

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

Dates of Exhibition

Dec. 9, 1975 - March 7, 1976

To Bill Lieberman
Drawings
From Maureen Reilly
Art Lending

Date March 23, 1976

Re Remaining works from "A Museum Menagerie"

The remaining works which are consigned to the Art Lending Service are as follows:

GENTELLINI: STILL LIFE WITH CAT

CHADWICK: BEAR

CHADWICK: BEAR

BASKIN: FRIGHTENED BOY AND HIS DOG

GRIS: SEATED ANGEL

MECKSEPER: ELEPHANT

PRASSINOS: WOMAN WITH CAT

ROHLFS: SMALL ANIMALS

ROUAULT: FLOATING DRAGON

DUBUFFET: DOG

LAM: UNTITLED

KUNIYOSHI

CHRISTO: TEN MILLION OIL DRUM WALL - Fisher Fine Arts
STORTENBECKER - Fisher Fine Arts

MCLEAN: LEX ARCO - John Berggruen

All of Berggruen & Cie which we will unframe and return to you.

As you are aware, we have a possible buyer for the Kuniyoshi. The Art Lending Service would like to keep the Christo, Meckseper & Kuniyoshi (if not sold this week) in the Lending Service. This means, of course, that these works would be available for rent. Sandra will be going to San Francisco in May and could return the Mclean at that time. We would be happy to return the remaining works framed to your department or have the frames removed if preferred.

Maureen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To LINDA GORDON

From William S. Lieberman

Date September 30, 1975

Re Members Calendar for the month of December

"A MUSEUM MENAGERIE"

A bestiary consisting of works by modern artists in various media and presented for sale to members of the Museum by the Junior Council's Art Lending Service.

cc: Maureen Reilly (Art Lending Service) *File*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

WFL
Reilly (Junior Council)
WNY (7/20/76
GARDEN

July 15, 1976

planning an
merican painter
er 1977, and I
rch for the

art in a
ur insti-
tever infor-
We are

exhibition
cluded
and, if so,
rated, and
ny other

ublished,
y. All
um, attention

e would appre-
Gillespie
s of these works

With thanks for your kind attention and best wishes from
Mrs. McCabe.

Sincerely,

Barbara R. Butts
Intern for Cynthia J.
McCabe, Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To

WS Lieberman

From

Linda Gordon

Date

9/25/75

Re

Members Calendar for the month of

December

I will need copy on

"A Museum Menagerie"

by

October 10

for next calendar.

If there is a sponsor, please include.

Thanks.

69

MF 567

particularly interested in:

the title & specific dates of the exhibition
title (s) of Gillespie work (s) included
whether a catalogue was published, and, if so,
whether his work (s) were illustrated, and
whether the exhibition toured to any other
locations

If a catalogue which includes Gillespie was published,
we would very much appreciate receiving a copy. All
charges may be invoiced to the Hirshhorn Museum, attention
Cynthia J. McCabe.

Finally, in connection with our exhibition, we would appreciate receiving black and white photos of any Gillespie works in your collection and knowing if slides of these works exist.

With thanks for your kind attention and best wishes from
Mrs. McCabe.

Sincerely,

Barbara R. Butts
Intern for Cynthia J.
McCabe, Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

- sent by Cora Rosevear to WSC
- original sent to Maureen Reilly (Junior Council)
for answer to this inquiry (7/20/76)

HIRSHHORN MUSEUM AND SCULPTURE GARDEN
SMITHSONIAN INSTITUTION

July 15, 1976

Cora Rosevear
Assistant Curator
The Museum of Modern Art
11 W. 53rd St.
New York, N.Y. 10019

Dear Ms. Rosevear:

The Hirshhorn Museum and Sculpture Garden is planning an exhibition of the works of the contemporary American painter Gregory Gillespie scheduled to open in December 1977, and I am writing to ask for assistance in our research for the exhibition catalogue.

It is our understanding that Gillespie took part in a group exhibition, "A Museum Menagerie," at your institution in 1975-76. Can you please supply whatever information you may have regarding the exhibition? We are particularly interested in:

the title & specific dates of the exhibition
title (s) of Gillespie work (s) included
whether a catalogue was published, and, if so,
whether his work (s) were illustrated, and
whether the exhibition toured to any other
locations

If a catalogue which includes Gillespie was published, we would very much appreciate receiving a copy. All charges may be invoiced to the Hirshhorn Museum, attention Cynthia J. McCabe.

Finally, in connection with our exhibition, we would appreciate receiving black and white photos of any Gillespie works in your collection and knowing if slides of these works exist.

With thanks for your kind attention and best wishes from
Mrs. McCabe.

Sincerely,

Barbara R. Butts
Intern for Cynthia J.
McCabe, Curator

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1115b.1
---------------------------------------	---------------------------	---------------------------

This Menagerie Is a Very Quiet One

By LISA HAMMEL

There is a lovely art menagerie on the sixth floor of the Museum of Modern Art. Monkeys paint intently on an endless roll of paper; a gorilla escapes sequentially from a box. Cats loll about in composed elegance. A pompous donkey poses in a dress suit. Leopards leap, mice nibble, frogs squat, cows lumber.

And the meanest dog in the world strains at a leash

held by a disembodied hand.

All these animals of the artist's eye can be viewed in an exhibition in the museum's Penthouse, and although it will be there through March 7, it is an ideal holiday show to which to bring children.

