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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

Booked

Seattle Art Museum 9/15-11/1/76

open Nat'l Coll of Fine Arts, Wash D.C. - Fall of 77

~~Cornell Univ. - Herbert F. Johnson mem,
Ithaca, N.Y. 6/28-8/7
1977~~

Univ of Calif - Fred S. Wight and Galleries
L.A. 1/30-3/3/77

Santa Barbara Museum ← 1st Nov - Jan 2/77
22 Nov 76
Bill Osmund at Berkeley same time

Reed College

Portland, Oregon 4/2/77-5/1/77

possib Univ of Calif at Berkeley
" Denver Art mus.

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cc: Photography ✓
W. Eggleston file

The Museum of Modern Art

To For the Record

From Marie Frost

Date 10/6/76

Re William Eggleston tour

In trying to get the scheduling of the Eggleston exhibition off dead center where it now is, and generating more interest, I have sent our letter to a new group of places hoping we will pick up a booking or two. The places are: El Paso Museum of Art, Texas, and Amarillo Art Center. Florida Center for the Arts, Tampa, Allentown Art Museum, University Art Gallery, Albany, and Wellesley Art Museum. The University Museum at College Park, Maryland is evidently interested in having the exhibition, but no dates have been set.

Frederick Wight Art
Galleries
Los Angeles, Cal.

Feb. 10, '77
to
Mar. 13, '77

Reed College
Portland, Ore.

May 1, '77

Art Gallery
University of Maryland
College Park, Maryland 20742

Sept. 15
to
Oct. 23, 1977

Denver Art mus ?
College Pk. Maryland ?
probably not

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Exhibition WILLIAM EGGLESTON

Number of Boxes..... 4 Weights

Weight.....

Fee..... \$1,000. 4 to 5 wks.

INSTITUTION	DATES	CONF.	ENC. & BILL	RECPT	PHO
-------------	-------	-------	-------------	-------	-----

1
Seattle Art Museum
Seattle, Wash.

Sept. 15
to
Nov. 1, 1976

8/15/76

2
Santa Barbara Mus. of Art
Santa Barbara, Cal.

Nov. 22, '76
to
Jan. 2, '77

10/8/76

3
VCLA
Frederick Wight Art
Galleries
Los Angeles, Cal.

Jan. 30, 1977
to
Mar. 13, 1977

12/31/76

4
Reed College
Portland, Ore.

April 2, 1976
to
May 1, 1977

2/11/77

5
Art Gallery
University of Maryland
College Park, Maryland 20742

Sept. 15
to
Oct. 23, 1977

Denver Art mus ?
College Pk. Maryland ?
possibly 1977

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Albright-Knox Art Gallery
Buffalo, New York 14222

March 17, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 W. 53rd Street
New York, New York 10019

Dear Mr. Palmer:

I am replying to your letter of February 12 for Mr. Buck, who is away on vacation. We will not be able to take the William Eggleston exhibition which you offered, as our exhibition schedule is completely filled through 1977. Thank you for contacting us about it, though.

Sincerely,

Steven A. Nash
Research Curator

SAN:tas

photography

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Photography

Museum of Contemporary Art

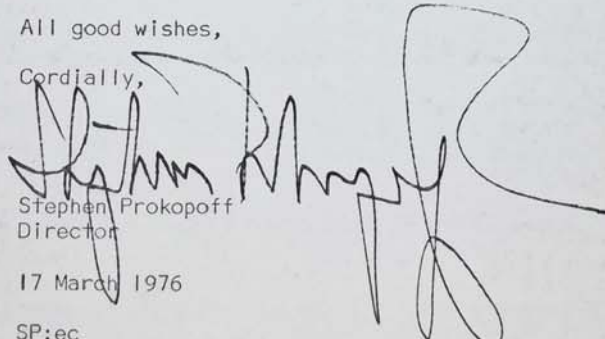
Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

Dear Mr. Palmer:

Thank you for your letter regarding your forthcoming William Eggleston photography exhibition. The exhibit sounds most interesting but at the present time our schedule does not permit considering this project; however, if there is a change I will certainly be in touch.

All good wishes,

Cordially,


Stephen Prokopoff
Director

17 March 1976

SP:ec

237 e. Ontario st., Chicago 60611, Wh 3-7755

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Cincinnati Art Museum Cincinnati, Ohio 45202 Telephone 513-721-5204

June 18, 1976

Ms. Marie Frost, Exhibition Program
The Museum of Modern Art
11 West 53rd St.
New York, NY 10019

Dear Marie:

I have looked at the Eggleston catalogue and will have a chance to view the show next week. In discussing the possibility with Millard, our general feeling is that we prefer to schedule shows which are comprehensive of the history of photography rather than the one artist show. For the time being, we are tabling any possible interest in the Eggleston show. Do keep us informed of future exhibitions.

Sincerely,

Kristin L. Spangenberg
Curator of Prints, Drawings & Photographs

KLS/cs

John W. Warrington, President John J. Emery, Chairman of the Board Millard F. Rogers, Jr., Director

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cc: William Eggleston file
Photography ✓

June 10, 1976

Mrs. Kristin L. Spangenberg
Curator, Prints, Drawings & Photographs
Cincinnati Art Museum
Eden Park
Cincinnati, Ohio 45202

Dear Mrs. Spangenberg:

I am replying to your recent letter to Richard Palmer concerning the WILLIAM EGGLESTON exhibition.

Enclosed is a copy of the Eggleston publication. If you decide you cannot take the exhibition, we would appreciate having it returned. I am also enclosing other material on the exhibition, a press release and release on the publication.

The exhibition consists of 75 photographs and they are framed in three sizes of frames, 22 x 16, 16 x 20 and 22 x 28 inches. I have estimated an approximate running feet of 165.

At this point the exhibition will be on the West Coast until March of 1977. I then plan to return it to the East Coast and am holding one space for a Washington, D.C. showing, however, I do not yet know their preferred date. The dates that are available are a April/May 1977 period, and again there are two six-week periods open during the fall of 1977. If you decide you would like to schedule the exhibition perhaps it would be advisable to telephone me so that we can discuss exhibition periods as they are somewhat limited.

With best wishes,

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Contemporary Arts Center - 115 East Fifth Street - Cincinnati, Ohio 45202 - Telephone 513 721-0390

Photography



Cincinnati Art Museum Cincinnati, Ohio 45202 Telephone 513-721-5204

June 4, 1976

Mr. Richard L. Palmer, Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Mr. Palmer:

We still have the option of considering the Eggleston exhibition. Would it be possible for you to send us a paperback of the catalogue so we may have a more concrete idea of what material is in the exhibition?

Sincerely,

Kristin L. Spangenberg
Kristin L. Spangenberg
Curator of Prints, Drawings & Photographs

KLS/cs

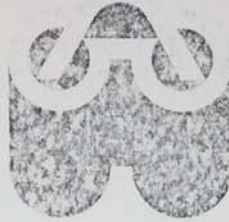
John W. Warrington, President John J. Emery, Chairman of the Board Millard F. Rogers, Jr., Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Contemporary Arts Center - 115 East Fifth Street - Cincinnati, Ohio 45202 - Telephone 513 721-0390

Photography



March 17, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Palmer:

Thank you very much for the information on the William Eggleston exhibition. It will not be possible to include it in our 1976-77 exhibition schedule because of another photography exhibition which we are organizing. It is entitled "Artists Make Photographs" and will include the work of Jan Dibbets, Hilla and Bernhard Becher, William Wegman, John Baldessari, Jan Groover and Eve Sonneman. If there is any change in our schedule, I will let you know immediately. At any rate, I will look forward to seeing the show when I am in New York.

Best regards,

Jack Boulton

Jack Boulton
Director

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cc: William Eggleston file
J. Szarkowski ✓
RLP

March 18, 1976

Miss Jane Livingston
Chief Curator
Corcoran Gallery of Art
17th Street & New York Avenue
Washington, D.C. 20006

Dear Miss Livingston:

This brief note is to tell you that I have talked to Walter Hopps about a Washington showing for the William Eggleston exhibition, and while he is planning to show it at the National Collection of Fine Arts, he is still working on their dates and does not yet know when he can fit it into their schedule. He feels he will know soon what dates will be convenient for scheduling.

Sincerely,

I am enclosing the Museum's contract which has been prepared for this date and would appreciate your signing and returning the original copy to our department. The duplicate copy is for your records.

Marie Frost
Administrative Assistant
Exhibition Program
of the Eggleston publication which is available with the exhibition. In our original letter we had quoted two prices for the publication, but this has now changed and there will be only one copy which will retail for \$12.50. As you know, exhibitors will be entitled to the regular Museum discount ranging from 40 to 50 per cent off the list price, depending on the quantity ordered. I am sending a copy of this letter to our Publications Department and you will hear directly from them concerning the book.

I cannot at this time give you the pre-rated transportation charge because this is based on the established tour and the weight of the boxes. As the tour is still incomplete and the exhibition still unpacked, this figure will have to be given to you at a later date. I think you should anticipate a cost of about \$300. to \$400. per institution, and I shall write to you again for final figure in the fall, after the photographs have been packed in crates.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures: Contract
Eggleston book

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
Photography ✓
C. Morse
M. Thoma

May 27, 1976

February 27, 1976

Mr. Jason Wong
Assistant Director
Herbert F. Johnson Museum of Art
Cornell University Museum of Art
Ithaca, New York 14853

Dear Mr. Wong:

I am sorry that I have been rather slow in getting back to you regarding your request to show the WILLIAM EGGLESTON exhibition in 1977. The tour is beginning to take shape and while all available periods are not firmly committed, I feel I can confirm your requested period of June 28 through August 14, 1977. The tour will commence this fall on the West Coast and I shall return the exhibition to the East Coast during the winter of 1977 so that it will be near here for your scheduled date. I am enclosing the Museum's contract which has been prepared for this date and would appreciate your signing and returning the original copy to this department. The duplicate copy is for your records. Enclosed is a copy of the Eggleston publication which is available with the exhibition. In our original letter we had quoted two prices for the publication, but this has now changed and there will be only one copy which will retail for \$12.50. As you know, exhibitors will be entitled to the regular Museum discount ranging from 40 to 50 per cent off the list price, depending on the quantity ordered. I am sending a copy of this letter to our Publications Department and you will hear directly from them concerning the book.

