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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

EXHIBITION # 1498 - NASEIM KIEFER
Nov. 16, 1988 - Jan. 3, 1989
CORRESPONDENCE - ART INSTITUTE/CHICAGO

SAT. OCT. 1. for O.T. - Possibly

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	MoMA Exhs.	1498.4

MAR 14 '89

ANSELM KIEFER/CHICAGO,
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. Sally-Ann Gill
Office of the Registrar
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, IL 60603

Dear Sally-Ann,

Here are the Kiefer labels--minus those for the New York loans.

I have them organized by Cat. No. because I thought it might make it easier for you to check the credit lines. I have also enclosed a few extra labels in case you need them. In the instances where a piece was sold towards the end of the tour I have used the original credit line.

Please call if you have any questions, problems, etc.

As always,

Sarah

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

[illegible] 10/3/88 to begin installation
— Yentz 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

The Museum of Modern Art

Office of the Registrar
212-708-9634

February 24, 1989

Ms. Sally-Ann Gill
Office of the Registrar
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, IL 60603

Dear Sally-Ann,

Here is the exhibition label that you requested. I hope it will suffice. Please let me know if you need anymore of them.

I hope all is well in Chicago--not too cold etc.. I am sure I will speak to you again before long!

All the best,

Sarah

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

— Vents. 10/31/88 —

SAT. OCT. 1. for O.I. - Possibly
Re-do Wayland Song Case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

Exhibition:

Artist:

Title/Date:

Medium:

Museum No.:

Box No.:

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

—Items 10/3/88—

SAT. OCT. 1. for O.I. - Possibly

Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1498.4

The Museum of Modern Art

cc; Reg. File

FAX

To Art Institute of Chicago

Attention Sall Ann Gill

Address Michigan Ave. at Adams St.

City/State Chicago, IL 60603

Country

Fax # 312-443-0849
(Include country and city codes for international fax)

Date February 21, 1989

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 71150-2491

Deliver to Office Services.

Cover page plus 4 additional page(s)

Subject ANSELM KIEFER/ Shipment lists.

Comments/Instructions:

Dear Sally Ann,

Here are the shipment lists for the Kiefer dispersal. Just to clarify where the shipments went from here:

Shipment II: Washington, D.C.; Philadelphia, PA; Pittsburgh, PA
(3 trucks)
Shipment III: International loans to Chicago
Shipment IV: Buffalo, N.Y.; Chicago, IL; Los Angeles, CA; San Francisco, CA.

Since shipment I went to New York I didn't send you a shipping list. If you'd like that too, I can FAX it over. Just let me know.

All my best,

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

— Verify 10/3/88 —

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

SHIPMENT II

CASE NO	TITLE, LENDER	BOX DIMS.
64A	Siegfried Forgets Brunhilde & stand (Book) (RESNICK)	
64B	Bookstand for above (extra)	
61	Iron path (PINCUS)	96 x 153 x 24"
62	Fallen Pictures (PINCUS)	48 x 66 x 12"
63	Iconoclastic Controversy (Book) (PINCUS) +STAND	36 x 24 x 12"
18	Isis and Osiris (SWINGLE)	48 x 48 x 7"
56	Chuwawa/Gilgamesch (NAISHTEIN)	36 x 38 x 14" with 57
57	Gilgamesch in the Cedar Forest (NAISHTEIN)	
58	Yggdrasil LAWRENCE OLIVER GALLERY)	48 x 48 x 12"
59	Miracle of the Serpents (WEIS)	52 x 40 x 9"
60	The Rhine (Book) & stand (PITTSBURGH/. Carnegie)	29 x 23 x 7"
73	The Book (das Buch) (WASHINGTON,D.C./Hirshhorn)	2@ 122 x 145 x 13" 1@41 x 65 x 47"
11	Palette with Wings (PHILADELPHIA/Museum of Art)	A)46 x 50 x 31" B)66 x 113 x 21" C)52 x 114 x 19"