The creatures are rendered in a wide variety of art media, from drawings, prints and paintings through bronze sculpture. There are older pieces by Millet and Lautrec,

others by young contemporaries.

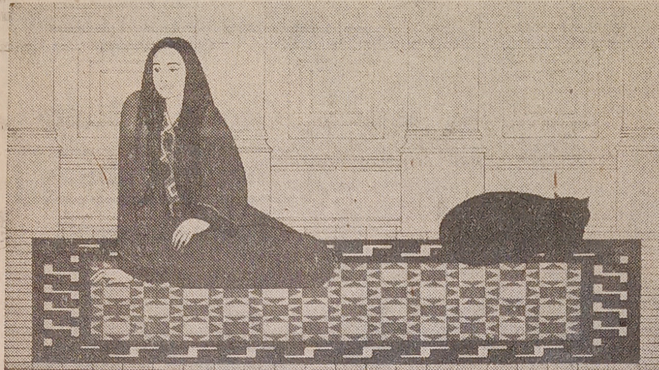
There are works by names that are not very familiar, and others by such artistic demiurges as a charming Picasso toad; a Milton Avery pigeon, very blue; a merry Calder trio; Tamayo's deadly wolves; a cat mysterious in the gold of autumn from Théophile Steinlen.

The show, put on by the museum's art lending service, and selected by William S. Lieberman, director of the

department of drawings, comprises 80 pieces. They can be viewed daily, except Wednesdays (when the museum is closed), from 11:30 A.M. to 5 P.M.; Sunday, from 2 to 5 P.M.

If you're not going to tour the museum, you don't have to pay the admission fee if you go in through the office entrance, at 21 West 53d Street.

And one of the nicest things about the show is that if you fall in love with something, you can take it home — for a price. The pieces are for sale (the graphic works are all framed), and prices range from \$36 for an etching of a very fat pig by Jonathon Talbot to \$12,000 for a dreamy oil of a still life with cat by Franco Gentellini.



The animals gracing the Museum of Modern Art's show include the cat in "Soliloquy" by Will Barnet, above, an aquatint of a toad by Picasso and a cat lithograph by Théophile Steinlen.



MONDAY, DECEMBER 29, 1975

The New York Times

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To Bill Lieberman
From Drawings
Maureen Reilly
Art Lending Service
Date December 9, 1975
Re Works presently being framed by Dain-Schiff Inc.

Salvador Dali: Rhinoceros, etching

Salvador Dali: L'Elephant, etching

Max Ernst: Femme Insecte, litho

Max Ernst: Oiseau Caramel, etching

Henry Moore: Elephant's Skull, etching

Berthe Morisot: Les Cygnes, etching

Rudolf Mumprecht: Lobster, etching

Rudolf Mumprecht: Le Chat noir

Rudolf Mumprecht: Grand chat sur fond brun, etching

Picasso: Le Chat, etching

Picasso, Le Pigeonneau, linoleum engraving.

The Wunderlich "Rugissement" which is also from Berggruen is in storage here until the exhibited "Rugissement" is sold.

Dubuffet, Dog, pen and ink

Tamayo: Howling Wolves, litho (from Print Dept.)

Stortenbecker: Pig, serigraph

Asmus: Hunting Leopard, serigraph

Quandt: Myself in Action, serigraph

Christo: Ten Million Oil Drums Wall, serigraph

M. Reilly

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

MEMORANDUM

To:

1/5/76

From: WILLIAM S. LIEBERMAN

Date: MENAGERIE: To be framed

Subject: Drawer

Dain Schiff, Inc. can, born 1922
 and His Dog. (1954). Color Woodcut (125/200)

LEJ-1566 sh, born 1914

(Mr. Dark Spencer) 1958. Brush and ink
 1958. Brush and ink

1085 Madison Av. 1887-1927

(corner 81 Street) Gouache, pen and ink

 rican, 1899-1953

 22). Pen, brush and ink

LABOUREUR, Jean-Emile. French, 1877-1943

Nude with Cat. (1912). Color woodcut (edition 100)

MECKSEPER, Friedrich. German, born 1936

Elephant. 1965. Color etching (edition 60/75)

PRASSINOS, Mario. French, born 1916

Woman with Cat. (1946). Etching and aquatint (artist's proof)

ROHLFS, Christian. German, 1849-1938

Small Animals. (1921). Woodcut

ROUAULT, Georges. French, 1871-1958

Floating Dragon. (1928). Etching, aquatint and roulette (59/225)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

1/5/76

MUSEUM MENAGERIE: To be framed

BASKIN, Leonard. American, born 1922

Frightened Boy and His Dog. (1954). Color Woodcut (125/200)

CHADWICK, Lynn. British, born 1914

Teddy Bear. 1958. Brush and ink

Teddy Bear. 1958. Brush and ink

GRIS, Juan. Spanish, 1887-1927

Seated Angel. Gouache, pen and ink

KUNIYOSHI, Yasuo. American, 1899-1953

The Farm. (1922). Pen, brush and ink

LABOUREUR, Jean-Emile. French, 1877-1943

Nude with Cat. (1912). Color woodcut (edition 100)

MECKSEPER, Friedrich. German, born 1936

Elephant. 1965. Color etching (edition 60/75)

PRASSINOS, Mario. French, born 1916

Woman with Cat. (1946). Etching and aquatint (artist's proof)

ROHLFS, Christian. German, 1849-1938

Small Animals. (1921). Woodcut

ROUAULT, Georges. French, 1871-1958

Floating Dragon. (1928). Etching, aquatint and roulette (59/225)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