I cannot at this time give you the pro-rated transportation charge because this is based on the established tour and the weight of the boxes. As the tour is still incomplete and the exhibition still unpacked, this figure will have to be given to you at a later date. I think you should anticipate a cost of about \$500. to \$600. per institution, and I shall write to you again our final figure in the fall, after the photographs have been packed in cases.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures: Contract
Eggleston book

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1133.18

cc: W. Eggleston file
Photography ✓
RLP

February 27, 1976

Mr. Jason Wong
Assistant Director
Herbert F. Johnson Museum of Art
Cornell University
Ithaca, New York 14853
Dear Mr. Wong:

Thank you for your telephone call regarding the WILLIAM EGGLESTON exhibition and for your follow-up letter to Richard Palmer.

In response to your letter of 12 February 1976, we wish to express our We are pleased to know that you would like to have this exhibition at the Museum and I have noted your request for the period of June 28 through August 7, 1977. I will make every effort to give you the period you have requested as I know you are most anxious to fit the not exhibition into that summer date, however, I feel at the moment I cannot make a firm commitment as we have not yet had too many replies to our announcement letter. I do greatly appreciate your very prompt commitment to take the exhibition, and I shall be in touch again when I have more positive information to give you on how the schedule will be set-up. If we have to discuss alternate dates, I shall call to discuss alternate possibilities. Such a larger supply to promote a larger number of sales. Another detail regards the amount of the pro

Sincerely,
Marie Frost
Administrative Assistant
Exhibition Program

Jason D. Wong
Assistant Director

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	MoMA Exhs.	1133.18

Herbert F. Johnson Museum of Art
Cornell University
Ithaca, New York 14853

Telephone: 607/256-6464

February 23, 1976

Mr. Richard L. Palmer
Coordinator of Education
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

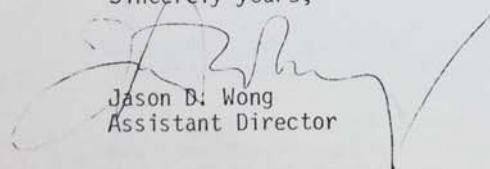
Dear Mr. Palmer:

In response to your letter of 12 February 1976, we wish to express our interest in staging Mr. Szarkowski's exhibition of color photographs by William Eggleston.

Our first choice of dates in June 28 - August 7, 1977. If this is not possible, we would request that you telephone us to discuss other possibilities. We may be able to fit the show in after that date but not before.

With regard to the sale of the book, William Eggleston's Guide, we wonder if you would consider placing copies here on consignment. Such an arrangement would allow us to carry a larger supply to promote a larger number of sales. Another detail regards the amount of the pro rated shipping charge. We look forward to hearing from you further when the itinerary is set and these various matters can be settled. The exhibition undoubtedly will be excellent, and you have our best wishes on its organization.

Sincerely yours,


Jason D. Wong
Assistant Director

JDW/n1

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	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓

August 4, 1976

Mr. Lewis W. Story
Associate Director
The Denver Art Museum
100 West 14th Avenue Parkway
Denver, Colorado 80204

Dear Lew:

I am replying to your letter of July 21st to Dick Palmer concerning the Eggleston exhibition, and yes we are circulating it. I believe a copy of our initial offering letter was sent to your Museum.

The exhibition is available from September 1976 through December 1977 at a rental fee of \$1,000. for a four to six week period. We will also charge a pro-rated transportation cost, but at the present time this rate has not been established. I think you should keep in mind a charge of about \$500. to \$600. per institution.

Our schedule has been completed through June 1977 and during the period from September through June the exhibition will be on the West Coast and following these showings I plan to return the exhibition to the East Coast for a possible Washington, D.C. showing, however, the latter is still in a negotiating state. It would be great if a Denver showing could be arranged while the exhibition is en route to Eastern areas. Since you have taken photography exhibitions in the summer, the first period to suggest would be a mid-July-August 1977 date, or following that a mid-September - October date. Either of these dates would be the best time, and preferably the first as I do want to bring the exhibition to the East Coast for the last part of the tour, but I will certainly adjust to your schedule.

I am sending you a copy of the checklist giving frame dimensions and also a complimentary copy of the Eggleston publication.

I did receive the needed 3 sets of installation shots for the AMERICAN ART SINCE 1945 exhibition, and I thank you if you were responsible for having them sent. Sorry to miss you, but another time.

With best wishes,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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July 21, 1976

Richard Palmer, Director
Traveling Exhibition Service
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019


Dear Dick:

I have heard a great many good things about the exhibition of William Eggleston's color photography, and am writing to inquire if you have plans to circulate the show. If so, we would very much like to consider having it here. We have not dealt extensively with color photography, and I think it would be of great value of our local audience to provide some authoritative experience in that field. The Weston show was a totally positive project for us and we are very interested in continuing our offerings in photography.

I was in New York the three days before the fourth of July, and had so many things to do under difficult circumstances that it wasn't possible to get in to say "hello" to you and Marie. Hopefully, the next visit will be a bit more relaxed.

I send my very best regards to you and to Marie.

Sincerely,


Lewis W. Story
Associate Director

LWS:nm

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Photography

Greenville County Museum of Art

26 February 1976

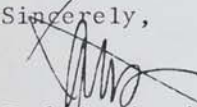
Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Richard:

Thank you so much for your letter of 12 February 1976 in regard the exhibition of color photographs by William Eggleston. Our Chief Curator, Ed Ritts and I will discuss this at our next meeting and he will be in touch with you should we be able to include it in our schedule.

Again, thank you for thinking of us. We're looking forward to the American Art Since 1945 exhibition in January.

Sincerely,


Jack A. Morris, Jr.
Executive Director

JAM:cp

420 College Street - Greenville, South Carolina 29601 803/271 7570

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photography

GRAND RAPIDS ART MUSEUM

230 EAST FULTON, GRAND RAPIDS, MICHIGAN 49502 • (616) 459-4676

March 22, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Palmer:

The Grand Rapids Art Museum is unable to schedule your exhibition of color photography by William Eggleston. The paperback book "William Eggleston's Guide" would be most appropriate for our sales show, however. Are you able to give a discount on an order as small as ten copies? If you can, please accept this letter as a purchase order for ten copies.

Sincerely yours,

Fred A. Myers

Fred A. Myers
Director

FAM/ay

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THE HIGH MUSEUM OF ART

1280 PEACHTREE STREET, N. E. / ATLANTA, GEORGIA 30309 / telephone (404) 892-3600

GUDMUND VIGTEL, Director

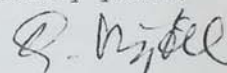
March 11, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Palmer:

Thank you very much for your kind letter offering the Eggleston exhibition to us. Unfortunately, our schedule is such that we cannot consider it.

Sincerely yours,



Gudmund Vigtel

mjs

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MUSEUM OF CONTEMPORARY ART

LA JOLLA

MAR 8 - 1976

February 27, 1976

Dear Mr. Palmer,

Thank you for your letter apprising us of the William Eggleston exhibition. Unfortunately our exhibition schedule is committed through 1977. I would be very interested in other exhibitions you will be circulating in the future.

I was recently apprised of the fact you would not loan exhibitions to this Museum because we do not have climate control. I would like to establish a few facts. True, we do not have climate control, however, the natural climate here has not to date damaged any works that have been housed here for a period of five to eight weeks. We are now in the process of studying and preparing to install a climate control system throughout the building. I would be most grateful if you would take these two facts into consideration.

We are the only contemporary museum in Southern California. Consequently I am very interested in being apprised of important exhibitions that you are circulating and would be grateful if you would keep us in mind for your future endeavors. Incidentally, although we are called the La Jolla Museum, it is located and is the only museum of modern art in San Diego.

Please give my best regards to Marie Frost. I look forward to hearing from you in the future.

Sincerely,



Sebastian Adler
Director

SJA/kj

Richard L. Palmer, Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

TEL 714/454-0183

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photography

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

February 23, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

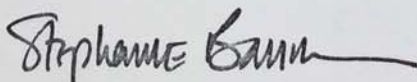
Dear Mr. Palmer,

Many thanks for your letter of 12 February concerning the plans to circulate the William Eggleston exhibition. Exhibitions of this type come under the jurisdiction of the Prints and Drawings department of the Museum, and I am forwarding a copy of your letter to Ebria Feinblatt, Senior Curator of that department.

I am familiar with Eggleston's work and should think it would make an excellent exhibition. I do not know if Prints and Drawings has an opening in their exhibition schedule, but I will recommend that they seriously consider the Eggleston show.

Many thanks for sending this our way.

Sincerely,



Stephanie Barron
Associate Curator
Modern Art

SB:bjm

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October 10, 1971

Mr. Thomas B. Clark
 Director
 Department of Art
 University of Maryland
 College Park, Maryland 20742

Dear Mr. Clark:

We are pleased that you have been able to complete your assignment of work on the 1971-72 season and that you will be able to return to your home in the fall. It would be a pleasure to have you back.

I am interested in the results of the work you did on the 1971-72 season. I am particularly interested in the results of the work you did on the 1971-72 season. I am particularly interested in the results of the work you did on the 1971-72 season. I am particularly interested in the results of the work you did on the 1971-72 season.

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Sincerely,

John T. Clark
 Director
 Department of Art
 University of Maryland
 College Park, Maryland 20742

ART GALLERY
 Univ. of Maryland

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cc: William Eggleston file
Photography ✓
Publications Sales

November 30, 1976

Miss Eleanor Green, Director
Art Gallery
University of Maryland
College Park, Maryland 20742

Dear Miss Green:

We are so pleased that you have been able to rearrange your exhibition schedule so that you could have the WILLIAM EGGLESTON exhibition. As you know, we have long hoped that it could be shown in the Washington area.

I am scheduling the exhibition for the Art Gallery from September 15 through October 23, 1977, the date agreed upon during our telephone conversation. Enclosed is the contract for this booking, and we shall look forward to receiving the signed original copy. Please keep the duplicate copy for your records.

I note that when I wrote to you in August we had not determined the prorated transport charge and that I had estimated a cost of about \$500. per institution. Since that time we have established a charge and regretfully it is higher than anticipated which I hope will be acceptable. The rental fee is \$1,000. for the entire exhibition period, and the transport charge is \$625.

I am notifying the Publications Sales Department of this booking and if you wish to purchase copies of the Eggleston book, please write directly to that office.

