 x 152.6 cm) (blue).  
Philip Johnson Fund. 495.69a-c

✓ Helen FRANKENTHALER

- Commune. 1969. Synthetic polymer paint on canvas,  
9 ft. 3 1/2 in. x 8 ft. 9 1/4 in. (282.5 x 267.2 cm).  
Gift of the artist. 1081.69

NOV 28 1978

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	MoMA Exhs.	1002.4

P and S Reinstallation Checklist  
 November 1978  
 Page Two

Jasper JOHNS  
 ✓ Green Target. 1955. Encaustic on newspaper over canvas,  
 60 x 60 in. (152.4 x 152.4 cm). Richard S. Zeisler Fund.  
 9.58

Ellsworth KELLY  
 ✓ Colors for a Large Wall. 1951. Oil on canvas, mounted  
 on sixty-four panels; overall 7 ft. 10 1/4 in. x 7 ft. 10 1/2 in.  
 (239.3 x 239.9 cm). Gift of the artist. 1067.69a-b

✓ Roy LICHTENSTEIN  
Entablature. 1976. Oil and synthetic polymer paint on  
 canvas, 54 in. x 16 ft. (137.1 x 484.1 cm). Fractional gift  
 of an anonymous donor. 291.76

\* Morris LOUIS  
Third Element. 1962. Synthetic polymer paint on canvas,  
 7 ft. 1 3/4 in. x 51 in. (207.5 x 129.5 cm). Blanchette  
 Rockefeller Fund. 200.63

replaced by

\* Ellsworth KELLY  
Brooklyn Bridge, VII. 1962. Oil on canvas,  
 Erice MARDEN Promised gift. Ek 74.804  
 ✓ Grove Group, I. 1973. Oil and wax on canvas, 6 ft. x  
 9 ft. 1/8 in. (182.8 x 274.5 cm). Treadwell Corporation  
 Fund. 151.73

Agnes MARTIN  
 ✓ Red Bird. 1964. Synthetic polymer paint and colored  
 pencil on canvas, 71 1/8 x 71 1/8 in. (180.5 x 180.5 cm).  
 Gift of Philip Johnson. 514.70

✓ Jules OLITSKI  
Willemite's Vision. 1972. Synthetic polymer paint on  
 canvas, 8 ft. 2 1/2 in. x 17 ft. 5 1/8 in. (250.2 x  
 531.1 cm). Blanchette Rockefeller Fund (by exchange). 113.73

Robert RYMAN  
 ✓ Twin. 1966. Oil on cotton, 6 ft. 3 3/4 in. x 6 ft. 3 7/8 in.  
 (192.4 x 192.6 cm). Charles and Anita Blatt Fund and Purchase.  
 691.71

\* will be withdrawn from exhibition before closing date and replaced by  
 another work

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P and S Reinstallation Checklist  
November 1978  
Page Three

Richard SMITH

- ✓ Ring-a-Lingling. 1966. Synthetic polymer paint on shaped canvas with sheet aluminum, in three parts, each approx. 7 ft. x 7 ft. x 17 in. (213.4 x 213.4 x 43 cm); overall, 7 ft. x 20 ft. 11 3/4 in. x 17 in. (213.4 x 640.2 x 43 cm). Purchase. 46.71a-c

Frank STELLA

- ✓ The Marriage of Reason and Squalor. 1959. Oil on canvas, 7 ft. 6 3/4 in. x 11 ft. 3/4 in. (230.5 x 337.2 cm). Larry Aldrich Foundation Fund. 725.59

Cy TWOMBLY

- ✓ The Italians. 1961. Oil, pencil, and crayon on canvas, 6 ft. 1/2 in. x 8 ft. 6 1/4 in. (199.4 x 259.6 cm). Blanchette Rockefeller Fund. 504.69

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## The Museum of Modern Art

29

To Eleanor Belich

cc: F. Coxen  
Security  
REGISTRAR

From Pam Davis

Date December 29, 1978

Re Exhibition: Painting and Sculpture from the Collection

Dear Eleanor:

The Painting and Sculpture Collection Exhibition on view in the East Wing through Monday, January 1, 1979. On ~~Tuesday, January 2~~, at your convenience, please dismantle the works that comprise the show. Please bring everything, including the wall labels, to the Registrar's Shipping and Receiving Room on the Mezzanine.

Thank you,

Pam Davis (ee)

Wid.  
1/3/79 A.M.

JAN 2

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TO THE REGISTRAR:

DATE November 13, 1978

Expect  from:  
 Collect  from:  
 Deliver  to: East Wing  
 Release  to:

on (date): November 13, 1978  
 at (time): after lunch

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

~~Lucio Fontana, Spatial Concept, 1957, 701.76~~  
 Ralph Humphrey, Hudson, 1968, 245.69

PURPOSE installation in P and S Collection show

CHARGES Collect  Prepaid  Bill to:

INSURANCE Ours  Theirs  Charge to:

VIA Railway Express  Parcel Post  Air Freight  Ship   
 Messenger: Ours  Theirs  Truck: Ours  Theirs

MF 634 Department Painting and Sculpture

Signed Kynaston

