CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

KMc

bcc: W.S.RUbin, J. Wells, S.Tappen,
R.Reackhof, AIC-RLP TO VM,
RLP PENDING

September 17, 1987

Ms. Virginia Mann
Executive Director
Museum Registration
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Ms. Mann:

I had a meeting this afternoon with Kynaston L. McShine and other members of our staff who will be involved in our showing of the ANSELM KIEFER exhibition next year. A few questions came up which I said I would raise in this brief note.

1) Kynaston will definitely want to include the SFMOMA's work, Osiris and Isis, in our presentation. He know the painting and feels it is essential.

2) I forgot to ask you when we spoke on the telephone earlier in the day about the last item on your shipping list of loans from the artist: is Die Frauen der Revolution definitely out of the selection and will it be replaced by a painting of similar size?

3) Also, do you happen to know if the display stands you note the artist is fabricating for the books will also have protective vitrines or will these have to be manufactured at each site?

We'll get back to you after we have made some headway with preliminary installation planning. However, as I noted, we will really need your case dimension/weight list, - which I understand we will have in early December, - to determine finally if we will have any insurmountable problems with access. We will also need to wait until Kynaston sees the exhibition, and has discussed it with Neal Benezra and the artist, before we can determine if we will be able to accommodate everything presently scheduled to be included in our showing.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

I have enclosed an annotated copy of the AIC's May 13 checklist which we used at our meeting today for your information.

With best regards,

Sincerely,

Richard L. Palmer

cc: Kynaston L. McShine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Memorandum

To Kynaston

From Dick

Date 9/16

Re

I am following up in accordance with our conversation of last week. Would you be able to attend or should I just proceed to follow-up as I said I would?

S, JG, KMcS, SD, BW, NK,
KIEFER-AIC/PMA Agreement

ector
Chicago
dams Street
603

meeting in my office at 11:00 tomorrow morning
preliminary work which needs to be done in
ctober '88 showing of the ANSELM KIEFER exhibi-
ny material you already have in your departmental
ine if you have the most current checklist etc.
ed by the Art Institute of Chicago.

ght level for
n to no more than 10 footcandles (100 lux). We
be too low to enable proper viewing of the
Is this restriction negotiable?

on Planning

Please note also that we now expect our initial preview of the exhibition will be on Wednesday, October 12, 1988. This will be followed by previews on October 13, 14, 15, and 16 for various membership categories and the exhibition will open to the public on Monday, October 17.

I don't recall when we last spoke about the exhibition but don't believe I have told you directly how delighted we all are that the Ford subsidy has made it possible to reduce participation costs so substantially.

With best regards,

Sincerely,

Richard L. Palmer

cc: Ms. Anne d'Harnoncourt
Mr. James N. Wood
Mr. Richard E. Oldenburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Jennifer Wells
Sarah Tappen
Randy Reackhof
Richard L. Palmer

September 16, 1987
KIEFER Meeting

We will have a brief meeting in my office at 11:00 tomorrow morning to discuss some very preliminary work which needs to be done in connection with our October '88 showing of the ANSELM KIEFER exhibition. Please bring any material you already have in your departmental files so I may determine if you have the most current checklist etc. which has been provided by the Art Institute of Chicago.

cc: K. McShine
KIEFER-Installation Planning

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: RC, WSR, JS, JG, KMcS, SD, BW, NK,
LA/ER, JC, KIEFER-AIC/PMA Agreement

August 19, 1987

Ms. Dorothy Schroeder
Assistant to the Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Dorothy:

I have enclosed a signed copy of your letter of August 5 to indicate that we are in accord with the ANSELM KIEFER Agreement in its amended state. The only question we have is in regard to the change made on page 6, provision d) which effectively restricts the light level for the entire exhibition to no more than 10 footcandles (100 lux). We feel this level will be too low to enable proper viewing of the large dark canvases. Is this restriction negotiable?

Please note also that we now expect our initial preview of the exhibition will be on Wednesday, October 12, 1988. This will be followed by previews on October 13, 14, 15, and 16 for various membership categories and the exhibition will open to the public on Monday, October 17.

I don't recall when we last spoke about the exhibition but don't believe I have told you directly how delighted we all are that the Ford subsidy has made it possible to reduce participation costs so substantially.

With best regards,

Sincerely,

Richard L. Palmer

cc: Ms. Anne d'Harnoncourt
Mr. James N. Wood
Mr. Richard E. Oldenburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To Staff noted

From Richard L. Palmer

Date August 19, 1987

Re ANSELM KIEFER - Agreement

Attached is a signed copy of a letter from Dorothy Schroeder of The Art Institute of Chicago which confirms that the original KIEFER Agreement as amended by the Los Angeles Museum of Contemporary Art, and with the incorporation of my letter of June 23, 1987 (Amendment I) and Dorothy's of July 13, 1987 (Amendment II) now meets with MOMA's approval. I am attaching also copies of these Amendments although I believe most of you have received them previously.

The only changes made by LAMOCA to the body of the Agreement are as follows:

1) p. 1 - LAMOCA opening date changed to 6/21/88

2) p. 6 - d) Sentence 2--Lighting on all other works will not exceed 20 footcandles (200 Lux).--was eliminated.

Please attach this memo and these attachments to your copy of the Agreement.

cc: R. Oldenburg
R. Castleman
W. Rubin
J. Snyder
J. Gara
K. McShine
S. Dorn
B. Wolff
N. Kranz
L. Addison/E. Ricciardelli
J. Collins
KIEFER-AIC/PMA Agreement

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/ TELEPHONE: (312) 443-3600/CABLE: ARTI

Wednesday,
August 5th, 1987

Miss Anne d'Harnoncourt
The George Widener Director
Philadelphia Museum of Art

Mr. Richard Oldenburg
Director
Museum of Modern Art

Mr. Richard Koshalek
Director
Museum of Contemporary Art, L.A.

Mr. James N. Wood
Director
The Art Institute of Chicago

Dear Miss d'Harnoncourt and Messrs. Oldenburg,
Koshalek and Wood:

I am enclosing a copy of the final Kiefer Agreement for your files, which was executed by LAMOCA and incorporates their revisions to the original contract. We have, henceforth, named as Amendment No. I, letter from Richard Palmer to Anne d'Harnoncourt and James N. Wood, dated June 23rd, 1987 as MOMA's revision to this contract(MOMA's signature page attached). My letter to Messrs. Oldenburg and Koshalek, dated July 13th, 1987, revising the maximum participation fee to $ 70,000 has been named as Amendment No. II.

By copy of this letter you have been duly advised of these revisions and accept the Kiefer Agreement as revised by LAMOCA with Amendments I and II and so acknowledge your acceptance by returning one signed copy of this letter to the Art Institute.

So accepted:

Institution: The Museum of Modern Art

Title: Deputy Director for Planning and Program Support

Signature:

Date: August 17, 1987

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Of course, if you have any questions, please call.

With best wishes,

Yours sincerely,

DOROTHY SCHROEDER
Assistant to the Director

Enclosures: As noted above

cc w/encls.: Robert E. Mars
Suzanne Wells, Philadelphia Museum of Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

AMENDMENT NO. 1

June 23, 1987

Ms. Anne d'Harnoncourt
The George Widener Director
Philadelphia Museum of Art
and
Mr. James N. Wood, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Anne and Jim:

Richard Oldenburg has asked me to thank you for and respond to your letter of May 8 which provided an update on the status of the ANSELM KIEFER exhibition. The heads of the relevant departments here have now reviewed your AGREEMENT for the exhibition which seems to be fine; we propose making only the following rather minor changes, most of which I have already discussed on the telephone with Dorothy Schroeder:

1) p.2, Article 3. (add to last sentence)

Upon the close of the Exhibition, the Exhibition will be dispersed from New York by the AIC in collaboration with MOMA in accordance with an advance schedule and procedures agreed to by these museums.

2) p.4, Article 7. (add as final paragraph, for the record)

The catalogue being produced by the Philadelphia Museum of Art will be made available to tour participants at $14.97 per copy (for orders of up to 2,000 copies) and at $13.72 per copy (for orders over 2,000 copies); these unit costs represent discounts of 40 & 45%, respectively, off the projected list price.

3) p.6, Article 10. (make adjustments noted)

c) that the temperature within any areas where the exhibition Objects will be stored or displayed must be maintained at a constant 72 degrees fahrenheit, + or - 5 degrees, with a relative humidity of 50%, + or - 5%.

We were, of course, delighted to learn that Ford had come through with a major grant for the exhibition and that your application for indemnification of foreign loans had also been approved. It is my

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

understanding that these recent developments will significantly reduce each institution's share of the basic organizational costs of the exhibition, perhaps by something approaching 40-50%. Even if the effect is not quite that drastic, we congratulate you on your fund-raising efforts and results.

We have executed the KIEFER AGREEMENT with the understanding that Article 13. Responsibility for Costs will be altered by the AIC/PMA to reflect the reduced level of the MCA/MOMA cost share and, further, that attachment to the AGREEMENT, Exhibit III--the SHARED COST BUDGET--will also be altered accordingly. In the meantime, Dorothy Schroeder has agreed to supply me with some additional breakdowns of the large expense items listed on Exhibit III.

Do you think we could have a preliminary revised cost-share figure quite soon? We still intend to seek support for our showing of the exhibition and a downward adjustment should make it somewhat easier to reach our goal.

With best regards,

Sincerely,

Richard

Richard L. Palmer

Enclosure: Signed KIEFER AGREEMENT

cc: Mr. Richard E. Oldenburg
Mr. William S. Rubin
Mr. James Snyder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

AMENDMENT NO. II

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

Monday,
July 13th, 1987

Mr. Richard Oldenburg
Museum of Modern Art
Eleven West 53rd Street
New York City, New York 10019

and

Mr. Richard Koshalek
Museum of Contemporary Art
250 South Grand Avenue
Los Angeles, California 90012

Dear Messrs. Oldenburg and Koshalek:

I am pleased to inform you that we have received major support for the national tour from Ford Motor Company and an Indemnity for the European loans for the Kiefer Exhibition. Subsequently we are revising the Kiefer Agreement, Page 8/Article 13.e "Responsibility for Costs" to read:

"The MCA's and MoMA's pro-rata share of these costs will be limited to the lesser of one-fourth of the actual total costs incurred net of any shared grant support and investment income or the following amount:

MCA	$ 70,000	(REVISED FROM $ 140,000)
MoMA	$ 70,000"	(REVISED FROM $ 140,000)

Within the next month or so, we hope to prepare an amended Exhibit III. If you have any questions, please feel free to call me at (312) 443-3632.

Yours sincerely,

DOROTHY SCHROEDER
Assistant to the Director

cc: James N. Wood (AIC)
Robert E. Mars (AIC)
Anne d'Harnoncourt (PMA)
Suzie Wells (PMA)
Richard Palmer (MoMA)
Kerry Brougher (MCA)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To Sue Dorn

From Richard L. Palmer

Date July 20, 1987

Re ANSELM KIEFER

Dear Sue:

I have attached for your information a copy of the July 13 letter which REO received from Dorothy Schroeder of The Art Institute of Chicago and my response of today's date. The substantial reduction in our proposed participation fee from $140,000. to $70,000. should reduce our fundraising requirements to $180,000.

As you know from our Agreement with the AIC/PMA, we are obligated to clear any projected local sponsorship with Larry Ter Molen of the Art Institute. Now that Ford has committed to sponsor the tour, I imagine we will be expected to feature their credit over any local funding source we might secure.

cc: R. Oldenburg, R. Castleman, J. Snyder, W. Rubin,
J. Gara, K. McShine, KIEFER-AIC, KIEFER-MOMA fundraising

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: Mr. McShine, Ms. Dorn, Ms. Kranz, Ms. Addison/Ricciardelli, Ms. Wolff; file: KIEFER-AID/PMA/AGREEMENT, RLP PENDING

June 23, 1987

Ms. Anne d'Harnoncourt
The George Widener Director
Philadelphia Museum of Art
and
Mr. James N. Wood, Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Anne and Jim:

Richard Oldenburg has asked me to thank you for and respond to your letter of May 8 which provided an update on the status of the ANSELM KIEFER exhibition. The heads of the relevant departments here have now reviewed your AGREEMENT for the exhibition which seems to be fine; we propose making only the following rather minor changes, most of which I have already discussed on the telephone with Dorothy Schroeder:

1) p.2, Article 3. (add to last sentence)

Upon the close of the Exhibition, the Exhibition will be dispersed from New York by the AIC in collaboration with MOMA in accordance with an advance schedule and procedures agreed to by these museums.

2) p.4, Article 7. (add as final paragraph, for the record)

The catalogue being produced by the Philadelphia Museum of Art will be made available to tour participants at $14.97 per copy (for orders of up to 2,000 copies) and at $13.72 per copy (for orders over 2,000 copies); these unit costs represent discounts of 40 & 45%, respectively, off the projected list price.

3) p.6, Article 10. (make adjustments noted)

c) that the temperature within any areas where the exhibition Objects will be stored or displayed must be maintained at a constant 72 degrees fahrenheit, + or - 5 degrees, with a relative humidity of 50%, + or - 5%.

We were, of course, delighted to learn that Ford had come through with a major grant for the exhibition and that your application for indemnification of foreign loans had also been approved. It is my

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

understanding that these recent developments will significantly reduce each institution's share of the basic organizational costs of the exhibition, perhaps by something approaching 40-50%. Even if the effect is not quite that drastic, we congratulate you on your fund-raising efforts and results.

We have executed the KIEFER AGREEMENT with the understanding that Article 13. Responsibility for Costs will be altered by the AIC/PMA to reflect the reduced level of the MCA/MOMA cost share and, further, that attachment to the AGREEMENT, Exhibit III--the SHARED COST BUDGET--will also be altered accordingly. In the meantime, Dorothy Schroeder has agreed to supply me with some additional breakdowns of the large expense items listed on Exhibit III.

Do you think we could have a preliminary revised cost-share figure quite soon? We still intend to seek support for our showing of the exhibition and a downward adjustment should make it somewhat easier to reach our goal.

With best regards,

Sincerely,

Richard L. Palmer

Enclosure: Signed KIEFER AGREEMENT

cc: Mr. Richard E. Oldenburg
Mr. William S. Rubin
Mr. James Snyder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

ROGERS & COWAN, INC.
PUBLIC RELATIONS
WASHINGTON OFFICE

MABEL H. BRANDON
PRESIDENT

2550 M STREET, N. W.
SUITE 305
WASHINGTON, D. C. 20037
(202) 467-6206

(202) 466-2925

cc: Kynaston

June 22, 1987

Mr. Richard E. Oldenburg
Director
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dick:

On behalf of Mr. James N. Wood, Director, the Art Institute of Chicago, Ms. Anne D'Harnoncourt, Director, Philadelphia Museum of Art, and Mr. Robert A. Taub, Ford Motor Fund, I wish to extend to you a most cordial invitation to attend a luncheon on Thursday, July 16th to announce the forthcoming retrospective exhibition of the major German contemporary artist, Anselm Kiefer.

The exhibition will open at the Art Institute of Chicago, December, 1987 under the curatorship of Mark Rosenthal, Philadelphia Museum of Art, and the late A. James Speyer, Art Institute of Chicago. The exhibition will be under the corporate sponsorship of Ford Motor Fund.

As director of one of the four major American museums to present this exhibition from 1987 to 1989, we would be honored by your presence as editors and journalists from major American periodicals and newspapers are briefed on this retrospective of Kiefer's work.

The luncheon will be held at 12:00 noon at the Ritz Carlton Hotel (Board Room, second floor), 112 Central Park South, New York City. We anticipate we will also be joined by ranking West German diplomats.

We hope very much that you will be able to join us on July 16th.

Sincerely, and high hopes that you can come!

Mabel H. Brandon
President

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

fille Kiefer

June 22, 1987

Mr. George H. Marcus
Head of Publications
Philadelphia Museum of Art
Benjamin Franklin Parkway, Box 7646
Philadelphia, PA 19101-7646

Dear George Marcus:

I am writing to confirm our telephone conversation in regard to the publication to accompany the Anselm Kiefer exhibition.

We are placing a firm order for 1200 copies of the museum edition of the book at $14.97, to sell at a retail price of $24.95. Since our exhibition is not until October 1988, we would hope we will not have to take the books until after July 1, 1988. Is it possible to arrange this?

As I told you, our order is somewhat moderated by the fact that we are the last showing, and presumably Kiefer's strongest admirers will have purchased the book before it comes to us. On the other hand, if we do well we would of course be glad to buy from you or Chicago any excess copies you may have.

Please do send sample copies when the production is completed.

Sincerely,

Nancy Kranz
Publications Department

cc McShine
Edwards
Chinn
Palmer
Bee

11 West 53 Street, New York, N.Y. 10019-5486 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MODART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

RLP cc to: J. Snyder, W. Rubin, K. McShine
B. Wolff, S. Dorn, KIEFER-CONTRACT
RLP PENDING

MAY 21 1987

May 8, 1987

Mr. Richard Oldenburg
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dick:

We enclose a copy of the contract for the Anselm Kiefer exhibition including the checklist that Mark Rosenthal has confirmed with the artist and for which we have a firm commitment from the lenders. However the following work on the checklist may have to be deleted because of its extreme size or weight. We are making every effort to include it, but if in the final analysis the cost of handling or our conservation concerns cannot be resolved then it may not be included.

Wege der Weltweisheit, 1976/77

After several months of negotiations with shippers and packers both here and abroad, and on site visits to the major lenders by the Art Institute's conservator, we have firm, worst case packing, shipping, and insurance costs. As you can see from the attached shared cost budget the amount for each venue is $140,000. Given the uncertainties of moving pictures of this size, we are still carrying a contingency of 10% on the total budget, but guarantee you that the $140,000 is a worst case maximum. (Due to the extreme size of Kiefer's paintings it is difficult to accurately estimate the total volume weight and pallet placement for air freight. In addition, shipment quotes are from European freight forwarders and are in a variety of currencies which are fluctuating almost daily. Finally, the handling of many of the larger works will necessitate additional manpower at airports and trucking companies which will be calculated on an hourly, per person charge which we have had to estimate based on an average.) In the course of the next several months, the following may improve the shared cost budget and reduce this figure.

1. The current budget reflects the cost of commercial insurance and we are applying for a federal indemnity which would reduce this number.

2. Lufthansa has agreed to be the exhibition's carrier. While we do not yet have final agreement from them as to the exact amount of the reduction in transportation and courier costs they will agree to, we have at this point assumed a conservative savings of $25,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

3. While we have support from the German government of approximately 75,000DM we hope that we may be able to increase that amount.

4. We have pending a major request to the Ford Motor Company to be the corporate sponsor of the exhibition.

5. Following the meeting in New York with Bertold Witte, we are approaching a variety of German corporations and any success on this front will be used to reduce the shared cost budget.

While the challenge of safely transporting works of this size nearly equals the monumentality of Kiefer's imagery, we are now confident that the exhibition contains the essential works. If you have any questions concerning the enclosed contract would you please contact us or Dorothy Schroeder, Assistant for Special Exhibitions at the Art Institute as soon as possible.

With warmest best wishes.

Sincerely,

James N. Wood
Director

Anne d'Harnoncourt
The George D. Widener Director

JNW:vb
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To Staff Noted

From Richard L. Palmer

Date May 22, 1987

cc: W. Rubin, K. McShine
J. Snyder, B. Wolff
N. Kranz/W. Edwards, E. Ricciardelli
S. Dorn, RLP PENDING

Re ANSELM KIEFER - Exhibition Contract just received from AIC/PMA

I have attached copies of a cover letter from Jim Wood/Anne d'Harnoncourt to REO dated May 8 (but received this week), the KIEFER exhibition contract, and the current checklist of works expected to be included in the show. I would appreciate it if you would review the Contract as soon as possible and get back to me with your comments; I believe we may want to request some amendments.

I have already spoken to Dorothy Schroeder at The Art Institute regarding some questions I had after reviewing the Contract document quickly. The following is a brief summary of our discussion:

P.2, Article 3

I noted that I was not aware that any specific discussions had taken place regarding the dispersal of the exhibition following our showing and that I would check this out with Eloise Ricciardelli after her return from Jury Duty. I did note that it would be essential for us to have the show repacked and out of our galleries within 4-5 work days after its closing.

P.3,Article 5

The equipment referred to in this provision consists of metal carts which will be fabricated for use in moving paintings into/out of each museum's galleries, a special pulley device to be used for the installation of 66. Women of the Revolution, 1986, which weighs ca. 1,600 lbs., and another specially fabricated device which slips on to the "prongs" of a forklift to enable paintings to be loaded/unloaded on an angle. The expense of this equipment is included in the budget for the show.

P.4, Article 7

The PMA is publishing the catalogue for the exhibition. Since the PMA wants to keep the price of the catalogue at an affordable level--$14.95 in paper--it projects a publication deficit of $45,000. which the 4 participating institutions are asked to share equally. I told Dorothy I thought this would cause us a problem since we do not ask our tour participants to cover a share of our publication deficits.

(Apparently the above cost info. is incorrect. Nancy Kranz advises me that our purchase price is ca. $14.97 per copy (this is at a 40% discount) and that the projected retain price is $24.95.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

P.7, Article 11

Please note that the AIC's Vice President for Development & Public Affairs, Larry Ter Molen, must be consulted regarding prospects for local sponsorship. At this point, the only Corporate commitment the AIC/PMA have is from LUFTHANSA, but they hope Ford Motor Company may participate (see cover letter, p. 2).

P.8,Article 13 & Shared Cost Budget, Exhibit III

The Shared Cost Budget is supposedly a worst case budget and will, hopefully, come down somewhat. All of the expense category totals reflect out-of-pocket costs & projected costs; no AIC or PMA staff salaries or overhead are included.

The Curatorial Organization figure--$63,000.--seems very high but I believe it also includes the expense of a number of trips made by AIC conservators to foreign owners' sites to inspect works, etc. It may also include travel expense for AIC staff to each venue for unpacking/installation and dismantling/repacking; I didn't ask about this specifically. Registration costs--$452,000.--includes all of the expense of assembly, packing, dispersal, and tour transportation.

If the AIC's application for Indemnity is approved, the insurance saving could be as much as $50-60,000..

You will note that the AIC/PMA are crediting each participant wi;th a full share of all funds they have raised and expect to do the same with any additional funds they secure.

Although we obviously cannot count on this, I calculate the overall costs could go down from $140,300. to ca. $110,000. (if the 10% contingency is not needed and if Indemnity is approved.)

We are requested to make an advance deposit of $25,000. no later than June 25, 1987.

P. 10, Article 16

Participants have a right to cancel up to 90 days before the AIC opening which would be ca. September 5, 1987. Unless another venue is secured to replace a showing, the cancelling institution would lose its $25,000. deposit.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

JS
BW
WSR
KMcS
WE
Reg
1

AGREEMENT

This Agreement (hereinafter referred to as the "Agreement") is made between The Art Institute of Chicago (hereinafter "AIC"), the Philadelphia Museum of Art (hereinafter "PMA"), the Museum of Contemporary Art, Los Angeles (hereinafter "MCA") and the Museum of Modern Art, New York (hereinafter "MoMA") concerning the exhibition Anselm Kiefer (hereinafter the "Exhibition") which is being organized jointly by AIC and PMA.

The parties (hereinafter the "Participants") mutually agree as follows:

Article 1. Organization, Schedule, Title and Content of the Exhibition

The AIC and PMA will together organize an Exhibition tentatively entitled Anselm Kiefer which will be exhibited at the AIC and PMA as well as the MCA and MoMA in accord with the following schedule:

The Art Institute of Chicago	12/05/87 to 1/31/88
Philadelphia Museum of Art	3/06/88 to 5/01/88
Museum of Contemporary Art	6/18/88 to 9/11/88
Museum of Modern Art	10/11/88 to 1/10/89

The exhibition will consist of approximately 70 objects including paintings, woodcuts, watercolors, collages and book constructions. The selection of objects to be exhibited (hereinafter "Exhibition Objects") will be determined by mutual agreement between the AIC and PMA. It is understood that it may not be possible or practical to exhibit all of the Exhibition Objects at all four locations. AIC and PMA must agree to any deletions or additions of Exhibition Objects at any location.

By June 1, 1987, a final list of Exhibition Objects, Exhibit I, shall be developed by the AIC and PMA and shall be made part of this Agreement. This list, which will indicate any variations in the content of the exhibition at any location, will include the dimensions, any specific information necessary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

to effect the safe packing, shipping, installation/deinstallation and display of each Exhibition Object and the valuation of each Exhibition Object of which the latter will be the basis for obtaining insurance and/or U. S. Government Indemnification for the Exhibition Objects and for settling any claims which may arise out of the loss of or damage to any Exhibition Objects.

Article 2. Negotiation of Loans

The AIC and PMA will jointly negotiate all loans to the Exhibition. The AIC will, however, be responsible for coordinating and processing all the necessary loan agreements and other documentation. All loans will be documented through the use of a single loan agreement, a copy of which is attached as Exhibit II. Individual lenders insisting on the use of a different loan agreement will be permitted to do so subject to the approval of both the AIC and PMA.

Copies of loan agreements for all Exhibition Objects shown at each respective location shall be provided to that participant and the terms and conditions set forth on each loan agreement will be binding on the applicable Participant.

Article 3. Packing, Transportation and Couriers

The AIC will arrange for all packing, transporting, customs clearance and security of the Exhibition Objects to be shown at all locations, utilizing the services of a fine arts packer when appropriate. Shipping arrangements will be carefully coordinated with the shipping and receiving Participant.

Packing and unpacking of the Exhibition Objects at each of the Participants locations shall be the responsibility of the Participant in possession of the Exhibition Objects. However, the unpacking of Exhibition Objects at PMA, MCA and MoMA will take place in the presence of an AIC conservator.

Upon the close of the Exhibition, the Exhibition will be dispersed from New York by the AIC in collaboration with MoMA.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Each shipment will be accompanied by couriers as determined by the AIC and PMA or as required by lenders subject to mutual agreement between the lenders and the AIC and PMA.

Article 4. Condition Reports and Conservation

AIC will arrange for the preparation of a condition report for all loans either when the Exhibition Objects are packed at the premises of the lender or at the time of unpacking by the first Participant showing the work. These condition reports will accompany the Exhibition Objects throughout the tour of the Exhibition and will be annotated as appropriate and signed by a curator or conservator of each Participant and by the AIC conservator at each unpacking at each venue and at the packing for return to the lenders. Following the final unpacking of each Exhibition Object upon its return to the lender, the AIC will assure that copies of the final condition report are obtained from each lender for retention in the files at the AIC.

Each Participant agrees that while the Exhibition is at its respective location if any Exhibition Object is discovered to be in unstable or otherwise vulnerable physical condition, it will withdraw such Exhibition Object from the Exhibition immediately. In the event of any such condition requiring withdrawal or in the event there is any change in condition of or any damage to any Exhibition Object or any Exhibition Object is destroyed, each Participant agrees to immediately so inform the AIC as appropriate both by telephone or cable and in writing and to comply with any subsequent instructions from the AIC with respect to such Exhibition Object. Except for emergency procedures to arrest further damage, a Participant shall not make or permit the making of any repairs on any Exhibition Object unless and until such exhibitor receives written permission therefore from the AIC who will in turn have received permission from the lender.

Article 5. Exhibition Design and Installation

Installation at each site is the responsibility of each Participant. The AIC will design and produce certain exhibition equipment for its installation and will make all such materials available to the other Participants on terms to be mutually agreed upon between the AIC and the applicable Participant.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Each of the Participants will produce its own labeling and informative material. The AIC will make, on request, its texts available to the other Participants free of charge as a source of information.

Article 6. Insurance and Indemnity

The AIC will apply for United States Government Indemnity to the extent permitted by law. The AIC will arrange any necessary insurance coverage so that in combination with the U. S. Indemnity, if granted, the full value of the Exhibition Objects per Exhibit I will be insured/indemnified on an all-risks basis from the time they leave the premises of the lenders until their return. Each Participant shall be named as an additional insured on any applicable insurance policy and each Participant will be provided with a certificate to that effect. Each Participant agrees to abide by any and all requirements of any such insurance policy and/or U. S. Indemnity. The AIC agrees to administer all indemnity and insurance claims relating to damage to or loss of and Exhibition Object.

Article 7. Exhibition Catalogue

A catalogue of the Exhibition will be developed and will include texts by A. James Speyer and Mark Rosenthal. The catalogue content including the form and length of the text material will be agreed upon mutually by the PMA and AIC. The PMA will be responsible for coordinating all aspects of the catalogue development, production and distribution, subject to approval by the AIC.

Catalogue subvention is part of the shared cost budget. Other issues regarding the catalogue, including the cost at which the catalogue will be available to the Participants, will be the subject of a separate agreement.

Article 8. Photography

Each Participant agrees that visitors to the Exhibition will not be permitted to take photographs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Unless specifically prohibited by the lender, each Participant will be permitted and may authorize others to photograph, film or video-tape the Exhibition and Exhibition Objects contained therein for each Participants educational, research, condition reporting and publicity purposes. Use of any artificial light for these purposes shall be approved by the Participant's conservator to assure the maintenance of light and heat levels within safe ranges from a conservation standpoint.

Subject to the agreement with the applicable lender and the artist each Participant is permitted to create such exhibition posters as they may desire at their own expense and may retain any proceeds from the sale thereof.

Rights and reproduction permissions shall be cleared through the AIC's Department of Photographic Services.

The AIC will provide the other Participants with the following basic press materials:

Press Releases(s)
15 Color Transparencies
10 8" x 10" black and whites

the cost of which is included in the shared cost budget. Additional materials may be ordered from the Public Affairs Department at the AIC at a cost equal to the cost to the AIC of producing the material.

Article 9. Lender/Donor Recognition

The AIC will indicate the source of the Exhibition Object as provided by the lenders for use on all labels within the Exhibition area and at all times when the image of an Exhibition Object is used for publicity, educational, catalogue or any other authorized purposes.

Article 10. Conditions of Exhibition

While the Exhibition is at each respective location, each Participant agrees to exercise all care necessary to insure the safety of the Exhibition Objects

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

and to protect the Exhibition Objects from damage. Without limiting the generality of the foregoing, each Participant agrees as follow:

a) that any unloading, unpacking, handling, installation, lighting, repacking and reloading of the Exhibition at each Participants location will be performed with sufficient care so as to avoid damage to any of the Exhibition Objects and in accordance with instructions furnished by the AIC or the lender of any applicable Exhibition Object;

b) that, while the exhibition is at each Participant's location, each exhibitor will provide and maintain all necessary and appropriate security for the Exhibition and such security shall comply with any requirements of any insurance policy and/or U. S. Government Indemnity covering the Exhibition. This will include providing adequately trained and supervised staff to guard the Exhibition Objects during all hours that the Exhibition is accessible to visitors. At those times that the Exhibition is closed to visitors, exhibitors may substitute electronic security coverage if such coverage assures detection of any unauthorized presence in the entire Exhibition area and a prompt response to any alarm by a Participant's personnel or local police;

c) that the temperature within any areas where the Exhibition Objects will be stored or displayed must be maintained at a constant 68 degrees Fahrenheit, plus or minus 5 degrees Fahrenheit, with a relative humidity of 45%, plus or minus 5%;

d) that the lighting on light sensitive material as determined by AIC conservation will be no more than 10 foot candles (100 lux). Lighting on all other works will not exceed 20 foot candles (200 lux). Ultraviolet filters will be used with any fluorescent lighting;

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

e) that the framing/glazing or any mounts or armatures used in the display of Exhibition Objects as provided by the AIC will not be altered or removed without written authorization from the AIC; and

f) that the painting Die Frauen der Revolution, 1986 be unloaded from and loaded into any truck or plane by a professional rigger using appropriate rigging equipment.