In advance of your showing you will receive from our Public Information office publicity material, ~~as well as a group of publicity photographs.~~

I will be in touch with you again concerning shipping arrangements, but do not hesitate to contact me if you wish further information. The 75 photographs are packed in 4 cases, the dimensions being: 59 x 37 x 30"; 44 x 32 x 27"; 63 x 35 x 22"; 53 x 26 x 31"

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosure: Contract

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
Photography ✓

October 29, 1976

Miss Eleanor Green
Art Gallery
University of Maryland
College Park, Maryland 20742

Dear Miss Green:

I received your postcard of September 21st in which you indicated that you would most likely take our WILLIAM EGGLESTON exhibition, and that I would be receiving a definite commitment.

I am afraid at this point I must ask if you are going to schedule the exhibition and the date you have in mind. I want to offer a date in the fall of 1977 to the Museum of Contemporary Art in Montreal, and the date to offer depends very much on your decision therefore an early reply would be appreciated.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
Photography ✓

September 17, 1976

Miss Eleanor Green
Director
University of Maryland Art Gallery
College Park, Maryland 20742

Dear Miss Green:

I have tried, unsuccessfully, to reach you by telephone, and thus this note.

I remember that you told me that you were moving your offices, however, I am wondering if you have had an opportunity to look at the Eggleston exhibition material that I sent to you in August, and if you have come to any decision on scheduling it at the Art Gallery. If possible, I would like to arrange two fall 1977 bookings and knowing your decision would be most helpful.

Thanking you in advance for your reply,

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

Memorandum

To John
From
Date Marie
Re

Eggleston file
owski ✓

August 20, 1976

Miss Eleanor Green
Director
University of Maryland
College Park, Maryland

Do let me know as soon as you hear the response you get from Bill Osmun on a ~~Barker~~ Berkeley showing as I will offer that period to Denver if he pulls out.

Dear Miss Green:

I enjoyed talking to you to look over the material and consideration of a

you would like
ition for

I am enclosing a copy of information on the exhibition to the rental charge, however, this I should be able to

is general
fee. In ad-
portation
although
feel that

one should anticipate a charge of about \$500. per institution.

I am also sending you a copy of the publication which is available at \$12.50 and exhibitors are entitled to the regular Museum discount depending on the quantity ordered. The enclosed checklist includes the frame dimensions and this will give you an idea of the exhibition space needed for the 75 photographs. And last of all, I am enclosing a copy of the Press Release.

The exhibition is circulating from September 1976 through December 1977. Our schedule is now filled through the summer of 1977 therefore the only periods I am now able to offer are in the fall of 1977, and I think it would be possible to arrange the schedule so that I could offer two possibilities, a September/October time, or November/December. I am now in the midst of negotiating with the Denver Art Museum for a summer or fall period, but do not know which time is the best for them and will probably not be able to settle any date until after Labor Day. The show will be traveling extensively on the West Coast and I would therefore prefer to arrange a Denver showing before bringing the exhibition to the East Coast. If you should decide to schedule the exhibition your showing would be the only one in the area as I would not consider another one that would interfere in any way with yours.

I hope that you will wish to have the exhibition at the Gallery and will look forward to hearing from you.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓

April 20, 1976

August 20, 1976

Miss Eleanor Green
Director
University of Maryland Art Gallery
College Park, Maryland 20742

Dear Miss Green:

I enjoyed talking to you yesterday and am pleased that you would like to look over the material on the WILLIAM EGGLESTON exhibition for consideration of a showing at your Gallery.

I am enclosing a copy of our announcement letter which is general information on the exhibition and gives you the rental fee. In addition to the rental fee there will be a pro-rated transportation charge, however, this figure has not yet been determined although I should be able to give you the amount in September. I feel that one should anticipate a charge of about \$500. per institution.

I am also sending you a copy of the publication which is available at \$12.50 and exhibitors are entitled to the regular Museum discount depending on the quantity ordered. The enclosed checklist includes the frame dimensions and this will give you an idea of the exhibition space needed for the 75 photographs. And last of all, I am enclosing a copy of the Press Release.

The exhibition is circulating from September 1976 through December 1977. Our schedule is now filled through the summer of 1977 therefore the only periods I am now able to offer are in the fall of 1977, and I think it would be possible to arrange the schedule so that I could offer two possibilities, a September/October time, or November/December. I am now in the midst of negotiating with the Denver Art Museum for a summer or fall period, but do not know which time is the best for them and will probably not be able to settle any date until after Labor Day. The show will be traveling extensively on the West Coast and I would therefore prefer to arrange a Denver showing before bringing the exhibition to the East Coast. If you should decide to schedule the exhibition your showing would be the only one in the area as I would not consider another one that would interfere in any way with yours.

I hope that you will wish to have the exhibition at the Gallery and will look forward to hearing from you.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program
Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: Eggleston file
100 Master Photographs file
J. Szarkowski ✓

THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES

1600-1612 21st ST., N.W. WASHINGTON, D.C. 20009

(202) 387-2151

April 20, 1976

Mrs. Dorothy B. Rennie
Head, Programs Research
and Coordination
North Carolina Museum of Art
Raleigh, North Carolina 27611

August 4, 1976

Dear Mrs. Rennie:
Administrative Assistant
Exhibition Program

I am replying to your letter of April 13th to Mr. Palmer concerning the two photography exhibitions, WILLIAM EGGLESTON and 100 MASTER PHOTOGRAPHS.

With regard to the latter exhibition, this is now in circulation and I am enclosing a copy of the checklist giving the final selection of the exhibition. We are charging a rental fee of \$3,000. and a pro-rated transport charge of approximately \$700. per institution. Exhibition periods are available and they are as follows: November 15 - December 12, 1976 William Eggleston's or: a six-week period from December 1976 through January 1977
May 9 - June 19, 1977
at the end of the tour a December 1977 period through mid-January 1978

We have not as yet set-up a schedule for the Eggleston exhibition with the exception of a summer 1977 period. Other dates are still available for consideration. Concerning your question about sample slides, I spoke to Mr. Szarkowski and he suggested I send you a selection of the book proof photographs, and I hope the ones that are enclosed will give you a fair idea of Mr. Eggleston's work.

I hope that you will find the enclosed information helpful and that we may look forward to hearing from you.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES
1600-1612 21st ST., N.W. WASHINGTON, D.C. 20009
(202) 387-2151

August 4, 1976

Ms. Marie Frost
Administrative Assistant
Exhibition Program
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Ms. Frost:

Thank you for sending the handsome book, William Eggleston's Guide, for us to see. We appreciate the opportunity to consider a showing of the photographs.

Because we have already committed to two photographic shows for the period offered, and we must balance our loan shows in the limited space available, Mr. Phillips has decided against trying to book a date for a showing at The Phillips Collection.

Sincerely,

James McLaughlin
James McLaughlin
Curator

J.M.:mn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓

July 16, 1976

Mr. James M. McLaughlin
Associate Curator
The Phillips Collection
1600 21st Street, N.W.
Washington, D.C. 20009

Dear Mr. McLaughlin:

I am following up our telephone conversation of July 15th concerning the WILLIAM EGGLESTON exhibition by sending you a copy of our initial letter offering the exhibition to other institutions, as well as a copy of the press release. Also enclosed is a copy of the Eggleston publication which completely documents the exhibition.

We are offering the exhibition at a rental fee of \$1,000. for a four to six week period, and in addition exhibitors will be responsible for a pro-rated transportation charge. Since this charge is based on the actual weight of the boxes and the established tour, I am unable at this time to give you this cost, but I have advised the institutions that have now scheduled the exhibition to anticipate a cost of about \$500. to \$600. per institution.

The tour for the exhibition will extend from September 1976 through December 1977, and our schedule is now filled through June 1977. The remaining periods that are open are ones that would cover August, September, October, November and December. A four to six week exhibition period could be arranged within these months.

The publication is available to all exhibitors at the regular Museum discount on the list price of \$12.50. The discount will depend on the number of copies ordered and I would ask our Publications Sales Department to contact you directly with this information.

I look forward to hearing from you and hope that you will find this an interesting exhibition and one that you would like to have at your institution.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓

July 16, 1976

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Associate Curator
The Phillips Collection
1600 21st Street, N.W.
Washington, D.C. 20009

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I look forward to hearing from you and hope that you will find this an interesting exhibition and one that you would like to have at your institution.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓

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1600 21st Street, N.W.
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Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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cc: William Eggleston file
J. Szarkowski

July 16, 1976

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Associate Curator
The Phillips Collection
1600 21st Street, N.W.
Washington, D.C. 20009

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I look forward to hearing from you and hope that you will find this an interesting exhibition and one that you would like to have at your institution.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

Dear John,

With regard to the film prints, I'm glad your collection has
as well as yours. We've had all kinds of trouble (including
at the very last year) getting a copy of your photographs
by local photographers that arrived at the MoMA by January
1971. Perhaps, the photographer made copies of two good
copies, so I don't know what you will get from him. Anyway,
we have no responsibility over these prints. The prints are
quite excellent, but they are just what we have the local
photographer make for us.

With regard to the photograph which is almost enough to
get the print, I'm sorry to hear that. But I don't know the
photographer who took the photograph and I don't know what
he has done with the print. I will be happy to help you
get the print back. The photograph is in the MoMA's
collection, but I don't know what happened to it.

I'm sorry to hear that you have trouble in the business
office. I'm sure you will get it sorted out with time.
The MoMA is a very busy place and it's hard to keep
the records straight.

If you have a photograph which is almost enough to
get the print, I'm sorry to hear that. But I don't know the
photographer who took the photograph and I don't know what
he has done with the print. I will be happy to help you
get the print back. The photograph is in the MoMA's
collection, but I don't know what happened to it.

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get the print, I'm sorry to hear that. But I don't know the
photographer who took the photograph and I don't know what
he has done with the print. I will be happy to help you
get the print back. The photograph is in the MoMA's
collection, but I don't know what happened to it.

Reed College
Portland, Or.

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	MoMA Exhs.	1133.18

REED COLLEGE



Portland, Oregon 97202

N.A.R.

13th May 1977

Dear John,

Many thanks for the kind letter. I'm glad your memories are as warm as ours. We've had all kinds of healthy follow-up to the show and your visit, including a show of color photographs by local photographers just mounted at the Blue Sky Gallery here in Portland. I'm enclosing xerox copies of two local reviews, at least one of which you will not have seen. Strangely, we have an extraordinarily sane local press. The reviews are never brilliant, but they at least seem to inform the local citizenry rather than confuse them.

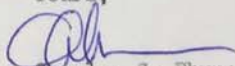
Your invitation to a Berkshire weekend is almost enough to get me onto an airplane right now, but I fear that even the committee meeting originally scheduled for later this month in New York has been cancelled and it will be September before I get to the East Coast. How pressing time will be then I cannot tell, but I'll at least stop by to say "hello."

