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	MoMA Exhs.	1337.5

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

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AKRON ART MUSEUM

70 EAST MARKET STREET
AKRON, OHIO 44308
(216) 376-9185

25 October 1983

Ms. Marjorie F. Nathanson
Curatorial Assistant
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Ms. Nathanson:

Thank you for your letter of October 21, 1983. It is very good to have all that information in writing, and I have sent copies of your letter to appropriate staff members. Moreover, I read your letter (and this one) over the telephone to Dr. Carr, with whom we shall be in touch during the installation. In fact, Dr. Carr thinks she will be able to spend an hour or two daily in the galleries during the installation.

Staff members already have studied the installation instructions, and I think there is an excellent understanding of the requirements. Also, specific locations are known for most works--certainly all the large ones--and general locations are known for them all.

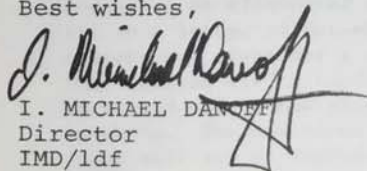
We shall check in advance in regards to fitting the large marble sculptures into the elevator crated. Also, we own a cradle hoist.

Dr. Carr told me that she did tell Ms. Wye we shall be able to display more works than originally anticipated, and that is correct. More than a "few" will be omitted, but, of course, within the guidelines of the December 15, 1982 letter.

We certainly intend to include the two shorter Maison Fragile sculptures, and the taller one as well if we can find an appropriate location for the latter.

I look forward to meeting you, and please feel free to call should you have any questions prior to your arrival.

Best wishes,


J. MICHAEL DANOFF
Director
IMD/ldf

RCP
KH
DW

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Bourgeois
Akron

The Museum of Modern Art

October 21, 1983

Mr. I. Michael Danoff
Director
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Dear Mr. Danoff:

There are several points which should be mentioned in preparation for the Louise Bourgeois exhibition, and in Carolyn Carr's absence I thought it best to write to you.

As you may be aware, there will be two MoMA staff members coming to Akron: Kathy Hill of the Registrar's Department will be present from November 7th through November 11th and I will be there from November 14th through November 18th. The shipments will be arriving from Chicago on November 4th and November 8th. The crates should not be unpacked until Kathy is there so that she can condition check the works when they are removed from the crates.

Two of the pieces require advance construction: Destruction of the Father and Entrance Gate. As Destruction is a complicated installation and goes much more smoothly when installed by someone who has done it previously, it would be best if I install it. Therefore, the room which must be built for Destruction should be constructed by Monday, the 14th, when I arrive. The doorway for Entrance Gate should also be made before my arrival, and of course, if your schedule permits they should both be built at the beginning of the installation. The Destruction's room should be at least eight feet in depth. Two lights will be installed in this room so it will be necessary to have electricity available in that space.

Works can be eliminated only with the prior written consent of this Museum, and in a letter of December 15, 1982 to Carolyn Carr from Caroline Jones consent was given for a number of works. It is my understanding, however, that Deborah Wye, a co-director of the exhibition, has spoken with Carolyn Carr, and only a few pieces will actually be omitted from the exhibition in Akron. She mentioned that Fillette, Confrontation, and one Hanging Janus will not be included.

The large marble sculptures, Sleep II, Colonnata, Cumul III/Avenza, and Fountain will be installed with a cradle hoist. Because they are so heavy

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and fragile we feel that the less they are moved the better. Therefore, their locations in the exhibition should be known before unpacking and if at all possible they should be uncrated in the galleries so that we will be able to move them directly from their crates to their installed locations. These four sculptures should be installed in my presence. We have found that if pieces of plywood are placed under them when installed the cradle hoist's straps can be slid underneath easily during deinstallation. Eight pieces of 3/4" plywood, each 4 x 10", would be sufficient.

Many of the wood figures are wobbly and hard to handle. Again, if possible, it would be best to unpack them in the galleries where they will be installed.

Several of the sculptures must be nailed into platforms or the floor. They are The Blind Leading the Blind, Maisons Fragiles (82.191 a and b), Figure (82.435), Night Garden, and One and Others. If possible, we prefer that they are nailed into the floor. If not, the size of the platforms which you will have to construct must be approved by our conservator; Kathy or I can consult her by phone when we are in Akron. Figure (82.435) will fit onto a platform which we will supply for the wood figures.

Two small hanging pieces, Hanging Janus and Janus Fleuri, should be hung at eye level and necessitate a platform below to keep visitors at a proper distance for security.

Amoeba is quite heavy and, depending on the construction of your walls, you might have to provide reinforcement. (Please see page 6 of the Exhibition Preparation Instructions.)

Maison Fragile (82.351) is one of Louise Bourgeois' favorite pieces because it is recent, but it is twelve feet high and, as I understand it, too high to fit into your second floor galleries. Perhaps, if appropriate, it could be placed in a foyer. It must be nailed into a wall.

I also want to mention how important it is for everyone involved in the installation to read the Exhibition Preparation Instructions before Kathy's arrival. Carolyn was sent a copy of them in July.

I look forward to meeting you next month.

Sincerely,

Marjorie Frankel Nathanson

Marjorie Frankel Nathanson
Curatorial Assistant

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The Museum of Modern Art

Bourgeois

✓KH
RLP

October 4, 1983

Ms. Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Dear Ms. Carr:

Enclosed are some photographs of the Bourgeois exhibition in Chicago. I apologize for their poor quality: I took them when I was there for the installation.

I'm having several slides of the installation in Houston made, and I will send you those as soon as they're ready. (I hope by the middle of next week they'll be in the mail.) You should have xeroxes of the MoMA installation photos in the preparation instructions that Carrie Jones sent you.

Please let me know if there is anything else you need or if you have any questions.

Sincerely,

Marjorie Frankel Nathanson
Marjorie Frankel Nathanson
Curatorial Assistant

OCT 5 '83

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Cherie Summers/
Vlasta Odell
Richard Palmer/
File
Marie Frost
Public Information
Marjorie Natanson
CAJ file

July 13, 1983

Ms. Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Dear Carolyn:

I'm afraid I may have omitted the promised Shipment Summaries from my letter of July 11 -- they are enclosed herein, with my apologies.

Though it is premature, I also wanted to note that you can expect to receive from us a packet of black-and-white publicity photos, and 3 color transparencies, for your use in promoting the show. We will forward the transparencies as soon as Chicago has finished with them.

If your press or education office is interested, we also have a set of slides of works in the exhibition, which we can forward to you upon request.

Best regards.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Encl: Summary list, Shipments I and II, Utility Compartment

R.B.: Note above for pending. Also note around October Akron should be sent the definitive shipment arrangements and a summary of which works should be offloaded first (see my letter to M.J. Jacob in Chicago of June 14)

Told MN on Sept 20 -

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The Museum of Modern Art

July 13, 1983

Ms. Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Dear Carolyn:

I'm afraid I may have omitted the promised Shipment Summaries from my letter of July 11 -- they are enclosed herein, with my apologies.

Though it is premature, I also wanted to note that you can expect to receive from us a packet of black-and-white publicity photos, and 3 color transparencies, for your use in promoting the show. We will forward the transparencies as soon as Chicago has finished with them.

If your press or education office is interested, we also have a set of slides of works in the exhibition, which we can forward to you upon request. (You will be sent these photographs immediately after Chicago's deinstallation.)

Best regards,
1) Unpacking/Packing Instructions, Boxlists, and Shipment Summaries for the two shipments coming from Chicago.

Sincerely,
2) Addresses of Lenders to whom invitations should be sent, as well as names and addresses of individuals at the Museum and at sponsor organizations. We would also like to receive 5 unmailed copies of the invitation for use in reports and for our archives.

Caroline A. Jones
Associate Coordinator of Exhibitions

3) Tour Itinerary Labels for the catalogue: a set of 50, (based on your catalogue order), to be affixed to the title page of each catalogue, if you so wish.

4) Videotapes of the slideshow "Partial Recall" by Louise Bourgeois.
Encl: Summary list, Shipments I and II, Utility Compartment
the costs and credit required for use of this educational supplement.

As you'll note on the memo regarding the videotape, you will be billed \$160 for the use of the three tapes, in addition to the participating fee of \$15,000 and the pro-rated transportation costs. We have projected the anticipated expenses for the remainder of the domestic itinerary, which total \$23,964. Pro-rated among the three participating institutions, the cost share you will be billed is \$7,988. These costs were higher than we had hoped initially, largely as a result of the unexpected rate increase in May and the sheer bulk of the two shipments. I hope the lowered participating fee will lessen the burden of these transport costs.

(continued)

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The Museum of Modern Art

Bourgeois / Akron
cc: Debby Wye
Alicia Legg
Marjorie Nathanson
Vlasta Odell/
✓ Cherie Summers
R. Palmer/FILE
M. Frost
P.I.
CAJ file

July 11, 1983

Ms. Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron OH 44308

Dear Carolyn:

Enclosed are materials you will need to prepare for the unpacking and installation of the Museum's exhibition LOUISE BOURGEOIS, as follows:

- 1) The final checklist of works in the travelling exhibition, annotated to reflect special handling or installation requirements for each piece.
- 2) The complete set of Exhibition Preparation Instructions, including attachments and photocopies of the original photographs. (You will be sent these photographs immediately after Chicago's deinstallation.)
- 3) Unpacking/Packing Instructions, Boxlists, and Shipment Summaries for the two shipments coming from Chicago.
- 4) Addresses of Lenders to whom invitations should be sent, as well as names and addresses of individuals at the Museum and at sponsor organizations. We would also like to receive 5 unmailed copies of the invitation for use in sponsor reports and for our archives.
- 5) Tour Itinerary Labels for the catalogue: a set of 50, (based on your catalogue order), to be affixed to the title page of each catalogue, if you so wish.
- 6) Videotapes of the slideshow "Partial Recall" by Louise Bourgeois, together with an explanatory memo about the costs and credit required for use of this educational supplement.

As you'll note on the memo regarding the videotape, you will be billed \$160 for the use of the three tapes, in addition to the participating fee of \$15,000 and the pro-rated transportation costs. We have projected the anticipated expenses for the remainder of the domestic itinerary, which total \$23,964. Pro-rated among the three participating institutions, the cost share you will be billed is \$7,988. These costs were higher than we had hoped initially, largely as a result of the unexpected rate increase in May and the sheer bulk of the two shipments. I hope the lowered participating fee will lessen the burden of these transport costs.

JUL 12 '83 (continued)

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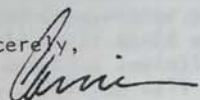
Caroline Jones to Carolyn Carr
July 11, 1983

I know we spoke some time ago regarding the storage arrangements you would propose to make for the works you will not be installing. I would appreciate it if you could review your plans for your installation of BOURGEOIS and let us know what arrangements you propose for the excluded works, (outlined in my letter of December 15), and whether you will need to add to the excluded list. (We have already determined that it will not be cost efficient to return these excluded works to New York straight from Chicago, since we would still need to ship the remaining works in two loads.) It would also be helpful if you could reconfirm the fact that you will not be using the low wooden platforms for the wooden figures, and that you have a wooden floor capable of receiving the brads necessary to anchor these figures in place during the installation.

We also discussed possible shipping dates, which I mentioned to your Registrar Brenda Mitchell when she called. Assuming Chicago can be ready for the two pick-ups on November 3 and 7, the two shipments can be delivered on November 4 and 8. We would propose to send a MoMA staff member on the 9th or 10th to supervise unpacking and conditioning, and to advise on the installation work prior to your opening on the 19th. Please confirm the feasibility of these dates and we will proceed.

I hope the enclosed materials are useful. As always, feel free to call me should you have any questions.

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

Encl.

P.S. I am eager to confirm the arrangements for BOURGEOIS in Akron before August, as I am leaving the Museum at the end of July for a job in Boston. Dick will be taking over the supervision of the tour after I have gone, but I would naturally like to have as much settled as possible before I go!

P.P.S. I've also enclosed a copy of the Art in America article on Bourgeois and the show, for your interest.

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The Museum of Modern Art

xc: Debby Wye, Alicia Legg, Marjorie
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
cc: Debby Wye
✓ Vlasta Odell
Marjorie Nathanson
Pat Houlihan

December 21, 1982

January 12, 1983

Linda L. Cathcart

Linda Cathcart
Director
Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006-6598

Dear Linda:

Dear Linda:

Enclosed is the checklist for the U.S. tour version of LOUISE BOURGEOIS.
Thank you for the signed contract, which we received today.
plan to tour.

I've enclosed an annotated version of the checklist which you may find useful in beginning to plan your installation. Note that the dread asterisks have been removed from the Whitney, Rhode Island, and our own works; we will let you know as soon as we have heard from the remaining private lenders. The version is larger than the show as we originally envisioned it for our own galleries, and certainly larger than the initial Marie Frost from this office has been in touch with your Registrar regarding the transport of the exhibition; as we discussed we will arrange it so that Shipment 1 will arrive on Friday, March 4 and Shipment 2 on Monday, March 7. Jerry Reuner, our Production Supervisor, will be on hand by Monday; we have arranged for Patricia Houlihan, our Senior Conservator of Sculpture, to be there as well. The unpacking should await their arrival and supervision. (I will soon be sending you detailed installation instructions and specifications for construction which you will need to complete before Jerry's arrival; he will be able to advise and interpret the instructions when he gets there.)

Since Akron wants a greatly reduced version of the exhibition, and since you will also find enclosed the copy for the set of pressure-sensitive labels which we are producing for the title page of the LOUISE BOURGEOIS catalogue. Please review this at your earliest convenience, and let me know by next week if there are any changes to be made.

Best regards. Chicago's participation we face very bleak prospects indeed. I will keep you informed as the situation develops, and hope that it will not prove necessary to reduce the show.

Sincerely,

As of this writing, we do not yet have the signed contract for your presentation. Could you expedite this so that we can begin the packing work on the exhibit? I expect that the packers will need all the time that's available before proceeding.
cc: Marti Mayo, Contemporary Arts Museum
Marie Frost, MoMA

I trust you have received by now the poster, press clippings, etcetera. I apologize for the delay in getting you the enclosed checklist. I assume since we have not heard from your Bookstore Manager, Alexa Stathacos, that you are not interested in pursuing a reprint of the poster. Our Publications Department urges that you place an order for your catalogues now so that there will be no problem in getting the stock in time.

(continued)

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The Museum of Modern Art

xc: Debby Wye, Alicia Legg, Marjorie N.
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

December 21, 1982

Linda L. Cathcart
Director
Contemporary Arts Museum
5216 Montrose Blvd.
Houston, Texas 77006-6598

Dear Linda:

Enclosed is the checklist for the U.S. tour version of LOUISE BOURGEOIS, which includes full information for the 147 works of art we currently plan to tour.

We have made every effort to include as many works from the New York showing as possible, and have even added works (checklist numbers 119, 120, and 121) which we did not have space to install ourselves, with the result that the tour version is larger than the show as we originally envisioned it for our own galleries, and certainly larger than the initial tour version. I would like to point out, however, that the enclosed checklist is possibly too optimistic. You will note that many lenders have not yet given their final approval for the tour, which is longer than we anticipated. Additionally, we have just learned that Chicago has reneged on their commitment and (at least for the present) has pulled out of the tour. We will know more about the extent of the financial damage in the next few weeks as we review the packing and transport estimates and have more information about the possibilities of storage in Akron during the gap in the tour.

Since Akron wants a greatly reduced version of the exhibition, and since the international tour is yet smaller, we may not be able to send you all of the works on the enclosed checklist. Naturally, we deeply regret even having to raise this problem at such a late juncture, but we were in a deficit situation on our out-of-pocket expenses for this exhibition even when we envisioned a full tour, and I'm sure you can understand that without Chicago's participation we face very bleak prospects indeed. I will keep you informed as the situation develops, and hope that it will not prove necessary to reduce the show.

As of this writing, we do not yet have the signed contract for your presentation. Could you expedite this so that we can begin the packing work on schedule? We expect that the packers will need all the time that's available, and we do need the contract before proceeding.

I trust you have received by now the poster, press clippings, etcetera, and apologize for the delay in getting you the enclosed checklist. I assume since we have not heard from your Bookstore Manager, Alexa Stathacos, that you are not interested in pursuing a reprint of the poster. Our Publications Department urges that you place an order for your catalogues now so that there will be no problem in getting the stock in time.

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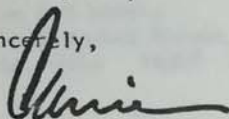
Caroline Jones to Linda Cathcart

2.

My best wishes to you and Marti for the holiday season. I look forward to speaking with you soon.

Best regards,

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

Encl. -- Checklist 12/82

P.S. I held the mailing of this letter until Dick was able to call you about Chicago -- he has now had a chance to speak with Marti (as of 12/23) so I will mail this today.

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The Museum of Modern Art

cc: RP/FILE
DW
AL
WRZLS
✓10

October 8, 1982

Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Dear Carolyn:

Enclosed, as promised, is a set of slides for work which will be in the LOUISE BOURGEOIS exhibition. Much of the work is here now, and looks very exciting -- especially the drawings, which are less well-known.

There have been a few developments in the tour itinerary which will interest you. Given the fact that they were "bumped" by the Paris showing from their first choice, Chicago is now trying to work out a presentation of BOURGEOIS in the one remaining open slot, which was previously listed as August 24 - October 12. They will need to open the exhibition after Labor Day, however, and would like to keep it open through November 6 -- which obviously presents a problem unless we can shift your showing to open later in November. Assuming we can work out efficient transport from Chicago to Akron, and later opening dates at the Beaubourg, would you be able, in principle, to adjust your opening date to just prior to Thanksgiving, November 23 thru January 10? If so, I will suggest to Chicago that a closing at their museum on October 30 would be safer than November 6, ensuring that you have sufficient installation time.

I know you are working on the budget required for an Akron showing of the exhibition, and I want to emphasize in this regard that if an efficient domestic tour can be arranged, we may be able to reduce the participating fee from its current level of \$17,000. As you know, however, transport costs for BOURGEOIS will be high, owing to the weight of the sculpture and the fact that we must separate the exhibition into two shipments, since it involves such a major portion of the artist's oeuvre. I am now working on preliminary estimates for the overall transport costs, which we customarily pro-rate among tour participants, and it appears that they will not be less than \$5,000 and could be as much as \$7,000 if we need to use exclusive vans.

