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 They may not be published in print, posted on the internet, or exhibited.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.	1498.3

EXHIBITION # 1498 - ANSELM KIEFER
Nov. 16, 1988 - Jan. 3, 1989
Press

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

For Immediate Release
October 1988

ANSELM KIEFER

October 16, 1988 - January 3, 1989

> Indeed, just as he often identifies his books not by title but by element (ice, sand, earth, fire), he would now refer to paintings by medium, as either straw, lead, or sand. Each has very specific properties when subjected to Kiefer's sacred fire. Straw is reduced to ash; lead is purified; and sand does not burn at all. Each designation, then, is a hallmark for a cluster of related subjects, and becomes a vehicle for Kiefer's explorations of their actual, physical implications.
>
> --Mark Rosenthal, Anselm Kiefer*

The first retrospective of the work of the German contemporary artist Anselm Kiefer concludes its four-city tour at The Museum of Modern Art from October 16, 1988, to January 3, 1989. Organized jointly by The Art Institute of Chicago and the Philadelphia Museum of Art, ANSELM KIEFER introduces to the American public the full achievement of this renowned forty-three-year-old artist. Long celebrated in Europe, with major exhibitions in such cities as London, Paris, Düsseldorf, and Jerusalem, Kiefer's work has only in recent years been seen in the United States.

ANSELM KIEFER has been made possible by major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity was received from the Federal Council on the Arts and the Humanities. The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany.

The exhibition includes approximately seventy-five paintings, sculptures, books, photographic pieces, and watercolors. Kiefer's works invoke history and

11 West 53 Street, New York, N.Y. 10019-5498 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.	1498.3

SEP 7 '88

The Museum of Modern Art

For Immediate Release
September 1988

ANSELM KIEFER

October 17, 1988 - January 3, 1989

> Indeed, just as he often identifies his books not by title but by element (ice, sand, earth, fire), he would now refer to paintings by medium, as either straw, lead, or sand. Each has very specific properties when subjected to Kiefer's sacred fire. Straw is reduced to ash; lead is purified; and sand does not burn at all. Each designation, then, is a hallmark for a cluster of related subjects, and becomes a vehicle for Kiefer's explorations of their actual, physical implications.
>
> --Mark Rosenthal, Anselm Kiefer*

The first retrospective of the work of the German contemporary artist Anselm Kiefer concludes its four-city tour at The Museum of Modern Art from October 17, 1988, to January 3, 1989. Organized jointly by The Art Institute of Chicago and the Philadelphia Museum of Art, ANSELM KIEFER introduces to the American public the full achievement of this renowned forty-three-year-old artist. Long celebrated in Europe, with major exhibitions in such cities as London, Paris, Düsseldorf, and Jerusalem, Kiefer's work has only in recent years been seen in the United States.

ANSELM KIEFER has been made possible by major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity was received from the Federal Council on the Arts and the Humanities. The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany.

The exhibition includes approximately seventy-five paintings, sculptures, books, photographic pieces, and watercolors. Kiefer's works invoke history and

- more -

11 West 53 Street, New York, N.Y. 10019-5498 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.	1498.3

legend, myth and lore. Mark Rosenthal, who organized the exhibition for the Philadelphia Museum of Art, writes in his essay in the accompanying publication, "He attempts nothing less than an examination and understanding of human civilization, past and present, generally considered through monumental themes of landscape and architecture combined with iconography drawn from literary, cultural, religious, and historical sources. The best of Kiefer's epic elegies to the human condition reverberate with profoundly felt emotions, complex thematic subtlety, and extraordinary surface dynamism."

Anselm Kiefer was born in 1945 in Donaueschingen, Germany. After traveling through Europe from 1963 to 1966, Kiefer returned to Germany to study law and French. He soon turned to the study of art, working under Peter Dreher at the Freiburg Academy and Horst Antes at the Academy in Karlsruhe. The most significant influence in Kiefer's development was the conceptual artist Joseph Beuys, with whom he studied from 1971 to 1973.

In 1969, during several trips abroad, Kiefer took a series of photographs, later known as "Occupations," in which he depicted himself striking the Nazi salute in staged settings. The series signaled the direction his work would take in the following decade: exploring through his art his identity as a German. In confronting the Nazi reality, Kiefer reminds us that the past cannot be erased and that the seeds of fascism, authority, and power are facets found in everyone's psyche to some degree.

While Kiefer's earliest works were concerned with the realm of myth, by 1974 he had made a transition to an increasingly historic, profane human world. The setting of his work likewise shifted from his studio to the landscape. He began to work more in series, examining the various details and characteristics of each theme. As in his earlier conceptual work, Kiefer immersed himself in the more

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

difficult aspects of his German heritage, depicting disturbing subjects that his audience could not fail to understand. In Ways of World Wisdom (1976-77), for example, he placed pictures of personages from Germany's history along with their names in a schematically rendered forest, surrounded by flames and smoke.

Kiefer's work reached its maturity in the early eighties, when he began to employ an extraordinary variety of materials, including oil, lead, photographs, woodcuts, sand, and straw. The vast scale and complexity of the paintings gave them a forceful presence, and the abstract quality of many of the canvases was highly pronounced. Kiefer had, in effect, integrated the scale and visual richness of Abstract Expressionism with meaningful subject matter; uniting the poles of form and content, the concrete and the ideal, and art and life.

In these later works, Kiefer gradually turned from the land and made architecture his primary setting. He appropriated designs for Nazi architecture to create memorials to various personages. In Interior (1981), he faithfully depicts a building designed by Albert Speer. However, the light-filled space has been darkened with black fragments of woodcuts, including one depicting a fire. The artist also continued to evoke mythic events and dramatic transitions in historical time. Following a 1984 trip to Israel, he used the story of the Exodus as an archetypal experience fundamental to all people. Other major works from Kiefer's mature period included in the exhibition are To the Unknown Painter (1982), Wayland's Song (1982), Shulamite (1983), The Book (1979-85), and Osiris and Isis (1985-87).

In addition to his painting, Kiefer has created illustrated books that recall the medieval German tradition of hand-illuminated manuscripts. These volumes are not based on written texts, but are purely visual expressions in which he serially develops a theme. Starting with photographs, Kiefer would

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

often elaborate on them, applying paint or other materials or gluing additional photographs to the images.

ANSELM KIEFER was organized by the late A. James Speyer, curator of Twentieth Century Painting and Sculpture, The Art Institute of Chicago, and by Mark Rosenthal, curator of Twentieth-Century Art, Philadelphia Museum of Art. The exhibition has been coordinated for The Museum of Modern Art by Kynaston McShine, senior curator, Department of Painting and Sculpture. The exhibition opened in Chicago in December 1987, followed by showings at the Philadelphia Museum of Art and the Museum of Contemporary Art, Los Angeles.

* * *

LECTURES: Tuesday, October 18, at 8:30 p.m.

John Hallmark Neff
Director of the Art Program, First National Bank of Chicago
"Reading Kiefer: What We See, What We Know, What It Means"

Tuesday, October 25, at 8:30 p.m.

Andreas Huysen
Chairman of the German Department, Columbia University
"Anselm Kiefer: The Temptation of Myth and the Terror of History"

Tickets for each lecture are $8, members $7, students $5, and are available in advance at the Museum's lobby information desk or by sending payment with a stamped, self-addressed envelope to the Department of Education, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019.

*PUBLICATION: Anselm Kiefer by Mark Rosenthal. 17 full-bleed, double-page photographic images by Anselm Kiefer, entitled The Passage through the Red Sea. 216 pages. 280 illustrations, with 105 color and 2 foldouts. Published by The Art Institute of Chicago and the Philadelphia Museum of Art. Paperbound, $29.95. Trade edition Prestel Publishers, distributed by Te Neues Publishing Company, New York.

No. 86

For further information or photographic materials, contact the Department of Public Information, 212/708-9750.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ART VIEW / John Russell

A Painter Who Lends Fire To the Gods

Anselm Kiefer harnesses ancient German myths and Egyptian gods to modern metaphors of good and evil.

AT THE MARIAN GOODMAN GALlery, 24 West 57th Street, there can be seen through June 4 an exhibition, that is not like any other. In the big room, there are exactly two paintings, on the theme of Isis and Osiris. One measures roughly 11 feet by 18 feet. The other is a little larger. They are huge, therefore, and they are also dense and dark and, at first sight, cryptic. They stand at opposite ends of the room, like altarpieces that have mislaid their altars, and we sense at once that they deal with weighty matters that will take some unriddling.

Ranged along the other two walls of the main room are 13 books, dated between 1969 and 1987, that stand on black iron lecterns. With one exception they are as big as the chained Bibles of long ago. Lead plays a great part in them, and has been used to weight and thicken their pages. At once heavy and soft, unctuous and impenetrable, the lead slows the act of turning the big double-spread pages. On those pages, the images often have a disconcerting complexity. For instance, in "Martin Heidegger," the progress of the philosopher's tumor on the brain is charted in detail in terms of homemade photographs by the artist that have been painted over with acrylic and oil paint. Mixed in with those photographs are pages of wallpaper soaked in black oil and shellac. The result has a truly daunting and disturbing quality, as if mental dissolution were taking place from page to page. The lecterns look as if they had been run up by a jobbing blacksmith. The general effect of the room is august, awesome, disorienting.

■

Like the succinct and seductive paintings in the small adjoining room, the big paintings, the big books and the gaunt lecterns are the work of Anselm Kiefer, who in the opinion of many a good judge is the most remarkable artist to have emerged in Europe in the last quarter of our century. It was in 1973, when he was in his late 20's, that he began to be talked about. Then, as now, his paintings caused wonder and consternation.

His energy was prodigious, his ambition without limit, his range of reference as broad as it was disconcerting. Even the titles of his exhibitions made people uneasy. What manner of a man could it be who made his debut with "Nothung" in 1973 and followed that with "Sorrows of the Nibelungs," "Alaric's Grave," "Heliogabalus," "The Song of the Burnt Earth," "Operation Sealion" and "Siegfried Forgets Brünnhilde"? The ancient German myths were very much out of favor during the years in question, and the intrusion of Operation Sealion (the code name for the projected German invasion of Britain in 1940) had also its tantalizing side. Over and over again, these titles touched on raw wounds and memories long tabooed.

Who was Anselm Kiefer, to go rooting among legends best forgotten and a military venture that, luckily for the rest of us, never got off the ground? The paintings were widely misinterpreted. Kiefer was known to live among deep woods and centenarian forests in the Odenwald, a part of Germany that had more than its fair share of the far past. This was Siegfried's own country, for instance, and the scene of his death. It was the scene, likewise, of the Hunnenschlacht, the stupendous battle in 9 A.D. in which the Germans routed the Roman armies in the Teutoburg Forest. Was it possible that Kiefer was the bearer of crazy and contaminated tidings? The prophet, in other words, of a revived German nationalism of a kind that mercifully had been dormant since 1945?

He was no such thing. But, as a young German born in March 1945 — a moment at which the prestige of Germany stood at an all-time low — he was entitled to find out why it was that his country was beset by a universal and deserved obloquy. What his elders had blocked out and preferred to forget, Kiefer dug up and looked over, piece by piece. He looked at the good people, and he looked at the bad people, and he exerted the inalienable right of a free human being to form his own opinion about them. He knew of the importance of Siegfried, for instance, but the Siegfried who turned up in his paintings was the man who had been drugged by his enemies and become untrue to himself. Past and present were one, in his researches, and he darted back and forth from one to the other.

When it came to the hideous prologue to his own birth, he said straight out that in killing the Jews, the Germans had killed an irreplaceable part of themselves. (From 1980 onwards he often treated the theme of love and trust between Germans and Jews, and the impossibility of their being reconstituted.) And when he came to make his own honor roll of Germans who had deserved well of their country, he pictured them in images that were in black on white, thereby recalling the great days of the German woodcut.

He had, moreover, a universal curiosity. One of his books in the present show is called "Women of the French Revolution," and was inspired by reading the great French historian Jules Michelet. Since visiting Israel, where his exhibition in Jerusalem in 1984 roused an enthusiasm that has had no parallel in his native country, he had read widely in both Talmud and Kabbala. And the two big paintings in the Marian Goodman Gallery were prompted by the Egyptian legend of Isis and Osiris. Anyone who expects a ponderous, one-note, ever-continuing re-examination of the German past will not find it here.

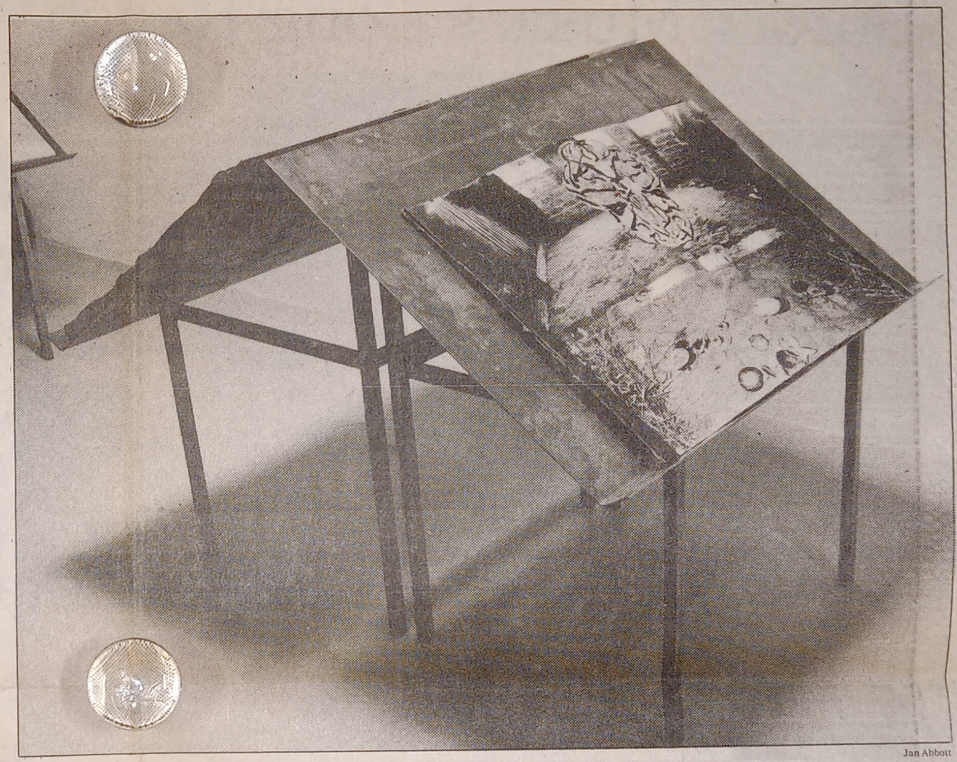
■

The painting on the right, as we go in, is about Isis's determination to reassemble the fragmented body of Osiris, her brother and husband. At the very top of what looks like the Great Pyramid of Giza, but was prompted in point of fact by some Roman ruins in Israel, there is a rectangular box that might be an abandoned television set. In reality, this box functions as the computerized G.H.Q. from which the search for the scattered body of Osiris goes forward. We may judge of its success by the number of bone-white fragments, each wired up to the G.H.Q., that can be found on the lower reaches of the landscape. Electric wires — a surrogate for spiritual contact — link them one to another.

What looks, in the landscape, to be a definitive, ineradicable dryness and dustiness is there to remind us that in ancient Egypt the tears of Isis were believed to cause the Nile to flow again. In both paintings, we sense that the search had the character of a rampaging treasure hunt in which the earth was not so much plowed as torn up, gouged out and peeled over. Kiefer-watchers will remember the painting of a few years ago in which both ax and blowtorch were applied to the image. Fire, for Kiefer, is not so much a destructive element as a cleansing and reviving one.

