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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

Exh. 1337 LOUISE BOURGEOIS
November 6, 1982-February 8, 1983
CORRESPONDENCE USA

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhib.	1337.4

The Museum of Modern Art

Lucy R. Lippard
file: BOURGEOIS, L & L
cc: ~~Registrar~~
D. Wye
A. Legg
R. Palmer
green/circ

December 7, 1983

Ms. Lucy R. Lippard
138 Prince Street
New York, New York 10012

Dear Lucy:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

Lippard

Department of Painting
and Sculpture

December 16, 1982

Ms. Lucy R. Lippard
138 Prince Street
New York, New York 10012

Dear Lucy,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are finalized.

The arrangements for the U.S. tour are as follows:

Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006

March 12 - May 8, 1983

Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

September 3 - October 30, 1983

Akron Art Museum
70 East Market Street
Akron, Ohio 44308

November 19 - January 10, 1984

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

We are very pleased that you have thus far agreed to the tour plans in principle. Since the specific dates extend past our original expectations, I am including a loan extension form which will need to be completed. Please return the original and retain the copy for your records.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

October 18, 1982

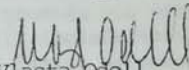
Ms. Lucy R. Lippard
138 Prince Street
New York, New York 10012

Dear Ms. Lippard:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,


Vlasta Odell
Assistant to the Registrar

encl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

cc: RLP/CS
DW
DF
VOW

Department of Painting
and Sculpture

July 21, 1982

Ms. Lucy R. Lippard
138 Prince Street
New York, New York 10012

Dear Ms. Lippard,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your sculpture, Femme pieu, is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

-2-

The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. As discussed with you by telephone, we plan to reproduce your sculpture in our catalogue, using the photograph you provided. As we agreed, the credit line will read: Collection Lucy R. Lippard, as well as the photo credit: Charles Simonds.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye

Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

December 7, 1983

Mr. William S. Lieberman
Chairman, Department of 20th Century Art
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Bill:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh.	1337.4

MAR 18 1983

The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

xc: DVI
MN
~~VO~~
(GJ)

Orig: FILE

March 16, 1983

Ms. Caroline A. Jones
Associate Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street,
New York, N.Y. 10019

Dear Ms. Jones:

Thank you for your letter of March 3, 1983. I have forwarded a copy to our Registrar's Office, and Herb Moskowitz sees no problem with the proposed storage arrangement at the Chicago Museum of Contemporary Art if your additional booking does not come through. From the facility description for Chicago, it is clear that their storage area is alarmed for intrusion and fire, and has environmental control, therefore, the storage of our Bourgeois works there is acceptable to me, too.

Please let me know if I can be of any further assistance with this loan.

Sincerely yours,

Marceline McKee
Marceline McKee
Coordinator for Loans

MAR 18 83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh.	1337.4

DW
RLP
VO

The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

January 12, 1983

Ms. Deborah Wye
Director of the Exhibition
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Debra:

As I informed you yesterday in our telephone conversation, we are going to extend the loan of both the Bourgeois sculpture and drawing to all three locations on your travel itinerary. However, Peggy Ellis of our Conservation Department has specifically requested that you be responsible to notify in writing each of the museums of our light requirements for exhibiting works on paper. Would you please send us a copy of the letters.

Marcie McKee of our Loans Office will be in touch with you about the loan and that it will be going through the Board of Trustees for our February meeting.

Wishing you best wishes for the coming year.

Sincerely,

Ida Balboul

Ida Balboul
Research Associate
Twentieth Century Art

Margery -
Can you
help these
some loan
(their loan
agreement form
must have the
info.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhc.	1337.4

The Museum of Modern Art

Department of Painting
and Sculpture

December 15, 1982

Ms. Ida Balboul
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Ms. Balboul,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are finalized.

The arrangements for the U.S. tour are as follows:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1984

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

-2-

In the hopes that you will participate in the U.S. tour of this exhibition, I have attached a loan extension form. If you consent to the extension, please complete and return the original of this form, retaining the copy for your records.

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye

Deborah Wye
Director of the Exhibition

November 2, 1962

Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

Office of the Registrar
212-708-9634

November 8, 1982

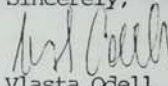
Ms. Laura R. Grimes, Assistant Registrar
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N.Y. 10028

Dear Laura Grimes:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,



Vlasta Odell
Assistant to the Registrar

encl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	1337.4

RECEIPT

ML 9397

BORROWER'S COPY

THE METROPOLITAN MUSEUM OF ART
 Fifth Avenue and 82nd Street
 New York, N.Y. 10028

The following objects from the Museum collections are delivered to The Museum of Modern Art,
11 West 53rd Street, New York, NY 10019

for the purpose of LOUISE BOURGEOIS RETROSPECTIVE 11/3/82 -- 2/3/83

Approved Philippe de Montebello Director Laura R. Grimes/irson Registrar
 Laura R. Grimes, Assistant

\$26,000.00
 Total Valuation

(2) items (see attached listing)

Collection date: _____ by: _____

Delivery date: 25 October 1982 by: MMA jeep

Shipping date: _____ by: Emery Air Freight, collect, \$500.00 declared to the carrier.
 Ocean/air freight, collect, \$ _____ declared to the carrier.

Insured by: The Metropolitan Museum of Art at the value given against all risks for the full period of the loan, including time in transit.
 The Metropolitan Museum of Art without waiver of subrogation against the borrower.
 Other:

Charges: The Metropolitan will bill the borrower for the insurance premium and any other expenses, including packing, if any.
 The insurance premium is covered by the Inter-Museum Reciprocal Agreement; any other expenses will be billed to the borrower.
 Other:

Remarks: Please return the loan via Emery Air Freight, all charges pre-paid, \$500.00 declared to the carrier.
 Please return the loan via air/ocean freight, all charges pre-paid \$ _____ declared to the carrier, consigned to: The Metropolitan Museum of Art, c/o W.R. Keating & Co., 1 World Trade Center, New York, N.Y. 10048. Confirm shipping details with Metropolitan Museum of Art prior to shipment. Telex #666676.
 At close of the exhibition, please contact the Registrar's Office, 879-5500, Ext.3318 to arrange return of loan.
 Other:

Date _____

Official Signature _____

Receipt of the objects summarized above and described in the attached listings, all in good condition, is hereby acknowledged, and the conditions appearing on the reverse side of this receipt are hereby accepted.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

THE METROPOLITAN MUSEUM OF ART
CONDITIONS GOVERNING LOAN OF OBJECTS

1. It is understood that objects covered by this receipt shall remain in the condition in which they are received. They shall not be cleaned, repaired, retouched or altered in any way whatever except with written permission of The Metropolitan Museum of Art.
2. Damages, whether in transit or on the borrower's premises and regardless of who may be responsible therefor, shall be reported to The Metropolitan Museum of Art immediately. Should damage occur during transit notify the carrier at once. Save all packing materials until the carrier or his agent has had the opportunity to inspect them.
3. The borrower may photograph the objects covered by this receipt only for record and publicity purposes, and for reproduction in an exhibition catalogue. Paintings and drawings must not be removed from their frames for photography. If desired, the Museum will supply photographs of pictures without frames upon request.
4. Borrowers may not reproduce such objects in any media (including photographs) for purposes of sale, nor may such objects be subjected to technical examination of any type whatever without written permission of this Museum.
5. Loans made to other institutions by The Metropolitan Museum of Art for periods of six months or more are subject to the condition that should The Metropolitan Museum of Art desire to recall any object for its own purposes, it may do so on thirty days' notice to the borrower. The Museum, if requested, will exert its best efforts to substitute for any object so recalled another similar object at its expense.

RECEIPT
BORROWER'S
COPY

93

[Faint, mostly illegible text and markings, including checkboxes and lines, likely representing a form or administrative notes.]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

0830

THE METROPOLITAN MUSEUM OF ART

9397

Loan to: The Museum of Modern Art
11 West 53 Street
New York City, NY 10019

Date: October 6, 1982
Department: Twentieth Century Art

OBJECTS	ACCESSION NO.	VALUE
BOURGEOIS, Louise American 1911- Point of Contact Bronze, 1967-68 5½ x 10½ x 3½ inches Gift of Ruth Stephan Franklin, 1973 Negative No. 201781	1973.340	
BOURGEOIS, Louise American, 1911- *THE SWEET SMELL of INDIGO Watercolor, charcoal and gouache on paper 19½ x 25 inches Purchase, Emma P. Ziprik Memorial Fund, in memory of Fred and Emma P. Ziprik, 1982 Negative No. 228467	1982.228	
*NOT TO BE EXHIBITED IN NATURAL LIGHT. TO BE EXHIBITED IN ARTIFICIAL INCANDESCENT LIGHT OF A LOW INTENSITY. NOT TO EXCEED TEN FOOT CANDLES. ANY FLUORESCENT LIGHT MUST BE FILTRATED TO REMOVE THE ULTRA VIOLET RANGE. NOT TO BE UNFRAMED UNLESS AUTHORIZED BY THE METROPOLITAN MUSEUM OF ART		

LS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

12 October 1982

Deborah Wye, Associate Curator
The Museum of Modern Art
11 West 53 Street
N.Y., N.Y. 10019

Dear Ms. Wye:

Further to recent correspondence, I am pleased to formally confirm the loan of two works by Louise Bourgeois to your retrospective exhibition on the artist. The exhibition will be held at the above address from 11/3/82 - 2/3/83.

As always, the loan will be covered from wall-to-wall under our own insurance policy which contains a waiver of subrogation against the borrower.

Please contact us directly concerning the extension of our loans once the exhibition's travelling itinerary has been finalized.

Your museum will be billed for any packing and shipping charges connected with the loan. The premiums will be absorbed under the inter-museum reciprocal agreement between our institutions.

Please arrange for the delivery directly with our Registrar's Office.

As you know, the drawing may not be unframed under any circumstances without the permission of the curatorial department. It must be exhibited only in artificial, incandescent light of low intensity (not exceeding 10 foot candles). Any fluorescent lights must be filtered to remove the ultra-violet range.

Enclosed are your loan agreement forms. Please credit the Metropolitan as lender in the gallery labels, catalogue and any publicity: Lent by The Metropolitan Museum of Art, followed by the underlined sources enclosed.

With best wishes for a most successful exhibition,

Yours sincerely,

Frederick John Gordon
Assistant for Loans

encls.

orig: Req ✓

rec'd 10/15/82 cc: RLP/CJ
WRR/ES

DW
DF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

cc: RLP/CJ
BW
DF
VO ✓

Department of Painting
and Sculpture

July 21, 1982

Ms. Ida Balboul
Department of 20th Century Art
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Ms. Balboul,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. The Metropolitan's sculpture, Point of Contact and untitled drawing are of special significance and quality and we hope very much that you will agree to lend them to our exhibition. In the hope that you will decide to participate, appropriate Loan Agreement forms are enclosed. If you consent to this loan, please complete and return the green copies of the forms in the envelope provided, retaining the duplicate white copies for your records.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

-2-

The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the works leave your premises and until they are returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your works in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. We plan to reproduce your sculpture and drawing in our catalogue. As confirmed with your Department of Rights and Reproductions, we will use photographs approved by the artist. As we agreed, the respective credit lines will read: The Metropolitan Museum of Art, Gift of Ruth S. Franklin, 1973, and The Metropolitan Museum of Art, Purchase, 1982.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh.	1337.4

The Museum of Modern Art

December 7, 1983

file: BOURGEOIS, L & L
cc: Registrar
D. Wye
A. Legg
R. Palmer
green/circ

Mr. Thomas Armstrong
Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Tom:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhc.	1337.4

Bourgeois
NYC
Whitney

WHITNEY MUSEUM OF AMERICAN ART

945 MADISON AVENUE, NEW YORK, N. Y. 10021

LOAN RECEIPT

Delivery Entrance: 30 East 75 Street

The object(s) described below has (have) been received

by

The Museum of Modern Art
11 West 53rd St.
New York, NY 10019

For: ML.82.95.a.b.c.d Retrospective Exhibition of Louise Bourgeois
(itinerary uncertain)
November 3, 1982 - February 8, 1983
Travel through March 1984

Description	Insurance
56.43 Louise Bourgeois One and Others Wood (painted & stained) Base 20 x 16 3/4 50.8 x 42.6 cm.	\$75,000.00

Date Shipped _____ by _____

Please sign and return to the Registrar W. Howell

Date Received 10/22/82

Thank you.