I'm enclosing a copy of the bill I have turned in to the business office for you. Let me know if there are any problems with this. The Benson tells me that this is the comparable single rate for the double which you had.

If you have a photography exhibition coming up which would be available to us and which would help to focus an important concern of contemporary photography for the Portland community, would you be kind enough to have someone send me information on the show? I have been so busy this Spring that I did not apply for an NEA photography exhibition grant, but I am committed to one major photography show each year and must attend to this during the coming month while people are still at their desks.

Barbara joins me in sending our best regards to you and Jill.

Yours,


Charles S. Rhyne

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski

Bruce Holzer

Pat Walker

March 14, 1977

March 9, 1977

Mr. Charles S. Rhyne

Director be sent to Reed College, Portland, Oregon.

Reed College Art Gallery

Portland, Oregon 97202

Dear Mr. Rhyne:

John Szarkowski has asked me to write the exhibitors of the WILLIAM EGGLESTON exhibition words of caution on exhibiting the photographs under certain lights in order to avoid any possibility of fading. Freight

Although the works have been glazed with ultra-violet filtering, Portland, plexiglas, exposure to intense light will cause damage therefore the exhibition must not be installed under direct or reflected sunlight, bright daylight, or fluorescent light. Intense light, even for one day, does cause fading.

Since I am writing to you, there is another question on my mind which I might as well bring up now. Your showing of the exhibition is the last in the tour until the fall months. You close the exhibition in May and I wonder if there is any chance you could keep the boxes at least through June. You were kind enough to hold the Irving Penn box for a time, but I realize holding the four Eggleston boxes poses a different problem and it may not be possible. If you are able to hold the boxes for a time, I will ask the next exhibitor to accept them at an early date. If you will let me know how long you could possibly store them, I will write the next exhibitor accordingly.

Thanking you in advance for your consideration of this request,

Sincerely,

Marie Frost

Administrative Assistant

Exhibition Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Scharfowald
G. Hodes
R. Puhalski

Bruce Wolmer

Pat Walker S. Rhyne
Director, Art Gallery
Reed College
March 3, 1977 97202

poster to be sent to Reed College, Portland, Oregon.

I am pleased that I was able to reach you by telephone yesterday and that we have been able to schedule the WILLIAM EGGLESTON exhibition for Reed College. As agreed, I Dear Bruce: the exhibition for you from April 2 - May 1, 1977 and enclosed is the contract for this booking covering that period. I am enclosing if the show arrives early from Los Angeles full six-
Emery Air Freight
Eggleston posters sent by Emery Air Freight to Charles S. Rhyne, Reed College, Portland, Oregon. 97202

They will pay the mailing charges and I think Emery Air Freight will send them a bill, otherwise we will be reimbursed by Reed College. but I hope I will have sufficient

Thanks - copy of the Eggleston poster through our Publication Sales Department to write you

As I mentioned on the phone the posters should be well packed so the edges are not bent because the posters have to be put in a press printed on them to have additional information added for Reed's use.

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

Memorandum

To John

From Marie

Date July 14, 1976

Re Eggleston

July 14, 1976

Mr. Charles S. Rhyne
Director, Art Gallery
Reed College
Portland, Oregon 97

Dear Mr. Rhyne:

I am pleased that I
that we have been a
for Reed College.
from April 2 - May
covering that period
full six-week period
Los Angeles and you
no objection to you
before April 2nd.
ship the boxes shown
packed in four cases
copy of the contract
duplicate is for your records.

In talking to Mr. Rhyne
yesterday, he asked me to pass
on a message to you. As you
can see he is scheduling the
Eggleston exhibition from
April 2 - May 1, 1977 and
hopes that you can arrange your
schedule to be in Portland at
some point during the showing
to lecture. I would appreciate
your contacting him about
this.

Thanks.

In addition to the \$1,000. rental fee there will be a pro-rated transportation charge, and while I am unable at this time to give you the exact figure, I think you should anticipate a charge of about \$600. to \$700. per institution. The cost will be based on the actual weight of the boxes which I expect to have in August, and the established tour. The entire tour may not be set as early as this fall, but I hope I will have sufficient information to be able to establish a rate.

I will be sending you shortly a complimentary copy of the Eggleston publication. As you know, it can be ordered through our Publication Sales Department, and while the list price is \$12.50, Exhibiting institutions are entitled to the regular museum discount depending on the number of copies ordered. I will ask our Publication Sales Department to write you concerning your order.

Along with the contract I am sending you a copy of the checklist giving frame sizes and a copy of the press release.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

William Eggleston file
Carkowski ✓
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski ✓
C. Morse
R. Puhalski

July 14, 1976

Mr. Charles S. Rhyne
Director, Art Gallery
Reed College
Portland, Oregon 97202

Dear Mr. Rhyne:

I am pleased that I was able to reach you by telephone yesterday and that we have been able to schedule the WILLIAM EGGLESTON exhibition for Reed College. As agreed, I am scheduling the exhibition for you from April 2 - May 1, 1977 and enclosed is the contract for this booking covering that period. I am sorry that we are unable to give you a full six-week period, but as I mentioned if the show arrives early from Los Angeles and you can install it prior to the April 2nd date, we have no objection to your extending your showing by opening the exhibition before April 2nd. The Los Angeles closing is on March 13 and we will ship the boxes shortly after that date. The 75 photographs will be packed in four cases. I would appreciate your signing the original copy of the contract and returning it to this department. The white duplicate is for your records.

In addition to the \$1,000. rental fee there will be a pro-rated transportation charge, and while I am unable at this time to give you the exact figure, I think you should anticipate a charge of about \$600. to \$700. per institution. The cost will be based on the actual weight of the boxes which I expect to have in August, and the established tour. The entire tour may not be set as early as this fall, but I hope I will have sufficient information to be able to establish a rate.

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Along with the contract I am sending you a copy of the checklist giving frame sizes and a copy of the press release.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
J. Szarkowski

July 9, 1976

Mr. Charles S. Rhyne
Director, Art Gallery
Reed College
Portland, Oregon 97202

Dear Mr. Rhyne:

John Szarkowski has informed me that you would like to schedule the WILLIAM EGGLESTON exhibition at Reed College, and that you had specifically requested it for either February, March or April 1977.

At the moment I am in touch with several West Coast institutions who have requested the exhibition and am working with them on a schedule of dates. I cannot at this point offer you a specific date as there are available only two periods and they are under discussion by other institutions. I hope by next week to have a clearer picture of the schedule and will then telephone you. I shall be going off for a two week vacation on July 19th and hope to settle the dates before that time.

As far as February and March are concerned, this period has been scheduled; we have a firm commitment for January 30 - March 13, 1977 at the University of California, Los Angeles.

I will be in touch with you again as quickly as possible and hope that we can arrange a date for Reed College.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston Show
Photography

November 3, 1976

July 9, 1976

Mr. Geoff Wainingham
Department of Art, Media Building
Rice University
Houston, Texas 77001

Dear Mr. Wainingham: Dear Mr. Rhyne:

I am writing and exhibition which John Szarkowski has asked me to tell you that we have spoken with Marie Frost and there seems to be some difficulty about scheduling the William Eggleston show for the time you requested, but we will do the best we can.

In the past you University and I thought that perhaps you might be interested in this particular exhibition. I shall be happy to send you a copy of William Eggleston's Guide.

With best wishes in which Mr. Szarkowski joins -
Dates are still open and I shall look forward to hearing from you when you wish to consider the exhibition.

Sincerely,

Since we have not been in touch in a long time, I do not want to let you still connected with the University, however, if you, I am sure, will be of interest to your success.

Patricia M. Walker

Sincerely,

Mr. Charles S. Rhyne
Director, Art Gallery
Reed College
Portland, Oregon 97202

Marie Frost
Administrative Assistant
Exhibition Program

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
Photography ✓

November 3, 1976

Mr. Geoff Winningham
Department of Art, Media Building
Rice University
Houston, Texas 77001

Dear Mr. Winningham:

I am writing and sending you information on the Museum's WILLIAM EGGLESTON exhibition which is now traveling.

In the past you have shown some of our photography exhibitions at the University and I thought that perhaps you might be interested in this particular exhibition. The enclosed letter will give you details and I shall be happy to send you a copy of William Eggleston's Guide should you wish to see it.

Dates are still available and I shall look forward to hearing from you if you wish to consider the exhibition.

Since we have not been in touch in a long time, I do not know if you are still connected with the University, however, if not, I hope this letter will be of interest to your successor.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosure

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series/Folder:
1133.18

Eggleston photographs color a range of experience

By WARREN NISTAD

THE WORK of an exceptional artist or photographer can change the way we see and experience the world. Though we may wish to recognize and respond to such work immediately, this is perhaps less important than the work's ability simply to implant itself, enabling the slow and expanding process of germination to begin.

Such influence on our vision can extend backward and forward. Walker Evans' photographs taken in the 1930s extended backward to aid our appreciation of Eugene Atget's work in Paris in the early 1900s. Now they extend forward to aid an appreciation of William Eggleston's work. Forty of Eggleston's color photographs taken in the South between 1969 and 1973 are on display through May 1 in the Reed College Faculty Lounge.

Though exhibit hours are listed as 12 to 5 on Saturday and Sunday, the prints may also be viewed during the week if the room is not otherwise being used.

We see in the show what seem to be casual interior and exterior scenes of houses, people in and around their homes and cars, scenes from surrounding yards and parks and streets, and a few commercial buildings, some functioning and some abandoned.

The reception given them thus far has been mixed and heated, with an apparent majority of critics and viewers disliking them. They were first displayed at the Museum of Modern Art (MOMA) last summer, where John Szarkowski, director of MOMA's department of photography since 1962, assembled MOMA's first book devoted to color photography entitled *William Eggleston's Guide*. Szarkowski appeared with the exhibit on April 15 to present a slide lecture to an overflow crowd at Reed on "The Content of Photographs," and to lead a well attended informal discussion on April 16.

When asked why the exhibit has received so much negative criticism, Szarkowski replied that most people find the photographs insulting. The images do not make use of the subject matter we have come to accept as proper for artistic photography, nor do they offer clear social or political meanings. The material seen is "so common, so available, so neutral," and the people in them seem "very middle class and pretty comfortable."

Szarkowski feels Eggleston "was doing the same thing in the environs of Memphis, Tenn., that Atget did in Paris. He was attempting to describe his place, in both important senses of that term."