1/5/76

MUSEUM MENAGERIE: To be framed

BASKIN, Leonard. American, born 1922

Frightened Boy and His Dog. (1954). Color Woodcut (125/200)

CHADWICK, Lynn. British, born 1914

Teddy Bear. 1958. Brush and ink

Teddy Bear. 1958. Brush and ink

GRIS, Juan. Spanish, 1887-1927

Seated Angel. Gouache, pen and ink

KUNIYOSHI, Yasuo. American, 1899-1953

The Farm. (1922). Pen, brush and ink

LABOUREUR, Jean-Emile. French, 1877-1943

Nude with Cat. (1912). Color woodcut (edition 100)

MECKSEPER, Friedrich. German, born 1936

Elephant. 1965. Color etching (edition 60/75)

PRASSINOS, Mario. French, born 1916

Woman with Cat. (1946). Etching and aquatint (artist's proof)

ROHLFS, Christian. German, 1849-1938

Small Animals. (1921). Woodcut

ROUAULT, Georges. French, 1871-1958

Floating Dragon. (1928). Etching, aquatint and roulette (59/225)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

RECEIPT TO WSL - DEPARTMENT OF DRAWINGS

GENTELLINI, Franco Italian, born 1909

Still Life with Cat
1958
Oil on canvas
The Picadilly Gallery
\$12,000

DUBUFFET, Jean French, born 1901

Dog
1954
Pen and ink
\$9,000

LAM, Wilfredo Cuban, born 1902

Untitled
1946
Brush and ink
The Mayor Gallery
\$7,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

TUESDAY, DECEMBER 9, 1975

Mr. Bazini

Mr. Jacob Bean (Metropolitan)

Countess Crespi (WSL friend)

Mr. Raymond Freeman (Australia)

Miss Paloma Picasso (WSL friend)

Mr. Jimmy Post (Dutch collector)

Mr. Pierre Schneider (N.Y. Times - Paris)

Possibly one or two others using WSL's name.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

TUESDAY, DECEMBER 9, 1975

Mr. Bazini

Mr. Jacob Bean (Metropolitan)

Countess Crespi (WSL friend)

Mr. Raymond Freeman (Australia)

Miss Paloma Picasso (WSL friend)

Mr. Jimmy Post (Dutch collector)

Mr. Pierre Schneider (N.Y. Times - Paris)

Possibly one or two others using WSL's name.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

OPERATING SCHEDULE FOR EVENT

TO: D. Oldenburg, D. Koch, S. Perrin, R. Williams, M. Donepp, F. Skryanz, E. Cioc, ~~T. Mayo~~, B. Bodden, A. Dyling, D. Cash, W. Rubin, K. McShine, D. Martinez, A. Ristuccia, L. Shaw, F. Coxen, B. Burback, M. Akermark, J. Limpert, Telephone Operator, Info. Desk, 21 Desk, 4th & 5th fl. Desks, 54th St. Platform

FROM: Sarah Hoge *Sarah Hoge*

EVENT *Penthouse Exhibition*

PROJECT ORDER *8383*

A Museum Menagerie
(Art Lending Service)

ACCOUNT NUMBER *7332-0912*

ESTIMATED ATTENDANCE *500*

DATE & TIME *Tuesday, Dec. 9, 1975 6:15 - 8:15 P.M.*

FLOORS & SPACES TO BE OPEN *Penthouse and Founders Room*

*SECURITY & OPERATIONS:

ELEVATORS *Both*

COAT ROOM *yes* FOUNTAINS PLAYING *no*

DELIVERIES *20 West 54th Street*

~~CANOPY~~ FRONT CANOPY LIGHTED *yes* GUESTS TO BE CLOCKED *yes*

ENGINEER *-* PROJECTIONIST *-* EQUIPMENT NEEDED *-*

PORTERS *2 needed at 3:30 for table arrangements*

TABLES *3 in lobby at 6:00 P.M.* HOSTESSES *(3) will have check list*

IN CASE OF RAIN *Same*

SPECIAL INFORMATION

Champagne will be served.

* *1 guard needed on the 6th floor*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Dec. 9 - March 7
1975 1976

The Museum of Modern Art

To Bill Lieberman
From Maureen Reilly
Art Lending Service
Date October 31 1975
Re Copy for invitation

Before I send this copy to Special Events for approval, do you have any suggestions or changes?

The copy is as follows:

The Junior Council of The Museum of Modern Art invites you to a champagne preview of the Winter Penthouse Exhibition "A Museum Menagerie"

Tuesday, December 9 6:15 to 8:15 p.m.

Sixth floor, The Museum of Modern Art
11 West 53 Street

RSVP 956-6114

This exhibition is made possible by a grant from Piper-Heidsieck Champagne.

The date of the opening has been changed from the 8th to the 9th because of the memorial service for Dr. Henry Allen Moe.

We will still be hanging the evenings of December 2 & 3.

Maureen Reilly

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

*Art Lending Show
Dec. 1975*

Museum Menagerie

FORUM GALLERY INC.

1018 Madison Avenue at 79th Street, New York, N. Y. 10021 LEHIGH 5-6080

BELLA FISHKO, DIRECTOR

November 26, 1975

Mr. William Lieberman
Chief Curator of Drawings
Museum of Modern Art
19 West 53rd Street
New York, N.Y. 10019

Dear Bill:

Here is the new Levine book, filled with as you
can see "menagerie" drawings. In addition to the
quality, I think it would be lots of laughs.