With that in mind, we turn to the second big painting. In this, the body of Osiris has been reconstituted and Osiris himself is all set to pursue a career for which wisdom and integrity in a supreme degree are needed. In the foreground of a gigantic landscape that stretches both away and upward is a group of rods. They are spouting flame, like overheated organ pipes or candles fitted with a booster. There is much else to look at in the painting — notably the skeleton of a skate on which Isis had flown across the ice in the course of her search, and some redoubtable furrows that Kiefer built up with thrown lead

Continued on Page 24



Jan Abbott

Two pages from "Martin Heidegger," one of 13 "books" weighted in lead by Anselm Kiefer, at Marian Goodman.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

Anselm Kiefer

Continued from Page 19

before painting them — but those burning rods hold fast to our attention. It is in the rods that the main point of the painting resides.

Just as in "Isis and Osiris" the search for the body of Osiris was carried on with the help of the latest in 20th-century technology, so in the second painting the bunched rods in the foreground reveal themselves in time as emblematic of a nuclear reactor. The unlimited power and energy with which the reconstituted Osiris has been endowed have, that is to say, an innate elegance that is very much of the 1980's. In the right hands, the rods could be a force for unlimited good. In the wrong ones, we all know what could happen.

As it happens, the myth of Isis and Osiris is prefigured in the earliest book in the show. Done when Kiefer was hardly more than a student, it deals with a teapot that was first broken and then put together again. But then Kiefer's whole career has been a continuing conference call, in which he summons up himself, the past and the present and monitors the conversation. It is fundamental to his view of the world that nothing is ever either entirely old or entirely new. ("Airplanes are atavistic," he said when he was in New York the other day.) Alike in his paintings, his visionary watercolors (none of which are included in the present show) and his books he has demonstrated an astonishing gift for the image that startles, provokes and enlightens.

As to the variety of means that he has developed for himself in a studio that looks more like an experimental laboratory than a sanctuary for painting, it is a never-failing source of surprise and enrichment. He has given back to the act of making art that primacy among human activities that it has elsewhere lost. For art as a commodity, we must look elsewhere. □

Review/**Art**

Provocative Paintir From Anselm Kiefe

By ROBERTA SMITH

THE large and impressive survey of the work of Anselm Kiefer, the widely admired West German artist, has finally arrived in New York. The Museum of Modern Art is the last stop on a tour that has included the Art Institute of Chicago and the Philadelphia Museum of Art — the show's joint organizers — and the Museum of Contemporary Art in Los Angeles.

As the exhibition approached Manhattan, curiosity mounted about how Mr. Kiefer's large-scale canvases, which are frequently laden with straw, sand, poured lead or pieces of forged iron, would fare in the Modern's less-than-ideal temporary exhibition galleries. Many denizens of the Manhattan art world went out of their way to see the exhibition in Philadelphia, for it was widely assumed that the New York showing w up to snuff.

That assumption is n wrong: the Modern has Kiefer test with flying co stalled by Kynaston L. M curator of the painting an collection, the exhibitio good as it did in Philadel in some ways clearer. (The snow, which is now open to museum members, will go on public view on Monday.)

The Modern's lower-level galleries have never looked better. They have been left almost completely open, creating broad sweeping vistas that are very much in character with the deep architectural or landscape space that dominates many of Mr. Kiefer's works.

And the use of a third-floor gallery to accommodate several of the artist's tallest works is not as disruptive

Continued on Page C28

Continued From Page C1

as one would have thought. In fact, by isolating the artist's most recent efforts and showing how they move away from the specifically German themes that have thus far preoccupied him, it provides a coda to the exhibition.

Downstairs, the show's major axes are punctuated with particularly expansive paintings that seem to enlarge the galleries. But such works are effectively juxtaposed with the artist's less monumental efforts: his early watercolors, his painted and otherwise manipulated photographic works and, above all, his big roughly bound books.

Throughout the 1980's, the themes of Mr. Kiefer's art have generated considerable controversy. Born in 1945, the artist uses the burdens and dilemmas of postwar Germany to fuel paintings whose aggressive physicality is often likened to the work of Jackson Pollock. His supporters consider his achievement, even at the early age of 43, virtually beyond category, their creator to be the rightful heir to Wagner and van Gogh, Beuys and Pollock; his detractors accuse him of being artistically conservative and politically even worse — perhaps fascistic — in his ambiguous

ings often seem to be more pieces of reality than depictions of it, and it is not surprising that his works are often compared to stage sets. One can imagine Leonore saving Florestan beneath the square Romanesque arches of "Shulamite," an image based on a Nazi war memorial.

•

These works can be powerful to look at but disturbing to think about. Their emphasis on myth and religion and authoritarian architecture requires a suspension of modern disbelief that is often hard to muster. Their moral zeal is corroborated by a certain visual inertness and even dribness.

in the mock-heroic, showing how he juxtaposes references to his country's shameful Nazi past with age-old symbols of German culture in order to question both, and how he often incorporates images — or the actual effects — of fire into his work to convey the transience rather than the eternal life of all his subjects, both good and evil.

In "The Ways of Worldly Wisdom — Arminius's Battle," for example, the portraits of famous Germans are overlaid with the woodblock of a blaze that could easily send their paper images up in smoke. In "The Rhine," another large woodblock collage, Mr. Kiefer combines an image of his country's most emblematic

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY | Collection: MoMA Exhs. | Series.Folder: 1498.3

Review/**Art**

Provocative Paintings From Anselm Kiefer

By ROBERTA SMITH

THE large and impressive survey of the work of Anselm Kiefer, the widely admired West German artist, has finally arrived in New York. The Museum of Modern Art is the last stop on a tour that has included the Art Institute of Chicago and the Philadelphia Museum of Art — the show's joint organizers — and the Museum of Contemporary Art in Los Angeles.

As the exhibition approached Manhattan, curiosity mounted about how Mr. Kiefer's large-scale canvases, which are frequently laden with straw, sand, poured lead or pieces of forged iron, would fare in the Modern's less-than-ideal temporary exhibition galleries. Many denizens of the Manhattan art world went out of their way to see the exhibition in Philadelphia, for it was widely assumed that the New York showing would not be up to snuff.

That assumption is now proved wrong: the Modern has passed the Kiefer test with flying colors. As installed by Kynaston L. McShine, the curator of the painting and sculpture collection, the exhibition looks as good as it did in Philadelphia, and is in some ways clearer. (The show, which is now open to museum members, will go on public view on Monday.)

The Modern's lower-level galleries have never looked better. They have been left almost completely open, creating broad sweeping vistas that are very much in character with the deep architectural or landscape space that dominates many of Mr. Kiefer's works.

And the use of a third-floor gallery to accommodate several of the artist's tallest works is not as disruptive

Continued on Page C28

Continued From Page C1

as one would have thought. In fact, by isolating the artist's most recent efforts and showing how they move away from the specifically German themes that have thus far preoccupied him, it provides a coda to the exhibition.

Downstairs, the show's major axes are punctuated with particularly expansive paintings that seem to enlarge the galleries. But such works are effectively juxtaposed with the artist's less monumental efforts: his early watercolors, his painted and otherwise manipulated photographic works and, above all, his big roughly bound books.

Throughout the 1980's, the themes of Mr. Kiefer's art have generated considerable controversy. Born in 1945, the artist uses the burdens and dilemmas of postwar Germany to fuel paintings whose aggressive physicality is often likened to the work of Jackson Pollock. His supporters consider his achievement, even at the early age of 43, virtually beyond category, their creator to be the rightful heir to Wagner and van Gogh, Beuys and Pollock; his detractors accuse him of being artistically conservative and politically even worse — perhaps fascistic — in his ambiguous sense of human folly, suffering and disillusionment without depicting a single soul or traditionally narrative event.

Mr. Kiefer can base a painting on the story of Brünnhilde or a harrowing poem written in a World War II concentation camp. He can turn a surface into a cavalcade of the names or faces of German cultural heroes — from Kleist to Beuys — or title a landscape image after some particularly beloved and contested fields in Brandenburg that are now part of West Germany. His scarred, caked paintings often seem to be more pieces of reality than depictions of it, and it is not surprising that his works are often compared to stage sets. One can imagine Leonore saving Florestan beneath the square Romanesque arches of "Shulamite," an image based on a Nazi war memorial.

•

These works can be powerful to look at but disturbing to think about. Their emphasis on myth and religion and authoritarian architecture requires a suspension of modern disbelief that is often hard to muster. Their moral zeal is corroborated by a certain visual inertness and even drabness.

Mr. Rosenthal's catalogue essay covers the groundwork of Mr. Kiefer's subject and intentions in exhaustive detail, frequently paraphrasing the artist himself. In this manner, Mr. Rosenthal delineates a vast subterranean well of German history and literature that the artist wants to call forth, although it could be argued that only a small portion of it actually reaches the surface of his work.

•

Mr. Rosenthal repeatedly stresses Mr. Kiefer's skepticism and interest in the mock-heroic, showing how he juxtaposes references to his country's shameful Nazi past with age-old symbols of German culture in order to question both, and how he often incorporates images — or the actual effects — of fire into his work to convey the transience rather than the eternal life of all his subjects, both good and evil.

In "The Ways of Worldly Wisdom — Arminius's Battle," for example, the portraits of famous Germans are overlaid with the woodblock of a blaze that could easily send their paper images up in smoke. In "The Rhine," another large woodblock collage, Mr. Kiefer combines an image of his country's most emblematic

Brennstäbe
3 panels
130 × 218½ × 11¾
(total)

Osiris und Isis
150 × 220½ × 6½
2 panels
(total)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Review/**Art**

Provocative Paintings From Anselm Kiefer

By ROBERTA SMITH

THE large and impressive survey of the work of Anselm Kiefer, the widely admired West German artist, has finally arrived in New York. The Museum of Modern Art is the last stop on a tour that has included the Art Institute of Chicago and the Philadelphia Museum of Art — the show's joint organizers — and the Museum of Contemporary Art in Los Angeles.

As the exhibition approached Manhattan, curiosity mounted about how Mr. Kiefer's large-scale canvases, which are frequently laden with straw, sand, poured lead or pieces of forged iron, would fare in the Modern's less-than-ideal temporary exhibition galleries. Many denizens of the Manhattan art world went out of their way to see the exhibition in Philadelphia, for it was widely assumed that the New York showing would not be up to snuff.

That assumption is now proved wrong: the Modern has passed the Kiefer test with flying colors. As installed by Kynaston L. McShine, the curator of the painting and sculpture collection, the exhibition looks as good as it did in Philadelphia, and is in some ways clearer. (The show, which is now open to museum members, will go on public view on Monday.)

The Modern's lower-level galleries have never looked better. They have been left almost completely open, creating broad sweeping vistas that are very much in character with the deep architectural or landscape space that dominates many of Mr. Kiefer's works.

And the use of a third-floor gallery to accommodate several of the artist's tallest works is not as disruptive

Continued on Page C28

Continued From Page C1

as one would have thought. In fact, by isolating the artist's most recent efforts and showing how they move away from the specifically German themes that have thus far preoccupied him, it provides a coda to the exhibition.

Downstairs, the show's major axes are punctuated with particularly expansive paintings that seem to enlarge the galleries. But such works are effectively juxtaposed with the artist's less monumental efforts: his early watercolors, his painted and otherwise manipulated photographic works and, above all, his big roughly bound books.

Throughout the 1980's, the themes of Mr. Kiefer's art have generated considerable controversy. Born in 1945, the artist uses the burdens and dilemmas of postwar Germany to fuel paintings whose aggressive physicality is often likened to the work of Jackson Pollock. His supporters consider his achievement, even at the early age of 43, virtually beyond category, their creator to be the rightful heir to Wagner and van Gogh, Beuys and Pollock; his detractors accuse him of being artistically conservative and politically even worse — perhaps fascistic — in his ambiguous references to German myth and history.

Not surprisingly, this is an exhibition that some people will be overwhelmed by and that others will question and resist at every turn. Mr. Kiefer's rich, complex art can easily accommodate both responses; it is pleasurable, provocative and problematic in about equal parts.

•

Mr. Kiefer's goal seems to be to create a specifically German art that will examine and perhaps exorcise specifically German ills, particularly those of the Nazi era and its aftermath. His staple image is a scorched earth landscape at once flat and deep, aggressively frontal and yet rapidly receding toward a high, faraway horizon. At its best, it evokes a universal sense of human folly, suffering and disillusionment without depicting a single soul or traditionally narrative event.

Mr. Kiefer can base a painting on the story of Brünnhilde or a harrowing poem written in a World War II concentation camp. He can turn a surface into a cavalcade of the names or faces of German cultural heroes — from Kleist to Beuys — or title a landscape image after some particularly beloved and contested fields in Brandenburg that are now part of West Germany. His scarred, caked paintings often seem to be more pieces of reality than depictions of it, and it is not surprising that his works are often compared to stage sets. One can imagine Leonore saving Florestan beneath the square Romanesque arches of "Shulamite," an image based on a Nazi war memorial.

•

These works can be powerful to look at but disturbing to think about. Their emphasis on myth and religion and authoritarian architecture requires a suspension of modern disbelief that is often hard to muster. Their moral zeal is corroborated by a certain visual inertness and even drabness.

In a particularly telling moment in the exhibition's catalogue essay, Mark Rosenthal, the curator of 20th-century art at the Philadlephia Museum, describes how Mr. Kiefer avoids a full range of color because only the French use it and the artist, "belonging to the German people, is unfamiliar with such practice." Whether or not one considers the full palettes of Max Beckmann and the Swiss-German Paul Klee, Mr. Kiefer's need to universalize his own sensibility is eerie, suggesting he would stifle any esthetic urges he considered un-German. Anyway, his feeling for color is obvious in his early watercolors and while the reduction of color in his larger works may be part of their high seriousness and tragic import, it aso contributes to a certain monotony.

Mr. Rosenthal's catalogue essay covers the groundwork of Mr. Kiefer's subject and intentions in exhaustive detail, frequently paraphrasing the artist himself. In this manner, Mr. Rosenthal delineates a vast subterranean well of German history and literature that the artist wants to call forth, although it could be argued that only a small portion of it actually reaches the surface of his work.

•

Mr. Rosenthal repeatedly stresses Mr. Kiefer's skepticism and interest in the mock-heroic, showing how he juxtaposes references to his country's shameful Nazi past with age-old symbols of German culture in order to question both, and how he often incorporates images — or the actual effects — of fire into his work to convey the transience rather than the eternal life of all his subjects, both good and evil.

In "The Ways of Worldly Wisdom — Arminius's Battle," for example, the portraits of famous Germans are overlaid with the woodblock of a blaze that could easily send their paper images up in smoke. In "The Rhine," another large woodblock collage, Mr. Kiefer combines an image of his country's most emblematic

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

waterway with an image of a Nazi war memorial, separating the two with a sheet of pale fire.

Throughout the exhibition, the viewer will be able to trace the way certain images and themes in Mr. Kiefer's works move from medium to medium, changing in scale and material — and sometimes in their basic character — as they go. In their combination of photographs, paint and such materials as sand and lead, many of Mr. Kiefer's books remain the cornerstone and, in some ways, the most credible, contemporary expression of his art. (Unfortunately only two of these books, their pages turned by attendants at two-hour intervals, will be completely viewable, but several others are well documented in the catalogue.) It is in these books, which frequently feature ironic miniaturized stagings of historical events, that the artist's skepticism and emphasis on the mock-heroic come across most convincingly. "Piet Mondrian — Operation Sea Lion" re-enacts Hitler's delusional scheme to invade Britain by sea (despite Germany's lack of naval might) through photographs of toy battleships floating in an old bathtub.

However, as Mr. Kiefer has matured, such modesty and irony seem to have been streamlined out of his paintings; the heroic has taken over. For example, it is hard to know if the fire at the center of "Interior," whose columned atrium is based on an Albert Speer design, is destroying the place or keeping the Nazi homefires burning, even in the face of obvious decay.

The catalogue reflects the sense of singularity that has become a hallmark of Mr. Kiefer's career. Mr. Rosenthal devotes very little space to the relationship between Mr. Kiefer's work and other art, whether of the present or the past. Nor is there any mention of other West German writers or film makers who have taken their country's postwar condition as the subject of their activities. Rather, the artist is presented in Olympian isolation, confronting the legacy of Nazi Germany almost single-handedly.