Article 11. Credit Lines/Sponsorship

In all publicity and other printed matter prepared for, or in connection with, the Exhibition, and on the title wall at the entrance to the Exhibition, appropriate credit shall be given as follows:

"This Exhibition was organized by The Art Institute of Chicago and the Philadelphia Museum of Art."

It is the intent of the AIC and PMA to jointly pursue financial support for this Exhibition from government, foundation, corporate and any other appropriate sources. The source, terms and conditions of any such support including the granting of recognition and the permissibility of supplemental support from other sources, will be mutually agreed upon by the AIC and PMA. Any proposed financial support or sponsorship of any kind at any one location shall be cleared through Larry Ter Molen, Vice President for Development & Public Affairs, The Art Institute of Chicago, to assure compatibility with any other committed or potential support or sponsorship.

In order to facilitate final reports and to provide a permanent record of the Exhibition, Participants shall send the following to AIC within 90 days after the last date of the showing by Participant:

1) attendance figures for the Exhibition;
2) three copies each of selected installation photographs;
3) three copies of relevant printed material; and
4) Selected press clippings.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Article 12. Contracting for Outside Experts

Experts not in the employ of the Participants will be engaged to assist in the organization of Exhibition and other work as required by the AIC and PMA. Their appointment will be by mutual agreement of the AIC and PMA.

Article 13. Responsibility for Costs

The AIC, PMA, MCA and MoMA will share equally in the necessary out-of-pocket costs of the following items (with MCA's and MoMA's share limited to a not-to-exceed amount as set forth below):

a) Organization of the Exhibition, including but not limited to research, general and catalogue photography, catalogue subvention, outside expert fees and expenses and travel by curatorial and other staff of the Participants.
b) Preparation, conservation, packing and shipping of all the Exhibition Objects in the Exhibition including courier travel, security in transit, and customs fees;
c) Any framing, glazing, matting, mount-making and, to the extent they are used by all Participants, exhibition display equipment and educational materials;
d) Premiums for insurance necessary to supplement any U.S. Government Indemnity;
e) Any additional expense as mutually agreed upon by the Participants.

The MCA's and MoMA's pro-rata share of these costs will be limited to the lesser of one-fourth of the actual total costs incurred net of any shared grant support and investment income or the following amount:

MCA	$140,000
MoMA	$140,000

A Shared Cost Budget is attached as Exhibit III.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Article 14. Local Costs/Revenues

The cost of any item not included in Article 13 or included in Exhibit III will be considered a local cost and will be borne by the Participant incurring such cost. These include but are not limited to loading and unloading (including rigging services for Die Frauen der Revolution, 1986), unpacking and repacking, crate storage, installation and dismantling, printed materials, programs, publicity, opening events, and any additional security on premises. Also, to the extent that any packing shipping or other costs that normally would be part of the shared costs above are increased as a result of the addition or deletion after the June 1, 1987 final Exhibition Objects list of any Exhibition Object(s) at a particular venue, the Participant causing this change in the content of the Exhibition shall be solely responsible for the increased cost.

Any revenues earned by the Participants from admission charges, audio tour, catalogue and poster sales, etc. shall be retained by the respective Participant.

Article 15. Financial Administration

The AIC will be responsible for the administration of the shared expenses of the Exhibition and will pay invoices for items of cost agreed to be shared under Article 13 above. The AIC may request periodic advances of funds from the other Participants for deposit in a separate interest bearing account (hereinafter "The Account") and may also authorize direct payment for such goods or services by the other Participants subject to reimbursement or credit against their obligations under Article 13 above. The other Participants agree to forward promptly to the AIC the advances requested. Any outside funding, including Government funding, contributed toward the shared costs of the Exhibition and any investment earnings will be applied first to those shared costs and any balance remaining will be distributed equally among the Participants.

The Exhibition has been awarded a $75,000 grant by the NEA which requires matching on a 3:1 basis by July 1, 1987. So as to assure that this requirement will be totally satisfied as of this date and in consideration of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

the funds provided by the AIC and PMA in organizing the Exhibition, the MCA and MoMA are required to deposit $25,000 into the Account no later than June 25, 1987.

Appropriate periodic reports will be provided by the AIC. A full final accounting setting forth all shared costs of the Exhibition will be prepared by the AIC and furnished to the other Participants within six (6) months after the close of the Exhibition in New York and receipt of release or settlement of all claims related to the Exhibition, whichever shall occur last. Such accounting will be accompanied by distribution of any balance then in the Account or a request for payment in the event of a deficit so long as the total sum expended for the shared costs does not exceed the amount mutually agreed to by the Participants.

Article 16. Right of Cancellation

In the event that any Participant hereafter determines in good faith and upon reasonable cause (including without limitation, any financial considerations) that the organization and presentation of the Exhibition would be inadvisable, any Participant will have the right, upon written notice to each other Participant, to cancel their scheduled presentation of the Exhibition on or before 90 days prior to the opening at the AIC. In the event of any such cancellation, the applicable notice to the other Participants will be in writing and will state the reason therefore. The canceling Participant will have the opportunity to recommend a substitute venue for the Exhibition. Any substitution will be subject to approval by the other Participants, whose approval will not be unreasonably withheld. If an acceptable substitute cannot be located, the canceling Participant will be individually obligated to reimburse the other Participants for one-fourth (1/4) of any organization or other costs incurred by the Participants to date of cancellation, but not to exceed $25,000.

This Agreement may not be cancelled after the date set forth in the preceding paragraph. In the event of wrongful cancellation, the canceling Participant will reimburse the other Participants for its full share of costs incurred as if it had fully participated in the Exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Article 17. Separate Agreements

It is agreed that, except as specifically authorized or provided for in other provisions of this Agreement, no party to this Agreement will make any separate arrangements connected with the Exhibition without prior agreement of other parties.

Article 18. Force Majeure

No party to this Agreement will be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or storms, floods or other acts of God.

Article 19. Legal Actions or Proceedings

If any legal actions or other legal proceedings are commenced that involve or relate to the Exhibition and any party or parties to this Agreement are named as a defendant or respondent therein, the parties agree to give prompt notice thereof to one another and to cooperate with each other in any litigation which may ensue.

Article 20. Scope of Agreement

This Agreement constitutes the entire understanding between the AIC, PMA, MCA and MoMA with respect to the Exhibition, and it supercedes and replaces any previous documents, correspondence, conversations and other written or oral understandings related to this Agreement which are not consistent herewith or are not contained herein. Mutually acceptable modifications in this Agreement may be made at any time in writing signed by all the parties.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Article 21. Representative Persons

Except as noted above, the persons representing this Exhibition for each party for the purpose of receiving notices, rendering reports, or giving approvals required under this agreement are (until notified by certified mail of a change):

For AIC: Dorothy Schroeder

Assistant to the Director (312) 443-3632

Title

For PMA: Irene Taurins

Registrar (215) 787-5421

Title

For MCA: _____

_____

Title

For MoMA: _____

_____

Title

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

THE ART INSTITUTE OF CHICAGO

By: James N. Wood

Title: Director

Signature: James N. Wood

Date: Friday, May 8th, 1987

THE PHILADELPHIA MUSEUM OF ART

By: Anne d'Harnoncourt

Title: The George D. Widener Director

Signature: Anne d'Harnoncourt

Date: Saturday, May 16, 1987

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

By: _____

Title: _____

Signature: _____

Date: _____

THE MUSEUM OF MODERN ART, NEW YORK

By: _____

Title: _____

Signature: _____

Date: _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

EXHIBIT III

ANSELM KIEFER EXHIBITION

SHARED COST BUDGET

-Curatorial Organization	$ 63,000
-Administration	13,000
-Registration Costs	452,000
-Supervision of Shipments	27,300
-Couriers	18,600
-Insurance	121,700
-Artist's Stipend	20,000
-Miscellaneous -Conservation -Installation Supports -Condition Reports -Framing Charges	20,500
	$ 736,100
-Contingency of 10%	73,600
-Catalogue Subvention*	45,000
	$ 854,700

$854,700	Total Shared Cost Budget	
(75,000)	National Endowment for Arts	
(25,000)	Lufthansa Support (Estimated)	
(157,500)	Lannan Foundation Support/ Shared Cost	
(36,000)	German Government Commitment	
$561,200 ÷	four venues = per venue	$ 140,300

# # #

CATALOGUE COST/REVENUE*

Total Expense	$ 223,000
Total Revenue	(178,000)
Catalogue Subvention	$ 45,000

5/87

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

-not included on previous AIC checklists

ANSELM KIEFER

Checklist of the Exhibition

May 13, 1987

1. Every Human Being Stands Beneath his own Dome of Heaven, 1970
Jeder Mensch steht unter seiner Himmelskugel

Watercolor and pencil on paper
40 x 48 cm. (15 3/4 x 18 7/8")

Private Collection

2. Winter Landscape, 1970
Winterlandschaft

Watercolor on paper
43 x 36 cm (16 15/16 x 14 3/16")

Private Collection

3. Man in the Forest, 1971
Mann im Wald

Oil paint on muslin
174 x 189 cm. (68 1/2 x 74 7/16")

Private Collection

4. Julia, 1971

Watercolor and pencil on paper
47.5 x 36 cm. (18 3/4 x 14 3/16")

Private Collection

5. Reclining Man with Branch, 1971
Liegender Mann mit Zweig

Watercolor on paper
24 x 28 cm. (9 7/16 x 11")

Private Collection

6. Landscape with Head, 1973
Landschaft mit Kopf

Charcoal, distemper, and oil paint on burlap, with charcoal drawing
210 x 240 cm. (82 11/16 x 94 1/2")

Private Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. Resurrexit, 1973

   Charcoal, oil paint, and acrylic on burlap
   290 x 180 cm. (114 3/16 x 70 7/8")

   Collection - Sanders, Amsterdam

8. Germany's Spiritual Heroes, 1973
   Deutschlands Geisteshelden

   Oil paint and charcoal on canvas
   307 x 682 cm. (120 7/8 x 268 1/2")

   Barbara and Eugene Schwartz Collection, New York

9. Cockchafer Fly, 1974
   Maikafer Flieg

   Oil paint on burlap
   220 x 300 cm. (86 5/8 x 118 1/8")

   Saatchi Collection, London

10. To Paint, 1974
    Malen

    Oil paint and shellac on burlap
    118 x 254 cm. (46 1/2 x 100")

    H. de Groot Collection, Groningen

11. My Father Promised me a Sword, 1974
    Ein Schwert verhiess mir der Vater

    Watercolor on paper
    28.4 x 20.4 cm. (11 3/16 x 8")

    Private Collection

12. Germany's Spiritual Heroes, 1975
    Deutsche Heilslinie

    Watercolor on paper
    24 x 34 cm. (9 7/16 x 13 3/8")

    Private Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

13. Stefan!, 1975

Watercolor and ballpoint on paper
20.5 x 28.5 cm. (8 1/16 x 11 1/4")

Johannes Gachnang Collection, Bern

14. Sick Art, 1975
Kranke Kunst

Watercolor on paper
19.5 x 24 cm. (7 11/16 x 9 1/2")

Howard and Linda Karshan Collection, London

15. North Cape, 1975
Nordkap

Watercolor on paper
24 x 20 cm. (9 1/2 x 7 7/8")

Anthony d'Offay Collection, London

16. Cauterization of the Rural District of Buchen, 1975
Ausbrennen des Landkreises Buchen

Oil paint and charcoal on canvas
Cut and bound into eight volumes of twenty double spread images each
60 x 42 x 8 cm. (23 5/8 x 16 1/2 x 4")

Private Collection

17. Piet Mondrian - Operation "Sealion", 1975
Piet Mondrian - Unternehmen Seelowe

Photographs mounted on cardboard
34 double spread images bound into one volume
57 x 42 x 5 cm. (22 7/16 x 16 1/2 x 2")

Marian Goodman Collection, New York

18. Piet Mondrian - Arminius' Battle, 1976
Piet Mondrian - Hermannsschlacht

Oil paint on canvas
245 x 112.5 cm. (96 1/2 x 44 1/4")

Visser Collection, Belgium

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

19. Faith, Hope and Love, 1976
Glaube, Hoffnung, Liebe

Watercolor and charcoal on paper
93 x 62 cm. (36 5/8 x 24 1/2")

Private Collection

20. Ways of Worldly Wisdom, 1976-77
Wege der Weltweishejt

Oil paint, acrylic, and shellac on burlap, on canvas
305 x 500 cm. (120 x 196 7/8")

Collection Sanders, Amsterdam

21. March Sand V. 1977
Markischer Sand V

Photographs mounted on projection paper, with sand,
oil paint, glue, and paste
33 double spread images bound into one volume
62 x 42 x 8.5 cm. (24 3/8 x 16 5/8 x 3 3/8")

Denise and Andrew Saul Collection, New York

22. Tree with a Palette, 1978
Baum mit Palette

Oil paint on canvas, with lead palette and strings
275 x 191.5 cm. (108 1/4 x 75 3/8")

Private Collection, Courtesy Sonnabend Gallery, New York

23. Brunhilde, 1978

Woodcut on paper, with oil paint
242.5 x 193 cm (95 1/2 x 76")

Private Collection, Courtesy Sonnabend Gallery, New York

24. Horror Vacui, 1979

Watercolor, graphite, and gouache on paper
42 x 56 cm. (16 1/2 x 22")

Private Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

25. Ways of Worldly Wisdom - The Battle of Arminius, 1980
Wege der Weltweisheit - Die Hermannsschlacht

Woodcut on paper, with acrylic and shellac
320 x 500 cm. (10' 16" x 16' 4 7/8")

The Art Institute of Chicago, Wirt D. Walker Fund and Restricted Gift from Mr. and Mrs. Noel Rothman, Mr. and Mrs. Douglas Cohen, Mr. and Mrs. Thomas Dittmer, Mr. and Mrs. Lewis Manilow, Mr. and Mrs. Joseph Shapiro, Mr. and Mrs. Ralph Goldenburg

26. Ways: March Sand, 1980
Wege: Markischer Sand

Acrylic, sand, and photograph on projection paper, on burlap
255 x 260 cm. (100 3/8 x 141 3/4")

Saatchi Collection, London

27. Ride to the Vistula, 1980
Ritt an die Weichsel

Oil paint on canvas
130 x 170 cm. (51 3/16 x 67")

Werner and Elaine Dannheisser Collection, New York

28. Kyffhauser, 1980

Photograph (1975), with acrylic and graphite
57.5 x 42 cm (22 5/8 x 16 1/2")

Emy and Jacques Cohenca Collection, New York

29. The Unknown Painter, 1980
Dem unbekannten Maler

Watercolor on paper
47 x 49.5 cm. (18 1/2 x 19 1/2")

Antonio Homen Collection, New York

30. The Starred Heaven, 1980
Der Gestirnte Himmel

Photograph (1969), with acrylic and emulsion
83.5 x 58.5 cm. (32 7/8 x 23")

Eric Fischl Collection, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

31. Brunhilde Sleeps, 1980
Brunhilde schlaft

Photograph (1969), with acrylic and emulsion
58.5 x 83 cm. (23 x 32 11/16")

Private Collection

32. Broken Flowers and Grass, 1980
Gebrochen Blumen unde Gras

Photograph (1969), with acrylic, emulstion, and oil paint
74 x 58 cm. (29 1/8 x 22 1/16")

Private Collection

33. The Painter's Studio, 1980
Des Malers Atelier

Photograph (1971), with acrylic, emulsion, and oil paint
58.5 x 68 cm. (23 x 26 3/4")

Dr. R. Krauss Collection, Stuttgart

34. Chuwawa/Gilgamesch, 1980

Photograph (1969), with acrylic and emulsion
79 x 58.5 (31 x 23")

Mr. and Mrs. Mark Naishtein Collection, Philadelphia

35. Gilgamesch in the Cedar Forest, 1980
Gilgamesch im Zedernwald

Photograph (1969), with acrylic and emulsion
81 x 58.5 cm. (32 x 23")

Mr. and Mrs. Mark Naishtein Collection, Philadelphia

36. St. John's Night II, 1980
Johannisnacht II

Photographs mounted on projection paper, on cardboard, with emulsion, acrylic, and graphite
32 double spread images bound into one volume
59 x 42 x 12 cm. (23 1/8 x 16 1/2 x 4 5/8")

Marian Goodman Collection, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

37. Kyffhauser, 1980-81

Photographs mounted on cardboard with oil paint and emulsion
23 double spread images bound into one volume
60 x 42 x 8 cm. (23 3/4 x 16 1/2 x 3 1/4")

Private Collection

38. Icarus-March Sand, 1981
Ikarus-Markischer Sand

Oil paint, emulsion, shellac, sand, and photograph on projection paper, on canvas
290 x 360 cm. (114 3/16 x 141 3/4")

Saatchi Collection, London

39. Your Golden Hair, Margarete, 1981
Dein goldenes Haar, Margarethe

Oil paint, emulsion, and straw on canvas
130 x 170 cm. (51 3/16 x 67")

Collection Sanders, Amsterdam

40. Interior, 1981
Innenraum

Oil paint, emulsion, acrylic, shellac, and woodcut on canvas
287 x 311 cm. (113 x 122 7/16")

Stedelijk Museum, Amsterdam

41. Palette with Wings, 1981
Palette mit Flugeln

Photograph with oil paint
64 x 73 cm. (25 3/16 x 28 3/4")

David and Eileen Peretz Collection, New York

42. Iconoclastic Controversy II, 1981
Bilderstreit II

Photographs mounted on cardboard, with oil paint, double spread images bound into one volume
58 x 43 x 8 cm. (22 7/8 x 17 x 3 1/8")

Mr. and Mrs. David Pincus Collection, Philadelphia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

43. The Mastersingers, 1981-82
Die Meistersinger

Oil paint, emulsion, sand, and photograph on projection paper on canvas
280 x 380 cm. (110 1/4 x 150")

Private Collection

44. Wayland's Song (with Wing), 1982
Wolundlied (mit Flugel)

Oil paint, emulsion, straw, and photograph on projection paper, on canvas, with lead wing
280 x 380 cm. (110 1/4 x 150")

The Saatchi Collection, London

45. Nuremberg, 1982
Nurnberg

Emulsion, acrylic, and straw on canvas
280 x 380 cm. (110 1/4 x 150")

Eli and Edythe L. Broad Collection, Los Angeles

46. Bunker, 1982

Watercolor and collage on paper
49.5 x 64 cm. (19 1/2 x 25 3/16")

Private Collection, New York

47. The Unknown Painter, 1982
Dem Unbekannten Maler

Watercolor and pencil on papers
64 x 133 cm. (25 3/16 x 52 3/8")

Anthony d'Offay Collection London

48. To the Unknown Painter, 1982
Dem unbekannten Maler

Watercolor and pencil on paper
88 x 55 cm. (34 5/8 x 21 5/8")

Mr. Mel Morris Collection, London
(SHOWN IN CHICAGO AND PHILADELPHIA ONLY)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

49. The Stairs, 1982-83
Die Treppe

Emulsion, oil paint, straw, and photograph on projection paper, on canvas
330 x 185 cm. (130 x 72 7/8")

Private Collection

50. Shulamith, 1983
Sulamith

Emulsion, oil paint, acrylic, shellac, straw, and woodcut on canvas
290 x 370 cm. (114 3/16 x 145 11/16")

Saatchi Collection, London

51. The Rhine, 1983
Der Rhein

Woodcut, oil, acrylic, and shellac on paper, on canvas
280 x 280 cm. (110 1/4 x 110 1/4")

Celine and Heiner Bastian Collection, Berlin

52. The Rhine, 1983
Der Rhein

Woodcut, oil paint, board, fabric, and glue
double spread images bound into one volume
59 x 42 x 7.5 cm. (23 3/16 x 16 9/16 x 2 15/16")

Museum of Art, Carnegie Institute, Pittsburgh

53. Order of the Angels, 1983-84
Die Ordnung der Engel

Oil paint, emulsion, shellac, acrylic, and straw on canvas with lead strings and cardboard
330 x 555 cm. (130 x 218 1/2")

The Art Institute of Chicago; Restricted Gift of the Nathan Manilow Foundation, Restricted Gift of Lewis and Susan Manilow, and Samuel A. Marx Fund Income
(SHOWN IN CHICAGO ONLY)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

54. Nigredo, 1984

Oil paint, emulsion, shellac, acrylic, straw, woodcut, and photograph on projection paper, on canvas
330 x 555 cm. (130 x 218 1/2")

Philadelphia Museum of Art, Gift of the Friends of the Philadelphia Museum of Art in Celebration of their Twentieth Anniversary
(SHOWN IN PHILADELPHIA ONLY)

55. Aaron, 1984

Oil paint, emulsion, shellac, acrylic, and straw on canvas, with lead stick
380 x 560 cm. (150 x 220 1/2") (two parts)

Los Angeles Museum of Contemporary Art, Purchased with funds provided by Douglas S. Cramer, Beatrice and Philip Gersh, Lenore S. and Bernard A. Greenberg, Joan and Fred Nicholas, Robert A. Rowan, Pippa Scott, and an anonymous donor

(SHOWN IN LOS ANGELES ONLY)

56. The Red Sea, 1984-85
Das rote Meer

Oil paint, emulsion, shellac, woodcut (colored with red resin), and photograph on projection paper, on canvas, with lead strings and stripes
274 x 418 cm. (107 7/8 x 164 9/16")

The Museum of Modern Art, New York

Enid A. Haupt Fund, 1985

57. The Book, 1979-85
Das Buch

Emulsion, shellac, and acrylic on canvas, with zinc desk and lead book
330 x 555 cm. (130 x 218 1/2") (two parts)

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Thomas M. Evans, Jerome L. Greene, Joseph H. Hirshhorn, and Sydney and Frances Lewis Purchas Fund, 1985

58. Miracle of the Serpents, 1984-85
Das Schlangenwunder

Shellac and photographs on projection paper
58 x 83 cm. (22 13/16 x 32 11/16")

Dr. and Mrs. Konrad M. Weis Collection, Pittsburgh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

59. Departure from Egypt, 1984-85
Auszug aus Agypten

Synthetic polymer paint, charcoal, string, and photograph on cardboard
108 x 84 cm. (42 1/2 x 33")

The Museum of Modern Art, New York. Gift of the Denise and Andrew Saul Fund

60. Emanation, 1984-85

Lead, shellac, and photograph on projection paper, on cardboard
57 x 81 cm. (22 1/2 x 32")

Jerry and Emily Spiegel Collection

61. Palette with Wings, 1985
Das Palette mit Flugeln

Lead, steel, and tin
280 x 350 x 100 cm. (110 1/4 x 137 3/4 x 39 3/8")

Private Collection

62. Yggdrasil, 1985

Lead, acrylic, emulsion, shellac, and photograph on projection paper
102.9 x 83.5 cm. (40 1/2 x 32 7/8")

Mr. and Mrs. Stephen H. Frischberg Collection, Philadelphia

63. Untitled, 1980-86
Ohne Titel

Emulsion, oil paint, acrylic, shellac, charcoal, and photograph on projection paper, on canvas, on second canvas, with lead objects, steel wire
330 x 185 cm. (130 x 72 13/16") (three parts)

Gerald S. Elliott Collection, Chicago

64. Jerusalem, 1986

Emulsion, acrylic, shellac, and gold leaf on canvas, with steel skis and lead
380 x 560 cm. (149 5/8 x 220 1/2") (two parts)

Susan and Lew Manilow Collection, Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

65. Iron Path, 1986
Eisen-Steig

Emulsion, acrylic, and oil paint on canvas, with two forged climbing irons, olive branches, and lead
220 x 380 cm. (86 5/8 x 149 5/8")

Mr. and Mrs. David Pincus Collection, Philadelphia

66. Women of the Revolution, 1986
Die Frauen der Revolution

Emulsion and crayon on lead, on chipboard, with lilies-of-the-valley, a rose, and lead frames with glass
280 x 470 cm. (110 1/4 x 185")

Private Collection

67. Emanation, 1986

Emulsion, acrylic, and oil paint on canvas, with lead
410 x 280 cm (161 3/8 x 110 1/4")

Celine and Heiner Bastian, Berlin

68. Saturn Time, 1986
Saturnzeit

Emulsion, acrylic, oil paint, shellac, crayon, and fragments of photographs on canvas, with lead and ferns

Private Collection

69. Isis and Osiris, 1986
Isis und Osiris

Mixed media
101 x 141 cm. (39 3/4 x 35 13/16")

Private Collection

70. St. John's Night
Johannisnacht

Mixed media
101 x 141 cm. (39 3/4 x 35 13/16")

Private Collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

71. Fallen Pictures, 1986
Gefallene Bilder

Mixed media
102 x 141 cm (40 1/8 x 35 13/16")

Mr. and Mrs. David Pincus Collection, Philadelphia

72. Osiris and Isis, 1985-87
Osiris und Isis

Mixed media on canvas
380 x 560 cm (150 x 220 1/2") (two parts)

San Francisco Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

APR. 27 1987

file Kiefer

Memorandum

To Kynaston McShine

From R. Palmer

Date 4/27

Re

We didn't copy the indemnity lists which were attached to this application. If you want/need copies, please have Laura or let Vlasta know tomorrow as she will probably copy them for her file and could make one for you and/or Laura.

file Kiefer

ART INSTITUTE OF CHICAGO

T ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

NT AFFAIRS
TIONS

J. Snyder
CC: K. McShine
V. Odell

mer
Exhibitions
Modern Art
eet
10019

Palmer:

I want you to know that your assistance in writing the indemnification grant for the proposed Anselm Kiefer exhibition is gratefully appreciated. Enclosed please find a copy of the application for your files.

Recently, I was in Washington and took the opportunity to meet Alice Whelihan. She was very excited about the exhibition and spoke positively about the application. Hopefully, all our work will be worth it when we receive some feedback regarding indemnification.

Again, thank you for your time and interest in filling in the gaps.

With best regards,

Linda Brotman

Linda Brotman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

APR. 27 1987

file Kiefer

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

DIRECTOR OF GOVERNMENT AFFAIRS
AND FOUNDATION RELATIONS

J. Snyder
CC: K. McShine
V. Odell

April 21, 1987

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

Dear Richard Palmer:

I want you to know that your assistance in writing the indemnification grant for the proposed Anselm Kiefer exhibition is gratefully appreciated. Enclosed please find a copy of the application for your files.

Recently, I was in Washington and took the opportunity to meet Alice Whelihan. She was very excited about the exhibition and spoke positively about the application. Hopefully, all our work will be worth it when we receive some feedback regarding indemnification.

Again, thank you for your time and interest in filling in the gaps.

With best regards,

Linda Brotman

Linda Brotman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

FCAH-1/86

OMB 3136-0106

APPLICATION FOR INDEMNIFICATION UNDER THE ARTS AND ARTIFACTS INDEMNITY ACT

No indemnification agreement may be entered into unless a completed application form has been received in accordance with the provisions of Public Law 94-158 (20 USC 973).

Please read the Instructions for Completing Arts and Artifacts Indemnity Applications before preparing this form. An original and two(2) copies should be sent to:

Indemnity Administrator
Museum Program
National Endowment for the Arts
Washington, D.C. 20506

1. Applicant name, address, zip:

The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

2. Title and nature of proposed exhibition: Anselm Kiefer will be the first museum exhibition in the United States of the important contemporary German artist, bringing 72 objects including paintings, book constructions, woodcuts, and other works on paper. Long celebrated in Europe as one of the most outstanding neo-expressionists, Kiefer attempts in his work an examination of German culture, past and present, considered through monumental themes of landscape and architecture. This comprehensive exhibition will offer the public a unique opportunity to view Kiefer's works dating from 1970-1986; most of which have never been seen outside of Europe. Works have been selected by the co-organizing curators, Mark Rosenthal (Phil) and the late A. James Speyer (Chi), in consultation with William Leisher, Executive Director of Conservation (Chi), and the artist.

3. Time period of indemnification requested:

Begin:	Month	Day	Year	End:	Month	Day	Year
	October	1	1987		March	1	1989

4. Places and dates of exhibition:

The Art Institute of Chicago	1 December 1987 - 31 January 1988
Philadelphia Museum of Art	6 March - 1 May 1988
Museum of Contemporary Art, Los Angeles	18 June - 11 September 1988
Museum of Modern Art, New York	11 October 1988 - 10 January 1989

5. Total value of objects to be indemnified:

(a) Total value of objects to be indemnified: U.S.$ 6,516,500

(b) Total number of objects to be indemnified: 39

(c) Amount of premium if privately insured: 72,333

(d) Source of insurance estimate: Huntington T. Block Insurance
2101 L. Street, Northwest
Washington, D.C. 20037-9973

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

APPLICATION FOR INDEMNIFICATION

The Art Institute of Chicago
Name of Applicant

6. Total value of entire exhibition:

(a) Total value of objects in entire exhibition: U.S.$ 11,687,500

(b) Total number of objects in entire exhibition: 72

7. Attach a copy of your organization's IRS determination letter for tax-exempt status, or the official document identifying the applicant as a unit of federal, state or local government, if applicable.

8. Certification:

I (we) certify that the information contained in this application, including all attachments and supporting materials, is true and correct; that the valuations for the objects to be indemnified are accurate and represent current fair market values to the best of my (our) knowledge; and that dated loan agreements including U.S. dollar valuations and agreement to Federal indemnity will be in our hands prior to packing and shipping of indemnified items.

Authorizing Official

Signature Date

James N. Wood, Director
Name and Title (Please Print)

(312) 443-3632
Area Code and Telephone Number

Project Director/Curator

Signature Date

Associate Curator in Charge
Neal D. Benezra - Department of 20th Century Painting and Sculpture
Name and Title (Please Print)

(312) 443-3677
Area Code and Telephone Number

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

APPLICATION FOR INDEMNIFICATION

The Art Institute of Chicago
Name of Applicant

9. Exhibition Significance:

The Art Institute of Chicago and Philadelphia Museum of Art are co-organizing the first museum exhibition in the United States of the work of Anselm Kiefer (b. 1945 Donaueschingen, West Germany). The exhibition will introduce the American public to the full achievement of this highly acclaimed German artist.

Long celebrated in Europe as one of the pre-eminent contemporary artists, with extensive exhibitions in London, Paris, Jerusalem, Dusseldorf, Stuttgart, Bern, Eindhoven, and Amsterdam, Kiefer has only recently been seen in the United States, and then in brief glimpses. Those views have been overwhelming for most observers, as the ambition of Kiefer's art is prodigious. He attempts nothing less than an examination and understanding of German culture, past and present, considered through monumental themes of landscape and architecture combined with iconography drawn from literary, political, religious, and historical sources.

Although Kiefer is a "new" talent for American audiences, known chiefly through individual works in museums and private collections, his achievement thus far suggests an artist of the first order and significance. The professional art public is already committed to the artist's work while the general public has been deeply moved by previous exposures. In fact, John Russell of the New York Times maintains that this forthcoming retrospective exhibition is one of the most eagerly awaited events in contemporary art.

Mark Rosenthal, Curator of 20th Century Art at the Philadelphia Museum of Art, and the late A. James Speyer, Curator of 20th Century Painting and Sculpture at The Art Institute of Chicago, co-organizers of the exhibition, have worked closely with the artist and William Leisher, Executive Director of Conservation at the Art Institute, in the selection of works. Seventy-two works, including paintings, woodcuts, watercolors, collages, and book constructions dating from 1970 to 1986, will be assembled from pre-eminent public and private collections in Germany, The Netherlands, Great Britain, and the United States.