Love,

Bella

Bella Fishko

P.S. Tell me which you want. They are all in our
possession. The sizes are all 14" x 11" and we
would put them in box frames if you wish.

I look forward to the show!



Use Only
rs:
Or)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Junior Council
Package with
prints from
Fisher Bot
London

POSTAL DECLARATION
DECLARATION EN DOUANE

To be used for Parcels for the Channel Islands, the Irish Republic and for certain other countries (see Post Office Guide)

1. Name of sender	2. Sender's reference, if any	Eventuellement numéro de ré	
	l'expéditeur		
3. Postage Paid Taxe perçue	2415	4. Route to be followed (see P d'acheminement)	
5. Insert 'X' if the contents are a gift	X	a sample of merchandise	
Faire ici une croix (X) s'il s'agit d'un cadeau, d'un échantillon			
6. The undersigned certifies that the particulars given in this declaration	Le soussigné certifie l'exactitude des renseignements donnés dans la déclaration		
7. Place and date	LONDON SW1		
8. Signature (see 18)	Shub		
9. Country of origin of the goods	UK	11. Country of destination	US
Pays d'origine des marchandises		12. Total gross weight Poids brut total	
4. Detailed description of contents	5. Tariff No.	16. Net weight	17. Value
Désignation détaillée du contenu	No. tarifaire	Poids net	Valeur
5			£10
All unused space in columns 13-17 should be ruled through before presentation to Post Office clerk.		20. For Official Use Only	
WORDS LETTRES		FIGURES CHIFFRES	
18. UK. Export Licence attached/not required		£ 10	
19. Insured Value			
Valeur Déclarée			
Cash on Delivery			
(Trade Charge) Remboursement			

Attached Fisher invoice

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Post Office of Great Britain
Administration de Grande Bretagne

CUSTOMS DECLARATION
DECLARATION EN DOUANE

To be used for Parcels for the Channel Islands,
the Irish Republic and for certain other
countries (see Post Office Guide)

PP 69H
(ADHESIVE)

BEFORE COMPLETING THIS FORM YOU SHOULD READ CAREFULLY THE INSTRUCTIONS OVERLEAF
AVANT DE REMPLIR CETTE DECLARATION LIRE ATTENTIVEMENT LES INSTRUCTIONS AU VERSO

1. Name and address of sender <i>Nom et Adresse de l'expéditeur</i> The Museum of Modern Art Archives, NY 1115b.1		2. Sender's reference, if any <i>Eventuellement numéro de référence de l'expéditeur</i>	
3. Postage Paid <i>Taxe perçue</i> 24.15		4. Route to be followed (see P.O. Guide) <i>Voie d'acheminement</i>	
5. If the parcel cannot be delivered as addressed, I request that it be <i>Si le livraison du colis ne peut avoir lieu, je demande qu'il soit</i> ☐ (a) returned to me forthwith by *surface/air <i>renvoyé à moi immédiatement par voie de surface/voie aérienne</i> ☐ (b) returned to me by *surface/air at the end of a period of <u>30</u> days <i>renvoyé à moi par voie de surface/voie aérienne à l'expiration d'un délai de <u>30</u> jours</i> ☐ (c) delivered or redirected by *surface/air to: <i>livré ou réexpédié par voie de surface/voie aérienne à</i>		6. Insert 'X' if the contents are a gift ☒ a sample of merchandise ☐ <i>Faire ici une croix (X) s'il s'agit d'un cadeau, d'un échantillon</i>	
7. The undersigned certifies that the particulars given in this declaration are correct <i>Le soussigné certifie l'exactitude des renseignements donnés dans la déclaration</i>		8. Place and date <i>Lieu et date</i> London SW1	
9. Signature <i>(see 18)</i> [Signature]		10. Country of origin of the goods <i>Pays d'origine des marchandises</i> UK	
11. Country of destination <i>destination</i> US		12. Total gross weight <i>Poids brut total</i>	
13. Number of items <i>Nombre d'envois</i> GRAPHIC PRINTS	14. Detailed description of contents <i>Désignation détaillée du contenu</i>	15. Tariff No. <i>No. tarifaire</i>	16. Net weight <i>Poids net</i>
17. Value <i>Valeur</i> £10		18. UK. Export Licence <i>attaché/not required</i>	
19. Insured Value <i>Valeur Déclarée</i> Cash on Delivery <i>(Trade Charge) Remboursement</i> Two Pounds		20. For Official Use Only <i>Gold Francs: (Francs D'Or)</i>	

Note:
All unused space in columns 13-17 should be ruled through before presentation to Post Office clerk.

Attached Fisher invoice

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Fib: Art Lending show

The Museum of Modern Art

To MAUREEN REILLY
From William S. Lieberman
Date November 24, 1975
Re Museum Menagerie: prints from Fisher

Dear Maureen:

Attached is a list of unmatted prints which are being sent to me by Fisher in London.

As noted, I paid for these by check and at some point might be reimbursed.