•

Nonetheless, the art itself affirms that Mr. Kiefer is an artist of considerable achievement without placing him head and shoulders above his generation. Like many of his peers, he has forged the influences of Conceptual art, performance and Installation art into an engaging, often sensational pictorial statement. Along with such artists as Julian Schnabel, Francesco Clemente and David Salle, among others, he has reinvested the so-called big picture of the New York School with new meanings and resonances, placing a new emphasis on subject matter and on art's relationship to the outside world.

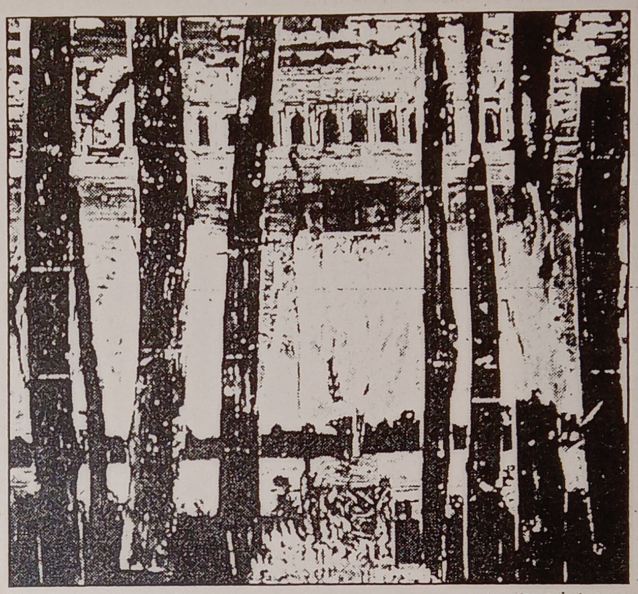
In the exhibition's final gallery, upstairs, we see Mr. Kiefer take his art beyond specifically German themes, a move that seems very significant. Three of the paintings apply the artist's signatory landscape image to

A show at the Modern traces Germanic and wider themes.

new situations and meanings, demonstrating more refinement than actual development. But two works in particular, "Jerusalem" and "Women of the Revolution," take Mr. Kiefer's art into new territory visually, thematically and spatially. In its combination of paint, gold leaf and thin, curling cloudlike pours of lead, "Jerusalem" positions the viewer high above a world that is abstract and liberated from the strictures of one-point perspective. (A pair of iron skis shows us exactly where we stand.) Meanwhile, "Women of the Revolution" crosses over into the history of France, while its wall of lead sheet and individually framed dried flowers point toward the realm of sculpture. Together these works leave Mr. Kiefer poised on the brink of a new adventure, and give his exhibition an unusually optimistic, open-ended conclusion.

•

The retrospective of the works of Anselm Kiefer at the Museum of Modern Art, 11 West 53d Street, will open to the public on Monday and run through Jan. 3. It is open to museum members now.



"The Rhine" (1983), a large woodblock collage by Anselm Kiefer, is in a survey of his work at the Museum of Modern Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

EXHIBITION #1498 ANSELM KIEFER
Nov. 16, 1988-Jan. 3, 1989
CORRESPONDENCE

written condition report prepared prior to release for shipment to borrower, at each venue, and upon return to lender , at Borrower's expense.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

SEP 27 '89

ICAGO

PHONE (312) 443-3600

9-19-89.

Sarah,
Correspondence for
your Kiefer file!

Sally-Ann.

iladelphia and New York
hould have been affixed
Unfortunately due to
not.

has not caused any
do not hesitate to

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 23rd, 1989

Geert Jan Visser
Dahlialaan
2470 Retie
Belgium

Dear Mr. Visser:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 23rd, 1989

H. de Groot
Petrus Campersingel 167
9713 AJ Groningen
The Netherlands

Dear Mr. de Groot:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectice schedules and perhaps some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thanking you again

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 23rd, 1989

Dr. W.A.L. Beeren, Director
Stedlijk Museum
Paulus Potterstraat 13
1071 CX Amsterdam
The Netherlands

Dear Dr. Beeren:

Please find enclosed the exhibition labels for the Philadelphia and New York venues for the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and perhaps some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thanking you again

Yours Truly

Sally Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurind, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 22nd, 1989

Martijn and Jeanette Sanders
van Eeghenstraat 123
1071 GA Amsterdam
The Netherlands

Dear Mr. and Mrs. Sanders:

Please find enclosed the exhibition labels for the Los Angeles, Philadelphia and New York venues for the Anselm Kiefer exhibition. The labels should have been affixed to the back of the paintings for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thanking you again

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Jill Quinn, Museum of Contemporary Art, L.A.
Irene Taurins, Philadelphia Museum of Art
Sarah Tappen , Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 22nd, 1989

Mr. and Mrs. Mel D. Morris
Alexander House
North Terrace
London, S.W.3
England

Dear Mr. and Mrs. Morris:

Please find enclosed the exhibition label for the New York venue of the Anselm Kiefer exhibition. The label should be affixed to the back of the work for provenance history. Unfortunately this was not done at the time of the exhibition due to hectic schedules.

Please forgive the delay and I hope this has not caused any inconvenience. An extra MoCA label is also enclosed.

Thank you for your understanding

Yours Truly
Sally-Ann Gill
Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Jill Quinn, MoCA
Sarah Tappen, MoMA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 22nd, 1989

Julia Ernst, Curator
Saatchi Collection
98A Boundary Road
London NW 8
England

Dear Ms. Ernst:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the paintings for provenance history. Unfortunately due to hectic schedules and perhaps some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns please do not hesitate to call (312-443-3607)

Thanking you again

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, The Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 28th, 1989

Dr. Rolf H. Krauss
Hasenbergstrasse 95-97
7000 Stuttgart
West Germany

Dear Dr. Krauss:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the paintings for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they where not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 28th, 1989

Céline and Heiner Bastian
Max Eyth-Strasse 27
1000 Berlin 33
Germany

Dear Mr. and Mrs. Bastian:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition, for your loan, The Rhine, 1983. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally Ann Gill

Sally Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 30th, 1989

Douglas J. Robinson
Hirschorn Museum and Sculpture Garden
Smithsonian Institute
Independence Avenue at 8th Street
SW, Washington, DC 20560

Dear Mr. Robinson:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607

Thank you again

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 30th, 1989

Gerald S. Elliott
30, N. La Salle, suite 2000
Chicago, ILL. 60602

Dear Mr. Elliott:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

March 30th, 1989

Lewis and Susan Manilow
754, North Milwaukee Avenue
Chicago, ILL.60622

Dear Mr. and Mrs. Manilow:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE ART INSTITUTE OF CHICAGO

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

July 14th, 1989

Pam Pack
Registrar, Permanet Collections
San Francisco Museum of Modern Art
401, Van Ness Avenue
San Francisco, CA. 94102

Dear Pam:

Please find enclosed the exhibition labels for the Philadelphia and New York venues of the Anselm Kiefer exhibition. The labels should have been affixed to the back of the painting for provenance history. Unfortunately due to hectic schedules and some misunderstanding, they were not.

Please accept my apologies for the delay which I hope has not caused any inconvenience. If you have any questions or concerns do not hesitate to call (312-443-3607)

Thank you for your understanding

Yours Truly

Sally-Ann

Sally-Ann Gill
Asst. Registrar
Permannet Collections

Encl.
cc: Irene Taurins, Philadelphia Museum of Art
Sarah Tappen, Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

PAINEWEBBER

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Ms. Monique Beudert
PaineWebber Group, Inc.
1285 Avenue of the Americas
New York, New York 10019

Dear Ms. Beudert,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988-Janaury 3, 1989

Artist: KIEFER, Anselm

Title/Date: To the unknown Painter, 1982
(dem unbekannten maler)

Medium: Watercolor and pencil on paper.

Museum No.: AIC Cat. No. 39

Box No.: 39

PaineWebber Group, Inc.

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

MAR 14 '89

CLEMENTE

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Francesco Clemente
684 Broadway
New York, New York 10012

Dear Mr. Clemente,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be kept with the work or in your files to add to its provenance.

My apologies for not getting this to you sooner. I hope it has not caused you any concern. Thank you for your understanding.

Sincerely,

Sarah Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Kyffhäuser, 1980–81

Medium: Mixed media book.

Museum No.: AIC Cat. No. 54

Box No.: 51,52,53,54,64A
Collection of Francesco and Alba Clemente, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
HF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER/COHENCA
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Mr. and Mrs. Jacques Cohenca
550 Park Avenue
New York, New York 10021

Dear Mr. and Mrs. Cohenca,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L. Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

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.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988-Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Kyffhäuser, 1980.

Medium: Photograph (1975), with acrylic and emulsion
Museum No.: AIC Cat. No. 48

Box No.: 48
Collection of Emy and Jacques Cohenca, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

DANNHEISSER MAR 14 '89 ST

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Werner and Elaine Dannheisser
650 Park Avenue
New York, New York 10021

Dear Mr. and Mrs. Danheisser,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989

Artist: KIEFER, Anselm

Title/Date: Ride to the Vistula, 1980
(Ritt an die Weichsel)

Medium: Oil on canvas

Museum No.: AIC Cat. No. 44

Box No.: 44 (&47)

Collection of Werner and Elaine
Dannheisser, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

FISCHL MAR 14 '89

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Mr. Eric Fischl
533 Canal Street
New York, New York 10013

Dear Mr. Fischl,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

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.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: The Starred heaven, 1980.
(Der gestirnte Himmel)
Medium: Photograph (1969), with acrylic and emulsion.
Museum No.: AIC Cat. No. 50

Box No.: 42, 48, 49 & 50
Collection of Eric Fischl, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER/GOODMAN
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Marian Goodman
Marian Goodman Gallery
24 West 57th Street
New York, New York 10019

Dear Ms. Goodman,

Enclosed please find exhibition labels from the Museum of Modern Art for your loans to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be kept with the work or in your files to add to its provenance.

My apologies for not getting this to you sooner. I hope it has not caused you any concern. Thank you for your understanding.

Sincerely,

Sarah L. Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Piet Mondrian--Operation Sea Lion, 1975 (Piet Mondrian--Uternehmen "Seelöwe")
Medium: Mixed media book
Museum No.: AIC Cat. No. 51

Box No.: 52,53,54,64A

Collection of Marian Goodman, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: March Sand V, 1977 (Märkischer Sand V)
Medium: Mixed media book

Museum No.: AIC Cat. No. 53

Box No.: 51,52,53,54,64A
Collection of Mr. and Mrs. Andrew Saul, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Midsummer Night IV, 1980 (Johannisnacht IV)
Medium: Mixed media book

Museum No.: AIC Cat. No. 52

Box No.: 51,52,53,54,64A
Collection of Marian Goodman, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

MARIAN GOODMAN
DEC 21 '88

MARIAN GOODMAN GALLERY
24 WEST 57TH STREET
NEW YORK, NY 10019
(212) 977 · 7160

December 19, 1988

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

Dear Ms. Tapen,

The Marian Goodman Gallery has purchased the Anselm Kiefer book: Markischer Sand V. Please see a copy of the letter that I sent to Virginia Mann at the Art Institute of Chicago. I spoke to her today and she thought it would be okay for Moma to release the book to us at the end of the exhibition.

I have arranged for Fred Worden Inc. to pickup the book at 10 a.m. on January 4. Please have the book well wrapped and available for him at that time.

Should you have any questions please do not hesitate to contact me.

Sincerely,

Elizabeth Kully

Elizabeth Kully, Registrar

MULTIPLES
24 WEST 57TH STREET
NEW YORK, NY 10019
(212) 977 · 7160

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

MARIAN GOODMAN GALLERY
24 WEST 57TH STREET
NEW YORK, NY 10019
(212) 977-7160

December 19, 1988

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

Dear Ms. Mann,

This letter is to inform you that the Marian Goodman gallery has purchased the following Anselm Kiefer book and would like to pick it up from the Museum of Modern Art in New York City on January 4, 1989.

Markischer Sand V, 1977
Twenty-five double-page photographic images, with sand , oil, and glue, mounted on cardboard and bound
23-3/4 x 16-5/8 x 3-3/8"

Please do not hesitate to contact me if you have any questions.

Sincerely,

Elizabeth Kully

Elizabeth Kully, Registrar

cc Sara Tapen
Museum of Modern Art

MULTIPLES
MMA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER/ LONDON
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Mr. Christopher London
300 Central Park West, 18H
New York, New York 10024

Dear Mr. London,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L. Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sall-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988-Janaury 3, 1989

Artist: KIEFER, Anselm

Title/Date: Bunker, 1982.

Medium: Watercolor on paper with woodcut

Museum No.: AIC Cat. No. 37

Box No.: 37

Private Collection, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

MILLER

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

MAR 14 '89

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Mr. and Mrs. Richard Miller
170 East 79th Street
New York, New York 10021

Dear Mr. and Mrs. Miller,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L. Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Midsummer Night, 1986.
(Johannisnacht)

Medium: Acrylic, emulsion, and shellac, on cardboard, mounted on lead, w/fern, steel and glass.

Museum No.: AIC Cat. No. 19

Box No.: 18-19
Private Colelction

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

PERETZ MAR 17 '89

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Dr. and Mrs. David Peretz
300 Central Park West
New York, New York 10025

Dear Dr. and Mrs. Peretz,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L. Tappen

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Palette with Wings, 1981.
(Palette mit Flügen)
Medium: Photograph with oil

Museum No.: AIC Cat. No. 49

Box No.: 42,48,49 & 50
Collection of David and Eileen Peretz
(courtesy Marian Goodman Gallery,
New York)

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

SPEIGEL
MAR 14 '89
ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Mr. and Mrs. Jerry Speigel
10 Broadlawn Avenue
Kingspoint, New York 11024

Dear Mr. and Mrs. Speigel,

Enclosed please find an exhibition label from the Museum of Modern Art for your loan to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Emanation, 1984-85

Medium: Shellac on photograph, mounted on cardboard with lead
Museum No.: AIC Cat. No. 47

Box No.: (44 &) 47
Collection of Jerry and Emily Spiegel, Kings Point, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

SPIEGEL

DEC 22 '88

EMILY AND JERRY SPIEGEL COLLECTION
TEN BROADLAWN AVENUE
KINGS POINT, NEW YORK 11024

December 13, 1988

Virginia Mann Registrar
Art Institute Chicago
Michigan at Adams St.
Chicago, Illinois 60603

Dear Miss Mann,

I authorize you to release our work "Emanation" by Kiefer at the close of the exhibition at the Modern Museum to P&DW for their show.

I want the piece to be picked up by Quality Creations and have told Christopher Sweet to arrange this. Thank you.

Sincerely,
Emily Spiegel

cc: Sarah Tapper

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

SONNABEND

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 14, 1989

Illeana Sonnabend
Sonnabend Gallery
420 West Broadway
New York, New York 10019

Dear Ms. Sonnabend,

Enclosed please find exhibition labels from the Museum of Modern Art for your loans to the ANSELM KIEFER exhibition organized by the Art Institute of Chicago. This label should be affixed to the back of the work to add to its provenance.

My apologies for not having this done while the work was at the Museum, but the fragile nature of the art works and our tight installation and dismantling schedules left no time for our staff to affix the labels.

Thank you for your understanding.

Sincerely,

Sarah L.Tappen
Assistant Registrar

Encl.
cc: Sally-Ann Gill, Art Institute of Chicago

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.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Tree with Palette, 1978.
(Baum mit Palette)
Medium: Oil on canvas with lead.