DEC 2 '82

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

We are writing you that the original work will be taken to working with
transporting the work of art that will require the attention of
handling of Louis Bourgeois. In addition, a member of our staff will
be in later at each museum installation and exhibition to coordinate the
transport, handling and installation of art work.

We are very pleased that you have been for agreed to show your
artwork. Since the specific dates have not yet been agreed upon,
I am including two lists of museums for your information. The first
list is for the international tour, and the second list is for the U.S. tour.

Department of Painting
and Sculpture

December 16, 1982

Mr. Tom Armstrong
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Mr. Armstrong,

As I am sure you will recall, when I first wrote to request your cooperation
in lending to our Louise Bourgeois exhibition, I mentioned plans to
circulate the exhibition both nationally and internationally following
our showing.

Now that the exhibition has opened to such success here, I am pleased
to tell you that plans for the tour are progressing.

We have confirmed arrangements for the U.S. tour which will continue
through January 1984 at the following museums:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1984

Negotiations for the international tour of the exhibition are still in
process, but look very favorable. At this writing, the tour will begin
at the Musée National d'Art Moderne in the Centre Georges Pompidou in
Paris where the exhibition is tentatively scheduled from March 7 to May
6, 1984. Following Paris, the Musée de Toulon, an enterprising center
for the avant-garde, hope to schedule the exhibition in the spring,
followed by a showing at the Rijksmuseum Kröller-Müller in the Netherlands
in the late summer and early fall. The interest of the Kröller-Müller
is especially satisfying because of its distinguished series of modern
sculpture exhibitions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

-2-

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

We are very pleased that you have thus far agreed to the tour plans in principle. Since the specific dates extend past our original expectations, I am including two loan extension forms, one to cover the national tour and a second for the international tour. Please complete these forms returning the originals and retaining the copies for your records.

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye

Deborah Wye
Director of the Exhibition

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

October 26, 1982

Office of the Registrar
212-708-9634

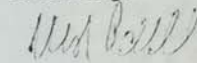
Ms. Betsy Carpenter
The Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Ms. McGary:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,



Vlasta Ogell
Assistant to the Registrar

encl

NOV 1 '82

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WHITNEY MUSEUM OF AMERICAN ART
 945 Madison Avenue at 75th Street New York, N. Y. 10021

AMERICAN ART

orig: Reg
cc: RLP/CS
DW
DF

10021 (212) 570-3600

Direct Dial (212) 570 3628

Date Oct 22, 1982

Delivered to Museum of Modern Art
20 West 54th St.
New York, N. Y.

February 8, 1983

Phone _____

Objects:

will be available
I have to hold off
telling until our
as we have an answer

LOUISE BOURGEOIS

\$ 75,000.00

One and Others
wood painted
packed in cardboard box

es
rk, Purchase, 1956. 56.43

TO BE COLLECTED FROM METROPOLITAN
MUSEUM OF ART A.M.

er the Whitney
form and return
attention of Mr.
Blanket Fine Arts
send us a Certificate

Remarks:

1. Return from exhibition
2. Outgoing loan
3. Return from exam
4. Other

a fee of \$ 50.00 per
amount of \$ 50.00.

s lent from the
Art, we request
logue or checklist
is should be
c.

Transportation:

Jack Martin

ready contacted me
I will let her know
the work has been made.

Signed _____

Thomas N. Armstrong III, Director
r, Honorary President

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney
945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 570-3600

Direct Dial (212) 570 3628

August 26, 1982

Ms. Deborah Wye
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

LOUISE BOURGEOIS
November 3, 1982-February 8, 1983

Dear Deborah:

We are pleased to inform you that the following work will be available for your exhibition at the Museum of Modern Art. I will have to hold off on letting you know about the possibility of its travelling until our conservator has had time to inspect the piece. As soon as we have an answer on this I will contact you immediately.

Louise Bourgeois One and Others 1955 \$ 75,000.00
wood
18 1/2 x 20 x 16 3/4 inches
Lent by the Whitney Museum of American Art, New York, Purchase, 1956. 56.43

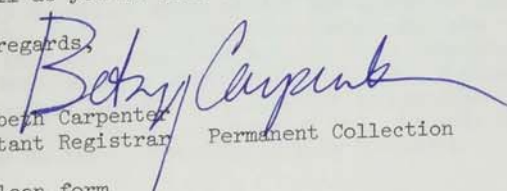
You will find enclosed an application for insurance under the Whitney Museum's "Outgoing Loan" policy. Please complete the form and return three copies to Huntington T. Block Insurance to the attention of Mr. William Allison. If your Institution carries its own Blanket Fine Arts policy with H.T. Block, disregard this application and send us a Certificate of Insurance.

It is the policy of the Whitney Museum to charge a loan fee of \$ 50.00 per object, for which we enclose an invoice for the total amount of \$ 50.00.

In order to keep a complete exhibition history of works lent from the Permanent Collection of the Whitney Museum of American Art, we request that borrowers forward one copy of the exhibition catalogue or checklist published in conjunction with their shows. Publications should be mailed to the attention of Ms. Sandy Seldin, Cataloguer.

Your completed loan forms are enclosed. Vlasta has already contacted me about shipping arrangements near the end of September. I will let her know as well as you as soon as a decision about travelling the work has been made.

With regards,


Elizabeth Carpenter
Assistant Registrar Permanent Collection

Enc: loan form
Invoice
Insurance application

Howard Lipman, Chairman

Flora Miller Biddle, President

Thomas N. Armstrong III, Director

Flora Whitney Miller, Honorary Chairman

David M. Solinger, Honorary President

orig. Reg
cc: RLP/CS
DW
DF

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA E.A.H.	1337.4

INSURANCE RATES UNDER OUTGOING LOAN POLICY IMF 90 15 33

- (A) OVERLAND TRANSIT WITHIN UNITED STATES, CANADA AND MEXICO = 3¢ PER \$100. (ONE WAY)
- (B) OVERSEAS TRANSIT - U.S. ATLANTIC PORTS TO OR FROM:

	VIA VESSEL (ONE WAY)	VIA AIRCRAFT (ONE WAY)
(1) UNITED KINGDOM AND EUROPEAN ATLANTIC PORTS	19¢	14¢
(2) SCANDINAVIAN COUNTRIES	23¢	14¢
(3) MEDITERRANEAN AND ADRIATIC PORTS	28¢	14¢
(4) ISRAEL	72¢	14¢
(5) CENTRAL AMERICA	17¢	14¢
(6) SOUTH AMERICA	15¢	14¢
(7) INDIA	53¢	14¢
(8) JAPAN	39¢	14¢
(9) PHILIPPINE ISLANDS	39¢	14¢
(10) TO OR FROM POINTS OR PLACES OTHER THAN ABOVE	AT RATES TO BE AGREED UPON.	

- (C) DURING PERIOD OF EXHIBITION 5¢ PER \$100. PER EACH 30 DAY PERIOD OR PART THEREOF.

NOTE: A MINIMUM CHARGE OF \$25.00 IS APPLICABLE TO INDIVIDUAL CERTIFICATES OF COVERAGE ON LOANS VALUED AT LESS THAN \$10,000. LOANS VALUED IN EXCESS OF \$10,000. ARE SUBJECT TO A \$50.00 MINIMUM CHARGE.

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	MoMA Exhs.	1337.4

MUSEUM PERMANENT AND
TEMPORARY LOANS POLICY

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

INSURED — THE MUSEUM OF MODERN ART

ADDRESS — 11 WEST 53RD STREET, NEW YORK, NEW YORK 10019

TERM — JULY 1, 1975 Until Cancelled

COVERAGE — All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths vermin, inherent vice, damage resulting from any repairing, restoration or retouching process, the standard war and nuclear exclusions.

NAME AND ADDRESS OF LENDER	PERIOD OF LOAN	DESCRIPTION OF PROPERTY	VALUE
Whitney Museum of American Art 945 Madison Avenue New York, NY 10021	October, 1982 through March, 1984	Louise Bourgeois. <u>One and Others.</u> 1955. wood, 18½ x 20 x 16-3/4 in.	\$ 75,000.00

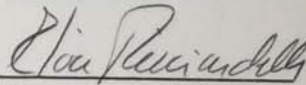
POLICY — Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below:

Aetna Insurance Company
Hartford, Connecticut

Lloyd's and London Companies
London, England

HUNTINGTON T. BLOCK INSURANCE
2101 L Street, N.W.
WASHINGTON, D.C. 20037

Signed by


Eloise Ricciardelli,
Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

cc. RHP/CS
DW
DF
VOL

Department of Painting
and Sculpture

July 21, 1982

Mr. Tom Armstrong
Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Mr. Armstrong,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your sculpture, One and Others is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.4

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The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. We plan to reproduce One and Others in our catalogue. As we confirmed with Ms. Sarah Paulson of your Department of Rights and Reproductions, we will use the credit line she indicated: Collection of Whitney Museum of American Art, and will use a photograph provided by the Whitney.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhc.	1337.4

The Museum of Modern Art

cc: DW, AL, WR/LS, MN, Registrar
CAJ, BOURGEOIS-Oklahoma

January 31, 1983

Mr. Lowell Adams
Director
Oklahoma Art Center
Plaza Circle
Fair Park
3113 Pershing Blvd.
Oklahoma City, OK 73107

Dear Mr. Adams:

I write to follow-up your conversation earlier today with Mr. Richard Palmer of this office regarding the possibility of the Oklahoma Art Center presenting the LOUISE BOURGEOIS exhibition during the summer of 1983, and to provide you with materials you will need before reaching your decision.

Enclosed you will find the exhibition catalogue, annotated to show works which have been included in the touring exhibition, together with a checklist for the tour which has also been annotated for easier identification of the works of art. The press kit, which is also enclosed, contains materials developed by the Museum as well as photocopies of clippings from various reviews. The clippings serve to document the extraordinary level of excitement generated here by the show, and the variety of responses it has evoked among artists, scholars, critics and the general public. In writing of the artist's "inner heroism," William Rubin summarized the significance of her work, and of the retrospective, as follows:

There are few studios one can visit these days so likely to produce in one feelings of such sheer exhilaration. In this pluralistic period, when collective taste suffers from wavering convictions and evanescent excitements, it is a source of immense pleasure and reassurance to confront Louise Bourgeois's sculpture.

We hope that it may indeed prove possible for the Oklahoma Art Center to present the exhibition.

I understand from Mr. Palmer that you have two sets of galleries; one 4,500 square feet and the other 3,500 square feet, which could be available during the period now open in the tour (circa June 8 - July 27 or later, 1983). As you know, we are eager to arrange a booking for this period, since our itinerary would otherwise require us to store the exhibition between showings in Houston and Chicago. In recognition of this fact, and in light of your willingness to consider the less-popular summer slot on such short notice, we are prepared to offer the exhibition for \$12,500 -- a discount of more than 15% on the fee we have been asking. The transport costs, which are necessarily high because of the exhibition's size and the weights of the cases, would be \$6,000 per exhibitor with your participation. (Without a fourth showing, these costs would be almost \$8,000 per exhibitor.)

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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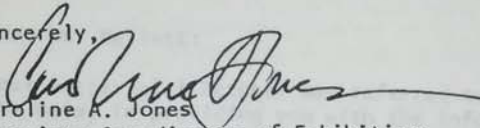
Caroline Jones to Lowell Adams
January 31, 1983

2.

I know that you must explore the possibility of outside funding before agreeing to take the exhibition, but I hope that it may prove feasible to respond before the end of February, so that we may arrange transport and tour publicity efficiently. In the meantime, I would appreciate it greatly if you could complete the attached "Facilities Report Form," to bring our files on your organization up-to-date.

Thank you very much for the opportunity to provide you with information on LOUISE BOURGEOIS. We look forward to hearing from you soon.

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

Att.
Encl.