Four(4) KIEFER carts (dismantled into components).
Tool chest on wheels

— Yenz. 10/3/88 —

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

7375

Pass # ~~7337~~

1/13/89

SHIPMENT III

CASE NO.	TITLE, LENDER	CASE DIMS.
✓1	Man in Forest	73 x 81 x 6"
✓2	Landscape with head	83 x 110 x 6"
✓3	The Stairs	148 x 80 x 9"
✓4	The Mastersingers	196 x 114 x 6"
✓5-10	Every Human Being Stands... Winter Landscape Julia Reclining Man with Branch My Father Promised me a Sword German Line of Spiritual Salvation	36 x 32 x 23"
✓12-15	Faith, Hope and Love Horror vacui Brunhilde Sleeps Broken Flowers and Grass	48 x 48 x 20"
✓16	Cauterization of the Rural District... (Book--stored in box marked "B")	26 x 31 x 31
✓17	Saturn Time KIEFER, Frankfurt)	114 x 137 x 7"
✓20	Women of the Revolution (AMSTERDAM/Stedlijk Museum)	✓5@ 54 x 135 x 6" ✓1@ 32 x 24 x 21" ✓1@ 46 x 32 x 14" ✓1@ 32 x 24 x 24" ✓metal plates
✓74-75	The Rhine (Book) Durch-Gluhen (KIEFER, Frankfurt)	43 x 36 x 20"
✓88.1424	Siegfried Forgets Brunhilde (KIEFER)	89 x 45 x 6"
✓21	The Painter's Studio (KRAUSS, Stuttgart)	37 x 47 x 7"
✓22	The Rhine (BASTIAN)	121 x 120 x 9"

Continued...

—Verify 10/3/88—

SAT. OCT. 1. for O.T. - Possibly

Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

SHIPMENT III CONT.

CASE NO.	TITLE, LENDER	CASE DIMS.
✓24	Resurrexit	133 x 95 x 7"
✓25	Ways of Worldly Wisdom	209 x 128 x 13" (collar)
✓26	Your Golden Hair Margaret (SANDERS, Amsterdam)	74 x 58 x 9"
✓27	Interior (AMSTERDAM/ Stedlijk Museum)	129 x 121 x 10"
✓28	Piet Mondrian--Arminius' Battle (VISSER, Belgium)	102 x 51 x 8"
✓29	To Paint (GROOT, Netherlands)	53 x 106 x 7"
✓30	Cockafer Fly	130 x 100 x 12" (collar)
✓31	Ways, March sand	156 x 114 x 13" (collar)
✓32	Icarus--March Sand	159 x 123 x 21" (collar)
✓33	Wayland's Song	✓159 x 123 x 21" (collar) ✓4 BOX W/WING
✓34	Shulamith (LONDON, Saatchi Collection)	116 x 156 x 16" (collar)
✓35	Sick Art (KARSHAN, London)	26 x 32 x 12"
✓36	To the Unknown Painter (MORRIS, London)	37 x 39 x 8"
✓Box with tables and legs		
✓—	Photographs of works by ANSELM KIEFER	33 x 39 x 10"
✓Condition report books.		

—Verify 10/3/88—

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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SHPMENT IV

CASE NO.	TITLE, LENDER	CASE DIMS.
65	Ways of Worldly Wisdom (CHICAGO/ Art Institute)	21 x 149 x 20" & stretcher
67	Untitled (ELLIOT)	3@ 142 x 82 x 9" 25 x 37 x 21" 25 x 30 x 22" approx:36 x 24 x 6" (ladder)
68	Jerusalem (MANILOW)	2@156 x 114 x 10"(collars) 11 x 91 x 15" (skis) + cleats & plates.
71	Osiris and Isis (SAN FRANCISO/ MOMA)	2@ 157 x 118 x 11" ~~& cleats~~ and plates
72	Birth of the Sun (Book) (DAVIS)	20 x 40 x 32"
72B	Bookstand for above	soft wrapped
40	Germany's Spiritual Heros BROAD)	137 x 29 x 27" stretcher & plates
70	Nuremburg (BROAD)	114 x 156 x 12" (collar)
88.1465	Milky Way (BUFFALO/Albright Knox)	2@ 114 x 155 x 15" cleats & plates

Four Kiefer carts (TO: L.A.)
~~A~~-frame picture cart (to Chicago, AIC)
~~C~~oncrete bench "
Bin with wheels "
Fork lift devices (2) "
Remainder of Kiefer Carts.