The tour of the exhibition, scheduled for major United States venues, is as follows:

The Art Institute of Chicago	1 December 1987 - 31 January 1988
Philadelphia Museum of Art	6 March - 1 May 1988
Museum of Contemporary Art, Los Angeles	18 June - 11 September 1988
Museum of Modern Art, New York	11 October 1988 - 10 January 1989

The exhibition will be accompanied by a fully illustrated, 240 page catalogue which will include the first in-depth study in English of Kiefer's work by Mark Rosenthal and an appreciation by A. James Speyer. Extensive educational programs focusing on Kiefer's work as well as contemporary German culture will be scheduled at each participating museum, including public lectures by outstanding scholars, gallery talks, and guided student tours.

If you need further space, please label each page clearly and attach to this page

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

APPLICATION FOR INDEMNIFICATION

The Art Institute of Chicago
Name of Applicant

11. Other insurance arrangements:

Three participating institutions will place any additional insurance with the commercial insurance company, Huntington T. Block. The Museum of Contemporary Art will place any insurance deemed necessary to supplement the indemnity through Allen Insurance Associates in California.

12. Sources of assured or anticipated support: The Art Institute of Chicago has received support from:

National Endowment for the Arts Special Exhibitions Grant	$ 75,000
Lannan Foundation	210,000
German Government	40,000
Lufthansa German Airlines	25,000

13. Previous losses incurred by applicant and each exhibiting institution:

(See attached pages)

14. Accreditation:

The Art Institute of Chicago, The Philadelphia Museum of Art, and The Museum of Modern Art are accredited by the American Association of Museums, but not the Museum of Contemporary Art.

15. Exhibitions outside the United States:

N/A

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer Exhibition

10 a) Packing arrangements at premises designated by lenders.

All private loans from Germany will be packed at the lenders' premises by Hasenkampf (international fine arts packers and freight forwarders) who has previously packed and crated Kiefer's work, including the Institute's recent acquisition Ordnung Der Engel (330x555 ct). All private loans from the Netherlands will be packed at the lenders' premises by Gerlach's department of fine art. Museum loans from the Netherlands will be packed by the respective museum staffs and collected for shipment by Gerlach. The only private Swiss loan will be packed at the lender's premises by Mobil Transport. The Saatchi Collection loans will be packed by MoMart at the premises of the lender. Wingate and Johnston (international packers and shippers of fine art) will pack the remainder of the English loans at the respective private lenders' premises.

The Kiefer objects will be packed in specially designed crates to allow for the maximal safety of the works of art, and will be constructed on site for all respective lenders according to the specifications established by the agents of the fine arts shipping firms contracted. The agents noted above are all very familiar with Kiefer's works, and maintain the highest possible security and climate controlled standards.

With the exception of oversize paintings, the works in the exhibition will be packed in standard double crates. The paintings will be protected with glassine and the crates sealed with waterproof paper. The oversize paintings will be single crated. To eliminate vibrations of such expansive surfaces, Ehtaforme inserts will be fitted in the hollow between the canvas and packing container created by the stretcher bar thickness. These paintings will be wrapped in glassine and the crates sealed with waterproof paper. All packing crates will be examined and packing overseen by Virginia Mann and William Leisher of The art Institute of Chicago.

b) Shipping and security arrangements during transportation.

To Chicago

All loans from Germany will be assembled by Hasenkampf in their Frankfurt facility. All loans from the Netherlands will be assembled by Gerlach in their facility near Amsterdam. The Swiss loan will be forwarded by Mobil Transport from Zurich to Hasenkampf in Frankfurt. All the English loans will be assembled by Wingate and Johnston in their London facility. These agents will oversee the transportation of all objects from respective lenders to both assemble points and to the airports in the presence of the agents' strict supervision. All activity involved with loading, the transfer of crates to the cargo area, the building of palettes, and the actual loading onto the planes will be carefully supervised by the appointed agents and by the The Art Institute of Chicago's staff, William Leisher, Virginia Mann, and a third senior conservator or registrar. An Institute staff person and third designated official will oversee the three separate European shipments at all times. All flights will be

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

10b) continued

direct to Chicago's O'Hare Airport. The following airlines will be used: Lufthansa from Frankfurt; KLM from Amsterdam; and Flying Tigers or British Caledonian from London.

Upon arrival, each flight will be met by an Associate Registrar with a member of the security staff from The Art Institute of Chicago, as well as Jack Lewin (customs broker). This team and a courier will supervise all off-loading. The transportation of the works of art will be provided to the museum by climate-controlled vans provided by Santini Brothers, Chicago.

The crates will be moved immediately upon arrival to the museum and placed in the galleries for a 24 hour acclimatization period prior to unpacking under security of the museum staff. Oversize crates will be delivered via a public entrance to the galleries prior to installation. All handling and unpacking of crates will be done by experienced art handlers of The Art Institute of Chicago under the supervision of the Senior Conservator, William Leisher and Registrar, Virginia Mann.

To Other Venues

The Kiefer works of art will travel from Chicago to the Philadelphia Museum of Art (PHIL), Museum of Contemporary Art (LA), and Museum of Modern Art (NY) by climate-controlled vans via Ollendorff Fine Arts, of New York in the same manner of security and supervision on three separate shipments to each venue, also accompanied by courriers and staff of The Art Institute of Chicago.

Return Transit to Europe

When the exhibition closes at the Museum of Modern art (NY) in January, 1989, the above scenerio will be reversed. Eagle Fine Arts will be appointed to transport the crates to JFK Airport. While airplines for return flights have not been selected as yet, it is presumed that the same airlines to respective European countries will be used. The same Art Institute staff will work with the appointed agents for transfer to the respective facilities in Europe and ensure the strictest care and safety of the works to the respective lenders. As was previously arranged, agents will supervise unpacking and condition reports when the objects return to the lenders.

Several objects will not be included in the final exhibition in New York, and these will be dispersed from Los Angeles to agents in Europe in the same manner as described for all other objects.

c) Packing and shipping arrangements for especially fragile objects.

The work of Anselm Kiefer is straightforward, although several of the pieces selected for exhibition are oversized. Upon the recommendations of The Art Institute's Senior Conservator,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer Exhibition

10c) continued

William Leisher, especially fragile objects have not been included in this important exhibition. William Leisher performed a pre-exhibition examination of all of Kiefer's respective works, both on location in European museum installations and in the artist's studio, and eliminated those of an especially fragile nature. William Leisher examined approximately 55 works by Kiefer in Switzerland, Holland, and London to determine the requirements of packing and travelling works from Eurpoe to the United States. In doing this, William Leisher eliminated works from the preliminary check list which would require extraordinary measures because of their excessive fragility. Three days were spent with the artist at his studio reviewing his working process and materials. As a result of this trip, the check list contains only works of art that will withstand the rigors of a travelling exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer Exhibition

10d) Condition reports.

Starting on October 1, 1987, initial condition reports will be made by conservators/registrars prior to the removal of the works of art from the lenders' residences. Paintings in the possession of the artist will be examined by Hans Dickel (Anselm Kiefer's secretary). "Der Rhein" in Berlin, West Germany, and "Stefan!,1975" in Bern, Switzerland, will be examined by Manon Maresch (private conservator from Munich, Switzerland). Paintings being borrowed in the Netherlands will be examined by the appropriate institutional lenders' conservators. English works of art will be examined by conservators from the Tate Gallery.

All of the works of art will be re-examined and their condition documented at the collection points in Frankfurt, Amsterdam, and London by Virginia Mann (Registrar) and William Leisher (Executive Director of Conservation), staff of The Art Institute of Chicago. Samples of condition reports are appended for your review. One condition report is a completed sample of Chicago's "Die Ordnung Der Engel", and the other is a blank sample of the condition report. Condition report notebooks will be prepared in advance and will include a condition report form (see sample attached) and an 8 x 10 black and white photograph. In addition, the two Art Institute supervisors will be equipped with a 35mm camera with a close-up lens for photo-documentation of particular surface areas that are deemed worth special monitoring. The same team will perform all condition reporting throughout the exhibition period.

Condition examinations will be made by Virginia Mann and William Leisher at the unpacking and installation at each venue. Condition examinations at the de-installation and packing at each venue will be made by the in-house conservation/registration staff at each venue.

The Museum of Modern art, the Philadelphia Museum of art, and The Art Institute of Chicago all have extensive conservation staff available for help with condition reports, installation and de-installation, and for emergency situations. While the Museum of Contemporary Art does not have an in-house conservation staff, it does have access to private conservators, Tanya Thompson and Denise Domerque, who are frequently contracted as consultants. They also have access to the extensive conservation facilities at the Los Angeles County Museum of art.

10e) Climate control conditions.

Art Institute of Chicago

Temperature and humidity will be controlled through transmitters and sensors which report to a computerized Johnson Control System, maintaining the environment 24 hours a day. The winter climate control will be set for ambient gallery conditions of 68 fahrenheit + or - 3 and relattive humnidity of 50% + or-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

10e) continued

5%. The air conditioning system is equipped with filtration for pollutants and air-borne particulants. Exhibition and preparation spaces will be monitored with hygrothermographs and checked daily by conservation/registration staff to insure that the conditions are appropriate. Light intensity on light sensitive materials and works of art on paper will be limited to a maximum of 10 foot candles (100 lux). Lighting on all other works of art will not exceed 20 foot candles (200 lux). Ultraviolet filters will also be used on all light sources.

Museum of Modern art

The galleries for the exhibition are heated/cooled/controlled with sophisticated HVAC equipment which will monitor both hygrothermographs and periodic psychometer readings made by the museum's engineers, and reviewed by the registrar and conservation staff. Temperature will be maintained at 72 fahrenheit + or - 2 . Relative humidity will be constantly reviewed at 50% + or - 5%. These galleries have no windows and will be lighted exclusively by incandescent lamps. Illumination levels will be restricted to approximately 5-7 foot candles in those areas in which works of art on paper are displayed, and will not exceed 20 foot candles in other areas of the exhibition.

Philadelphia Museum of Art

Atmospheric control of air in the museum including dust and air-borne pollutants, control of relative humidity in the range of 45-55%, and temperature in the range of 68 - 74 fahrenheit, will be monitored and maintained at all times through the central Stafa computer by Wiliard Company. Hygrothermographs will be placed in each special exhibition space as back-up. In the galleries, lighting will be maintained at no more than 5-7 foot candles for works on paper, and no more than 20 foot candles for other works of art on display.

Museum of Contemporary Art

Temperatures in the galleries for the exhibition will be maintained at 68 + or - 3 fahrenheit, and the relative humidity will be maintained at 50% + or - 5%. Humidification and dehumidification systems are automatically and systematically controlled at all times. The light source for the galleries will be incandescent lighting only, and lighting levels will not exceed 10 foot candles for works on paper and not more than 20 foot candles for all other works on exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer Exhibition

10f) Security arrangements

Art Institute of Chicago

The exhibition will be on display in galleries during public hours with security of full-time guards. During relief and break periods, relief guards will be provided as manpower levels are maintained. During installation and de-installation periods, one guard will be stationed at the entrance to the space restricting access to authorized personnel only. Upon arrival at the museum, works will be taken to the galleries with security personnel. There are 12 full-time guards, either posted or roving patrols, within the facility at all times. The exhibition space is under constant closed circuit TV surveillance. TV monitors are situated in the main security control room, which is occupied at all times. The museum has a Honeywell Delta 100 fire and security alarm system. It consists of a central processor and a variety of detection devices including: infrared, microwave, magnetic contacts, and window sensors. All exterior portals are electronically monitored while interior spaces are protected with motion detection. Pyrotronics ionization smoke detection with ADT heat detection (rate of rise and aerotube) in other areas of older spaces are used for fire detection.

Museum of Modern Art

The museum's security staff includes 79 guards, 15 supervisors and 2 administrators. Members of the security staff are scheduled on shifts of varying sizes and the entire facility is covered by them on a seven day per week, 24 hour a day basis. During viewing hours, the galleries will be covered by 4-5 guards. At times, admission to the galleries can also be restricted as necessary for crowd control. Supervisors will monitor the galleries to ensure that guards are properly manning their posts. Communication between supervisors and the security office will be maintained by walkie talkie; security guards will communicate with the control office via telephones which are located in each gallery. During closed hours, the galleries will be secured by means of a heavy gauge metal screen which is rolled down and locked at the main entrance. Patrols of 3-5 guards make hourly rounds of all galleries and other high security areas which are monitored in the main security office console.

Philadelphia Museum of Art

Museum security will be maintained at the highest level for the special exhibition. Daily observation and viewing control will be maintained as well as back-up TV circuit monitoring. Either a stationary or roving guard force will be maintained at all times. Guards are posted in exhibition areas during public hours so that all works on display are in view of a guard at all

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

10f) continued

times. Guards protecting the entrance, those of night shifts and designated guard supervisors are well trained. All exterior entrances are electronically protected. Closed circuit TV cameras are strategically placed throughout the museum. The fire detection annunciation system is composed of mainly ionization detectors. The fire detection center and security office are maintained 24 hours a day, year round, and augmented by a direct line of communication to the fire and police stations.

Museum of Contemporary Art

The museum will provide ample security for the works of art exhibited in the galleries. In addition to the usual staffing of security people in the galleries, extra coverage will be provided so that at least 2 officers are covering the exhibition at all times during public hours. The security force numbers 89 and will be stationed in such a manner so as to provide constant surveillance for all works of art when the galleries are not open to the public. Electronic security systems protect the museum which are monitored by professionally trained officers. Cameras are placed at all public entrances. The security system is coupled with smoke and heat sensors which are linked to a wet and dry pipe system. Smoke and heat detectors are placed strategically throughout the museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

10g) Maximum value of indemnified objects to be transported in any single instrumentality of transportation.

The Frankfurt loans will comprise the largest and most valuable loans travelling air freight by Lufthansa Airlines, valued at $3,241,500.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

13) Previous Losses Incurred

Art Institute of Chicago

8/85 Etching by Pablo Picasso (loss)
A departmental inventory revealed that the etching was missing and the work has never been recovered. The estimated value of the etching was $5,000. No litigation was involved in the claim.

Museum of Modern Art

11/84 Photographs of Ansel Adams (loss)
In the course of making an inventory of Adams' photographs, the museum discovered that 5 works were missing from their normal repository in the department's store room. Evidence has shown that for four of the missing photographs had been cut out of their mounts with a sharp instrument.
The museum filed a claim for the total loss and was reimbursed in the amount of $38,666 (the total value of the works minus $1,000, policy deductible) in August, 1985. All works were from the collection of the museum.

5/85 Malanggan Polychromed Wooden Figure (damage)
The museum was advised by the Musee Barbier-Muller that this work was found to have suffered surface damage during its return transit from New York to Geneva. The Musee reported that through improper packing an abrasion of the pigmented surface ocurred where the object rubbed against the interior of the case. After negotiation, the claim was settled and a payment made by the museum's underwriters in the amount of $7,500 (for a 7 1/2% loss in value) for an object valued at $100,000. No litigation was involved.

8/86 Loos Standing Clock (damage)
The plate glass door front panel of the clock was cracked when a small child knocked into it while the clock was on view during the VIENNA 1900 exhibition. During return transit, the 2 glass panels on either side of the clock were also cracked. A claim is pending; preliminary estimates involve $6,000-8,000 for restoration of the glass panels. Appraised value of the clock was set at $173,500. The museum insured the clock and its underwriters will pay the claim; no litigation is involved.

Philadelphia Museum of Art

12/84 Painting by William Harnett (loss)
It was discovered that the painting was stolen from the museum, and although police and security investigated the incident, the work from the collection has never been recovered. Valuation was appraised at $100,000. No litigation was involved in this claim.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

13) continued

Museum of Contemporary Art

12/86 Painting (damage)

While in the galleries, a museum visitor tripped over a platform in front of a painting and fell into it causing an abrasion to the paint surface approximately 6" in length. The appraised value of the work is 1.8 million dollars; the value after loss is as yet undetermined. No litigation was involved in this claim.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

file Kiefer

April 14, 1987

Mr. George H. Marcus
Head of Publications
Philadelphia Museum of Art
Benjamin Franklin Parkway, Box 7646
Philadelphia, PA 19101-7646

Dear Mr. Marcus:

Louise Chinn has given me your letter of April 6 about the Anselm Kiefer publications. I will be talking with Louise and the bookstore people and also with Kynaston McShine about this. By the end of the month we will give you an estimate of our order.

I understand that you need this information now for your costing, and we will do our best; but I trust we will have some flexibility about this up until the time you must actually place your print order. We will probably name a minimum figure that you can count on, and suggest possible increases.

Thank you for the description - we have no doubt that it will be a handdsome production.

Sincerely,

Nancy T. Kranz
Book Distribution Manager
Publications Department

cc Chinn, McShine

Kynaston - Louise and I should talk with you about this -

NK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

File Kiefer

PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 · Telephone: 215 763-8100 · Cable: Philmuse

April 6, 1987

Ms. Louise Chinn
Publications Department
Museum of Modern Art
11 W. 53rd Street
New York, NY 10019

Dear Louise Chinn:

This letter is to follow up our conversation of several months ago concerning the catalogue of the Anselm Kiefer exhibition, which is scheduled for the Museum of Modern Art in the fall of 1988.

The book we are producing includes a major essay of 30,000 words by Mark Rosenthal, co-organizer of the exhibition and Curator of Twentieth Century Art here in Philadelphia, which very thoroughly explores the thematic aspects of Kiefer's work. In addition, Kiefer himself has created a series of photographs entitled The Passage through the Red Sea, which will be printed like one of his books and appear as the first 35 pages of the catalogue, giving this publication the cachet of having its own work by the artist, to exist only in this form.

We now anticipate a volume of 216 pages in length with a trim size of 10 3/16 x 11 5/8". It will be illustrated with about 100 colorplates (two foldouts) and an additional 150 black and white photographs. The catalogue, which is being designed by Nathan Garland in New Haven, will be printed by the Meriden Gravure Company.

The catalogue is being published in a museum and a trade edition, but according to Kiefer's wishes, both will be bound in paper and be virtually identical. The trade edition will be distributed by Prestel Verlag and its American affiliate te Neues. The museum edition, which under the terms of our contract with Prestel can be sold only at the participating institutions and may not be offered for resale to the trade or wholesalers, has a retail price of $24.95. The wholesale price to the institutions is 40 percent off retail (or $14.97) for up to 2000 copies and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PHILADELPHIA MUSEUM OF ART

45 percent off retail (or $13.72) for over 2000 copies. These prices are F.O.B. the bindery in New England; we will arrange shipping and bill you additionally for it. The trade edition will probably cost between $30 and $35 in bookstores.

I would hope that before the end of this month we would have orders from the participating museums for the catalogues they will be purchasing. Perhaps you could discuss this with Kynaston and coordinate any institutional copies that might also be required before giving me a final figure.

Do let me know if you have questions or any other concerns that I might help you with.

Sincerely,

George H. Marcus
Head of Publications

GHM:ehg

cc: Kynaston McShine
Mark Rosenthal
Suzi Wells

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Memorandum

To K. McShine

From P. Yenawine

Date 3 April '87

Re attached

cc:- Palmer **

file Keifer

T INSTITUTE OF CHICAGO

AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE (312) 443-3513

ago
r
enue, First Floor
611

I am writing to bring you up to date on plans for the Anselm Kiefer exhibition that will open at the Art Institute in December, and travel thereafter to the Philadelphia Museum of Art, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Los Angeles. Neal Benezra, Mark Rosenthal, and Richard Oldenburg recently met with Ambassador Barthold Witte, who indicated that the German government wished to consider supporting the educational programs accompanying the exhibition. He asked that the participating museums submit a preliminary request for support through you, as the Goethe Institute's director in Chicago.

After discussion among the education professionals at each museum, we propose three kinds of interpretation. Most importantly, we want to prepare and make available in conjunction with the exhibition a short publication--a kleine Zeitung--discussing the iconography and stylistic issues of Kiefer's work. In addition, each museum wishes to present public lectures by scholars and curators, and offer a series of German films. I believe you have information in hand already from Kent Lydecker, our Executive Director of Museum Education; attached is a letter from Danielle Rice, Curator of Education at Philadelphia outlining their interest in these programs.

The four museums, working with the Goethe Institute, will coordinate the selection and scheduling of guest lecturers and films to suit local needs best (one of the cities, for example, might be an appropriate site for a scholarly symposium). The museums will also review the publication, and adapt it as necessary for each installation. We estimate that the cost of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE (312) 443-3513

March 27, 1987

Dr. Walter Breuer
Director
Goethe Institute Chicago
German Cultural Center
401 North Michigan Avenue, First Floor
Chicago, Illinois 60611

Dear Doctor Breuer:

I am writing to bring you up to date on plans for the Anselm Kiefer exhibition that will open at the Art Institute in December, and travel thereafter to the Philadelphia Museum of Art, the Museum of Modern Art in New York, and the Museum of Contemporary Art in Los Angeles. Neal Benezra, Mark Rosenthal, and Richard Oldenburg recently met with Ambassador Barthold Witte, who indicated that the German government wished to consider supporting the educational programs accompanying the exhibition. He asked that the participating museums submit a preliminary request for support through you, as the Goethe Institute's director in Chicago.

After discussion among the education professionals at each museum, we propose three kinds of interpretation. Most importantly, we want to prepare and make available in conjunction with the exhibition a short publication--a kleine Zeitung--discussing the iconography and stylistic issues of Kiefer's work. In addition, each museum wishes to present public lectures by scholars and curators, and offer a series of German films. I believe you have information in hand already from Kent Lydecker, our Executive Director of Museum Education; attached is a letter from Danielle Rice, Curator of Education at Philadelphia outlining their interest in these programs.

The four museums, working with the Goethe Institute, will coordinate the selection and scheduling of guest lecturers and films to suit local needs best (one of the cities, for example, might be an appropriate site for a scholarly symposium). The museums will also review the publication, and adapt it as necessary for each installation. We estimate that the cost of

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

these services will be approximately $30,000 per location, for a total of $120,000 for the four cities. Costs for the publication and coordination of lectures and films, would be shared, although each museum would retain final authority over the disposition of its grant.

Knowing that this exhibition will be a milestone in American understanding of contemporary German art, we look forward to the collaboration and support of America's Goethe Institutes.

Sincerely,

James N. Wood
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

Bill
Kiefer

To William S. Rubin/Kynaston L. McShine

From Richard L. Palmer

Date 3/5/87 Dick

Re ANSELM KIEFER

Dear Bill:

I can't tell from my records if I sent you a copy of the attached KIEFER checklist which I received from the Art Institute of Chicago on January 30. It was sent to me along with a request for details re MOMA security etc. for inclusion in the Indemnity application the AIC is planning to submit. (I spoke to the AIC staff member-Linda Brotman-who is doing their Indemnity application yesterday; she told me that they were anticipating that the value of foreign loans would be as much as $25,000,000.)

cc: KIEFER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

ART INSTITUTE OF CHICAGO
PHILADELPHIA MUSEUM OF ART

ANSELM KIEFER EXHIBITION
EXHIBITION CHECKLIST

Virginia Mann
Exec. Dir., Museum Registration
22 January 1986

WEST GERMANY

Hornback (Frankfurt)

		approx. crate size	actual crate size	weight
1.	**Mann im Wald,** 1971 oil on nettle 174x189cm.(68 1/2x74 1/2) Collection of the artist	6 1/2 x 7		
2.	**Landschaft mit Kopf,** 1973 charcoal, oil paint on burlap 210x240cm.(82 5/8x94) Collection of the artist	7 1/2 x 8 1/2		
3.	**Der Rhein,** 1982 woodcut on paper on canvas 380x280cm.(150x110) Collection of the artist	14 x 10 (MoMA can't take)	10 x 1 x 13'4	
4.	**Die Treppe,** 1982/83 emulsion, oil paint, straw, photo on projection paper, on canvas 330x185cm.(130x73) Collection of the artist	12 x 7		
5.	**Die Kuste,** 1986 emulsion, shellac, woodcut, lead on canvas, with objects 330x840cm.(130x330 5/8) (3 panels @ 330x280cm. (130x110) Collection of the artist	3 crates @ 12 x 10 1/2		c. 1 ton
6.	**Yggdrasil,** 1986 emulsion, shellac, acrylic, with poured lead 380x220cm.(150x86 5/8) Collection of the artist	14 x 8 (MoMA can't take)		very heavy

O = loan agreement received
= oversize crate

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. **Die Meistersinger,** 1981/82 — 10 x 10 — 13'4 x 1 x 10'
oil paint, emulsion, sand, photo on projection paper, on canvas
280x380(110x150)
Collection of the artist

8. **Jeder Mensch Steht unter seiner Himmelskugel,**1970 — 2 x 2 1/2
watercolor and pencil on paper
40x48cm.(15 3/4x18 7/8)
Collection of the artist

9. **Winterlandschaft,** 1970 — 2 x 2
watercolor on paper
43x36cm.(16 7/8x14 3/16)
Collection of the artist

10. **Julia,** 1971 — 2 x 2
watercolor and pencil on paper
47.5x36cm.(18 3/4x14 3/16)
Collection of the artist

11. **Liegender Mann mit Zweig,** 1971 — 1 1/2 x 1 1/2
watercolor on paper
24x28cm.(9 7/16x11)
Collection of the artist

12. **Ein Schwert Verhiess mir der Vater,** 1974 — 1 1/2 x 1 1/2
watercolor on paper
28.4x20.4cm.(11 1/4x8 1/8)
Collection of the artist

13. **Deutsche Heilslinie,** 1975 — 1 1/2 x 1 1/2
watercolor on paper
24x34cm.(9 7/16x13 3/8)
Collection of the artist

14. **Das Palette,** c.1985 — 10 1/2 x 18 x 8'
lead, steel and tin
c.289.5x420x86cm.
(114x204 3/4x73 1/4)
(9 1/2x17x6 3/4)
Collection of the artist

15. **Glaube, Hoffnung, Liebe,** 1976 — 4 x 3 1/2
watercolor and charcoal on paper
93x62cm.(37 7/8x25 3/8)
Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

16. **Horror Vacui**, 1979 — 2 x 2 1/2
watercolor, graphite and gouache on paper
42x56cm.(16 1/2x22)
Collection of the artist

17. **Brunhilde Schlaft**, 1980 — 2 1/2 x 3
photo on projection paper, painted over with emulsion and acrylic
58.5x83cm.(23x32 5/8)
Collection of the artist

18. **Gebrochen Bluemen unde Gras**, 1980 — 3 x 3
photo from 1969 on projection paper, painted with acrylic, emulsion, oil paint
74x58cm.(29 5/8x23 1/4)
Collection of the artist

19. **Die Frauen der Revolution**, 1986 — 1 @ 14 x 14
1 @ 14 x 14
emulsion, crayon, lead on chipboard with lilies and roses behind glass in lead frames, dibble (painted over), lead case
320 x 470cm.
(2 panels @ 320x380&320x90cm.)
Collection of the artist

20. **Ausbrennen das Landeskreises (Buchen)**, 1975
book:_____ pgs.
oil on canvas with charcoal
c.60x42cm.(23 5/8x16 1/2x3)
Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

STUTTGART

	approx. crate size	actual crate size	weight
1. **Des Malers Atelier**, 1980 photo on projection paper, painted over with emulsion, acrylic and oil stick 58.5x68cm.(23 x 26 3/4) Collection of Dr. R. Krauss, Stuttgart	3 x 3		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

BERLIN

	approx. crate size	actual crate size	weight
1. **Der Rhein**, 1983 woodcut and offset paper, painted over with oil, acrylic, and shellac mounted on canvas 280x280cm.(110x110) Collection of Celine and Heiner Bastian, Berlin	10 x 10		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE NETHERLANDS

Amsterdam

	approx. crate size	actual crate size	weight

1. **Resurrexit**, 1973 — 10 1/2 x 7
   charcoal, oil paint, acrylic on burlap
   c.290x180cm.(114 1/4x71)
   Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam

2. **Wege der Weltweisheit**, 1976/77 — 11 x 17 1/2 *if too big can drop from exh.
   oil, acrylic, shellac on burlap, five widths sewn together, mounted on canvas with planatol BB superior
   305x500cm.(120 1/16x196 7/8)
   Collection of Martijn Sanders and Jeanette Sanders-Mol Amsterdam

3. **Dein Goldenes Haar, Margarethe** 1981 — 5 1/2 x 6 1/2
   oil paint and straw on canvas
   130x170cm.(51 3/16x66 15/16)
   Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam

4. **Das Atelier des Malers, Innenraum**, 1981 — 10 1/2 x 11 ?
   oil, emulsion, acrylic, shellac, woodcut
   287x311cm.(112 3/4x122)
   Collection of the Stedlijk Museum, Amsterdam

Eindhoven

1. **Piet Mondrian - Hermannsschlacht**, 1976 — 9 x 4 x 1
   oil on canvas
   245x112.5cm.(96 1/2x42)
   Collection of Geert Jan Visser, Retie, Belgium
   (on loan to Van Abbemuseum)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Groningen

1. **Malen**, 1974 — 5 x 9 x 1
   oil, shellac on burlap
   118x254cm.(46 1/2x100 1/4)
   Collection of H. De Groot,
   Groningen

Rotterdam

1. **Bilderstreit**, 1980 — 10 x 14 x 1 7
   oil paint, emulsion, shellac,
   sand, woodcut, photo on pro-
   jection paper, on canvas
   290x400(114x157 1/2)
   Collection of Boymans-van
   Beuningen Museum, Rotterdam

German and Netherland Loans
33 crates
estimated weight: 30,000 lbs.
value: $7,375,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LONDON

		approx. crate size	actual crate size	weight
O 1.	**Maikafer Flieg**, 1974 oil on burlap 220x300cm.(86 5/8x118) (7 1/4 x 10ft.) Collection of Charles and Doris Saatchi, London	8 x 11	10'9" x 13" x 8'3" (129 x 13 x 97)*	
O 2.	**Wege: Markischer Sand**, 1980 acrylic, sand, photograph on projection paper, on burlap 255x360cm.(100 1/2x141 3/4) (8 1/2x11 3/4ft.) Collection of Charles and Doris Saatchi, London	10 x 15	12'9" x 10" x 9'3" (153 x 10 x 111)	
O 3.	**Ikarus=Markischer Sand**, 1981 oil paint, emulsion, shellac, sand, photo on projection paper, on canvas 290x360cm.(114 1/4x141 3/4) (9 1/2x11 3/4ft.) Collection of Charles and Doris Saatchi, London	10 x 13	12'9" x 9" x 10'8" (153 x 76 x 117)	
O 4.	**Wolundlied (Mit Flugel)**, 1982 oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing 280x380cm.(110x150) (9 1/4x12 1/2ft.) Collection of Charles and Doris Saatchi, London	10 x 14	13'6" x 1 x 10'3" 5'3" x 2'4" x 1' (2 crates) (162 x 76 x 117) (63 x 28 x 12)	
O 5.	**Sulamith**, 1983 emulsion, oil paint, acrylic, aquatex, shellac, straw, wood-cut on canvas 290x370cm.(114 1/4x145 3/4) (9 1/2x12 1/4ft.) Collection of Charles and Doris Saatchi, London	10 x 3	13'3" x 9" x 10'7" (159 x 76 x 117)	

*per Wingate & Johnson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

6. **Die Meistersinger**, 1981 — 7 x 12
oil, acrylic, straw on canvas
185x330cm.(73 x 130)
(6 1/4x10 3/4)
Collection of Charles and
Doris Saatchi, London

7. **Kranke Kunst**, 1975 — 1 1/2 x 1 1/2 x 1 (24 x 24 x 9)
watercolor on paper
19.5x24cm.(7 3/4x9 1/2)
Collection of Howard Karshan

8. **Dem Unbekannten Maler**, 1982 — 4 x 3
watercolor and pencil on
paper
64X133cm.(25x52 1/4)
Collection of Mel Morris,
London