Fisher's discount is extraordinary which explains what might seem to be a heavy "mark-up,

Attached Fisher invoice

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

FISHER FINE ART LIMITED: LONDON

STÖRTENBECKER, Nikolaus. German, born 1940

Pig. 1972

Serigraph in 10 colours

8 3/4 x 14 1/4" (22.2 x 36.3 cm)

Edition of 75 + XXV

Signed and numbered 23/75

ALS Selling Price

\$ 78.00 \$200.-

ASMUS, Dieter. German, born 1939

Hunting Leopard. 1972

Serigraph

25 1/2 x 34" (65 x 86 cm)

Edition of 75 + XXV

Signed and numbered 57/75

\$109.20 \$200.-

QUANDT, Silvia. German, born 1954+

Myself in Action. 1973

Serigraph

21 1/4 x 16 1/4" (53.7 x 41.3 cm)

Edition of 75

Signed and numbered 17/75

\$ 78.00 \$200.-

CHRISTO. American, born 1937

Ten Million Oil Drums Wall: Project for the Suez Canal. 1967-72

Concrete Foundation, Main Support

Serigraph

28 x 22" (71 x 56 cm)

Edition of 70

Signed and numbered 43/70

\$351.00 \$500.-

\$616.20 \$1,100.00

Less 40% discount \$246.48

Total \$369.72

Note: paid for by check by WSL 11/21/75

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To MAUREEN REILLY
From William S. Lieberman
Date November 24, 1975
Re Museum Menagerie: prints from Fisher

Dear Maureen:

Attached is a list of unmatted prints which are being sent to me by Fisher in London.

As noted, I paid for these by check and at some point might be reimbursed.

Fisher's discount is extraordinary which explains what might seem to be a heavy "mark-up."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

FISHER FINE ART LIMITED: LONDON

STÖRTENBECKER, Nikolaus. German, born 1940

Pig. 1972

Serigraph in 10 colours

8 3/4 x 14 1/4" (22.2 x 36.3 cm)

Edition of 75 + XXV

Signed and numbered 23/75

\$ 78.00

ALS Selling Price

\$200.-

ASMUS, Dieter. German, born 1939

Hunting Leopard. 1972

Serigraph

25 1/2 x 34" (65 x 86 cm)

Edition of 75 + XXV

Signed and numbered 57/75

\$109.20

\$200.-

QUANDT, Silvia. German, born 1954+

Myself in Action. 1973

Serigraph

21 1/4 x 16 1/4" (53.7 x 41.3 cm)

Edition of 75

Signed and numbered 17/75

\$ 78.00

\$200.-

CHRISTO. American, born 1937

Ten Million Oil Drums Wall: Project for the Suez Canal. 1967-72

Concrete Foundation, Main Support

Serigraph

28 x 22" (71 x 56 cm)

Edition of 70

Signed and numbered 43/70

\$351.00

\$500.-

\$616.20

\$1,100.00

Less 40% discount

\$246.48

Total

\$369.72

Note: paid for by check by WSL 11/21/75

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To MAUREEN REILLY
From William S. Lieberman
Date November 24, 1975
Re Museum Menagerie: prints from Fisher

Dear Maureen:

Attached is a list of unmatted prints which are being sent to me by Fisher in London.

As noted, I paid for these by check and at some point might be reimbursed.

Fisher's discount is extraordinary which explains what might seem to be a heavy "mark-up,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

FISHER FINE ART LIMITED: LONDON

STÖRTENBECKER, Nikolaus. German, born 1940

Fig. 1972

Serigraph in 10 colours

8 3/4 x 14 1/4" (22.2 x 36.3 cm)

Edition of 75 + XXV

Signed and numbered 23/75

	ALS Selling Price
\$ 78.00	\$200.-

ASMUS, Dieter. German, born 1939

Hunting Leopard. 1972

Serigraph

25 1/2 x 34" (65 x 86 cm)

Edition of 75 + XXV

Signed and numbered 57/75

\$109.20	\$200.-
----------	---------

QUANDT, Silvia. German, born 1954+

Myself in Action. 1973

Serigraph

21 1/4 x 16 1/4" (53.7 x 41.3 cm)

Edition of 75

Signed and numbered 17/75

\$ 78.00	\$200.-
----------	---------

CHRISTO. American, born 1937

Ten Million Oil Drums Wall: Project for the
Suez Canal. 1967-72

Concrete Foundation, Main Support

Serigraph

28 x 22" (71 x 56 cm)

Edition of 70

Signed and numbered 43/70

\$351.00	\$500.-
----------	---------

\$616.20	\$1,100.00
----------	------------

Less 40% discount	\$246.48
-------------------	----------

Total	\$369.72
-------	----------

Note: paid for by check by WSL 11/21/75

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Fischer Fine Art Ltd
30 King Street
London SW1

Directors
Harry R Fischer
Dr Wolfgang Fischer

Bankers
Hill Samuel and Co Ltd
Cleveland House



Mr. William S. Lieberman,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019

U.S.A.