Museum No.: AIC Cat. No. 41

Box No.: 41
Private Collection
(courtesy Sonnabend Gallery, New York)

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: To the Unknown painter, 1980
(Dem unbekannten Maler)
Medium: Watercolor on paper

Museum No.: AIC Cat. No. 42

Box No.: 42
Collection of Antonio Homen, New York

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

Exhibition: ANSELM KIEFER
October 12, 1988–Janaury 3, 1989
Artist: KIEFER, Anselm

Title/Date: Brunhilde–Grane, 1978
(Brünhiled–Grane)
Medium: Woodcut with oil

Museum No.: AIC Cat. No. 43

Box No.: 43
Private Collection
(courtesy Sonnabend Gallery, New York)

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

MAR 9 '89

ANSELM KIEFER/
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 9, 1989

Mr. Anselm Kiefer
Dieselstrasse 2
6967 Buchen
West Germany

Dear Mr. Kiefer,

To verify that you have received your work Siegfried vergisst Brunhilde, 1986 in satisfactory condition, could you please sign and return the enclosed Receipt of Dleivery. A copy of the receipt is enclosed for your record. As per instructions that I received through the Los Angeles Museum of Contemporary Art, I had your piece Johannisnacht, 1986 returned to the Marian Goodman Gallery here in New York.

Please let me know if you have any questions regarding these works and their disposition.

Sincerely,

Sarah L Tappen
Assistant Registrar

Encl.

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.	1498.3

RECEIPT OF DELIVERY

The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019 (212) 708-9634
Cable: MODERNART NEW YORK Telex: Western Union International 62370

Date received September 30, 1988
* September 28, 1988
Date returned Janaury 13,1989

The following object(s) lent to the Museum of Modern Art:

by Mr. Anselm Kiefer
Dieselstrasse 2
6967 Buchen
West Germany

for
ANSELM KIEFER: The Museum of Modern Art, New York
October 12, 1988-January 3, 1989

has (have) been 88.1432 Returned 1/11/89 to Marian Goodman Gallery.
88.1433 Return to lender 1/13/89 via Chicago.

Sarah L. Tappen
Assistant Registrar, Sarah L. Tappen

	Museum Number	Description	
**	88.1432	Anselm KIEFER. Midsummer Night (Johannisnacht), 1986. Fern and photograph mounted on lead treated with acid, 81 3/4 x 38 1/2" (207.8 x 97.9 cm)	~~$30,000.00~~ $130,000.00
*	88.1424	Anselm KIEFER. Siegfried Forgets Brunhilde (Siegfried v ergässt Brunhilde), 1986. Charcoal, lilies of the valley on lead treated with acid, 101 x 212 cm.	130,000.00

** Returned to Marian Goodman Gallery, New York 1/11/89.

⇒Please sign and return this Receipt of Delivery to confirm that you have received the above mentioned works of art and have found them to be in satisfactory condition. Thank you!

Received by ..... Date .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

85

The Museum of Modern Art

To Dick Palmer and Laura Rosenstock

From Sarah Tappen Sarah

Date March 9, 1989

Re KEIFER.

I have held off sending this Receipt of Dleivery to see if I heard more from the Goodman Gallery regarding the possibility of a mistaken delivery/return. Since no one has called to tell me that the Midsummer Night piece should actually be in Germany, I assume they received verification from Keifre that it should, indeed, be in New York.

Just in case you were wondering...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER/ ROTTERDAM
cc: K.M/L. Rosenstock ST
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

March 7, 1989

Mr. Ed Cohen, President
General Atlantic Corporation
125 East 56th Street
New York, New York 10022

Dear Mr. Cohen,

Enclosed please find an exhibition label from The Museum of Modern Art for your loan to the exhibition ANSELM KIEFER which was organized by The Art Institute of Chicago. Our apologies for not completing this sooner.

Sincerely,

Sarah L. Tappen

Sarah L. Tappen
Assistant Registrar

Encl.

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.	1498.3

Exhibition: ANSELM KIEFER
October 12, 1988-Janaury 3, 1989

Artist: KIEFER, Anselm

Title/Date: North Cape, 1975.
(Nordkap)

Medium: Watercolor on paper

Museum No.: AIC Cat. No. 38

Box No.: (35 &) 38
Anthony d'Offay Gallery, London

The Museum of Modern Art
11 West 53 Street, New York, New York 10019
MF 784

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER/ FEB 24 '89
cc: K.M/L. Rosenstock
D. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

February 23, 1989

THREEWAY Corporation
40 Commerce Drive
Cranbury, New Jersey 08512
Attn: Teresa

Dear Teresa,

I hate to be an eternal pest, but Jack Ring told me to refer this matter to you.

Enclosed are four invoices (Nos. 012-70428-9, 012-70429-9, 012-70430-9 and 012-70437-9) for transporting empty cases from your Cranbury warehouse to MoMA. The original agreement between MoMA and Jack was for three trucks totalling $1,600 making the rate for each truck approximately $533.00. This was how we were billed for the three trucks going from MoMA to Cranbury back in September.

Could you arrange to have new invoices issued to reflect that we are to pay for the four trucks (we ended up needing an additional truck to bring everything back) at $533.00 each instead of $1,600.00 per truck. If this is all too confusing just give me a call and I will try to explain it again.

Thank you for your attention tot his matter and I look forward to hearing from you soon.

Sincerely,

Sarah

Sarah L.Tappen
Assistant Registrar

cc: Jack Ring

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.	1498.3

JAN 27 '89

PAGE: 1

3-WAY CORPORATION
SUNNYVALE, CALIFORNIA 94089
SCAC CODE: THWC

FREIGHT BILL

INVOICE NO.: 012-70428-9
DELIVERY DATE: 1/04/89

TERMS: Governing commission regulations require payment within seven days of presentation.

PLEASE REMIT TO:
THREE WAY CORPORATION
DEPARTMENT # 01349
SAN FRANCISCO, CA 94139

Bill to:
MUSEUM OF MODERN ART
11 W 53RD ST
NEW YORK NY
10019

CUSTOMER: 3513-001 SM 105
SHIPPER: MOMA % 3WAY
ORIGIN: CRANBURY NJ
CONSIGN: MUSEUM OF MODERN ART
DESTIN: NEW YORK NY

PO 24686

INVOICE DATE 1/23/89

FLAT FEE Tar. TWC	Sec 025	Miles 72	21000#/21000#	Rate $.00	1,600.00

Approved by: _____

Date of approval: _____

T.O. or P.O. No.: _____

Issued to: _____

Date sent to A/P: _____

INVOICE TOTAL IF PAID BEFORE 2/02/89 1,600.00
INVOICE TOTAL INCLUDING CR. SVC. CHG IF PAID AFTER $1,616.00

NOTE: Reverse of this invoice contains additional terms & conditions.

DVR:0888-10701BIZZ1
DOC#000075337

ORIGINAL

DIEBOLD PRINTING SERVICE, INC. - (415) 692-5455

FORM NO. 508A (4/86)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

3·WAY CORPORATION
SUNNYVALE, CALIFORNIA 94089
SCAC CODE: THWC

FREIGHT BILL

INVOICE NO.: 012-70429-9
DELIVERY DATE: 1/05/89

PLEASE REMIT TO:
THREE WAY CORPORATION
DEPARTMENT # 01349
SAN FRANCISCO, CA 94139

TERMS: Governing commission regulations require payment within seven days of presentation.

Bill to:
MUSEUM OF MODERN ART
11 W 53RD ST
NEW YORK NY 10019

CUSTOMER: 3513-001 SM 105
SHIPPER: MOMA X 3WAY
ORIGIN: CRANBURY NJ
CONSIGN: MUSEUM OF MODERN ART
DESTIN: NEW YORK NY

INVOICE DATE 1/18/89

PO 24686

14 PIECES Tar. Approved By:	Sec 025	Miles 72	21000#/21000#	Rate $.00	1,600.00

Date of approval:

T.O. or P.O. No.:

Issued to:

Date sent to A/P:

INVOICE TOTAL IF PAID BEFORE 1/28/89 1,600.00
INVOICE TOTAL INCLUDING CR. SVC. CHG IF PAID AFTER $1,616.00

NOTE: Reverse of this invoice contains additional terms & conditions.

DVR0289-10012BIPJ
DOC#000075017

ORIGINAL

DIEBOLD PRINTING SERVICE, INC. - (415) 692-5455
FORM NO. 508A (4/86)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

JAN 27

PAGE: 1

3-WAY CORPORATION
SUNNYVALE, CALIFORNIA 94089
SCAC CODE: THWC

FREIGHT BILL

INVOICE NO.: 012-70430-9
DELIVERY DATE: 1/05/89

TERMS: Governing commission regulations require payment within seven days of presentation.

PLEASE REMIT TO:
THREE WAY CORPORATION
DEPARTMENT # 01349
SAN FRANCISCO, CA 94139

Bill to:
MUSEUM OF MODERN ART
11 W 53RD ST
NEW YORK NY
10019

CUSTOMER: 3513-001 SM 105
SHIPPER: MOMA % 3WAY
ORIGIN: CRANBURY NJ
CONSIGN: MUSEUM OF MODERN ART
DESTIN: NEW YORK NY

PO 24686

INVOICE DATE 1/23/89

FLAT FEE Tar. TWC	Sec 025	Miles 72	7000#/ 7000#	Rate	$.00	1,600.00

Approved by:_____

Date of approval:_____

T.O. or P.O. No.:_____

Issued to:_____

Date sent to A/P:_____

INVOICE TOTAL IF PAID BEFORE 2/02/89 1,600.00
INVOICE TOTAL INCLUDING CR. SVC. CHG IF PAID AFTER $1,616.00

NOTE: Reverse of this invoice contains additional terms & conditions.

DVR0888-10701BIZZ1
DOC#006075336

ORIGINAL

DIEBOLD PRINTING SERVICE, INC. - (415) 692-5455

FORM NO. 508A (4/86)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

JAN 27 '89

3-WAY CORPORATION
SUNNYVALE, CALIFORNIA 94089
SCAC CODE: THWC

FREIGHT BILL

INVOICE NO.: 012-70437-9
DELIVERY DATE: 1/03/89

TERMS: Governing commission regulations require payment within seven days of presentation.

PLEASE REMIT TO:
THREE WAY CORPORATION
DEPARTMENT # 01349
SAN FRANCISCO, CA 94139

Bill to:
MUSEUM OF MODERN ART
11 W 53RD ST
NEW YORK NY 10019
ATTN: SARAH TAPPAN

CUSTOMER: 3513-001 SM 105
SHIPPER: MOMA % 3WAY
ORIGIN: CRANBURY NJ
CONSIGN: MUSEUM OF MODERN ART
DESTIN: NEW YORK NY

PO 24686

INVOICE DATE 1/23/89

FLAT FEE Tar. TWC	Sec 025	Miles 72	9000#/21000#/21000#	Rate	$.00	1,600.00

Approved by:_____

Date of approval:_____

T.O. or P.O. No.:_____

Issued to:_____

Date sent to A/P:_____

INVOICE TOTAL IF PAID BEFORE 2/02/89 1,600.00
INVOICE TOTAL INCLUDING CR. SVC. CHG IF PAID AFTER $1,616.00

NOTE: Reverse of this invoice contains additional terms & conditions.

DVR0888-10701BIZZ1
DOC#000075335

ORIGINAL

DIEBOLD PRINTING SERVICE, INC. - (415) 692-5455

FORM NO. 508A (4/86)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

A. KIEFER
cc: ~~K. McShine/J. Wells~~
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

January 30, 1989

Mr. Thad Meyerriecks
Crozier Fine Arts
630 West 26th Street
New York, New York 10001

Dear Thad,

As per our telephone conversation, could you please re-invoice this bill to the Art Institute of Chicago as they are the organizing institution for the Kiefer exhibition. The bill should be addressed as follows:

The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603
Attn: Virginia Mann
Director of Registration

The Transportaitn Order and P.O. which I generated for these deliveries will be cancelled. Also, could you indicate that the Fischl and PaineWebber loans were returned—they do not appear on the invoices with the others, and I understand that the deliveries were made.

Thanks so much for all your help.

Sarah L. Tappen
Assistant Registrar

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

JAN 26 89

DATE
01/24/89

INVOICE#
01-6421

Crozier Fine Arts, Inc.
630 West 26 Street
New York, NY 10001
Telephone 212-741-2024
Toll free call 800-822-2787
Telex 226000 ETLX UR/CROZIER
Fax 212-243-5209

CROZIER

MUSEUM OF MODERN ART
SARAH TAPPEN
11 W 53RD STREET
NEW YORK, NY 10019

212/708-9568

ICC #MC-183895
PURCHASE ORDER NUMBER: 24788 TERMS: PAYMENT WITHIN 7 DAYS
RETURN ONE COPY WITH PAYMENT

01/10/89 6421-10	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: SONNABEND GALLERY,NY,NY PICK UP AND DELIVER ART OBJECTS 3 KIEFFER WORKS;UNABLE TO DELIVER TO GALLERY,BROUGHT BACK TO CFA 26 TRUCK W/ 2 ARTHANDLER FOR 1.00 HRS@$ 78.00/HR	$ 78.00
01/10/89 6421- 2	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: M/M DANNHEISSER,NEW YORK,NY PICK UP AND DELIVER ART OBJECTS KIEFER "RIDE THE VISTULA" PTG. TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421- 4	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: DR. DAVID PERETZ,NY,NY PICK UP AND DELIVER ART OBJECTS KIEFER>"PALETTE W/ WINGS TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421- 5	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: M/M COHENCA,NY,NY PICK UP AND DELIVER ART OBJECTS KIEFFER,"KYFFHAUSSER",PHOTO TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421- 6	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: RICHARD MILLER,NY,NY PICK UP AND DELIVER ART OBJECTS 1 KIEFFER, UNTITLED TRUCK W/ 2 @$ 78.00/HR	

What the Museum, Gallery & Collector have in Common.
CRATING STORAGE FIELD SERVICES TRANSPORTATION TRAVELING EXHIBITIONS INTERNATIONAL SERVICES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

DATE

INVOICE# 6421
CONTINUED

Crozier Fine Arts, Inc.
630 West 26 Street
New York, NY 10001
Telephone 212-741-2024
Toll free call 800-822-2787
Telex 226000 ETLX UR/CROZIER
Fax 212-243-5209

CROZIER

Sarah - this went on the estimate due to the Somaband Gallery. They unfortunately refused the delivery of the big crates and we where forced to unload them at CROZIER, and then RE-LOAD them and delivery to another storage Location. The Fischl delivery was also delayed by several days.

Thank-you, Thad

ICC #MC-183895
ICC REGULATIONS REQUIRE PAYMENT WITHIN 7 DAYS
RETURN ONE COPY WITH PAYMENT

01/10/89 6421- 7	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: GENERAL ATLANTIC COR,NEW YORK,NY PICK UP AND DELIVER ART OBJECTS KIEFFER WATERCOLOR, "NORTH LIGHT" TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421- 9	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: CHRISTOPHER LONDON,APT 1 H NY,NY PICK UP AND DELIVER ART OBJECTS 1 KIEFER THE BUNKER TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421-11	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: MARIAN GOODMAN,NY,NY PICK UP AND DELIVER ART OBJECTS 3 KIEFFER WORKS TRUCK W/ 2 @$ 78.00/HR	
01/10/89 6421-12	SHIPPER: MUSEUM OF MODERN ART,NEW YORK,NY CONSIGN: FRANCESCO CLEMENTE,NEW YORK,NY PICK UP AND DELIVER ART OBJECTS 1 KIEFER BOOK EXCLUSIVE USE/ALL DAY	$ 850.00
	T O T A L A M O U N T D U E	$ 928.00
	* * * DUE BY 01/31/89 * * *	
	PLEASE CALL MR. THAD MEYERIECKS @ 212/741-2024 IF YOU HAVE ANY QUESTIONS ABOUT THIS INVOICE	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

JAN 26 '89

A. KIEFER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

January 25, 1989

Mr. and Mrs. Norman Braman
4777 Pine Tree Drive
Miami Beach, FLA 33140

RE: ANSELM KIEFER exhibition.

Dear Mr. and Mrs. Braman,

As per Susan from your office, your Kiefer piece entitled The Tree of Jesse (Wurzel Jesse) will be delivered to your warehouse space at: Fortress
1629 North East First Avenue
Miami, Florida 33132
Contact: Mike Marrelli

Fine Arts Express will be making the delivery on Tuesday January 31, 1989 on their regular New York to Orlando shuttle run.