Atget took thousands of photographs of Paris between 1900 and 1927, primarily out of a love for the city and French culture, and also an awareness that much of it was being destroyed in the name of progress and thus



TALLAHATCHIE COUNTY, MISSISSIPPI
Eggleston's photographs have prompted much negative criticism

needed to be documented. On seeing his photographs initially, Berenice Abbott, who later acquired the bulk of his work, remembers that "there was a sudden flash of recognition—the shock of realism unadorned. The subjects were not sensational, but nevertheless shocking in their familiarity." They were so familiar that most viewers ignored them, and Atget worked and died in extreme poverty.

BETWEEN 1930 and 1936 Evans photographed the Eastern and Southern states. He worked with what Lincoln Kirstein referred to as a "puritanical eye," attempting to be precise and literal in his seeing, but also trusting his intuition to guide this seeing. MOMA displayed and published his work, *American Photographs*, in 1938.

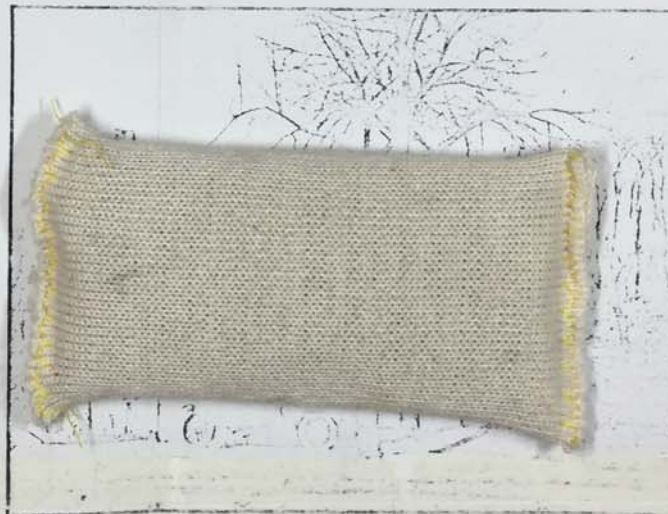
The photographs of Atget, Evans and Eggleston are similar in that each man seemed to record the surface appearance of his times and environment. But as we continue to look at their works, we begin also to sense how those environments felt or feel. Each photographer had a quiet but consistent perspective that subtly binds us as we go through his photographs, until we begin to believe the descriptions are precise and true.

Szarkowski observed that, "Our culture is not a given. We make it up as we go along," using the information at hand. Part of our information comes from photographs. We have come to believe that Paris in Atget's time was as he revealed it, and that America in the 1930s was as Evans revealed it. We

own culture. Szarkowski sees him revealing our everyday lives in terms of "the basic sensory and psychological textures that we do not understand, but that we recognize as important."

"Eggleston is a photographer of the South, but his pictures are not merely regional, but pictures that have to do with the character of our lives, described with affection, and without rhetoric; described in such a way that our lives seem more adventurous, more threatening, more filled with promise and terror than we might in our daily rounds have guessed. His pictures seem to me perfect. I wouldn't know how to improve them."

I HAVE BEEN amazed thus far at the consequences of my own viewing of the show. My initial impression was that I had seen most of these scenes countless times before in my daily life, and felt no need to do so again. But I kept going through the images for several hours, discovering new information each time.



WESTCHESTER, NEW YORK, FARMHOUSE, 1931
Walker Evans' puritanical eye

can no longer tell how much of their work was fiction or fact, nor do we any longer question it.

It is difficult to accept such information when it comes in our own time and culture. Eggleston's work is now germinating in the minds of its viewers as we attempt to define not only the contemporary South, but our

When I left and took off on a weekend drive, I was startled repeatedly by similar scenes that popped out at me, and became increasingly aware of how much seeing of the ordinary I had cut off. I had not seen those scenes countless times. I had rarely truly seen them at all, and felt grateful to Eggleston for enabling me to become more

fully aware of my surroundings. Thus I am already largely convinced of the accuracy of his view of his and my culture, though it has not yet reached the subtle levels Szarkowski has achieved after living with these images for several years. Whether or not it does, my way of seeing has been changed by these photographs, which, I suspect, will play a large if not definitive role in how we view this period in the future.

I was also delighted by the visual games to be discovered through a careful viewing of Eggleston's photographs. The prints themselves range in size from about 9 x 12 inches to 13 x 20 inches, and are thus much easier to explore than the 5 x 7 inch images in the *Guide*. In one photograph a balding man in a suit is seen standing in a paved lot touching an old orange piece of Air Force equipment resembling a fuselage, perhaps remembering when both he and it could fly, while—barely perceptible in a background park—a child is climbing a post which extends beyond the frame.

In another the camera points to an overhead socket in a room with ceiling and walls of deep red. An extension comes from the socket, into which are plugged a light bulb with pull chain, and three white extension cords stretched out across the ceiling. While perhaps interesting in itself, the meaning changes considerably when we notice in the lower right hand corner three small day-glo posters illustrating various sexual positions.

More obvious, but equally delightful, is a sculpture of a luminous life sized black dog lying on a concrete pedestal. He appears very alert—so much so that the odd metal straps going across his front paws seem both tragic and almost necessary to keep him in place. Not all the images contain such details, but so many do that it is worth paying close attention to the entire area of each print.

Szarkowski also praises the photographs for the way color is used. He feels that previously photographers have tended to take essentially black and white photographs with color added, or photographs of pure and pleasing color relationships resembling abstract painting. He labels the results "puerile, formulaic or pretty," and feels the abstracts unfortunately "remind us of something similar but better" as done by painters. While he admires the still lifes of Irving Penn or the nature photographs of Eliot Porter, he feels such photographers have achieved success with color by limiting it to one known area under their control. With Eggleston, he is pleased at the range of situations in which color is used, and with the sense that color is so existentially and essentially a part of the photographs. The color has come to be "a real part of real photographs of the real world."

The Museum of Modern Art Archives, NY

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WILLIAM EGGLESTON'S PHOTOGRAPHS: A SENSE OF SOMETHING YET TO HAPPEN

By David Featherstone

ALTHOUGH PHOTOGRAPHIC exhibitions are appearing more and more frequently in museums and galleries in the Portland area, most of the work comes from local or relatively unknown photographers, and has represented the relatively safe, established approaches to image-making. Rarely has there been an exhibition which has raised significant questions about the nature or direction of the medium.

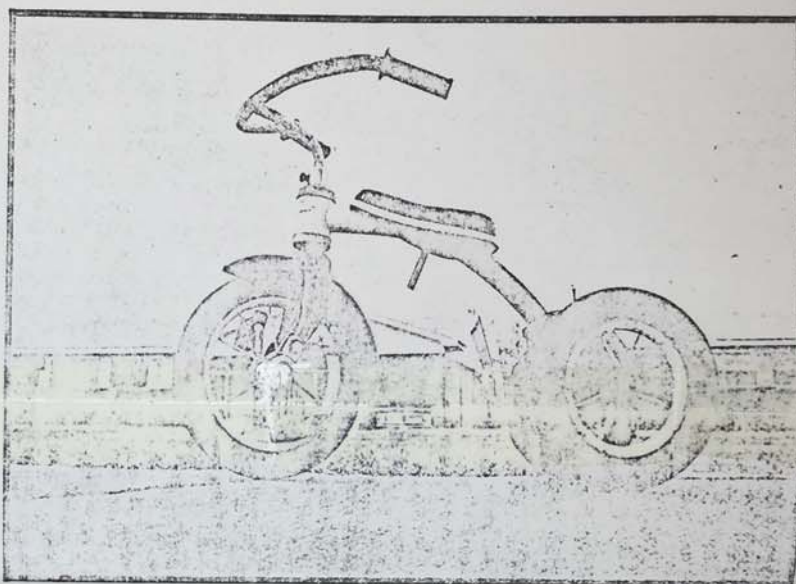
This fact makes the current exhibition of work by William Eggleston at the Reed College Faculty Office Building Gallery (through May 1) especially welcome. In exhibiting Eggleston's color photographs, the gallery is presenting not only the work of a photographer with a national reputation, but also a group of images which have generated a reasonable amount of controversy.

When Eggleston's work was first presented at New York's Museum of Modern Art last year, it was the first one-person show of color photographs to be shown there in some 20 years. The book published to accompany the show, *William Eggleston's Guide*, which contains an introduction by the Museum's Director of Photography, John Szarkowski, was also the first book of color photography ever produced by the Museum. The controversy in New York centered around the validity of the Museum's supposed blessing of color photography and the choice of Eggleston's work to make that announcement.

The first impression of Eggleston's photographs is that they are random snapshots of mundane situations. It becomes clear, however, that the photographs are carefully composed, and that they present situations too abstract to even be considered by the typical family snapshot. Made in and around Memphis, Tennessee, and in northern Mississippi between 1969 and 1973, the photographs show common objects, deserted buildings, room interiors, or friends and relatives in nondescript situations. They are, in a sense, documentary images, but they are documents which would be of greater value to an anthropologist researching the details of a culture than to a journalist dealing with a culture's more sensational themes.

Eggleston's photographs are recordings infused with private meaning. The ordinariness of the image-situations implies significance and action beyond the confines of the image itself, in the same way that the still photographs which used to be posted outside movie theaters represented an entire sequence of action within the film. The photograph of an elderly man sitting on a bed holding a gun is disquieting because of the tired, casual way he allows the gun to rest on the bed. Is he contemplating suicide? Or is he about to put the gun away after showing it to someone else? The image needs resolution, but unlike the definite context of the movie theater stills, the viewer must resolve these photographs by drawing on his own imagination.

The barren landscape photographs and empty room interiors also have the feeling of impending



Even in black-and-white, this photo shows William Eggleston's technique of capturing mundane situations, situations so common even a family snapshot wouldn't consider them.

action. The image of a beige, mobile home-style liquor store flanked by a white picket fence set at the rear of an empty, ochre-colored dirt parking lot suggests the expected arrival of customers rather than the isolation of a deserted building.

Even though viable color technologies have been available since the 1930s, it is only recently that museums and galleries have paid much attention to color photography. Many of those people writing about photography have a tendency to refer to "the problem of color in photography," as if the color were something which could be removed from the image and dealt with separately. There is no question that color is a viable creative medium, but it is important to consider the color as an inextricable part of the photographic image.