21st November, 1975

INVOICE

NIKOLAUS STÖRTENBECKER, *German, born 1940*

Schwein 1972
Pig

Serigraph in 10 colours
8½ x 14½ in / 22.2 x 36.3 cm
Edition of 75 + XXV
Signed and numbered 23/75

DM 200.-- \$ 78

DIETER ASMUS, *German, born 1939*

Gepard 1972
Hunting Leopard

Serigraph
25½ x 34 in / 65 x 86 cm
Edition of 75 + XXV
Signed and numbered 57/75

DM 280.-- \$ 109.20

SILVIA QUANDT *German, born 1954+*

no
~~Benin on Monet's Terrace 1973~~
~~Serigraph~~
~~21½ x 16½ in / 53.7 x 41.3 cm~~
~~Edition of 75~~
~~Signed and numbered 17/75~~

~~DM 200.-- \$ 78~~

my
Self in Action 1973
Serigraph
21½ x 16½ in / 53.7 x 41.3 cm
Edition of 75
Signed and numbered 17/75

DM 200.-- \$ 78

American, born
CHRISTO, (b.1937)
Ten Million Oil Drums Wall -
Project for the Suez Canal 1967-72
From the portfolio of 5 serigraphs:

DM 880

Cont'd

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

LOD
Telephone
01-839 3942
Cables
Artking London

Dr. Volker Fischer
Elfriede Fischer
Dr Jutta Fischer
Anita Besson
Cavan O'Brien

Chancery House
St James's Square
London SW1
VAT Reg. No.
239 0699 34



Invoice no. 1393 cont'd

Concrete Foundation, Main Support
Serigraph
28 x 22 in / 71 x 56 cm
Edition of 70
Signed and numbered 43/70

Less 40% discount

DM 900.-- — \$ 351
DM 1,780.-- — \$ 694.20
DM 712.-- — \$ 277.68
DM 1,068.-- = US\$ 413.--

Cheque received with thanks

Ann Colville 21/11/75.
Ann Colville, 21/11/75

\$ 694.20
\$ 277.68
\$ 416.52

From the portfolio of 5 serigraphs:

Cont'd

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Fischer Fine Art Ltd
30 King Street
London SW1
Telephone
01-839 3942
Cables
Artking London

Directors
Harry R Fischer
Dr Wolfgang Fischer
Elfriede Fischer
Dr Jutta Fischer
Anita Besson
Cavan O'Brien

Bankers
Hill Samuel and Co Ltd
Cleveland House
St James's Square
London SW1
VAT Reg. No.
239 0699 34

Invoice no. 1393



Mr. William S. Lieberman,
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019

U.S.A.

21st November, 1975

INVOICE

NIKOLAUS STÖRTENBECKER (b.1940)

Schwein 1972
Pig

Serigraph in 10 colours
8½ x 14½ in / 22.2 x 36.3 cm
Edition of 75 + XXV
Signed and numbered 23/75

DM 200.--

DIETER ASMUS (b.1939)

Gepard 1972
Hunting Leopard

Serigraph
25½ x 34 in / 65 x 86 cm
Edition of 75 + XXV
Signed and numbered 57/75

DM 280.--

SILVIA QUANDT (b.

Lenin on Monet's Terrace 1973
Serigraph
21½ x 16½ in / 53.7 x 41.3 cm
Edition of 75
Signed and numbered 17/75

DM 200.--

Self in Action 1973
Serigraph
21½ x 16½ in / 53.7 x 41.3 cm
Edition of 75
Signed and numbered 17/75

DM 200.--

CHRISTO (b.1937)
Ten Million Oil Drums Wall -
Project for the Suez Canal 1967-72
From the portfolio of 5 serigraphs:

Cont'd

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Fischer Fine Art Ltd
30 King Street
London SW1
Telephone
01-839 3942
Cables
Artking London

Directors
Harry R Fischer
Dr Wolfgang Fischer
Elfriede Fischer
Dr Jutta Fischer
Anita Besson
Cavan O'Brien

Bankers
Hill Samuel and Co Ltd
Cleveland House
St James's Square
London SW1
VAT Reg. No
239 0699 34



Invoice no. 1393 cont'd

Concrete Foundation, Main Support
Serigraph
28 x 22 in / 71 x 56 cm
Edition of 70
Signed and numbered 43/70

DM 900.--

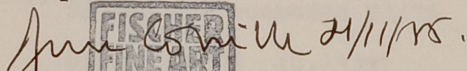
DM 1,780.--

Less 40% discount

DM 712.--

DM 1,068.-- = US\$ 413.--

Cheque received with thanks


Ann Colville, 21/11/75



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To JUDITH PRICE

From William S. Lieberman

Date November 10, 1975

Re Museum Ménagerie

cc: Riva Castleman
Barbara Jakobson
Maureen Reilly
Elizabeth Shaw

Files

Dear Judy:

As you know, the date for Museum Ménagerie has been changed. Unfortunately, I have a long standing dinner (b.t.) at Alice Tully's on December 9 called for 6:30. I will have to leave the Museum at 6:50 sharp.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To Mrs. PETER ORION PRICE
From William S. Lieberman
Date August 7, 1975
Re Art Lending Christmas Show

cc: Mrs. Douglas Auchincloss
Mrs. John R. Jakobson
Richard E. Oldenburg
Elizabeth Shaw
Mrs. Alfred Stern
Riva Castleman
Files

Dear Judy:

Hope we see each other today although because of the crowds I am obliged to rehang in Modern Masters.

4. For some reason, I'm extremely wary about this. At any rate, I think it must have Mr. Oldenburg's approval.
6. I completely agree with Liz.
11. My fees come in thousands, not hundreds. I regret that the Junior Council can not adopt an arrangement with the Museum similar to that worked out with the International Council. At any rate, no fee should be paid to me or to my department. It should be contributed to the Museum.
12. I will try to keep track of expenses -- my own and my department's. For the former, I will expect an acknowledgement that I was not reimbursed. The latter must be.