I hope the slides will be of interest. Please return them when you've finished with them, and don't hesitate to call me if you need anything else at this point.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

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Chicago

cc: BJ, KH, MN, BOURGEOIS-Chicago

The Museum of Modern Art

21 October 1983

Ms. Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Mary Jane:

As you may have learned from Jean Marshall following our telephone conversation last week, I have replaced Carrie Jones in the Exhibition Program Department here. I am just writing to confirm the arrangements for the visit of Kathy Hill of our Registrar's office, who will be staying at the Richmond Hotel from October 30th through November 7th.

It is our understanding that Kathy will be working in conjunction with your Registrar, Debi Furden, to condition check the works following the dismantling of the LOUISE BOURGEOIS exhibition, and to supervise the packing of works for shipment to Akron. Kathy will remain in Chicago until the final shipment is loaded on November 7th. Because of the fragility of the work involved and the complexity of handling and packing, it is crucial that Kathy Hill be present when the dismantling begins and through each stage of the condition checking and re-packing process. I'm sure that Kathy will be in touch with Debi Furden directly to make whatever prior arrangements are necessary.

Please convey my thanks to Jean Marshall for making the hotel reservations and seeing to the prompt return of the publicity photographs.

If you have any questions, please feel free to call (my direct line is 708-9662).

Sincerely,

Betsy Jablow
Associate Coordinator of Exhibitions

OCT 24 '83

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*Bonington / Miss. Cont. Art
Chere Summers*

Museum of Contemporary Art

Ms. Carey Jones
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

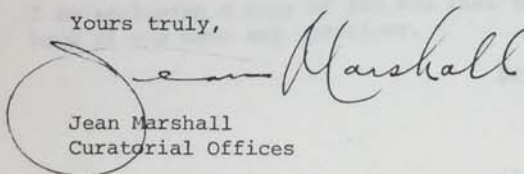
Dear Carey:

Please find enclosed two confirmations for hotel accommodations for Messrs. Houlihan and Summers. If there are any questions regarding dates, costs, or any thing relating to these reservations, please let me know.

As I indicated to you last week, if Patricia or Chere find that they will be unable to make the trip, I would appreciate being apprised as soon as possible ... allowing at least 36 hours for cancellation. If not, we will be obligated to pay the charges since they have been confirmed by our Museum.

If I can be of further assistance, don't hesitate to contact me at (312-280-2668).

Yours truly,


Jean Marshall
Curatorial Offices

June 29, 1983

cc: Mary Jane Jacob

JUL 5 '83

237 e. Ontario st., Chicago 60611, (312) 280-2660

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The Museum of Modern Art

Bourgeois / Chicago - 315
Mus. of Cont. Art

cc: Carrie Jones
Pat Houlihan
Marjorie Matheson

June 20, 1983

Office of the Registrar
212-708-9634

Ms. Debbie Purden
Registrar Department
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Debbie:

I'm writing to confirm our telephone conversation concerning the LOUISE BOURGEOIS exhibition scheduled to open in your museum in September.

As I mentioned, Pat Houlihan, Conservator, will be going to Chicago to supervise unpacking, the installation of THE DESTRUCTION OF THE FATHER and CONFRONTATION, and the repainting of three sculptures.

The three sculptures that have to be repainted are:

- #69, LAIR - in box 28
- #73, FEE COUTURIERE - in box 32
- #75, AMOEBA - in box 27

Pat will need a flat white latex paint (any brand) and a 3" brush. She will also need a staple gun. To facilitate the handling of the larger marbles, please have 8 sections of 3/4" plywood cut up before installation. The sections should be 4 x 10" each, approximately, and will sit under the sculptures to leave room for the gantry straps.

I am enclosing a copy of the Box List and Checklist. Please let me know if you have any questions.

Sincerely,

Cherie Summers
Associate Registrar

Encl. Box list
checklist

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Orig: File BORINGEOL

x: CTS
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Museum of Contemporary Art

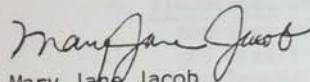
Ms. Caroline A. Jones
Associate Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Carrie:

I would like to take this opportunity to acquaint you with our Assistant Registrar Debi Purden. She will be assuming the duties of our former Registrar, Mary Braun, who recently left the Museum to pursue a business career in Chicago. Ms. Purden has been employed at the Museum of Contemporary Art for two years now in the curatorial and registrar's departments. Since 1982 she has been in charge of the cataloguing, care, and maintenance of the MCA's fast-growing permanent collection. In addition, she has played an important role in the preparation of several temporary exhibitions and has proven to be an asset to our staff.

Debi Purden will be in contact with you in the coming months on future projects. I am sure you will enjoy working with her as we do and thank you for your cooperation during this period of transition.

Sincerely,



Mary Jane Jacob
Curator

June 13, 1983

MJJ/jm

JUN 20 '83

237 e. Ontario st., Chicago 60611, (312) 280-2660

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: Debby Wye
Alicia Legg
Marjorie Nathanson
Vlasta Odell/
Cherie Summers
R. Palmer/FILE
M. Frost
P.I.
CAJ file

April 27, 1983

Ms. Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Mary Jane:

Enclosed are materials you will need for the unpacking, preparation and presentation of the Museum's exhibition LOUISE BOURGEOIS, as follows:

1. The final checklist for the travelling exhibition, annotated to reflect special handling or installation instructions for each work.
2. The complete set of Exhibition Preparation Instructions, including attachments and photocopies of the photographs. (Original photographs will be provided following deinstallation in Houston.)
3. Unpacking/Packing Instructions and Boxlists for the two shipments coming from Houston, including photocopies of polaroids taken inside each box.
4. Addresses of Lenders to whom invitations should be sent, as well as names and addresses of individuals at the Museum and at sponsor organizations. We would also like to receive 5 unmailed copies of the invitation for use in sponsor reports and for our archives.
5. Tour Itinerary Labels for the Catalogue; a set of 50 to be affixed to the title page of each catalogue you have ordered, if you so desire.
6. Videotapes of "Partial Recall" by Louise Bourgeois, together with explanatory memo about the costs and credit required for use of this educational supplement.

You will be billed for the costs of the videotape, (\$160), as well as for the participating fee of \$15,000 and the pro-rated transport costs. We have projected the anticipated expenses for the remainder of the domestic itinerary, which total \$23,964. Pro-rated among the three participating institutions, the cost share for which we will be billing you is \$7,988. These costs are higher than we had hoped initially as a result of unexpected rate increases and the sheer bulk of the two shipments; I hope the lower participating fee will help you to cover these higher transport costs.

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Caroline A. Jones to Mary Jane Jacob
April 27, 1983

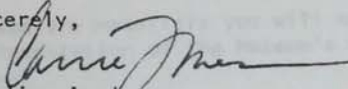
p.2

We are still attempting to work out the logistics of the storage for the two Met loans while they are in Chicago; Cherie Summers in our Registrar's office will be following up on this while Vlasta Odell is on leave.

For your interest, I've enclosed a copy of the recent Art in America article on Bourgeois and the show. They are sadly out of date on the tour after Akron, but otherwise it's good press. I have requested color transparencies and black-and-whites from Houston, and will forward them to you for your use in promotion as soon as we receive them.

With best regards,

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

Encl: as noted above

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	MoMA Exhs.	1337.5

The Museum of Modern Art

April 27, 1983

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

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(continued)

cc: Debby Wye
Alicia Legg
Marjorie Nathanson
Vlasta Odell/
Cherie Summers
R. Palmer/FILE
M. Frost
P.I.
CAJ file

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Caroline A. Jones to Mary Jane Jacob
April 27, 1983

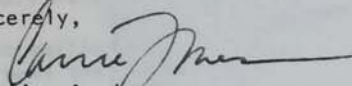
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Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

Encl: as noted above

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The Museum of Modern Art

xc: Debby Wye, Alicia Legg, Marjorie N.
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

December 30, 1982

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario St.
Chicago, Illinois 60611

Dear Mary Jane

I spoke earlier
happy news that
and I discussed
send to you.

The checklist re
in the domestic
"best-case" scen
indication from
proposed install
if you also had
reducing the show
(Particularly in
Akron will not ha
transport, we wil
We are committed
planning if we wer

I will keep this I
you had a pleasant

Best regards,

Sincerely,

Caroline
Caroline Jones
Associate Coordinator of Exhibitions

Memorandum

To *VO*
From *Grrr!*
Date *Bad news*
Re *from Chicago.*
Do you think we
could ask the
Reg. at the Art
Institute for a
favor? What's our
experience with
them?

ed to confirm the
or LOUISE BOURGEOIS,
which he suggested I

ny works as possible
and as such is a
ould hope to get an
e scale of your
ks than Houston,
uld consider
ortation costs.
frontation, which
uch space to
t requirements.
ld change our
their showing.)

t mail -- hope

MAR 30 '83

PS Duke thinks Chicago
(MCA) should call the Art
Inst. I will ask Mary Brown

Encl.

JAN 1 '83

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

xc: Debby Wye, Alicia Legg, Marjorie N.
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

December 30, 1982

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario St.
Chicago, Illinois 60611

Dear Mary Jane:

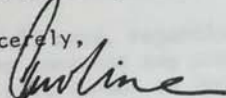
I spoke earlier today with John Neff, who had called to confirm the happy news that Chicago is back on the itinerary for LOUISE BOURGEOIS, and I discussed with him the enclosed checklist, which he suggested I send to you.

The checklist reflects our efforts to include as many works as possible in the domestic touring version of the exhibition, and as such is a "best-case" scenario. As I explained to John, we would hope to get an indication from you as soon as possible regarding the scale of your proposed installation -- since Akron wants fewer works than Houston, if you also had a smaller installation planned we would consider reducing the show in order to cut packing and transportation costs. (Particularly in the case of large works such as Confrontation, which Akron will not have the space to show but will take much space to transport, we will need to know your space and content requirements. We are committed to sending it to Houston, but it would change our planning if we were to send it back to New York after their showing.)

I will keep this letter brief in order to make the last mail -- hope you had a pleasant holiday.

Best regards,

Sincerely,



Caroline Jones
Associate Coordinator of Exhibitions

Encl.

JAN 1 '83

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The Museum of Modern Art

Carolanne Jones to Mary Jane Jacob

bcc: D. Wye, Alicia Legg, Marjorie Nathanson,
✓Vlasta Odell, R. Palmer/FILE, M. Frost

We are very pleased that LOUISE BOURGEOIS will be on view in Chicago
next fall, and I look forward to working with you over the coming months.
November 30, 1982

Best regards,

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Carolanne A. Jones
Associate Coordinator of Exhibitions
Dear Mary Jane:

Domestic

HOUSTON: Contemporary Arts Museum
5215 Montross Avenue
Houston, Texas 77005

Thank you for your letter of November 23. You will find enclosed a contract for your showing of LOUISE BOURGEOIS, scheduled to extend from September 3 (public opening) to October 30, 1983. Please sign both copies, return the original to my attention, and keep the copy for your records.

You will note on the contract that I have marked the end date of your showing with an asterisk, noting "if transport time to next venue allows." I don't anticipate any problem with the October 30 closing, if we can ship the exhibition as you now intend, on November 2 and 3, to arrive in Akron on the 3rd and 4th. If we should learn that transport will take more than 1 day (with non-exclusive service, for example), or that Akron will need more than 2 weeks to unpack and install the exhibition, then we may have to adjust the Chicago closing by a few days. I very much doubt that this will be necessary, however.

The September 3 opening presents no problem, obviously, since we no longer anticipate a summer showing. In this regard, we will be interested in knowing how early you could receive the exhibition from Houston, and whether you could suggest secure storage for the cases between the Houston and Chicago showings. Marie Frost of this office will be in touch with Mary Breun to arrange this.

I should note, regarding the participation fee, that the \$17,000 figure on the contract may possibly be adjusted downwards by as much as \$2,000. This will depend on the ultimate cost figures for packing the exhibition, in conjunction with the overall budget, and on the resolution of the foreign tour arrangements. We will make every effort to keep these costs down, but in any case the fee could not be less than \$15,000.

It was helpful to meet with your Assistant Curator, Lynn Warren, to walk through the exhibition and get a sense of the space you will be using for your installation (largely equivalent to ours, as I understand it). We hope soon to have the final tour selection and checklist available for your use in planning the installation work; in any case, I look forward to meeting with you early next month to review the show.

(continued)

NOV 30 '82

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The Museum of Modern Art

Caroline Jones to Mary Jane Jacob

2.

We are very pleased that LOUISE BOURGEOIS will be on view in Chicago next fall, and I look forward to working with you over the coming months.

LOUISE BOURGEOIS

Best regards,

Tour Schedule
as of November 29, 1982

Sincerely,

Domestic

March 12 - May 8, 1983
Caroline A. Jones
Associate Coordinator of Exhibitions

HOUSTON: Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006

(June 8 - July 27, 1983)

(Open for US)

cc: Marie Frost, Exhibitions
September 3 - October 30th, 1983

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

November 19 - January 10, 1984

AKRON: Akron Art Museum
70 East Market Street
Akron, Ohio 44308

International

(mid-February - April, 1984)

(PARIS: Musée National D'Art Moderne)
Centre Georges Pompidou
Place Beaubourg, Paris, FRANCE

(late April - early June, 1984)

(OTTERLO: Rijksmuseum Kröller-Müller)
National Park de Hooze Veluwe
Otterlo, THE NETHERLANDS

(summer 1984)

(TOULON: Musée de Toulon)
20 Boulevard General Leclerc
83000 Toulon, FRANCE

not possible

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The Museum of Modern Art

LOUISE BOURGEOIS

Tour Schedule
as of November 29, 1982

Domestic

March 12 - May 8, 1983

HOUSTON: Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006

(June 8 - July 27, 1983)

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National Park de Hooge Veluwe
Otterlo, THE NETHERLANDS

(summer 1984)

(TOULON: Musée de Toulon)
20 Boulevard General Leclerc
83000 Toulon, FRANCE

*if possible

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	MoMA Exhs.	1337.5

NOV 29 1982

The Museum of Modern Art
Museum of Contemporary Art

xc: D. Wye
A. Legg
M. Nathanson
L. Streibert/
W. Rasmussen
R. Palmer/FILE
~~V. Odell~~
M. Frost

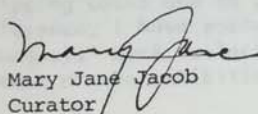
Ms. Caroline A. Jones
Associate Coordinator of
Exhibitions
11 West 53rd Street
New York, NY 10019

Dear Carrie:

At long last, I am pleased to tell you that the dates for the Louise Bourgeois exhibition in Chicago will be Saturday, September 3 -- Sunday, October 30, 1983. We will also have a Museum members preview opening on Friday, September 2. We would like to receive the exhibition on or about August 25 and will have it available for shipping to the next site by November 2 or 3; we will not have facilities available to store it after November 4. Shipping arrangements should be confirmed with our registrar Mary Braun (312-280-2678).

I hope to see the exhibition in New York soon and tentatively plan to come during December. I will confirm a date with you as soon as possible so that we can meet to discuss the exhibition. Thank you again for all your time and patience with resolving these dates.

Sincerely,


Mary Jane Jacob
Curator

November 23, 1982

MJJ/jm

cc: Mary Braun

237 e. Ontario st., Chicago 60611, (312) 280-2660

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	MoMA Exhs.	1337.5

The Museum of Modern Art

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

cc: B. Rose
D. Wye
bcc: P. Egan
J. Limpert
R. Palmer/File
E. Ricciardelli
W. Rasmussen

October 22, 1981

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Mary Jane:

This letter will follow-up our telephone conversation of October 9 and your previous letter of September 21 regarding your interest in two of the Museum's exhibitions, LOUISE BOURGEOIS and FIVE ARTISTS DRAW.

We were most disappointed to learn that you will no longer be able to take the Bourgeois exhibition in the spring of 1983, but we remain hopeful that it will be possible to arrange a showing in Chicago for the period we discussed over the telephone (the third slot on the attached schedule). We hope to confirm shortly the schedule of the exhibition's international tour, which may have an impact upon this third slot. It is likely, however, that the exhibition will have only two international showings -- probably in Paris and the Netherlands -- and that these will be confined to the fourth and fifth slots on the schedule.

I understand that you would like further information regarding the BOURGEOIS exhibition for your November exhibition committee meetings. We will be visiting Ms. Bourgeois' studio next week to make specific judgments about what works can tour, how those works will be packed and transported, etc. At that point, we will be in a better position to estimate packing and shipping costs and to provide you with a checklist. For your immediate reference, I have enclosed photocopies of articles and photographs of Bourgeois' work, selected by Debby Wye to give a fuller idea of the thrust of the exhibition.

In the event that you cannot take the BOURGEOIS exhibition after all, we would appreciate knowing as soon as possible. We have had requests for the exhibition from other museums in the midwest who are reluctant to book a show which is available in Chicago; if your interest is cancelled, they will be eager to know.

Regarding the second exhibition we discussed, FIVE ARTISTS DRAW, I can give you some information -- although a final checklist has not yet been prepared on this exhibition either. Bernice Rose, director of the exhibition, has recently completed her research in Europe and has begun to finalize her selection. The works which she is now considering for inclusion will comprise the following:

(continued)

OCT 23 '81

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Caroline Jones to Mary Jane Jacob

2.

Jon Borofsky: a site-specific environment, created for each showing of the exhibition, which will include a video "drawing"

Francesco Clemente: a single 60-65 drawing for the New York installation; a different large-scale drawing, together with other, smaller drawings, for the tour

Mario Merz: a structure incorporating drawings, created for the exhibition and its tour, plus other, wall-hung works

A.R. Penck: a group of 25 black crayon drawings which together constitute a single work, [TE 1, 1980, each unit of which is 23 1/2 x 16 1/2"]; another group of separate pencil drawings, and a third group of drawings on canvas, to be determined

Giuseppe Penone: two large-scale drawings [Eyelid (right) and Eyelid (left)], each 35 feet long, executed in crayon on paper mounted on canvas with plaster cast of eye

Attached for your reference is a tentative schedule of slots for presenting FIVE ARTISTS DRAW. We have allowed a full five weeks between showings, since the on-site installation work will be complex and substantial. It may prove possible, however, to schedule longer showings than are indicated on the attached listing.