When the piece has been received could you please sign the enclosed Receipt of Delivery to indicate that the piece was returned in satisfactory condition, and return the Receipt in the enclosed envelope. A copy of the Receipt is enclosed for your record.

Please do not hesitate to call me if you have any questions about your loan.

Thank you for your contribution to the success of the exhibition.

Sincerely,

Sarah L. Tappen
Assistant Registrar

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

RECEIPT OF DELIVERY

The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019 (212) 708-9634
Cable: MODERNART NEW YORK Telex: Western Union International 62370

Date received ... September 28, 1988
Date returned ... January 26, 1989

The following object(s) lent to the Museum of Modern Art:

by Mr. and Mrs. Norman Braman
4777 Pine Tree Drive
Miami Beach, Florida 33140

for ANSELM KIEFER: The Museum of Modern Art, New York.
October 12, 1988–January 3, 1989.

has (have) been Returned via Fine Arts Express.

Sarah L Tappen
Assistant Registrar, Sarah L.Tappen

Museum Number	Description	
88.1422	Anselm KIEFER. The Tree of Jesse (Wurzel Jesse), 1987. Palm roots on photo on lead treated with acid, 240 x 131 cm.	$175,000.00

* Please sign and return this Receipt of Delivery to confirm that you have received the above mentioned works of art and have found them to be in satisfactory condition. Thank you.

Received by ..... Date .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

JAN20 '89

A. KIEFER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

January 19, 1989

Mr. and Mrs. Norman Braman
4777 Pine Tree Drive
Miami Beach, Florida 33140

Dear Mr. and Mrs. Braman,

The exhibition ANSELM KIEFER closed at The Museum of Modern Art on January 3, 1989 and the works are being dispersed to their respective lenders.

Your piece Wurzel Jesse (The Tree of Jesse) is being held at MoMA until shipping arrangements can be made. I would like to return your loan to you as soon as possible depending on your schedule. There is a possibility of shipping the piece out on February 5 for delivery to you on February 9, 1989. Since we do not seem to have your phone number on file, could you be so kind as to contact me at (212) 708-9632 to discuss this matter.

I look forward to hearing from you soon.

Sincerely,

Sarah Tappen

Sarah L. Tappen
Assistant Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

A. KIEFER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

JAN 18 '89

The Museum of Modern Art

Office of the Registrar
212-708-9634

January 18, 1989

Ms. Laura Catalano
Registrar
Albright-Knox Gallery
1285 Elmwood Avenue
Buffalo, New York 14222

Dear Laura,

Your loan to the exhibition ANSELM KIEFER was released to ThreeWay Van Lines for return to you. To indicate that the loan has been received in good condition, could you please sign the enclosed Receipt of Delivery and return it in the envelope provided. A copy of the Receipt is enclosed for your record.

Thank you for your contribution to the success of the New York showing of the exhibition.

Sincerely,

Sarah L. Tappen
Assistant Registrar

Encls.

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.	1498.3

RECEIPT OF DELIVERY

The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019 (212) 708-9634
Cable: MODERNART NEW YORK Telex: Western Union International 62370

Date received October 7, 1988

Date returned January 16, 1989

The following object(s) lent to the Museum of Modern Art:

by Albright-Knox Gallery
1285 Elmwood Avenue
Buffalo, New York 14222

Attn: Laura Catalano, Registrar

for ANSELM KIEFER: The Museum of Modern Art, New York
October 12, 1988-January 3, 1989

has (have) been Returned via ThreeWay Van Lines

Assistant Registrar, Sarah L. Tappen

Museum Number	Description	
88.1465	Anselm KIEFER. The Milky Way (Die Milchstrasse), 1985/87. Emulsion paint, oil, acrylic, shellac on canvas, applied wires and lead objects, 380 x 560 cm.	$600,000.00

Please sign and return this Receipt of Delivery to confirm that you have received the above mentioned works of art and have found them to be in satisfactory condition.

Received by ..... Date .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

BUFFALO/Albright-Knox

The Museum of Modern Art

cc: J. Wells
L. Rosenstock
S. Tapen
KIEFER-Packing/Shipping

January 6, 1989

Richard L. Palmer
Coordinator of Exhibitions
212-708-9850 9857

Ms. Laura Catalano, Registrar
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, New York 14222

Dear Laura Catalano:

This will reconfirm our telephone conversation of earlier in the day in which you advised me that the Albright would rescind its 10/17/88 invoice to us for a $1,988. share of the cost of MILKY WAY's van transfer from LAMOCA to Buffalo. As I advised you earlier, no one at either LAMOCA or the A-KAG ever consulted Sarah Tappen or myself regarding this arrangement. We are of course pleased that you have reversed the charge and I am returning the original invoice herewith.

We will of course cover the cost of the transit from Buffalo to New York for which we have been billed $3,015. by 3-Way Van Lines. After speaking to you today, I shall try again to see if I can have it reduced in view of the fact that the van was both late in arriving at your premises and ours. We will also cover the cost of returning the painting.

Thanks very much for your help in getting this matter straightened out. With best regards,

Sincerely,

Richard L Palmer

cc: Kynaston L. McShine

Enclosure: Invoice of 10/17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

00667

OCT 21

Albright-Knox Art Gallery
1285 Elmwood Ave.
Buffalo, New York 14222

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

10/17/88

DETACH HERE AND RETURN UPPER PORTION PROMPTLY WITH REMITTANCE, PLEASE

Pro- rated transportation charges for shipment of Milky Way by Ansel Kiefer from Los Angeles to Buffalo — $1,988.70

Approved by: J. Rickard

Date of approval: 10/28/88

T.O. or P.O. No.: Check Request

Issued to: 71841-2491

Date sent to A/P: _____

00667

Albright-Knox Art Gallery
1285 Elmwood Ave.
Buffalo, New York 14222
(716) 882-8700

CUSTOMER'S COPY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

BUFFALO/Albright-Knox 57

Albright-Knox Art Gallery
Buffalo, New York 14222

October 28, 1988

3-Way Corporation
Sunnyvale, California 94089

To Whom It May Concern:

Enclosed please find your invoice # 012-70251-8 which was received today.

This bill should be re-invoiced to the following:

The Museum of Modern Art
11 West 53rd Street
New York, New York 10019
ATT: Sarah Tappan, Assistant Registrar

Thank you.

Laura Catalano
Registrar

Enclosure

Tel: (716) 882-8700

The Buffalo Fine Arts Academy, 1862
125
Albright-Knox Art Gallery, 1987

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

Department of Painting and Sculpture

October 12, 1988

Mr. Michael G. Auping
Chief Curator
Albright-Knox Art Gallery
1285 Elmwood Avenue
Buffalo, NY 14222

Dear Michael Auping:

Thank you very much for making your Kiefer painting The Milky Way available for our exhibition. It is a wonderful work and we are thrilled to have the privilege of including it.

In order to complete our records, I would greatly appreciate it if you would complete and return the green copy of the enclosed loan agreement form, retaining the white copy for your files. The Museum of Modern Art will, of course, assume full responsibility for all costs of insurance, transportation and packing from the time the painting leaves The Albright-Knox Art Gallery until it is returned to you.

Thank you again for joining us in this enterprise.

Sincerely,

Laura Rosenstock

Laura Rosenstock
Assistant Curator

LR/jm

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

SHIPPING NOTICE

OCT 12 '88

ALBRIGHT-KNOX ART GALLERY **1285 Elmwood Avenue** **Buffalo, New York 14222**
The Buffalo Fine Arts Academy **(716) 882-8700**

The following objects have been shipped to you by the Albright-Knox Art Gallery of The Buffalo Fine Arts Academy for the purpose indicated below and subject to conditions specified on the back of this notice. Please sign and return this notice to the above address.

Laura Catalano
Registrar

Description

ANSELM KIEFER
die Milchstrasse [Milky Way]
1985-87
emulsion paint, oil, acrylic and shellac on
canvas with applied wires and lead objects
380 x 560 cm.

Note: shipment consists of the following:

two (2) panels in travel frames

Date of Shipment 10/6/88 Insured by Albright-Knox Art Gallery

Consignee: Anselm Kiefer and Marian Goodman Gallery 24 West 57th Street
New York, New York 10019

Shipped to: Museum of Modern Art 11 West 53rd Street New York, NY 10019

Packed by: A-KAG Carrier: 3-Way Van Lines

Purpose of Shipment: Shipment of work after consideration to join
exhibition venue at MOMA

THE OBJECTS LISTED ABOVE HAVE BEEN RECEIVED IN SATISFACTORY CONDITION:

Signature Sarah Hoyne Date Oct. 7, 1988

SHIPPING NOTICE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

CONDITIONS

1. It is understood that objects covered by this Shipping Notice shall remain in the condition in which they are received. They shall not be cleaned, repaired, retouched or altered in any way whatever, nor shall they be removed from their frames for any reason without the written permission of The Buffalo Fine Arts Academy.

2. The borrower may photograph the objects covered by this Shipping Notice only for record, publicity, and educational purposes and may reproduce such objects in exhibition catalogues and museum publications. Such objects, however, may not be reproduced in any media (including photographs) for the purpose of sale.

3. Objects covered by this Shipping Notice may not be subjected to technical examination of any type whatever without permission of The Buffalo Fine Arts Academy.

4. Loans made to other institutions by The Buffalo Fine Arts Academy for periods of six months or more are subject to the condition that should the Academy desire to recall any objects for its own purpose, it may do so on thirty days' notice to the borrower. The Academy, if requested, will exert its best efforts to substitute for any object so recalled another similar object at its expense.

5. From the time the objects leave the Albright-Knox Art Gallery until the time they are actually received back at the Albright-Knox Art Gallery, the borrower shall be responsible for any loss or damages to the objects, whether or not caused by the negligence of the borrower. Any loss or damage, whether in transit, on the borrower's premises, or otherwise and regardless of who may be responsible therefor, shall be reported to The Buffalo Fine Arts Academy immediately. Unless expressly waived in writing, the borrower shall maintain on the objects full insurance, which shall insure The Buffalo Fine Arts Academy against any loss or damage to the objects by reason or any cause whatever, including negligence on the part of The Buffalo Fine Arts Academy, its agents and employees.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Albright-Knox Art Gallery
Buffalo, New York 14222

Sarah - Pgs
d will speak with you
soon
Laura

OCT 4 '8

September 28, 1988

Mr. Jack Ring
3-Way Van Lines
40 Commerce Drive
Cranbury, New Jersey 08512

Dear Jack:

I wanted to confirm our conversation of yesterday with regard to the shipment of die Milchstrasse [Milky Way] by Anselm Kiefer to the Museum of Modern Art.

It is my understanding that the arrangements are as follows: an exclusive-use, climate control van with double team drivers will pick-up from the Albright-Knox Art Gallery on Thursday, October 6th at 7:00 a.m. with same day delivery to the Museum of Modern Art, 11 West 53rd Street, New York, NY 10019; the contact person at MOMA is Sarah Tappan and her number is (212) 708-9632.

While we did have some leeway in terms of the timing of the delivery of this painting to us, it is imperative that this work is received at MOMA on October 6th.

Thank you very much for your assistance and cooperation with this shipment and if you have any problems or concerns in keeping this schedule please let me know immediately.

Sincerely,

Laura

Laura Catalano
Registrar

cc: S. Tappan, Registrar Office, MOMA

Tel: (716) 882-8700

The Buffalo Fine Arts Academy 1862
125
Albright-Knox Art Gallery, 1987

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

A. KIEFER JAN 18 89
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

January 18, 1989

Mrs. Ella B. Schaap
316 Holmecrest Road
Jenkintown, PA 19046

Dear Mrs. Schaap,

Your loan to the exhibition ANSELM KIEFER was released to ThreeWay Van Lines for return to you. To indicate that the loan has been received in good condition, could you please sign the enclosed Receipt of Delivery and return it in the envelope provided. A copy of the Receipt is enclosed for your record.

Thank you for your contribution to the success of the New York showing of the exhibition.

Sincerely,

Sarah L. Tappen
Assistant Registrar

Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

RECEIPT OF DELIVERY

The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019 (212) 708-9634
Cable: MODERNART NEW YORK Telex: Western Union International 62370

Date received September 28, 1988

Date returned January 12, 1989

The following object(s) lent to the Museum of Modern Art:

by Mrs. Ella B. Schaap
316 Holmecrest Road
Jenkintown, PA 19046

for ANSELM KIEFER: The Museum of Modern Art, New York,
October 12, 1988-January 3, 1989.

has (have) been Returned via ThreeWay Van Lines.

Assistant Registrar, Sarah L. Tappen

Museum Number	Description	
88.1423	Anselm KIEFER. The Raft (Das Floss), 1987. Acrylic, claywash, melted lead, fern on photo on lead treated with acid, 171 x 131.5 cm.	$200,000.00

Please sign and return this Receipt of Delivery to confirm that you have received the above mentioned works of art and have found them to be in satisfactory condition.

Received by ..... Date .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

Department of Painting
and Sculpture

August 25, 1988

Mrs. Ella B. Schaap
316 Holmecrest Road
Jenkintown, PA 19046

Dear Ella,

I am writing to you with regard to the Anselm Kiefer exhibition which, as you know, will conclude its tour at The Museum of Modern Art from October 17, 1988 to January 3, 1989. We are very eager to include your piece Das Floss (The Raft), 1987 in our New York showing and hope to be allowed the privilege of borrowing it.

In the event you are willing to lend, I have taken the liberty of enclosing the appropriate loan agreement forms; if you do consent to this loan, please complete and return the green copy of the form, retaining the white copy for your records. The Museum would, of couse, assume full responsibility for all costs of insurance, transportation, and packing from the time the work leaves Los Angeles until it is returned to you.

We are delighted that after all these months the Kiefer exhibition will finally be on view in New York. I am looking forward to seeing you again and hope you will be able to join us in this enterprise.

With thanks for your consideration.

Sincerely,

Laura

Laura Rosenstock
Assistant Curator

LR/jm

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

JAN 24

Incoming X

Outgoing

THE CARNEGIE
MUSEUM OF ART

4400 Forbes Avenue
Pittsburgh, PA 15213
412 622-3200
Writer's Direct Dial 412 622- 3299

January 13. 1989

Sarah:

Thanks so much for your cooperation in getting the Kiefer equipment to us on the same van as our loans. I have enclosed a receipt for the two works of art. We will see that the Weis' piece is returned to their home here in Pittsburgh. We'll send the Kiefer tool box to Germany and the other equipment back to Chicago after deinstallation of the International.

Thanks again.

Sincerely yours,

Elizabeth

Elizabeth Tufts Brown
Assistant Registrar

Enclosure

The item(s) listed above have been received:

Signed Elizabeth T. Brown Date received 1/13/89

Elizabeth T. Brown

Title Assistant Registrar

Please sign this receipt and return the white and yellow copies to The Carnegie Museum of Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

JAN 24

Object Receipt

THE CARNEGIE
MUSEUM OF ART

Office of the Registrar
4400 Forbes Avenue
Pittsburgh, PA 15213
412-622-3203

Incoming X
Outgoing ____

The following item(s) were received from/~~shipped to~~: Museum of Modern Art

11 West 53rd Street, New York, NY 10019

Purpose return from loan

Shipped via 3-Way

Date shipped 1/13/89 **Date to be returned**

Artist/Origin	Description	Insurance value
Anselm Kiefer Der Rhein	book 83.77	
Anselm Kiefer Das Schlangenwunder	(Weis loan) mixed media FA 87.174	

cc: Virginia Mann, The Art Institute of Chicago

The item(s) listed above have been received:

Signed Elizabeth I. Brown **Date received** 1/13/89
Elizabeth T. Brown
Title Assistant Registrar

Please sign this receipt and return the white and yellow copies to The Carnegie Museum of Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

A. KIEFER/ JAN 9 '89
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
✓Reg. File

FAX

To CROZIER FINE ARTS

Attention Thad Meyerriecks

Address 630 West 26th Street

City/State New York, New York 10001

Country

Fax # 212-243-5209
(Include country and city codes for international fax)

Date January 9, 1989

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 71150-2491

Deliver to Office Services.