9. **Bunker**, 1982 — 2 x 2 1/2
watercolor and collage
on paper
49.5x64cm.(19 1/2x25)
Collection of Christopher
London, London

10. **Nordkap**, 1975 — 1 1/2 x 1 1/2
watercolor on paper
24x20cm. (9 1/2x7 3/4)
Anthony d'Offay Gallery,
London

11. **Dem Unbekannten**, 1982 — 3 x 5 1/2
watercolor and pencil on
paper
64x133cm.(25x52 1/4)
Anthony d'Offay Gallery,
London

TOTAL WEIGHT: 12,500 kilos

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

NEW YORK

		approx. crate size	actual crate size	weight
O 1.	**Deutschlands Geisteshelden,** 1973 oil and charcoal on canvas 307x682cm.(120 7/8x268 1/2) Collection of Barbara and Eugene Schwartz, New York	11 x 23 *can be rolled to travel		
2.	**Baum mit Palette,** 1978 oil on canvas with lead object 275x191.5cm.(110 x 77) Collection of Ileana Sonnabend, New York	10 1/2 x 7		
3.	**Dem Unbekannten Maler,** 1980 watercolor on paper 47x49.5cm.(18 1/2x19 1/2) Collection of Ileana Sonnabend, New York	2 1/2 x 2 1/2		
4.	**Brunhildes Tod,** 1978 woodblock and paint on paper 213x158cm.(85x63) Collection of Ileana Sonnabend, New York	8 x 6 1/4		
O 5.	**Ritt an die Weichsel,** 1980 oil on canvas 130x170cm.(51 1/4x67) Collection of Werner and Elaine Dannheisser, New York	5 x 6 1/2		
6.	**Das Rote Meer,** 1984/85 oil, emulsion, shellac, woodcut, photo on projection paper on canvas, with lead strings and stripes 274x418cm.(109 3/4x167 3/8) Collection of The Museum of Modern Art, New York	10 1/2 x 15 [will travel]		
7.	**Auszug aus Agypten,** 1984/85 shellac, acrylic, string on photo on projection paper 109x84cm.(43 1/4x33 1/2) Collection of The Museum of Modern Art, New York	4 x 4		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

O 8. **Emmanation**, 1984/85 — 3 x 3 1/2
lead and shellac on photographic paper on board
59x83cm.(23 1/4 x 32 3/4)
Collection of Gerald Spiegel,
New York

O 9. **Kyffhauser**, 1980 — 3 x 3 1/2
photo from 1975 on projection paper, acrylic and graphite
58.5x83.5cm.(23x32 7/8)
Collection Mr. and Mrs.
Jacques Cohenca
New York

10. **Palette mit Flugeln**, 1981 — 3 1/2 x 3 1/2
oil on photo on projection paper
64x73cm.(25 3/4x29)
Collection of Dr. and Mrs.
David Peretz
New York

O 11. **Der Gestirnte Himmel**, 1980 — 3 1/2 x 2 1/2
gouache on paper
83.5x58.5cm.(33 1/4x23)
Collection of Eric Fischl,
New York

12. **Piet Mondrian-Unternehmen Seelowe**, 1975
Book: 34 spread pages; photographs mounted on cardboard
c. 23 x 17x 3 1/2 in.
Collection of Marian Goodman,
New York

13. **Johannisnacht II**, 1980
Book: 32 spread pages; photographs mounted on cardboard
23 1/8 x 16 3/4 x 4 5/8in
Collection of Marian Goodman
New York

14. **Markischer Sand V**, 1977
Book: 26 spread pages; photographs, sand mounted on paper
23 3/8 x 16 5/8 x 3 3/8 in.
Collection of Denise and
Andrew Saul, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

15. **Kyffhauser**, 1980-81
Book: 23 spread pages; photographs mounted on cardboard with paint
23 3/4 x 16 1/2 x 3 1/4 in.
Collection of Francesco Clemente, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PHILADELPHIA

		approx. crate size	actual crate size	weight
1.	**Nigredo**, 1984 oil paint on photo-sensitized canvas, with acrylic emulsion, straw, shellac and paper 330x555cm.(132x217)(11 x 18ft.) Collection of The Philadelphia Museum of Art	*SHOW PMA ONLY		
O 2.	**Aaron**, 1984/85 oil, emulsion, shellac, acrylic, scraps of woodcut on canvas, with lead stick, lead strings and cardboard 330x500cm.(129 15/16x196 7/8) (11 x 16ft.) Collection of Norman Braman, Philadelphia and Miami Beach	12 x 17		
3.	**Chuwawa/Gilgamesch**, 1980 photo on projection paper painted over with acrylic and emulsion 77.5x57.5cm.(31x23) Naishstein Collection, Philadelphia	3 1/2 x 3		
4.	**Gilgamesch im Zedernwald**, 1980 photo on projection paper paper, painted over with acrylic and emulsion 80x57.5cm.(32x23) Collection of Mr. and Mrs. Lawrence Mangold, Philadelphia	3 1/2 x 3		
O 5.	**Yggdrasil**, 1985 lead, acrylic, emulsion, shellac on photograph on projection paper c.103x83.5cm.(c.41 1/4x33 3/8) Mr. and Mrs. Stephen H. Frishberg Philadelphia	4 x 4		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

6. **Bilderstreit**, 1981
Book: _____ spread pages,
medium unknown
C. 24 x 17 x 3 1/2 in.
Collection of David and Gerry
Pincus, Philadelphia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PITTSBURG

		approx. crate size	actual crate size	weight
O 1.	**Das Schlangenwunder,** 1984/85 collage and shellac on photograph on projection paper 58x83cm.(23 1/4x32 3/4) Collection of Conrad Weis, Pittsburg	3 x 3 1/2		
2.	**Der Rhein,** 1983 Book: 40 pages; woodblock, paint, board, fabric, and glue 23 3/16 x 16 9/16 x 2 15/16 in. Collection of Museum of Art, Carnegie Institute, Pittsburg			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WYNNEWOOD, PENNSYLVANIA

	approx. crate size	actual crate size	weight
1. **Eisen-Steig**, 1986 emulsion, acrylic, oil on canvas with two forged climbing irons, olive branches, with lead and traces of gold leaf 220x380(86 5/8 x 150) Collection of Mr. and Mrs. David Pincus Wynnewood, Pennsylvania	8 x 14		
2. **Gefallene Bilder**, 1986 collage and mixed media 102x141cm.(40x55) Collection of Mr. and Mrs. David Pincus Wynnewood, Pennsylvania	4 x 5 1/2		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

CHICAGO

		approx. crate size	actual crate size	weight
1.	**Wege der Weltweisheit - Die Hermannsschlacht**, 1980 woodcut with acrylic and shellac on paper 320x500cm.(135 3/4x208) (11 1/4x17 1/4ft.) Collection of The Art Institute of Chicago	12 x 18 can be rolled to travel per David Chandler	tube still exists per R.B.	
2.	**Die Ordnung der Engel**, 1983/84 oil, emulsion, shellac, acrylic, straw on canvas with lead strings and cardboard 330x555cm.(132x218 1/2) Collection of The Art Institute of Chicago	*SHOW AIC ONLY		
O 3.	**Ohne Titel**, 1980-86 emulsion, oil, acrylic, shellac, charcoal on photograph on cardboard on canvas with lead objects and steelwire 330x555cm. (3 panels: 330x186cm.) (129 3/4x73 1/4) Collection of Gerald Elliott, Chicago	3 @ 12 x 7		
O 4.	**Jerusalem**, 1986 emulsion, acrylic, shellac, gold leaf on canvas with two steel skis and lead 380x560cm. (2 panels: 380x280)(150x110) Collection of Lewis and Susan Manilow, Chicago	2 @ 10 x 14		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

MINNEAPOLIS

	approx. crate size	actual crate size	weight

1. **Unternehmen Seelowe**
   Book: _____spread pages;
   medium unknown
   c. 24 x 17 x 3 1/2 in.
   Collection of the
   Minneapolis Institute of
   Arts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LOS ANGELES

	approx. crate size	actual crate size	weight
1. **Aaron**, 1984 oil, emulsion, shellac, arylic, straw on canvas with lead stick 380x560cm.(150x220 1/2) Collection of the Los Angeles Museum of Contemporary Art	*SHOW MOCA ONLY		
2. **Nunberg**, 1982 emulsion, acrylic, straw on canvas 280x380(110x150) Collection of Mr. and Mrs. Eli Broad, Los Angeles	10' x 14'		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WASHINGTON D.C.

		approx. crate size	actual crate size	weight
O 1.	**Das Buch**, 1979/85 shellac, acrylic on canvas, with desk and book 2 panels: 330x555 (129 15/16x218 1/2) Collection of Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.	2 @ 11 x 9		

KIEFERLIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

See revised format checklist attached.

Lynne Addison

Richard L. Palmer

January 30, 1987

ANSELM KIEFER - Indemnity application

Dear Lynne:

As you will see from the attached letter from the AIC, that institution and the PMA are planning to submit an application for indemnification of foreign loans to the KIEFER exhibition they are organizing which will be at MOMA for its final tour showing.

I would like to have some help from your office in the preparation of the material which we must submit to the AIC by March 1 for inclusion in their overall application. I can explain how to go about doing this to whomever you designate; it's mostly going through the relevant sections of other recent applications we have made and adapting them as required to fit the KIEFER show.

I can do the section (13) on losses during the preceding year period as I have the most up to date information on this in my insurance claim files.

cc: JS, KMcS, KIEFER-AIC Indemnity Appl, RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

JAN 30 1987

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

January 26, 1987

cc: J. Snyder
L. Addison
K. McShine

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

Re: ANSELM KIEFER EXHIBITION

The Art Institute of Chicago	1 December 1987 - 31 January 1988
Philadelphia Museum of Art	6 March - 1 May 1988
Museum of Contemporary Art, Los Angeles	18 June - 11 September 1988
Museum of Modern Art, New York	11 October 1988 - 10 January 1989

Dear Richard Palmer:

The Art Institute of Chicago is submitting an application for indemnity to the Federal Council on the Arts and Humanities for the forthcoming ANSELM KIEFER EXHIBITION. The exhibition is being co-organized by The Art Institute of Chicago and Philadelphia Museum of Art with travel scheduled to the Museum of Contemporary Art, Los Angeles and the Museum of Modern Art, New York. In order to submit an application for federal indemnification, we need specific information from all participating museums.

I attach all pertinent material regarding procedures and information required for indemnification application, as well as a checklist of the exhibition. Information to be supplied by your institution is listed in the "Instructions for Completing Arts and Artifacts Indemnity Applications." Sections to be completed are as follows:

p. 4, 10 (d) 3 -- please also state any storage arrangements anticipated for works of art and crates

p. 5, 10 (e)
p. 5, 10 (f)
p. 6, 13
p. 6, 14

A list of names, titles, and telephone numbers of all personnel directly involved with the exhibition at your museum is also required.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Questions regarding the exhibition should be directed to me at 312/443-3678, and those regarding the grant application should be directed to Linda Brotman, Director of Government Affairs at 312/443-3614. All information completed by your institution should be mailed to Ms. Brotman.

We would appreciate receiving all required material by March 1, 1987.

Thank you for your cooperation in this matter.

Sincerely,

Judith Cizek

Judith Cizek
Assistant to the Curator
20th Century Painting and Sculpture

/jc
Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

ART INSTITUTE OF CHICAGO
PHILADELPHIA MUSEUM OF ART

ANSELM KIEFER EXHIBITION
EXHIBITION CHECKLIST

Virginia Mann
Exec. Dir., Museum Registration
22 January 1986

WEST GERMANY

Hornback (Frankfurt)

		approx. crate size	actual crate size	weight
1.	**Mann im Wald,** 1971 oil on nettle 174x189cm.(68 1/2x74 1/2) Collection of the artist	6 1/2 x 7		
2.	**Landschaft mit Kopf,** 1973 charcoal, oil paint on burlap 210x240cm.(82 5/8x94) Collection of the artist	7 1/2 x 8 1/2		
3.	**Der Rhein,** 1982 woodcut on paper on canvas 380x280cm.(150x110) Collection of the artist	14 x 10 (MoMA can't take)	10 x 1 x 13'4	
4.	**Die Treppe,** 1982/83 emulsion, oil paint, straw, photo on projection paper, on canvas 330x185cm.(130x73) Collection of the artist	12 x 7		
5.	**Die Kuste,** 1986 emulsion, shellac, woodcut, lead on canvas, with objects 330x840cm.(130x330 5/8) (3 panels @ 330x280cm. (130x110) Collection of the artist	3 crates @ 7 12 x 10 1/2		c. 1 ton
6.	**Yggdrasil,** 1986 emulsion, shellac, acrylic, with poured lead 380x220cm.(150x86 5/8) Collection of the artist	14 x 8 (MoMA can't take)		very heavy

O = loan agreement received
= oversize crate

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. **Die Meistersinger,** 1981/82 — 10 x 10 — 13'4 x 1 x 10
oil paint, emulsion, sand, photo on projection paper, on canvas
280x380(110x150)
Collection of the artist

8. **Jeder Mensch Steht unter seiner Himmelskugel,**1970 — 2 x 2 1/2
watercolor and pencil on paper
40x48cm.(15 3/4x18 7/8)
Collection of the artist

9. **Winterlandschaft,** 1970 — 2 x 2
watercolor on paper
43x36cm.(16 7/8x14 3/16)
Collection of the artist

10. **Julia,** 1971 — 2 x 2
watercolor and pencil on paper
47.5x36cm.(18 3/4x14 3/16)
Collection of the artist

11. **Liegender Mann mit Zweig,** 1971 — 1 1/2 x 1 1/2
watercolor on paper
24x28cm.(9 7/16x11)
Collection of the artist

12. **Ein Schwert Verhiess mir der Vater,** 1974 — 1 1/2 x 1 1/2
watercolor on paper
28.4x20.4cm.(11 1/4x8 1/8)
Collection of the artist

13. **Deutsche Heilslinie,** 1975 — 1 1/2 x 1 1/2
watercolor on paper
24x34cm.(9 7/16x13 3/8)
Collection of the artist

14. **Das Palette,** c.1985 — 10 1/2 x 18 x 8
lead, steel and tin
c.289.5x420x86cm.
(114x204 3/4x73 1/4)
(9 1/2x17x6 3/4)
Collection of the artist

15. **Glaube, Hoffnung, Liebe,** 1976 — 4 x 3 1/2
watercolor and charcoal on paper
93x62cm.(37 7/8x25 3/8)
Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

16. **Horror Vacui**, 1979 — 2 x 2 1/2
watercolor, graphite and gouache on paper
42x56cm.(16 1/2x22)
Collection of the artist

17. **Brunhilde Schlaft**, 1980 — 2 1/2 x 3
photo on projection paper, painted over with emulsion and acrylic
58.5x83cm.(23x32 5/8)
Collection of the artist

18. **Gebrochen Bluemen unde Gras**, 1980 — 3 x 3
photo from 1969 on projection paper, painted with acrylic, emulsion, oil paint
74x58cm.(29 5/8x23 1/4)
Collection of the artist

19. **Die Frauen der Revolution**, 1986 — 1 @ 14 x 14
1 @ 14 x 14
emulsion, crayon, lead on chipboard with lilies and roses behind glass in lead frames, dibble (painted over), lead case
320 x 470cm.
(2 panels @ 320x380&320x90cm.)
Collection of the artist

20. **Ausbrennen das Landeskreises (Buchen)**, 1975
book:_____ pgs.
oil on canvas with charcoal
c.60x42cm.(23 5/8x16 1/2x3)
Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

STUTTGART

	approx. crate size	actual crate size	weight
1. **Des Malers Atelier**, 1980 photo on projection paper, painted over with emulsion, acrylic and oil stick 58.5x68cm.(23 x 26 3/4) Collection of Dr. R. Krauss, Stuttgart	3 x 3		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

BERLIN

	approx. crate size	actual crate size	weight
1. **Der Rhein**, 1983 woodcut and offset paper, painted over with oil, acrylic, and shellac mounted on canvas 280x280cm.(110x110) Collection of Celine and Heiner Bastian, Berlin	10 x 10		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE NETHERLANDS

Amsterdam

	approx. crate size	actual crate size	weight
1. **Resurrexit**, 1973 charcoal, oil paint, acrylic on burlap c.290x180cm.(114 1/4x71) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	10 1/2 x 7		
2. **Wege der Weltweisheit**, 1976/77 oil, acrylic, shellac on burlap, five widths sewn together, mounted on canvas with planatol BB superior 305x500cm.(120 1/16x196 7/8) Collection of Martijn Sanders and Jeanette Sanders-Mol Amsterdam	11 x 17 1/2 *if too big can drop from exh.		
3. **Dein Goldenes Haar, Margarethe** 1981 oil paint and straw on canvas 130x170cm.(51 3/16x66 15/16) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	5 1/2 x 6 1/2		
4. **Das Atelier des Malers, Innenraum**, 1981 oil, emulsion, acrylic, shellac, woodcut 287x311cm.(112 3/4x122) Collection of the Stedlijk Museum, Amsterdam	10 1/2 x 11 7		

Eindhoven

1. **Piet Mondrian - Hermannsschlacht**, 1976 oil on canvas 245x112.5cm.(96 1/2x42) Collection of Geert Jan Visser, Retie, Belgium (on loan to Van Abbemuseum)	9 x 4 x 1		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Groningen

1. **Malen**, 1974 5 x 9 x 1
   oil, shellac on burlap
   118x254cm.(46 1/2x100 1/4)
   Collection of H. De Groot,
   Groningen

Rotterdam

1. **Bilderstreit**, 1980 10 x 14 x 1 ?
   oil paint, emulsion, shellac,
   sand, woodcut, photo on pro-
   jection paper, on canvas
   290x400(114x157 1/2)
   Collection of Boymans-van
   Beuningen Museum, Rotterdam

German and Netherland Loans
33 crates
estimated weight: 30,000 lbs.
value: $7,375,000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LONDON

		approx. crate size	actual crate size	weight
O 1.	**Maikafer Flieg**, 1974 oil on burlap 220x300cm.(86 5/8x118) (7 1/4 x 10ft.) Collection of Charles and Doris Saatchi, London	8 x 11	10'9" x 13" x 8'3" (129 x 13 x 97)*	
O 2.	**Wege: Markischer Sand**, 1980 acrylic, sand, photograph on projection paper, on burlap 255x360cm.(100 1/2x141 3/4) (8 1/2x11 3/4ft.) Collection of Charles and Doris Saatchi, London	10 x 15	12'9" x 10" x 9'3" (153 x 10 x 111)	
O 3.	**Ikarus=Markischer Sand**, 1981 oil paint, emulsion, shellac, sand, photo on projection paper, on canvas 290x360cm.(114 1/4x141 3/4) (9 1/2x11 3/4ft.) Collection of Charles and Doris Saatchi, London	10 x 13	12'9 x 9" x 10'8" (153 x 76 x 117)	
O 4.	**Wolundlied (Mit Flugel)**, 1982 oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing 280x380cm.(110x150) (9 1/4x12 1/2ft.) Collection of Charles and Doris Saatchi, London	10 x 14	13'6 x 1 x 10'3" 5'3 x 2'4 x 1" (2 crates) (162 x 76 x 117) (63 x 28 x 12)	
O 5.	**Sulamith**, 1983 emulsion, oil paint, acrylic, aquatex, shellac, straw, wood-cut on canvas 290x370cm.(114 1/4x145 3/4) (9 1/2x12 1/4ft.) Collection of Charles and Doris Saatchi, London	10 x 3	13'3 x 9 x 10'7" (159 x 76 x 117)	

*per Wingate & Johnson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

6. **Die Meistersinger,** 1981 — 7 x 12
oil, acrylic, straw on canvas
185x330cm.(73 x 130)
(6 1/4x10 3/4)
Collection of Charles and
Doris Saatchi, London

7. **Kranke Kunst,** 1975 — 1 1/2 x 1 1/2 x 1 (24 x 24 x 9)
watercolor on paper
19.5x24cm.(7 3/4x9 1/2)
Collection of Howard Karshan

8. **Dem Unbekannten Maler,** 1982 — 4 x 3
watercolor and pencil on
paper
64X133cm.(25x52 1/4)
Collection of Mel Morris,
London

9. **Bunker,** 1982 — 2 x 2 1/2
watercolor and collage
on paper
49.5x64cm.(19 1/2x25)
Collection of Christopher
London, London

10. **Nordkap,** 1975 — 1 1/2 x 1 1/2
watercolor on paper
24x20cm. (9 1/2x7 3/4)
Anthony d'Offay Gallery,
London

11. **Dem Unbekannten,** 1982 — 3 x 5 1/2
watercolor and pencil on
paper
64x133cm.(25x52 1/4)
Anthony d'Offay Gallery,
London

TOTAL WEIGHT: 12,500 kilos

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

NEW YORK

		approx. crate size	actual crate size	weight
O 1.	**Deutschlands Geisteshelden,** 1973 oil and charcoal on canvas 307x682cm.(120 7/8x268 1/2) Collection of Barbara and Eugene Schwartz, New York	11 x 23 *can be rolled to travel		
2.	**Baum mit Palette,** 1978 oil on canvas with lead object 275x191.5cm.(110 x 77) Collection of Ileana Sonnabend, New York	10 1/2 x 7		
3.	**Dem Unbekannten Maler,** 1980 watercolor on paper 47x49.5cm.(18 1/2x19 1/2) Collection of Ileana Sonnabend, New York	2 1/2 x 2 1/2		
4.	**Brunhildes Tod,** 1978 woodblock and paint on paper 213x158cm.(85x63) Collection of Ileana Sonnabend, New York	8 x 6 1/4		
O 5.	**Ritt an die Weichsel,** 1980 oil on canvas 130x170cm.(51 1/4x67) Collection of Werner and Elaine Dannheisser, New York	5 x 6 1/2		
6.	**Das Rote Meer,** 1984/85 oil, emulsion, shellac, woodcut, photo on projection paper on canvas, with lead strings and stripes 274x418cm.(109 3/4x167 3/8) Collection of The Museum of Modern Art, New York	10 1/2 x 15 [will travel]		
7.	**Auszug aus Agypten,** 1984/85 shellac, acrylic, string on photo on projection paper 109x84cm.(43 1/4x33 1/2) Collection of The Museum of Modern Art, New York	4 x 4		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

O 8. **Emmanation**, 1984/85 — 3 x 3 1/2
lead and shellac on photographic paper on board
59x83cm.(23 1/4 x 32 3/4)
Collection of Gerald Spiegel,
New York

O 9. **Kyffhauser**, 1980 — 3 x 3 1/2
photo from 1975 on projection paper, acrylic and graphite
58.5x83.5cm.(23x32 7/8)
Collection Mr. and Mrs.
Jacques Cohenca
New York

10. **Palette mit Flugeln**, 1981 — 3 1/2 x 3 1/2
oil on photo on projection paper
64x73cm.(25 3/4x29)
Collection of Dr. and Mrs.
David Peretz
New York

O 11. **Der Gestirnte Himmel**, 1980 — 3 1/2 x 2 1/2
gouache on paper
83.5x58.5cm.(33 1/4x23)
Collection of Eric Fischl,
New York

12. **Piet Mondrian-Unternehmen Seelowe**, 1975
Book: 34 spread pages; photographs mounted on cardboard
c. 23 x 17x 3 1/2 in.
Collection of Marian Goodman,
New York

13. **Johannisnacht II**, 1980
Book: 32 spread pages; photographs mounted on cardboard
23 1/8 x 16 3/4 x 4 5/8in
Collection of Marian Goodman
New York

14. **Markischer Sand V**, 1977
Book: 26 spread pages; photographs, sand mounted on paper
23 3/8 x 16 5/8 x 3 3/8 in.
Collection of Denise and
Andrew Saul, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

15. **Kyffhauser**, 1980-81
Book: 23 spread pages; photographs mounted on cardboard with paint
23 3/4 x 16 1/2 x 3 1/4 in.
Collection of Francesco Clemente, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PHILADELPHIA

		approx. crate size	actual crate size	weight
1.	**Nigredo**, 1984 oil paint on photo-sensitized canvas, with acrylic emulsion, straw, shellac and paper 330x555cm.(132x217)(11 x 18ft.) Collection of The Philadelphia Museum of Art	*SHOW PMA ONLY		
O 2.	**Aaron**, 1984/85 oil, emulsion, shellac, acrylic, scraps of woodcut on canvas, with lead stick, lead strings and cardboard 330x500cm.(129 15/16x196 7/8) (11 x 16ft.) Collection of Norman Braman, Philadelphia and Miami Beach	12 x 17 [illegible]		
3.	**Chuwawa/Gilgamesch**, 1980 photo on projection paper painted over with acrylic and emulsion 77.5x57.5cm.(31x23) Naishstein Collection, Philadelphia	3 1/2 x 3		
4.	**Gilgamesch im Zedernwald**, 1980 photo on projection paper paper, painted over with acrylic and emulsion 80x57.5cm.(32x23) Collection of Mr. and Mrs. Lawrence Mangold, Philadelphia	3 1/2 x 3		
O 5.	**Yggdrasil**, 1985 lead, acrylic, emulsion, shellac on photograph on projection paper c.103x83.5cm.(c.41 1/4x33 3/8) Mr. and Mrs. Stephen H. Frishberg Philadelphia	4 x 4		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

6. **Bilderstreit**, 1981
Book:_____ spread pages,
medium unknown
C. 24 x 17 x 3 1/2 in.
Collection of David and Gerry
Pincus, Philadelphia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PITTSBURG

		approx. crate size	actual crate size	weight
O 1.	**Das Schlangenwunder,** 1984/85 collage and shellac on photograph on projection paper 58x83cm.(23 1/4x32 3/4) Collection of Conrad Weis, Pittsburg	3 x 3 1/2		
2.	**Der Rhein,** 1983 Book: 40 pages; woodblock, paint, board, fabric, and glue 23 3/16 x 16 9/16 x 2 15/16 in. Collection of Museum of Art, Carnegie Institute, Pittsburg			

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WYNNEWOOD, PENNSYLVANIA

	approx. crate size	actual crate size	weight
1. **Eisen-Steig**, 1986 emulsion, acrylic, oil on canvas with two forged climbing irons, olive branches, with lead and traces of gold leaf 220x380(86 5/8 x 150) Collection of Mr. and Mrs. David Pincus Wynnewood, Pennsylvania	8 x 14		
2. **Gefallene Bilder**, 1986 collage and mixed media 102x141cm.(40x55) Collection of Mr. and Mrs. David Pincus Wynnewood, Pennsylvania	4 x 5 1/2		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

CHICAGO

		approx. crate size	actual crate size	weight
1.	**Wege der Weltweisheit - Die Hermannsschlacht,** 1980 woodcut with acrylic and shellac on paper 320x500cm.(135 3/4x208) (11 1/4x17 1/4ft.) Collection of The Art Institute of Chicago	12 x 18 can be rolled to travel per David Chandler	tube still exists per R.B.	
2.	**Die Ordnung der Engel,** 1983/84 oil, emulsion, shellac, acrylic, straw on canvas with lead strings and cardboard 330x555cm.(132x218 1/2) Collection of The Art Institute of Chicago	*SHOW AIC ONLY		
O 3.	**Ohne Titel,** 1980-86 emulsion, oil, acrylic, shellac, charcoal on photograph on cardboard on canvas with lead objects and steelwire 330x555cm. (3 panels: 330x186cm.) (129 3/4x73 1/4) Collection of Gerald Elliott, Chicago	3 @ 12 x 7		
O 4.	**Jerusalem,** 1986 emulsion, acrylic, shellac, gold leaf on canvas with two steel skis and lead 380x560cm. (2 panels: 380x280)(150x110) Collection of Lewis and Susan Manilow, Chicago	2 @ 10 x 14		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

MINNEAPOLIS

	approx. crate size	actual crate size	weight

1. **Unternehmen Seelowe**
   Book: _____spread pages;
   medium unknown
   c. 24 x 17 x 3 1/2 in.
   Collection of the
   Minneapolis Institute of
   Arts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LOS ANGELES

	approx. crate size	actual crate size	weight
1. **Aaron**, 1984 oil, emulsion, shellac, arylic, straw on canvas with lead stick 380x560cm.(150x220 1/2) Collection of the Los Angeles Museum of Contemporary Art	*SHOW MOCA ONLY		
2. **Nunberg**, 1982 emulsion, acrylic, straw on canvas 280x380(110x150) Collection of Mr. and Mrs. Eli Broad, Los Angeles	10 x 14		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WASHINGTON D.C.

		approx. crate size	actual crate size	weight
O 1.	**Das Buch**, 1979/85 shellac, acrylic on canvas, with desk and book 2 panels: 330x555 (129 15/16x218 1/2) Collection of Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.	2 @ 11 x 9		

KIEFERLIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Cora Kosevan
cc: Riva (Castleman)

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

File Kiefer

January 15, 1987

cc: KMCS-741
Fusual
CR
WSR
AM
REG-ST
TM

Richard E. Oldenburg
Director
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Dick:

The Art Institute of Chicago and the Philadelphia Museum of Art are collaborating on a major exhibition of the work of the German artist Anselm Kiefer. Although Kiefer's work is well-known in Europe and has been the subject of exhibitions in London, Paris, Düsseldorf, Bern and Eindhoven, this will be the first opportunity for an American audience to see a broad range of this remarkable artist's work.

Pre-eminent among the younger generation of European painters, Kiefer combines a breadth of intellectual sources--historical, literary and artistic--with an emotional resonance that is unparalleled in the work of his contemporaries. Although he is still a young man, Kiefer's achievement to date suggests an artist of the first rank, one whose work should be widely seen and understood in this country.

The exhibition, planned with the full and active participation of the artist, has been co-organized by Mark Rosenthal, Curator of 20th Century Art at the Philadelphia Museum of Art, and the late A. James Speyer, Curator of 20th Century Painting and Sculpture at The Art Institute of Chicago. Consisting of approximately forty paintings and an equal number of woodcuts, watercolors, and book constructions, the exhibition is being assembled from among the most distinguished private and public collections throughout Europe and the United States.

The schedule of the exhibition tour is as follows:

The Art Institute of Chicago
1 December 1987 - 31 January 1988

Philadelphia Museum of Art
6 March - 1 May 1988

Museum of Contemporary Art, Los Angeles
18 June - 11 September 1988

Museum of Modern Art, New York
11 October 1988 - 10 January 1989

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The exhibition will be accompanied by a 240 page catalogue, with virtually every work illustrated in color, and including essays by A. James Speyer and Mark Rosenthal. Because of the fragility of Kiefer's work, unusual care is being taken to insure that all works will be handled properly. The Art Institute's Department of Conservation will supervise packing and transportation of the exhibition, both in Europe and the United States. Each work will be fully insured from the time it leaves your possession in the fall of 1987 until it returns early in 1989.

We are taking the liberty of enclosing a loan form(s), with the hope that you will agree to lend the following work(s) to the exhibition:

DAS ROTE MEER, 1984-85

Should you have any questions about the exhibition, please do not hesitate to contact either Mark Rosenthal in Philadelphia at 215/787-5464 or Neal Benezra, Associate Curator in Charge of the Department of 20th Century Painting and Sculpture, in Chicago at 312/443-3678. All details relating to packing, shipping and insurance are being handled by the Art Institute, and questions of a logistical nature may be directed to the Department of 20th Century Painting and Sculpture.

We hope you share our great enthusiasm for this project, and we look forward to your participation.