We have recently revised our budget for the exhibition's tour, and we now estimate that we can offer the show for \$13,000 -- based on four showings and anticipated support from NEA. With corporate support, which we are still pursuing, and/or additional showings, this fee will be lower still. I will, of course, keep you informed as the show progresses.

Feel free to call me at (212) 956-7048 if you have any questions or would like us to hold a specific slot on either schedule.

Regards,

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

cc: Bernice Rose, Department
of Drawings

Deborah Wye, Department
of Prints & Ill. Books

Attachments
Enclosures

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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) _____ November 3, 1983 - February 8, 1983
- 2) _____ March 14, 1983 - May 9, 1983
- 3) _____ June 1, 1983 - July 27, 1983
- 4) [International tour] _____ August 22, 1983 - October 17, 1983
- 5) [International tour] _____ November 7, 1983 - January 3, 1984
- _____ January 25, 1984 - March 21, 1984

10/22/81

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The Museum of Modern Art

xc: Debby Wye, Alicia Legg,
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

October 11, 1982

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Mary Jane:

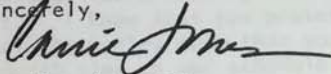
This letter will serve to confirm our telephone conversation of last week regarding the Chicago showing of LOUISE BOURGEOIS.

Because your first choice in the schedule, from January 27 to March 25, 1984, may now be taken by the Musee National d'Arte Moderne, you would like to hold the middle slot in the schedule (formerly August 24 - October 12, 1983) for the MCA. For your schedule, however, you would prefer to open on September 9 and run through November 6, 1983, and you should be able to confirm this possibility within a week or two.

I have written to Akron with your preferred dates, but in looking at the schedule I realize that the transit and installation time may make it necessary to close BOURGEOIS in Chicago by October 30. Even this may prove tight, and would require Akron to open a week and a half later than they had planned, but at least they would be able to open the exhibition before Thanksgiving. I have posed these revised dates to Akron; are they amenable to you?

The works are now arriving and we begin installation in two weeks -- it's very exciting. I will send you a copy of the catalogue as soon as they arrive.

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

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The Museum of Modern Art

xc: Debby Wye, Alicia Legg,
Liz Strelbert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

September 22, 1982

Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Mary Jane:

This letter is to follow-up on our brief telephone conversation of last week regarding LOUISE BOURGEOIS.

As we discussed over the phone, the Beaubourg has notified us that they are planning their presentation of BOURGEOIS to begin in late January 1984, the period we had hoped would be available for a Chicago showing. As you know, it's quite possible that the international tour itself may fall through, since we would need two other foreign venues to make transport feasible. It's conceivable, therefore, that we can still accommodate your museum's preferred showing from January 27 to March 25, 1984, but we would like to pursue other possibilities in case the international tour goes forward.

It would be ideal for the present itinerary if your museum could take BOURGEOIS in the third slot, (see attached revised schedule), from late August to mid-October. We could confirm such a showing immediately and proceed with the necessary transport arrangements.

As you can see from the revised schedule, we have made tentative commitments for the other slots, but possibly these can be shuffled if we act soon. Since you gave the fourth slot as your second choice, we would try to arrange for a showing in Chicago at that time, if you can still accommodate it. I know that you presently have a conflict for the third slot with a Malcolm Morley show that you are taking from the Whitechapel, and that the fourth slot on our schedule overlaps with a show you are preparing that can possibly be shifted. I will explore with Akron their flexibility in this regard.

We would be grateful if you could pursue the various possibilities in your museum's schedule at your earliest convenience, so that we can begin to finalize the domestic tour. I will, of course, keep you posted on the status of the international bookings.

With my regards,

Sincerely,

Caroline

Caroline A. Jones
Associate Coordinator of Exhibitions

SEP 28 1982

Att.

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The Museum of Modern Art

LOUISE BOURGEOIS

Revised Tour Schedule
September 1982

March 12 - May 8, 1983

HOUSTON: CONTEMPORARY ARTS MUSEUM
5216 Montrose Avenue
Houston, Texas 77006

June 8 - July 27, 1983

(DETROIT: DETROIT INSTITUTE OF ART)
5200 Woodward Avenue
Detroit, Michigan 48202

August 24 - October 12, 1983

(Open for US)

November 12 - January 3, 1984

(AKRON: AKRON ART MUSEUM)
70 East Market Street
Akron, Ohio 44308

January 27 - March 25, 1984

(CHICAGO: MUSEUM OF CONTEMPORARY ART)
237 East Ontario Street
Chicago, Illinois 60611

-- OR --

(International Tour)

(PARIS: MUSÉE NATIONAL D'ART MODERNE)

(OTTERLO: KRÖLLER-MÜLLER MUSEUM)

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cc: WSR, WR, N.K., LK, DW, AL, Registrar,
CAJ, BOURGEOIS-Chicago

May 21, 1981

Ms. Mary Jane Jacobs
Chief Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Ms. Jacobs:

We can now provide you with more up-to-date information on our LOUISE BOURGEOIS exhibition, including a 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 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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Ms. Mary Jane Jacobs

-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.

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 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 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

cc: Dr. John H. Neff

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

LOUISE BOURGEOIS

Projected Tour Schedule
for five eight-week showings

The Museum of Modern Art
New York, New York

- | | |
|----------|-------------------------------------|
| | September 29 - November 30, 1982 |
| 1) _____ | January 31 - March 28, 1983 |
| 2) _____ | April 15 - June 10, 1983 |
| 3) _____ | July 1 - August 26, 1983 |
| 4) _____ | September 15 - November 10, 1983 |
| 5) _____ | December 1, 1983 - January 26, 1984 |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

cc: AD, WR, AL, DW, CAJ, NEUTRA,
MF, BOURGEOIS, Registrar

May 26, 1982

Ms. Catherine Glasgow
Associate Curator
Columbus Museum of Art
480 East Broad Street
Columbus, Ohio 43215

Dear Ms. Glasgow:

Marie Frost informed me of your interest in exhibitions which will be touring in 1983 and '84. I am pleased to enclose information on two exhibitions with slots during that period, LOUISE BOURGEOIS and RICHARD NEUTRA.

In addition to the fact sheets, I am enclosing copies of articles on Louise Bourgeois which may be of further interest.

We feel that both of these exhibitions will be of major importance, presenting the work of these artists in depth for the first time, at a point when interest in their work is growing among artists, scholars and the general public.

I hope you will feel free to contact me (212) 708-9662 should you wish to have photographs, preliminary checklists, or other information.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures: 2 Fact sheets, BOURGEOIS and NEUTRA
Copies of articles on Bourgeois

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: AL, DW, DF, Registrar,
CAJ, BOURGEOIS-tour

November 2, 1982

Mr. Ric Collier
Director
Art Museum of South Texas
1902 N. Shoreline Drive
Corpus Christi, Texas 78401

Dear Ric:

I understand from Dick Palmer after your telephone conversation yesterday, that Corpus Christi may be able to present our Museum's major temporary exhibition LOUISE BOURGEOIS.

As you know, we have recently had a cancellation in the tour for the BOURGEOIS exhibition, which opens here tomorrow and is on view in New York until February 8. The Houston Contemporary Arts Museum will then present the show from March 12-May 8, 1983, and the following slot is now open for a showing from June 8 to July 27, 1983. (Since Corpus Christi is so close to Houston, the opening date could be adjusted, possibly to the end of May.) The Chicago Museum of Contemporary Art and the Akron Art Museum will also participate in the domestic tour, while the Beaubourg and Kröller Müller museum have expressed strong interest in the subsequent International tour.

I have enclosed a range of materials currently available for LOUISE BOURGEOIS: the exhibition catalogue, a press kit, copies of an advance review from The New York Times, and a copy of the working checklist. The publication and poster prepared in conjunction with the exhibition, will be made available to participants at a discount for resale. You will see from the enclosed materials that the exhibition is both comprehensive and timely. Interest in Louise Bourgeois' work has never been greater, especially among younger artists for whom the sculptor's early work promises to be both relevant and revelatory.

I know that Dick discussed with you the fee and transport cost estimates, and that he conveyed to you our willingness to adjust the fee in recognition of the last-minute nature of your effort to accommodate the exhibition.

Since we were unable to obtain corporate sponsorship, only a fraction of the exhibition's preparation and production costs are supported by the modest NEA grant, and we have set the participation fee at \$17,000, to cover a portion of preparation and overhead expenses as well as a share of packing and insurance costs. Should an adjustment of this fee be helpful in enabling you to take the exhibition, we could reduce it to \$15,000.

Transport for BOURGEOIS will be necessarily expensive, owing to the weight and bulk of the works in the exhibition. We customarily pro-rate transport

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	MoMA Exhs.	1337.5

Mr. Ric Collier

-2-

November 2, 1982

expenses among all tour participants, and estimate that expedited van transport will result in a pro-rated figure of \$5,000.-\$7,000. for each participant.

I hope that the enclosed materials will be of use in reaching a decision about a possible Corpus Christi venue for LOUISE BOURGEOIS. We greatly appreciate your consideration, and hope you will be in touch soon to discuss the possibility. Feel free to contact me at (212) 708-9662 if there is anything further I can provide at this time.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures: Catalogue
Working checklist
Press kit
New York Times article

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

xc: Debby Wye, Alicia Legg,
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
Eloise Ricciardelli/Vlasta Odell
CAJ file

October 11, 1982

Davira Taragin
Acting Curator of Modern Art
The Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Davira:

A brief note to bring you up-to-date on the status of the tour for LOUISE BOURGEOIS.

Chicago is now trying to arrange their showing for September 9, to run through late October/early November 1983. This means that we can confirm a booking in Detroit for the showing immediately after Houston, which we now list as June 8 to July 27. (Houston closes May 8, so it's conceivable you could open earlier, depending on efficient transit and your own installation time.) If this period is still good for you, I will send a contract and we can proceed with the arrangements.

As I confirmed over the phone, the fee will be no higher than \$17,000 -- and may be less if the tour is fully booked and expenses are not higher than we now anticipate. Transport, which we customarily pro-rate among participants, will be expensive, because of the weight and bulk of Bourgeois' sculpture and the fact that we must split the work into two shipments. The pro-rated figure will probably be at least \$5,000, and may be more if we have to use exclusive vans.

The catalogue, which retails at \$12.50, will be available to you at the following discounts:

1 to 4 copies	20%
5 to 24 "	40%
25 to 49 "	41%
50 to 99 "	42%
100 to 249 "	43%
etcetera	

The poster, which we will retail at either \$7.50 or \$10.00, will be available to you at a flat discount of 50%.

The works are now arriving, and installation begins in two weeks -- all very exciting. I will send you a copy of the catalogue as soon as they arrive.

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

OCT 12 82

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

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

February 24, 1981

Dr. Frederick J. Cummings
Director
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Dear Dr. Cummings:

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 through 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 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.

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Drexler

Arthur Drexler

Kathy Hill

2-3-84

LOUISE BOURGEOIS exhibition

Your loan to the above mentioned exhibition was returned to your department this week.

Please sign and return the enclosed receipt of delivery to me in inter-office mail.

Thanks.

FEB 6 '84

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exls.	1337.5

The Museum of Modern Art

file: BOURGEOIS, L&L

cc: Registrar

D.Wye

A.Legg

R.Palmer

green/circ

To: Arthur Drexler

From: Waldo Rasmussen

Date: December 6, 1983

Re: Louise Bourgeois - international tour

Dear Arthur:

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.

Waldo

DEC 7 '83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Drexler

Department of Painting
and Sculpture

December 16, 1982

Arthur Drexler
c/o Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Arthur,

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 March 12 - May 8, 1983
5216 Montrose Avenue
Houston, Texas 77006

Museum of Contemporary Art September 3 - October 30, 1983
237 East Ontario Street
Chicago, Illinois 60611

Akron Art Museum November 19 - January 10, 1984
70 East Market Street
Akron, Ohio 44308

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

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

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,

Debby

Deborah Wye
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

CC: RLP/CJ

DW

DP

VD

Department of Painting
and Sculpture

July 20, 1982

Mr. Arthur Drexler
c/o The Museum of Modern Art
Architecture and Design Department
11 West 53rd Street
New York, New York 10019

Dear Arthur,

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 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 latex sculpture, Portrait 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.	1337.5

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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 with your secretary by telephone, we will be reproducing your sculpture in our catalogue, using a photograph approved by the artist. As we agreed, the credit line will read: Collection Arthur Drexler.

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

* This is to acknowledge that Portrait was delivered to the Museum in February, 1982.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

December 7, 1983

Ms. Claudia Beckwith
Registrar/Acting Chief Curator
Greenville County Museum of Art
420 College Street
Greenville, South Carolina 29601

Dear Ms. Beckwith:

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:
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The Museum of Modern Art

*Bourgeois
Greenville*

Department of Painting
and Sculpture

December 16, 1982

Claudia Beckwith
Greenville County Museum of Art
420 College Street
Greenville, South Carolina 29601

Dear Ms. Beckwith,

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 in principle to your work's inclusion, with confirming details to follow.

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

October 26, 1982

Office of the Registrar
212-708-9634

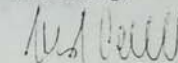
Greenville County Museum of Art
Attention: Registrar
420 College Street
Greenville, South Carolina 29601

Dear Sirs:

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

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

VO

October 8, 1982

Greenville County Museum of Art
420 College Street
Greenville, South Carolina 29601

Office of the Registrar
212-708-9634

Attention: Claudia Beckwith, Registrar

Dear Ms. Beckwith:

As per your request, enclosed is a Certificate of Insurance for the work by Louise Bourgeois entitled Night Garden.

I trust this will be of assistance.

Sincerely yours,

Vlasta Odell
Assistant Registrar

VO:amk

Enclosure

OCT 8 '82

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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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
Greenville County Museum 420 College Street Greenville, South Carolina 29601	Oct. 1 through April 1984	Louise Bourgeois: <u>Night Garden</u> , painted wood 37 x 18 7/8 x 14 5/8"	\$30,000

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5



Greenville County Museum of Art

September 23, 1982

Ms. Deborah Wye, Associate Curator
Prints and Illustrated Books
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Ms. Wye:

Allison Muller has begun her maternity leave of absence, and has forwarded your loan request letter of July 20 to me. I will be in charge of the Curatorial Department during her leave.

In her letter of June 18 Ms. Muller granted permission for the loan of our sculpture Night Garden by Louise Bourgeois, contingent on the work receiving some conservation attention after shipment to you, but prior to exhibition. There was no mention made of this in your letter of July 20, but I have understood from Alicia Legg that the artist herself will do the work. This is certainly an agreeable arrangement for us.

I have been in touch with the Robert Miller Gallery and have been told that an insurance value of \$30,000. would be advisable. With this information, I would like to request a certificate of insurance, which I need to receive prior to shipment.

It is my understanding that you need to receive the work by the end of the first week of October (by the 8th if possible) and that your Registrar will be contacting me shortly about the shipping arrangements (via a commercial trucker.) It is also my understanding that we will be reimbursed for the cost of the construction of the crate.

I apologize for the delay in finalizing all of these arrangements, but we have been experiencing some extreme shortages in personnel in the Curatorial Department this summer, and the situation has only recently improved.

Please let me know if I can be of any help or assistance.

Sincerely,

Claudia Beckwith

Claudia Beckwith
Registrar/Acting Chief Curator

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

Enclosure (loan form)

orig: Reg

rec'd 10/1/82

cc: EBP/CS

WRR/LS

DW

DF

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: RHP/CJ
DW
88
VD✓

Department of Painting
and Sculpture

July 20, 1982

Ms. Allison G. Muller
Acting Chief Curator
Greenville County Museum of Art
420 College Street
Greenville, South Carolina 29601

Dear Ms. Muller,

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 wood sculpture, Night Garden is of special significance and quality and we hope 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.	1337.5

-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 by telephone, we will be reproducing your sculpture in our catalogue, using a photograph approved by the artist. As we agreed, the credit line will read: Greenville County Museum of Art, Greenville, South Carolina, Gift of Arnold H. Maremont, 1973. Although the Museum is not authorized to suggest insurance values for loans, the Robert Miller Gallery (724 Fifth Avenue, New York, New York 10019; telephone 212-246-1625) should be able to recommend a current value for your sculpture.

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.	1337.5

Mr. William Agee

February 24, 1981

cc: DW. AL. WR. Regésivar.
BOURGOIS-offers

With best regards,

Sincerely,

February 24, 1981
Richard L. Palmer
Coordinator of Exhibitions

Mr. William Agee
Director
Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

Dear Bill:

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 81

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

Mr. William Agee

-2-

February 24, 1981

With best regards,

cc: DW. AL. WR. Regéstar.
BOURGEOIS-offers

Sincerely,

February 24, 1981
Richard L. Palmer
Coordinator of Exhibitions

Mr. William Agee
Director
Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

Dear Bill:

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.

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FEB 28 31

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	MoMA Exhs.	1337.5

Mr. William Agee

-2-

February 24, 1981

With best regards,

Sincerely,



AKRON ART MUSEUM

70 EAST MARKET STREET
AKRON, OHIO 44306
(216) 376-9185

Richard L. Palmer
Coordinator of Exhibitions

December 14, 1983

Kathy Hill
Museum of Modern Art
11 West 53 Street
New York, New York 10019-5486

Dear Kathy:

This is just a line to let you know that I have reserved a room at the Hilton for Sunday, January 15 to Friday, January 20. The exhibition is going very well and the response has been positive.

We will be concentrating all of our manpower and efforts on packing the show Jan. 16 - 19. The first truck is scheduled to pick-up Friday the 20th.

We're looking forward to your visit. Have a nice holiday season!

Best wishes,

Brenda

Brenda Mitchell
Registrar

EX 9 W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5



AKRON ART MUSEUM

70 EAST MARKET STREET
AKRON, OHIO 44308
(216) 376-9185

cc. Thaw Frost

December 14, 1983

Kathy Hill
Museum of Modern Art
11 West 53 Street
New York, New York 10019-5486

Dear Kathy:

This is just a line to let you know that I have reserved a room at the Hilton for Sunday, January 15 to Friday, January 20. The exhibition is going very well and the response has been positive.