The dye-transfer process which Eggleston uses gives a slightly more stable print than regular color printing processes, but the greatest advantage to the photographer comes from the more precise control of color within the print which is possible. With this added control, the color in Eggleston's work is an integral part of both the form and content of the images. Not only is the visual shape of the image dependent on the colored patterns, but the viewer's emotional response is affected by the overall hue of the prints. The balance between color-form and color-content varies from image to image, however.

The effect of color on the meaning of the images is most obvious in several of Eggleston's interior photographs, such as the one of a room with shelves of china. An open doorway leads to other rooms, each room successively bathed in a stronger warm yellow light. It is unimportant here that the predominant color is not what one would see standing in the room.

The warmth of the yellow light defines the photograph's meaning.

The importance of color-content is also apparent in the photograph made outdoors of three children standing on a road at dusk. There is a slightly alarmed expression on the children's faces, an alarm which is accentuated by the relationship between the purple sky and the greenish-yellow light reflecting off the road around them. The atmosphere is enhanced by the reddish tinge of the flesh tones.

The majority of Eggleston's photographs, however, are those in which the influence of color is more subtle. They appear to be more ordinary because their color is closer to that of our expected perceptions of the colors. While some of these images are among the least successful in the show, there are some poignant images among them. In one photograph, a white man in a black suit and red tie and a black man wearing a white servant's jacket are standing in a parklike woods. Behind them is a white car, with another figure barely visible inside. The stance of the two men, combined with the cold gray light which bathes the whole image, creates an emotionally charged image. Like many other Eggleston photographs, the final content is the implication of subsequent action.

This is, in many ways, an imperfect show, but that should not take away from the value of the viewing experience. The importance of the images lies in the delineation of an idea about image-making which has not yet been fully realized. Few of the 40 photographs here will be remembered for long, but there are times when the questions raised about an emerging aspect of a medium by a partially successful exhibition are more stimulating than the aesthetic confirmation received from seeing established masterpieces. ■

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SANTA BARBARA
MUSEUM

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cc: William Eggleston file
Photography ✓
C. Morse
R. Fuhalski

July 13, 1976

Miss Nancy Van Horn
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California 93101

Dear Miss Van Horn:

I am writing to confirm our telephone conversation concerning the WILLIAM EGGLESTON exhibition, and to send you a contract for your showing of the exhibition, the date being November 22, 1976 through January 2, 1977. Enclosed is the contract for this booking and we ask that you sign and return the original copy to this department. The white duplicate is for your records.

The rental fee for the exhibition is \$1,000. and there will be an additional pro-rated transportation charge which will be determined when the exhibition is packed and the tour has been established. I think that you should expect a charge of about \$600. to \$700. per institution. I hope I shall be able to give you the exact figure this fall when the exhibition will be packed although the tour may not be firmly established. There are 75 photographs and enclosed is a copy of the checklist giving the frame sizes which should help you to determine the exhibition space that will be needed. I am also enclosing a copy of the press release.

As you know, there is a publication, a copy of which was sent to Mr. Mills and this is your complimentary copy. The list price is \$12.50 and exhibitors are entitled to the regular museum discount depending on the quantity ordered. I am sending your name to our Publications Sales Department which will handle the order, and request that you place your order directly with the department.

We will be shipping the exhibition to you from Seattle in early November and I will make the necessary arrangements and send you all information prior to the shipping date. The photographs are packed in four boxes.

I am pleased that you were able to schedule this exhibition and I hope that it will be enjoyed by your audience.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program
Enclosures

FR
Seattle
ALL H

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cc: William Eggleston file
J. Szarkowski ✓

June 8, 1976

Mr. Paul Mills
Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California 93101

Dear Mr. Mills:

I am writing to follow-up our brief conversation in Washington concerning the Museum's WILLIAM EGGLESTON exhibition which is now on view.

For your Program Committee's consideration I am sending you a copy of the publication, a press release and other printed matter. I would appreciate having the book returned if you decide you are unable to schedule the exhibition.

As I mentioned at the time we talked, the exhibition will be on the West Coast this fall, the first showing to be in Seattle for a September/November period, and it will then be sent to the Frederick S. Wight Art Galleries in Los Angeles for a January/March 1977 date. Between these two exhibition periods we can arrange a third West Coast showing, for a period that would be approximately the end of November through the early part of January. I anticipate the show returning to the East Coast after the Los Angeles showing.

The exhibition consists of 75 framed photographs, the frame dimensions ranging from 22 x 28 inches, 22 x 16 inches, and 20 x 16 inches. It requires about 165 running feet of exhibition space. The rental fee is \$1,000. for a four to six week period, and in addition there will be a pro-rated transport charge. Since it is too early to give an exact charge, I can only advise that you anticipate a cost of from \$600. to \$700. per institution; this will largely depend on how the rates change between now and the end of the summer, if at all.

I regret that I cannot offer you a more flexible exhibition period, but hope that because the show is not too big that you will be able to consider it for the available period.

It was nice to have a glimpse of you at the Washington meeting.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures

FR
Seattle
ALH

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cc: William Eggleston file
Photography
C. Morse
M. Thoma

May 27, 1976

Mr. Charles Cowles
Curator of Modern Art
Seattle Art Museum
Volunteer Park
Seattle, Washington 98112

Dear Mr. Cowles:

I am sorry for the delay in confirming your date for the Seattle showing of the William Eggleston exhibition. Since talking with you, I have not only been out-of-town, but have had to wait until Mr. Nordland arranged his schedule so that he could take the exhibition when it was to be on the West Coast. Because he has been able to fit the exhibition into his schedule in early 1977, I have scheduled your showing for September 15 - November 1, 1976 which I believe was your preferred period. Enclosed is the Museum's contract for this booking and I would appreciate your signing the original copy and returning it to this department, and the duplicate copy is for your records.

Enclosed is a copy of the Eggleston publication which is available with the exhibition. In our original letter we had quoted two prices for the publication, but this has now changed and there will be only one copy which will retail for \$12.50. As you know, exhibitors are entitled to the regular Museum discount ranging from 40 to 50 per cent off the list price, depending on the quantity ordered. I am sending a copy of this letter to our Publications Department and you will hear directly from them concerning your order.

I cannot at this time give you the pro-rated transportation charge because this is based on the established tour and the weight of the boxes. As the tour is still incomplete and the exhibition still unpacked, this figure will have to be given to you at a later date. Regretfully, I may not have the final charge until the time the show is about to be shipped to Seattle, and therefore I think you should anticipate a cost of about \$500. to \$600. per institution. I shall write you again as soon as I can give you an established figure, hopefully in early August.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures: Contract
Eggleston book

FREDERICK W. NIGHT
ART GALLERY

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Seattle Art Museum

MODERN ART PAVILION
Seattle Center
Seattle, WA 98109

cc: Harry Callahan file
William Eggleston file
J. Szarkowski ✓

Volunteer Park | Seattle Center

Volunteer Park, Seattle, Washington 98112 (206) 447-4710

April 30, 1976

April 26, 1976
Mr. Charles Cowles
Curator of Modern Art
Seattle Art Museum Palmer
Volunteer Park of Exhibitions
Seattle, Washington 98112

Dear Mr. Cowles: 10029

I am replying to your letter of April 26th to Richard Palmer concerning the HARRY CALLAHAN exhibition and your brief mention of the Eggleston exhibition.

We have been working on our exhibition schedule for late 1977-1978. We are pleased to hear that you are interested in the Eggleston exhibition, and since our schedule is still quite flexible we could arrange a date for the latter part of 1977 if that is when you would like to schedule it. As you know from Mr. Palmer's letter, the loan period ends in December 1977.

Thank you for your continuing interest, and we hope to hear from you. The enclosed group of photographs have recently been given to me by Mr. Szarkowski and our proofs for the book. I am sending them as I thought you would perhaps like to see them, and they will give you a better idea of Eggleston's work.

Do let me know what dates are available in your schedule,

Sincerely, of Modern Art

Marie Frost
Administrative Assistant
Exhibition Program

Enclosure:

Photographs

Would like "Eggleston"!

FREDERICK WRIGHT
ART GALLERY

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Seattle Art Museum

MODERN ART PAVILION
Seattle Center
Seattle, WA 98109

Volunteer Park | Seattle Center

Volunteer Park, Seattle, Washington 98112 (206) 447 4710

April 26, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Palmer:

We have been working on our exhibition schedule for late 1977-1978. Although we are extremely interested in photography exhibitions, especially of the caliber of this one, Photographs of Harry Callahan, we are unable to take the exhibition due to its high fee.

Thank you for your continuing interest, and we hope to hear from you in the future concerning other exhibitions.

Sincerely,


Charles Cowles
Curator of Modern Art

CC:Se

Would like "Egglaston"!

FREDERICK WRIGHT
ART GALLERY

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cc: William Eggleston file
J. Szarkowski ✓

May 18, 1976

June 8, 1976

Mr. Walter Hopps

Mr. Walter Hopps

Curator

20 Century Painting and Sculpture

National Collection of Fine Arts

Smithsonian Institution

Washington, D.C. 20560

Dear Mr. Hopps:

Dear Mr. Hopps:

Since I have not yet received a copy of the WILLIAM EGGELESTON publication and therefore we are pleased to send you the enclosed copy.

I do hope that you have had a chance to think about dates for your showing of the exhibition. Since writing to you on May 18th and giving you an idea of when the show will be available, I have had a further change in our schedule. The Los Angeles showing had to be scheduled a bit later than first anticipated and therefore the period that is still open after Los Angeles is approximately April 18 - May 29, 1977; there is a bit of flexibility here. The schedule has not changed after the Ithaca showing and therefore the fall periods are still open.

Hoping to hear from you at your earliest convenience.

Sincerely,

Marie Frost

Administrative Assistant

Exhibition Program

Enclosure

Marie Frost

Administrative Assistant

Exhibition Program

FREDERICK W. ALLEN
ART & ALLIED

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cc: William Eggleston file
Photography ✓

May 18, 1976

Mr. Walter Hopps
Curator
20 Century Painting and Sculpture
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear Mr. Hopps:

Since I have not yet heard from you concerning a date for the Washington showing of the WILLIAM EGGLESTON exhibition, I thought I would write you of some recent scheduling I have done and to give you an idea of exhibition periods that are now available.

We have the opportunity of scheduling two West Coast showings and since one request is for the first booking this fall, I am trying to arrange both West Coast showings so that one will follow the other and then plan to return the exhibition to the East. The fall date will be in Seattle and to follow for a January/February date will be Los Angeles. The latter date is not yet firm, but I expect to have a firm answer by the end of this week. After that our schedule is quite open with the exception of the summer 1977 showing in Ithaca. If you wish to have the exhibition before Ithaca, I suggest an exhibition opening date of March 7 or 14 with a closing date of April 17 or 24. These are six-week periods, but perhaps you prefer shorter exhibition dates. There is a certain amount of flexibility here as I cannot arrange more than one booking in this space.