The exhibition will be directed by Deborah Wex, Assistant Curator in Charge, and illustrated books, and Ailie Legg, Director in Painting and Sculpture. It will include approximately 35 paintings, sculptures, drawings and prints, thereby constituting a comprehensive retrospective of Bourgeois' work from the early 1950s to the present. We estimate that the exhibition's installation will require approximately 1000-1200 square feet of gallery space, and a final checklist of works to be included will not be completed for some 4-6 weeks; the program will be roughly as follows:

- 15 paintings and a group of works on paper from the early surrealist period, including selected works from the Forme sans objet series;
- approximately 25 smaller "water" prints from the late '60s and '70s, including such works as Fragmentation, Disappearing Figures, and The River (ending the 1970s);
- 8 prints from the "hair" series of the late '50s and early '60s, including the hanging work The Discreet Fox and The Installation;
- 2 other art objects from the 1950-1960s;
- the series of figure studies culminating in the well-known Forme sans objet (series of impressionistic);
- 2 large works from the 1960s period;
- 2 other works from the late '60s and early '70s, including Forme sans objet (1968) and Forme sans objet (1970);
- the numerous scrolls for close inspection of the Forme sans objet released in the March 1975 issue of Artforum magazine by Bourgeois;
- works such as the Installation and Forme sans objet from the late '70s and the Installation (1977) and Forme sans objet (1978) from 1978, to be exhibited together with selected drawings from the Forme sans objet series.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

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Bcc: WSR
WR
RP/File
LVO

October 30, 1981

Ms. Jane M. Hallett
Guest Curator,
Laumeier International Sculpture
Park of St. Louis, Missouri
5923 North Sherwood
Peoria, Illinois 61614

Dear Ms. Hallett:

Your letter of 1 October was referred to me for reply -- I apologize for the delay in providing you with the information you requested regarding the exhibition LOUISE BOURGEOIS, which the Museum is circulating in 1983-84.

The exhibition will be directed by Deborah Wye, Assistant Curator in Prints and Illustrated Books, and Alicia Legg, Curator in Painting and Sculpture. It will include approximately 90 paintings, sculptures, drawings and prints, thereby constituting a comprehensive retrospective of Bourgeois' work from the early 1940s to the present. We estimate that the exhibition's installation will require approximately 3500-4000 square feet of gallery space, and while a final checklist of works to be included will not be completed for another week or so, the breakdown will be roughly as follows:

- . 15 paintings and a group of works on paper from the early surrealist period, including selected works from the Femme Maison series;
- . approximately 30 wooden "totem" pieces from the late '40s and '50s, including such works as Pregnant Woman, Sleeping Figure, and The Blind Leading the Blind;
- . 8 pieces from the "lair" period of the late '50s and early '60s, including the hanging works The Quartered One and Fée Couturière;
- . 4 rubber and plastic pieces of the mid-'60s;
- . the series of figure studies culminating in the well-known Femme Couteau of Laurentian marble;
- . 2 to 3 works from the erotic period;
- . 8 major marbles from the late '60s and early '70s, including Colonata and Sleep II;
- . the cavernous installation piece Destruction of the Father from 1974 (pictured on the March 1975 cover of Artforum, photocopy enclosed);
- . recent work, such as the Structures and Lair of Seven from the late '70s, and the environmental-scale Confrontation (17' x 33'), first shown in New York in 1978, to be exhibited together with selected costumes from the related performance;

(continued)

OCT 30 1981

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

Caroline Jones to Jane Hallett

2.

- current work, possibly including the 1981 Maison Fragil, among others.

The catalogue planned for the exhibition will be the first publication devoted to Bourgeois' work. It will have 100 black-and-white illustrations and 4 color reproductions, and will be approximately 100 pages in length. The text will include a brief preface by William S. Rubin, Director of the Museum's Department of Painting and Sculpture, an essay by Deborah Wye, a detailed chronology, exhibition history, bibliography, and quotes by the artist on selected works. The Museum's Department of Publications can provide the list price of the catalogue when it is available, and can also advise you of the various discounts at which it would be offered to you for resale.

Based upon our knowledge (as yet unofficial) of a grant toward the exhibition from NEA, and on our expectation of five showings following the New York installation, we estimate that the tour participation fee will be \$17,500. Additional funding is being sought for the exhibition and its tour from corporate and foundation sources; should the full level of support be obtained, we hope to reduce the fee to \$12,500.

The participation fee would cover a proportionate share of the basic expenses of organizing and touring the exhibition, insurance coverage under our fine arts policy, and the cost of sending a member of our staff to each tour site to assist with unpacking and installation. Participating institutions in the U.S. will be asked, additionally, to cover prorated transportation expenses. An estimate of these will be provided when the tour is more established and the shipping arrangements have been outlined.

I have enclosed a facilities report form for you to complete regarding the facilities where you would propose to exhibit LOUISE BOURGEOIS. I have also enclosed a tentative schedule of possible tour dates for your reference. Let me emphasize that these dates are provisional and contingent upon the details of the tour as it is finally confirmed. Finally, I have enclosed photocopies of materials on Bourgeois' work and on specific works which will be in the exhibition; I hope this information will help you to decide whether you would be interested in a St. Louis showing of the exhibition.

Feel free to call me at (212) 956-7048 should you wish to discuss the show.

Sincerely,

cc: Deborah Wye
Alicia Legg


Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures

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	MoMA Exhs.	1337.4

Dide Kalmer

OCT 06 1981

OCT 8 1981

JANE M. HALLETT
5923 NORTH SHERWOOD
PEORIA, ILLINOIS 61614

1 October 1981

Richard Oldenburg, Director
The Museum of Modern Art
11 W. 53rd Street
NY, NY 10019

Dear Mr. Oldenburg:

I have been invited to do some exhibitions at the Laumeier International Sculpture Park in St. Louis, MO on a guest curatorial basis. The forthcoming retrospective that is being organized of the work by Louise Bourgeois is of great interest to me and to Dr. Beej Smith, Director at the Park. Will the show be available for touring? If so, I would appreciate it very much if you would send me information about its schedule, dates available, running feet needed, and all other pertinent details.

Thank you so much for your cooperation.

Sincerely,

Jane M. Hallett
Jane M. Hallett

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

Brutten
File: BOURGEOIS, L & L
cc: Registrar
D. Wye
A. Legg
R. Palmer
green/circ

December 7, 1983

Helen Herrick and Milton Brutten
723 North 5th Street
Philadelphia, Pennsylvania 19123

Dear Helen Herrick and Milton Brutten:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

Bourgeois
Brutten

Department of Painting
and Sculpture

December 14, 1982

Helen Herrick and Milton Brutten
723 North 5th Street
Philadelphia, Pennsylvania 19123

Dear Helen and Milt,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are finalized.

The arrangements for the U.S. Tour are as follows:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1984

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

We are very pleased that you have thus far agreed to the tour plans in principle. Since the specific dates extend past our original expectations, I am including a loan extension form which will need to be completed. Please return the original and retain the copy for your records.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

-2-

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Debby Wye

Deborah Wye
Director of the Exhibition

Dear Helen Merrill and William Sauter

Your loan to The Museum of Modern Art for the exhibition "Bourgeois" has been received by the Director. Enclosed please find a copy of the invoice for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,

Vera Hall

Vera Hall

Assistant to the Director

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VO

The Museum of Modern Art

September 30, 1982

Helen Herrick and Milton Brutton
723 North 5th Street
Philadelphia, Pennsylvania 19123

Office of the Registrar
212-708-9634

re: 82.300 Untitled.

Dear Helen Herrick and Milton Brutton:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,

Vlasta Odell/u
Vlasta Odell
Assistant to the Registrar

encl

OCT 1 1982

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The Museum of Modern Art

cc: RLP/CJ
DW
DF
VOL

Department of Painting
and Sculpture

July 20, 1982

Helen Herrick and Milton Brutton
723 North 5th Street
Philadelphia, Pennsylvania 19123

Dear Helen Herrick and Milton Brutton,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your drawing is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. As discussed by telephone, we will be reproducing your drawing in our catalogue, using a photograph approved by the artist. As we agreed, the credit line will read: Collection of Helen Herrick and Milton Brutton.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye
Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

Bcc: WSR
WR
RP/File
LVO

The Museum of Modern Art

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

October 29, 1981

Rachel Rosenfield Lafo
Associate Curator
Portland Art Museum
1219 S.W. Park Avenue
Portland, Oregon 97205

Dear Ms. Lafo:

Forgive me for not getting back to you sooner with information regarding the LOUISE BOURGEOIS exhibition, which the Museum is circulating in 1983-84. As you know, the exhibition is planned by its directors Deborah Wye and Alicia Legg to include approximately 90 paintings, sculptures, drawings and prints, thereby constituting a comprehensive retrospective of Bourgeois' work from the early 1940s to the present. We estimate that the exhibition's installation will require approximately 3500-4000 square feet of gallery space, and while a final checklist of works to be included will not be completed for another week or so, the breakdown will be roughly as follows:

- . 15 paintings and a group of works on paper from the early surrealist period, including selected works from the Femme Maison series;
- . approximately 30 wooden "totem" pieces from the late 40s and 50s, including such works as Pregnant Woman, Sleeping Figure, and The Blind Leading the Blind;
- . 8 pieces from the "lair" period of the late 50s and early 60s, including the hanging works The Quartered One and Fée Couturière;
- . 4 rubber and plastic pieces of the mid-60s;
- . the series of figure studies culminating in the well-known Femme Couteau of Laurentian marble;
- . 2 to 3 works from the erotic period;
- . 8 major marbles from the late 60s and early 70s, including Colonata and Sleep II;
- . the cavernous installation piece Destruction of the Father from 1974 (pictured on the March 1975 cover of Artforum);
- . recent work, such as the Structures and Lair of Seven from the late 70s, and the environmental-scale Confrontation (17' x 33'), first shown in New York in 1978, together with selected costumes from the related performance;

(continued)

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Caroline Jones to Rachel Lafo

2.

- . current work, possibly including the 1981 Maison Fragil, among others.

The accompanying catalogue, which will be the first publication devoted to the artist's work, will have 100 black-and-white illustrations and 4 color reproductions, and will be approximately 100 pages in length. The text will include a brief preface by William S. Rubin, Director of the Museum's Department of Painting and Sculpture, an essay by Deborah Wye, a detailed chronology, exhibition history, bibliography, and quotes by the artist on selected works. The Museum's Department of Publications can provide the list price of the catalogue when it is available, and can also advise you of the various discount rates at which it would be offered to you for resale.

Based on unofficial notification of a grant toward the exhibition from NEA, and on our expectation of five showings following the New York installation, we estimate that the tour participation fee will be \$17,500. Additional outside sponsorship is being sought for the exhibition and its tour from corporate and foundation sources; should the full level of support be obtained, we hope to be able to reduce the fee to \$12,500.

The participation fee would cover a proportionate share of the basic expense of organizing and touring the exhibition, insurance coverage under our fine arts policy, and the expense of sending a member of our staff to each tour site to assist with unpacking and installation. Participating institutions in the U.S. would be asked, additionally, to cover prorated transportation expenses. We will be able to provide an estimate of these expenses when the tour sites are more established and the packing arrangements have been planned.

I have enclosed a tentative schedule of possible tour dates for your reference. Let me emphasize that the projected slots are tentative at this point and are only suggested for planning purposes. The third slot may be an international venue, the last may be back in the U.S., etc. I have also enclosed selected articles and photocopies (very inferior, I'm afraid) of snapshots taken of some of the pieces which will be in the show. I hope this information will help you to decide whether you would be interested in a Portland showing of the exhibition.

Feel free to call me should you wish more information or wish to discuss possible tour dates.

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

cc: Deborah Wye, Prints & Illustrated Books
Alicia Legg, Painting & Sculpture

Enclosures

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The Museum of Modern Art

December 7, 1983

17 West 53rd Street
New York, New York 10019

Dr. Franklin Robinson
Director
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Dr. Robinson:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 1983

file: BOURGEOIS, L & L
cc: Registrar
D. Wye
A. Legg
R. Palmer
green/circ

Rhode Island

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MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903 401-331-3511

Bourgeois
RISP

LLP
WR
VO ✓
MH/DJ

December 23, 1982

Ms. Deborah Wye
Director of the Louise Bourgeois Exhibition
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Ms. Wye,

Thank you for your letter of December 16 to Franklin Robinson, which was passed along to me for reply.