We will be concentrating all of our manpower and efforts on packing the show Jan. 16 - 19. The first truck is scheduled to pick-up Friday the 20th.

We're looking forward to your visit. Have a nice holiday season!

Best wishes,

Brenda

Brenda Mitchell
Registrar

DEC 10 '83

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	MoMA Exhs.	1337.5

The Museum of Modern Art

December 7, 1983

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

Mr. and Mrs. J. Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

Dear Mr. and Mrs. Spiegel:

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:
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The Museum of Modern Art

Bourgeois
Spiegel

Department of Painting
and Sculpture

December 16, 1982

Mr. and Mrs. J. Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

Dear Mr. and Mrs. Spiegel,

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:
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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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

October 18, 1982

Mr. and Mrs. J. Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

Dear Mr. and Mrs. Spiegel:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

October 18, 1982

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Sincerely,



Vlasta Odell

Assistant to the Registrar

encl

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

September 8, 1982

Mrs. Emily Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

Office of the Registrar
212-708-9634

Dear Mrs. Spiegel:

I am writing to confirm our telephone conversation regarding your loan, one sculpture entitled Femme Couteau, to our exhibition LOUISE BOURGEOIS.

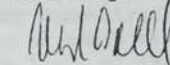
I authorized Lebron Brothers to act as the Museum's agent for packing and transporting your loan from your residence to the Museum. The sculpture will be packed in a sturdy cardboard box and will be wrapped in tissue paper and foam by packers from Lebron Brothers on October 7th, and then transported to the Museum.

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.

Please do not hesitate to contact me should you have any questions in connection with the transportation arrangements.

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

Sincerely,



Vlasta Odell
Assistant to the Registrar

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: BWP/CS
DW
DF
VOL

Department of Painting
and Sculpture

July 21, 1982

Mr. and Mrs. J. Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

Dear Mr. and Mrs. Spiegel,

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 Couteau, 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 confirmed with you by telephone, we plan to reproduce your sculpture in our catalogue, using a photograph approved by the artist. We will use the credit line you indicated: Collection Jerry and Emily Spiegel.

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:
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WALKER ART CENTER

AUG 31 1981

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

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

March 20, 1981

Ms. Myrna Smoot
Coordinator, Curatorial Programs
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, California 90036

Dear Ms. Smoot:

As you 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.

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.

With best wishes,

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

MAR 20 1981

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA Exhs.	1337.5

WALKER ART CENTER

AUG 31 1981

26 August 1981

cc: AL, DW, CAJ,
BOURGEOIS-Minn. Registrar

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

Dear Dick,

After considerable discussion Martin, Lisa and I reluctantly came to the conclusion that we will not be able to participate in the tour of your Louise Bourgeois exhibition. I recall that we had indicated interest in the "summer" and Christmas" slots but, as our schedule and budget finally worked out, we are unable to fit the Bourgeois show in. I have a sneaking suspicion that this show may be a pleasant surprise to many people and I'm sorry we can't get together on this one.

Best wishes,

Graham

Graham W. J. Beal
Chief Curator

GB/mm

INELAND PLACE MINNEAPOLIS MINNESOTA 55403 CABLE WACART PHONE 612 377-7500 MARTIN FRIEDMAN DIRECTOR

SEP 1 1981

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Mr. Martin Friedman

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May 21, 1981

selected work, such as the 1940s WHR, WR, WR, LR, WR, LR, the late 70s, and, if possible, the Regis, CAJ series. (11" x 13"), placed above the WHR series. with selected evidence from the related performance.

The accompanying catalogue, which will be the first publication devoted May 21, 1981

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 first will feature a brief preface by William S. Paley, Director of the Mr. Martin Friedman of Painting and Sculpture, as well as Richard Wye, Director of the Walker Art Center. The Museum's Department of Publications will be responsible for the catalogue when it is available, and Minneapolis, Minnesota 55401

Dear Mr. Friedman

We can now provide you with more up-to-date information on our LOUIS WHR exhibition, including a 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 weeks, the breakdown will be roughly as follows:

- 13 paintings and 4 drawings from the early surrealist period, including selected paintings from the Femme Maison series;
- approximately 30 wooden "toteu" pieces from the late 50s and 60s including such works as Fragment Women, 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 Two Courtiers;
- 4 rubber and plastic pieces of the mid-60s;
- the series of Figure studies culminating in the well-known Femme Contour of Laurentian marble;
- 2 to 3 works from the erotic period;
- 8 major marbles from the late 60s and early 70s, including Columnata 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. Martin Friedman

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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.

March 24, 1981

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.

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 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 etc. Participating institutions in the U.S. would be asked, additionally, to cover pro-rated 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
DW/AL/WR/REG/MV

March 24, 1981

Mr. Martin Friedman
Director
Walker Art Center
Vineland Place
Minneapolis, Minnesota 55403

(Acting Director
Museum of Contemporary Art
Montreal)

Dear Martin:

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 September 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.

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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.

With best wishes,

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

Walter D'Amico/Lia Streibart
Alicia Legg/Vivian Gell
Bourgeois-Montreal

MAR 25 1981

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Bourgeois / Montreal
corres.

Mr. Andre Menard

(Acting Director
Museum of Contemporary Art
Montreal)

Richard L. Palmer

May 10, 1983

LOUISE BOURGEOIS

Dear Mr. Menard,

I also wanted to respond to our recent brief discussion of the LOUISE BOURGEOIS exhibition. At this point, it still seems likely that the exhibition will be sent to Europe following its closing at the Akron Art Museum on January 15, 1984. Our International Program staff will be meeting with Mr. Terry Friedman, Principal Keeper of the Leeds City Art Gallery, England, later this month to discuss the possibility of a Leeds showing in more detail. We may, therefore, be able to advise you by the end of this month if the show is definitely going to Europe, in which case it couldn't of course be made available for the February, 1984 period which has opened up on your schedule. If the Leeds showing is finally confirmed, the exhibition may have additional showings in Paris and Otterlo which could mean that it would remain abroad through September, 1984.

If a European tour of three showings is actually realized, we doubt it would be feasible to arrange an additional showing in Montreal since so much of the work is quite fragile.

In any event, I will keep you informed of the plans for the international tour as they develop. Should you have already made other arrangements to schedule another exhibition in the February-March, 1984 opening and if there is no possibility you could consider a showing later in 1984, please let me know as that would make it extremely unlikely that we could collaborate on the show.

cc: Debby Wye
Marjorie Nathanson
Carrie Jones

Waldo Rasmussen/Liz Streibert
✓Cherie Summers/Vlasta Odell
BOURGEOIS-Montreal

1200 22

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Gouvernement du Québec
Ministère des Affaires culturelles
Musée d'art contemporain

xc: Debby Wye, Alicia Legg, Marjorie N.
Liz Streibert/Waldo Rasmussen
Dick Palmer/Marie Frost/FILE
✓Eloise Ricciardelli/Vlasta Odell
CAJ file

Montreal, November 19, 1982

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

NOV 20 1982

Dear Ms Jones:

I thank you very much for your
letter dated November 3, 1982 by which you offered our Museum
the Louise Hourgeois exhibition.

I shall be meeting with the cura-
torial staff shortly and I shall let you know of our decision.
But, as already mentioned to Richard Palmer when visiting New
York recently, our program is booked until late 1984, so that
it makes it difficult for us to receive such an exhibition be-
fore.

In any case, I will be in touch
with you in order to give you a definite answer.

Yours sincerely,

André Ménard
Acting Director

AM/r1

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

cc: AL, DW, DF, CAJ, Registrar,
BOURGEOIS-tour

November 3, 1982

Mr. André Menard
Chief Curator and Acting Director
Museum of Contemporary Art
Cité du Havre
Montréal, Quebec
Canada, H3C 3R4

Dear Mr. Menard:

I understand from Dick Palmer after your telephone conversation yesterday that your Museum may be able to consider presenting our Museum's major temporary exhibition LOUISE BOURGEOIS.

As Mr. Palmer discussed with you, we have recently had a cancellation in the tour for the BOURGEOIS exhibition, which opens here today and is on view in New York until February 8. The Houston Contemporary Arts Museum will present the show from March 12-May 8, 1983, and the following slot is now open for a showing from June 8 to July 27, 1983. Although the subsequent showings are not yet confirmed, we hope that the Chicago Museum of Contemporary Art and the Akron Art Museum will also participate in the domestic tour, while the Beaubourg and Kröller Müller museums have expressed strong interest in the subsequent International tour.

I know that you were initially hoping that the exhibition could be shown in Montreal in 1984-1985, upon its return from the International tour, but this seems less feasible now. If the International tour materializes, it will have three showings which will extend the loan period to its outer limits. You should also note that the exhibition will be substantially reduced for its International presentations and could not be "reconstituted" into the larger current show at that point. It is still possible, however, that the International showings will not be confirmed, leaving the show free for a Montreal showing in early or mid-1984.

I have enclosed a range of materials currently available for LOUISE BOURGEOIS: the exhibition catalogue, a press kit, an advance review from The New York Times, and a copy of the working checklist. The publication and poster prepared in conjunction with the exhibition will be made available to participants at a discount for resale. You will see from the enclosed material that the exhibition is both comprehensive and timely. Interest in Louise Bourgeois' work has never been greater, especially among younger artists for whom the sculptor's early work promises to be both relevant and revelatory.

Since we were unable to obtain corporate sponsorship, only a fraction of the exhibition's preparation and production costs are supported by the modest NEA grant, and we have set the participation fee at \$17,000. to cover a portion of preparation and overhead expenses as well as a share of packing and insurance costs. Transport for BOURGEOIS will be necessarily expensive, owing to the weight and bulk of the works in the exhibition. We customarily pro-rate transport expenses among all tour parti-

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Mr. André Menard

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November 3, 1982

participants, and estimate that expedited van transport will result in a pro-rated figure of \$5,000.-\$7,000. for each participant.

I hope that the enclosed materials will be of use in reaching a decision about a possible Montreal venue for LOUISE BOURGEOIS. We greatly appreciate your consideration, and hope you will be in touch soon to discuss the possibility. Feel free to contact me at (212) 708-9662 if there is anything further I can provide at this time.

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures: Catalogue
Working checklist
Press kit
New York Times article

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

February 17, 1983

Mrs. Louise Bourgeois
347 West 20th Street
New York, New York 10011

Dear Louise:

I am deeply sorry to have to bring you disappointing news, but I am afraid that despite the keen interest in your work on the part of our European colleagues, they have notified us that for financial reasons they cannot participate in the tour of your exhibition.

On our side, we have done our best to assist the European museums by reducing their share of the expenses by means of a subsidy from the Museum's International Council, but I am afraid even this aid was insufficient. Both the Musée National d'Art Moderne and the Kröller-Müller Museum in Holland have suffered severe budget cuts from their governments -- in the case of the Kröller-Müller, so stringent that the Director, Rudi Oxenaar, has been informed that he cannot make any financial commitments for exhibitions beyond the current year. I understand that Dominique Bozo has attempted to raise funds from outside sources, but his efforts were not successful. It is apparently a very difficult period for European museums, and I am sorrier than I can say that the plans for the tour of your exhibition have had to suffer because of this.

I am sure you know how deeply committed I am personally to your work, and that Dominique Bozo and Rudi Oxenaar similarly feel the cancellation of the exhibition's tour as a personal loss. But unfortunately the financial conditions have simply had to prevail, despite best efforts of all concerned.

I hope you will try not to be disheartened by this news, and certainly you must be assured that the decision has nothing to do with our deep respect for your work.

file: BOURGEOIS - general corresp
cc: REO
WSR
DW
AL
RLP
Registrar
WR
ES
MK
circ
green

FEB 18 1983

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	MoMA Exhs.	1337.5

Mrs. Louise Bourgeois
February 17, 1983
Page 2

All of us here at the Museum are proud to be presenting your exhibition and I am sure the American tour will be a very great success.

I have received this news while traveling in Europe, hence am dictating this letter from there, with apologies for not being able to talk to you in person.

As ever, with warmest regards,

Waldo Rasmussen
Director
International Program

WR:lk

The Registrar has told me that the sculpture, I in New York, to be collected from the Museum's collection in 1983. This is to be the first of a series of sculptures by you that the Museum is planning to collect. We are very excited about this and we will be happy to have the work placed permanently in the Museum. We are also pleased to have the work placed permanently in the Museum. We are also pleased to have the work placed permanently in the Museum.

Your exhibition is continuing to have a great success and the public reaction is very positive. We're all grateful to you for giving us such a hit show.

Love,

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

December 16, 1982

Louise Bourgeois
347 West 20th Street
New York, New York 10011

Dear Louise,

The Registrar has told me that Quarantania, I is now ready to be collected from the Johnson Atelier in Princeton. This is to confirm the arrangement between you and the museum in July 1971 to cast this work in bronze. Accordingly, we shipped the wood version to Italy and to make a long story short, a bronze version is now completed in Princeton. We are pleased to have the wood piece reassembled and it looks very handsome in your exhibition at the museum. When we receive the bronze piece we'll decide which version will be best to send on tour.

Your exhibition is continuing to have a good attendance and the public reaction is very positive. We're all grateful to you for giving us such a hit show.

Love,

Dec 20 82

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Foshay

March 14, 1983

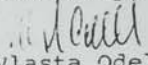
Ms. Ella Foshay
139 East 66th Street
New York, N.Y. 10021

Dear Ella Foshay:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS was released to the Museum's agent for delivery to you. Upon receipt of your loan, would you please sign and return the enclosed "receipt of delivery" in the envelope provided.

Thank you again for your most valuable contribution towards the success of the exhibition.

Sincerely,


Vlasta Odell
Assistant Registrar

encl: receipt of delivery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Foshay

March 14, 1983

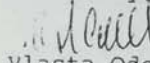
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139 East 66th Street
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Thank you again for your most valuable contribution towards the success of the exhibition.

Sincerely,


Vlasta Odell
Assistant Registrar

encl: receipt of delivery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

October 18, 1982

Office of the Registrar
212-708-9634

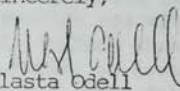
Ms. Ella Foshay
139 East 66th Street
New York, New York 10021

Dear Ms. Foshay:

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

CC: RLP/CJ
BW
DF
VO✓

Department of Painting
and Sculpture

July 20, 1982

Ms. Ella Foshay
139 East 66th Street
New York, New York 10021

Dear Ms. Foshay,

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 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 painting, Femme Maison, 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.	1337.5

-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 by telephone, we plan to reproduce your painting in our catalogue, using a photograph approved by the artist. As we agreed, the credit line will read: Collection of Ella M. Foshay.

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.	1337.5

The Museum of Modern Art

December 7, 1983

file: BOURGEOIS, L & L

cc: ~~Registrar~~

D. Wye

A. Legg

R. Palmer

green/circ

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10023

Dear Mr. and Mrs. Gorman:

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.	1337.5

The Museum of Modern Art

Bourgeois
Gorman

Department of Painting
and Sculpture

December 15, 1982

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10023

Dear Mr. and Mrs. Gorman,

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 March 12 - May 8, 1983
5216 Montrose Avenue
Houston, Texas 77006

Museum of Contemporary Art September 3 - October 30, 1983
237 East Ontario Street
Chicago, Illinois 60611

Akron Art Museum November 19 - January 10, 1984
70 East Market Street
Akron, Ohio 44308

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

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

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 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:
	MoMA Exhs.	1337.5

The Museum of Modern Art

October 18, 1982

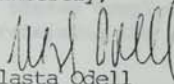
Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10021

Dear Mr. and Mrs. Gorman:

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: RWP/CS
WBP/ES
DW
DF
VO - Reg ✓

Department of Painting
and Sculpture

September 13, 1982

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10023

Dear Mr. and Mrs. Gorman,

We very much appreciate your agreeing to lend the paintings Femme Maison and Roof Song for our Louise Bourgeois retrospective exhibition (scheduled for November 3, 1982 through February 8, 1983 and subsequent tour through March 1984). As the plans for our installation finalize, we are now delighted to confirm that we can indeed show your fine black marble piece, Torso and hope that you will agree to lend this work as well. The terms of this loan would be the same as those outlined in our letter of July 20, 1982, and I have taken the liberty of enclosing the appropriate loan agreement forms (as before, please complete and return the green copy in the envelope provided, retaining the white copy for your own records).

We regret any inconvenience this additional request may impose upon your generosity, but hope you will share our enthusiasm for including this important work in what promises to be a very exciting exhibition.

With thanks for your continued cooperation,

Sincerely,

Deborah Wye

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

SEP 17 '82

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5



GRENOBLE MILLS, INC.

EMPIRE STATE BUILDING 350 FIFTH AVE., NEW YORK, N.Y. 10118
SUITE 4210 TELEPHONE (212) 239-4400

August 11, 1982

Orig: Reg
RLP/CT
cc: DW
DE
WBR/ES

Deborah Wye, Associate Curator
Prints and Illustrated Books
Curator of the Exhibition
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York, New York 10019

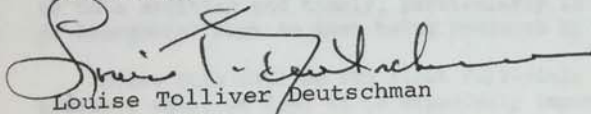
Dear Deborah Wye:

Enclosed are the loan forms filled out for the Louise Bourgeois retrospective at The Museum of Modern Art, scheduled to open November 3, 1982 through February 8, 1983.

We understand that you will also be sending us loan forms for the Louise Bourgeois black marble sculpture.

Hope you have had a good holiday.

Sincerely,


Louise Tolliver Deutschman

GRENOBLE MILLS CORPORATION COLLECTION

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc. RLP/CJ

DN

DF

VO ✓

Department of Painting
and Sculpture

July 20, 1982

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10023

Dear Mr. and Mrs. Gorman,

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 paintings, Femme Maison and Roof Song 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.	1337.5

-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. As discussed by telephone, we plan to reproduce your paintings in our catalogue, using photographs approved by the artist. As we agreed, the credit line will read: The Grenoble Collection of Mr. and Mrs. Eugene P. Gorman.