Cover page plus 3 additional page(s)

Subject ANSELM KIEFER/ Transportation Order and shipping list--NY dispersal

Comments/Instructions:

Dear Thad,

Here is a P.O. for the truck on Wednesday Jan.11th. I have also attached an updated/corrected list of addresses for delivery. Please call if you need further clarification. ALso, I don't think we will require Duffy on Wednesday for this shipment seeing as the pieces are not that big or heavy. Thanks.

Sarah

Offices Services use only:

Time sent/date _____ Duration _____ Operator _____

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9813 Telex: 62370 MODART Fax: (212) 708-9889

MF 1141

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

TRANSPORTATION ORDER

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

P.O.# 24788

Date January 6, 1989

Mail invoice in duplicate bearing order number to the treasurer's office.

To Crozier Fine Arts

Address 630 West 26th Street

New York, New York 10001

List below names and addresses for collection and delivery together with dates and time if specified: And list works to be collected or delivered at each location.

Do not type in this space

WEDNESDAY JANUARY 11, 1989

Delivery of works by ANSELM KIEFER to the following addresses:

MILLER, 170 E. 79th Street
GENERAL ATLANTIC CORP.,125 E. 56th Street
PAINEWEBBER GROUP, INC., 1285 Avenue of the Americas
LONDON, 300 Central Park West
SONNABEND GALLERY, 420 West Broadway
MARIAN GOODMAN GALLERY, 24 West 57th Street
DANNHEISSER, 650 Park Ave.
FISCHL, 533 Canal Street
PERETZ, 300 Central Park West
COHENCA,550 Park Ave.
CLEMENTE. 684 Broadway

as per attached list.

All day, exclusive use truck

Estimated Cost: $650.00

Purpose ANSELM KIEFER/ Dispersal to New York lenders

Ordered by E. Ricciardelli

Eloise Ricciardelli/slt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER dispersal--NEW YORK lenders.

RICHARD MILLER
170 East 79th Street

Untitled (Johannisnacht), book.
40 x 36"--soft wrapped.

GENERAL ATLANTIC CORP.
Attn: Elizabeth
125 East 56th Street

North Cape (Nordkap)
Watercolor
Soft wrap.

PAINEWEBBER GROUP, INC.
1285 Avenue of the Americas

To the Unknown Painter (Dem Unbekannten Maler)
Watercolor.
Soft wrap.

CHRISTOPHER LONDON
300 Central Park west

Bunker
Watercolor.
Case dims: 36 x 41 x 6"

ILLEANA SONNABEND
Sonnabend Gallery
420 West Broadway

Tree with Palette (Baum mit Palette)
Oil on canvas with lead
Case dims: 123 x 87 x 11"
To the Unknown Painter (Dem Unbekannten Maler)
Watercolor
Soft wrapped
Brunhilde
Woodcut.
96 x 76"--travels rolled in a case.

MARIAN GOODMAN GALLERY
Piet Mondrian--Operation Sea Lion
Book
Case dims: 59 x 18 x 24" with:
Midsummer Night IV (Johannisnacht IV)
Book

Cont...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

MARIAN GOODMAN GALLERY

Midsummer Night (Johannisnacht)
Case dims: 89 x 44 x 7", approx. 400 lbs.

EWRNER AND ELAINE DANNHEISSER
650 Park Avenue

Ride to the Vistula (Ritt an die Weichsel)
Oil on canvas.
51¼ x 67"--soft wrap for transport.

ERIC FISCHL
533 Canal Street
The Starred Heaven (Der Gestirnte Himmel)
Watercolor.
Approx. 38 x 31"--soft wrap.

DR. AND MRS. DAVID PERETZ
300 Central Park West

Palette with Wings (Palette mit Flugeln)
Photo with mixed media
Approx. 31 x 34" framed--soft wrap.

EMY AND JACQUES COHENCA
550 Park Avenue

Kyffhauser
mixed media, photo.
Approx. 29 x 38" framed--soft wrap.

FRANCESCO CLEMENTE
684 Broadway

Kyffhauser
Book
Soft wrap--approx. 24 x 17 x 3".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art $650.00 All day Exclusive truck

ANSELM KIEFER/CROZIER DEC 22 '88
cc: R. Palmer
Reg. File

FAX

To Crozier Fine Arts

Attention Thad Meyerriecks

Address 630 West 26th Street

City/State New York, N.Y. 10001

Country

Fax # 212-243-5209
(Include country and city codes for international fax)

Date December 22, 1988

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 71150-2491

Deliver to Office Services.

Cover page plus _____ additional page(s)

Subject ANSELM KIEFER/ Dispersal to New York lenders.

Comments/Instructions:

Dear Thad,

Could you provide me with an estmate for the pick-up and delivery of the Kiefer pieces listed on the attached sheet?

I would like to schedule the pick-up and deliveries for January 11, 1989 if your calandar is free on that day. Please let me know ASAP.

Thanks.

Sarah

Sarah L. Tappen
Assistant Registrar

Offices Services use only:

Time sent/date _____ Duration _____ Operator _____

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9813 Telex: 62370 MODART Fax: (212) 708-9889

MF 1141

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

All works by ANSELM KIEFER

Mr. Richard Miller
170 East 79th Street

One(1) work:
Untitled (Johannisnacht), book.
40 x 36" will be soft wrapped for transport.

General Atlantic Corp. Attn: Elizabeth
125 East 56th Street

One(1) work:
North Cape, watercolor.
Approx: 15 x 13" framed--will be soft packed for transport.

PaineWebber Group, Inc.
1285 Avenue of the Americas
Attn: Monique Beudert

One(1) work:
To the Unknown Painter, watercolor.
Case dims: 39 x 66 x 6"

Mr. Christopher London
300 Central Park West, Apt. 14H

One(1) work:
Bunker, watercolor
Case dims: 36 x 41 x 6"

Ileana Sonnabend
Sonnabend Gallery
420 West Broadway

Three(3) works:
Tree with Pal ette, oil on canvas with lead
Case dims: 123 x 87 x 11"
To the Unknown Painter, watercolor
Approx. 24 x 25" framed--will be soft wrapped for transport.
Brunhilde, woodcut on paper w/oil paint.
95½ x 76--travels rolled.

Marion Goodman Gallery
24 West 57th Street

Three(3) works:
Piet Mondrian--Operation Sea Lion, book
Approx. 23 x 17 x 3"--will be soft wrapped for transport.
Johannisnacht IV, book. Case: 59x18x24"
Approx. 24 x 17 x 5"--will be soft wrapped for transport.
Johannisnacht, lead piece.
Case dims: 89 x 44 x 7", approx. 400 LBS.

CONTINUED...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER dispersal continued.

Werner and Elaine Dannheisser
650 Park Avenue

One(1) work:
Ride to the Vistula, oil on canvas.
51¼ x 67"--will be soft packed for transport.

Eric Fischl
533 Canal Street

One(1) work:
The Starred Heaven, watercolor.
Approx. 38 x 31" framed--will be soft packed for transport.

Dr. and Mrs. David Peretz
300 Central Park West

One(1) work:
Palette with Wings, watercolor.
Approx. 31 x 34" framed--will be soft wrapped for transport.

Emy and Jacques Cohenca, 550 Park Ave.
Kyffhausser, mixed media, photo.
Approx. 29 x 38" framed--will be soft wrapped for transport.

Francesco Clemente
684 Broadway

Kyffhausser book
Soft wrapped 23.4 x 17 x 3"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

SEP 6 '88

A. KIEFER/ CROZIER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
✓Reg. File

FAX

To Crozier Fine Arts

Attention Thad Meyerriecks

Address 630 West 26th Street

City/State New York, N.Y. 10001

Country

Fax # 212-243-5209
(Include country and city codes for international fax)

Date September 6, 1988

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 71150-2491

Deliver to Office Services.

Cover page plus 5 additional page(s)

Subject ANSELM KIEFER/ Estimates

Comments/Instructions:

Offices Services use only:

Time sent/date _____ Duration _____ Operator _____

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9813 Telex: 62370 MODART Fax: (212) 708-9889

MF 1141

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

A. KIEFER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634
SENT VIA FAX
212-243-5209

September 6, 1988

Thad Meyerriecks
Crozier Fine Arts
630 West 26th Street
New York, New York 10001

Dear Thad,

As the arrival of the ANSELM KIEFER show approaches we would like to finalize arrangements for forklift rental and possibly arrange for storage of empty packing cases.

Way back when (I think it was February) I asked you for a storage estimate for empty cases based on 1200 sq. ft. of space. Since then I have received a more accurate box list. I have attached the most recent shipping lists for the three shipments and would appreciate estimates for the following:

—Removal of empty cases to storage.

—Cost of storing the empty cases from September 30-January 2.

I would also like to make the necessary arrangements for the forklift. The shipments will arrive at MoMA on September 26, 28 and 30 and we will need a forklift and operator for that entire week.

Please give me a call or FAX me the information at your earliest convenience.

Regards,

Sarah

Sarah L. Tappen
Assistant Registrar

Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

ANSELM KIEFER--Truck #1--September 26, 1988

Case/Object #	Case dims.	Weight	Contents
4	196 x 114 x 6"	1,326 lbs.	The Mastersingers
5(-10)	36 x 32 x 23"	100 lbs.	Every Human Being Stands... Winter Landscape Julia Reclining Man with branch My Father Promised me a ... German Line of Spiritual Sa..
16	26 x 31 x 31	368	Cauterization of the Rural District
17	114 x 137 x 7"	1,156	Saturn Time
20(10 pieces)	5@54 x 135 x 16" A)32 x 24 x 21" B)46 x 32 x 14" C)32 x 24 x 21" 2 sm. packages	1,870	Women of the Revolution accessory " " hardware
21	37 x 47 x 7"		The Painter's Studio (photo)
22	121 x 120 x 10"	988	The Rhine,1983 (woodcut)
SOFT-PACKED 27	129 x 121 x 10"	1,763	Interior
SOFT-PACKED 32	159 x 123 x 21"	982	Icarus-March Sand
SOFT-PACKED 33	159 x 123 x 21"	1,386	Wayland's Song (with Wing)
35 & 38	26 x 32 x 12"	60	Sick Art North Cape
37	36 x 41 x 6"	60	Bunker
39	39 x 66 x 6"	100	To the Unknown Painter
43	125 x 162 x 14"	600	Brunhilde
60	29 x 23 x &'	52	The Rhine, 1983 (book)
61	96 x 153 x 24"	2,149	Iron Path, 1986.
63	36 x 24 x 12"	63	Iconoclastic Controversy (book)
64b	36 x 24 x 12"	63	book stand (extra)
65	16' rolled		Ways of Worldly Wisdom-Arminius
67	3 @142 x 82 x 9" 1 1 1	2,385	Untitled, 1980-86 lead boulder lead funnel brackets and ladder
SOFT-PACKED 68	2 @156 x 114 x 10" 1 @ 11 x 91 x 15"		Jerusalem skis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER--Truck #1 9/26/88 cont.

Case/Object #	Case dims.	Weight	Contents
71	2 @ 157 x 118 x 11"	1,242	Osiris and Isis
73	2 @122 x 145 x 13" 1 @ 41 x 65 x 47"	2,000	The Book, 1979-85 book
74 & 75	43 x 36 x 20"		The Rhine I (book) (Durch-Gluhen)

7 large works.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.3

ANSELM KIEFER--Truck #2--September 28, 1988

Case/Object #	Cae dims.	Weight	Contents
1	73 x 81 x 6"	479	Man in the Forest
2	83 x 110 x 6"	671	Landscape with head
3	148 x 80 x 9"	885	The Stairs
11 (7 pcs.)	A)palette B)&C)20 x 114 x 66" D) E) & F) G)	6,223	Palette with Wings Sculpture-wings dolly concrete benches bench mover
12-15	48 x 48 x 7"	200	Faith, Hope and Love Horror Vacui Brunhilde Sleeps Broken Flowers and Grass
18 & 19	48 x 48 x 7"	168	Isis and Osiris (photo) Untitled (Johannis Nacht)-photo
23	171 x 116 x 17"	1,368	Emanation
SOFT-PACKED 30	130 x 100 x 12"	991	Cockafer Fly
SOFT-PACKED 31	156 x 114 x 13"	1,035	Ways: March Sand
SOFT-PACKED 34	116 x 156 x 16"	1,020	Shulamith
40	137 x 29 x 27 rolled ptg. plus three stretchers		Germany's Spiritual Heroes
41	123 x 87 x 11"	774	Tree with a Palette
42,48,49 & 50	30 x 30 x 12"	65	The Unknown Painter (WC) Kyffhausser (WC) Palette with Wings (WC) The Starred Heaven (WC)
44 & 47	73 x 57 x 9"	342	Ride to the Vistula Emanation
45	119 x 176x 15"	1,409	The Red Sea
46	58 x 48 x 7"	168	Flight from Egypt
51,52,53,54,64A	59 x 18 x 24"	52	Piet Mondrian-Operation (book) St. John's Nigth IV (book) March Sand V (book) Kyffhauser (book) Siegfrid forgets Brunhilde (boo
56 & 57	36 x 38 x 14"	85	Chuwawa/Gilgamesch (photo) Gilgamesch i the Cedar Fo...(PH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER--Truck #2--9/28/88 cont.

Case/Object #	Case dims.	Weight	Contents
58	48 x 48 x 12"	168	Yggdrasil
59	52 x 40 x 9"	110	Miracle of the Serpents
62	48 x 66 x 12"	231	Fallen Pictures (photo)
70	114 x 156 x 12"	1,284	Nurnberg
72	19½ x 40 x 32"	204	The Birth of the Sun (book)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

ANSELM KIEFER--Truck #3--September ~~30~~, 1988

Case/Object #	Case dims.	Weight	Contents
24	133 x 95 x 7"	827	Resurrexit
SOFT-PACKED 25	209 x 128 x 13"	2,646	Ways of Worldly Wisdom
26	74 x 56 x 9"	185	Your Golden hair, Margaret
28	102 x 51 x 8"	212	Piet Mondrian-Arminius' (ptg)
29	53 x 106 x 7"	212	To Paint

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER

JAN 6 88

56

Anselm Kiefer

Dieselstr. 2
D-6967 Buchen
Telefon 06281/2401
Telefax 06281/9330

The Art Institute of Chicago
Ms Virginia Mann
Michigan Avenue/Adams Street
Chicago, Ill. 60603

USA

bookstands to:
Goodman, NY
Saul, NY (sold to Goodman?)
Clemente, NY
Carnegie, Pittsburgh
Resnick, Philadelphia
Pincus, Philadelphia
Davis, SF

Dear Virginia,

Thank you for your letter.

Anselm agrees with donating seven of the bookstands to the lenders. Concerning the lifts I enclose a copy of the invoice. The lifts have been bought especially for the U.S. shows. We are able to sell them to the Museum for our costs which means without tax. If you agree we would charge you DM 7.574,-- for both lifts.

Please let us know your decision.

Merry Christmas and a Happy New Year!
Kind regards,
Studio Anselm Kiefer

Wanda Lemanczyk

cc: DS (with invoice)
KCL
BL
JMc
SAG
Sarah Tapper, MoMA ✓

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

Department of Painting
and Sculpture

October 12, 1988

Mr. Anselm Kiefer
Dieselstrasse 2
6967 Buchen
West Germany

Dear Anselm Kiefer:

I hope you had a good trip back to Germany. The exhibition really looks wonderful and we are eagerly looking forward to its opening to the public.

I see that we ended by showing Midsummer Night rather than Siegfried Forgets Brunhilde, so in order to complete our records, I would greatly appreciate it if you would complete and return the enclosed copy of our loan agreement form for this work, retaining the white copy for your files. The Museum will, of course, assume full responsibility for all costs of insurance, transportation and packing for this work until it is returned to you.