For al fall 1977 period, after Ithaca, a date could be arranged for either September/October or mid-November through December.

If it is possible for you to contact us concerning your booking plans before the AAM meeting in Washington it would be most helpful. I plan to be in Washington and will be offering dates to those interested in having the exhibition. I would not want to find ourselves in the position that we no longer had a date to offer you.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

FREDERICK W. ALLEN
ART & ALLIED

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Memorandum

To John
From Marie
Date
Re

I phoned Los Angeles yesterday about their interest in the Eggleston show and was told that the department that would be responsible for the show did not have the funds to consider it.

April 28, 1976

Marie Frost
Mr. Walter Hopps
Curator
20th Century Painting
National Collection
Smithsonian Institution
Washington, D.C.

Dear Mr. Hopps:
John Szarkowski's
I was pleased to
way has been clear
WILLIAM EGGLESTON
current schedule
As you know, the
December 1977, and
weeks. At this po

William Eggleston file
Szarkowski ✓
OF FINE ARTS
SMITHSONIAN INSTITUTION
WASHINGTON, D.C.

Donner regarding
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the exhibition
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of four to six
ed if desired.

I now have only one firm commitment therefore the schedule is rather open and you could give us your preferred date or dates. My firm date is a showing in Ithaca, New York from June 28 through August 14, 1977. We could arrange a Washington showing prior to that date, or during the fall of 1977. Other areas that have expressed interest, but have made no commitment are Raleigh, North Carolina and Greenville, South Carolina. Undoubtedly, there will be other bookings for the exhibition, but we should be able to give you your choice of dates provided we hear from you again without too long a delay. I feel that once the exhibition opens in May there will be a lot of interest in other areas wanting to schedule it.

Looking forward to hearing from you,

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

FREDERICK W. ALLEN

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cc: William Eggleston file
J. Szarkowski ✓

NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION

EIGHTH AND D STREETS, N.W. WASHINGTON, D.C.

April 28, 1976

April 28, 1976

Marie Frost
Mr. Walter Hopps
Curator, Museum of Modern Art
20th Century Painting and Sculpture
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear Mr. Hopps: I am sorry for not being in contact with you sooner regarding John Szarkowski's forthcoming "William Eggleston" exhibition. I was pleased to receive your letter of April 23rd and to know that the way has been cleared for you to arrange a Washington showing for the WILLIAM EGGLESTON exhibition, and that all the confusion has subsided. The current schedule of which institutions have booked the exhibition As you know, the exhibition will be touring from September 1976 through December 1977, and that we are booking it for periods of four to six weeks. At this point, a longer booking can be arranged if desired.

I now have only one firm commitment therefore the schedule is rather open and you could give us your preferred date or dates. My firm date is a showing in Ithaca, New York from June 28 through August 14, 1977. We could arrange a Washington showing prior to that date, or during the fall of 1977. Other areas that have expressed interest, but have made no commitment are Raleigh, North Carolina and Greenville, South Carolina. Undoubtedly, there will be other bookings for the exhibition, but we should be able to give you your choice of dates provided we hear from you again without too long a delay. I feel that once the exhibition opens in May there will be a lot of interest in other areas wanting to schedule it.

Looking forward to hearing from you,

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

FREDERICK W. HIGHT
ART GALLERY

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NATIONAL COLLECTION OF FINE ARTS

SMITHSONIAN INSTITUTION

EIGHTH AND G STREETS, N.W., WASHINGTON, D.C.

April 23, 1976

Marie Frost
Exhibition Program
The Museum of Modern Art
11 West 53rd Street
New York, N. Y. 10019

Dear Ms. Frost:

I apologize for not being in contact with you sooner regarding John Szarkowski's forthcoming "William Eggleston" exhibition.

I believe the confusion between NCFA and the Corcoran regarding this exhibition has subsided. I would like to receive from you the current schedule of which institutions have booked the exhibition and when and a list of the opening dates. After receiving this I should be able to seriously consider what we might work out in Washington.

Sincerely,

Walter Hopps
Curator
20th Century Painting
and Sculpture

FREDERICK W. HIGHT
ART & ALLIED

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cc: William Eggleston file
Photography

February 13, 1976

Mr. Walter Hopps

Curator of Contemporary Art

National Collection of Fine Arts

Eighth & G. Streets

Washington, D.C. 20560

BOX 1813, TOLEDO, OHIO 43697

OTTO WITTMANN, DIRECTOR

February 18, 1976

Dear Mr. Hopps:

Enclosed is a copy of the Museum's letter to announce the availability of the WILLIAM EGGLESTON exhibition which John Szarkowski has asked us to send you.

As you know, because we were unaware that John had made a prior commitment to you on this show, we offered it to the Corcoran Gallery. I will contact Mr. Slade next week and explain to him the situation. If he is at all interested in the exhibition, perhaps it would be advisable for him to contact you.

Sincerely,
color photographs by William Eggleston to
our attention. Although we do not wish
to book the exhibition, we appreciate

Marie Frost
Administrative Assistant
Exhibition Program

Enclosure

Cordially,

Bob Phillips

Robert F. Phillips
Curator, Contemporary Art

RFP/al

FREDERICK WRIGHT
ART GALLERY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

William Eggleston File
J. Stankowski

Photography

THE TOLEDO MUSEUM OF ART

MONROE STREET AT SCOTTWOOD AVENUE BOX 1013, TOLEDO, OHIO 43697

OTTO WITTMANN, DIRECTOR

February 18, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Palmer:

Thank you for bringing the exhibition of color photographs by William Eggleston to our attention. Although we do not wish to book the exhibition, we appreciate being kept informed.

Cordially,

Bob Phillips

Robert F. Phillips
Curator, Contemporary Art

RFP/dl

FREDERICK
ART & ALLIED

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. William Eggleston file
J. Szarkowski

FREDERICK W. HIGHT
ART & ALLIANCE

July 14, 1976

August 20, 1976

Mr. William Osmun
University Art Museum, Berkeley
University of California
Berkeley, CA 94720
Dear Bill:

Dear Bill: I am writing in considerable embarrassment to inform you of a foul-up which may affect your recommendations to Jim Elliott for the museum's program. As I thought the chance to schedule the Eggleston exhibition in April 1977, their exact date was not known. I was told last week by Harry Lunn of Graphics International, Eggleston's dealer, that he had scheduled a show of 30-40 prints in a commercial gallery in San Francisco, to open this fall. I had explained very carefully to Eggleston that no other one-man shows of his work should be made available in this country during the period of our tour without checking with us to make sure that there was no possibility of conflict. I explained the necessity of this, and he assured me that he would not lend for other one-man shows during the period without checking with me. I thought that I had also made this point clear to Harry Lunn, although in his case I probably did not think it necessary to explain the reasons for it.

With best wishes,

Lunn's position is that it is too late for him to cancel the San Francisco showing, which is scheduled for the Grape Stake Gallery, to open sometime in September. Under the circumstances I will of course understand if you should feel that our Eggleston show is no longer necessary for Berkeley in the following year.

Marie Frost
Administrative
Exhibition

I do apologize for this gaff, and hope that it does not upset you as much as it has me. Please let me know your decision after you have mulled it over.

With all best,

Mr. William Osmun
Museum of Art
University of California
Berkeley, California

(signed in Mr. Szarkowski's
absence)

JS/pw

cc: Marie Frost
William Eggleston
Harry Lunn

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cc: William Eggleston file
J. Szarkowski ✓

July 14, 1976

Mr. William Osmun
University Art Museum, Berkeley
University of California
Berkeley, California 94720

Dear Bill:

As I thought would happen, Reed College in Portland, Oregon did jump at the chance to schedule the Eggleston exhibition in April 1977, their exact date is April 2 - May 1. They are having the show for only four weeks and therefore if you and Jim Elliott want to schedule the show at the University Art Museum I can offer you a mid-May through June 1977 period. While the schedule is still open after June, I do hope to be able to return the exhibition to Eastern areas for the last part of the tour although at the moment I have no firm commitments.

As I mentioned on the telephone, I will be away from the office for the next two weeks, and will return to the office on August 2nd. If you and Jim Elliott come to any decision before that time do write to me so that I will have your letter on my return.

With best wishes,

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

FREDERICK W. GALT
ART & ALTERNATIVE

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FREDERICK W. GALT
ART & ALLGAY
HCL A

May 27, 1977

Mr. David Huxford
Director
The Frederick W. Galt Art Collection
University of California, Los Angeles
405 Hilgard Ave.
Los Angeles, California 90024

Dear Jerry:

It is very glad that you have been able to arrange your schedule to visit
us and the collection. Please remember that it will be in the West
Hall.

Attached is the donor's contract which has been prepared for the last
several years, January 20 - March 15, 1977, and I would appreciate
your signing and returning the original copy of this agreement. The
original copy is the most valuable.

Also enclosed is a copy of the preliminary publication which is available
with the collection. It is not a printed book or has limited run prices but
the collection. For this copy you suggest and there will be only one copy
which will be made of 1000. As you know, publications are essential to
the regular museum program. I would like to see you all the time, and
depending on the meeting schedule. I am sending a copy of this letter to
our Publications Department and you will hear directly from them concerning
your wishes.

I submit at this time also for the proposed transcription sheet because
this is done in the collection and not the weight of the book. As the
book is still incomplete and the collection will be needed, this figure will
have to be given to you in a separate. I think you should authorize a
copy of about 1000 to 1500 per transcription. I will write to you again
our first figure in the fall, when the photographs have been packed in boxes.

With best wishes, and I hope you will be pleased to visit the collection in
the fall.

Sincerely,

Walter Pater
Chairman of the Board
University of California

Signature: [illegible]
[illegible]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

cc: William Eggleston file
Photography ✓
C. Morse
M. Thoma

THE UNIVERSITY OF UTAH

May 27, 1976

Mr. Gerald Nordland
Director
The Frederick S. Wight Art Galleries
University of California, Los Angeles
405 Hilgard Ave.
Los Angeles, California 90024

Dear Jerry:

Mr. Richard L. Palmer
It is very nice that you have been able to arrange your schedule in order
to show the exhibition WILLIAM EGGLESTON while it will be on the West
Coast. 53 Street
New York, NY 10019

Enclosed is the Museum's contract which has been prepared for the date
we agreed upon, January 30 - March 13, 1977, and I would appreciate
your signing and returning the original copy to this department. The
duplicate copy is for your records.