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.	1337.5

Bourgeois / Houston

CONTEMPORARY ARTS MUSEUM

cc: DW/MN, Registrar
CAJ, BOURGEOIS-Houston

May 19, 1983

Ms. Caroline Jones
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10021

Dear Carrie,

Enclosed please find the following items from the Louise Bourgeois exhibition:
3 video tapes, a notebook of installation instructions, "Enclosure B", black and
white photographs, slides, and 3 color transparencies. I believe that this is
all the material you lent us for the exhibition.

Cherie Summers was a tremendous help with the de-installation of the show, and
I had a great time working with her.

Please let me know if you have any questions or if there is anything more to
be returned.

Sincerely,

Emily

Emily Croll
Registrar

Encl.

JUN 8 1983

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Bourgeois / Houston

MAY 23 1983

CONTEMPORARY ARTS MUSEUM

18 May 1983

cc: AL, DW, CAJ, LS/WR, MF,
Registrar, BOURGEOIS-Houston

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

Dear Richard:

If you will review the correspondence between myself and Carrie Nones since March 24, 1981 regarding this exchange I think you will see why we do not feel that we can consider your request of April 22. I think her letter of August 24, 1982 is particularly important to this question.

Please find enclosed our payment for shipping as per your exhibition contract of January 10, 1983.

At this very moment we are packing up the show for shipment to Chicago and I must say we have been thrilled with the response to the presentation in Houston. I am enclosing the local reviews for your files.

We have once again enjoyed working with the Museum of Modern Art and look forward to doing so again in the future.

Best regards,

Linda Cathcart / Barb

Linda L. Cathcart
Director

LLC/b

MAY 24 '83

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	MoMA Exhs.	1337.5

The Museum of Modern Art

April 27, 1983

Marti Mayo
Curator
Contemporary Arts Museum
5216 Montrose Blvd.
Houston TEXAS 77006-6598

Dear Marti:

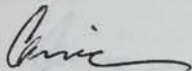
A brief note to ask if you can track down the color transparencies we sent you in March for your promotion of LOUISE BOURGEOIS:

Blind Leading the Blind
Destruction of the Father
Partial Recall

I would like to be able to send these on to Chicago for their publicity efforts. Do you have any of the black and white publicity prints left? Any of these would be appreciated too.

I trust the replacement videotapes are functioning well and the show continues to be a success. Best of luck with deinstallation and packing -- you will have expert help once Cherie Summers arrives!

Best regards,



cc: Debra Greenberg, Public Information, MoMA

cc: Debby Wye
Alicia Legg
Marjorie Nathanson
Vlasta Odell/
Cherie Summers
R. Palmer/FILE
M. Frost
P.I.
CAJ file

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

April 27, 1983

Marti Mayo
Curator
Contemporary Arts Museum
5216 Montrose Blvd.
Houston TEXAS 77006-6598

Dear Marti:

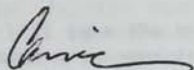
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Best regards,



cc: Debra Greenberg, Public Information, MoMA

cc: Debby Wye
Alicia Legg
Marjorie Nathanson
Vlasta Odell/
Cherie Summers
R. Palmer/FILE
M. Frost
P.I.
CAJ file

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The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	MoMA Exhs.	1337.5

cc: VO/CS
DW
RP/File
MF
CAJ file

April 8, 1983

Ms. Emily Croll
Registrar
Contemporary Arts Museum
5216 Montrose Blvd.
Houston, TX 77006-6598

Dear Emily:

Enclosed you will find two videotape duplicates of the original master "Partial Recall," by Louise Bourgeois, numbered 11 and 12, to replace the two you found defective. When I receive the two you are returning together with our own copy, I will test them to see if we can locate the problems and take them back to the dubbing house. Our own video people seem mystified; they work very often with the video firm and have had no problems. At any rate, I viewed the two enclosed tapes, and while the color is not superlative and the image slightly degraded, the sound quality is good. I understand that the image quality is to be expected from the second-generation-dub.

I have also enclosed a second set of 50 stickers for the catalogue, which were requested by Alexa Stathacos in your bookstore. If you could pass these on to Ms. Stathacos I would appreciate it. My records show that, with the previous set of 75, she should end up with an excess, (since the bookstore has ordered a total of 100 copies of the catalogue). Please ask her to return any remaining stickers to me at the end of your showing, since I will need extras for the other tour participants.

Finally, I'll take the opportunity of this letter to let you know that we have made arrangements with the firm of Santini to transport the exhibition to the next venue in Chicago. I have given them working dates of Friday, May 13 and Monday, May 16 for the two pick-ups: does this meet with your schedule? Cherie Summers will be contacting you shortly to confirm the dates of her arrival to supervise the conditioning, packing, and so forth.

I look forward to receiving the package with the installation slides, and tapes. Thank you for your attention to all these details.

With best regards to Marti, and yourself,

Sincerely,

Caroline A. Jones

Enclosures: Exhibition Preparation
Instructions & Attachments
3 Color Transparencies
The Blind Leading the Blind
Partial Recall

APR 8 '83

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

CONTEMPORARY ARTS MUSEUM

cc: DW, MN, VO, CAJ

BOURGEOIS-Houston

JAN 2 1983

10 January 1983
March 1, 1983

BY EXPRESS MAIL

Martí Mayo
Curator
Contemporary Arts Museum
5216 Montrose Blvd.
Houston, TX 77006-6598

Dear Martí:

Enclosed are the original photographs and final installation instructions for LOUISE BOURGEOIS, together with the complete unpacking/packing instructions, annotated checklist, etcetera. This album is the only complete and annotated source we have for the assembly of the complex installation pieces, so please, guard it with your life and keep it nearby when you expect to receive the shipments and after installation begins. Pat and Jerry will both need to refer to the photographs when they work on Destruction, Confrontation, and other works. We will need it back as soon as the show is down, so that we can send it to the next exhibitors.

When you read the instructions, you will have a clear sense of the time that will be involved in putting the show together. You should also note that the Utility Compartment where the Condition Albums, etcetera are located is in Box #19, and this should be opened first. Additionally, you will want to note that the gantry straps needed when installing the large marbles and when removing or repacking them, are located in Box #41. The packing and unpacking instructions will also specify which boxes will require forklifts -- you should plan on having these available for the arrival of the first shipment, for offloading the van, and to keep one forklift and a gantry for use throughout the installation period.

For your press purposes, I've enclosed as well three color transparencies as noted below. These will be billed to you at \$75 apiece if they are not returned following your showing, so don't let the glossies walk off with them.

I hope everything goes smoothly next week -- wish I could be there to see the show once it's up. Please feel free to call if you need anything further at this point.

Warm regards,

Caroline A. Jones
Associate Coordinator of Exhibitions

Enclosures: Exhibition Preparation
Instructions & Attachments
3 Color Transparencies:
The Blind Leading the Blind
Partial Recall

5216 Montrose Blvd., Houston, Texas 77006-6598

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

CONTEMPORARY ARTS MUSEUM

cc: DW, MN, VO, CAJ
BOURGEOIS-Houston

JAN 12 1983

10 January 1983

Ms. Caroline A. Jones
Exhibition Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

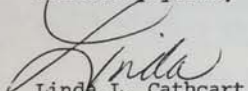
Dear Carrie;

Enclosed please find your copy of the exhibition contract for Louise Bourgeois. We will have the exhibition here from March 12 to May 8, 1983 for a fee of \$15,000 plus pro-rated transportation charges of no more than \$6,000. We understand that the fee includes insurance and the cost of your sending at least one staff member to aid with the unpacking and installation of the exhibition. The checklist you sent us December 21 looks fine; we'd appreciate knowing the status of the asterisked loans as soon as possible.

Our bookstore manager, Alexa Stathacos has been directly in touch with your publications department in regard to both the catalogue and poster. Shipping arrangements may be communicated to our registrar, Emily Croll. I understand you and Marti have already had preliminary discussions on our needs in terms of the time of the exhibitions arrival.

We are very much looking forward to the presentation of the exhibition here in Houston.

Sincerely yours,


Linda L. Cathcart
Director

LLC/lh

Enclosure

JAN 12
JAN 12 '83

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

V. Odell

CC: HSE, MR, HK, LK, IW, AL,
Ragland, CAJ.

January 3, 1983

May 31, 1981
Marti Mayo
Curator
Contemporary Arts Museum
5216 Montrose Blvd.
Houston, Texas 77006-6598
5216 Montrose
Houston, Texas 77006

Dear Marti:

This is just a brief note to confirm our telephone conversation regarding the contents of LOUISE BOURGEOIS.

We can now provide you with an asterisked work (see the checklist) owing to lender restrictions, you may consider the checklist final. Now that Chicago is back in the tour we feel we can proceed with more confidence.

I look forward to receiving the contract and proceeding with the packing and transport arrangements. The exhibition's installation will require approximately 3500 sq ft 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:

Sincerely,

Caroline Jones
Caroline Jones

Associate Coordinator of Exhibitions

including such works as Pregnant Women, Sleeping Figure, and The Blind Leading the Blind;

5 pieces from the "lair" period of the late 50s and early 60s including the hanging works The Quartered One and For Gustav;

4 rubber and plastic pieces of the mid-60s;

the series of figure studies culminating in the well-known Figure Contour of Laurestin marble;

2 to 3 works from the exotic period;

JAN 4 '83

8 major marbles from the late 60s and early 70s, including Calcutta and Sleep II;

the enormous installation piece Destruction of the Father from 1972 (pictured on the March 1975 cover of Artforum);

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MAMA Enls.	1337, 5

Ms. Linda Cathcart

CC: WSR, WP, HK, LK, DM, AL,
Registrar, CAJ,

recent work, such as the Structures and Lair of BOURGEOIS-Houston
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 performances.

May 21, 1981

Ms. Linda Cathcart

Director

Contemporary Arts Museum

5216 Montrose

Houston, Texas 77006

Dear Ms. Cathcart:

We can now provide you with more up-to-date information on our LOUISE BOURGEOIS exhibition, including a 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 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 Colonnade and Sleep II;
- . the cavernous installation piece Destruction of the Father from 1974 (pictured on the March 1975 cover of Artforum);

MM 23 81

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1337.5
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Ms. Linda Cathcart

-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.

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 exhibition will provide the first comprehensive museum exhibition of the artist's work. 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 etc. Participating institutions in the U.S. would be asked, additionally, to cover proportionate transportation costs. We will not be able to estimate transportation 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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

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

22 November 1982

March 24, 1981

Ms. Linda Cathcart
Director
Contemporary Arts Museum
5216 Montrose
Houston, Texas 77006

Dear Linda:

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.

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.

With best wishes,

Sincerely,

Richard L. Palmer
Coordinator of Exhibitions

MAR 25 1981

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

CONTEMPORARY ARTS MUSEUM

NOV 29 1982

22 November 1982

xc: D. Wye
A. Legg
M. Nathanson
L. Streibert/
W. Rasmussen
R. Palmer/FILE
~~V. Odell~~

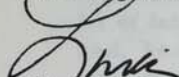
Caroline A. Jones
Associate Coordinator of Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Caroline,

It was good to meet with you and Richard and Alicia last week.

Marti and I are delighted with the exhibition of Louise's work and Marti is looking forward to getting the information we discussed.

Best regards,


Linda L. Cathcart
Director

LLC/mhm

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exh.	1337.5

File: Bourgeois 0119 - file
cc: Bob.
WRC
ET
cc: WSP, collection
DVAJ

DE/ MOINE/ ART CENTER

GREENWOOD PARK, 855 MOINE, IOWA 52111
EDMUNDSON ART FOUNDATION, INC. (515) 277-4444

NOV 20 1981

November 17, 1981

Caroline A. Jones
Associate Coordinator of Exhibitions
Museum of Modern Art
11 W at 53rd Street
New York, New York 10019

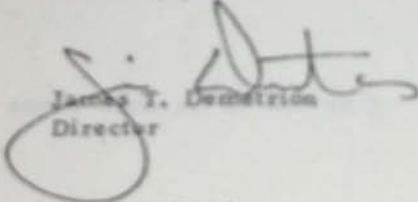
Dear Ms. Jones:

Thank you for your letter of the 12th offering the exhibition of works by Louise Bourgeois.

Normally it would be an exhibition that, in principle, would be of interest to us. However, our schedule for 1983 is filled and, because of a projected building program and expansion, I am not eager to schedule exhibitions beyond that point since I don't know whether our exhibition schedule will be disrupted in any way. The architect has not yet been selected and therefore it may be quite some time before we know whether or not the plans will affect our program.

Nevertheless, we appreciate having been offered the exhibition. I am confident that it will be of great importance.

Sincerely yours,


James T. Donohue
Director

cc: John Brady

JTD/go

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Kolin

4 October 1982

Mr. and Mrs. Oscar Kolin
116 East 68th Street
New York, New York 10021

May 6, 1983

Mr. and Mrs. Oscar Kolin
116 East 68th Street
New York, N.Y. 10021

re: Louise Bourgeois
Clamart (82.299)

Dear Mr. and Mrs. Kolin:

Your loan to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS was released to the Museum's agent for delivery to you. Upon receipt of your loan, would you please sign and return the enclosed "receipt of delivery" in the envelope provided.

Thank you again for your most valuable contribution towards the success of the exhibition.

Sincerely,



Vlasta Osei
Assistant Registrar

encl: receipt of delivery

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

4 October 1982

Office of the Registrar
212-708-9634

Mr. and Mrs. Oscar Kolin
116 East 68 Street
New York, New York 10021

re: 82.299 Clamart

Dear Mr. and Mrs. Kolin:

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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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Helena Rubinstein
630 Fifth Avenue • N.Y.

The Museum of Modern Art

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

September 23, 1982

August 10th, 1982

Ms. Gross
Office of Oscar Kolin
630 Fifth Avenue, Suite 1616
New York, New York 10020

Dear Ms. Gross:
Director of the Exhibition

Further to our telephone conversation of September 20th, enclosed is a copy of the loan agreement for Mr. Kolin's sculpture Clamart by Louise Bourgeois.

I trust this will be of assistance.

Sincerely,

In answer to your letter of July 20th, enclosed find loan agreement for Louise Bourgeois' Clamart.

As you have discussed with Mrs. Kolin, the sculpture will be lent to the Museum of Modern Art for its New York exhibition only. After it is exhibited in New York, the sculpture is to be returned to our home in East Hampton, Long Island.

Enclosure

With best regards,

Sincerely,

Oscar Kolin

OK/wj
Encl.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Helena Rubinstein

630 Fifth Avenue • Suite 1616 • New York, N.Y. 10020 • (212) 247-8180

Office of the Chairman of the Board

August 10th, 1982

Mrs. Deborah Wye
Associate Curator, Prints
and Illustrated Books
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

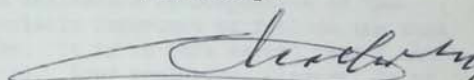
Dear Mrs. Wye :

In answer to your letter of July 20th, enclosed find
loan agreement for Louise Bourgeois' Clamart.

As you have discussed with Mrs. Kolin, the sculpture will
be lent to the Museum of Modern Art for its New York
exhibition only. After it has been exhibited in New York,
the sculpture is to be returned to our home in East Hampton,
Long Island.

With best regards,

Sincerely,



Oscar Kolin

OK/eg
Encl.

orig: Reg ✓
cc: RLP
DW
OK

rec'd 8/24/82

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc. RLP/CT
DW
DF
VO

Department of Painting
and Sculpture

July 20, 1982

Mr. and Mrs. Oscar Kolin
116 East 68th Street
New York, New York 10021

Dear Mr. and Mrs. Kolin,

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, Clamart, 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:
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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 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: Collection Mr. and Mrs. Oscar Kolin.

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.	1337.5

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

*Bourgeois
AKMA*

cc Registrar

Exhibition program

Form II December 16, 1983

Dear Brenda Mitchell:

Exhibition: LOUISE BOURGEOIS

Closing: January 15

Opens next:

Please ship on: 1st van on January 20 as per our telephone conversation on Dec. 6.
2nd van on January 23)

By: Atlantic Van Lines, Inc. Prepaid. Billed to the Museum of Modern Art. Att: M. Frost

Addressed to: Museum of Modern Art
20 West 54th Street
New York, N.Y. 10019
Att: Registrar (Kathy Hill)

Declare Valuation: \$90 per pound, per article

Enclosed are:

- ☒ Address cards for 84 boxes.
- ☒ Packing instructions—please follow with care. Check all items against this list.
- ☐ Two cards for notification of shipment—one to be sent to us, the other to the next exhibitor.
- ☐ Please be sure to include receipt numbers.
- ☒ List of division of 2 van shipments.

Special instructions:

Ms. Brenda Mitchell, Registrar
Akron Art Museum
70 East Market St.
Akron, Ohio 44308

Sincerely,

Marie Frost
Exhibition Program

cc: Atlantic Van Lines

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Bourgeois
Akron
Bog

Exhibition program

Form I September 30, 1983

* Dear Brenda Mitchell:

Exhibition: LOUISE BOURGEOIS

Scheduled for: November 19, 1983-January 15, 1984

Will be shipped to you from: Museum of Contemporary Art, Chicago, Ill.

On/during: 2 shipments: As per C. Jones instructions, letter of July 11.
Shipment #1: Pick-up November 3 for delivery November 4.
Shipment #2: Pick-up November 7 for delivery November 8.
By: Atlantic Van Lines, Prepaid. Billed to MOMA. Att; M. Frost.
EXCLUSIVE USE OF 2 vans.

No of boxes/weight: See attache packing lists

Enclosed are the items checked:

- ☒ Unpacking and packing instructions. Please follow with care.
- ☐ Special instructions regarding use of gummed tape on glass-covered works.
- ☒ Checklist. Check each item against this list when unpacking and repacking.
- ☒ Receipt card. To be filled out and returned promptly to The Museum of Modern Art.
- ☒ Condition sheet. To be filled out and returned promptly to The Museum of Modern Art.
- ☐ Installation instructions.

x Other information.

Catalogue/Price: Hardcover version
Paperback version

Special instructions:

Instructions for the succeeding shipment will be sent before your closing date.

Please hold the exhibition until you have our instructions.

You will hear directly from Atlantic Van Lines with regard to the pick-up arrangements and times of arrival. Call me on (212) 708-9659 if you have questions.