Thank you again for working out our problems with Spaltung I and II. Everyone is delighted this was able to be added to the exhibition.

With many thanks and regards.

Sincerely,

Laura Rosenstock

Laura Rosenstock
Assistant Curator

LR/jm

11 West 53 Street, New York, NY 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: MoMA Exhs.	Series.Folder: 1498.3

KIEFER/KIEFER

Registrar
ST

AUG 26

The Museum of Modern Art

August 25, 1988

Mr. Anselm Kiefer
Dieselstrasse 2
6967 Buchen
West Germany

Dear Anselm Kiefer:

I am writing to you with regard to your retrospective exhibition which, as you know, will conclude its tour at The Museum of Modern Art from October 17, 1988 to January 3, 1989. We are very eager to include two of your pieces that were shown in Los Angeles and hope to be able to borrow them. They are Siegfried vergisst Brunhilde (Siegfried Forgets Brunhilde), 1986 and Die Milchstrasse (The Milky Way), 1985/87.

In the event you are willing to lend, I have taken the liberty of enclosing the appropriate loan agreement forms; if you do consent to these loans, please complete and return the green copies of the forms, retaining the white copies for your records. The Museum would, of course, assume full responsibility for all costs of insurance, transportation, and packing from the time the works leave Los Angeles until they are returned to you.

We are excited that the exhibition will finally be here in New York.

With thanks for your consideration.

Sincerely,

Laura Rosenstock

Laura Rosenstock
Assistant Curator

LR/jm

Enclosures

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: MoMA Exhs.	Series.Folder: 1498.3

THREEWAY

A. KIEFER/ DEC 22 '88
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

The Museum of Modern Art

Office of the Registrar
212-708-9634

December 22, 1988

SENT VIA FAX
304-267-7922

Mr. Jack Ring
3-WAY Art Services
P.O. Box 1062
Martinsburg, West Virginia 25401

Dear Jack,

Attached are the shipping lists for the Kiefer equipment and empty cases which you will be bringing to MoMA on December 28, 1988; January 4, and Janaury 5, 1989.

I have included 3-WAY reference numbers in an attempt to clarify the inventory. The December 28 shipment should consist of the items listed, preferably no more or no less. The shipments of empty cases, however, can be shuffled to achieve maximum load capacity. I have divided the shipments the same way the outgoing (N.Y. to N.J.) shipments were loaded to give you some idea of how it worked before.

Please make sure the driver knows to deliver everything to our Loading Dock address:

20 West 54th Street
New York, New York 10019

and not our mailing address. This caused some confusion last time.

I think that is all. As I mentioned befroe I will not be in teh office the week of December 26, but I will be back on January 3rd.

Merry Christmas!

All the best,

Sarah

Sarah L. Tappen
Assistant Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

WEDNESDAY DECEMBER 28, 1988

FROM: Cranberry, N.J. warehosue
TO: The Museum of Modern Art, N.Y.

3-WAY order # 012-70236-8
*Tag Lot Nos.: 67-87; 89-101; 107-136; 139; 140; 142-144.
also: 104
DESCRIPTION:

Metal components for "Kiefer Carts" (10)
30 rails
22 cart components with wheels
One(1) A-frame cart
Two(2) Kiefer forklift devices
One(1) dolly with wheels (marked 11D)
One(1) small cardboard carton containing assorted bolts.

Two(2) temporary stretchers (no lot tag no.)*

*There was some confusion in the tagging of the pieces in this order. The labels indicate a larger count than the MoMA inventory. I think the confusion occured in the numbering of the "rails".

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

WEDNESDAY JANUARY 4, 1989

FROM: Cranberry, N.J. warehouse
TO: The Museum of Modern Art, N.Y.

3-WAY order # 012-70237-8
Lot Tag Nos.: None

DESCRIPTION:
Empty cases for works by ANSELM KIEFER numbered as follows:

#73B--122 x 145 x 13"
#22--121 x 120 x 8"
#36--37 x 49 x 8"
#35,38--26 x 32 x 12¼" (one box)
#5-10--36 x 32 x 23" (one box)
#21--37 x 47 x 7"
#39--39 x 66 x 6"
#37--36 x 41 x 6"
#12-15--48 x 48 x 17" (one box)
#56,57--51 x 59 x 14" (one box)
#44,47--57 x 72 x 9" (one box)
#42,48-50--39 x 66 x 11" (one box)
#59--40 x 52 x 9"
#58--50 x 60 x 11"
#31--103x138 x 8" ("Collar")
#70--114 x 156 x 12" ("Collar")
#34--117 x 142 x 4¼" ("Collar)
#33--116½ x 148 x 13¼" ("Collar")
4--113½ x 154 3/4 x 5 3/4"
#30--91 3/4 x 123½ x 7¼" ("Collar")
#27--116 3/4 x 124 3/4 x 6¼" ("Collar")
#62--43 3/4 x 59 x 4"
#18,19--44 x 59 x 7" (one box)
#61--96 x 153 x 24"
#1--73 x 81 x 6"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THURSDAY JANUARY 5, 1988

FROM: Cranberry, N.J.
TO: The Museum of Modern Art, N.Y.

3-WAY order # 012-70238-8
Tag Lot Nos.: None

DESCRIPTION:
Empty cases for works by ANSELM KIEFER numbered as follows:

#72--40 x 32 x 20"
#63--29 x 35 x 14"
#60--23 x 29 x 7"
#74--35 x 36 x 10"
#51-54,64a--38 x 59 x 18" (one box)
88.1422--74 x 55 x 6"
88.1424--89 x 44 x 6"
88.1423--101 x 55 x 7"
#16--21 x 32 x 25"
Case A--43 x 44 x 24"
88.1432--90 x 44 x 6"
#20f--29 x 24 x 21"
#20g--27 x 33 x 14"
#20h--12 x 12 x 20"
#26--58 x 72 x 9"
#67A--82 x 142 x 9"
#67B--82 x 142 x 9"
#67C--82 x 142 x 9"
#41--86 x 123 x 11"
#17--114 x 137 x 7"
#3--80x 148 x 10"
#32--119 x 146 x 5" (collar)
#25--126 x 206 x 10"
#43--95 x 18 x 16"
Case B--35 x 84 x 17"
2--83 x 110 x 6"
#73A--113 x 135 x 6" (collar)
#73B--113 x 135 x 7" (collar)
#28--51 x 102 x 8"
#24--95 x 133 x 8"
#20A--54 x 135 x 6"
#20B--54 x 135 x 6"
#20C--54 x 135 x 6"
#20D--54 x 135 x 6"
#20E--54 x 135 x 6"
#68A--114 x 156 x 10" (collar)
#68B--114 x 156 x 10" (collar)
#71A--117 x 157 x 12"
#71B--117 x 157 x 12"

CONT.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

Janaury 5, 1989

3-WAY order # 012-70238-8 continued.

11g--bench mover
#68C--11 x 91 x 15"
#11A--46 x 50 x 31"
#29--53 x 106 x 7"
#11B--66 x 113 x 21"
#11A--52 x 113½ x 19"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

EITHER: January 4 or January 5, 1989

FROM: Cranberry, N.J. warehouse
TO: The Museum of Modern Art, N.Y.

3-WAY order# 012-70236-8
*Tag LotNos.: 63-66;88;102;103;105;106/137;138;141;145;146.

DESCRIPTION:

Empty cases for works by ANSELM KIEFER numbered as follows:

#73C--48 x 64 x 39"
#40--29 x 137 x 28"
#73A--122 x 145 x 13"
#67d--25 x 37 x 20"
#67e--28 x 64 x 9"
#67f--25 x 30 x 22"
Two(2)--88.1465--114 x 155 x 5" (collars)
#65--21 x 19 x 148"

Two(2) concrete benches wrapped in cardboard.

* The Tag Lot Nos. on order No. 012-70236-8 did not quite match the inventory count that I got. For some reason, the Tags indicated that there were MORE pieces on the truck than I had listed. I think the confusion was in the labelling of the rails for the Kiefer carts (SEE December 28 shipment).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

[redacted]

P.P.O.W Gallery
DEC 27 '88

P·P·O·W

December 21, 1988

Ms. Sarah Tappen
Registrar
The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Ms. Tappen,

Please find enclosed a copy of the loan agreement that was sent to us by the Spiegals consenting to the loan of their Kiefer, "Emmanation", for our forthcoming exhibit entitled "Broken Landscape, Discarded Object".

Quality Creations will pick the piece up on a date to be arranged with you over the phone.

If you have any questions please call.

Sincerely,

Lisa Krivacka

Lisa Krivacka
Assistant to the Directors

LK:lk
enc.

Penny Pilkington • Wendy Olsoff
532 Broadway, New York, NY 10012
(212) 941-8642

by Borrower. Any additional expenses incurred by lender in connection with this loan shall be reimbursed by Borrower.

3. CONDITION: The loan/work shall be examined and a written condition report prepared prior to release for shipment to borrower, at each venue, and upon return to lender , at Borrower's expense.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

THE EMILY AND JERRY SPIEGEL COLLECTION
10 BROADLAWN AVENUE
KINGS POINT, NEW YORK 11024
(516) 482-8006

LOAN AGREEMENT

THE EMILY AND JERRY SPIEGEL COLLECTION agrees, contingent upon the Borrower's acceptance of the conditions noted on this form, to lend the material described below to:

Exhibition Title: Broken Landscape, Discarded Object

Borrower's Name: PPOW Gallery

Address: 532 Broadway NYC

Telephone: (212) 941-8642

Representative: Christopker Sweet Title:
26 W. 87 St. (5A) NYC 10024

Exhibition Dates: 1/10/89 - 2/8/89

Description of the Object:

Artist: Anselm Kiefer

Title and Date: 1984. Emanation

Medium: Lead, resin on photo on board, framed

Dimensions: 23 x 32½"

CONDITIONS GOVERNING LOANS FROM THE EMILY AND JERRY SPIEGEL COLLECTION:

1. INSURANCE: Borrower will insure this loan in the amount of $ 100,000.00 and, prior to release, provide lender with a certificate of insured. Borrower's policy must be all-risk, wall-to-wall, fine arts insurance against all risk of physical loss or damage from any external cause while in transit and on location during the period of this loan.

   This insurance policy may contain exclusions for damage due to gradual deterioration, inherent defect, process of restoration, nuclear radiation, hostilities and confiscation by order of any government.

   Discovery ofloss or damage shall be immed-iately reported to lender and no attempt at repair or restoration made by borrower.

2. SHIPPING AND HANDLING: All arrangements for shipping, packing, wrapping and handling must be approved by THE EMILY AND JERRY SPIEGEL COLLECTION and supervised by its representative. All costs must be paid directly by Borrower. Any additional expenses incurred by lender in connection with this loan shall be reimbursed by Borrower.

3. CONDITION: The loan/work shall be examined and a written condition report prepared prior to release for shipment to borrower, at each venue, and upon return to lender , at Borrower's expense.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

4. PROTECTION: Borrower shall protect loaned property against loss, damage or deterioration and shall provide the following:

Protection from direct sunlight or unfiltered fluorescent light.
Surveillance by guard or supervisory personnel when open to public. Alarm system at other times.
Relative humidity maintained at 50% (+- 5%) and temperature at 70 degrees (+- 5 degrees).
It is understood that Borrower will not clean, restore, etc. or otherwise alter the work without the written consent of the lender.

5. LABELS AND PUBLICITY: A label indicating THE EMILY AND JERRY SPIEGEL COLLECTION, NEW YORK as lender shall be shown ajacent to all loans or other purposes. It shall conform to data provided by the collection.

6. PHOTOGRAPHY: No photography of loans is permitted without prior written consent. Photographs for catalog, publicity, or other purposes must be requested seperately. Works must be reproduced in color in catalog.

7. PUBLICATIONS: THE EMILY AND JERRY SPIEGEL COLLECTION shall be provided with two copies of any catalog orr other publication in connection with the exhibition.

8. WITHDRAWAL: THE EMILY AND JERRY SPIEGEL COLLECTION reserves the right to withdraw its property from the custody of the Borrower at any time.

AGREED:

LENDER'S SIGNATURE	DATE
Wendy Hoff (P.P.O.W)	12/15/88
BORROWER'S SIGNATURE	DATE

Please sign both copies of this agreement and return them to:

THE EMILY AND JERRY SPIEGEL COLLECTION
10 BROADLAWN AVENUE
KINGS POINT, NEW YORK 11024

A countersigned, fully executed agreement will be returned to you. Please enclose a fully addressed envelope for returned agreemet.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

P·P·O·W

P.P.OW. GALLERY
DEC 6 '88

November 25, 1988

cc: Jennifer Wells
Dick Palmer

Ms. Virginia Mann, Registrar
The Art Institute of Chicago
Michigan Avenue & Adams Street
Chicago, IL 60603

Dear Ms. Mann,

We are writing to inform you that Emily and Joe Spiegal have agreed to loan their Anselm Kiefer to our exhibit "Broken Landscape Discarded Object" curated by Christopher Sweet, which opens on January 10, 1989. The details for this piece are as follows:

Anselm Kiefer
"Emmanation", 1984-85
lead, shellac, on photographic paper on board
23¼ x 32½ inches

As this work is on consignment to the Art Institute of Chicago, we would greatly appreciate it if you would contact Sarah Tappen the registrar at the Museum of Modern Art and give them permission to release this work to us. We will pick-up the work from the Museum of Modern Art the week of January 2, 1989. We will assume responsibility for the work at the point of pick-up and will issue a new loan form to the Spiegals.

Thank you very much for your help and please do not hesitate to call if you have any questions.

Yours sincerely,

Wendy Olsoff

Wendy Olsoff
Co-Director

WO:cc
enc.
cc:Emily and Joe Spiegal
Christopher Sweet

Penny Pilkington • Wendy Olsoff
532 Broadway, New York, NY 10012
(212) 941-8642

cc: Sarah Tappen

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
PHILADELPHIA, PA. 19101
(215) PO 3-8100

SHIPPING NOTIFICATION AND RECEIPT

Name MUSEUM OF MODERN ART Date December 20, 1988

Address 20 West 54th Street
New York, N. Y.
Att: Sarah Tappen

We herewith advise you we have forwarded to you on December 20, 1988
DATE

Via Bill Ganotta Truck

the objects described below.*

Irene Taurins
REGISTRAR

One Crate: 10"H x 39"L x 33"W, ~~100~~ 92 lbs (~~approx~~) containing:

18 Photographs by Anselm Kiefer used to produce the book at the beginning of the Anselm Kiefer Exhibition Catalogue.

For return to Anselm Kiefer with his other loans to the Kiefer exhibition.

For further information or questions, contact Irene Taurins, Registrar
Philadelphia Museum of Art
(215) 787-5420

RECEIPT

Please sign and return white original to the Registrar, Philadelphia Museum of Art. Retain yellow copy for your files.

Received the objects listed above in good condition:

X Signed: [signature] Date: 12/20/88

Please print name: Jones Walaho Reg

* Note: For objects not owned by this Museum, the attributions given are those of the owner and have not been verified by the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIEFER/ PHILADELPHIA
cc.: File
K.McShine
J. Wells
A. King
C. Rosereau
A. Muzek
D. McCombes
D. Palmer

The Museum of Modern Art

Office of the Registrar
212-708-9634

MAR 17 '88

March 16, 1988

Ms. Irene Taurins
Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, PA 19101

Dear Irene,

When I was in Philadelphia back in February, I was present (as you probably recall) to observe the unpacking of the Kiefer Red Sea. At that time, there was some discussion amongst everyone involved about the possibility of re-packing the work in a simpler manner.

I have subsequently spoken with our Conservation Department about the problems that arose and the possible alterations that were suggested. The outcome of these discussions is that we would like the case to remain as it is.