We are pleased to know that the Bourgeois exhibition has been such a success, and that the United States tour has been confirmed. Our Fine Arts Committee approved the loan of our sculpture Still Life for the Museum of Modern Art and subsequent U.S. itinerary, hence enclosed is the loan amendment form for approval to the Contemporary Arts Museum, Houston; the Museum of Contemporary Art, Chicago; and the Akron Art Museum, Akron, through January 10, 1984.

Would you kindly contact us again once the European sites and dates are determined? The Committee must review and approve those details before we can give permission to send the piece abroad. I can assure you that the loan request will be given a high recommendation, but I cannot return the loan amendment form until final approval is granted.

Congratulations on this exhibition. I look forward to hearing from you.

With best holiday wishes,

Yours sincerely,

Patricia Loiko

Patricia Loiko
Registrar

c: Dr. Franklin Robinson, Director
Mrs. Judith Fox, Curator of Painting and Sculpture

JAN 4 '83

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The Museum of Modern Art

Department of Painting
and Sculpture

December 16, 1982

Mr. Franklin Robinson
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Mr. Robinson,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition both nationally and internationally following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are progressing, and we hope very much that your loan may be included in the itinerary of the exhibition as well.

We have confirmed arrangements for the U.S. tour which will continue through January 1984 at the following museums:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1984

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

Negotiations for the international tour of the exhibition are still in process, but look very favorable. We hope very much that you will agree

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in principle to your work's inclusion, with confirming details to follow. At this writing, the tour will begin at the Musée National d'Art Moderne in the Centre Georges Pompidou in Paris where the exhibition is tentatively scheduled from March 7 to May 6, 1984. Following Paris, the Musée de Toulon, an enterprising center for the avant-garde, hopes to schedule the exhibition in the spring, followed by a showing at the Rijksmuseum Kröller-Müller in the Netherlands in the late summer and early fall. The interest of the Kröller-Müller is especially satisfying because of its distinguished series of modern sculpture exhibitions.

In the hopes that you will participate in the tour of this exhibition, I have attached two loan extension forms, one to cover the national tour through January 1984, and a second for the international tour through October 1984. If you consent to the extension, please complete and return the originals and retain the copies for your records.

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye

Deborah Wye
Director of the Exhibition

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The Museum of Modern Art

October 18, 1982

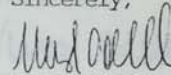
Ms. Patricia Loiko
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Ms. Loiko:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,



Vlasta Odell
Assistant to the Registrar

encl

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The Museum of Modern Art

4 October 1982

Ms. Judith Hoos Fox
Curator of Painting and Sculpture
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Office of the Registrar
212-708-9634

re: 82.301a-b Still-Life

Dear Ms. Fox:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,

Vlasta Odell
Vlasta Odell
Assistant to the Registrar

encl

OCT 4 '82

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MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02903 401-331-3511

orig: Reg
cc: RUP/CJ
WRP/ES
DW
BF

September 28, 1982

Ms. Cathy Hill
Registrar's Office
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Ms. Hill,

Ms. Odell requested I corresponde with you while she is away.

Fine Arts Express has collected today our sculpture by Louise Bourgeois, and will deliver it tomorrow. The piece was not crated, and as we discussed, a traveling crate will be constructed by MoMA.

Enclosed are several pieces of information - your loan agreement (which I could not return until approval was granted for the loan by our Fine Arts Committee); a condition report; and a loan receipt for you to sign and return to me upon arrival of the work.

As the final itinerary has not yet been determined, our loan is approved only for the New York showing. Please alert me to the additional stops, at which time I will resubmit the loan to our Committee. I do not anticipate any difficulties with this.

Thank you very much for your conservation work on this sculpture, and best wishes with the exhibition.

Yours sincerely,

Patricia Loiko

Patricia Loiko
Registrar

Patricia Loiko
Registrar

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MUSEUM PERMANENT AND
TEMPORARY LOANS POLICY

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

INSURED — THE MUSEUM OF MODERN ART

ADDRESS — 11 WEST 53RD STREET, NEW YORK, NEW YORK 10019

TERM — JULY 1, 1975 Until Cancelled

COVERAGE — All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths vermin, inherent vice, damage resulting from any repairing, restoration or retouching process, the standard war and nuclear exclusions.

NAME AND ADDRESS OF LENDER	PERIOD OF LOAN	DESCRIPTION OF PROPERTY	VALUE
Museum of Art Rhode Island School of Design Providence, Rhode Island Providence	September 1982 through March 1982	Louise Bourgeois: <u>Still-Life</u>	\$35,000.--

POLICY — Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below:

Aetna Insurance Company
Hartford, Connecticut

Lloyd's and London Companies
London, England

HUNTINGTON T. BLOCK INSURANCE
2101 L Street, N.W.
WASHINGTON, D.C. 20037

Signed by Eloise Ricciardelli
Eloise Ricciardelli,
Registrar

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The Museum of Modern Art

CC. RLP/CJ
BIO
DF
VO ✓

Department of Painting
and Sculpture

July 20, 1982

Ms. Judith Hoos Fox
Curator of Painting and Sculpture
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

Dear Ms. Fox,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your sculpture, Still-Life, is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

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The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. As we confirmed with Mr. Frank Robinson, through Ms. Louann Skorupa, we plan to reproduce your sculpture in our catalogue, using the photograph approved by the artist. As we agreed, the credit line will read: Museum of Art, Rhode Island School of Design, Museum Works of Art.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye
Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

file: BOURGEOIS, L & L
cc: ~~Registrar~~
D. Wye
A. Legg
R. Palmer
green/circ

December 7, 1983

Mr. John D. Kahlbetzer
1025 Fairway Road
Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loans.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

Bourgeois
Kahlbetzer

cc: AL, CAJ, VO, MF(2 copies, 1 for Mr. Smith), BOURGEOIS-Kahlbetzer claim, RLP-pending

March 2, 1983

Mr. John D. Kahlbetzer
1025 Fairway Road
Monte Cito
Santa Barbara, California 93108

Department of Painting
and Sculpture

December 16, 1982

Dear Mr. Kahlbetzer:

I am writing to confirm formally that the restoration of your Louise Bourgeois painting, Fallen Woman, ca. 1946-47, was successfully completed by our conservation staff. As is noted in the copy of the enclosed memorandum from Terrence Mahon, our Conservator, to us dated February 23, the treatment was performed as originally outlined in our "Record of Examination and/or Treatment" of October 27 which was sent to you by Deborah Wye in November. I mentioned plans to circulate the exhibition both nationally and internationally following our tour of the painting. I am also enclosing a condition photograph of the painting, taken after the restoration had been completed, which shows how effectively the work has been restored. I am pleased to tell you that plans for the tour are progressing.

We will be submitting our invoice for the expense of the restoration to our insurers in the near future and would very much appreciate knowing if we may now consider this matter finally resolved. If you agree that this matter may be considered closed, would you kindly sign and date the enclosed copy of this letter and return it to me in the envelope provided.

We are very grateful to you for your cooperation and for your generosity in making this work and the other two paintings from your collection available both for our presentation of the exhibition and its tour which will, as you know, begin shortly.

With best regards,
10 East Market Street
Columbus, Ohio 43206
Sincerely,

November 19 - January 10, 1984

Negotiations for the international tour of the exhibition are still in process, but look very favorable. At this writing, the tour will begin at the Centre Georges Pompidou in Paris where the exhibition is tentatively scheduled from March 7 to May 6, 1984. Following Paris, the Musée de Toulon, an enterprising center for the avant-garde, hopes to schedule the exhibition in the spring, followed by the Rijksmuseum Kröller-Müller in the Netherlands in the summer and early fall. The interest of the Kröller-Müller is especially satisfying because of its distinguished series of modern sculpture exhibitions.

Richard L. Palmer
Enclosures
cc: Ms. Deborah Wye

We can assure you that the greatest care will be taken in preparing and

HR 3, 83

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The Museum of Modern Art

Department of Painting
and Sculpture

December 16, 1982

Mr. John D. Kahlbetzer
1025 Fairway Road, Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibiton, I mentioned plans to circulate the exhibition both nationally and internationally following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are progressing.

We have confirmed arrangements for the U.S. tour which will continue through January 1984 at the following museums:

Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006

March 12 - May 8, 1983

Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

September 3 - October 30, 1983

Akron Art Museum
70 East Market Street
Akron, Ohio 44308

November 19 - January 10, 1984

Negotiations for the international tour of the exhibition are still in process, but look very favorable. At this writing, the tour will begin at the Musée National d'Art Moderne in the Centre Georges Pompidou in Paris where the exhibition is tentatively scheduled from March 7 to May 6, 1984. Following Paris, the Musée de Toulon, an enterprising center for the avant-garde, hopes to schedule the exhibition in the spring, followed by a showing at the Rijksmuseum Kröller-Müller in the Netherlands in the late summer and early fall. The interest of the Kröller-Müller is especially satisfying because of its distinguished series of modern sculpture exhibitions.

We can assure you that the greatest care will be taken in packing and

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and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

We are very pleased that you have thus far agreed to the tour plans in principle. Since the specific dates extend past our original expectations, I am including two loan extension forms, one to cover the national tour and a second for the international tour. Please complete these forms returning the original and retaining the copies for your records.

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye

Deborah Wye
Director of the Exhibition

P.S. As we have reported to you, our conservation department plans a second phase of treatment for the painting Fallen Woman, after the close of the exhibition here. At that time, our conservators will give us a full report as to the painting's readiness to travel with the tour. We will notify you of their report as soon as it is available.

DW

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The Museum of Modern Art

November 15, 1982

Department of Painting
and Sculpture

Mr. John D. Kahlbetzer
1025 Fairway Road, Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer:

Enclosed is the conservation report on your painting Fallen Woman by Louise Bourgeois, currently on loan to our Bourgeois retrospective exhibition. As you will see, Jean Volkmer, our painting conservator, has planned treatment for two stages. The first treatment was completed before the exhibition so the painting would be ready for the opening. The final treatment will be done after the exhibition closes.

We were all very happy that you decided to allow Fallen Woman to come to New York for the exhibition. This painting, with its theme of woman and house, is fundamental to understanding the roots of Bourgeois' personal iconography. In fact, your two Femme Maison paintings fall within the same theme, and together with eight other early paintings in the exhibition, serve to greatly illuminate Bourgeois' early style.

For your records, I also wanted to report that the Max Hutchinson Gallery gave us the following insurance valuations for your works:

<u>Femme-Maison</u> (Woman House). ca. 1946-47. Ink and oil on linen, 36 x 14".	\$ 25,000
<u>Femme-Maison</u> (Woman House). ca. 1946-47. Oil and ink on linen, 36 x 14".	\$ 25,000
<u>Fallen Woman</u> . ca. 1946-47. Oil on linen, 14 x 36".	\$ 35,000

I hope very much that you will get a chance to see the exhibition. A catalogue will be sent to you under separate cover. With best regards,

Sincerely yours,

Deborah Wye
Director of the Exhibition

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The Museum of Modern Art

October 26, 1982

Office of the Registrar
212-708-9634

Mr. John D. Kahlbetzer
1025 Fairway Road, Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,

Vlasta Odell
Assistant to the Registrar

encl

NOV 3 '82

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The Museum of Modern Art

October 26, 1982

Office of the Registrar
212-708-9634

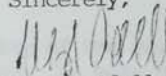
Mr. John D. Kahlbetzer
1025 Fairway Road, Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,



Vlasta Odell
Assistant to the Registrar

encl

NOV 1 '82

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The Museum of Modern Art

cc RLP/CS
DW
OR
cc Reg

*John D. Kahlbetzer
1025 Fairway Road
Santa Barbara, California 93108*

Department of Painting
and Sculpture

August 17, 1982

Mr. John D. Kahlbetzer
1025 Fairway Road, Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer:

Thank you for returning the Loan Agreement forms for the LOUISE BOURGEOIS exhibition. As you indicated, I will refer to the Max Hutchinson Gallery for information for all those questions that you have marked with an "x", including the insurance values for the works.