Sincerely,

James N. Wood
Director
The Art Institute of Chicago

Anne d'Harnoncourt
Director
Philadelphia Museum of Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: ER, KIEFER-AIC, RLP PENDING

January 6, 1987

Mr. Robert E. Mars
Vice President for Administrative
Affairs
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Mr. Mars:

Thank you for your letter of December 10 about advance planning of the overall insurance coverage arrangements for the ANSELM KIEFER exhibition.

While we would, of course, want an opportunity to give your proposal further thought after Bucky Block is in a position to come up with comparative cost figures, my initial reaction to the idea of utilizing various of the participating museums' existing coverages--since three of us, as you point out, insure through Block and therefore probably have similar policies--is less than enthusiastic.

While we have ourselves used as many as three separate types of coverage for occasional exhibitions which we tour both domestically and internationally (ie. U.S. Indemnity, Block coverage, and British Indemnity), we have maintained direct control of and responsibility for exhibitions covered in this manner--making and supervising all transit arrangements, condition checking all object before and immediately after each showing, being present during installation and dismantling, etc. Even though our own staff has maintained supervisory responsibility for the exhibitions which have employed multiple coverages, a number of us here are concerned that, at some point, a damage will occur which will be difficult to pinpoint in terms of which coverage was in effect when it actually took place. We have, in fact, just resolved a potential claim situation of this type which developed in connection with a loan to our recent KURT SCHWITTERS exhibition; the lender involved finally withdrew a claim for total loss since she was unable to substantiate that the condition of the work had changed in any substantial way while it was in our possession. Had the situation not been resolved in this manner, there almost certainly would have been a question as to whether British Indemnity of our underwriters would have been liable.

With the KIEFER exhibition, which will contain a considerable number of quite fragile works, we believe switching from one coverage to another could be particularly problematic. I personally feel that the best solution would be for either the AIC or the PMA to arrange umbrella coverage for the entire period of risk, either by endorsing an existing policy to cover higher risk limits, or by arranging a special temporary exhibition policy.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

I have discussed this matter with both William Rubin and Kynaston McShine of our Department of Painting and Sculpture and believe they agree that the utilization of multiple coverage for KIEFER could cause all of the participating institutions serious problems.

I would of course be happy to discuss this subject with you in greater detail, either on the phone or in person if you happen to have a trip to New York on our agenda.

With best regards,

Sincerely,

Richard L. Palmer

cc: Mr. William S. Rubin, Director of Painting and Sculpture
Mr. Kynaston L. McShine, Senior Curator of Painting and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

KMC

Dear Mr. Mars:

Thank you for your letter of December 10 about advance planning of the overall insurance coverage arrangements for the ANSELM KIEFER exhibition.

While we would, of course, want an opportunity to give your proposal further thought after Bucky Block is in a position to come up with comparative cost figures, my initial reaction to the idea of utilizing various of the participating museums' existing coverages--since three of us, as you point out, insure through Block and therefore probably have similar policies--is less than enthusiastic.

While we have ourselves used as many as three separate types of coverage for occasional exhibitions which we tour both domestically and internationally (ie. U. S. Indemnity, Block coverage, and British Indemnity), we have maintained direct control of and responsibility for exhibitions covered in this manner--making and supervising all transits, condition checking before and immediately after each showing, etc. Even though our own staff has maintained supervisory responsibility for the exhibitions which have employed multiple coverages, a number of us here are concerned that, at some point, a damage will occur which will be difficult to pinpoint in terms of ~~the coverage which~~ which coverage was in effect when it actually took place. We have, in fact, just resolved a potential claim situation of this type which developed in connection with a loan to our recent KURT SCHWITTERS exhibition; the lender involved finally withdrew a claim for total loss since she was unable to substantiate that the condition of the work had changed in any substantial way while it was in our possession. Had the situation not been resolved in this manner, there would have been a question as to whether British Indemnity or our ~~Block coverage~~ underwriters

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

would have been liable.

With the KIEFER exhibition, which will contain a considerable number of quite fragile works, we believe switching from one coverage to another could be particularly problematic. I personally feel that the best solution would be for either the AIC or the PMA to arrange umbrella coverage for the entire period of risk, either by endorsing an existing policy to cover higher risk limits, or by arranging a special temporary exhibition policy.

I have discussed this matter with both William Rubin and Kynaston McShine of our Department of Painting and Sculpture and believe they ~~xxxxxx~~ agree that the utilization of multiple coverages for KIEFER could cause all of the participating institutions serious problems.

I would of course be happy to discuss ~~this~~ this subject with you in greater detail, either on the phone or in person if you happen to have a trip to New York on your agenda.

With best regards,

Sincerely,

RLP, C of E

cc: MKr. Richard E. Oldenburg, Director
Mr. James Snyder, Deput Director
Mr. William S. Rubin, Director of Painting and Sculpture
1 Mr. Kynaston L. McShine, Senior Curator of Painting and Sculpture

bcc: E. Ricciardelli, KIEFER-AIC, RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

DEC 15 1986

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

cc: R. Oldenburg
J. Snyder
W. Rubin
K. McShine
KIEFER-AIC

VICE PRESIDENT
FOR ADMINISTRATIVE AFFAIRS

December 10, 1986

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

Dear Richard:

I am writing with regard to the insurance arrangements for the upcoming Anselm Kiefer exhibition which we are coorganizing with the Philadelphia Museum of Art. While agreements have not been formalized, we anticipate that the exhibition will tour in accordance with the following preliminary schedule:

The Art Institute of Chicago	12/01/87 - 1/31/88
Philadelphia Museum of Art	3/06/88 - 5/01/88
Museum of Contemporary Art, Los Angeles	6/18/88 - 9/11/88
Museum of Modern Art, New York	10/11/88 - 1/10/89

The show is costly and one of the more significant cost elements could be the cost of assembling a wall-to-wall insurance package. We, of course, will apply for indemnity with respect to the foreign loans which appear to constitute about 60% of the total estimated value of $17,000,000. Also, we wish to explore the feasibility of utilizing our respective existing fine arts coverages to the extent this is feasible and prudent. Huntington T. Block currently writes the on-going fine arts coverages for Chicago, Philadelphia and the Modern; our understanding is that Carl Allen does this for Los Angeles. We met recently with Bucky Block in Chicago and talked about this concept. I think it is accurate to say that while Bucky believes that the utilization of our respective existing coverages could make the underwriting of any required additional insurance specific to this show somewhat more complicated, the cost savings could well warrant the effort. In any event he is willing to explore the feasibility of doing this including at some point, quantifying the savings that could be achieved through this approach. We would expect that if certain participants elected to use their existing coverages while other participants did not, the financial savings achieved would

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

be credited to those participants who "contributed" the use of their existing coverages.

At this point, we are asking that you consider the feasibility of taking this approach. Obviously, until we know the status of any coverage available through the indemnity program and until we are then able to determine the potential cost savings involved in this approach it is not practical to make a decision. Bucky Block would intend to contact each of you in the near future to review your coverages, explore any concerns or questions that you might have in this regard and, in general gather enough data so that he can at the appropriate time, advise us with respect to the options that we might have in addressing the insurance needs of this exhibition.

Please do not hesitate to call me if you have any questions that I might best answer.

Sincerely yours,

ROBERT E. MARS
Vice President for
Administrative Affairs

REM/sce

cc Wesley Bryan, Vice President - Finance, Philadelphia Museum of Art
Dorothy Schroeder
Barry Swenson
Judy Cizek
Virginia Mann
Huntington T. Block

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

file Kiefer

To ANSELM KIEFER file- PRELIMINARY EXPENSE ESTIMATE

From R. Palmer

Date 10/23/86

Re

Co-organized by The Art Institute of Chicago and
The Philadelphia Museum of Art

Tentative fee & pro-rata transport charges: *per D. Schroeder wk of 10/17/86 (to be confirmed within a month)	$130,000.*
Installation	40,000.
Case storage	5,000.
Photography	750.
Graphics	7,500.
Miscellaneous	10,000.
Education	10,000.
Promotion	15,000.
Expense of additional loans for the NYC showing only	6,750.
	$225,000.

J.Snyder: this is just for your file. We will come up with something better when the AIC confirms the basic fee and pro-rata transport share which should be in a month or so.

cc: W. Rubin, K. McShine, J. Gara, B. Jablow, KIEFER-Prelim. Cost Est.
RLP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To file Kiefer

James Snyder

Richard L. Palmer

October 21, 1986

ANSELM KIEFER

Dear Jim:

I told you when we met a few weeks ago to update the exhibition fundraising list that I would try to find out if the AIC or PMA had lined up Corporate support for the KIEFER exhibition. My calls to Jim Speyer weren't returned so I finally spoke to Mark Rosenthal at the PMA (last week) and Dorothy Schroeder (Jim Woods' Assistant at the AIC) today. They don't have a Corporate grant lined up at this point. Although they hope to secure one I had the impression they didn't have any "hot" prospects yet. What they do have is an NEA grant, a pretty firm commitment from Lufthansa for either free freight for German loans or a substantially reduced rate as well as some free courier tickets, and the hope of a grant from The Lannan Foundation. They are fairly sure Lannan will provide something but don't know how much; the Foundation is new and is still apparently establishing its priorities and guidelines.

The AIC has a ten year exhibition subsidy commitment from The MacArthur Foundation (I am unsure of the exact amount but gather it is over $200,000. annually) which will probably mean that we will be expected to give the Foundation credit. Ms. Schroeder asked that we inform them if we succeed in securing Corporate funding.

Has there been any thought here about trying to build either an Exhibition Program Endowment or to secure a long-term subsidy from a foundation or other entity as the AIC has done?

cc: RC, JG, BJ, WSR, (KMcS,) KIEFER-AIC, RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

The Museum of Modern Art

TO DP.

To Staff concerned

From Richard L. Palmer

Date Septmeber 11, 1986

Re New exhibition account numbers

Acct. #	Title/Director/Dates/Gallery
2490	COMMITTED TO PRINT Debbie Wye December 15, 1987-February 23, 1988 large section of the International Council Galleries, 1st floor
2491	ANSELM KIEFER Kynaston McShine (October 11, 1988-January 10, 1989) d'Harnoncourt Galleries, Mezannine level

cc: James Gara
Joan Villani
Kitty Doody
Painting and Sculpture (WSR, McS)
Prints and Illustrated Books (RC, DW)
Fred Coxen/Jerry Neuner/Kathleen Loe
Registrar
Jim Farris
Rights and Reproductions
Special Events

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To Kynaston L. McShine

From Richard L. Palmer

Date September 2, 1986

Re ANSELM KIEFER

Dick

Dear Kynaston:

I received the attached August 25 letter and updated KIEFER checklist from Jim Speyer today. As Jerry will be on Jury Duty for 2 weeks beginning next week, could you get together with him quickly to check over the list to determine:

1) which, if any, works it would be physically impossible for us to install in our galleries because of height limitations
2) how many, and which, works might have to be eliminated from our installation simply because we do not have enough space for all of them

Of the 39 paintings(&constructions) on this list, the total width of all works is ca. 440'; this includes items 33, 34 & 35 (I cannot tell from the entry if they are wall hung or free-standing works).

The running footage of the works on paper is about 36' which would probably be about 50' with matts/frames.

I am also sending a copy of this memo/enclosure to Eloise so she may advise me which, if any, works it would be physically impossible to receive and transfer to the d'Harnoncourt Galleries. Since I gather from Jim's letter that the AIC may recalculate the exhibition's shared costs--which I presume would mean that we would not be charged for any works we cannot show either because they exceed our ceiling heights/elevator capacity or simply because we do not have room for all of them--I would hope to get a response back to Chicago fairly soon. Many thanks. If it would be useful to you in thinking about the running footage of canvases we can accommodate, I could add the width of the LOUIS works up for comparative purposes?

cc: WSR, JN, ER, KIEFER-AIC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kynaston L. McShine

Richard L. Palmer

September 2, 1986

ANSELM KIEFER

Dear Kynaston:

I received the attached August 25 letter and updated KIEFER checklist from Jim Speyer today. As Jerry will be on Jury Duty for 2 weeks beginning next week, could you get together with him quickly to check over the list to determine:

1) which, if any, works it would be physically impossible for us to install in our galleries because of height limitations
2) how many, and which, works might have to be eliminated from our installation simply because we do not have enough space for all of them

Of the 39 paintings(&constructions) on this list, the total width of all works is ca. 440'; this includes items 33, 34 & 35 (I cannot tell from the entry if they are wall hung or free-standing works).

The running footage of the works on paper is about 36' which would probably be about 50' with matts/frames.

I am also sending a copy of this memo/enclosure to Eloise so she may advise me which, if any, works it would be physically impossible to receive and transfer to the d'Harnoncourt Galleries. Since I gather from Jim's letter that the AIC may recalculate the exhibition's shared costs--which I presume would mean that we would not be charged for any works we cannot show wither because they exceed our ceiling heights/elevator capacity or simply because we do not have room for all of them--I would hope to get a response back to Chicago fairly soon. Many thanks. If it would be useful to you in thinking about the running footage of canvases we can accommodate, I could add the width of the LOUIS works up for comparative purposes?

cc: WSR, JN, ER, KIEFER-AIC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

SEP. 2 1986

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

xc to: Mr. Rubin
Mr. McShine
Mr. Neuner
Ms. Ricciardelli
KIEFER-AIC
KIEFER-revised checklist

August 25, 1986

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

Dear Richard Palmer:

Attached is the proposed checklist for the forthcoming Anselm Kiefer Exhibition scheduled in New York for October 11, 1988 - January 10, 1989. The exhibition comprises approximately 39 paintings and woodcuts, 27 works on paper, and 7-8 book constructions -- a total of 74 works.

In order that you are able to estimate accommodation of the works through dock entrances and gallery doorways during delivery and installation, I make special note that listed dimensions do not reflect crate size. An addition of twelve inches onto the height and width dimension of each work and a twelve inch depth would reflect the approximate size of each crate.

As there is concern that some of the paintings projected for inclusion in the exhibition are too large for installation at The Museum of Modern Art, your notification to us of which works cannot be accommodated would enable us to more accurately estimate shared transportation costs.

We are most pleased that The Museum of Modern Art has expressed a commitment to this project, and we look forward to working with you on this exhibition.

If you have any questions, please do not hesitate to contact me or Judith Cizek at 312.443.3678.

Sincerely,

A. James Speyer
Curator
20th Century Painting and Sculpture

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

KIEFER CHECKLIST PAINTINGS July 1, 1986
REVISED 8/86

1. MANN IM WALD (MAN IN THE FOREST) 1971

Oil on nettle
174 x 189 cm (68-1/2 x 74-1/2 in.)

Coll. Artist
Ref.: Frontispiece Venice Biennale, 1980; Bern no. 4

2. LANDSCHAFT MIT KOPF (LANDSCAPE WITH HEAD) 1973

Charcoal, oil paint on burlap; overpainted on the right with black distemper, on the left charcoal drawing glued on with pattex; burlap sewn in horizontal bands, but off irregularly on the right edge
210 x 240 cm (82 5/8 x 94 in.)

Coll. Artist
Ref.: Dusseldorf no. 6

3. RESURREXIT 1973

Charcoal, oil paint, acrylic on burlap; upper trapezoidal section glued with pattex; bottom section sewn vertically
c. 290 x 180 cm (114 1/4 x 71 in.)

Coll. Sanders, Amsterdam
Ref.: Dusseldorf no. 4, ill. 10

ask Phila. if it comes apart, elevator?

4. DEUTSCHLANDS GEISTESHELDEN (GERMANY'S SPIRITUAL HEROES) 1973

Oil and charcoal on canvas
307 x 682 cm (120 7/8 x 268 1/2 in.)

Coll. Eugene Schwartz, New York
Ref.: Dusseldorf pp. 33-35, ill. 13

5. MAIKÄFER FLIEG (COCKCHAFER FLY) 1974

Oil on burlap
220 x 300 cm (86 5/8 x 118 in.)

Coll. Saatchi, London
Ref.: Dusseldorf no. 12, ill. 24; Saatchi no. 27

6. MALEN (TO PAINT) 1974

Oil, shellac on burlap
118 x 254 cm (46 1/2 x 100 1/4 in.)

Coll. De Groot, Groningen
Ref.: Dusseldorf no. 14, ill. 30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. PIET MONDRIAN - HERMANNSSCHLACT (PIET MONDRIAN - ARMINIUS' BATTLE) 1976

Oil on canvas
245 x 112.5 cm (96 1/2 x 42 in.)

Coll. G.J. Visser-on loan to Stedelijk van Abbemuseum, Eindhoven
Ref.: Düsseldorf no. 27, ill. 47

8. WEGE DER WELTWEISHEIT (WAYS OF WORLDLY WISDOM) 1976-77

Oil paint, acrylic, shellac on burlap; five widths sewn together; 1979 mounted by the artist on canvas with planatol BB superior
305 x 500 cm (120 1/16 x 196 7/8 in.)

Coll. Sanders, Amsterdam
Ref.: Düsseldorf no. 28, ill. 48; Eindhoven pl. 17

9. BAUM MIT PALETTE (TREE WITH A PALETTE) 1978

Oil on canvas with lead object (palette with strings)
280 x 190.5 cm. (110 1/4 x 75 in.)

Coll. Sonnabend, New York
Ref.: Eindhoven, pl. 32

10. BRUNHILDE - GRANE 1978

oil paint, shellac on woodcut (several parts glued together)
244 x 182 cm (97 1/2 x 82 1/2 in.)

Coll. Sonnabend, New York
Ref.: Charleroi, 1984, p. 55

11. BRUNHILDES TOD (BRUNHILDE'S DEATH) 1978

Woodblock print and paint on paper
216 x 160 cm (85 x 63 in.)

Coll. Sonnabend, New York
Ref.:

12. DER RHEIN (THE RHINE) 1980

Paint and woodcut on canvas
243.8 x 396.2 cm (96 x 156 in.)

Coll. Sonnabend, New York
Ref.:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

13. WEGE DER WELTWEISHEIT - DIE HERMANNSSCHLACHT 1978 - 1980
(WAYS OF WORLDLY WISDOM - THE BATTLE OF ARMINIUS)

elevator?

woodcut on hand-made paper (several parts glued together), painted over with acrylic and shellac
320 x 500 cm (135 3/4 x 208 in.)

Chicago only?

Coll. The Art Institute of Chicago
Ref.:

14. WEGE: MÄRKISCHER SAND (WAYS: MARCH SAND) 1980

Acrylic, sand, photograph on projection paper, on burlap
255 x 360 cm (100 1/2 x 141 3/4 in.)

Coll. Saatchi, London
Ref.: Saatchi no. 34; Düsseldorf, no. 35, ill. 57

15. BILDERSTREIT (ICONOCLASTIC CONTROVERSIES) 1980

oil paint, emulsion, shellac, sand, woodcut, photo on projection paper, on canvas
290 x 400 cm (114 x 157 1/2 in.)

Coll. Boymans-van Beuningen Museum, Rotterdam
Ref.: Dusseldorf no. 34, ill. 55

16. RITT AN DIE WEICHSEL (RIDE TO THE VISTUAL) 1980

Oil on canvas
130 x 170 cm (51 1/4 x 67 in.)

Coll. Elaine Dannheiser, New York
Ref.: Essen/London pl. 24

17. DEIN GOLDENES HAAR, MARGARETHE 1981
(YOUR GOLDEN HAIR, MARGARETHE)

Oil paint and straw on canvas
130 x 170 cm (51 3/16 x 66 15/16 in.)

Coll. Sanders, Amsterdam
Ref.: Essen/London, p. 41

18. IKARUS=MÄRKISCHER SAND (ICARUS=MARK SAND) 1981

Oil paint, emulsion, shellac, sand, photo on projection paper, on canvas
290 x 360 cm (114 1/4 x 141 3/4 in.)

Coll. Saatchi, London
Ref.: Dusseldorf no. 38, ill. 64; Saatchi no. 36

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

19. DAS ATELIER DES MALERS, INNENRAUM (THE PAINTER'S STUDIO, INTERIOR) 1981

oil paint, emulsion, acrylic, shellac, woodcut on canvas
287 x 311 cm (112 3/4 x 122 in.)

Coll. Stedelijk Museum, Amsterdam
Ref.: Dusseldorf ill. 82; Expressions p. 117

20. DIE MEISTERSINGER (THE MASTERSINGERS) 1981-82

Oil paint, emulsion, sand on photo on projection paper on canvas
280 x 380 cm (110 x 150 in.)

Coll. Artist
Ref.: Dusseldorf no. 42, ill. 72

21. DER RHEIN (THE RHINE) 1982

Mixed media
380 x 280 cm (150 x 110 in.)

Coll. Artist
Ref.: Sydney, 5. Biennale

22. WOLUNDLIED (MIT FLUGEL) (WAYLAND'S SONG (WITH WING)) 1982

Oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing
280 x 380 cm (110 x 150 in.)

Coll. Saatchi, London
Ref.: Dusseldorf no. 39, ill. no. 65; Saatchi no. 43

23. NURNBERG (NUREMBERG) 1982

emulsion, acrylic, straw on canvas
280 x 380 cm (110 x 150 in.)

Coll. Julian Schnabel, New York
Ref.:

24. DIE TREPPE (THE STAIRS) 1982-83

Emulsion, oil paint, straw on photo on projection paper; sprayed soluable nylon on straw
330 x 185 cm (130 x 73 in.)

Coll. Artist
Ref.: Dusseldorf no. 52, ill. 85; Bordeaux p. 31

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

25. SULAMITH (SHULAMITE) 1983

Emulsion, oil paint, acrylic, shellac, straw, scraps of woodcut on canvas
290 x 370 cm (114 1/4 x 145 3/4 in.)

Coll. Saatchi, London
Ref.: Dusseldorf no. 53, ill. no. 87; Saatchi no. 48

26. ATHANOR 1983-84

Emulsion, oil paint, shellac, straw on photo on projection paper on canvas
330 x 340 cm (130 x 133 7/8 in.)

Coll. Sanders, Amsterdam
Ref.: Bordeaux p. 19

27. SERAPHIM 1983-84

Emulsion, oil paint, shellac, acrylic, scraps of woodcut on canvas
330 x 340 cm (130 x 133 7/8 in.)

Coll. The Solomon R. Guggenheim Museum, New York
Ref.: Bordeaux p. 13

28. DIE ORDNUNG DER ENGEL (ORDER OF THE ANGELS) 1983-84

Emulsion, oil paint, shellac, acrylic, straw on canvas, with lead strips and cardboard
330 x 555 cm (132 x 218 1/2 in.)

Coll. The Art Institute of Chicago (SHOWN IN CHIGAGO ONLY)
Ref.: Bordeaux, pp. 10-11; Düsseldorf (von hier aus), p. 414

29. NIGREDO 1984

Emulsion, oil paint, shellac, acrylic, straw, scraps of woodcut on photo-sensitized canvas
330 x 555 cm (132 x 218 1/2 in.)

Coll. Philadelphia Museum of Art (SHOWN IN PHILADELPHIA ONLY)
Ref.: Bordeaux, pp. 20-21; Düsseldorf (von hier aus), p. 415

30. AARON 1984

Emulsion, oil paint, shellac, acrylic, straw on canvas with lead rod
380 x 560 cm (150 x 220 1/2 in.)

Coll. Los Angeles Museum of Contemporary Art
Ref.: Bordeaux p. 32; Düsseldorf (von hier aus), p. 415

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

31. DAS ROTE MEER (THE RED SEA) 1984-85

Emulsion, oil paint, shellac, woodcut (colored with red resin), photo on projection paper (painted over) on canvas, with lead strings and stripes
274 x 418 cm (109 3/4 x 167 3/8 in.)

Coll. The Museum of Modern Art, New York (SHOWN IN NEW YORK ONLY)
Ref.: Düsseldorf (von hier aus), p. 415

32. AARON 1984-85

Emulsion, oil paint, shellac, acrylic, scraps of woodcut on canvas, with lead rod, lead strings and cardboard
330 x 500 cm. (129 15/16 x 196 7/8 in.)

Coll. Norman Braman, Philadelphia and Miami Beach
Ref.: The Israel Museum, Jerusalem

33. DAS BUCH (THE BOOK) 1979-85

Emulsion, shellac, acrylic on canvas, with desk and book (zinc sheet metal
330 x 555 cm (129 15/16 x 218 1/2 in.)
2 panels, 330 x 277.5 x 17.8 cm. (129 15/16 x 109 1/4 x 45 1/4 in.) + desk and book

Coll. Hirshhorn Museum and Sculpture Garden
Ref.: Carnegie International p. 163

34. DAS BOOK (THE BOOK) 1984-86

Lead, steel, and tin
289.5 x 420 x 86 cm (114 x 165 3/8 x 33 7/8 in.)

Coll. Los Angeles County Museum of Art
Ref.:

35. DAS PALETTE (THE PALETTE) 1984-86

Lead, steel, and mixed media
c. 289.5 x 420 x 86 cm (114 x 165 3/8 x 33 7/8 in.)

Coll. Sonnabend, New York
Ref.:

36. DIE KUSTE (THE SHORE) 1984-86

Emulsion, shellac, acrylic, woodcuts, lead splashes on canvas, with objects (funnels, sheet metal, lead soldered with tin, lumps of curdled lead, zinc wire mesh, steel cables, angle irons, cardboard)
330 x 840 cm. (129 15/16 x 330 3/4 in.)
in 3 parts, 330 x 280 cm. ea. (129 15/16 x 110 1/4 in. ea.)

Coll. Artist
Ref.:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

37. YGGDRASIL (WORLD ASH) 1984-86

Emulsion, shellac, acrylic on canvas, with poured lead
380 x 220 cm (150 x 86 5/8 in.)

Ceiling Problem

Coll. Artist
Ref.:

38. (TO BE SELECTED) 1986

Medium unknown
Dimensions unknown

Coll. Artist
Ref.:

39. (TO BE SELECTED) 1986

Medium unknown
Dimensions unknown

Coll. Artist
Ref.:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

KIEFER CHECKLIST Works on Paper only June 25, 1986

I. JEDER MENSCH STEHT UNTER SEINER HIMMELSKUGEL (EVERY HUMAN BEING STANDS BENEATH HIS OWN DOME OF HEAVEN) 1970

Watercolor and pencil on paper
40 X 48 cm (15 3/4 X 18 7/8 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 1; Dusseldorf p. 174, no. 62

II. WINTERLANDSCHAFT (WINTER LANDSCAPE) 1970

Watercolor on paper
43 X 36 cm (16 7/8 X 14 3/16 in.)

Coll.: Artist
Ref.: D'Offay cat. no. 3; Dusseldorf p. 174, no. 63

III. JULIA 1971

Watercolor and pencil on paper
47.5 X 36 cm (18 3/4 X 14 3/16 in.)

Coll.: Artist
Ref.: d'Offay cat. no 5; Dusseldorf p. 174, no. 66

IV. LIEGENDER MANN MIT ZWEIG (RECLINING MAN WITH BRANCH) 1971

Watercolor on paper
24 X 28 cm (9 7/16 X 11 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 6; Dusseldorf p. 174 no. 67

V. EIN SCHWERT VERHIESS MIR DER VATER (MY FATHER PROMISED ME A SWORD) (A SWORD DID MY FATHER PROMISE ME) 1974

Watercolor on paper
28.4 X 20.4 cm (11 1/4 X 8 1/8 in.)

Coll.: Artist
Ref.: Düsseldorf, p. 175, no. 102, ill. 16

VI. DEUTSCHE HEILSLINIE (GERMAN SPIRITUAL HEROES, GERMAN HAIL-LINE) transl. Anne d'Offay; 1975

Watercolor on paper
24 X 34 cm (9 7/16 X 13 3/8 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 2; Dusseldorf p. 174 no. 83

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

VII. STEFAN! 1975

Watercolor and ballpoint on paper
20.5 X 28.5 cm (8 1/8 X 11 3/8 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 9; Dusseldorf p. 175 no. 93

VIII. KRANKE KUNST (SICK ART) 1975

Watercolor on paper
19.5 X 24 cm (7 3/4 X 9 1/2 in.)

Coll.: J. Gachnang? Private Coll., London
Ref.: d'Offay cat. no. 10; Dusseldorf p. 175 no. 91

IX. NORDKAP (NORTH CAPE) 1975

Watercolor on paper
24 X 20 cm (9 1/2 7 3/4 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 11; Dusseldorf p. 175 no. 90

X. GLAUBE, HOFFNUNG, LIEBE (FAITH, HOPE AND LOVE) 1976

Watercolor, charcoal on paper
93 X 62 cm (36 7/8 X 25 3/8 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 15

XI. HORROR VACUI 1979

Watercolor, graphite and gouache on paper
42 X 56 cm (16 1/2 X 22 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 20; Dusseldorf p. 176 no. 131

XII. KYFFHÄUSER 1980

Photo from 1975 on projection paper, painted over with acrylic and graphite
58.5 X 83.5 cm (23 X 32 7/8 in.)

Coll.: Marian Goodman, New York
Ref.: Stuttgart, p. 24; Hans-Thoma-Museum, no. 26

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

XIII. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1980

Watercolor on paper
47 X 49.5 cm (18 1/2 X 19 1/2 in.)

Coll.: I. Sonnabend, New York
Ref.: Zeitgeist, Freiburg 1981, p. 14

XIV. DER GESTIRNTE HIMMEL (THE STARRED HEAVEN) 1980

Photo from 1969 on projection paper, painted over with acrylic and emulsion
83.5 X 58.5 cm (33 1/4 X 23 in)

Coll.: Eric Fishl (Courtesy Marian Goodman Gallery, New York)
Ref.: Dusseldorf p. 124, ill. 81

XV. BRÜNHILDE SCHLÄFT (BRUNHILDE SLEEPS) 1980

Photo from 1969 on projection paper, painted over with emulsion and acrylic
58.5 X 83 cm (23 X 32 5/8 in.)

Coll.: Artist
Ref.: Dusseldorf p. 160, ill. 128

XVI. GEBROCHEN BLUEMEN UNDE GRAS (BROKEN FLOWERS AND GRASS) 1980

Photo from 1969 on projection paper, painted with acrylic, emulsion and oil paint
74 X 58 cm (29 5/8 X 23 1/4 in.)

Coll.: Artist
Ref.: Hans-Thoma Mus., no. 22

XVII. DES MALERS ATELIER (THE PAINTER'S STUDIO) 1980

Photo from 1971 on projection paper, painted over with emulsion, acrylic, and oil paint
58.5 X68 cm. (23 X 26 3/4 in)

Coll.: Dr. R. Krauss, Stuttgart
Ref.: Dusseldorf p. 177, ill. 141

XVIII. KYFFHÄUSER 1981

Oil paint on photo on projection paper
109 X 76 cm (43 X 30 in.)

Coll.: The Chase Manhattan Bank, N.A., New York
Ref.: Expressions p. 121

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

*XIX. BUNKER 1982

Watercolor and collage on paper
49.5 X 64 cm (19 1/2 X 25 in.)

Coll.: Private Collection., New York
Ref.: d'Offay cat. no. 27; Düsseldorf, p. 176, p. 142

XX. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1982

Watercolor and pencil on paper
64 X 133 cm (25 X 52 1/4 in.)

Coll.: Artist (Courtesy Anthony d'Offay Gallery, London)
Ref.: d'Offay cat. no. 29

XXI. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1982

Watercolor and pencil on paper
88 X 55 cm (34 3/4 X 21 1/2 in.)

Coll.: I. Sonnabend, New York
Ref.: d'Offay cat. no. 32

XXII. CHUWAWA/GILGAMESCH 1982

Gouache on photograph on paper
77.5 X 57.5 cm (31 X 23 in.)

Coll. Naishstein, Philadelphia
Ref.:

XXIII. GILGAMESCH IM ZEDERNWALD (GILGAMESCH IN THE CEDAR FOREST) 1982

Gouache on photograph on paper
80 X 57.5 cm (32 X 23 in.)