Ms. Brenda Mitchell, Registrar
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Sincerely,

Marie Frost
Exhibition Program

cc: Atlantic Van Lines
Carolyn Carr, Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Banyan / Akron
 xc: D. Wye, A. Legg, M. Nathanson
 V. Odell, Circ/FILE

December 15, 1982

Carolyn Carr
 Curator
 Akron Art Museum
 70 East Market Street
 Akron, Ohio 44308

Dear Carolyn:

It was good to meet with you earlier this month after so many telephone conversations. This letter is to confirm our understanding of the arrangements thus far for the Akron showing of LOUISE BOURGEOIS, which you have scheduled in your second floor galleries from November 19, 1983 - January 10, 1984.

Based on my calculations from the floorplan we reviewed in our meeting on December 2, the area of your gallery which you propose for BOURGEOIS is roughly 5,000 square feet. You plan a more open installation than ours, which you feel will necessitate a reduction in the scale of the show beyond the current tour selection, which comprises 42 works on paper, 10 paintings, and 96 sculptures.

I have reviewed the list of works which you feel you may have to eliminate with Deborah Wye and Alicia Legg, the co-directors of the exhibition. As you know, our contract states that works can only be eliminated from an exhibition with the prior written consent of this Museum; this letter will constitute such consent for the following works, (with occasional reservations, as noted), should it prove necessary to eliminate them from your installation:

Museum No./ Plate No.	Title, Date, Medium	Comments
(82,197) Plate 83	<u>Labyrinthine Tower.</u> ca.1962. (Plaster), cast iron for tour	Deborah Wye feels this work represents an unusual form for the artist and an unusual medium for the tour show (cast iron with a rust-color patina), and urges that it be included if possible.
82.447	<u>Rabelais.</u> 1962/82. Painted Bronze.	
82.255	<u>Lair.</u> 1963. Rubber.	
82.75	<u>Portrait.</u> 1963. Latex.	
(82.359)	<u>Fée Couturière.</u> ca. 1963. (Plaster), Bronze with white patina for tour.	Deborah feels that this is a major piece, which should be included since the white patina will most closely resemble the original plaster. The

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

Caroline Jones to Carolyn Carr
December 15, 1982

2.

Comments, continued

- patina on the only other hanging "lair" piece, The Quartered One, is gold in color, and might be a better choice for exclusion if necessary.
- (82.178) Torso/Self-Portrait.
Plate 82 ca. 1963-64. (Plaster),
Bronze with white patina
for tour. Deborah feels that this is a key
work, and urges that it be included
if at all possible.
- (82.360) Amoeba. ca. 1963-65.
Plate 84 (Plaster), Bronze with
white patina for tour. As with Torso, Deborah feels this
work is important as an example of
the variety of forms and installation
methods used by the artist in her
sculpture, and urges that it be
included.
- 82.198 Fillette. 1968. Latex.
Plate 107
- 82.217 Janus Fleuri. ca. 1968.
Plate 95 Bronze.
- 82.260 Hanging Janus. ca. 1968-71.
Plate 96 Bronze.
- 82.310 Femme Pieu (Stake Woman).
ca. 1970. Wax, metal, pins,
thread.
- 82.343 Fragile Goddess. ca. 1970.
Plate 108 Bronze. Deborah feels that this work is an
important example of these forms, and
plays a major role in the Bourgeois
literature;(it is discussed in Heresies,
etc.). If one of these works must be ex-
cluded, she feels that Harmless Woman,
Plate 106, would be a better choice.
- 82.187 Untitled. ca. 1970. Marble.
Plate 112
- 82.188, Untitled. ca. 1970-72.
82.203, Bronze, 4 units.
82.258,
82.257
Plate 97
- (82.439) Trani Episode. ca. 1971-72.
Plate 58 (Hydrocal), Bronze with white
patina

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

Caroline Jones to Carolyn Carr
December 15, 1982

3.

82.190a-f Confrontation. 1978.
Plate 137 Painted wood, latex and
fabric.

This work will be eliminated from
the international version of the
exhibition.

82.191a-b Maisons Fragiles. 1978.
Plate 145 Steel, 2 units.

82.351 Maison Fragile. 1982.
Steel and painted wood.

This is the most recent work in the
touring exhibition; you may want to
include it for this reason.

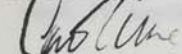
We hope to have a copy of the U.S. tour checklist to you early next week, and to work out transport cost estimates soon thereafter. The cases are organized in such a way that eliminations from your showing will not automatically result in lower transport costs from Chicago to Akron. Although six boxes and 14 bins containing Confrontation elements would be eliminated, it may not prove feasible or cost effective to route these directly from Chicago to New York (or even to bring them to New York before the close of the U.S. tour). We will have a clearer sense of the possibilities when the packing lists are confirmed next week. In any event, we will pursue bids for transport from the State Wide Arts Services firm which you suggested, in the hope of securing the most reasonable price for secure, reliable transport of the exhibition.

Regarding the possibility of reducing the participating fee from \$17,000 to \$15,000, it is still uncertain. The Beaubourg has given us dates for their showing (March 7 to May 6, 1984), but has reservations about the costs of participating (which are much higher than in the domestic tour because of the expense of shipping sculpture), and may not be able to finally commit to the show. We have given the three European museums a deadline of February 8 for their final commitment, and feel confident that they will indeed take the show (especially with the encouragement of the extraordinary press it has been receiving). With the addition of three international venues, we would be able to reduce the domestic participating fee to \$15,000 (assuming, of course, that packing costs and staff travel to tour sites remain as currently projected).

I hope the foregoing clarifies accurately our understanding. Feel free to call me should you have any questions; I will be in touch next week as plans proceed for packing and transport of LOUISE BOURGEOIS.

With best regards to you, and Michael,

Sincerely,



Caroline A. Jones
Associate Coordinator of Exhibitions

cc: Deborah Wye, director
of the exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: Debby Wye
Vlasta Odell
Marjorie Nathanson
Marie Frost
Circ/FILE
Department of Painting
and Sculpture

January 13, 1983

Ms. Carolyn Carr
Curator
Akron Art Museum
70 East Market Street
Akron, Ohio 44308

Ms. Naomi Vine
Museum of Contemporary Art
Dear Carolyn:
Chicago, Illinois 60611

Pursuant to our telephone conversation this morning and your desire to have final figures for the rental fee and estimated pro-rated transport charges for your application to the NEA, I can now confirm that the rental fee for LOUISE BOURGEOIS will be \$15,000. You may amend the contract to reflect this, and return the original at your earliest convenience.

With regard to the transport costs, we can give you a firm ceiling based on a quote from Atlantic Van Lines; we are still awaiting quotes from several other firms, among them Ohio Arts Services, and we anticipate that these figures will be less. The estimated transport charges based on Atlantic's quote and pro-rated among the tour participants would be \$7,600. We certainly hope that we will be able to arrange for more reasonable transport, but if you need a figure for your application you could use this with some confidence that it would not be higher.

Regarding our discussion of the contents of your presentation of LOUISE BOURGEOIS, we accept the fact that you may need to reinstate or cut out certain other works during your installation period, and that you would clear these changes with us by telephone at that point. I have enclosed an annotated copy of the domestic tour checklist which you should find useful in planning your installation; you will note that we have received permission from most of the lenders at this point for the tour.

I have attached draft copy for the pressure-sensitive labels which we plan to produce for the catalogue; please review it and let me know by next week if anything needs changing.

With best regards,

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Chicago
RLP
DW
(KH)

Department of Painting
and Sculpture

February 8, 1984

Ms. Naomi Vine
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

Dear Ms. Vine:

I am sorry that there has been a misunderstanding about the Louise Bourgeois videotape, Partial Recall. After speaking with you, I checked our correspondence, and I am sending you a copy of a memo from Caroline Jones to Mary Jane Jacob confirming that the \$160 fee was for the rental of the tapes which are to be returned to the Museum for deposit with the Easton Foundation. I hope this clarifies the situation.

Please call or write if you have any questions.

I look forward to receiving the three tapes which are in your possession.

Sincerely,

Marjorie Frankel Nathanson
Marjorie Frankel Nathanson
Curatorial Assistant

FEB 9 '84

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	MoMA Exhs.	1337.5

The Museum of Modern Art

Circ/File

To ☒ Marti Mayo, Contemporary Arts Museum, Houston
☒ Mary Jane Jacob, Museum of Contemporary Art, Chicago
Carolyn Carr, Akron Art Museum, Akron
From Caroline Jones *CAS*
Date
Re Videotape "Partial Recall" by Louise Bourgeois

Under separate cover, you will be receiving three (3) copies of the 18-minute videotape titled "Partial Recall," which you have requested and to which you are entitled as a participant in the tour of LOUISE BOURGEOIS. This number should be sufficient for one presentation each hour for the duration of your showing. If the tapes appear to be wearing out, or you anticipate more frequent presentations, please contact me as soon as possible so that more copies can be made. Under no circumstances can exhibiting institutions be authorized to make duplicate tapes of the program "Partial Recall." Such duplication constitutes violation of copyright as well as abrogation of the Museum's agreement with the artist.

As arranged, each institution will be invoiced by the Museum for the costs involved in duplicating the limited edition tape, which we estimate at \$160 for three copies. Under our agreement with the artist, all copies of the tape must be returned to the Museum after use, for eventual deposit with the Easton Foundation. Should your museum decide to purchase or rent a copy after your presentation of the exhibition, please write the Easton Foundation directly at 347 West 20th Street, New York New York 10011.

Please note that the following information should be provided on the video monitor itself and on any programs or announcements you may print:

Louise Bourgeois
"Partial Recall"
c. 1983 The Easton Foundation

This videotape was produced and presented in conjunction
with The Museum of Modern Art exhibition LOUISE BOURGEOIS.

Should you have any questions or need further information, please contact me at (212) 708-9662.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

*Bourgeois
Chicago*

Museum of Contemporary Art

cc: Registrar, MN, BJ

Ms. Betsy Jablow
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Betsy:

As requested, reservations are confirmed for Kathy Hill at the Richmond Hotel, 162 E. Ontario Street, Chicago, Illinois (312/787-3580) from October 30 through November 7, 1983 at the rate of \$38.00 per day.

Regarding your other request which relates to Bourgeois slides, photos, etc., Diane Plainer, Assistant PR Director, will be in contact with you regarding the return of these items if not already.

Mary Jane as well as other staff personnel looks forward to Ms. Hill's visit to assist with the takedown of the Bourgeois exhibition.

Sincerely,

Jean Marshall
Jean Marshall
Curatorial Offices

October 14, 1983

cc: Mary Jane Jacob

237 e. Ontario st., Chicago 60611, (312) 280-2660

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

*B.K.H.
Bourgeois
Chicago*

Exhibition program

Form II September 30, 1983

Dear Debi Purden:

Exhibition: LOUISE BOURGEOIS

Closing: October 30

Opens next: November 19

Please ship on: 2 separate shipments. As previously arranged by Carrie Jones.

Shipment #1: pick-up November 3rd for delivery on November 4.

Shipment #2: pick-up November 7 for delivery on November 8.

By: Atlantic Van Lines, Prepaid. Billed to M. Frost at Museum of Modern Art.
EXCLUSIVE USE OF 2 vans.

Addressed to: Akron art Museum
70 East Market Street
Akron, Ohio
Att: Ms. Brenda Mitchell, Registrar

Declare Valuation: 60¢ per pound, per article

Enclosed are:

- ☒ Address cards for 84 ~~boxes~~ items, boxes etc.
- ☒ Packing instructions—please follow with care. Check all items against this list.
- ☒ Two cards for notification of shipment—one to be sent to us, the other to the next exhibitor.
- ☒ Please be sure to include receipt numbers.
- ☐ Other information

Special instructions: Atlantic Van Lines will be directly in touch with you regarding the pick-up arrangements, time of arrivals of vans, and so forth. Call me if there are questions at (212) 708-9659.

Ms. Debi Purden, Registrar
Museum of Contemporary Art
237E. Ontario Street
Chicago, Illinois 60611

Sincerely,

Marie Frost
Exhibition Program

cc: Atlantic Van Lines
Mary Jane Jacob, Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

CS

June 21, 1983

Mary
Museum
237 E.
Chicago

Dear

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ROOM NO.	LAST NAME	RATE	CODE	OUT	SHARING WITH/SPEC. ROOMS
	SUMMERS, SHERRY			9/3	
ROOM TYPE	ADDRESS, CITY, STATE, ZIP	RATE QUOTED	IN	RES. INFO.	PAYMENT METHOD
Sgle.	Art 237 E. Ontario Chicago, Ill. 60611	\$60.			15256
CLERK	CO. GTD.	NO. PERSONS	8/30	PHONE NO.	
			CARD NO.	EXP. DATE	

WE ARE PLEASED
TO CONFIRM
YOUR RESERVATION 6/28/83

We look forward to having you as our guest. To guarantee your reservation kindly supply American Express Card Number or send a deposit for your first night's lodging.

Guaranteed payment reservations are held until 6 am the next day. All guaranteed reservations not cancelled by 6 pm on the day of arrival will be billed for one night's lodging.

If rate requested is not available the next higher or lower rate will be substituted. Check out time is 1 p.m.

TOLL-FREE PHONE
800-621-8311
800-572-7839 (IL)

the new **Callerton**
701 N. MICHIGAN AV.
CHICAGO, IL 60611
(312) 440-1500

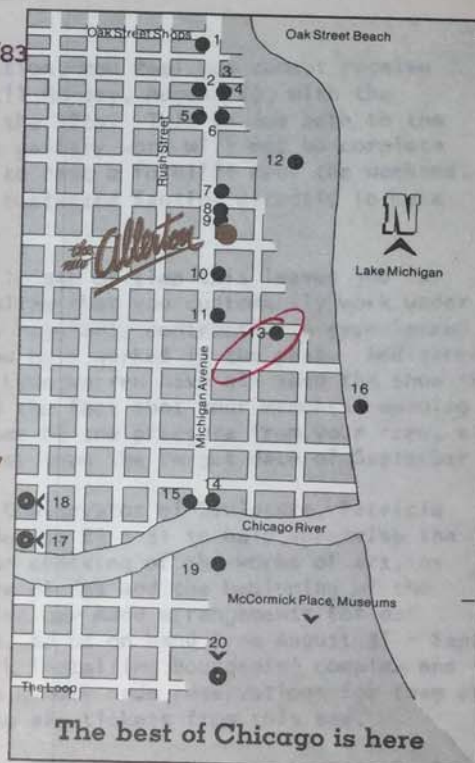
*Luxury on the
Magnificent Mile*

Don't miss dining at
TRAVEL/HOLIDAY
Award Winning

L'ESCARGOT

Stop at **LE BAR AMERICAN**
for your favorite drink

Enjoy breakfast at **LA FRANCHISE**



The best of Chicago is here

- | | |
|-------------------------|--------------------------------------|
| 1 One Magnificent Mile | 11 Burrelys |
| 2 Ralph Lauren/Polo | 12 Northwestern Medical Center |
| 3 John Hancock Building | 13 Museum of Contemporary Art |
| 4 Bonwit Teller | 14 Tribune Tower |
| 5 I. Magnin | 15 Wrigley Building |
| 6 Water Tower Place | 16 Navy Pier |
| 7 Neiman-Marcus | 17 Merchandise Mart |
| 8 Elizabeth Arden Salon | 18 Apparel Center |
| 9 Tiffany & Co | 19 Illinois Center |
| 10 Saks Fifth Avenue | 20 Art Institute |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

CS

June 21, 1983

Mary Jane Jacob, Curator
Museum of Contemporary Art
237 East Ontario St.
Chicago, IL 60611

Dear Mary Jane:

This letter will confirm the arrangements we discussed over the telephone regarding the delivery and installation of the Museum's exhibition LOUISE BOURGEOIS.

As I now understand from our discussion, you feel you cannot receive the first shipment from Santini until Monday, August 29, with the second scheduled to arrive Tuesday the 30th. This is due both to the fact that your preparator feels the gallery work will not be complete until then, and to your reluctance to rent a forklift over the weekend. I further understand that you have contacted Santini directly to make arrangements for the two shipments.

We remain very concerned about the length of time this leaves you for your installation. However, we realize that you customarily work under such a tight schedule, and that you regularly contract with experienced free-lance preparators with whom you have worked in the past. Additionally, the fact that you, Ted Stanuga and Lynn Warren have all seen the show should ensure its smooth installation, and the fact that your members' opening is not until September 9th releases some of the pressure from your crew, since the show could conceivably open later than the target date of September 3rd.

As previously arranged, our Senior Conservator of Sculpture, Patricia Houlihan, will be in Chicago from August 29 - 31 to help supervise the offloading, unpacking, and condition checking of the works of art, as well as the repainting of the bronze pieces and the beginning of the installation work. In addition, I've now made arrangements for our Associate Registrar, Cherie Summers, to be on hand from August 31 - Sept. 3 to help supervise the remaining work installing Bourgeois' complex and fragile pieces. Your assistant has kindly made reservations for them at the Richmond Hotel; we are arranging air tickets from this end.

Pat will need large work tables and plenty of padded blankets to begin the condition checking, as well as flat white latex paint and a 3" brush to paint the "blue" bronzes. These problem bronzes are in Boxes 27, 28 and 32, and should be brought with the first shipment, if not before. You should also note that Ted Stanuga will need the wrapped crossbeams, loose "table" and homosote bases for Destruction of the Father before that installation can begin. You will want to have the cases for this work (#38-45 and 47, both bins and boxes), and for Confrontation, (Boxes

(continued)

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	1337.5

Caroline Jones to Mary Jane Jacob
June 21, 1983

2.

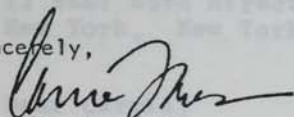
#45 and 47, plus cartons A-T), delivered on Monday so that you can get an early start on these installations. This should not be a problem as they are now in Shipment 1 for the most part; (a revised shipment list has been sent to Debby Purden by Cherie Summers).

In terms of advance construction, you and Ted should note those works which must be bracketed into the floor (Blind Leading the Blind, Maisons Fragiles, and Figure #55) or into wooden platforms, since your floor is composite. The wooden figures must also be bracketed into a supporting platform. The Exhibition Instructions are specific for all of these requirements.