The purpose of the metal grid-like system was questioned, and I would like to provide some explanation of the system. The metal braces are not only designed to anchor the lead pieces, but they also provide additional support to the handling frame to minimize racking of the stretcher. Conservation does not feel that plywood corner pieces would provide the necessary overall stability. As for the fastening of the vertical metal strips to the horizontal, I think the screws could be fastened with greater ease if plastic was not affixed to the front of the handling frame. (Please note that originally the piece was not covered with plastic.) Some concern was also expressed regarding the tying of the lead pieces to a stable support due to the play in the canvas. If the cloth strips are tied loosely, as noted in the packing instructions, the ties should not exert any appreciable stress on the pieces. It should also be noted that the lead piece that did fall off in shipment to Chicago, was not one of the pieces tied to a cloth tape.

Some simplification could be achieved by affixing the skid to the case, if it will, indeed, bring the total height to 119" (with the painting inside.) Originally we planned for a truck of a standard height of 118" instead of the larger trucks that were eventually obtained.

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.	1498.3

I hope everything is going well in Philadelphia. If there are any further problems with The Red Sea let us know.

Sincerely,

Sarah

Sarah L. Tappen
Assistant Registrar

cc. Virginia Mann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

DEC 13 '88 DEC 13 '88

December 9, 1988

Mr. Anselm Kiefer
Dieselstrasse 2
6967 Buchen
West Germany

Dear Anselm Kiefer:

In reviewing our files, I realized we never received a loan form from you for Midsummer Night. In order to complete our records, I would greatly appreciate it if you would complete and return to me the green copy of this form, retaining the white copy for your own use.

Thank you for your help.

Sincerely,

Laura Rosenstock

Laura Rosenstock
Assistant Curator

LR/jm

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

BLUM HELMAN

NOV 29 '88

Blum Helman Gallery Inc.
20 West 57 Street
New York, NY 10019
Tel.(212) 245-2888

BlumHelman

November 26, 1988

Eloise Ricciardelli
Registrar
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Ms. Ricciardelli:

Please be informed that as of November 2, 1988, the Anselm Kiefer work listed below, is now the property of Blum Helman Gallery, New York. The work, currently on exhibition in the Kiefer show, is illustrated on pages 44-48 of the Kiefer catalgue by Mark Rosenthal.

At this time, we would like the insured to be Blum Helman Gallery, New York. Also, we would like to have the work returned to us at the close of the show. I would also like to know if the pedestal is a part of the work and if not, please forward the dimensions to my attention.

Please have the registrar working on this exhibition contact me so that I can get the insurance valuation as well as give instructions concerning the return shipment of this piece.

Anselm Kiefer
March Sand V, 1977
(Märkischer Sand V)
twenty-five double-page
photographic images, with sand, oil,
glue mounted on cardboard and bound
24 3/8 x 16 5/8 x 3 3/8"

Please call me if you have any questions,

Regards,

Erika Lederman
Registrar

① INSURANCE - Indemnity - call AIC
②

SOLD TO MARIAN GOODMAN GALLERY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

To File

From Sarah Tappen ST

Date December 2, 1988

Re KIEFER--Letter from Blum Helman re: change of ownership.

I spoke to Erika Lederman today on the phone and told her that the exhibition was covered by Government Indemnity and that she should contact Viginia Mann at the Art Institute of Chicago to discuss the change.

cc: K.McS./L. Rosenstock
J. Wells
D. Palmer

copies to you if you so desire.

Since the larger piece, The Milky Way, will now be shipped from the Albright-Knox Gallery in Buffalo, we would like, if at all possible, to fit the smaller lead pieces (three total) on one of the three trucks. I have spoken to Virginia Mann about this and she said that she would contact you and Bill Leisher to discuss this possibility.

Please let me know if you have any questions.

Sincerely,

Sarah

Sarah L. Tappen
Assistant Registrar

Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

A. KIEFER
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
Reg. File

SEP 16 '88

The Museum of Modern Art

Office of the Registrar

September 16, 1988

Ms. Mo Shannon, Registrar
The Museum of Contemporary Art
414 Boyd Street
Los Angeles, California 90013

Dear Mo,

Here are xerox copies of our loan agreements for the Schaap and Braman pieces that we are including in the New York showing of the KIEFER exhibiton. We are still waiting for the loan agreements from the artist for Siegfried Forgets Brunhilde. I will forward copies to you if you so desire.

Since the larger piece, The Milky Way, will now be shipped from the Albright-Knox Gallery in Buffalo, we would like, if at all possible, to fit the smaller lead pieces (three total) on one of the three trucks. I have spoken to Virginia Mann about this and she said that she would contact you and Bill Leisher to discuss this possibility.

Please let me know if you have any questions.

Sincerely,

Sarah

Sarah L. Tappen
Assistant Registrar

Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

SEP 16 '88

cc: K. McShine, M. Nathanson, J. Wells, L. Addison, S. Tappen, STELLA, KIEFER

FAX

To The Museum of Contemporary Art

Attention Mo Shannon, Registrar

Address 250 South Grand Ave at Calif. Plaza

City/State Los Angeles, California

Country U. S. A.

Fax # 213-620-8674
(Include country and city codes for international fax)

Date September 16, 1988

Sender Richard L. Palmer

Extension (212) 708-9 656

Department Exhibitions

Charge Account # 2456

Deliver to Office Services.

Cover page plus 2 additional page(s)

Subject STELLA/KIEFER

Comments/Instructions:

Dear Mo Shannon:

Attached are copies of the letter I mailed you on Monday, September 12 (the day I received yours of the 7th) and of Sarah Tappen's follow-up of today's date to the telephone conversation she had with you yesterday.

As I noted when you called me a short while ago, I didn't know until your letter reached me on Monday that LAMOCA was even still considering the possibility of a consolidated STELLA/KIEFER shipment as Jill Quinn told me the last time we spoke about it that she did not think it was a good idea. Had I realized that our arrangement for the separate transfer of the STELLA work from Los Angeles to Minneapolis was a critical bit of information, I can assure you that I would have phoned. I regret any additional problems this may have caused you. Regards,

Richard Palmer

Offices Services use only:

Time sent/date _____ Duration _____ Operator _____

11 West 53 Street, New York, N.Y. 10019-5498 Tel: 212-708-9813 Telex: 62370 MODART Fax: (212) 708-9889

MF 1141

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

LA MOCA

The Museum of Modern Art

SEP 13 '88

September 12, 1988

Ms. Mo Shannon
Registrar
The Museum of Contemporary Art
250 South Grand Avenue at California Plaza
Los Angeles, California 90012

Richard L. Palmer
Coordinator of Exhibitions
212-708-9656 | 9657

Dear Ms. Shannon:

Thanks for your letter of September 7 confirming that you were in agreement with the cost-sharing arrangement proposed in my earlier communication as regards the KIEFER works which are being added to our showing of the exhibition. I believe we have thus far had a response to our loan extension request only from Mrs. Schaap but we expect to hear from the artist and Mr./Mrs. Braman soon.

Since we secured an extremely reasonable bid from 3-Way to transport the Stella work from Los Angeles to Minneapolis, we have now made a separate arrangement for its transfer. This won't therefore any longer have any bearing on the Kiefer arrangement with 3-Way which, incidentally, we assume you are making and will be invoiced for.

With best regards,

Sincerely,

Richard L. Palmer

cc: Sarah Tappen
Virginia Mann

bcc: K. McShine
L. Rosenstock
J. Wells

KIEFER-LAMOCA/works added

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

7 September 1988

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

Dear Mr. Palmer:

Thank you for your letter of 26 August. We are amenable to the arrangements of the Anselm Kiefer works as specified in your letter. I assume MOCA will be receiving the invoice from 3-Way Van Lines directly and, at that time, we can discuss a revised payment schedule as to the inclusion of the Frank Stella works on this additional truck.

We hope you have been successful in securing the loans from Mrs. Schaap and Mrs. Braman. Best of luck with the installation of this exhibition.

Sincerely,

Mo Shannon

Mo Shannon
Registrar

MS/rsh

RLP cc to: K. McShine, L. Rosenstock, J. Wells,
S. Tappen, KIEFER-LAMOCA/works added

V. Mann

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
Los Angeles, California 90012
(213) 621-2766 Telex: MOCA 194476

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

bcc:L.McShine
L.Rosenstock
J.Hawkins
STELLA-Shipment of loan from L.A.
KIEFER-LAMOCA, Works added to MOMA show
KIEFER-AIC, V.Mann
RLP PENDING

August 26, 1988

Ms. Jill Quinn
Registrar's Office
The Museum of Contemporary Art
250 South Grand Avenue
Califronia Plaza
Los Angeles, California 90012

Dear Jill Quinn:

This is a brief follow-up to our telephone conversation yesterday afternoon regarding the Anselm Kiefer works you borrowed especially for inclusion in your showing of the exhibition and which we now hope to include in our October 12, 1988-January 3, 1989 presentation. They are, specifically:

Das Floss (The Raft), 1987

Wurzel Jesse (The Tree of Jesse), 1987

Siegfried vergisst Brunhilde
(Siegfried Forgets Brunhilde), 1986

Die Milchstrasse (The Milky Way), 1985-87

It is my understanding that we will reimburse LAMOCA for the following costs involved in the loan of these works to us:

1) $1,000. for packing/construction of "collars/handling frames"

2) $3,105. for 1/2 of the total cost of another partial (1/2) van which will be needed to transfer the above 4 works from Los Angeles to New York. (This amount could be somewhat less perhaps if we are able to arrange a combined shipment of KIEFER and STELLA cases as we discussed briefly yesterday. I mentioned this possibility to Virginia Mann, to whom I spoke about other Kiefer matters earlier today, and she didn't think it would be a problem from the AIC's point of view.)

We will, additionally be responsible for the following arrangements/costs:

3) Negotiating the loan of these works with the artist and private collectors to whom they belong

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

4) Arranging coverage under our fine-arts insurance policy from the time the works leave your premises, during the transit to New York, while on view here, and until their return to their owners in the U.S. and abroad. (Based on the values you provided, this will cost us ca. $1,000. if 2 of the works are eventually returned to Germany.)

5) Arranging return overland on air transport, as directed by the owners of the works, to their premises following the closing of our showing and covering the costs involved. (We don't have estimates of these costs yet but assume they may be $5,000. or so.)

I would appreciate it if you would either telephone or drop me a quick line to confirm that you are in accord with this arrangement as I have outlined it.

With best regards,

Sincerely,

Richard L. Palmer

P.S. I am enclosing copies of Laura Rosenstock's letter to Mr. Kiefer Mrs. Ella B. Schaap, and Mrs. Norman Braman requesting the extension of their four loans for inclusion in our showing.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

57

APR 20 '88

The Museum of Modern Art

Office of the Registrar
212-708-9634

April 20, 1988

Ms. Jill Quinn, Registrar
Los Angeles Museum of Contemporary Art
250 South Grand Avenue at California Plaza
Los Angeles, California 90012

Dear Jill,

Just a note to follow up on our conversation of the other day.

I spoke to our Customs Broker yesterday about the additional cost that would be incurred if the Kiefers coming from Germany were to be sold here in the United States. The fee (called a User's Fee) would be levied at the rate of $.0017. So, for a painting valued at $400,000, the User's Fee would come to $680.00 ($1,360.00 for two paintings valued at $400,000.00.) This fee can either be paid when the painting(s) is/are brought into the country (if it is certain that the paintings will be sold), or after the sale has actually taken place. The latter option would only be preferable if it was uncertain at the time of export from Germany that the paintings would indeed be sold. If the paintings come in for exhibition purposes only, they would come in under a P.E.B. as usual.

The amount of this fee is not as prohibitive as I thought, which should be good news for whoever is considering this purchase.

That's all for now. I am sure I will be talking to you in the not so distant future!

Sincerely,

Sarah

Sarah L. Tappen
Assistant Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

The Museum of Modern Art

Department of Painting
and Sculpture

August 25, 1988

Mr. and Mrs. Norman Braman
4777 Pine Tree Drive
Miami Beach, FL 33140

Dear Mr. and Mrs. Braman:

I am writing to you with regard to the Anselm Kiefer exhibition which will conclude its tour at The Museum of Modern Art from October 17, 1988 to January 3, 1989. This is the first retrospective of Kiefer's work and introduces his full achievement to the American public. Both Kynaston McShine, Senior Curator at The Museum of Modern Art and Mark Rosenthal, curator at the Philadelphia Museum of Art are very eager to include your piece Wurzel Jesse (The Tree of Jesse), 1987. They feel this work is of particular significance and quality and hope to be allowed the privilege of borrowing it.

In the event you are willing to lend, I have taken the liberty of enclosing the appropriate loan agreement forms; if you do consent to this loan, please complete and return the green copy of the form, retaining the white copy for your records. The Museum would, of course, assume full responsibility for all costs of insurance, transportation, and packing from the time the work leaves Los Angeles until it is returned to you.

Anselm Kiefer is one of the leading artists working today. His work is original, beautiful and powerful and we expect this to be both an exciting and enlightening exhibition. I hope you will find it possible to join us in this enterprise and shall be most grateful for a favorable reply.

With thanks for your consideration.

Sincerely,

Laura Rosenstock

Laura Rosenstock
Assistant Curator

LR/jm

Enclosure

11 West 53 Street, New York, NY 10019-5486 Tel: 212-708-9400 Cable: MODERNART Telex: 62370 MOMA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.3

KIGFER / Threeway

The Museum of Modern Art

FAX FORM

DATE: April 22, 1988
NAME: Richard L. Palmer
DEPT: Exhibitions
ACCT: 71150-2491

PLEASE TRANSMIT THE ATTACHED.
DOCUMENT DESCRIPTION: letter
NO. PAGES: 1

SIZE 8½ X 11 X
8½ X 14 ____

TO:
COMPANY NAME: TREEWAY ART SERVICES
ADDRESS: P.O.BOX 1062
CITY: Martinsburg, West Virginia 25401
COUNTRY: U.S.A.
ATTENTION: Mr. Jack Ring

FAX NUMBER: 304-267-7922 (INCLUDE COUNTRY AND CITY CODE)

OPTIONS:
RUSH ____
DEFER TRANSMISSION; AFTER 5PM ____ AFTER 11 PM ____
USE ONLY AT&T ____
USE DIAL #3, WATS SERVICE ____

OFFICE SERVICES USE ONLY

TIME RECEIVED ____
TIME SENT ____

DURATION OF MESSAGE ____

OPERATOR ____

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.	1498.3

The Museum of Modern Art

cc: S. Tappen
KIEFER-Threeway
RLP PENDING

To Mr. Jack Ring, Threeway Art Services

From Richard L. Palmer, Coordinator of Exhibitions

Date April 21, 1988

Re ANSELM KIEFER VIA TELEFAX

Dear Jack:

As I noted just prior to your departure this morning, I would appreciate it is you could give me some additional estimates related to our showing of the KIEFER exhibition. As I mentioned, we will have to arrange for an outside vendor to provide a forklift and operator for the unloading of your trucks when they arrive here in late September and for the transfer of the large, heavy cases to our d'Harnoncourt Galleries (which are one level below grade, where you saw the ACCONCI pieces this morning). Although the dates have not yet been finalized with Virginia Mann, I understand we will probably want to receive the three shipments on September 28, 29, and 30.

Could you estimate the following:

1) providing an electric forklift for ca. 3 succeeding days for use in unloading your trucks and for another 3 days for loading the empty cases for removal to storage.

   this estimate should include your provision of a qualified operator.

2) cost of providing 3 trucks to collect empty cases and to remove them to your storage facility in New Jersey

3) cost of storage for 3 months--October, November, December--(the AIC's estimate for storage was ca. 1,200 sf, but you probably know the exact requirements as you have all of the case sizes). Please advise of your rate per square foot and if there are any receiving and/or releasing charges.

I assume the cost of returning the cases in 3 lots in early January 1989 would be the same as (2) above but please advise if this is not correct.

If you need further details or clarification before providing these estimates, please call either Sarah Tappen (212) 708-9636 or me.

Best regards and I enjoyed meeting you finally, after our numerous phone conversations,

R L Palmer