Coll. Mr. and Mrs. Lawrence Mangold, Philadelphia

XXIV. DAS SCHLANGENWUNDER (MIRACLE OF THE SERPENTS) 1984-85

Collage, shellac, on photo on projection paper
58 X 83 cm (23 1/4 X 32 3/4 in.)

Coll.: Conrad Weis, Pittsburgh
Ref.: Marian Goodman no. 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

KIEFER CHECKLIST BOOKS July 1, 1986

1. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

2. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

3. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

4. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

5. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

6. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

8. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: KMV
file
Kiefer

23 July 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

Dick Oldenburg has requested that I respond to the joint communication of May 19 from Anne d'Harnoncourt and yourself about the ANSELM KIEFER exhibition which is being organized by your two institutions. We continue to be committed to and enthusiastic about the exhibition and this will confirm that it is, indeed, on our schedule for an October 11, 1988 to January 10, 1989 showing in our René d'Harnoncourt Galleries.

As you know from your conversations with Dick Palmer, we were concerned to learn that you anticipated that participation in the tour might now involve as much as $150-$175,000. as opposed to the $100,000. provisional figure we were given some months ago. Since this would involve a commitment of $225-$250,000. of our funds, with the addition of the costs for our own installation, promotion, etc., you can understand I am sure that we will want to review your cost projections as soon as it is possible to further refine them. Dick Palmer notes that you anticipate being able to do this fairly early in September after which we may need to reintroduce the subject at the Fall meeting of our Curatotial Committee on Exhibitions.

I believe Dick noted my concern that some paintings may be projected for inclusion which, by virtue of their large size, may make it impossible for us to show them. Since we would presumably be expected to cover a share of the expense of transporting and packing such works, I wonder if this is appropriate.

I look forward to hearing from you in the Fall and send my best regards both to you and Anne.

Sincerely,

cc: Anne d'Harnoncourt
Richard E. Oldenburg

William Rubin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: D. Palmer

flo

23 July 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

Dick Oldenburg has requested that I respond to the joint communication of May 19 from Anne d'Harnoncourt and yourself about the ANSELM KIEFER exhibition which is being organized by your two institutions. We continue to be committed to and enthusiastic about the exhibition and this will confirm that it is, indeed, on our schedule for an October 11, 1988 to January 10, 1989 showing in our René d'Harnoncourt Galleries.

As you know from your conversations with Dick Palmer, we were concerned to learn that you anticipated that participation in the tour might now involve as much as $150-$175,000. as opposed to the $100,000. provisional figure we were given some months ago. Since this would involve a commitment of $225-$250,000. of our funds, with the addition of the costs for our own installation, promotion, etc., you can understand I am sure that we will want to review your cost projections as soon as it is possible to further refine them. Dick Palmer notes that you anticipate being able to do this fairly early in September after which we may need to reintroduce the subject at the Fall meeting of our Curatotial Committee on Exhibitions.

I believe Dick noted my concern that some paintings may be projected for inclusion which, by virtue of their large size, may make it impossible for us to show them. Since we would presumably be expected to cover a share of the expense of transporting and packing such works, I wonder if this is appropriate.

I look forward to hearing from you in the Fall and send my best regards both to you and Anne.

Sincerely,

William Rubin

cc: Anne d'Harnoncourt
Richard E. Oldenburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

file Kiefer

The Museum of Modern Art

To William S. Rubin
Kynaston L. McShine

From Richard L. Palmer

Date July 16, 1986

Re ANSELM KIEFER

Dear Bill and Kynaston:

I tried to reach Jim Wood in Chicago but found him out and so spoke to Dorothy Schroder (who apparently does more or less what I do) about the KIEFER show instead.

She noted the following:

Packing/transport-estimate $100-125,000.

Jim felt tour participants should be given a "worst-case" estimate for these expense areas since there is no question but what significant amounts will be required owing to the size of the paintings and the fact that they cannot be folded or rolled. She noted, however, that since Jim's/Anne's letter was sent, Lufthansa has made a verbal commitment to provide free freight from Germany, as well as tickets for couriers; presumably this would bring the transport figure down to or below the lower end of the estimated range.

(My impression is that the AIC/PMA current packing/transport estimate is closer to $75,000*--however I do not know if this anticipates free Lufthansa freight/tickets--which have not yet been confirmed in writing.)

* per institution (or a total of ca. $300,000.)

OTHER BASIC COSTS

Ms. Schroder said they planned to provide more detailed budget figures as soon as some pending items can be clarified; I gather this may be in the Fall. Other expense items she noted were:

Research/other travel & living expense	$50,000
Administrative travel	12,000.
Conservator's travel to Europe	1,800.
AIC/PMA conservator and/or Registrar travel to tour sites etc.	20,000.
Artist travel to all sites (incl. in one of above, don't know which one)	
Insurance	125,000.

These figures add up to ca. $200,000. which would explain the $50,000. participating fee. When Jim referred to overall costs of up to $1,000,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

I expect he was probably thinking of his (and PMA's?) local installation and other costs and possibly of catalogue production as well. (Ms. Schroder noted the AIC would have to remove windows and mullions in order to get the cases/works into their building and that they had estimated this alone might cost as much as $150,000.)

At this point the AIC/PMA have secured only a relatively modest NEA grant so Jim & Anne's comment that their funding probably wouldn't affect tour participants' costs seems appropriate.

What this seems to boil down to is that I believe the AIC/PMA appears to be approaching this project on a fair cost-sharing basis. Although the travel costs seem high (they will doubtless explain this) it seems pretty clear that they aren't including any staff or overhead expenses in their calculations, nor are they expecting revenues secured from us and Los Angeles to offset more than an appropriate share of basic and tour only costs.

Please advise if you feel we should be getting together with Dick to discuss KIEFER before we follow-up on Jim/Anne's letter.

cc: KIEFER-AIC, RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/ TELEPHONE: (312) 443-3600/CABLE: ARTI

July 10, 1986

Eloise Riccardelli
Director of Registration
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Eloise:

Here's a copy of my working list for the Kiefer exhibition. You won't get this until October 1988, but it would be helpful to us, for financial planning, to have a vague idea of how many of these you think you might get. Obviously, we'll have to either disperse what you're not taking from Los Angeles or store them in New York to disperse at the end of your exhibition period, and in either case need to plan for those costs.

See you in a month. I'll call you before to set up a time to appear upon your doorstep!

Hugs & kisses,

Virginia Mann
Executive Director
Museum Registration

cc: Judith Cizek

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

air Problem crates * and Truck **

Ginger/Master Copy

ART INSTITUTE OF CHICAGO
PHILA MUS of ART

ANSELM KIEFER EXHIBITION
EXHIBITION CHECKLIST

Virginia Mann
EXEC. Dir, MR

WEST GERMANY

Hornback (Frankfurt)

	approx. crate size	actual crate size
1. *Mann im Wald*, 1971 oil on canvas 174 x 189 cm. (68 1/2 x 74 1/2) Collection of the artist	6 1/2 x 7	
2. *Landschaft mit Kopf*, 1973 charcoal, oil paint on burlap 210 x 240 cm. (82 5/8 x 94) Collection of the artist	7 1/2 x 8 1/2	
3. *Der Rhein*, 1982 mixed media 380 x 280 cm. (150 x 110) Collection of the artist	14 x 10	10 x 1 x 13'4
4. *Die Treppe*, 1982/83 emulsion, oil paint, straw, photo on projection paper, on canvas 330 x 185 cm. (130 x 73) Collection of the artist	12 x 7	
5. *Die Kuste*, 1986 mixed media on canvas 330 x 840 cm. (130 x 330 5/8) Collection of the artist (in 3 parts)	12 x 30 in three parts	
6. *Yggdrasil*, 1986 oil and lead on canvas 380 x 220 cm. (150 x 86 5/8) Collection of the artist	14 x 8	

very heavy about 1 ton

Jim thinks these 2 come in parcels — no dimensions

average weight 1150 lbs.

Ron 3595

cargo door
120 x 96

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. *Die Meistersinger*, 1981-82 — 10 x 10 — 13'4 x 1 x 10
oil paint, emulsion, sand, photo on projection paper, on canvas
280 x 380 (110 x 150)
Collection of the artist
(plus 3 more paintings, in sections) to be determined

8. *Jeder Mensch Steht unter seiner Himmelskugel*, 1970 — 2 x 2 1/2
watercolor and pencil on paper
40 x 48 cm. (15 3/4 x 18 7/8)
Collection of the artist

9. *Winterlandschaft*, 1970 — 2 x 2
watercolor on paper
43 x 36 cm. (16 7/8 x 14 3/16)
Collection of the artist

10. *Julia*, 1971 — 2 x 2
watercolor and pencil on paper
47.5 x 36 cm. (18 3/4 x 14 3/16)
Collection of the artist

11. *Liegender Mann mit Zweig*, 1971 — 1 1/2 x 1 1/2
watercolor on paper
24 x 28 cm. (9 7/16 x 11)
Collection of the artist

12 *Ein Schwert Verhiess mir der Vater*, 1974 — 1 1/2 x 1 1/2
watercolor on paper
28.6 x 20.5 cm. (11 1/4 x 8 1/8)
Collection of the artist

13. *Deutsche Heilslinie*, 1975 — 1 1/2 x 1 1/2
watercolor on paper
24 x 34 cm. (9 7/16 x 13 3/8)
Collection of the artist

14. *Stefan*, 1975 — 1 1/2 x 1 1/2
watercolor and ballpoint on paper
20.5 x 28.5 cm. (8 1/8 x 11 3/8)
Collection of the artist

15. *Nordkap*, 1975 — 1 1/2 x 1 1/2
watercolor on paper
24 x 20 cm. (9 1/2 x 7 3/4)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Collection of the artist

16. *Glaube, Hoffnung, Liebe,* 1976 — 1 1/2 x 1 1/2
pencil, watercolor and charcoal on paper
21 x 29.5 (8 1/4 x 11 3/4)
Collection of the artist

17. *Horror Vacui,* 1979 — 2 x 2 1/2
watercolor, graphite and gouache on paper
42 x 56 cm. (16 1/2 x 22)
Collection of the artist

18. *Brunhilde Schlaft,* 1980 — 2 1/2 x 3
mixed media
59 x 60 cm. (23 5/8 x 24)
Collection of the artist

19. *Gebrochen Bluemen unde Gras,* 1980 — 3 x 3
photo from 1959 on projection paper,
painted with aquatex, emulsion,
oil paint
74 x 58 cm. (29 5/8 x 23 1/4)
Collection of the artist

20. *Dem Unbekannten Maler,* 1982 — 4 x 3
watercolor and pencil on paper
88x 55 cm. (34 3/4 x 21 1/2)
Collection of the artist

21. *Dem Unbekannten Maler,* 1982 — 3 x 5 1/2
watercolor and pencil on paper
64 x 133 cm. (25 x 53 1/4)
Collection of the artist

over for more

Stuttgart

1. Das Malers Atelier, 1980 — 2½ x 2½
photograph with mixed media?
58.5 x 68 cm. (23 x 26 3/4)
Collection of Rolf H. Krauss, Stuttgart

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

22. Kyffhauser, 1980
painting on paper
58.5 x 83.5 cm. (23 x 32 7/8) 2½ x 3
Collection of the artist

23. Der Gestirnte Himmel, 1980
gouache on paper
dimensions unknown
Collection of the artist

24. Bunker, 1982
watercolor and collage on paper
49.5 x 64 cm. (19½ x 25) 2 x 2½
Collection of the artist

25. Paintings to be selected later
26. "
27. "
28. "

25. Das Palette
lead, steel, and mixed media
c. 289.5 x 420 x 86 cm. (114 x 213½ x 34)
Collection of the Artist

26. } two more perhaps from artist
27. }

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE NETHERLANDS

Amsterdam

	approx. crate size	actual crate size
1. *Resurrexit*, 1973 charcoal, oil paint, acrylic on burlap c. 290 x 180 cm. (114 1/4 x 71) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	10 1/2 x 7	
2. *Wege der Weltweisheit*, 1976/77 oil, acrylic, shellac on burlap, five widths sewn together, mounted on canvas with planatol BB superior 305 x 500 cm. (120 x 196) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	11 x 17 1/2 too big? If so, we can drop. No substitution.	*
3. *Athanor*, 1983/84 emulsion, straw, shellac, oil paint on projection paper, on canvas 225 x 380 cm. (88 5/8 x 150) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	8 1/2 x 14	
4.5. *Das Atelier des Malers, Innenraum*, 1981 oil and mixed media on canvas 287 x 310 cm. (112 3/4 x 122) Collection of the Stedlijk Museum, Amsterdam	10 1/2 x 11	*

Eindhoven

1. *Piet Mondrian - Hermannsschlacht*, 1976 oil on canvas 245 x 112.5 cm. (96 1/2 x 42) Collection of Geert Jan Visser	9 x 4	

4. Dein Goldenes Haar, Margarethe
oil paint and straw on canvas
130 x 170 cm (51 3/16 x 66 15/16)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Groningen

1. *Malen*, 1974 — 5 x 9
oil, shellac on burlap
118 x 254 cm. (46 1/2 x 100 1/4)
Collection of H. De Groot, Groningen

Rotterdam

1. *Bilderstreit*, 1980 — 10 x 14
oil paint, emulsion, shellac, sand, woodcut, photo on projection paper, on canvas
290 x 400 (114 x 157 1/2)
Collection of Boymans-van Beuningen Museum, Rotterdam

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LONDON

revised 5/27/86

	approx. crate size	actual crate size
1. *Maikafer Flieg*, 1974 oil on burlap 220 x 300 cm. (86 5/8 x 118) Collection of Charles and Doris Saatchi, London	8 x 11	~~10'9 x 1 x 8~~ 11'4 x 1 x 10'6 *
2. *Wege: Markischer Sand*, 1980 acrylic, sand, photograph on projection paper, on burlap 255 x 360 cm. (100 1/2 x 141 3/4) Collection of Charles and Doris Saatchi, London	10 x 15	~~15'4 x 9 x 10~~'3 15'7 x 9 x 10'7 *
3. *Margarethe*, 1981 oil paint and straw on canvas 280 x 380 cm. (110 x 150) Collection of Charles and Doris Saatchi, London out 7/8 will be substituted?	10 x 14	~~13'4 x 1 x 10~~ 13'8 x 1½ x 10'5 *
4. *Ikarus=Markischer Sand*, 1981 oil paint, emulsion, shellac, sand, photo on projection paper, on canvas 290 x 360 cm. (114 1/4 x 141 3/4) Collection of Charles and Doris Saatchi, London	10 x 13	~~12'9 x 9" x 10'4~~ 12'9 x 9 x 10'8 *
5. *Wolundlied (Mit Flugel)*, 1982 oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing 280 x 380 cm. (110 x 150) Collection of Charles and Doris Saatchi, London	10 x 14 2 crates	13'6 x 1 x 10'3 & 5'3 x 2'4 x 1
6. *Sulamith*, 1983 emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas 290 x 370 cm. (114 1/4 x 145 3/4) Collection of Charles and Doris Saatchi, London	10 x 13	~~13 x 9" x 10~~ 13'3 x 9 x 10'7 *

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. *Kranke Kunst*, 1975 1 1/2 x 1 1/2
watercolor on paper
19.5 x 24 (7 3/4 x 9 1/2)
Private Collection, London

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

NEW YORK

	approx. crate size	actual crate size	
1. *Deutschlands Geisteshelden*, 1973 oil and charcoal on paper 305 x 680 cm. (120 x 268) Collection of Eugene Schwartz, New York (can only travel rolled)		11 x 23	**
2. *Baum mit Palette*, 1978 oil on canvas with lead object 275 x 191.5 cm. (110 x 77) Collection of Ileana Sonnabend, New York		10 1/2 x 7	
3. *Brunhilde - Grane*, 1978 paint and woodblock prints on paper 244 x 182 cm. (97 1/2 x 82 1/2) Collection of Ileana Sonnabend, New York		9 x 7 1/2	
4. *Dem Unbekannten Maler*, 1980 watercolor on paper 47 x 49.5 (18 1/2 x 19 1/2) Collection of Ileana Sonnabend, New York		2 1/2 x 2 1/2	
5. *Ritt an die Weichsel*, 1980 oil on canvas 130 x 170 cm. (51 1/4 x 67) Collection of Elaine Dannheisser, New York		5 x 6 1/2	
6. *Nurnberg*, 1982 oil paint, straw on canvas 280 x 380 cm. (110 x 150) Collection of Julian Schnabel, New York		10 x 14	**
7. *Seraphim*, 1983/84 emulsion, shellac, oil paint, synthetic resin on canvas 330 x 340 (130 x 133 7/8) Collection of the Solomon R. Guggenheim Museum, New York		12 x 12 Won't fit onto a plane	**

Brünhildes Tod, 1978
woodblock and paint on paper
216 x 160 (85 x 63)
Collection of Ileana Sonnabend, New York

Der Rhein
paint and woodcut on canvas, 243.8 x 396.2 cm (96 x 156) Sonnabend

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

8. *Das Rote Meer*, 1984/85 * SHOWS MOMA ONLY
lead, woodcut, photograph, shellac, oil paint on canvas
274 x 418 cm. (109 3/4 x 167 3/8)
Collection of The Museum of Modern Art, New York

9. *Auszug aus Agypten*, 1984/85 4 X 4
shellac, acrylic, string, on photographic paper on board
109 x 84 cm. (43 1/4 x 33 1/2)
Collection of The Museum of Modern Art, New York

10. *Kyffhauser*, 1981 4 X 4
oil paint on photographic paper
109 x 76 cm. (43 x 30)
Collction of The Chase Manhattan Bank, N.A., New York

11. Ausqug aus Agypten: Emmanation, 1984/85 3 x 3½
lead and shellac on photographic paper on board
60 x 82 cm. (23¼ x 32½)
Collection of Gerald Spiegel, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PHILADELPHIA

	approx. crate size	actual crate size

1. *Nigredo*, 1984 * SHOW PMA ONLY
   oil paint on photo-sensitized canvas, with acrylic emulsion, straw, shellac and paper
   330 x 555 cm. (132 x 217)
   Collection of The Philadelphia Museum of Art

2. *Aaron*, 1984/85 8 x 12
   mixed media
   c. 515 x 340 cm (c. 201 x 133)
   Collection of Norman Braman, Philadelphia and Miami Beach

3. *Chuwawa/Gilgamesch*, 1982 3 1/2 x 3
   gouache on photograph on paper
   77.5 x 57.5 cm. (31 x 23)
   Naishstein Collection, Philadelphia

4. *Gilgamesch im Zedernwald*, 1982 3 1/2 x 3
   gouache on photograph on paper
   80 x 57.5 cm. (32 x 23)
   Collection of Mr. and Mrs. Lawrence Mangold, Philadelphia

5. *Yggdrasil*, 1985 4 x 4
   lead, acrylic, emulsion, shellac on photograph
   c. 103 x 83.5 cm. (c. 41 1/4 x 33 3/8)
   Frischberg Collection, Philadelphia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PITTSBURGH

1. Auszug aus Agypten: Das Schlangenwunder, 1984/85 3 x 3½
collage and shellac on photographic paper
58 x 83 cm. (23¼ x 32¾)
Collection of Conrad Weis, Pittsburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

CHICAGO

	approx. crate size	actual crate size	
1. *Wege der Weltweisheit - Die Hermannsschlacht*, 1980 woodcut with acrylic and shellac 320 x 500 cm. (135 3/4 x 208) Collection of the Art Institute of Chicago	11 x 12		**
2. *Die Ordnung der Engel*, 1983-84 oil, emulsion, shellac, straw and lead on canvas 330 x 550 cm. (130 x 216 1/2) Collection of the Art Institute of Chicago	*SHOW AIC ONLY		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LOS ANGELES

	approx. crate size	actual crate size	
1. *Aaron*, 1984 mixed media 380 x 555 cm. (150 x 217) Collection of the Los Angeles Museum of Contemporary Art	*SHOW MOCA ONLY		
2. *Das Buch* lead, steel and tin 289.5 x 420 x 86 cm. (114 x 213 1/2) Collection of the Los Angeles County Museum of Art		10 1/2 X 19 x 3 1/2	**

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WASHINGTON DC

	approx. crate size	actual crate size
1. *Das Buch*, 1979/85 lead, oil paint and emulsion on canvas 330 x 555 cm. (132 x 217) Collection of Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (two panels 130 x 108 7/8 x 7 each) So two crates approx. 11 x 9	~~12 x 19~~ 2@ 11 x 9	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

UNKNOWN LOCATION

	approx. crate size	actual crate size
1. *Kyffhauser*, 1980 painting on paper 58.5 x 83.5 (23 x 32 7/8) ~~Private~~ Collection — a Marian Goodman, New York	3 x 3 1/2	
2. *Der Gestirnte Himmel*, 1980 gouache on paper dimensions unknown ~~Private~~ Collection Eric Fishl, ~~&~~ Courtesy Mary Goodman, NY		
3. *Bunker*, 1982 watercolor and collage on paper 49.5 x 64 cm. (19 1/2 x 25) Private Collection, New York	2 1/2 x 3	
4. *Auszug aus Agypten: Das Schlangenwunder*, 1984/85 collage and shellac on photographic paper 58 x 83 cm. (23 1/4 x 32 3/4) Private Collection (Collection of Conrad Doerr, Pittsburg)	3 x 3 1/2	
5. *Auszug aus Agypten: Emmanation*, 1984/85 lead and shellac on photographic paper on board 60 x 82 cm. (23 1/4 x 32 1/2) Private Collection (Collection of Jerry Speyer, New York).	3 x 3 1/2	

~~*Plus 406 large woodcuts, 6-8 book constructions and 6-8 collages, to be selected later~~.

63.2 x 49.8 x 11.5 cm
Plus 8 books approx. (25 x 20 x 4)
(4 Europe; 4 US)

In Europe

1. Book Construction
mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24 7/8 x 19 5/8 x 4 1/2)

2. "

3. "

4. "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

JUL 17 1987

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

file Kiefer.

July 10, 1986

Eloise Riccardelli
Director of Registration
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Eloise:

Here's a copy of my working list for the Kiefer exhibition. You won't get this until October 1988, but it would be helpful to us, for financial planning, to have a vague idea of how many of these you think you might get. Obviously, we'll have to either disperse what you're not taking from Los Angeles or store them in New York to disperse at the end of your exhibition period, and in either case need to plan for those costs.

See you in a month. I'll call you before to set up a time to appear upon your doorstep!

Hugs & kisses,

Virginia Mann
Executive Director
Museum Registration

cc: Judith Cizek

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

air Problem crates *
and Truck **

Gurgen/master copy

ART INSTITUTE OF CHICAGO
PHILA MUS of ART

ANSELM KIEFER EXHIBITION
EXHIBITION CHECKLIST

Virginia Mann
EXEC. Dir, MR

WEST GERMANY

Hornback (Frankfurt)

	approx. crate size	actual crate size
1. *Mann im Wald*, 1971 oil on canvas 174 x 189 cm. (68 1/2 x 74 1/2) Collection of the artist	6 1/2 x 7	
2. *Landschaft mit Kopf*, 1973 charcoal, oil paint on burlap 210 x 240 cm. (82 5/8 x 94) Collection of the artist	7 1/2 x 8 1/2	
3. *Der Rhein*, 1982 mixed media 380 x 280 cm. (150 x 110) Collection of the artist	14 x 10	10 x 1 x 13'4
4. *Die Treppe*, 1982/83 emulsion, oil paint, straw, photo on projection paper, on canvas 330 x 185 cm. (130 x 73) Collection of the artist	12 x 7	
5. *Die Kuste*, 1986 mixed media on canvas 330 x 840 cm. (130 x 330 5/8) Collection of the artist (in 3 parts)	Jim thinks these 2 come in panels — no dimensions	12 x 30 in three parts
6. *Yggdrasil*, 1986 oil and lead on canvas 380 x 220 cm. (150 x 86 5/8) Collection of the artist	14 x 8	

very heavy about 1 ton

average weight 1150 lbs.

RON 3595

cargo door
120 x 96

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

7. *Die Meistersinger*, 1981-82 — 10 x 10 — 13'4 x 1 x 10
oil paint, emulsion, sand, photo on projection paper, on canvas
280 x 380 (110 x 150)
Collection of the artist
(plus 3 more paintings, in sections) to be determined

8. *Jeder Mensch Steht unter seiner Himmelskugel*, 1970 — 2 x 2 1/2
watercolor and pencil on paper
40 x 48 cm. (15 3/4 x 18 7/8)
Collection of the artist

9. *Winterlandschaft*, 1970 — 2 x 2
watercolor on paper
43 x 36 cm. (16 7/8 x 14 3/16)
Collection of the artist

10. *Julia*, 1971 — 2 x 2
watercolor and pencil on paper
47.5 x 36 cm. (18 3/4 x 14 3/16)
Collection of the artist

11. *Liegender Mann mit Zweig*, 1971 — 1 1/2 x 1 1/2
watercolor on paper
24 x 28 cm. (9 7/16 x 11)
Collection of the artist

12 *Ein Schwert Verhiess mir der Vater*, 1974 — 1 1/2 x 1 1/2
watercolor on paper
28.6 x 20.5 cm. (11 1/4 x 8 1/8)
Collection of the artist

13. *Deutsche Heilslinie*, 1975 — 1 1/2 x 1 1/2
watercolor on paper
24 x 34 cm. (9 7/16 x 13 3/8)
Collection of the artist

14. *Stefan*, 1975 — 1 1/2 x 1 1/2
watercolor and ballpoint on paper
20.5 x 28.5 cm. (8 1/8 x 11 3/8)
Collection of the artist

15. *Nordkap*, 1975 — 1 1/2 x 1 1/2
watercolor on paper
24 x 20 cm. (9 1/2 x 7 3/4)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Collection of the artist

16. *Glaube, Hoffnung, Liebe,* 1976 — 1 1/2 x 1 1/2
pencil, watercolor and charcoal on paper
21 x 29.5 (8 1/4 x 11 3/4)
Collection of the artist

17. *Horror Vacui,* 1979 — 2 x 2 1/2
watercolor, graphite and gouache on paper
42 x 56 cm. (16 1/2 x 22)
Collection of the artist

18. *Brunhilde Schlaft,* 1980 — 2 1/2 x 3
mixed media
59 x 60 cm. (23 5/8 x 24)
Collection of the artist

19. *Gebrochen Bluemen unde Gras,* 1980 — 3 x 3
photo from 1959 on projection paper,
painted with aquatex, emulsion,
oil paint
74 x 58 cm. (29 5/8 x 23 1/4)
Collection of the artist

20. *Dem Unbekannten Maler,* 1982 — 4 x 3
watercolor and pencil on paper
88x 55 cm. (34 3/4 x 21 1/2)
Collection of the artist

21. *Dem Unbekannten Maler,* 1982 — 3 x 5 1/2
watercolor and pencil on paper
64 x 133 cm. (25 x 53 1/4)
Collection of the artist

over for more

Stuttgart

1. Das Malers Atelier, 1980 — 2½ x 2½
photograph with mixed media?
58.5 x 68 cm. (23 x 26 3/4)
Collection of Rolf H. Krauss, Stuttgart

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

22. Kyffhauser, 1980
painting on paper
58.5 x 83.5 cm. (23 x 32 7/8) 2½ x 3
Collection of the artist

23. Der Gestirnte Himmel, 1980
gouache on paper
dimensions unknown
Collection of the artist

24. Bunker, 1982
watercolor and collage on paper
49.5 x 64 cm. (19½ x 25) 2 x 2½
Collection of the artist

25. Paintings to be selected later
26. "
27. "
28. "

25. Das Palette
lead, steel, and mixed media
c. 289.5 x 420 x 86 cm. (114 x 213½ x 34)
Collection of the Artist

26.
27. } two more perhaps from artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE NETHERLANDS

Amsterdam

	approx. crate size	actual crate size
1. *Resurrexit*, 1973 charcoal, oil paint, acrylic on burlap c. 290 x 180 cm. (114 1/4 x 71) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	10 1/2 x 7	
2. *Wege der Weltweisheit*, 1976/77 oil, acrylic, shellac on burlap, five widths sewn together, mounted on canvas with planatol BB superior 305 x 500 cm. (120 x 196) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	11 x 17 1/2 too big? If so, we can drop. No substitution.	*
3. *Athanor*, 1983/84 emulsion, straw, shellac, oil paint on projection paper, on canvas 225 x 380 cm. (88 5/8 x 150) Collection of Martijn Sanders and Jeanette Sanders-Mol, Amsterdam	8 1/2 x 14	
~~4~~ 5. *Das Atelier des Malers, Innenraum*, 1981 oil and mixed media on canvas 287 x 310 cm. (112 3/4 x 122) Collection of the Stedlijk Museum, Amsterdam	10 1/2 x 11	*

Eindhoven

1. *Piet Mondrian - Hermannsschlacht*, 1976 oil on canvas 245 x 112.5 cm. (96 1/2 x 42) Collection of Geert Jan Visser	9 x 4	

4. Dein Goldenes Haar, Margarethe
oil paint and straw on canvas
130 x 170 cm (51 3/16 x 66 15/16)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Groningen

1. *Malen*, 1974 — 5 x 9
oil, shellac on burlap
118 x 254 cm. (46 1/2 x 100 1/4)
Collection of H. De Groot, Groningen

Rotterdam

1. *Bilderstreit*, 1980 — 10 x 14
oil paint, emulsion, shellac, sand, woodcut, photo on projection paper, on canvas
290 x 400 (114 x 157 1/2)
Collection of Boymans-van Beuningen Museum, Rotterdam

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LONDON

Revised 5/27/86

	approx. crate size	actual crate size
1. *Maikafer Flieg*, 1974 oil on burlap 220 x 300 cm. (86 5/8 x 118) Collection of Charles and Doris Saatchi, London	8 x 11	~~10'9 x 1 x 8~~ 11'4 x 1 x 10'6 *
2. *Wege: Markischer Sand*, 1980 acrylic, sand, photograph on projection paper, on burlap 255 x 360 cm. (100 1/2 x 141 3/4) Collection of Charles and Doris Saatchi, London	10 x 15	~~15'4 x 9 x 10'3~~ 15'7 x 9 x 10'7 *
3. *Margarethe*, 1981 oil paint and straw on canvas 280 x 380 cm. (110 x 150) Collection of Charles and Doris Saatchi, London will be substituted? out 7/8	10 x 14	~~13'4 x 1 x 10~~ 13'8 x 1½ x 10'5 *
4. *Ikarus=Markischer Sand*, 1981 oil paint, emulsion, shellac, sand, photo on projection paper, on canvas 290 x 360 cm. (114 1/4 x 141 3/4) Collection of Charles and Doris Saatchi, London	10 x 13	~~12'9 x 9" x 10'4~~ 12'9 x 9 x 10'8 *
5. *Wolundlied (Mit Flugel)*, 1982 oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing 280 x 380 cm. (110 x 150) Collection of Charles and Doris Saatchi, London	10 x 14 2 crates	13'6 x 1 x 10'3 & 5'3 x 2'4 x 1
6. *Sulamith*, 1983 emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas 290 x 370 cm. (114 1/4 x 145 3/4) Collection of Charles and Doris Saatchi, London	10 x 13	~~13 x 9" x 10~~ 13'3 x 9 x 10'7 *

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

7. *Kranke Kunst*, 1975
watercolor on paper
19.5 x 24 (7 3/4 x 9 1/2)
Private Collection, London