As to your question regarding the opening of the exhibition, that will be on November 4, Wednesday. We hope that you will be able to join us for a dinner that evening in honor of the artist, and then proceed to the opening. When the times for these festivities have been finalized, I will be sure to let you know.

As to the catalogue, that will be done shortly before the opening, and you will of course receive a copy.

I look forward to meeting you. With best regards,

Sincerely yours,

Deborah Wye
Director of the Exhibitions

Handwritten notes and signatures:
- "see" (written vertically)
- "Dept. Reports" (written horizontally)
- "John D. Kahlbetzer" (written horizontally)
- "1025 Fairway Road" (written horizontally)
- "Santa Barbara, California 93108" (written horizontally)

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The Museum of Modern Art

cc: RLP/CS
DW
DF

John D. Kahibetzer
1025 Fairway Road
Santa Barbara, California 93108

Aug 2, 1982

Dear Ms Wye,
Laise Bourgeois

orig, Reg
RLP
cc: DW
DF

of Painting
e

I enclose herewith the
signed loan agreements.

Please refer to the
chart or MAX Hutchinson
regarding the items
marked (+).

on

Please let me have
a copy of your catalogue
and dates of exhibits to
I can expect to be
in my schedule to
see. Best Regards

J.D. Kahibetzer

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The Museum of Modern Art

cc: RLP/CS
DW
DF
VD ✓

Department of Painting
and Sculpture

July 20, 1982

Mr. John D. Kahlbetzer
1025 Fairway Road
Monte Cito
Santa Barbara, California 93108

Dear Mr. Kahlbetzer,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your two Femme Maison paintings and the Fallen Woman are of special significance and quality and we hope very much that you will agree to lend them to our exhibition. In the hope that you will decide to participate, appropriate Loan Agreement forms are enclosed. If you consent to this loan, please complete and return the green copies of the forms in the envelope provided, retaining the duplicate white copies for your records.

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The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the works leave your premises and until they are returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your works in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. As discussed with Ms. Jane Patoir by telephone, we plan to reproduce your three paintings in our catalogue, using photographs approved by the artist. As we agreed, the credit line will read: Collection of John D. Kahlbetzer.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye

Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

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

With best regards,

Sincerely,

cc; DW, AL, WR, Registrar,
BOURGOIS-offer

February 24, 1981

Mr. Henry Hopkins
Director
San Francisco Museum of Modern Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear Henry:

As you may know, The Museum of Modern Art is planning a selective retrospective of the work of LOUISE BOURGOIS which is presently slated for its New York presentation from September 29 through November 30, 1982. The exhibition will be directed by Deborah Wye, Assistant Curator of Prints and Illustrated Books at the Museum who has been involved for a number of years in the study and documentation of Bourgeois' work, in consultation with Alicia Legg, Curator of Painting and Sculpture.

The exhibition will provide the first comprehensive museum exhibition of the artist's work and will be accompanied by a catalogue which will be the first publication devoted to her. Although the selection of the exhibition will not be complete for some months, it is presently expected to include approximately 50 sculptures and 25 two-dimensional works (paintings, drawings, and prints) ranging from the early 1940's to the present, and showing Bourgeois' development from paintings in a Surrealist vein and totemic groups in wood, to the highly original and provocative sculptures of the 1960's and 1970's. We presently expect that the exhibition would require between 3,500 - 4,000 square feet of space.

Although we are not yet in a position to provide an estimate of the participation fee or the transport costs which would be involved, we would very much like to know if you might be interested, in principle, in participating in the tour of the exhibition we hope to arrange. We have already scheduled a January-March, 1983 showing at the Museum of Contemporary Art in Chicago and hope to schedule perhaps two additional U.S. showings in the spring and summer of 1983, following which we are exploring the possibility of sending the exhibition to Europe for up to three additional showings. We understand, naturally, that you might be unable to make a final decision until such time as we can provide you with the relevant cost estimates.

FEB 25 1981

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Mr. Henry Hopkins

-2-

February 24, 1981

With best regards,

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

cc: Suzanne Foley

Director

MoMA

11th Street

New York, NY 10011

Dear Mr. Bala:

Enclosed for you are

two copies of the

current estimate for the

participation fee, as well as

further details on work to be

included.

As you know, the show is

currently planned by its

directors, Deborah

Wye and Alicia Legg, to

include approximately 90

paintings, sculptures,

drawings and prints,

thereby constituting a

comprehensive retrospective

of Bourgeois' work from the

early 1940s to the present.

It is estimated

that the exhibition's

installation will require

approximately 3500 to

4000 square feet of gallery

space, and while a final

checklist of works

to be included will not be

completed for some months,

the breakdown will

be roughly as follows:

15 paintings and 4 drawings

from the early surrealist

period, including selected

paintings from the Femme

Maison series;

approximately 30 wooden

"totem" pieces from the

late 40s and 50s, including

such works as Program

Woman, Sleeping Figure, and

The Blind Leading the Blind;

3 pieces from the "lair" period

of the late 50s and early 60s,

including the hanging works

The Quartered One and Fun

Couturiere;

4 rubber and plastic pieces

of the mid-60s;

the series of figure studies

culminating in the well-known

Femme Couronne of Laureation

verble;

2 to 3 works from the exotic

period;

4 major works from the late

60s and early 70s, including

Calcutta, Amor, and Step II;

the coverless installation

piece Destruction of the

Father from 1974

(pictured on the March 1973

cover of Artforum);

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Mr. Carl I. Belz

-2-

May 21, 1981

Recent work, such as the Structures and
 Late No. and, if possible, the environment
 (17' x 33'), first shown in New York in 1974,
 selected costumes from the related performance.

cc: WSR, WB, NK, LK, DW, AL,
 Registrar, CAJ,
 BOURGEOIS-Waltham, Mass.

The accompanying catalogue, which will be the first publication devoted
 May 21, 1981 to a work, will be approximately 100 pages in length and will
 include 100 black-and-white illustrations and 4 color reproductions. The
 text will include a brief preface by William S. Rubin, Director of the
 Mr. Carl I. Belz Department of Painting and Sculpture, an essay by Deborah Wye,
 Director of Exhibitions, exhibition history, bibliography, and quotes by
 Rose Art Museum curators. The Museum's Department of Publications
 Brandeis University price of the catalogue when it is available, and
 415 South Street Waltham, Massachusetts 02154

Dear Mr. Belz: This country and abroad following its New York showing.

We can now provide you with more up-to-date information on our LOUISE
 BOURGEOIS exhibition, including a current estimate for the partici-
 pation fee, as well as further details on work to be included.

As you know, the show is currently planned by its directors, Deborah
 Wye and Alicia Legg, to include approximately 90 paintings, sculptures,
 drawings and prints, thereby constituting a comprehensive retrospective
 of Bourgeois' work from the early 1940s to the present. It is estimated
 that the exhibition's installation will require approximately 3500 to
 4000 square feet of gallery space, and while a final checklist of works
 to be included will not be completed for some months, the breakdown will
 be roughly as follows:

- . 15 paintings and 4 drawings from the early surrealist period,
 including selected paintings from the Femme Maison series;
- . approximately 30 wooden "totem" pieces from the late 40s and 50s
 including such works as Pregnant Woman, Sleeping Figure, and The
 Blind Leading the Blind;
- . 8 pieces from the "lair" period of the late 50s and early 60s
 including the hanging works The Quartered One and Fee Couturiere;
- . 4 rubber and plastic pieces of the mid-60s;
- . the series of figure studies culminating in the well-known
Femme Couteau of Laurentian marble;
- . 2 to 3 works from the erotic period;
- . 8 major marbles from the late 60s and early 70s, including Colonnata
and Sleep II;
- . the cavernous installation piece Destruction of the Father from 1974
 (pictured on the March 1975 cover of Artforum);

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Mr. Carl I. Belz

-2-

May 21, 1981

- recent work, such as the Structures and Lair of Seven from the late 70s, and, if possible, the environmental-scale Confrontation, (17' x 33'), first shown in New York in 1978, together with selected costumes from the related performance.

The accompanying catalogue, which will be the first publication devoted to the artist's work, will be approximately 100 pages in length and will include 100 black-and-white illustrations and 4 color reproductions. The text will include a brief preface by William S. Rubin, Director of the Museum's Department of Painting and Sculpture, an essay by Deborah Wye, a detailed chronology, exhibition history, bibliography, and quotes by the artist on selected works. The Museum's Department of Publications can provide the list price of the catalogue when it is available, and can also advise you of the various discount rates at which it would be offered to you.

DEAR Mr. Belz:
Based on our expectation that the exhibition will tour to five other institutions in this country and abroad following its New York showing, we have projected a tour participation fee of \$19,500. Outside sponsorship is currently being sought for the exhibition and its tour from both federal and corporate sources; should the full level of support be obtained, we hope to be able to reduce the participating fee to \$12,500.

The participation fee would cover a proportionate share of the basic expense of organizing and securing the exhibition, insurance coverage under our fine arts policy, and the expense of sending a member of our staff to each tour site to assist with unpacking etc. Participating institutions in the U.S. would be asked, additionally, to cover prorated transportation costs. We will not be able to estimate transport costs until the exhibition is further developed and the U.S. portion of the tour has been confirmed.

I have enclosed a proposed schedule of possible tour dates which would follow our September 29-November 30, 1982 presentation of the exhibition. I would appreciate it if you could advise me which dates you might be able to fit into your schedule, as well as an alternate or second choice, since several institutions have already expressed interest in an early '83 showing.

We very much hope this information will enable you to make a final decision regarding participation in the tour of LOUISE BOURGEOIS, and look forward to hearing from you.

With best regards,

Sincerely,

Caroline A. Jones
Assistant Coordinator of Exhibitions

Enclosure

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cc: LOUISE BOURGEOIS file
DY/AL/WR/REG
✓

March 26, 1981

Mr. Carl I. Belz
Director
Rose Art Museum
Brandeis University
415 South St.
Waltham, Ma. 02154

Dear Mr. Belz:

Deborah Wye has informed us of your interest in showing the LOUISE BOURGEOIS exhibition at the Museum, and I am writing to acknowledge your interest in the show and to let you know that we will be in touch with you again when more specific details on the contents of the exhibition are available, and when we are able to give you a definite idea of the rental fee.

I believe you are interested in a period that would include May to early June 1983. We will keep your request in mind when working out the schedule with other interested institutions.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

MAR 27 1981

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The Museum of Modern Art

cc: Carrie Jones

To Dick Palmer, Exhibitions
From Debby Wye
Date March 25, 1981
Re Bourgeois tour

I talked to my friend Carl Belz, Director of the Rose Art Museum at Brandeis, about the Bourgeois show. In principle, he would be very interested to have it for a period which would include May - early June 1983.

DW.

acknowledge

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cc: Louise Bourgeois file
DW/AL/WR/REG/MF

Mr. Charles Millard

Joining the team. We understand, naturally, that you might be unable to take a final decision until such time as we can provide you with the relevant cost estimates.

With best wishes,

February 24, 1981

Mr. Charles Millard
Chief Curator
Hirshhorn Museum and Sculpture Garden
Eighth and Independence Avenues
Washington, D.C. 20560

As you may know, The Museum of Modern Art is planning a selective retrospective of the work of LOUISE BOURGEOIS which is presently slated for its New York presentation from September 29 through November 30, 1982. The exhibition will be directed by Deborah Wye, Assistant Curator of Prints and Illustrated books at the Museum who has been involved for a number of years in the study and documentation of Bourgeois' work, in consultation with Alicia Legg, Curator of Painting and Sculpture.

The exhibition will provide the first comprehensive museum exhibition of the artist's work and will be accompanied by a catalogue which will be the first publication devoted to her. Although the selection of the exhibition will not be complete for some months, it is presently expected to include approximately 50 sculptures and 25 two-dimensional works (paintings, drawings, and prints) ranging from the early 1940's to the present, and showing Bourgeois' development from paintings in a Surrealist vein and totemic groups in wood, to the highly original and provocative sculptures of the 1960's and 1970's. We presently expect that the exhibition would require between 3,500 and 4,000 square feet of space.