I trust by now that you have received the package of photographs, transparencies, etcetera, and that the above is clear. As always, feel free to call if you have questions.

Best regards,

Sincerely,

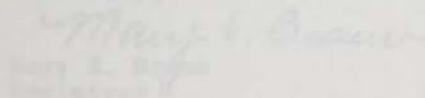


Caroline A. Jones
Associate Coordinator of Exhibitions

I am working with you and the staff of the Museum of Modern Art on the upcoming 1983-84 exhibition program at the Museum. The handling and care of the exhibition was exceptional and all four specified crates are in very good condition. Enclosed are copies of the delivery receipts sent by the Contemporary Arts Museum and I am sure that the MCA will be sending you receipts on delivery to the Museum in August pending installation.

I have made a career change recently and I am exploring other art opportunities in Chicago, hopefully in art transportation and packing. I look forward to a continued professional relationship with your Museum and it has been a pleasure to work with you and your staff over the years. Please contact Mary Jane Jacob, Curator, at the Museum for future movement of the exhibition.

Sincerely,



Mary Jane Jacob
Curator

cc: Geoffrey Powell
The J. Paulson Building
5th Street Village, Chicago

1983 Chicago Art Association

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	MoMA Exhs.	1337.5

Orig: File 13000
XC: *✓* Summers
CAS file

Museum of Contemporary Art

June 15, 1983

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

Dear Carrie,

It has been a pleasure to work with you and the staff of the Museum of Modern Art on the incoming LOUISE BOURGEOIS exhibition currently at the Santini Brothers warehouse in Elk Grove Village. The handling and care of the exhibition was exceptional and all four specified crates are in their temperature controlled vault. Enclosed are copies of the deliveries receipts sent by the Contemporary Arts Museum and I am sure that the MCA will be sending you receipts on delivery to the Museum in August pending installation.

I have made a career change recently and I am exploring other art opportunities in Chicago, hopefully in art transportation and packing. I look forward to a continued professional relationship with your Museum and it has been a pleasure to work with you and your staff over the years. Please contact Mary Jane Jacob, Curator, at the Museum for future movement of the exhibition.

Sincerely,

Mary E. Braun
Mary E. Braun
Registrar

cc: Geoffrey Farrell
The 7 Santini Brothers,
Elk Grove Village, Illinois

JUN 20 '83

237 e. Ontario st., Chicago 60611, (312) 280-2660

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	MoMA Exhs.	1337.5

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598
713/526-3129

RECEIPT OF DELIVERY

Date May 13, 1983

The following works which were lent to the Contemporary Arts Museum

by The Museum of Modern Art, New York

for exhibition: LOUISE BOURGEOIS

to Santini Brothers, for storage in Santini Brothers' Warehouse, and
have been returned. - subsequent delivery to the Museum of Contemporary Art, Chicago

DESCRIPTION

INSURED VALUE

SHIPMENT #1:

25 Plywood Boxes (Nos. 1,2,3,4,5,7,8,10,11,13,14,18,19,21,23,24,27,30,33,35,41,44,45,46,47)

5 Cardboard Boxes (Nos. 38,39,40,42,43 - for Destruction of the Father)

20 Cardboard Packages (A through T - for Confrontation)

4 Packages (10 bases for Destruction of the Father - 1&5; 4,8,&6; 7,2,&9; 3&10)

3 Packages (wooden planks for Destruction of the Father)

2 Unwrapped Bases (for Destruction of the Father)

1 Unwrapped Table Top (for Destruction of the Father)

12 Wooden Platforms (for Totems)

Received by

Mary E. Braun

Date

6/10/83

Please sign and return to:

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598
713/526-3129

RECEIPT OF DELIVERY

Date May 13, 1983

The following works which were lent to the Contemporary Arts Museum

by The Museum of Modern Art, New York

for exhibition: LOUISE BOURGEOIS

to Santini Brothers, for storage in Santini Brothers' Warehouse, and
have been returned: subsequent delivery to the Museum of Contemporary Art, Chicago

DESCRIPTION

INSURED VALUE

SHIPMENT #2:

18 Plywood Boxes (Nos. 6,9,12,15,16,17,20,22,25,26,28,29,31,32,34,36,37,48)

6 Wooden Bases (for Partial Recall, one unwrapped)

1 Cardboard Bin (containing 2 vitrines & 2 pedestals)

22 Timbers

Received by

Mary E. Braum

Date

4/10/83

Please sign and return to:

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598

mailed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

C. Summers
V. dell

Caroline Jones to Mary Jane Jacob
June 14, 1983

materials she will need to cover the bluish tint on the new bronzes. She is now planning to be in Chicago from the 26th through the 1st of September, but I will confirm these details with you by phone.

June 14, 1983

You may wish to note the following in anticipating the two shipments on the 26th and 29th of August:

Mary Jane Jacob, Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611

1) Hanging Blades are in Boxes #4, 5, 25, and 26.
2) Hanging Blades are in Boxes #24, 27, 28, and 32.
3) Small works are in Boxes #3 and 31.

Dear Mary Jane:

I will speak to you soon via telephone about the transportation arrangements for LOUISE BOURGEOIS, but wanted to send you the enclosed materials now so that you can begin to prepare and promote the exhibition:

1. Color Transparencies: Enclosed are color transparencies for three works in the exhibition: Blind Leading the Blind, Destruction of the Father, and Partial Recall, for your use in promoting the exhibition in area media. Please note that you will be billed for the replacement of these transparencies at \$75 apiece if they are lost or damaged; we also ask that they be returned to us as soon as possible after your show has opened so that we can forward them to Akron for their use.

2. Publicity Photos: As supplements to the set of black-and-white publicity photographs already sent to you by Debra Greenberg of this Museum, I enclose extra black-and-white prints from Houston's showings which you may find useful. We would appreciate your returning as many of these publicity photos as you can, although I know it is often hard to get them back from the press.

3. Installation Album: The original, labelled photographs accompanying the Exhibition Preparation Instructions are in this album, (referred to as "enclosure B" in the Instructions). You will want to review these instructions and photographs with Ted after perusing them yourself, as they illuminate many of the muddier aspects of the Installation. Please note that this album should be returned immediately after the show is dismantled so that we can forward it to Akron.

I understand that you are in the process of changing registrars at the museum. I know that Charlie Summers has written your new acting registrar Debby Purdem with the changes in the boxlist. You should note that certain items listed for the Utility Compartment in Box 19 have now been moved to Box 46: paint, paintbrush, and clips for Destruction of the Father. I believe that Pat Houlihan has already spoken to your preparator regarding

(continued)

JUN 15 '83

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Caroline Jones to Mary Jane Jacob
June 14, 1983

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ME

materials she will need to cover the bluish tint on the new bronzes. She is now planning to be in Chicago from the 26th through the 1st of September, but I will confirm these details with you by phone.

You may wish to note the following in anticipating the two shipments on the 26th and 29th of August:

- 1) The Utility Compartment, which should be opened first, is in Box 19.
- 2) Large marbles are in Boxes #4, 5, 25, and 26.
- 3) Hanging pieces are in Boxes #24, 27, 28, and 32.
- 4) Small works are in Boxes #3 and 31.
- 5) Steel bases for the wooden figures are in Box #46.
- 6) Flat-packed wooden figures are in Boxes #2 and 29.
- 7) Upright wooden figures are in Boxes #8, 9, 12, 14, 18, 19, 20, 21, 22, 23, and 33.

I know you plan to work over the weekend on your installation. If you feel it is necessary given your schedule, I can arrange to have one of the shipments delivered on Saturday. However, this will add about \$200 to the transport charges you will be billed. Let me know if you feel the extra day will be needed.

If your press office is interested, I can also send a set of slides of work in the exhibition. This may also be of interest to your education staff. Feel free to contact me about the enclosed.

Recommend, however, the exhibit storage area at the local Santini Brothers Warehouse at 1300 Devon Avenue, Elk Grove Village. The contact there is Mr. Geoffrey Farrell at (312) 584-0300. He is highly recommended locally and handles much of the art coming from the Art Institute and other local museums.

Sincerely,
Caroline A. Jones
Associate Coordinator of Exhibitions

Please let me know if you have further questions. We regret that we cannot help however when you visit our Museum, I am sure that you will be able to see how limited our actual art storage areas are.

Encl: as specified above

Mary E. Braun
Mary E. Braun
Registrar

cc: Mary Jane Jacob

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	MoMA Exhs.	1337.5

Orig - File
cc - VO/CS
DW
MN
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Museum of Contemporary Art

March 22, 1983

MAR 29 1983

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

Dear Ms. Jones,

We regret that due to other functions scheduled for our small storage area which doubles as temporary storage and events, we are unable to store the crates you mention. I could recommend, however, the vault storage area at the local Santini Brothers Warehouse at 1300 Devon Avenue, Elk Grove Village. The contact their is Mr. Geoffrey Farrell at (312) 364-0300. He is highly recommended locally and handles much of the art coming from the Art Institute and other local museum.

Please let me know if you have further questions. We regret that we cannot help however when you visit our Museum, I am sure that you will be able to see how limited our actual art storage areas are.

Sincerely,

Mary E. Braun
Mary E. Braun
Registrar

cc: Mary Jane Jacob

237 e. Ontario st., Chicago 60611, (312) 280-2560

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

March 3, 1983

Ms. Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois

Dear Mary Jane:

This letter is to follow-up our telephone conversation last week regarding possible storage for works on loan from The Metropolitan Museum of Art for the LOUISE BOURGEOIS exhibition.

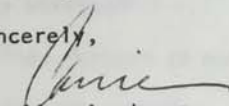
While there is a very slim chance that we will be able to arrange a fourth domestic showing in the gap between Houston's showing and your own, it's unlikely. We have therefore been arranging for the exhibition to be stored by our carriers in a bonded facility (probably one in Chicago, but possibly at an intermediate site in Nebraska), for the period from mid-May to mid-August. However, as I mentioned in our conversation, the Metropolitan requires that its loans be stored in a secure area on the premises of an art museum. For this reason, I am hoping that you will be able to store the two cases containing the Met's loans in the restricted access storage areas referred to in your facilities report. The dimensions and weights of these works' cases are as follows:

Box 1 = 70"H x 47"W x 32"D (495 lbs.)
Box 3 = 24"H x 46"W x 43"D (380 lbs.)

Could you let me know as soon as possible whether this storage will present any problem for you? I hope you will be able to help us out, as the only alternative may be pulling the works out of the show after Houston.

Best regards,

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Greenwell

cc: Debby Wye
Vlasta Odell
Marjorie Nathanson
Marie Frost
Circ/FILE

January 18, 1983

Ms. Mary Jane Jacob
Curator
Museum of Contemporary Art
237 East Ontario Street
Chicago, Illinois 60611
Greenville County Museum of Art
420 Museum Street

Dear Mary Jane:
Attention: Registrar

Enclosed you will find an annotated copy of the checklist for the U.S. tour, which you may find useful in planning your installation of LOUISE BOURGEOIS. I know that you will soon be addressing the question of your installation, and look forward to discussing it with you in detail when you are here in New York the first week of February. I am in regard to the return of the above mentioned loan to our LOUISE BOURGEOIS exhibition.

As we discussed over the phone, we are attempting to finalize the cost figures for pro-rated transportation expense, and have arrived at what we hope will be a ceiling estimate of \$7,600 per exhibitor. This figure is based on the quotes we have received from Atlantic Van Lines; we have asked for quotes from Ohio Arts Services and other firms which we expect to be lower. Assuming we can be assured of the safety and careful handling for the works, we will use the firm with the lowest quotes. Would you kindly sign and return the enclosed receipt of delivery when you receive it. I am pleased to tell you that we have also decided on a final figure for the domestic rental fee: \$15,000. We feel confident enough that a European tour will be forthcoming to set the fee at this lower level -- you may adjust the contract accordingly and send us the original at your earliest convenience.

I have also enclosed a sheet of draft copy for the pressure-sensitive labels we plan to produce for the catalogues you will be selling; could you please review this by next week and call me if there are any changes?

I look forward to meeting you in February.

With best regards,

Sincerely,

Caroline A. Jones
Associate Coordinator of Exhibitions

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
Greenville

cc: Marjorie Mathanson
FILE

February 3, 1984

Office of the Registrar
212 208-9644

Greenville County Museum of Art
420 Museum Street
Greenville, SC 29601
Attention: Registrar

RE: 82.349, BOURGEOIS: NIGHT GARDEN

Dear Claudia Beckwith:

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

Arrangements have been made with Emery Air Freight 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
Assistant Registrar

Encl

FEB 6 '84

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5



Greenville County Museum of Art

October 7, 1982

Ms. Blaska O'Dell
Registrar's Office
Museum of Modern Art
20 W. 54th Street
New York, New York 10019

Dear Ms. O'Dell:

I've made arrangements with Emery for our Louise Bourgeois sculpture to be collected by them on Tuesday, October 12. When it arrives safely, please sign and return the enclosed receipt. A stamped, self-addressed envelope is enclosed for your convenience.

For our records, please also have a Certificate of Insurance issued with a value of \$30,000. for this piece. Since this has been mentioned in earlier correspondence, it may already be in the works.

Thank you very much.

Sincerely,

Claudia Beckwith
Registrar/Acting Chief Curator

chb

cc: Philip Warth

P.S. If possible, we would like very much to receive a copy of the catalogue for our records.

OCT 13 '82

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

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exls.	1337.5

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598
713/526-3129

RECEIPT OF DELIVERY

Date May 13, 1983

The following works which were lent to the Contemporary Arts Museum

by The Museum of Modern Art, New York

for exhibition: LOUISE BOURGEOIS

to Santini Brothers, for storage in Santini Brothers' Warehouse, and
have been returned. - subsequent delivery to the Museum of Contemporary Art, Chicago

DESCRIPTION

INSURED VALUE

SHIPMENT #1:

- 25 Plywood Boxes (Nos. 1,2,3,4,5,7,8,10,11,13,14,18,19,21,23,24,27,30,33,35,41,44,45,46,47)
- 5 Cardboard Boxes (Nos. 38,39,40,42,43 - for Destruction of the Father)
- 20 Cardboard Packages (A through T - for Confrontation)
- 4 Packages (10 bases for Destruction of the Father - 1&5; 4,8,&6; 7,2,&9; 3&10)
- 3 Packages (wooden planks for Destruction of the Father)
- 2 Unwrapped Bases (for Destruction of the Father)
- 1 Unwrapped Table Top (for Destruction of the Father)
- 12 Wooden Platforms (for Totems)

Received by _____

Date _____

Please sign and return to:

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exls.	1337.5

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598
713/526-3129

RECEIPT OF DELIVERY

Date May 13, 1983

The following works which were lent to the Contemporary Arts Museum

by The Museum of Modern Art, New York

for exhibition: LOUISE BOURGEOIS

to Santini Brothers, for storage in Santini Brothers' Warehouse, and
have been returned.-subsequent delivery to the Museum of Contemporary Art, Chicago

DESCRIPTION

INSURED VALUE

SHIPMENT #2:

18 Plywood Boxes (Nos. 6,9,12,15,16,17,20,22,25,26,28,29,31,32,34,36,37,48)

6 Wooden Bases (for Partial Recall, one unwrapped)

1 Cardboard Bin (containing 2 vitrines & 2 pedestals)

22 Timbers

Received by _____

Date _____

Please sign and return to:

CONTEMPORARY ARTS MUSEUM

5216 Montrose Blvd.
Houston, Texas 77006-6598

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

Bourgeois
cc: Marjorie Nathanson
FILE
Spiegel

Office of the Registrar
212-708-9634

February 7, 1984

Mr. and Mrs. J. Spiegel
10 Broadlawn Avenue
Kings Point, New York 11024

RE: 82.311 BOURGEOIS: Femme Couteau

Dear Mr. and Mrs. Spiegel:

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 8, 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 7 '84

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: Insurance claim: Bourgeois
Femme Maison
DW/VO/CJ/RLP

March 22, 1983

Ms. Louise Bourgeois
347 West 20th Street
New York, N.Y. 10011

Re: Damage to the piece Femme Maison

Dear Ms. Bourgeois:

I am writing to you with regard to the damage to your piece, Femme Maison, 1981, black marble, which occurred at the time the piece was being dismantled for return to your studio. The Museum has filed an insurance claim against the damage with our underwriters. I am responsible for handling this claim and for that reason I am writing to you.

Dear Louise:

Vlasta Odell has given me the two photographs she has taken of the damaged areas. In addition to this record it is necessary for us to receive an estimate of the cost of the repair and information on the process that will be taken in this respect. We must file this information with our insurance company. We would appreciate hearing from you at your earliest convenience regarding the person to do the restoration work, and to get an idea of the cost.

Mr. William Smith who represents our underwriters, will probably get in touch with you in the near future, however, if you have any questions on this insurance claim that we have filed please do not hesitate to telephone to me. I can be reached at the following number: 708-9659, and if I am not here you can speak with Carolina Jones or Richard Palmer.

In addition, would you please check and confirm the location where the pieces should be returned. Please note, that I will need to know the delivery address for the plasters which were collected at the Astoria Foundry. I will be in contact with you and Jerry Gorovoy before the pieces are shipped, so we can discuss the details of the display.

cc: Mr. William Smith

Sincerely,

Vlasta Odell
Assistant Registrar

cc: Jerry Gorovoy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file ✓
Debbie Wye/Alicia Legg
Carrie Jones

Office of the Registrar
212-708-9634

January 25, 1983

Ms. Louise Bourgeois
347 West 20th Street
New York, N.Y. 10011

Dear Louise:

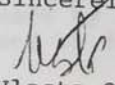
re: LOUISE BOURGEOIS

Enclosed please find a list of works which are not included in the domestic and international tour, and which we would like to return to you with A & S Fine Arts the week of February 14th. Would you, therefore, let me know, which day in that particular week would be convenient for you to receive the works in your studio in Brooklyn and in your residence.

Please note, that in order to clear our exhibition space, we would like to return your black marble Femme Maison '81 (82.443) and marble piece Baroque (82.185) on Friday, February 11th to your studio in Brooklyn. The transfer which will be done by Tane Industrial, will be supervised by the Museum's Registrar, Eloise Ricciardelli.