1 1/2 x 1 1/2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

NEW YORK

	approx. crate size	actual crate size	
1. *Deutschlands Geisteshelden*, 1973 oil and charcoal on paper 305 x 680 cm. (120 x 268) Collection of Eugene Schwartz, New York (can only travel rolled)		11 x 23	**
2. *Baum mit Palette*, 1978 oil on canvas with lead object 275 x 191.5 cm. (110 x 77) Collection of Ileana Sonnabend, New York		10 1/2 x 7	
3. *Brunhilde - Grane*, 1978 paint and woodblock prints on paper 244 x 182 cm. (97 1/2 x 82 1/2) Collection of Ileana Sonnabend, New York		9 x 7 1/2	
4. *Dem Unbekannten Maler*, 1980 watercolor on paper 47 x 49.5 (18 1/2 x 19 1/2) Collection of Ileana Sonnabend, New York		2 1/2 x 2 1/2	
5. *Ritt an die Weichsel*, 1980 oil on canvas 130 x 170 cm. (51 1/4 x 67) Collection of Elaine Dannheisser, New York		5 x 6 1/2	
6. *Nurnberg*, 1982 oil paint, straw on canvas 280 x 380 cm. (110 x 150) Collection of Julian Schnabel, New York		10 x 14	**
7. *Seraphim*, 1983/84 emulsion, shellac, oil paint, synthetic resin on canvas 330 x 340 (130 x 133 7/8) Collection of the Solomon R. Guggenheim Museum, New York		12 x 12 won't fit onto a plane	**

Brünhildes Tod, 1978
woodblock and paint on paper
216 x 160 (85 x 63)
Collection of Ileana Sonnabend, New York

Der Rhein
paint and woodcut on canvas, 243,8 x 396,2 cm (96 x 156) Sonnabend

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

8. *Das Rote Meer*, 1984/85 * SHOWS MOMA ONLY
lead, woodcut, photograph, shellac, oil paint on canvas
274 x 418 cm. (109 3/4 x 167 3/8)
Collection of The Museum of Modern Art, New York

9. *Auszug aus Agypten*, 1984/85 4 X 4
shellac, acrylic, string, on photographic paper on board
109 x 84 cm. (43 1/4 x 33 1/2)
Collection of The Museum of Modern Art, New York

10. *Kyffhauser*, 1981 4 X 4
oil paint on photographic paper
109 x 76 cm. (43 x 30)
Collction of The Chase Manhattan Bank, N.A., New York

11. Ausqug aus Agypten: Emmanation, 1984/85 3 x 3½
lead and shellac on photographic paper on board
60 x 82 cm. (23¼ x 32½)
Collection of Gerald Spiegel, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PHILADELPHIA

	approx. crate size	actual crate size

1. *Nigredo*, 1984 * SHOW PMA ONLY
   oil paint on photo-sensitized canvas, with
   acrylic emulsion, straw, shellac and paper
   330 x 555 cm. (132 x 217)
   Collection of The Philadelphia Museum of Art

2. *Aaron*, 1984/85 8 x 12
   mixed media
   c. 515 x 340 cm (c. 201 x 133)
   Collection of Norman Braman, Philadelphia
   and Miami Beach

3. *Chuwawa/Gilgamesch*, 1982 3 1/2 x 3
   gouache on photograph on paper
   77.5 x 57.5 cm. (31 x 23)
   Naishstein Collection, Philadelphia

4. *Gilgamesch im Zedernwald*, 1982 3 1/2 x 3
   gouache on photograph on paper
   80 x 57.5 cm. (32 x 23)
   Collection of Mr. and Mrs. Lawrence Mangold, Philadelphia

5. *Yggdrasil*, 1985 4 x 4
   lead, acrylic, emulsion, shellac on
   photograph
   c. 103 x 83.5 cm. (c. 41 1/4 x 33 3/8)
   Frischberg Collection, Philadelphia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

PITTSBURGH

1. Auszug aus Agypten: Das Schlangenwonder, 1984/85 3 x 3½
collage and shellac on photographic paper
58 x 83 cm. (23¼ x 32¾)
Collection of Conrad Weis, Pittsburg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

CHICAGO

	approx. crate size	actual crate size	
1. *Wege der Weltweisheit - Die Hermannsschlacht*, 1980 woodcut with acrylic and shellac 320 x 500 cm. (135 3/4 x 208) Collection of the Art Institute of Chicago	11 x 12		**
2. *Die Ordnung der Engel*, 1983-84 oil, emulsion, shellac, straw and lead on canvas 330 x 550 cm. (130 x 216 1/2) Collection of the Art Institute of Chicago	*SHOW AIC ONLY		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

LOS ANGELES

	approx. crate size	actual crate size	

1. *Aaron,* 1984 *SHOW MOCA ONLY
   mixed media
   380 x 555 cm. (150 x 217)
   Collection of the Los Angeles Museum of
   Contemporary Art

2. *Das Buch* 10 1/2 X 19 x 3 1/2 **
   lead, steel and tin
   289.5 x 420 x 86 cm. (114 x 213 1/2)
   Collection of the Los Angeles County
   Museum of Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WASHINGTON DC

	approx. crate size	actual crate size
1. *Das Buch*, 1979/85 lead, oil paint and emulsion on canvas 330 x 555 cm. (132 x 217) Collection of Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. (two panels 130 x 108 7/8 x 7 each) So two crates approx. 11 x 9	~~12 x 19~~ 2@ 11 x 9	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

UNKNOWN LOCATION

	approx. crate size	actual crate size
1. *Kyffhauser*, 1980 painting on paper 58.5 x 83.5 (23 x 32 7/8) ~~Private~~ Collection ~~—~~ a Marian Goodman, New York	3 x 3 1/2	
2. *Der Gestirnte Himmel*, 1980 gouache on paper dimensions unknown ~~Private~~ Collection Eric Fishl, & Courtesy Mary Goodman, NY		
3. *Bunker*, 1982 watercolor and collage on paper 49.5 x 64 cm. (19 1/2 x 25) Private Collection, New York	2 1/2 x 3	
4. *Auszug aus Agypten: Das Schlangenwunder*, 1984/85 collage and shellac on photographic paper 58 x 83 cm. (23 1/4 x 32 3/4) Private Collection (Collection of Conrad Useis, Pittsburg)	3 x 3 1/2	
5. *Ausqug aus Agypten: Emmanation*, 1984/85 lead and shellac on photographic paper on board 60 x 82 cm. (23 1/4 x 32 1/2) Private Collection (Collection of Jerry Speyer, New York).	3 x 3 1/2	

~~*Plus 406 large woodcuts, 6-8 book constructions and 6-8 collages, to be selected later.~~

63.2 x 49.8 x 11.5 cm

Plus 8 books approx. (25 x 20 x 4)
(4 Europe; 4 US)

In Europe

1. Book Construction
mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24 7/8 x 19 5/8 x 4 1/2)

2. "

3. "

4. "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE (312) 443-3600/CABLE: ARTI

Kafer

W. Rubin
K. McShine
J. Limpert
REO

May 19, 1986

William S. Rubin
Kynaston L. McShine

Richard L. Palmer

July 10, 1986

Dick

Letter from James Wood/Anne d'Harnoncourt re ANSELM KIEFER

Dear Bill:

I gave you both copies of the AIC/PMA letter of May 19 which Dick Oldenburg had been holding in his file; since it has presumably been here for over a month and a half, we should respond to it fairly soon.

As you will recall, the earlier estimate we were given was that the KIEFER exhibition would probably cost ca. $100,000. including transport. The May 19 letter indicates that the fee will be $50,000. and that packing and transportation, which would be pro-rated, are estimated at between $100,000.-$125,000. In other words the show package has gone up by either $50-75,000. By the time we add our installation expense, promotion, education programs etc., we are probably facing an expense total of at least $200-225,000. Since ours will be the final showing on the tour, it may be very difficult to secure the funding we will need to cover costs as I assume the show will probably have extensive national media coverage during the Chicago and Philadelphia showings and that this could make it less attractive to a local corporate sponsor.

Kynaston also advises me that there has been some discussion of making some changes in the content of the show for our presentation. I don't believe I had heard of this before but, in view of the increase in the fee-packing/transport charges, I wonder if it is realistic to think we could even consider taking on the additional expense this would entail?

I am sending a copy of this to Dick Oldenburg as I assume he may want to get together with us and Jack to discuss the show before we respond to Jim and Anne's letter.

cc: R. Oldenburg, R. Castleman, J. Limpert, KIEFER-AIC/PMA, RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

xc: W. Rubin
K. McShine
J. Limpert
REO

May 19, 1986

Mr. Richard Oldenburg, Director
The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Dick:

As you know, we are proceeding with our preparations for the Anselm Kiefer exhibition. Jim Speyer and Mark Rosenthal are refining their selection of works, which will include approximately 40 paintings and an equal number of works in other media, including woodcuts, watercolors, collages, and book constructions.

At present, the itinerary for the exhibition is as follows:

The Art Institute of Chicago
1 December 1987 - 31 January 1988

Philadelphia Museum of Art
6 March - 1 May 1988

Museum of Contemporary Art, Los Angeles
18 June - mid-September 1988

Museum of Modern Art, New York
11 October - 10 January 1989

We are also in the process of refining our estimated costs for the exhibition. As you can imagine, the nature of Kiefer's work makes the estimation of transportation costs a hazardous endeavor. At present we are forcasting a fee for the exhibition of $50,000, with pro-rated packing and transportation estimated at between $100,000 - $125,000. We have had some success in enlisting funding for the exhibition and tour and are continuing our efforts in this regard, but it does not appear likely that we will be able to reduce the participation cost to any substantial degree.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

We have been assured of a major NEA grant and are hopeful of support from the German government and a private foundation. To date, we have been unsuccessful in attracting a national corporate sponsor; however, we are still seeking one. Each museum should feel free to approach a local corporate sponsor, but we would appreciate your keeping us informed. Philadelphia will be producing the catalogue which will be available at cost to each participating museum.

At this time we would like to confirm your commitment to the exhibition as we prepare to formalize the details of scheduling, loans, etc. Please do not hesitate to contact us with any questions which you might have.

We are looking forward to your participation in what promises to be an exhibition of exceptional importance.

Yours sincerely,

Anne d'Harnoncourt
The George D. Widener Director
Philadelphia Museum of Art

James N. Wood
Director
The Art Institute of Chicago

JNW/kr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

John Limpert Jr.

Richard L. Palmer

June 30, 1986

ANSELM KIEFER

Dear Jack:

Please note the second paragraph in the attached copy of my letter of today's date to Jim Wood of the Art Institute of Chicago. The last word we had on the cost of the ANSELM KIEFER exhibition was some months ago when the AIC said the fee, including transport, would probably be in the vicinity of $100,000. With installation, and standard education programs and promotion, I imagine our out-of-pocket expenses will be ca. $175,000., possibly more. I'll let you know if Jim responds to my question about his fundraising expectations.

cc: REO, WSR, KMcS, KIEFER-AIC, circ.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

The Museum of Modern Art

bcc: J.Limpert, W.Rasmussen
D. Farynyk, STELLA-AIC
KIEFER-AIC

Richard L. Palmer
Coordinator of Exhibitions
212-708-9656

June 30, 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

Thanks for your letter of June 23 about **FRANK STELLA** which, coincidentally, arrived just as I was about to write to you on the same subject. The three institutions--the Walker Art Center, Contemporary Arts Museum, Houston, and the Los Angeles County Museum of Art--which had been committed to participation in the exhibition's tour have now reconfirmed their intention to take the show. We would not therefore have been able to offer you the possibility of joining the tour in any case so the projected delay in your building program just washes everything out very neatly.

On another project, we have been expecting for sometime now additional details regarding the expense of the **ANSELM KIEFER** exhibition. Could you let me know when more accurate cost information will be available? I would like to be in a position to advise our Develpment Office fairly soon of the sum we will need to cover the expense of our showing. Do you have any expectations of securing national sponsorship for the show or do you think each institution will need to do its own local fundraising?

Best regards and hoping to see you before too long,

Sincerely,

Richard L. Palmer

cc: Richard E. Oldenburg
William S. Rubin
Kynaston L. McShine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

JUN. 27 1986

THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

bcc: J. Limpert, W.Rasmussen, D.Farynyk, STELLA-AIC, KIEFER-AIC, RLP PENDING

file

June 27, 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

June 23, 1986
Mr. Richard L. Palmer
Coordinator of Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Jim:

Thanks for your letter of June 23 about FRANK STELLA which coincidentally, arrived just as I was about to write to you on the same subject. The three institutions--the Walker Art Center, Contemporary Arts Museum, Houston, and the Los Angeles County Museum of Art--which had been committed to participation in the exhibition's tour have now reconfirmed their intention to take the show. We would not therefore have been able to offer you the possibility of joining the tour in any case so the projected delay in your building program just washes everything out very neatly.

On another project, we have been expecting for sometime now additional details regarding the expense of the ANSELM KIEFER exhibition. Could you let me know when more accurate cost information will be available? I would like to be in a position to advise our Development Office fairly soon of the sum we will need to cover the expense of our showing. Do you have any expectations of securing national sponsorship for the show or do you think each institution will need to do its own local fundraising?

Best regards and hoping to see you before too long,

Sincerely,

Richard L. Palmer

cc: Richard E. Oldenburg
Mr. William S. Rubin
Mr. Kynaston L. McShine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

JUN. 27 1986

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

June 23, 1986

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

Dear Dick:

On returning from two weeks of vacation and reviewing the status of our renovation and new construction programs and their impact on the coming three years of exhibitions and programs, it is becoming increasingly clear that the schedule that I was working with when we last talked in March is becoming less and less realistic. Under the best circumstances -- we are beginning to hear strike rumblings already -- my new construction is probably going to be six months later than anticipated. As a result, the possibility of our joining the tour for the Stella exhibition has all but been eliminated.

I realize that per your March 21st letter to me that the possibility was contingent on decisions by a number of other musuems, but given this latest turn of events, feel I have to take us out of the running completely. Many thanks for your efforts on our behalf.

With best wishes,

Yours sincerely,

James N. Wood
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To William S. Rubin
Kynaston L. McShine

From Richard L. Palmer

Date January 22, 1986

Re ANSELM KIEFER

Judy Cizek, the Exhibition Coordinator in the Art Institute's Department of 20th Century Art, called me yesterday at Jim Speyer's request. She noted the following which I said I would pass on to both of you and others here:

1. The October 11, 1988-January 10, 1989 MOMA showing date I requested is definitely OK and they will arrange the loan period to accommodate it.

   They don't think our later opening will create a storage problem after the Los Angeles showing.

2. They still think the show will involve a participation fee of "at least" $100,000. but will not be able to give us a run down on this until April/May. They are sending a Conservator to Europe to check works and determine exactly how they must be prepared for shipment (ie. whether stretchers fold, whether canvases have to be removed and rolled etc). They canno make accurate cost estimates without these details. The AIC is also concerned that the nature of the materials used in some of Kiefer's works may make them impossible to travel safely; I presume this means they will be heeding their Conservator's advice in this regard?

3. Ms. Cizek noted also that it may be necessary to allow from between 2-3 weeks for the unpacking/installation of the show and about the same amount of time for dismantling/repacking at each site because of the folding and/or unstretching/restretching which may be necessary each time the works are moved. She assumed all of the institutions on the tour would probably want to receive the exhibition cases directly in their galleries owing to their expected large sizes.

cc: R. Oldenburg, R. Castleman, E. Ricciardelli, J. Neuner, KIEFER-AIC corresp., circ. RLP WORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To William S. Rubin
Kynaston L. McShine

From Richard L. Palmer

Date January 22, 1986

Re ANSELM KIEFER

Judy Cizek, the Exhibition Coordinator in the Art Institute's Department of 20th Century Art, called me yesterday at Jim Speyer's request. She noted the following which I said I would pass on to both of you and others here:

1. The October 11, 1988-January 10, 1989 MOMA showing date I requested is definitely OK and they will arrange the loan period to accommodate it.

   They don't think our later opening will create a storage problem after the Los Angeles showing.

2. They still think the show will involve a participation fee of "at least" $100,000. but will not be able to give us a run down on this until April/May. They are sending a Conservator to Europe to check works and determine exactly how they must be prepared for shipment (ie. whether stretchers fold, whether canvases have to be removed and rolled etc). They canno make accurate cost estimates without these details. The AIC is also concerned that the nature of the materials used in some of Kiefer's works may make them impossible to travel safely; I presume this means they will be heeding their Conservator's advice in this regard?

3. Ms. Cizek noted also that it may be necessary to allow from between 2-3 weeks for the unpacking/installation of the show and about the same amount of time for dismantling/repacking at each site because of the folding and/or unstretching/restretching which may be necessary each time the works are moved. She assumed all of the institutions on the tour would probably want to receive the exhibition cases directly in their galleries owing to their expected large sizes.

cc: R. Oldenburg, R. Castleman, E. Ricciardelli, J. Neuner, KIEFER-AIC corresp., circ. RLP WORK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

The Museum of Modern Art

bcc: K.McS, ER, KIEFER-AIC,
RLP WORK FILE, circulate

November 8, 1985

Mr. Neal Benezra
Associate Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Neal:

This will follow-up our telephone conversation of yesterday about the dates of our showing of the ANSELM KIEFER exhibition which is being organized jointly by your institution and the Philadelphia Museum of Art. As I noted, our curatorial and administrative staff decided recently that we would schedule only three major exhibitions per year in our d'Harnoncourt Galleries (the galleries we plan to utilize for the KIEFER exhibition). This decision was made both because of the increasingly astronomical expense of our major presentations and to keep our overall program at a level which can be managed without a substantial increase in staffing. In order to maintain the appropriate pacing of our schedule--to accommodate summer staff holidays and peak fall/winter viewing periods etc.--we expect to adhere as closely as possible to the following showing periods: early February-early May, early June-through the Tuesday after Labor Day, and early October through the Tuesday after New Year's Day.

In order to maintain this schedule, we would like to adjust our showing period for KIEFER to open on October 11, 1988 and close on January 10, 1989. We realize this would entail a somewhat longer New York showing than had been anticipated--13 weeks instead of 10--but we hope this change can be accommodated in your planning. As I said, it would be a serious problem for us to close the exhibition at the end of November as had originally been suggested since our main gallery couldn't possibly be reinstalled and opened prior to the holidays.

We look forward to having more detailed expense information fairly soon; as I noted, I advised Dick Oldenburg, Bill Rubin and Kynaston McShine of the $100,000. "guesstimate" which Jim Speyer gave me on the phone last week.

With best regards and please get back to me on the feasibility of these dates as soon as you can,

Sincerely,

Richard L. Palmer

11 West 53 Street, New York, N.Y. 10019 Tel. (212) 708-9400 Cable: [illegible]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

cc: Richard E. Oldenburg
William S. Rubin
Riva Castleman

Mark Rosenthal, Philadelphia Museum of Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTC

William S. Rubin

Richard L. Palmer

November 1, 1985

KIEFER

Dear Bill:

I had a brief conversation with Jim Speyer about the PAUL KLEE exhibition today. At the end, he noted that their preliminary calculations indicate that the KIEFER exhibition looks like it will involve ca. $100,000. for each of the 4 participating institutions. The Institute/PMA propose to handle the financial arrangements on a cost-sharing basis which means that the final expense to each participant could go down or up depending on the actual costs involved. The figure would include transportation between tour sites plus all of the usual organizational costs. (I gather they have had great difficulty coming up with packing/shipping estimates because it has been difficult to secure details about how the large works break down or fold for packing and handling.)

The Institute/PMA are seeking a sponsor but don't have one lined up as yet. I noted that we would doubtless have to seek one for our showing as well (with our own installation, education and promotion costs, this will probably wind up being at least a $200,000. project, if not more.)

cc: REO, KMcS, KIEFER, RLP PENDING, Circ.

RC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET/CHICAGO, ILLINOIS 60603/TELEPHONE: (312) 443-3600/CABLE: ARTI

June 26, 1985

Mr. Kynaston McShine
Senior Curator of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Kynaston,

I know that Mark sent you a list including even the alternate choices of the Kiefer paintings in our exhibition. We have taken note and planned carefully around your preferred dates of September 20th, or thereabouts, through November of 1988. I hope indeed that you will include your new painting by Kiefer, and we must again discuss the maximum sizes which Richard Palmer says he will send me.

I hope you have a good summer, and I am embarking on mine tomorrow. So write to Hydra if you have an overwhelming urge to be in contact.

Warmest greetings,

Sincerely,

Jim

A. James Speyer
Curator
20th Century Painting and Sculpture

AJS/jc
cc: Mark Rosenthal
James Wood

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

bcc: Mr. Oldenburg, Ms.Castleman, Ms. Nathanson, Registrar
STELLA-AIC, circulate, RLP WORK FILE
KIEFER-AIC

June 26, 1985

Mr. Neal Benezra
Associate Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Mr. Benezra:

Jim Speyer probably mentioned that we had spoken on the telephone yesterday about the FRANK STELLA exhibition we are organizing and the ANSELM KIEFER exhibition your institution is co-organizing with the Philadelphia Museum of Art. I understand we should be receiving Jim's letter about KIEFER which confirms a MOMA showing from about September 20 through November, 1988 within a few days.

As Jim requested for your planning of the KIEFER exhibition, I am enclosing a 1/4" scale floor plan of our d'Harnoncourt Galleries and the adjacent elevator/escalator foyer. The south wall of the foyer could be utilized for one or more works, depending on their size. If it would be more helpful, I could send you a plan of the gallery as it was divided up for Kynaston McShine's INTERNATIONAL SURVEY exhibition which included large-scale works.

I have affixed to the floor plan detailed information about the size of our large freight elevator. This elevator would be utilized to transfer the works from our 54th Street loading platform to the Gallery or our Registrar's receiving area, depending on where they will be unpacked, condition-checked, etc.

If the exhibition is transferred between exhibition sites by van, I should note also that the vans will have to be unloaded on 54th Street and that the cases will have to be brought in manually through our loading dock which provides direct access to our large freight elevator.

Let me know if there is anything else you need from us at this stage. I told Jim that it might be a few weeks before I could get back to the Institute about the dates he requested for the STELLA exhibition.

With best regards,

Sincerely,

Richard L. Palmer

cc: Mr. William S. Rubin
Mr. Kynaston L. McShine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

The Museum of Modern Art

To Kynaston L. McShine

From Richard L. Palmer Rich

Date July 8, 1985

Re KIEFER

Dear Kynaston,

I have a copy of Jim Speyer's letter to you of June 26 as you know. As he requested before he left on vacation, I have also sent Mr. Benezra the requested information regarding our gallery dimensions, the size of our large elevator etc. I would appreciate having a copy of the preliminary list you will be (or have?) receiving from Mark Rosenthal along with any other information about the exhibition which I do not yet have.

Thanks.

cc: KIEFER
RLP PENDING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

PHILADELPHIA
MUSEUM
OF ART

Benjamin Franklin Parkway, Box 7646, Philadelphia, Pennsylvania 19101-7646 · Telephone: 215 763-8100 · Cable: Philmuse

June 24, 1985

Kynaston McShine
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Kynaston,

Since the enclosed list was developed, we have added World Ash (Stuttgart), Red Sea (MoMA), and Emanation (Manilow), and substituted Athanor (Sanders) for number 24. Also, you should realize that we would add three to five paintings that date after 1984, approximately thirty works on paper, and a half dozen books. Needless to say, we are still refining our thoughts, as is Anselm.

Let me know if you need additional information.

Regards,

M—K

Mark Rosenthal
Curator
20th Century Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer List March 1985 after visit to A.K.

1. MANN IM WALD 1971

   Oil on canvas
   174 X 189 cm.

   Coll. Artist
   ref.: frontispiece Biennale Venice 1980; Bern no. 4

2. RESURREXIT 1973

   Charcoal, oil paint, acrylic on burlap; upper trapezoidal section glued with pattex; bottom section sewn vertically.
   c. 290 X 180 cm. (114¼ X 71 in.)

   Coll. Sanders, Amsterdam
   ref.: Dusseldorf no.4, ill. no.10

3. DIE TÜR (THE DOOR) 1973

   Charcoal, some red oil paint, hareskin on burlap, sewn vertically.
   300 X 220 cm. (118 X 86 5/8 in.)

   Coll. Artist
   Ref.: Dusseldorf no.3, ill. no. 8

4. DEUTSCHLANDS GEISTESHELDEN (GERMANY'S SPRITUAL HEROES) 1973

   Coll. Eugene Schwartz, New York
   Ref.: Dusseldorf pp. 33-35, ill. no.13

5. MÄRKISCHE HEIDE (MARCH HEATH) 1974

   Oil paint, acrylic, shellac on burlap.
   118 X 254 cm.

   Coll. van Abbemuseum, Eindhoven
   Ref.: Dusseldorf no.10, ill. no.21

6. MAIKÄFER FLIEG)COCKCHAFER, FLY) 1974

   Oil on burlap
   220 X 300 cm. (86 5/8 X 118 in.)

   Coll. Saatchi
   Ref.: Dusseldorf no.12, ill. no. 24; Saatchi no. 27

7. MALEN (TO PAINT) 1974

   Oil, shellac on burlap
   118 X 254 cm. (46½ X 100¾ in.)

   Coll. de Groot, Groningen
   Ref. Dusseldorf no.14, ill. 30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer list, March 1985, aftr visit to A. K.

8. PIET MONDRIAN - HERMANNSCHLACHT (P.M. - ARMINIUS' BATTLE) 1976

Oil on canvas
245 X 112,5 cm

Coll. G. J. Visser
Ref.: Dusseldorf no.27, ill. 47

9. PALETTE AM SEIL (PALETTE ON A ROPE) 1977

Oil on linen
118 X 145 cm (46½ X 57 in)

Coll. Artist
Ref.: Dusseldorf no. 26, ill. 43

10. BAUM MIT PALETTE (TREE WITH A PALETTE) 1977

Oil on canvas with lead object
290 X 195 cm (114¾ X 77 in)

Coll. G. J. Visser
Ref.: Bern no.17

11. WEGE DER WELTWEISHEIT (WAYS OF WORLDLY WISDOM) 1976/77

Oil paint, acrylic, shellac on burlap; five widths sewn together; 1979 mounted by the artist on canvas with planatol BB superior
305 X 500 cm (120 X 188 3/4 in)

Coll. Sanders, Amsterdam
Ref.: Dusseldorf no.28, ill. no.48

12. FALLENDER ENGEL (FALLING ANGEL) 1979

Oil paint, acrylic, upper section photo on projection paper, on canvas
190 X 170 cm (75 X 68 in)

Coll. van Abbemuseum, Eindhoven
Ref.: Dusseldorf no.32, ill. frontispiece

13. BILDERSTREIT (ICONOCLASTIC CONTROVERSY) 1980

Oil paint, emulsion, shellac, sand, woodcut, photo on projection paper, on canvas
290 X 400 cm (X 480??)

Coll. Boymans-van Beuningen, Rotterdam
Ref.: Dusseldorf no.34, ill. no. 55

14. RITT AN DIE WECHSEL (RIDE TO THE VISTULA) 1980

Oil on canvas
130 X 170 cm

Coll. Elaine Dannheiser (c/o Salvator Ala, N.Y.)
Ref.: Essen/London ill. p. 24

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer list, March 1985, after visit to A.K.

15. MARGARETHE 1981

Oil paint and straw on canvas
280 X 380 cm (110 X 150 in)

Coll. Saatchi, London
Ref.: Saatchi no. 40

16. DIE MEISTERSINGER (THE MASTERSINGERS) 1981/82

Oil paint, emulsion, sand, photo on projection paper, on canvas (with numbers 1-13)
280 X 380 cm (110 X 150 in)

Coll. Artist
Ref.: Dusseldorf no. 42, ill. no. 72

17. IKARUS=MARKISCHER SAND (ICARUS=THE MARCH SAND) 1981

Oil, emulsion, shellac, sand, photo on projection paper, on canvas
290 X 360 cm (114¼ X 141 3/4 in)

Coll. Saatchi, London
Ref.: Dusseldorf no.38, ill. no. 64; Saatchi no.36

18. MARKISCHER SAND (MARCH SAND) 1982

Mixed media on canvas
330 X 556 cm

Coll. Stedelijk, Amsterdam
Ref.: Dusseldorf p. 96, ill. no.60; La Grande Parade no.125

19. WÖLUNDLIED (MIT FLÜGEL) (WAYLAND'S SONG ((WITH WING)) 1982

Oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing
280 X 380 cm (110 X 150 cm)

Coll. Saatchi, London
Ref.: Dusseldorf no. 39, ill. no.65; Saatchi no.43

20. NÜRNBERG (NUREMBERG) 1982

Oil paint, straw on canvas

290 X 390 cm

Coll. Julian Schnabel
Ref.:

21. DAS ATELIER DES MALERS, INNENRAUM (THE PAINTER'S STUDIO, INTERIOR) 1981

Oil and mixed media on canvas
287 X 310 cm (112 3/4 X 122 in)

Coll. Stedelijk, Amsterdam
Ref.: Dusseldorf ill.82; St. Louis p.117

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Kiefer List, March 1985, after visit M.R. to A.K.