I am returning the floor plan for the sixth floor. What a mess! I notice it does not record the sealed up fire place.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To William S. Lieberman

From Judy Price

Date July 23, 1975

Re Art Lending Service Christmas Show

cc: Mrs. Douglas Auchincloss
Elizabeth Shaw
Richard E. Oldenburg
Mrs. John R. Jakobson

Dear Bill:

I am so happy and pleased that you will assume curatorial responsibility for a forthcoming Art Lending Service Penthouse exhibition. This exhibition will open to the public December 9, 1975 and run for three months. Installation for the show has been reserved for December 1st, 2nd and 3rd.

Regarding points:

- 1) You are correct when you say that the collection is in no way to be treated as a regular Museum exhibition.
- 2) Of course, the Penthouse shows are presented as a service for members of the Museum, however, non-members may view the show after 3 o'clock daily.
- 3) Works may be in any media.
- 4 & 6) I have discussed these two important points with Liz Shaw and she will respond to you directly.
- 5) While all announcements and invitations are certainly to be checked by you and Mrs. Shaw, all announcements and invitations must be approved by the Special Events Committee. This applies to all departments as well as the Art Lending Service.
- 7) The Art Lending Service always consults with Development on invitations. As a matter of practice, we have consulted with most departments as well as Public Relations on any art openings that we may have.
- 8) Except in rare cases, all costs of matting and framing have been assumed by commercial galleries. Independent artists have also assumed these costs. Therefore, I do not see a problem. If there should be one, Maureen Reilly should be consulted.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Art Lending Service Christmas Show

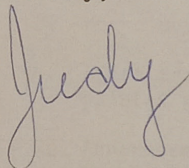
Page 2

- 9) The Art Lending Service already owns one base and a vitrine. We can show these to you. We also have on the Junior Council a few members who are semi-professional carpenters, who might be able to build these bases.
- 10) I will discuss what sort of rack you will need in the next several weeks.
- 11 & 12) As a fee for consultation, the Art Lending Service will give your department a grant of \$250.00. An upper limit of expenses is set at \$50.00. If expenses should exceed that amount, it should be taken out of the \$250.00.

All letters, insurance and registration are handled by the Art Lending Service. Except in rare cases, the gallery and the independent artist pays for the transportation to the Museum. If the works are not sold, the Art Lending Service then assumes the cost of transportation to return the works.

You are correct when you refer to a price limit in the Art Lending Service. Most works do not go over \$3,500.00. However, this price limit is usually not in effect for Penthouse shows when the curator wishes to include some special things.

Sincerely,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

The Museum of Modern Art

To Mrs. PETER ORION PRICE

From William S. Lieberman

Date July 18, 1975

Re Art Lending Christmas Show

Mrs. John R. Jakobson

cc: Mrs. Douglas Auchincloss

Elizabeth Shaw

Richard E. Oldenburg

Mrs. Alfred Stern

Riva Castleman

Fries

Dear Judy:

Before I assume curatorial responsibility for an Art Lending Service selection for Christmas, I would like to clarify certain ground rules and mention possible needs.

1. The selection is in no way to be treated as a regular Museum exhibition.
2. The selection is presented at Christmas as a service for Members of the Museum.
3. Works may be in any media.
4. Apart from the Members' Calendar and in-house posters, no printed publicity.
5. Announcements or invitations to see the selection are to be checked by Mrs. Shaw as well as myself.
6. The "do" will be treated as a Junior Council party to see the selection. Press is not to be invited.
7. I would suggest that "new" (since January) Supporting and Sustaining Members and all Patron members be invited. Also, Development should be consulted.
8. Costs of necessary matting and framing, hopefully, will be assumed by commercial galleries. If not, costs will be borne by the Art Lending Service.
9. Bases and a vitrine may be necessary. These will be done outside.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Art Lending Christmas Show

Page 2

10. We may need some sort of vertical revolving rack which would be purchased or rented by the Art Lending Service.
11. I, apparently, come for free. You probably know that this does not apply for International Council projects.
12. The budget of the Department of Drawings must be reimbursed for incidental expenses -- luncheons, taxis, telephone and telegraph.
13. All letters, registration, insurance, transportation, etc. are to be handled by the Art Lending Service.
(Incidentally, I envy the Junior Council's ability to supply an exhibition assistant... The Department of Drawings has none.)

One last question. When I set up the Art Lending Service, there was a price limit. Is this still in effect and what is tops?

I have not had the opportunity to discuss the project with the Chairman of my department, Mrs. Auchincloss. I assume Lily will say O.K. Also, the project needs some sort of formal approval from the Museum itself.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

cc: Mrs. Peter Price, Mrs. Douglas Auchincloss, Mrs. John Jakobson, Mrs. Alfred Stern, Richard E. Oldenburg, Miss Riva Castleman

The Museum of Modern Art

To William S. Lieberman
From Elizabeth Shaw
Date July 25, 1975
Re Art Lending Christmas show

Dear Bill:

In your very thorough and thoughtful memo to Judy you list two points that I think need some clarification:

"4. Apart from the Members' Calendar and in-house posters,
no printed publicity."

Judy has been using free drop-in space provided by her husband at the opening of the penthouse shows, usually in order to give the sponsor credit. This does not interfere in any way with the drop-in space that Peter Price has generously made available to the Museum, and which we have used twice (once for the Garden and once for Modern Masters), and plan to use each month during the coming season. Judy also uses overruns of the ALS exhibition ads as direct mailing pieces for certain classification of members. The attached clipping gives some indication of the potential value of these ads.