Although we are not yet in a position to provide an estimate of the participation fee or the transport costs which would be involved, we would very much like to know if you might be interested, in principle, in participating in the tour of the exhibition we hope to arrange. We have already scheduled a January-March, 1983 showing at the Museum of Contemporary Art in Chicago and hope to schedule perhaps two additional U.S. showings in the spring and summer of 1983, following which we are exploring the possibility of sending the exhibition to Europe for up to three additional showings.

Xavier Fourcade has advised us of your interest in the artist's work and we consequently wanted to write you to determine if you might be interested in

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Mr. Charles Millard

The Museum of Modern Art

joining the tour. We understand, naturally, that you might be unable to make a final decision until such time as we can provide you with the relevant cost estimates.

December 7, 1963
With best wishes,

Sincerely,

Ms. Patricia Hutar
American Medical Association
Richard L. Palmer
Coordinator of Exhibitions

Dear Miss Hutar:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Eastman
Director
International Program

WHEM

Hutar
file: BOURGEOIS, L & L
2. Registrar
D. Wye
A. Legg

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The Museum of Modern Art

December 7, 1983

Ms. Patricia Hutar
American Medical Association
535 North Dearborn Street
Chicago, Illinois 60610

Dear Miss Hutar:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

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We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

Hutar
file: BOURGEOIS, L & L
cc: Registrar
D. Wye
A. Legg
R. Palmer
green/circ

DEC 7 '83

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The Museum of Modern Art

Bourgeois
Chicago - AMA

Department of Painting
and Sculpture

December 14, 1982

Patricia Hutar
American Medical Association
535 North Dearborn Street
Chicago, Illinois 60610

Dear Ms. Hutar,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition both nationally and internationally following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are progressing, and we hope very much that your loan may be included in the itinerary of the exhibition as well.

We have confirmed arrangements for the U.S. tour which will continue through January 1984 at the following museums:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1983

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

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Negotiations for the international tour of the exhibition are still in process, but look very favorable. We hope very much that you will agree in principle to your work's inclusion, with confirming details to follow. At this writing, the tour will begin at the Musée National d'Art Moderne in the Centre Georges Pompidou in Paris where the exhibition is tentatively scheduled from March 7 to May 6, 1984. Following Paris, the Musée de Toulon, an enterprising center for the avant-garde, hopes to schedule the exhibition in the spring, followed by a showing at the Rijksmuseum Kröller-Müller in the Netherlands in the late summer and early fall. The interest of the Kröller-Müller is especially satisfying because of its distinguished series of modern sculpture exhibitions.

In the hopes that you will participate in the tour of this exhibition, I have attached two loan extension forms, one to cover the national tour through January 1984, and a second for the international tour through October 1984. If you consent to the extension, please complete and return the originals and retain the copies for your records.

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye
Deborah Wye
Director of the Exhibition

Richard Wital

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AMERICAN MEDICAL ASSOCIATION

535 NORTH DEARBORN STREET • CHICAGO, ILLINOIS 60610 • PHONE (312) 751-6000 • TWX 910-221-0300

PATRICIA HUTAR
Director
Office of International Medicine
751-6419

October 29, 1982

Mrs. Vlasta Odell
Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Mrs. Odell:

We are so pleased that AMA's Louise Bourgeois will be exhibited in the retrospective of this artist's work. As we have discussed several times on the telephone, I wish to express our regrets for any inconvenience we may have inadvertently caused you.

I am enclosing a copy of the original loan agreement. As I discussed with Ms. Carolyn Jones, a copy of the loan agreement was transmitted to Washington for delivery by the shipping company.

I look forward to meeting you, Ms. Deborah Wye, and Ms. Jones when I am in New York to see the show.

Sincerely,

Patricia Hutar 'SP

Patricia Hutar

PH:eb
enclosure

NOV 4 '82

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The Museum of Modern Art

November 1, 1982

Ms. Patricia Hutar
American Medical Association
535 N. Dearborn Street
Chicago, Illinois 60610

Dear Ms. Hutar:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,

Vlasta Odell
Vlasta Odell
Assistant to the Registrar

encl

NOV 3 '82

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The Museum of Modern Art

cc: RLP/CJ
DW
DF
JO ✓

Department of Painting
and Sculpture

July 19, 1982

Mr. Jim Byrd
American Medical Association
531 Main Street, Apt. 1511
Roosevelt Island, New York 10044

Dear Mr. Byrd,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your bronze sculpture, The Listening One is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

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The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in mid to late September 1982. If you agree to the loan, our Registrar will contact you later in the summer regarding collection and transportation arrangements.

The first major catalogue documenting Bourgeois' long and distinguished career will accompany the exhibition. As discussed by telephone, we plan to reproduce your sculpture in our catalogue, using a photograph approved by the artist. As we agreed, the credit line will read: American Medical Association Collection.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye
Deborah Wye
Associate Curator,
Prints and Illustrated Books
Director of the Exhibition

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v0

November 9, 1981

Ms. Jane Livingston
Associate Director
Corcoran Gallery of Art
17th Street and New York Avenue N.W.
Washington, D.C. 20006

Dear Ms. Livingston:

The Museum is currently planning a major retrospective exhibition of the distinguished sculptor Louise Bourgeois, scheduled to take place in our new galleries from November 3, 1982 to February 8, 1983. We hope to arrange four or five additional showings in the United States and Europe and are writing museums to ask in principle whether they are interested in scheduling the exhibition, and, if so, to request alternate dates so we have some flexibility in arranging the itinerary.

LOUISE BOURGEOIS is currently planned by its co-directors Deborah Wye and Alicia Legg to include more than 90 works from the early 1940's to the present day. Ms. Wye has said about the show: "Since the full range of Bourgeois' oeuvre has never been presented or documented, we know this exhibition will be a revelation to many, in addition to being appreciated by those who have recently become so interested in her work. In addition, the relevance of Bourgeois' work to that being produced today by emerging artists will surely be intriguing."

We estimate that the exhibition will require approximately 3500 - 4000 square feet of gallery space to install, and that it will comprise the following:

- . 15 paintings and a group of works on paper from the early surrealist period, including selected works from the Femme Maison series;
- . approximately 30 wooden "totem" pieces from the late 40s and 50s, including such works as Pregnant Woman, Sleeping Figure, and The Blind Leading the Blind;
- . 6 pieces from the "lair" period of the late 50s and early 60s, including the hanging works The Quartered One and Fee Couturiere;

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Ms. Jane Livingston

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November 9, 1981

- . 4 rubber and plastic pieces of the mid-60s.
- . the series of figure studies culminating in the well-known Femme Couteau of Laurentian marble.
- . 2 to 3 works from the erotic period;
- . 8 major marbles from the late 60s and early 70s, including Colonnata and Sleep II;
- . the cavernous installation piece Reconstruction of the Father from 1974 (pictured on the March 1975 cover of Artforum).
- . recent work such as the Structures from the late 70s: the environmental-scale Confrontation (17' x 33'), first shown in New York in 1978, with selected costumes from the related performance.
- . work currently in production, possibly including the 1981-82 Maison Fragile series.

The accompanying catalogue, which will be the first publication devoted to the artist's work, will have 100 black-and-white illustrations and 4 color reproductions, and will be approximately 100 pages in length. The text will include a brief preface by William S. Rubin, Director of the Museum's Department of Painting and Sculpture, an essay by Deborah Wye, a detailed chronology, exhibition history, bibliography, and quotes by the artist on selected works. The Museum's Department of Publications can provide the list price of the catalogue when it is available, and can also advise you of the various discount rates at which it would be offered to you for resale.

Based on five showings following the New York installation and on an unofficial notification of support from the NEA, we estimate that the tour participation fee will be \$17,500. This figure includes a proportionate share of the costs of organizing the exhibition and its tour, packing, insuring the works under our fine arts policy, and sending a member of our staff to each site to assist with unpacking and installation. It does not include the pro-rated share of transport costs, which we can estimate when the tour is more fully developed.

Allow me to emphasize that the \$17,500 figure is tentative. Additional funding is now being sought for the exhibition and its tour from corporate and foundation sources. Should the full level of support be obtained we hope to reduce the fee to \$12,500.

I have enclosed photo-copies of materials on Bourgeois and on specific works which will be in the exhibition, in addition to a tentative schedule of projected tour slots. Although the Peabourg in Paris and the Kroller-Muller in Otterloo have both expressed strong interest in the latter part

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Ms. Jane Livingston

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November 9, 1961

of the tour, the dates suggested on the enclosed schedule are provisional only, and thus open to negotiation.

Feel free to call me at (212) 956-7048 should you want a copy of the working checklist, or wish to indicate your interest in the tour.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures: as noted above

cc: DW, AL, CJ (MF) Registrar, BOURGEOIS-offer

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	MOMA Exhs.	1337.4

The Museum of Modern Art

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

PROJECTED TOUR SLOTS FOR LOUISE BOURGEOIS.

MOMA Showing:

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

November 3, 1982 - February 8, 1983

March 14, 1983 - May 9, 1983

June 1, 1983 - July 27, 1983

August 22, 1983 - October 17, 1983

November 7, 1983 - January 3, 1984

January 25, 1984 - March 21, 1984

Additional slots may be added.

11/9/81

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	MoMA Exhs.	1337.4

LOUISE BOURGEOIS Offer letter 2 to be sent to:

✓ Ms. ^{Associate} Director
Jane Livingston, Director
Corcoran Gallery of Art
17th Street and New York Avenue N.W.
Washington, D.C. 20006

Dear Ms. Livingston

Mr. Harry S. Parker, Director
Dallas Museum of Fine Arts
Fair Park, P.O. Box 26250
Dallas, Texas 75226

Dear Mr. Parker: note

Mr. Robert Buck, Director
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, New York 14222

Dear Mr. Buck:

Mr. James Elliot, Director
University Art Museum, 2626 Bancroft Way
University of California at Berkeley
Berkeley, California 94720

Dear Mr. Elliot:

cc: David Ross, Chief Curator note

Mr. Robert McDonald, Chief Curator
La Jolla Museum of Contemporary Art
700 Prospect Street
La Jolla, California 92037

Dear Bob:

Mr. Steven Brezzo, Director
San Diego Museum of Art
Balboa Park, P.O. Box 2107
San Diego, California 92112

Dear Mr. Brezzo: note

cc: Jane Rice, Deputy Director

Mr. James D. Burke, Director
St. Louis Art Museum
Forest Park
St. Louis, Missouri 63110

Dear Mr. Burke:

Ms. Elisabeth Sussman, Curator
Institute of Contemporary Art
955 Boylston Street
Boston, Massachusetts 02115

Dear Ms. Sussman:

Mr. Roger Mandel, Director
Toledo Museum of Art
Monroe Street at Scottwood Ave.
P.O. Box 1013
Toledo, Ohio 43697

Dear Mr. Mandel: note

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Mr. Millard F. Rogers, Director
Cincinnati Art Museum
Eden Park
Cincinnati, Ohio 45202

Dear Mr. Rogers

Mr. John Lane, Director
Carnegie Institute,
Museum of Art
4400 Forbes Avenue
Pittsburgh, Pennsylvania 15213

Dear Mr. Lane:

Mr. Samuel Sachs II, Director
Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404

Dear Mr. Sachs:

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The Museum of Modern Art

cc: Marjorie Nathanson
FILE

Bourgeois
Lippard

February 2, 1984

Office of the Registrar
212-708-9634

Lucy Lippard
138 Prince Street
New York, New York 10012

RE: 82.310, BOURGEOIS: FEMME PIEU

Dear Lucy Lippard:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Magenta Fine Arts to return your loan on February 9, 1984.

If these arrangements are in any way unsatisfactory or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl

FEB 3 '84

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	MoMA Exhs.	1337.4

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

September 8, 1982

Ms. Lucy R. Lippard
138 Prince Street
New York, N.Y. 10012

Office of the Registrar
212-708-9634

Dear Ms. Lippard:

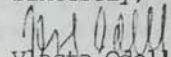
I am writing in regard to the transportation arrangements for your loan, one sculpture entitled Femme Pieu, to our exhibition LOUISE BOURGEOIS.