Also enclosed is a copy of the Eggleston publication which is available
with the exhibition. In our original letter we had quoted two prices for
the publication, but this has now changed and there will be only one copy
which will retail at \$12.50. As you know, exhibitors are entitled to
the regular Museum discount ranging from 40 to 50 per cent off the list price,
depending on the quantity ordered. I am sending a copy of this letter to
our Publications Department and you will hear directly from them concerning
your order.

I cannot at this time give you the pro-rated transportation charge because
this is based on the established tour and the weight of the boxes. As the
tour is still incomplete and the exhibition still unpacked, this figure will
have to be given to you at a later date. I think you should anticipate a
cost of about \$500. to \$600. per institution. I shall write to you again
our final figure in the fall, after the photographs have been packed in cases.

With best wishes, and I hope you will be pleased to have this exhibition at
the Galleries.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

Enclosures: Contract
Eggleston book

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photography

THE UNIVERSITY OF UTAH

UTAH MUSEUM OF FINE ARTS
104 ART AND ARCHITECTURE CENTER
581-7332

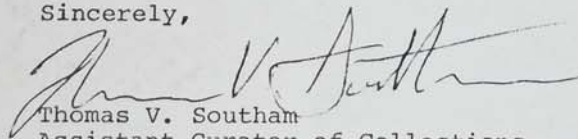
18 March 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Mr. Palmer,

Thank you for considering the Utah Museum of Fine Arts for inclusion in the schedule for your travelling exhibition of color photographs by William Eggleston. I regret that at this time our schedule does not permit us to take advantage of what appears to be a most interesting exhibition. It has been my desire to have a photography exhibition prepared by Mr. Szarkowki for many years, and perhaps at some time in the future we will be able to take advantage of another exhibition.

Sincerely,



Thomas V. Southam
Assistant Curator of Collections
Utah Museum of Fine Arts
University of Utah

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

wellesley college museum



jewett arts center

October 12, 1976

Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Palmer:

Thank you for your letter concerning
the exhibition of the work of William
Eggleston.

Ms. Gabhart is currently on a leave
of absence until January, and I am putting
your letter on file for her attention when
she returns.

Sincerely yours,

Carla Mathes Woodward
Assistant to the Director

/cw

wellesley, massachusetts 02181

centennial 1875-1975

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

The Museum of Modern Art

To Koby Kobayashi

From Teri Varveris

Date June 10, 1976

Re Packing of William Eggleston exhibition

cc: Marie Frost
Richard Palmer
John Szarkowski
Barry Winiker

The William Eggleston exhibition is closing July 6th. Although it will not be shipped out until mid-August, we would like to have the packing done right away, the week of the 6th.

There are 75 works in three frame sizes which are marked on the attached list. There is also a text panel and a title panel is being made now. Would you please get a packing estimate from Santini and also find out if the boxes can be made in advance.

An exhibition organized by The Museum of Modern Art, New York.
This exhibition has been made possible by grants from
Vivitar, Inc. and The National Endowment for the Arts,
Washington, D.C.

Aug 1st
Told to Frost
m who told
Terri

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	MoMA Exhs.	1133.18

cc: William Eggleston file
Registrar
Photography ✓

The Museum of Modern Art

To Carl Laanes

From Marie Frost

Date 6/10/76

Re Title/text poster for WILLIAM EGGLESTON

Dear Carl:

The William Eggleston exhibition is going on tour and we have a first booking, opening at the Seattle Art Museum on September 15, 1976, and I plan to ship the boxes in mid-August.

We will need the usual Title/text poster for the exhibition and therefore will you please go ahead and plan and prepare same. We will need exact dimensions of the poster as soon as possible as I am hoping the boxes can be constructed while the exhibition is on view. And please remember once the dimensions are established they must not be changed. I presume you will consult John Szarkowski regarding the type and size.

The credit line to be used is:

An exhibition organized by The Museum of Modern Art, New York.
This exhibition has been made possible by grants from
Vivitar, Inc. and The National Endowments for the Arts,
Washington, D.C.

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

cc: JS Development,
RF-grant book
EGGLESTON-NEA

May 27, 1976

Ms. Nancy Hanks
Chairman
National Endowment for the Arts
Washington, D.C. 20506

Dear Ms. Hanks:

Under separate cover we are sending you as requested 3 copies of the catalogue and poster which accompanied the WILLIAM EGGLESTON exhibition supported by grant #A 40-41-192 from the Visual Arts Program of the National Endowment for the Arts. Please let us know if you wish additional copies.

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

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cc: Registrar, Eggleston file.
RLP

The Museum of Modern Art

To John Szarkowski
From Marie Frost
Date 2/13/76
Re Eggleston announcement letter

Dear John:

Attached is a copy of the William Eggleston letter announcing the availability of the show, for your files. Also attached is a copy of the list to which the letter was sent. If you have other ideas, please let me know. I have left off certain places that might be possible simply because in recent weeks we have had letters to say that their schedules are completely filled through 1977, and we are not offering this show beyond 1977. We will see what happens with this list of places before we make other offers.

Marie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1133.18

The Museum of Modern Art

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

The exhibition will be available at a rental fee of \$1,000 for a four-week period, and in addition to the fee exhibitors will be responsible for a pre-arranged transportation charge that will be determined when the tour has been established. The photographs will be mounted in frames ranging in size up to 12 x 24 inches.

We will look forward to hearing from you should you wish to include this exhibition in your future schedule.

Sincerely,

In May 1976 The Museum of Modern Art will mount an exhibition of color photographs by William Eggleston, which will be on view from May 21 through July 6. At the close of the showing, it will be available for tour from September 1976 through December 1977. The exhibition will be directed by Mr. John Szarkowski, Director of Photography, and will consist of approximately 80 dye transfer prints selected from Mr. Eggleston's work of the past five years.

In conjunction with the exhibition the Museum will publish its first book on color photography, William Eggleston's Guide. The 112 page book will include 48 color plates and an essay by John Szarkowski, which explores the general problem of color photography as well as an analysis of Eggleston's work. The retail price of the book will be approximately \$12.50 for the hardbound copy and \$5.95 for the paperback, and exhibitors will be entitled to the regular Museum discount ranging from 40 to 50 per cent off the list price, depending on the quantity ordered.

For over half a century, the promise of color photography as a creative medium has remained largely unfulfilled. Although many photographers of talent have done impressive work in color, the consensus among photographers and critics has been that the most important and original work of the period has been done in black and white. In the past decade a number of photographers have begun to work in color with more confidence, and in a more natural and ambitious spirit. It is Mr. Szarkowski's judgment that William Eggleston is the most talented and accomplished of these younger photographers.

William Eggleston was born in Memphis, Tennessee and his interest in photography began when he was at Vanderbilt University. He received a Guggenheim Fellowship in photography in 1974, and a National Endowment for the Arts grant in 1975. In 1974 he was Lecturer in Visual and Environmental Studies at Carpenter Center, Harvard College.

In his introduction to William Eggleston's Guide, Mr. Szarkowski says, "The pictures reproduced here are about the photographer's home, about his place, in both important meanings of that word. ... As pictures they seem to me perfect: irreducible surrogates for the experience they pretend to record."

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EXHIBITION LISTING

Albany Art Gallery (Albany, N.Y.)

Albany Art Gallery (Albany, N.Y.)

The exhibition will be available at a rental fee of \$1,000. for a four to six week period, and in addition to the fee exhibitors will be responsible for a pro-rated transportation charge that will be determined when the tour has been established. The photographs will be mounted in frames ranging in size up to 22 x 28 inches.

We will look forward to hearing from you should you wish to include this exhibition in your future schedule.

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

Albany Art Gallery (Albany, N.Y.)

Albany Art Gallery

The Toledo Museum of Art

Albany Art Gallery (Albany, N.Y.)

University Art Museum (Berkeley, Cal.)

The Albany Art Museum

University of Art & Architecture (New York)

Albany Art Gallery (Albany, N.Y.)

Virginia Museum of Fine Arts (Richmond)

Albany Art Gallery

Walt Whitman Museum (San Antonio, Tex.)

Albany Art Gallery (Albany, N.Y.)

Worcester Art Museum (Mass.)

Albany Art Gallery (Albany, N.Y.)

Art Gallery of Ontario (Toronto)

Albany Art Gallery (Albany, N.Y.)

Albany Art Gallery

Albany Art Gallery (Albany, N.Y.)

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EGGLESTON LETTERS

Albright-Knox Art Gallery (Buffalo)	Museum of Art (Ann Arbor, Mich.)
Arkansas Arts Center (Little Rock)	Museum of Fine Arts (St. Petersburg, Fla.)
William Benton Museum of Art (Storrs, Ct.)	North Carolina Museum of Art (Raleigh)
Birmingham Museum of Art	St. Louis Art Museum
Brooks Memorial Art Gallery (Memphis)	Santa Barbara Museum of Art
Carnegie Inst. Museum of Art (Pittsburgh)	Seattle Art Museum
Cincinnati Art Museum	Society of the Four Arts (Palm Beach, Fla.)
— Corcoran Gallery of Art (D.C.)	Tacoma Art Museum
Columbus Gallery of Fine Arts (Col., Ohio)	The Toledo Museum of Art
Dallas Museum of Fine Arts	University Art Museum (Berkeley, Cal.)
The Denver Art Museum	University of Ariz. Art Museum (Tucson)
Elvehjem Art Center (Madison, Wis.)	Virginia Museum of Fine Arts (Richmond)
Des Moines Art Center	Witte Memorial Museum (San Antonio, Tex.)
Georgia Museum of Art (Athens)	Worcester Art Museum (Mass.)
Greenville County Museum of Art (S.C.)	
Huntington Galleries (H'ton, W. Va.)	
Indianapolis Museum of Art	Art Gallery of Ontario (Toronto)
yes Herbert F. Johnson Mus. of Art (Ithaca, N.Y.)	Winnipeg Art Gallery
Joslyn Art Museum (Omaha, Neb.)	
La Jolla Mus. of Contemporary Art (Calif.)	
Los Angeles County Mus. of Art	
Memorial Art Gallery (Rochester, N. Y.)	
Milwaukee Art Center	
Minneapolis Institute of Arts	
Mobile Art Gallery	
Museum of Contemporary Art (Chicago)	