The press release is also generally considered useful for donors as well as artists. And although I think we should continue to maintain a distinction between Lending Service exhibitions presented as a service to members, and exhibitions planned for the general public, I do not think we should eliminate releases and listings altogether. The Penthouse is open to the general public on weekends and Thursday evenings. When we have had a popular show, I think the coverage has helped admission. And we need all the help we can get. I think the release (and invitation) must stress the Art Lending Service and its role as a membership privilege. But if we are going to continue to have these shows, the subject should be approved like any other show, and the date should bear some sort of sensible relation to other openings here and elsewhere. And the opening should be used to promote the ALS as well as the show.

"6. The 'do' will be treated as a Junior Council party to see
the selection. Press is not to be invited."

Again, I think it is a mistake not to invite the press. Generally the Junior Council parties provide a good mix of Council, staff, artists, galleries, and young collectors. The press has never covered one of these openings per se, but those who come enjoy them and I think their presence here does us good, not harm. I think it would be useful if all the curatorial departments could

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Page 2

have openings for some of their smaller shows,also. Architecture and Design had two openings in the last year in the Goodwin galleries; Film had several special screenings; Photography had no openings in the Steichen galleries; Drawings and Prints none in the Sachs galleries. This is something we have already talked about, partly in relation to the various departmental trustee committees which might like to undertake one small opening a year to which donors and artists could be invited. These openings call attention to important parts of our program.

by

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series.Folder:
1115b.1

THE NEW YORK TIMES, THURSDAY, JULY 24, 1975

Advertising

United Fund Pitch for Free Space

By PHILIP H. DOUGHERTY

Representatives of 15 major magazines showed up at Doyle Dane Bernbach yesterday morning to hear a pitch for free space from the United Fund of Greater New York.

The amount of donated magazine space for the fund's annual fund-raising effort has declined steadily since 1969, when the organization took its present name. That was also the last year that magazine officials were called together for a meeting such as yesterday's.

"We got only about three or four pages in all of 1974," explained Hall Golden, associate director of the fund.

Also attending the meeting was Milton W. Mays, chairman of the fund, who is also vice chairman of the Continental Corporation, a client of Doyle Dane Bernbach.

The United Fund raised \$24.4-million for 425 charitable organizations last year and much of it came from payroll deduction programs. It raised \$22-million the year before. This year for the first time the Salvation Army is a participating organization, so the fund feels the need to top last year's figure.

Before they got to see slides of the five print ads that D.D.B. has so far prepared, the magazine men were shown a 15-minute film, prepared in-house by the United Fund, that plays up how the organizations it helps to support assist the sick and needy of the city.

A number of television stations have agreed to run the film, according to Mr. Golden. They will also be running the TV commercials, which will also be prepared in-house.

Simon Kornblit, the agency management supervisor for the United Fund, as an introduction to the showing of the print ads, noted that "each year it gets tougher and tougher to raise money." The ads, he said, will "bring up and rebut the most common excuses for not giving."

So, two of the five ads prepared so far take on the people who work in the city but live out of it.

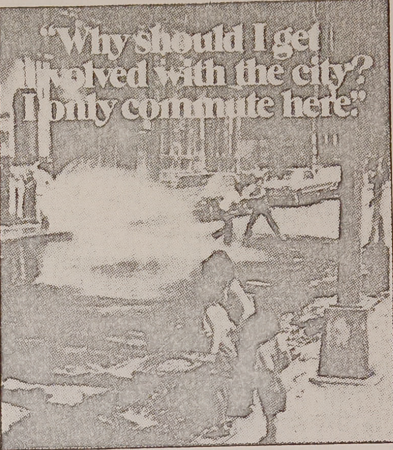
One, showing a man prostrate amid the crowds in Grand Central Station, has the headline, "Why should I get involved with the city? I only commute here."

Another headline over the picture of a ghetto street scene says, "Sure, life in the city is tough. But why ask me for help? I live in Rye."

After the ads were shown, Michael Drexler, senior vice president and media director of the agency, said, "If all of you help us a little we can reach over five million households in this area."

For a publisher to make such a commitment costs money. Expert sources say that the cost of paper and production runs between 20 per cent and 30 per cent of the advertising rate. Many publishers, though, use public service ads as fillers for unsold space in regional editions.

Mr. Golden appeared optimistic about United Fund's chances with the magazines. "As you can tell from the turnout," he said, "it looks as if we'll do very well this year."



"Why should I get involved with the city? I only commute here."

Others as you'd rather live with grass and trees.
But you even sleep in those beds.
Fighting the war with and down to
importance to you, too.
United Fund needs the good money that
through 425 organizations, the
Full Circle and Salvation Army.
And the money we want 95¢ of

every dollar ends helps some person.
There's people around to poverty,
emergencies, illness, mental problems,
handicaps, drug addiction.

People of all ages, all religions.
And I need it as a community.
So when you need to get to the
office and we can't see you, you're
where you work? That's over 5 million
people every year are in a healthy home.
from United Fund.
But we can't do it alone.
One once - and for all.

United Fund
of Greater New York

Ad from campaign for United Fund seeking commuter aid

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

Pendhouse

16"

8

14

40'

20"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1115b.1

To	WSL		
Date	12/11/75	Time	A.M. P.M.
WHILE YOU WERE OUT			
M	Maureen		
of	WSL:		
Phone	\$300 and traveled \$400		
Area Code	Number	Extension	
TELEPHONED		PLEASE RETURN CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL			
Message	The insurance for Beal? (informed)		
		Operator	