I am making arrangements with Lebron Brothers to have the New York City loans collected on October 7th and hope that your loan will be available for collection that day. Unless the work is already wrapped and packed for transportation, I will instruct a representative from Lebron Brothers to pack the work during the collection. I will contact you the week of October 4th to confirm the transportation arrangements with you.

Your loan will be covered by the Museum's insurance policy from the moment of collection until the moment of return to your residence. Moreover, all expenses connected with the transportation of your loan will be covered by the Museum.

Thank you so much for your most valuable contribution to this exhibition.

Sincerely,


Vlasta Odell

Assistant to the Registrar

SEP 9 '82

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The Museum of Modern Art

cc: Marjorie Nathanson
FILE

Bourgeois
Nuc Met

February 2, 1984

Office of the Registrar
212-708-9634

Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028
Attention: Marceline McKee

RE: BOURGEOIS: 82.442, SWEET SMELL OF INDIGO and 82.344,
POINT OF CONTACT

Dear Marceline McKee:

I am writing in regard to the return of the above mentioned
loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Magenta Fine Arts
to return your loan on February 9, 1984.
If these arrangements are in any way unsatisfactory or
if there has been a change in the return address, please
contact me as soon as possible.

To complete our records, would you kindly sign and return
the enclosed receipt of delivery when you receive your
loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl

FEB 8 '84

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

Bourgeois¹⁰
NYC & Met

April 7, 1983

Herb Moskowitz
Office of the Registrar
The Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, NY 10028

Dear Herb:

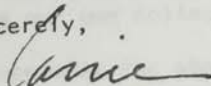
I write with details of the proposed storage arrangements for the Metropolitan's loans to LOUISE BOURGEOIS, which is scheduled to leave Houston in May and will not open in Chicago until early September. As I mentioned in our telephone conversation yesterday, the Museum of Contemporary Art has recently informed us that they are unable to store the cases containing your loans. I have been pursuing alternate solutions to this problem, and feel that the best one is storage at the Santini warehouse in Chicago.

The supervisor at the warehouse facility, Mr. Geoffrey Farrell, is highly recommended locally, and handles high-value artworks for the Art Institute, the MCA, and other Chicago museums. He has described their building to me as a four-year-old facility built to their specifications and equipped with a 24-hour system of Wells Fargo central station alarms, contact-secure doorways, and electronic night surveillance. The building is windowless, with the exception of the offices, where windows are contact-secure and outfitted with tape alarms. The entire building has Rate-of-Rise fire and smoke detection as well as a sprinkler system. While the facility as a whole has no atmospheric control, there is a high-security room which has full temperature control and a second set of contact alarms. We would propose storing the two cases with your loans (the work on paper Sweet Smell of Indigo and the bronze Point of Contact) in this area. All off-loading and delivery would be supervised by the Registrar of the Museum of Contemporary Art.

I very much hope that this storage arrangement will meet with your approval. We hope to confirm transport and storage within a week or so; if you anticipate delays in reaching a decision, please contact me at 708-9662. I will be in touch in any case next week.

With many thanks for your consideration, and appreciation for your loans,

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

March 3, 1983

Ms. Marceline McKee
Coordinator for Loans
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York 10028

Dear Ms. McKee:

Pursuant to our telephone conversation last week, I am writing in reference to your loans to LOUISE BOURGEOIS, the retrospective exhibition organized by our Museum which is touring to museums in Houston, Chicago and Akron.

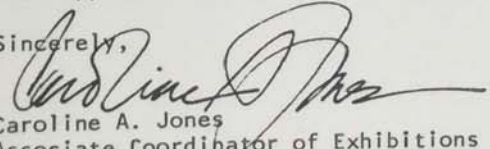
As I mentioned during our conversation, there is still a possibility that we will be able to arrange a fourth showing between the Houston and Chicago presentations. However, I know that you are concerned regarding the storage of your loans, should a fourth showing be impossible. You will note from my letter to Mary Jane Jacob at the Chicago Museum of Contemporary Art (copy attached) that I have asked them whether they could hold the two cases containing your loans during this period. They have a restricted access storage area off the lower level of their galleries, and it is my hope that this storage will prove both feasible for the MCA and acceptable to your loan committee.

You will by now have received facilities reports on the three museums participating in the tour thus far. As these make clear, all three institutions have central-station fire and theft prevention systems as well as full climate control, meeting our standards for circulating exhibitions and, I trust, meeting your own for loans. For the first leg of the tour itinerary, we have contracted with the firm of Atlantic Van Lines, with whom we have many years' experience. We require that all vans be "air-ride" and be staffed with two drivers at all times during transport from site to site, a door-to-door system which minimizes handling of the cases. We have used Atlantic in particular for the transport of many exhibitions, among them a valuable show of paintings from our own collection which is now on view at the Denver Art Museum.

I hope that the above and attached will clarify our provisions for your loans; please feel free to call me at 708-9662 should you have any additional questions.

With appreciation for your generous loan to the exhibition,

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

att.

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The Museum of Modern Art

Bourgeois,
Robert Miller

Office of the Registrar
212-708-9634

January 4, 1983

Robert Miller Gallery
724 Fifth Avenue
New York, N.Y. 10019
attn.: Nathan

re: LOUISE BOURGEOIS

Dear Nathan:

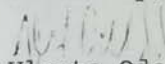
I am writing to confirm our telephone discussion in regard to the collection of four Bourgeois pieces by A & S Fine Arts on January 13, 1983.

The following works will be released:

Labirinthine Tower, cast iron
Portrait of Robert, bronze
Trani Episode, bronze
Trani Episode, bronze

Thank you very much. I am truly sorry I cannot help you with Quarantinia I.

Sincerely,


Vlasta Odell
Assistant Registrar

JAN 4 '83

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The Museum of Modern Art

cd: Marjorie Nathanson
FILE

*Bourgeois &
New Whitney*

February 2, 1984

Office of the Registrar
212-708-9634

Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

RE: 82.441, BOURGEOIS

Dear Betty

I am writing to you regarding the above mentioned loan to the Whitney Museum of American Art.

Arrangements will be made to return the work as soon as possible.

If these arrangements are not satisfactory or if there is any change of address, please contact me at the above address.

To complete the enclosed loan agreement, please sign and return the enclosed form to receive your receipt for the work.

Many thanks for your cooperation in the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl

*use mild soap -
keep work as dry
as possible
wipe the front
off -
always keep
as dry as
possible*

FEB 8 '84

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The Museum of Modern Art

cd: Marjorie Nathanson
FILE

*Bourgeois &
New Whitney*

February 2, 1984

Office of the Registrar
212-708-9634

Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

RE: 82.441, BOURGEOIS: ONE AND OTHERS

Dear Betsy Carpenter:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Magenta Fine Arts to return your loan on February 9, 1984. If these arrangements are in any way unsatisfactory or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl

FEB 8 '84

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

The Museum of Modern Art

LOUISE BOURGEOIS

cc: File ✓
Debbie Wye/Alicia Legg
Carrie Jones

September 10, 1982

Ms. Betsy Carpenter
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Office of the Registrar
212-708-9634

Dear Betsy:

I am writing in regard to the transportation arrangements for your loan, one sculpture entitled One and Others, to our exhibition LOUISE BOURGEOIS.

I am making arrangements with Lebron Brothers to have the New York City loans collected on October 7th and hope that your loan will be available for collection that day. Unless the work is already wrapped and packed for transportation, I will instruct a representative from Lebron Brothers to pack the work during the collection. I will contact you the week of October 4th to confirm the transportation arrangements with you.

Your loan will be covered by the Museum's insurance policy from the moment of collection until the moment of return to your museum. Moreover, all expenses connected with the transportation of your loan will be covered by the Museum.

I am enclosing the appropriate Certificate of Insurance.

Thank you so much for your most valuable contribution to this exhibition.

Sincerely,

Vlasta Odell
Assistant to the Registrar

VO: amk
Enclosure

SEP 18 '82

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The Museum of Modern Art

LOUISE BOURGEOIS

cc: file

Debbie Wye/Alicia Legg
Carrie Jones

Office of the Registrar
212-708-9634

August 24, 1982

Ms. Helen Herrick
723 North 5th Street
Philadelphia, Pennsylvania 19123

Dear Ms. Herrick:

I am writing to confirm our telephone conversation regarding your and Mr. Brutton's loan of one drawing, Untitled, to our exhibition LOUISE BOURGEOIS.

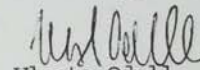
I authorized the Atlantic Van Lines to act as the Museum's agent for packing and transporting your loan from your residence to our Museum. Mr. Ed Noonan or Mr. Jim Ikena of Atlantic Van Lines will contact you the week of September 20th to make arrangements for the collection of the loan the following week.

Your drawing will be covered by our insurance policy from the moment of the collection until it is returned to your residence.

Please, do not hesitate to contact me should you have any questions in connection with the transportation arrangements. In case you have to contact Mr. Ikena or Mr. Noonan of Atlantic Van Lines, their telephone number is 800 638 4651.

Thank you so much for your most valuable contribution to this exhibition.

Sincerely,



Vlasta Odell

Assistant to the Registrar

AUG 24 1982

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	MoMA Exhs.	1337.4

The Museum of Modern Art

cc: RHP/CS
WRR/ES
DW
DF/MN
VD-Pey ✓

October 27, 1982

Department of Painting
and Sculpture

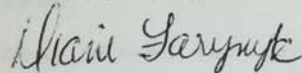
Mr. and Mrs. James Johnson
Turkey Coop Farm
P.O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson:

The Robert Miller Gallery advised us yesterday that the insurance value for your Louise Bourgeois sculpture Bullet, which you have generously agreed to lend to our retrospective exhibition, should in fact be \$50,000. I am therefore writing to you at this time to confirm this value, which we will assume is correct unless we hear from you to the contrary.

We are very grateful for your cooperation and are especially pleased to have your sculpture on view here.

Sincerely yours,



Diane Farynyk
Curatorial Assistant

NOV 18 '82

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Bourgeois Johnson

The Museum of Modern Art

NY

February 3, 1984

Office of the Registrar
212-708-9634

Mr. and Mrs. James Johnson
Turkey Coop Farm, P.O. Box 94
Pottersville, NJ 07979

RE: 82.426, BOURGEOIS: BULLET

Dear Mr. and Mrs. Johnson:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Magenta Fine Arts to return your loan on February 7, 1984. If these arrangements are in any way unsatisfactory, or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill

Kathleen Hill
Assistant Registrar

Encl

FEB 8 '84

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The Museum of Modern Art

Bourgeois Johnson

file: BOURGEOIS, L&L
cc: Registrar
D. Wye
A. Legg
R. Palmer
green/circ

December 7, 1983

Mr. and Mrs. James Johnson
Turkey Coop Farm
P. O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson:

It is with the very greatest regret that I am writing to inform you that plans for the European showings of our Louise Bourgeois exhibition have had to be cancelled for financial reasons. Although the Museum's International Council was supplying a subsidy towards the cost of the exhibition, the expenses of transporting, insuring, and installing the works, as well as travel costs for staff to supervise the handling of the works, were still very considerable, and the European museums finally had to decline the exhibition.

You were generous to agree to lend to the international showings and I am sure you share the very great disappointment Deborah Wye, the Director of the exhibition, and I feel that these plans could not go forward. I can only assure you that we made every effort to assist the European museums by seeking additional outside support, but when these efforts were not successful, our colleagues abroad reported they had no other recourse except to cancel the exhibition.

We hope very much that there will be some other opportunity to create greater awareness in Europe of Louise Bourgeois's fine achievements, and thank you for your warm cooperation in making the American tour possible.

After the first of the year when the exhibition has its final showing in Akron, our Registrar will be in touch with you to make arrangements for the return of your loan.

Sincerely,

Waldo Rasmussen
Director
International Program

WR:mk

DEC 7 '83

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The Museum of Modern Art

Bourgeois
Johnson

Department of Painting
and Sculpture

December 14, 1982

Mr. and Mrs. James Johnson
Turkey Coop Farm, P.O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson,

As I am sure you will recall, when I first wrote to request your cooperation in lending to our Louise Bourgeois exhibition, I mentioned plans to circulate the exhibition following our showing.