In addition, would you please check and confirm the location where the pieces should be returned. Please note, that I will need to know the delivery address for the plasters which were collected at the Astoria Foundry. I will be in contact with you and Jerry Gorovoy before the exhibition closes, so we can discuss the details of the dispersal.

Sincerely,


Vlasta Odell
Assistant Registrar

cc: Jerry Gorovoy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

LOUISE BOURGEOIS
dispersal to the lender
after the New York showing
lender: Louise Bourgeois

Museum loan #	Title, medium	Location during assembly
82.178	<u>Torso/Self-Portrait</u> , plaster	studio, Brooklyn
82.185	<u>Baroque</u> , marble	" "
82.196 <i>not exhib. 9/2</i>	<u>Soft Landscape</u> , plastic	" "
82.197	<u>Labyrinthine Tower</u> , plaster	347 W 20th Street
82.200 <i>not exhibited</i>	<u>Fragile Goddess</u> , self-hardening clay	" "
82.206	<u>Portrait of Robert</u> , plaster	" "
82.209a,b,c,d	<u>Figure</u> , plaster	studio, Brooklyn
82.212 <i>not exhib.</i>	<u>Landscape</u> , aluminum	347 W 20th Street
82.259 <i>not exhib.</i>	<u>Figure</u> (crouching)	" "
82.316	<u>Observer</u> , wood	studio, Brooklyn
82.319 <i>not exhib.</i>	<u>Tomb of a Child</u>	" "
82.328 " "	<u>Figure (segmented)</u> , wood and latex	" "
82.329	<u>Figures for a Niche</u> , wood	" "
82.331a,b,c	<u>Figure</u> , wood	" "
82.345	<u>Trani Episode</u> , white hydrocal	" "
82.346a,b,c,d	<u>Figure</u> , wood	" "
82.353	<u>Connecticutiana</u> , oil on wood	Robert Miller Gall.
82.358	<u>Lair</u> , plaster	Astoria foundry
82.359	<u>Fee Couturiere</u> , plaster	" "
82.360	<u>Amoebe</u> , plaster	" "
82.361	<u>The Quartered One</u> , plaster	" "
82.423	<u>Figure</u> , (segmented, color), wood	studio, Brooklyn
82.425	<u>Figure</u> , (with support metal), wood	" "
82.431	<u>Untitled</u> , oil on linen	347 W 20th Street
82.439	<u>Trani Episode</u> , hydrocal and latex)	" "
82.443	<u>Femme Maison</u> '81 black marble	" "
82.446	<u>Clutching</u> , plaster	" "
82.448	<u>Untitled</u> , oil on panel	" "
82.232	<u>Untitled</u> , ink, red ink, pencil	Robert Miller Gall.
82.450	<u>Untitled</u> , black crayon, charcoal, ink	347 W 20th Street
	1 stainless steel base	studio, Brooklyn
	2 metal hooks	" "
	1 green planter	" "
	1 wood and glass door	" "
	5 timber bases	" "
	2 white semicircles (part of 82.192 replaced with new pieces made by MoMA)	" "
	1 white piece of plywood (used to deliver 82.350 <u>Double Negative</u>)	" "
	1 latex and aluminum globe	" "
	1 latex globe not stuffed	" "
	1 extra piece for 82.189 <u>Fountain</u>	" "
	1 latex leg	" "
	1 piece of wood partially painted black	" "
	1 wax and plaster form consisting of 2 parts "	" "
	1 travel piece for 82.321 <u>Blind Leading the Blind</u> "	" "

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The Museum of Modern Art

Department of Painting
and Sculpture

December 20, 1982

Louise Bourgeois
347 West 20th Street
New York, New York 10011

Dear Louise,

I am writing now with the exhibition's tour arrangements and loan extension forms. The arrangements for the U.S. 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

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.

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.

With best regards,

Sincerely,

Deborah Wye
Deborah Wye
Director of the Exhibition

DEC 23 '82

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	MoMA Exhs.	1337.5

The Museum of Modern Art

Department of Painting
and Sculpture

December 27, 1982

Ms. Louise Bourgeois
347 West 20th Street
New York, New York 10011

Dear Louise:

Enclosed are new loan extension forms for the domestic and international tours of the exhibition. Please disregard the forms sent to you earlier in the week. The dates on those previous forms were incorrect.

Please note that we have included three separate forms - one for the works which will travel domestically and two for the works which will travel domestically and internationally. This makes our record keeping easier. We would appreciate your completing the forms and returning the originals to us. Thank you.

Sincerely,

Marjorie Frankel Nathanson

Marjorie Frankel Nathanson
Curatorial Assistant

DEC 28 82

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	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

Office of the Registrar
212-708-9634

November 18, 1982

Ms. Louise Bourgeois
347 West 20th Street
New York, N.Y. 10011

Dear Louise:

Your loan 82.433 Female Portrait, bronze to The Museum of Modern Art for the exhibition LOUISE BOURGEOIS was released to the Museum's agent and delivered to Robert Miller Gallery as requested by Jerry Gorovoy.

Once you see this work at the gallery would you please sign and return the enclosed "receipt of delivery" in the envelope provided.

Thank you so much.

Sincerely,


Vlasta Odell
Assistant Registrar

encl: receipt of delivery

cc: Robert Miller Gallery

NOV 18 82

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	MoMA Exhs.	1337.5

The Museum of Modern Art

Office of the Registrar
212-708-9634

August 20, 1982

Ms. Louise Bourgeois
347 West 20th Street
New York, N.Y. 10011

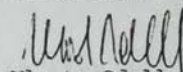
re: 1982.178 Torso/Self-Portrait
1982.179 The Destruction of the
a-jj Father

Dear Louise Bourgeois:

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

1982 20 22

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

cc: Marjorie Nathanson
FILE

Bourgeois
Cheim

February 2, 1984

Office of the Registrar
212-708-9634

John Cheim
c/o Robert Miller Gallery
724 Fifth Avenue
New York, NY 10019

RE: 82.228, BOURGEOIS: Untitled

Dear Robert Miller Gallery:

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

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

December 7, 1983

Mr. John Cheim
c/o Robert Miller Gallery
724 Fifth Avenue
New York, New York

Dear Mr. Cheim:

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.	1337.5

Cheim

VO

The Museum of Modern Art

Department of Painting
and Sculpture

December 20, 1982

John Cheim
c/o Robert Miller Gallery
724 Fifth Avenue
New York, New York 10019

Dear John,

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, 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

DEC 21 1982

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-2-

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 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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	MoMA Exhs.	1337.5

The Museum of Modern Art

November 1, 1982

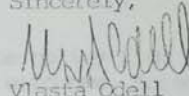
Mr. John Cheim
c/o Robert Miller Gallery
724 Fifth Avenue
New York, N.Y. 10019

Dear John Cheim:

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,



Vlaska Odell
Assistant to the Registrar

encl

NOV 3 '82

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	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file

Debbie Wye/Alicia Legg

Carrie Jones

Office of the Registrar
212-708-9634

September 8, 1982

Ms. Ella Foshay
139 East 66th Street
New York, N.Y. 10021

Dear Ms. Foshay:

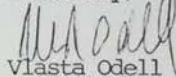
I am writing in regard to the transportation arrangements for your loan, one painting entitled Femme Maison, to our exhibition LOUISE BOURGEOIS.

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 for transportation, I will instruct a representative from Lebron Brothers to wrap the work during the collection. However, 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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

Bourgeois
Gorman

The Museum of Modern Art

February 3, 1984

Office of the Registrar
212 708-9644

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, New York 10023

RE: BOURGEOIS: 82.307, ROOF SONG; 82.308, TORSO; and
82.309, FEMME MAISON

Dear Mr. and Mrs. Gorman:

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

Kathleen Hill
Assistant Registrar

Encl

FEB 8 '84

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

LOUISE BOURGEOIS

cc: file
Debbie Wye/Alicia Legg
Carrie Jones

September 8, 1982

Mr. and Mrs. Eugene P. Gorman
315 West 70th Street
New York, N.Y. 10023

Office of the Registrar
212-708-9634

Dear Mr. and Mrs. Gorman:

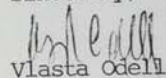
I am writing in regard to the transportation arrangements for your loan, two paintings and one sculpture, to our exhibition LOUISE BOURGEOIS.

I am making arrangements with Lebron Brothers to have your loan collected on October 7th. According to the information that I received from Mrs. Gorman the painting entitled Femme Maison is located at Grenoble Mills, Inc., Empire State Building, Suite 4210, 350 Fifth Avenue, New York and the painting entitled Roof Song and the sculpture Torso are located at your residence. Since your loan forms state that both paintings should be collected at Grenoble Mills, I will contact you the week of October 4th to confirm the location of the works for collection. Unless the works are already wrapped and packed for transportation, I will instruct Lebron Brothers to wrap the paintings and pack the sculpture during the collection.

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

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	MoMA Exhs.	1337.5

Bourgeois
Gorovoy

The Museum of Modern Art

February 3, 1984

Office of the Registrar
212 708-9634

Jerry Gorovoy
12 East 18th Street
New York, NY 10003

RE: 82.342, BOURGEOIS: HANGING JANUS

Dear Jerry Gorovoy:

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

Arrangements have been made with A & S Fine Arts to return your loan on February 17, 1984, to 475 Dean Street.* 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

*Louise Bourgeois' studio, Brooklyn, NY

FEB 6 '84

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1337.5

The Museum of Modern Art

The Museum of Modern Art

file: BOURGEOIS, L & L

cc: Registrar

D. Wye

A. Legg

R. Palmer

green/circ

December 7, 1983

Mr. Jerry Gorovoy
12 East 18th Street
New York, New York 10003

Dear Mr. Gorovoy:

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.	1337.5

The Museum of Modern Art

Bourgeois
Gorovoy

Department of Painting
and Sculpture

December 16, 1982

Mr. Jerry Gorovoy
12 East 18th Street
New York, New York 10003

Dear Jerry,

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, 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.

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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,

Debby

Deborah Wye
Director of the Exhibition

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The Museum of Modern Art

April 22, 1983

cc: AL, DW, CAJ, LS/WR, MF,
Registrar, BOURGEOIS-Houston

This was done at considerable expense - our parking
April 22, 1983

2) we sent platforms and pedestals to Houston (which were not
Ms. Linda L. Cathcart
Director
Contemporary Arts Museum
5216 Montrose Blvd.
Houston, Texas 77006-6598

Dear Linda:

Having recently completed arrangements for the transport and
storage of the exhibition LOUISE BOURGEOIS, we are now in a posi-
tion to estimate accurately the total transport costs for the three
tour venues.

Because of the inevitable complications involved in moving a major
sculpture exhibition, and unexpected rate increases which affect
the van shipment costs, the total for transport will be higher
than we initially hoped. The estimated total for the four legs
in the present itinerary is \$23,964. Of this total, more than a
third (\$8,466.) was incurred during the New York to Houston trip
alone. Based on our policy of pro-rating all transport costs,
however, the irregular distances and their variable costs are
equalized among all participants -- resulting in a pro-rata figure
of \$7,988. for each museum included in the LOUISE BOURGEOIS tour.

Although Dick Oldenburg agreed to commit to a transport figure of
\$6,000. for your museum when you needed this estimate to proceed
with plans for your presentation of the exhibition, it is our hope
that you may now be able to pay a more accurate share of the real
expenses we incurred in moving the exhibition to Houston. Since we
cannot penalize the other museums by asking them to cover the differ-
ential, we will have to absorb almost \$2,000. for these transport
charges unless you can meet the expenses. This does not even re-
flect, of course, the considerable deficit we have already experienced
for this complex show.

In considering this request, you may wish to reflect on the fact that
we have already agreed to make a substantial reduction in the exhibi-
tion participation fee even though we did not succeed in securing
corporate support. Among the other factors which should also be
noted are:

- 1) the fact that we maintained the scale and content of the
touring exhibition at the closest possible level to our
own, even though it was and still is unclear as to whether
the other tour participants will be able to include all of
the works in the spaces available for their presentations.

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The Museum of Modern Art

Ms. Linda L. Cathcart

-2-

April 22, 1983

11 West 52 Street, New York, New York 10019 Tel. 934-6700

This was done at considerable expense - our packing expense alone was in excess of \$30,000.

- 2) we sent platforms and pedestals to Houston (which were not included in our calculations of the participating fee) although the other tour participants do not anticipate using them.
- 3) we sent two experienced members of our staff to Houston at our expense (although we had only anticipated having to send one) especially to be of assistance during what we felt would be a severely compressed installation period.

I hope you will feel free to telephone me should you have any questions or need further details on this matter.

Sincerely,

Richard L. Palmer

cc: Richard E. Oldenburg
Caroline A. Jones

Sincerely,

Walter D'Adda
Adjunct-Professor, MFA
Institute Program

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The Museum of Modern Art

11 West 53 Street, New York, New York 10019 Tel. 956-6100

Exhibition program

Form I February 1, 1983

Dear Emily Croll:

Exhibition: LOUISE BOURGEOIS

Scheduled for: March 12 - May 8

Will be shipped to you from: Museum of Modern Art, New York, N.Y.

On/during: For delivery March 4 & March 7 No of boxes/weight:
2 separate shipments - delivery dates previously arranged
by telephone

By: Atlantic Van Lines, Prepaid. Billed to the Museum of Modern Art, Att: M. Frost

Enclosed are the items checked:

- ☐ Unpacking and packing instructions. Please follow with care.
- ☐ Special instructions regarding use of gummed tape on glass-covered works.
- ☐ Checklist. Check each item against this list when unpacking and repacking.
- ☒ Receipt card. To be filled out and returned promptly to The Museum of Modern Art.
- ☒ Condition sheet. To be filled out and returned promptly to The Museum of Modern Art.
- ☐ Installation instructions.

Catalogue/Price: Hardcover version
Paperback version

Special instructions:
Instructions for the succeeding shipment will be sent before your closing date.
Please hold the exhibition until you have our instructions.

Miss Emily Croll, Registrar
Contemporary Arts Museum
5216 Montrose
Houston, Texas 77006

Sincerely,

Marie Frost
Administrative Asst.
Exhibition Program

cc: Atlantic Van Lines

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The Museum of Modern Art

V0

February 23, 1983

Ms. Marti Mayo
Curator

Contemporary Arts Museum
5216 Montrose Avenue
Houston, Texas 77006

BY EXPRESS MAIL

Dear Marti:

Enclosed is a set of materials you will need in preparing for the delivery and installation of the LOUISE BOURGEOIS exhibition, outlined below. You will note that certain of the enclosed materials are incomplete and will be provided to you as soon as they are available next week.

- Exhibition Preparation Instructions (complete)
- Attachments 1 - 6 (complete)
 - Floorplan
 - Installation groupings
 - Text panel copy
 - Hanging devices
 - Security plates
 - Hooks and brackets
- Enclosure A - annotated checklist (complete)
- Enclosure B - photos and details (incomplete)
 - Section 1: Destruction of the Father (xeroxes)
 - Section 2: Entrance Gate
 - Section 3: Partial Recall (xeroxes)
 - Section 4: Confrontation - to be provided
 - Section 5: Use of gantry for large works

The section pertaining to Confrontation will be completed this week, and I will send it by express mail next week, together with the originals of the installation shots and detail photographs.

In addition to the above, you will find enclosed the slides we discussed together with a set of additional photographs assembled for your use by our Public Information Department. I know it's often difficult to get press people to return photographs, but will you make every effort to retrieve these and have them sent back to us at the conclusion of your showing? We will need them for subsequent exhibitors.

In preparing your installation of the exhibition and completing the advance construction required, you'll find Sections 1 and 2 of "Enclosure B" helpful, together with the second section of the Exhibition Preparation Instructions. You'll also need to focus on the checklist and floorplan to determine the best unpacking sequence for your installation, keeping in mind that the heavy marbles will be unloaded on to their bases directly from the packing cases and in the final display position.

IFEB 25 '83

(continued)

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Caroline Jones to Marti Mayo
February 23, 1983

2.

We will be sending you a final set of Unpacking/Packing Instructions next week, but in the interim you may wish to note the following:

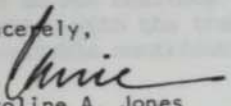
- 1) The Utility Compartment should be opened first; it is in Box #19.
- 2) Large Marbles are in Boxes #4, 5, 25, and 26.
- 3) Hanging Pieces are in Boxes #24, 27, 28, and 32.
- 4) Small Works are in Boxes #3 and 31.
- 5) Steel bases for the wooden figures are in Box #46.
- 6) Flat-packed wooden figures are in Boxes #2 and 29.
- 7) Upright wooden figures are in Boxes #8, 9, 12, 14, 18, 19, 20, 21, 22, 23, and 33.

Jerry and Pat will have additional suggestions, I'm sure, to help the complicated installation run smoothly within your tight schedule. One small note: Pat will need a work table and padded blanket to perform the necessary condition checks. The heavy equipment you will need is outlined in the enclosed instructions.

It looks as though Debby Wye may be able to come to Houston for the opening. She was curious to know whether you would be using Saturday to install, or whether you expect to be finished Friday night.

I will be in touch next week. Warm regards,

Sincerely,


Caroline A. Jones
Associate Coordinator of Exhibitions

Encl.

cc: D. Wye
J. Neuner
P. Houlihan
V. Odell

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The Museum of Modern Art

LOUISE BOURGEOIS

cc: file

Debbie Wye/Alicia Legg
Carrie Jones

August 27, 1982

Mr. and Mrs. Oscar Kolin
116 East 68th Street
New York, N.Y. 10021

Office of the Registrar
212-708-9634

Dear Mr. and Mrs. Kolin:

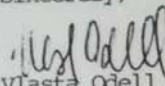
I am writing to confirm our telephone conversation regarding your loan of one marble sculpture, Clamart, to our exhibition LOUISE BOURGEOIS.

I authorized Auer's Van and Express Company to act as the Museum's agent for transporting your loan from your residence in East Hampton to the Museum. I was pleased to find out from Louise Bourgeois, that the sculpture was brought to your residence by the same company. The transfer will be done on September 24 (Friday) in late morning.

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

Please do not hesitate to contact me should you have any questions in connection with the transfer arrangements. Thank you so much for your most valuable contribution to this exhibition.

Sincerely,


Vlasta Odell

Assistant to the Registrar