22. DIE TREPPE (THE STAIRS) 1982/83

Emulsion, oil paint, straw, photo on projection paper, on canvas
330 X 185 cm (130 X 73 in)

Coll. Artist
Ref. Dusseldorf, no.52, ill. 85; Bordeaux p.30

23. SULAMITH (SHULAMITE) 1983

Emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas
290 X 370 cm (114¼ X 145 3/4 in)

Coll. Saatchi, London
Ref.: Dusseldorf no.53, ill. 87; Saatchi no.48

24. OHNE TITEL (UNTITLED) 1983

Oil paint, emulsion, shellac, latex, woodcut on canvas
260 X 190 cm

Coll. Marx, Berlin
Ref.: Dusseldorf no. 49, ill. 80

25. GRAB DES UNBEKANNTEN MALERS (TOMB OF THE UNKNOWN PAINTER) 1983

Emulsion, straw, shellac on canvas, collage with engraving on wood
280 X 280 cm (110 X 110 in)

Coll. Lewis and Susan Manilow, Chicago
Ref. Bordeaux p. 25

26. SERAPHIM 1983/84

Emulsion, shellac, oil paint, synthetic resin on canvas
330 X 340 cm (130 X 133 7/8 in)

Coll. Guggenheim, N.Y.
Ref. Bordeaux p. 13

OR SERAPHIM 1984

Emulsion, shellac, oil paint, synthetic resin, aquatex on canvas, glued from the back
280 X 280 cm (110 X 110 in)

Coll. Artist
Ref.: Dusseldorf no. 56, ill. 89; Bordeaux p. 16

27. NIGREDO (shown in Philadelphia only) 1984

Oil paint on photo-sensitized canvas, with acrylic emulsion, straw, shellac, and paper
330 X 555 cm (11 X 18 feet)

Coll. PMA
Ref.: Bordeaux pp. 20, 21

28. WEGE DER WELTWEISHEIT-DIE HERMANNSSLACHT 1978/80

woodcut
400 X 700 cm

Coll. Artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

Mann im Wald 1971
Öl/Leinwand, 174 × 189 cm

AK,



1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



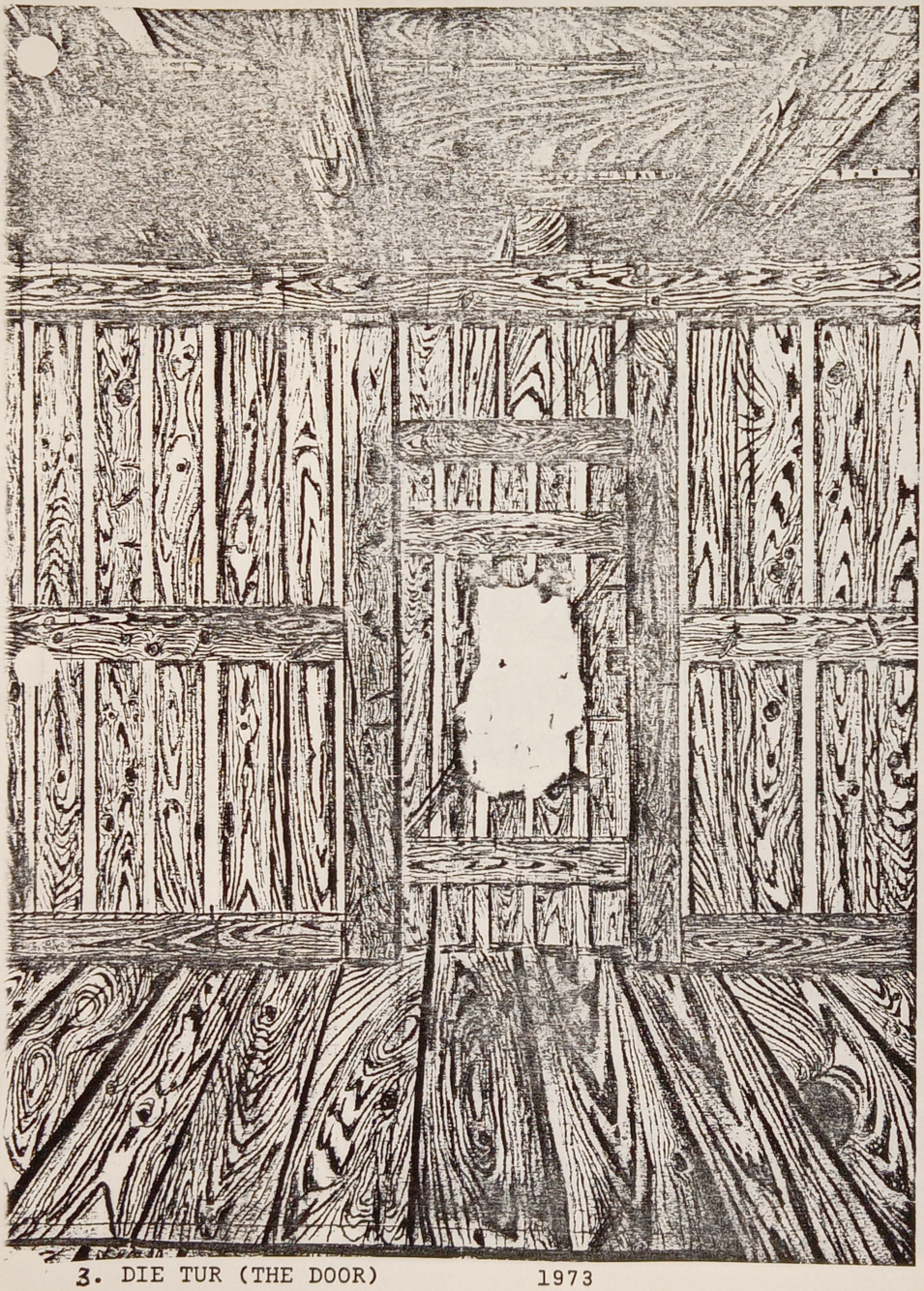
12 RESURREXIT 1973

Charcoal, oil paint, acrylic on burlap; upper trapezoidal section glued with pattex; bottom section sewn vertically. c. 290 x 180 cm. (114¾ x71 in.)

Coll. Sanders, Amsterdam
ref.: Dusseldorf no. 4, ill. no. 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



3. DIE TUR (THE DOOR) 1973

Charcoal, some red oil paint, hareskin on burlap, sewn vertically.
300 x 220 cm. (118 x 86 5/8 in.)

Coll. Artist
Ref: Dusseldorf no. 3, ill. no. 8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

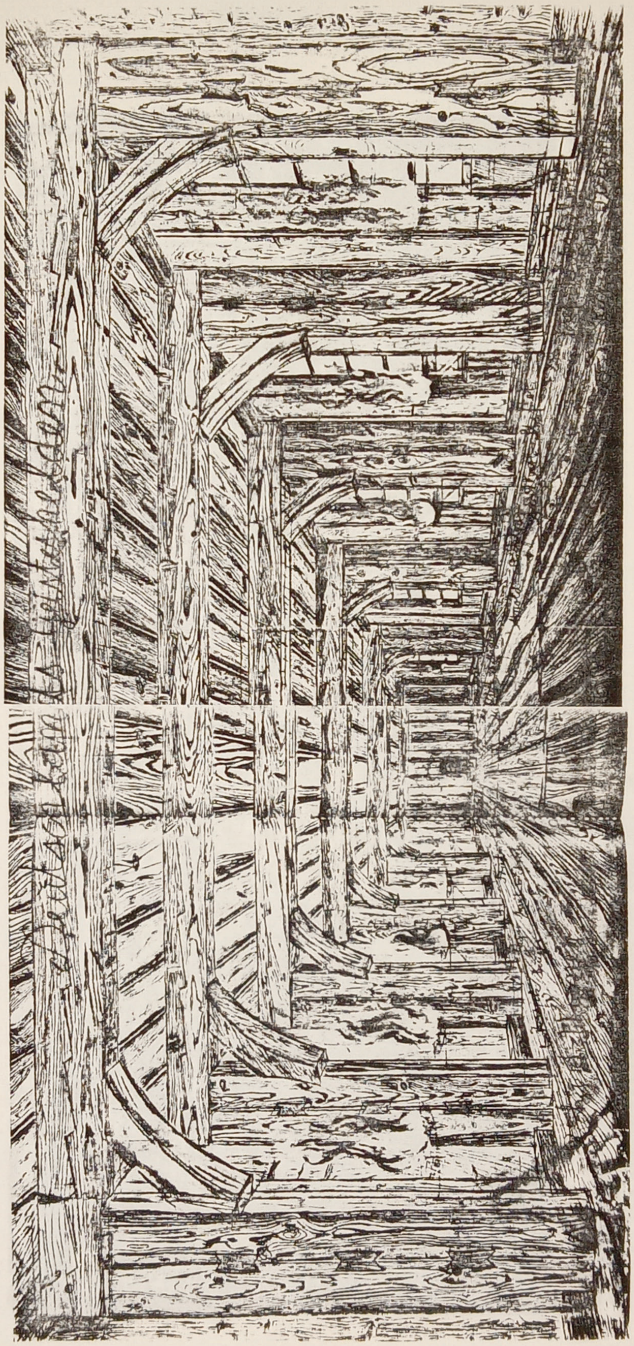


Abb. Nr. 13
G P J

4. DEUTSCHLANDS GEISTESHELDEN (GERMANY'S SPRITUAL HEROES) 1973

Coll. Eugene Schwartz, New York
Ref: Dusseldorf pp. 33-35, ill. no. 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



Abb. Nr. 21

5. MÄRKISCHE HEIDE (MARCH HEATH) 1974
Oil paint, acrylic, shellac on burlap 5
118 X 254 cm
Van Abbemuseum, Eindhoven
ref. Dusseldorf no. 10, ill. 21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



6. MAIKÄFER FLIEG (COCKCHAFER, FLY)1974

Oil on burlap;
220 x 300 cm.; (86 5/8 x 118 in.)

Coll. Saatchi
ref: Dusseldorf no.12, ill. no. 24; Saatchi no. 27

Abb. Nr. 24

G P J

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



7 ~~58~~. MALEN (TO PAINT) 1974

Oil, shellac on burlap.
118 x 254 cm. (46½ x 100¼ in.)

Coll. de Groot, Groningen
Ref. Dusseldorf no. 14, ill. 30

Abb. Nr. 30

GPJ

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



8. PIET MONDRIAN - HERMANNSSLACHT (P. M. - ARMIMIUS'S BATTLE) 1976

Oil on canvas
245 x 112.5 cm.

Coll. G. J. Visser, Belgium
ref. Dusseldorf no. 27, ill. 47

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



9. PALETTE AM SEIL (PALETTE ON A ROPE) 1977

Oil on linen
118 x 145 cm. (46½ x 57 in.)
Coll. Artist
Ref. Dusseldorf no. 25, ill. no. 43

Abb. Nr. 43

(P)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



10. BAUM MIT PALETTE (TREE WITH A PALETTE) 1977

Oil on canvas with lead object
290 x 195 cm. (114¼ x 77 in.)
Coll. [illegible]
Ref. Bern no. 17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 1498.12

Wege der Weltweisheit
Les voies de la sagesse du monde
Ways of wordly wisdom

Beschriftung oben links
Wege der Weltweisheit

in der Mitte
Die Hermanns-Schlacht

über die Fläche verteilt
Schlieffen, Fichte, Schleiermacher, Stefan, Martin, Königin Luise, Rainer Maria Rilke, Klopstock, Blücher, Christian D. Grabbe, Karl von Clausewitz, Heinrich Arminius Riemann, Hermann, Kleist, Hölderlin, Thusnelda



11. WEGE DER WELTWEISHEIT (WAYS OF WORLDLY WISDOM) 1976/77

Oil paint , acrylic, shellac on burlap; five widths sewn tpgether; 1979 mounted by the artist on canvas with planatol BB superior.
305 x 500 cm. (120 x 188 3/4 in.)

Coll. Sanders, Amsterdam
Ref. Dusseldorf no.28, ill. no. 48

Abb. Nr. 48

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



Kat. Nr. 32, p. 86

FALLENDER ENGEL
FALLING ANGEL

12. FALLENDER ENGEL (FALLING ANGEL) 1979

Oil paint, acrylic, upper section photo on projection paper, on canvas.
190 x 170 cm. (75 x 68 in.)

Coll. van Abbe Museum, Eindhoven
Ref. Dusseldorf no. 32, ill. frontispiece

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

13. BILDERSTREIT (ICONOCLASTIC CONTROVERSY) 1980
Oil, emulsion, shellac and woodcut photo/canvas
290 x 400 cm
Coll. Boymans-van Beuningen, Rotterdam

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



14

Ritt an die Weichsel, 1980, Öl auf Leinwand, 130 x 170 cm
Ride to the Vistula, 1980, Oil on canvas, 130 x 170 cm
Coll. Elaine Dannheiser

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

40
Margarethe
1981
Oil and straw on canvas
110 x 150 280 x 380

MATCH

15. MARGARETHE 1981
Oil and straw on canvas
280 x 380 cm. (110 x 150 in.)
Coll. Saatchi, London
Ref. Saatchi no. 40

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



16. DIE MEISTERSINGER (THE MASTERSINGERS) 1981/82

Oil paint, emulsion, sand, photo on projection paper, on canvas (with numbers 1-13)
280 x 380 cm. (110 x 150 in.)

Coll. AK.
Ref. Dusseldorf no. 42, ill. 72

Abb. Nr. 72

G P J

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



~~16~~. 17 IKARUS=MARKISCHER SAND (ICARUS=THE MARCH SAND) 1981

Oil, emulsion, shellac, sand, photo on projection paper, on canvas.
290 x 360 cm. (114⅛ x 141 3/4 in.)

Coll. Saatchi, London
Ref. Dusseldorf, no.38, ill. 64; Saatchi no. 36

Abb. Nr. 64

(~ P J

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA Exhs.
Series.Folder: 1498.12

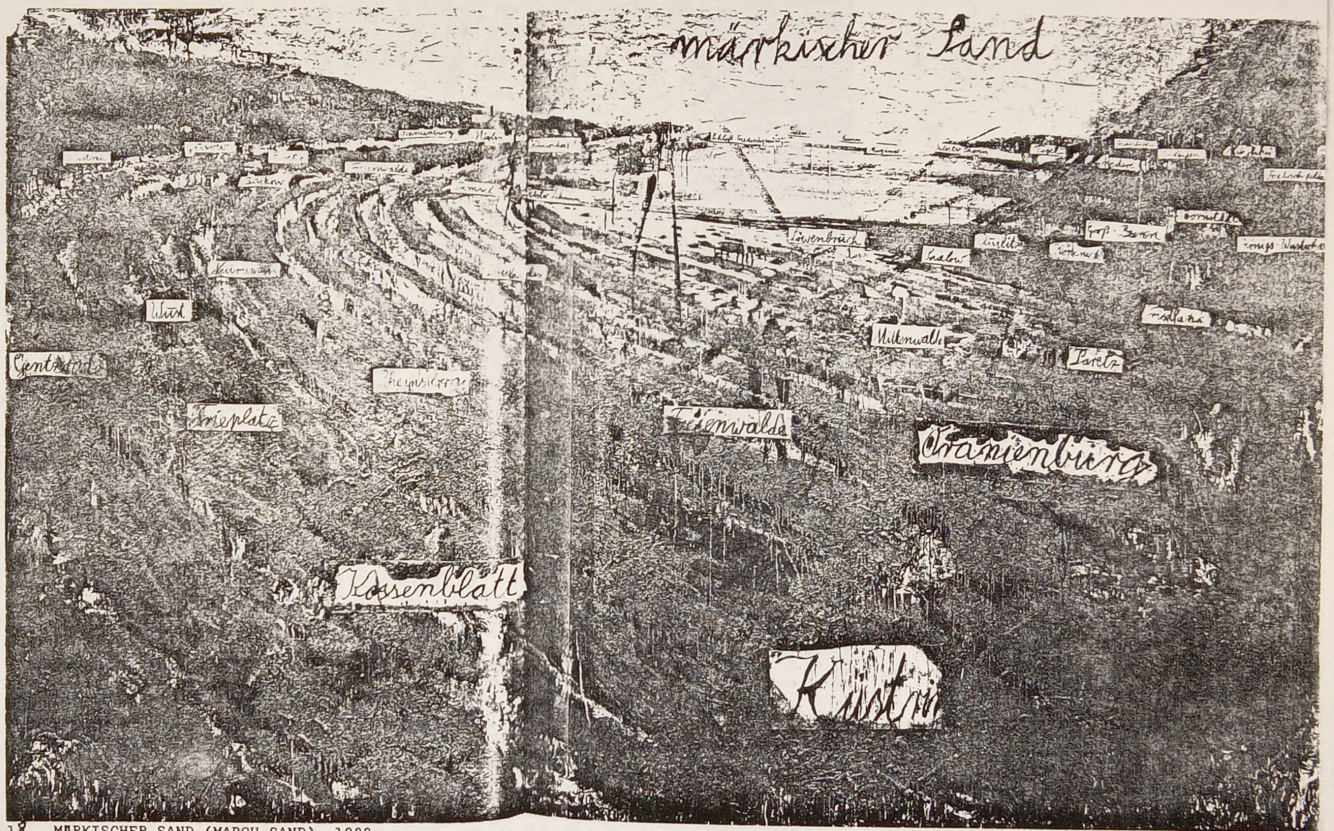
Märkischer Sand
Sable du Brandebourg
March sand

1982

Märkischer Sand bildet kompositionell und inhaltlich ein Gegenstück zu *Deutschlands Geisteshelden* (*vgl. Abb. 13*). Während der Innenraum mit einer Gedenkstätte assoziiert werden kann, erscheinen die Ortsnamen in der Landschaft wie auf einem unermeßlichen Gräberfeld. Das preußische 'Historienbild' ist als Spiegel einer kultischen Komponente unseres Geschichtsbewußtseins inszeniert.

Sable du Brandebourg constitue par sa composition et son contenu une réplique aux *Héros de l'esprit allemand* (*cf. fig. 13*). Si l'interieur peut être associé à un monument commemoratif, les nomes de lieu inscrits dans le paysage evoquent un immense cimetière. Le 'tableau d'histoire' prussien est mis en scène pour refleter un elément culturel de notre conscience historique.

In composition and content, *March sand* forms a counterpart to *Germany's spiritual heroes* (*cf. pl. 13*). Whereas that interior can be associated with a site of commemoration the place names in this painting appear in the landscape as if upon a boundless necropolis. The Prussian 'history painting' has been staged as the mirror of a ritual component of our historical consciousness.


märkischer Sand
Ulrich
Genthiner
Kriegsplatz
Jüterbog
Zossen
Lichterfelde
Mittenwalde
Teltow
Lichtenrade
Rixdorf
Britz
Berlin
Rixdorf
Lichtenrade
Teltow
Mittenwalde
Lichterfelde
Zossen
Jüterbog
Genthiner
Ulrich

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



19. WÖLUNDLIED (MIT FLÜGEL) (WAYLAND'S SONG((WITH WING)) 1982

Oil paint, emulsion, straw, photo on projection paper, on canvas with lead wing.
280 x 380 cm. (110 x 150 in.)

Coll. Saatchi, London
Ref. Dusseldorf no. 39, ill. 65; Saatchi no. 43

Abb. Nr. 65

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

oil on canvas

280 × 380

Schnabel Coll.

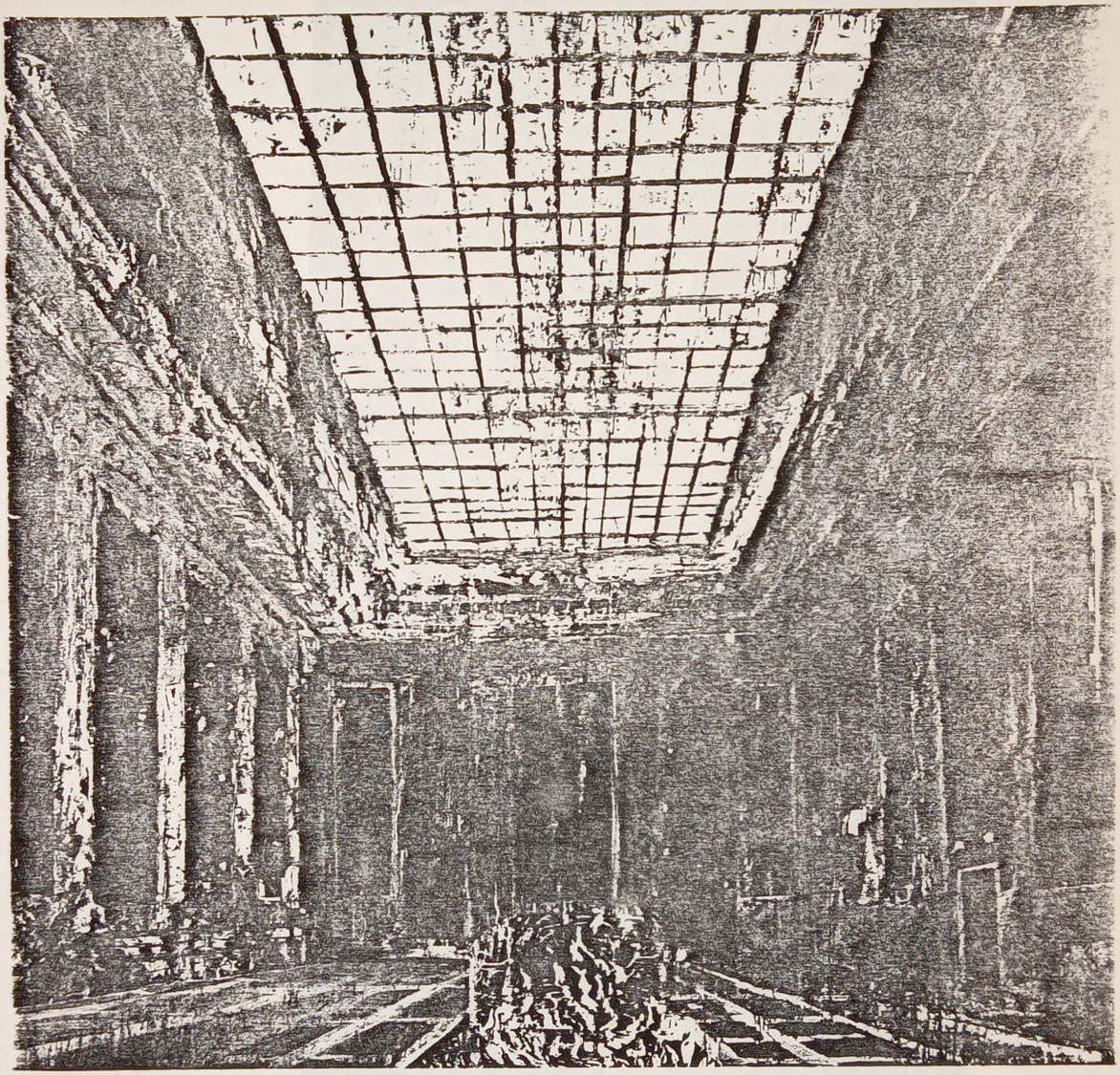


20

Nürnberg, 1982
Foto: Hans Biezen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



21. DAS ATELIER DES MALERS, INNENRAUM (THE PAINTER'S STUDIO, INTERIOR) 1981

Abb. Nr. 82

Oil and mixed media on canvas.
287 x 310 cm. (112 3/4 x 122 in.)

Coll. Stedelijk, Amsterdam
Ref. Dusseldorf ill. 82; St. Louis p.117

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



22. DIE TREPPE (THE STAIRS) 1982/83

Emulsion, oil paint, straw, photo on projection paper, on canvas.
330 x 185 cm. (130 x 73 in.)

Coll.
Ref. Dusseldorf no. 52, ill. 85; Bordeaux p.30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



23. SULAMITH (SHULAMITE) 1983

Emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas.
290 x 370 cm. (114⅛ x 145⅝in)

Abb. Nr. 87

C/P/J

Coll. Saatchi
Ref. Dusseldorf no. 53, ill.87; Saatchi no. 48

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

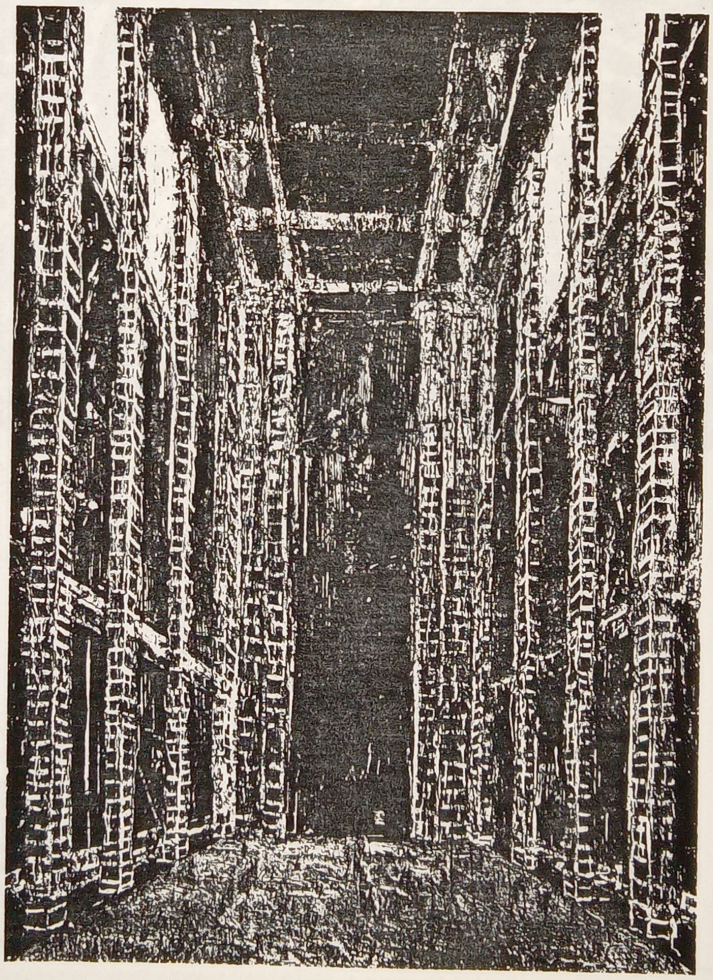
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

49

Ohne Titel
Sans titre
Untitled

1983 260 x 190 cm
Ölfarbe, Emulsion, Schellack, Latex und Holzschnitt auf Leinwand
Sammlung Marx, Berlin

Abb. Nr. 80



24.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



25. GRAB DES UNBEKANNTEN AMLERS Coll. Manilow, Chicago

Tombe du peintre inconnu
1983
280 x 280 cm
Emulsion, paille, gomme laque
sur toile, collagé avec gravure
sur bois

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12



26. SERAPHIM 1983/84

Emulsion, shellac, oil paint, synthetic resin on canvas.
330 x 340 cm. (130 x 133 7/8 in.)

Coll. Guggenheim
Ref. Bordeaux p.13

Seraphin
1983/84
330 x 340 cm
Emulsion, gomme laque, couleur à l'huile, résine synthétique sur toile

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

16



26. SERAPHIM 1984

26. Emulsion, shellac, oil paint, synthetic resin, aquatex on canvas, glued from the back.
280 x 280 cm. (110 x 110 in.)

Coll. Artist
Ref. Dusseldorf no. 56, ill. 89; Bordeaux p. 16

Séraphin
1984
280 x 280 cm
Emulsion, gomme laque, couleur

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

20
Bordeaux

27. **Nigredo**
1984. 320 x 555 cm
Emulsion, paille, gomme laque, couleur à l'huile sur toile, photographique sur toile avec morceaux

11' x 18'

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

WEGE DER WELTWEISHEIT-DIE HERMANNSCHLACHT
woodcut 1978/80
Coll. Artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

EXHIBITION APPROVED BY DEPARTMENT OF PAINTING AND SCULPTURE

SUBMITTED BY KYNASTON MCSHINE 4/10/85

A retrospective exhibition of Anselm Kiefer is proposed for the d'Harnoncourt Galleries for the Spring or Fall of 1988.

The exhibition, which would contain about 30 paintings (several monumental in scale), approximately the same number of drawings, and several books, is being organized jointly by the Art Institute of Chicago and the Philadelphia Museum of Art. It is also being proposed that the exhibition be shown after New York at the Los Angeles County Museum, during the summer or winter of 1988.

Anselm Kiefer, born in 1945, is perhaps the most important German - if not European - painter of the moment. There have been major exhibitions of his work in Bern, Dusseldorf, Paris, London, Bordeaux and Jerusalem. He has also been well represented in many major group exhibitions in Europe, including A New Spirit in Painting, Zeitgeist, and Documenta. He has had several gallery exhibitions in New York.

He was included in Expressions, organized by the St. Louis Art Museum, and in An International Survey of Recent Painting and Sculpture. These are the only major occasions in which his work has been seen in museums in this country.

In keeping with the Department of Painting and Sculpture's policy of showing major artists in mid-career, this is the ideal time for a Keifer exhibition. Since we have not presented any European in depth since Anthony Caro in 1975, an exhibition of Keifer's work is particularly crucial.

The publication is conceived as being published by the Philadelphia Museum of Art. The preliminary conception of its contents is that it will be fully illustrated, in order to show the various motifs in Kiefer's work since the begining of his career.

The major essay will be by Mark Rosenthal, curator of Twentieth Century Art at the Philadelphia Museum. He will discuss Kiefer's aesthetic, and his position within contemporary art history.

It has also been suggested that a cultural historian write an essay, and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

that a glossary be organized to clarify the historical and literary references that Kiefer uses in his works. There is no major publication in English on Kiefer, and this will certainly be a contribution to the literature of contemporary art.

Anselm Kiefer is a painter of history and culture. He has been inspired by the landscape as a motif, by the artist as an Icarus-like figure, by poems about the Holocaust and by German mythology. His work, with its density of historical, poetic and religious meaning is sure to have a great impact on the Museum's public.

The major collectors of Kiefer's work have consented to cooperate. Because of the extreme fragility of the work, this is a unique opportunity for The Museum of Modern Art and it's public to view works which may never travel again.

A budget has not yet been determined.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

EXHIBITION APPROVED BY DEPARTMENT OF PAINTING AND SCULPTURE

SUBMITTED BY KYNASTON MCSHINE 4/10/85

A retrospective exhibition of Anselm Kiefer is proposed for the d'Harnoncourt Galleries for the Spring or Fall of 1988.

The exhibition, which would contain about 30 paintings (several monumental in scale), approximately the same number of drawings, and several books, is being organized jointly by the Art Institute of Chicago and the Philadelphia Museum of Art. It is also being proposed that the exhibition be shown after New York at the Los Angeles County Museum, during the summer or winter of 1988.

Anselm Kiefer, born in 1945, is perhaps the most important German - if not European - painter of the moment. There have been major exhibitions of his work in Bern, Dusseldorf, Paris, London, Bordeaux and Jerusalem. He has also been well represented in many major group exhibitions in Europe, including A New Spirit in Painting, Zeitgeist, and Documenta. He has had several gallery exhibitions in New York.

He was included in Expressions, organized by the St. Louis Art Museum, and in An International Survey of Recent Painting and Sculpture. These are the only major occasions in which his work has been seen in museums in this country.

In keeping with the Department of Painting and Sculpture's policy of showing major artists in mid-career, this is the ideal time for a Keifer exhibition. Since we have not presented any European in depth since Anthony Caro in 1975, an exhibition of Keifer's work is particularly crucial.

The publication is conceived as being published by the Philadelphia Museum of Art. The preliminary conception of its contents is that it will be fully illustrated, in order to show the various motifs in Kiefer's work since the begining of his career.

The major essay will be by Mark Rosenthal, curator of Twentieth Century Art at the Philadelphia Museum. He will discuss Kiefer's aesthetic, and his position within contemporary art history.

It has also been suggested that a cultural historian write an essay, and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

that a glossary be organized to clarify the historical and literary references that Kiefer uses in his works. There is no major publication in English on Kiefer, and this will certainly be a contribution to the literature of contemporary art.

Anselm Kiefer is a painter of history and culture. He has been inspired by the landscape as a motif, by the artist as an Icarus-like figure, by poems about the Holocaust and by German mythology. His work, with its density of historical, poetic and religious meaning is sure to have a great impact on the Museum's public.

The major collectors of Kiefer's work have consented to cooperate. Because of the extreme fragility of the work, this is a unique opportunity for The Museum of Modern Art and it's public to view works which may never travel again.

A budget has not yet been determined.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.12

Anselm Kiefer, born 1945 is perhaps the most important German — if not European — painter of the moment.

He is a painter of history and culture. He has been inspired by the landscapes as a motif, by the artist as an Icarus-like figure, by poems about the Holocaust and by German mythology.

One painting he uses the inscription "To paint is to burn". The landscape of scorched earth not only signifies the desolation but also the sign of possible regeneration and redemption.

He has literally burnt this painting and created new painting grounds.

It is evocative and shows the power of the amorphous.

The painter is transmuting history.

In 1975. There was a painting using the bathtub "Operation Sea Lion" with toy wooden ships — a reference to the Nazi plans to invade England.

Here the Red Sea is a stronger metaphor with the soaked red of the woodcut. Painting has been elevated to thought and the broad themes of history, mythology, religion culture and politics are merged into one strong significant and memorable painting.

Painting is still of values for the understanding of the complexity of the concept of art. Realization of history through art—

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.12

HELEN VAN DER MEIJ

41 Belsize Park
London NW3
586 9759

14.1.1985

MOMA
Mr K.McShine
West 53 Street
New York
USA

Dear Mr McShine,

I have told Anselm Kiefer about the conversation we had over the telephone on Wednesday 9th of january and he asked me to answer you on his behalf as well.

After a number of talks with the people of the Art Institute of Chicago and the Philadelphia Museum Kiefer decided that he wanted the travelling tour to be organised by these institutions jointly and it is unthinkable for him to undo such an agreement. He would,however,be pleased to have the work shown in the MOMA and to make it more interesting for your museum,he could,if you were willing to be the last stop,let you include a new body of work made over the period that stretches from the last painting in the show till the date it would open in New York.

If this proposal seems acceptable to you I would like to suggest that you contact either Mark Rosenthal or Jim Speyer, since they will be in charge of preparations.
Please,send your correspondence with me to the above address as I am working at home at the moment.
With best regards,

yours sincerely

Helen van der Meij