Now that the exhibition has opened to such success here, I am pleased to tell you that plans for the tour are finalized.

The arrangements for the U.S. tour are as follows:

Contemporary Arts Museum 5216 Montrose Avenue Houston, Texas 77006	March 12 - May 8, 1983
Museum of Contemporary Art 237 East Ontario Street Chicago, Illinois 60611	September 3 - October 30, 1983
Akron Art Museum 70 East Market Street Akron, Ohio 44308	November 19 - January 10, 1984

We can assure you that the greatest care will be taken in packing and transporting the works of art that will comprise the selective tour version of Louise Bourgeois. In addition, a member of our staff will be on hand at each museum scheduling the exhibition to supervise the unpacking, handling and installation of each work.

We are very pleased that you have thus far agreed to the tour plans in principle. Since the specific dates extend past our original expectations, I am including a loan extension form which will need to be completed. Please return the original and retain the copy for your records.

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	MoMA Exhs.	1337.4

-2-

I am sure you share our pleasure in the excitement our Bourgeois exhibition has prompted and look forward, with us, to making the exhibition available to an even broader public outside New York.

With best regards,

Deborah Wye

Deborah Wye
Director of the Exhibition

Mr. and Mrs. James Johnson
Turkey Loop Farm
P.O. Box 54
Rutherfordville, New Jersey 07070

Dear Mr. and Mrs. Johnson:

Enclosed is a revised loss receipt with an adjusted insurance value of \$42,000.00 for your BOURGOIS sculptures. This adjusted value is due to your insurance declaration on the loss agreement form which you have submitted.

Sincerely,

Vivian West
Museum Registrar

Enclosed
Enclosure

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	MoMA Exhs.	1337.4

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

October 21, 1982

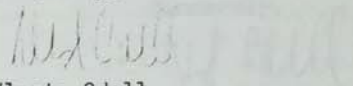
Office of the Registrar
212-708-9634

Mr. and Mrs. James Johnson
Turkey Coop Farm
P.O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson:

Enclosed is a revised loan receipt with an adjusted insurance value of \$40,000.00 for your BOURGEOIS sculpture. This adjusted value is due to your insurance declaration on the loan agreement form which you have submitted.

Sincerely,


Vlasta Odell
Asst. Registrar

VO:amk
Enclosure

OCT 22 '82

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	MoMA Exhs.	1337.4

The Museum of Modern Art

Office of the Registrar
212-708-9634

October 18, 1982

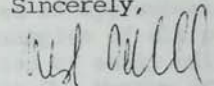
Mr. and Mrs. James Johnson
Turkey Coop Farm, P.O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS has been received by the Museum. Enclosed please find a loan receipt for your records.

Thank you for your generosity in contributing toward this exhibition.

Sincerely,


Vlasta Odell
Assistant to the Registrar

encl

OCT 20 '82

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

cc: RLP/CJ
WRR/ES VO
DW
VO-Reg
DF

The Museum of Modern Art

Department of Painting
and Sculpture

September 16, 1982

Mr. and Mrs. James Johnson
Turkey Coop Farm
P.O. Box 94
Pottersville, New Jersey 07979

Dear Mr. and Mrs. Johnson,

The Museum of Modern Art is organizing a major retrospective exhibition of the work of the distinguished sculptor Louise Bourgeois, which I am directing in collaboration with Alicia Legg, Curator of Painting and Sculpture. The exhibition, comprised of approximately one hundred works, will include representative examples of all periods of her sculpture, as well as an important selection of early paintings, drawings, and prints. The dates of the showing at The Museum of Modern Art will be from November 3, 1982 through February 8, 1983. In addition, the Museum is proceeding with plans for a tour in the United States and Europe, to extend through March 1984. (We will provide you with information regarding the tour, which we presently expect will include showings in Houston, Chicago, Otterlo (The Netherlands), and Paris, as soon as we have received final confirmation of showing dates and other details from the participating museums.)

This will be the first major museum exhibition to focus in depth on the full range of Bourgeois' work, thereby demonstrating its great variety and originality. We look forward to an exhibition which will be both exciting and timely, particularly in light of the relevance of Bourgeois' work to that being produced by emerging artists today.

Since this will be the first full-scale retrospective of the artist's work, we feel it is especially important to include the most significant pieces from her oeuvre. It is in this regard that I am writing to you for your cooperation. Your black marble sculpture, Bullet is of special significance and quality and we hope very much that you will agree to lend it to our exhibition. In the hope that you will decide to participate, the appropriate Loan Agreement form is enclosed. If you consent to this loan, please complete and return the green copy of the form in the envelope provided, retaining the duplicate white copy for your records.

SEP 17 '82

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

The Museum would assume full responsibility for all costs of insurance, packing, and transportation from the time the work leaves your premises and until it is returned to you at the end of the tour. In order to prepare detailed condition reports and for installation, we should like to receive your work in early October. If you agree to the loan, our Registrar will contact you regarding collection and transportation arrangements. As discussed by telephone, all credit information regarding your sculpture will read: Private Collection.

We will be extremely grateful if you can join us in this enterprise and want to thank you for your consideration of this request.

Sincerely yours,

Deborah Wye

Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.4

Bourgeois RISD

The Museum of Modern Art

February 3, 1984

Office of the Registrar
212 708-9634

Providence Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903
Attention: Registrar

RE: 82.301.ab, BOURGEOIS: STILL-LIFE

Dear Registrar:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Fine Arts Express to return your loan on February 10, 1984. If these arrangements are in any way unsatisfactory or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl

FEB 6 '84

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	1337.4

The Museum of Modern Art

Office of the Registrar
212-708-9634

September 10, 1982

Ms. Pat Loiko, Registrar
Museum of Art
Rhode Island School of Design
Providence, Rhode Island 02903

re: LOUISE BOURGEOIS exhibition

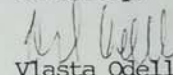
Dear Pat Loiko:

Enclosed please find Certificate of Insurance covering your work by Louise Bourgeois, *Still Life*, for \$35,000. The insurance value, as you suggested, was given to me by Debbie Wye who is directing the above referenced exhibition.

As we discussed on the phone, your loan will be collected on September 28th by Fine Arts Express, and will be delivered to The Museum of Modern Art the following day. Of course, all expenses connected with the transportation will be covered by the Museum.

Thank you so much.

Sincerely,



Vlasta Odell
Assistant to the Registrar

encl: Certificate of Insurance

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Bourgeois
The Museum of Modern Art *Kahibetzer*

24

February 3, 1984

Office of the Registrar
 212 708-9644

Mr. John D. Kahibetzer
 1025 Fairway Road, Monte Cito
 Santa Barbara, CA 93108

RE: BOURGEOIS; 82.428, FALLEN WOMAN; 82.429, FEMME MAISON;
 82.430, FEMME MAISON

Dear Mr. Kahibetzer:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Cooke's Crating to return your loan on the week of February 13th. If these arrangements are in any way unsatisfactory, or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill

Kathleen Hill
 Assistant Registrar

Encl

FEB 8 '84

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MUSEUM OF MODERN ART RECORD OF CONSERVATION

Title: Fallen Woman

Museum no. 82.428

Artist: Bourgeois, Louise

Date of preliminary examination: 10/22/82

Dimensions: 36" X 14"

Support: Canvas

Auxiliary support: Commercial type
stretcher with
no cross-braces

Ground: pre-priming-commercial

Paint film: Oil

Surface film: None

Photographic records: L.A. County Museum- two details, one overall- MOMA
condition photos- two b & w 4 X 5

RECORDS OF EXAMINATION AND/OR TREATMENT

Date: 10/27/82

The canvas was frail and dry with some buckling. There is some age cracking in the white areas. There is abrasion and paint loss, plus loss of ground at top right and lower left corners. The painting has two tears in center. One is $\frac{1}{2}$ " long, in the red area. Another 1" long is at center right along the color division. These are dented inward, and have paint losses along each tear. There is a layer of grime overall. The painting is not varnished.

Initial treatment, before exhibition:

First treatment was done with just enough time to get the painting ready for exhibition. It is to be followed with more treatment after the exhibition closes.

The torn areas were flattened, using moisture and light pressure. They were patched from behind with tosa tissue, using a dilute poly-vinyl acetate emulsion adhesive. The cracking in the white areas was infused with the same adhesive. The painting was cleaned with distilled water. Losses were filled with gesso, and inpainted with pigment ground in a synthetic resin medium. Painting was installed in new frame.

Final treatment to be done after exhibition closes:

The painting would be given structural treatment to prevent any reaction in the areas weakened by the tears. The painting would be lined. A Fabri-Sil silica lining material would be adhered to the back of the painting using cold contact pressure. This is an inert glass material which will provide additional protection and support for the original painting. The lined painting would be restretched on a strong new stretcher which has metal expansion joints. It would be reinstalled into its frame, with a protective cardboard backing.

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The Museum of Modern Art

LOUISE BOURGEOIS

cc: file ✓

Debbie Wye/Alicia Legg
Carrie Jones

August 23, 1982

Ms. Jane Atoir
c/o Mr. John D. Kahlbetzer
1025 Fairway Road
Monte Cito
Santa Barbara, California 93108

Office of the Registrar
212-708-9634

Dear Jane Atoir:

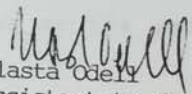
I am writing to confirm our telephone conversation regarding Mr. Kahlbetzer's loan of three paintings, Femme Maison, Femme Maison and Fallen Woman, to our exhibition LOUISE BOURGEOIS.

Cooke's Crating and Art Transport has been authorized to act as the Museum's agent for collection, packing and forwarding of the loan. Mr. Bryan Cooke or Ms. Cheryl West will contact you to make an arrangement for the collection of the loan in the middle of September. The paintings will be shipped to our museum the week of September 27th.

Would you please inform Mr. Kahlbetzer, that his paintings will be insured by our insurance policy from the moment of collection to the moment of return to his residence.

Please, do not hesitate to contact me should you have any questions in connection with the transportation arrangements. Thank you so much for your cooperation.

Sincerely,


Vlasta Odery
Assistant to the Registrar

AUG 24 '82

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The Museum of Modern Art

Bourgeois
DK
K I

January 30, 1984

Office of the Registrar
212-708-9634

American Medical Association
Attention: Ms. Melissa Moffett
1101 Vermont Avenue, N.W.
Washington, DC

RE: 82.449, THE LISTENING ONE

Dear Ms. Moffett:

I am writing in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

Arrangements have been made with Fine Arts Express to return your loan on February 3, 1984.

If these arrangements are in any way unsatisfactory or if there has been a change in the return address, please contact me as soon as possible.

To complete our records, would you kindly sign and return the enclosed receipt of delivery when you receive your loan.

Many thanks for your generosity in lending to the exhibition.

Sincerely,

Kathleen Hill
Assistant Registrar

Encl.

JAN 31 1984

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The Museum of Modern Art

LOUISE BOURGEOIS/American Medical Association

cc: file
D. Wye
Carrie Jones

October 8, 1982

Mr. Jim Byrd
531 Main Street, Apt. 1511
Roosevelt Island, New York 10044

re: Louise Bourgeois: The Listening One

Dear Mr. Byrd:

I am writing in regard to the transportation arrangements of the above referenced loan which is to be lent by the American Medical Association to the exhibition LOUISE BOURGEOIS.

I would like to make arrangements with Art Transport to have this work collected on Tuesday, October 19th at the Washington location. In order to complete the arrangements with Art Transport I will have to know the approximate size of the piece, the insurance value and the location of the work. I would appreciate it if you called me at my office, telephone number 708 9606, any time next week with that information.

The loan will be covered by the Museum's insurance policy from the moment of collection until the moment of return to the original location. Moreover, all expenses connected with the transportation of this piece will be covered by the Museum.

Thank you so much for your help in this matter.

Sincerely,

Vlasta Odell
Vlasta Odell
Assistant Registrar

*called
with call 10/15*

OCT 12 1982