Vents 10/3/88

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

AIC JAN 16 '89

THE ART INSTITUTE OF CHICAGO

Michigan Avenue at Adams Street

Chicago, Illinois 60603 10 January 1989

Name Sarah Tappen

Address Museum of Modern Art
11 West 53rd Street New York, New York 10019

Dear Sarah:

We herewith advise you we have ~~today~~ on 1/4/89 forwarded to you

by Essential Air Freight

insurance _____ on SO C 6032 the objects

described below.

Yours very truly,

THE ART INSTITUTE OF CHICAGO

By Sally Ann Gill
Assistant Museum Registrar

1 original frame for Kiefer watercolor,

Nordcap, #38

Returned after exhibition for piece to be framed

~~Please sign and return~~ Received the objects listed above in good condition

This copy for your records

Date Jan 5, 1989 Signed Sarah Tappen

2 M Libco

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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	MoMA Exhs.	1498.4

DEC 27 '88

THE ART INSTITUTE OF CHICAGO

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

20 December 1988

Denise and Andrew Saul
960 Fifth Avenue
New York, New York 10028

Dear Mr. and Mrs. Saul:

On the 6th of December I received a letter from Blum-Helman Gallery in New York, informing me that they were now the owners of the Anselm Kiefer book, Markischer Sand V, formerly in your possession and now included in the artist's exhibition at the Museum of Modern Art in New York, closing in early January. Today, I received a call from the Marion Goodman Gallery telling ne they are now the owners of the piece, and asking if we can release the book to them on 4 January 1989.

I would be most grateful if you could inform me in writing at your earliest convenience, to whom this object should be released.

Thank you.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

cc: Katharine Lee
Bill Leisher
Dorothy Schroeder
Sarah Tappen, MoMA

VM/ja

Vents. 10/31/88

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

The Museum of Modern Art

DEC 22 '88

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

FAX

To Art Institute of Chicago

Attention Virginia Mann

Address Michigan Avenue at Adams Street

City/State Chicago, IL 60603

Country

Fax # (312)443-0849
(Include country and city codes for international fax)

Date December 20, 1988

Sender Sarah Tappen

Extension (212) 708-9632

Department Registrar

Charge Account # 71150-2491

Deliver to Office Services.

Cover page plus -0- additional page(s)

Subject ANSELM KIEFER EXHIBITION/ Dispersal.

Comments/Instructions:

Dear Ginger,

A few quick questions:

Jack Ring tells me that there will be one forklift device going to the Hirshhorn on the Washington,D.C. truck. Is this correct? GM doesn't know. Callery

There are two watercolors that are being returned to N.Y. lenders that you marked "TO BE REFRAMED". What kind of facilities/staff will you need for this task? use conserv. lab for an hour - frames arriving under separate cover.

ALSO:

P.P.O.W. Gallery here in New York says they have a signed loan agreement from the Spiegels for their Emanation. The director is sending me a copy of the agreement and will also send you a copy.

FYI--

I figured out the Johannisnacht mystery--what a muddle--we only have one of the LA, NY only Johannisnacht pieces here and it will be returned to Marion Goodman. The other is already at the Manilows in Chicago.

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

Vents. 10/31/88

SAT. OCT. 1. for O.T. - Possibly

Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

51

The Museum of Modern Art

FAX

To Art Institute of Chicago

Date December 20, 1988

Attention Virginia Mann

Sender Sarah Tappen

Address Michigan Avenue at Adams Street

Extension (212) 708-9632

City/State Chicago, IL 60603

Department Registrar

Country

Charge Account # 71150-2491

Fax # (312)443-0849
(Include country and city codes for international fax)

Deliver to Office Services.

Cover page plus -0- additional page(s)

Subject ANSELM KIEFER EXHIBITION/ Dispersal.

Comments/Instructions:

Dear Ginger,

A few quick questions:

Jack Ring tells me that there will be one forklift device going to the Hirshhorn on the Washington,D.C. truck. Is this correct?

There are two watercolors that are being returned to N.Y. lenders that you marked "TO BE REFRAMED". What kind of facilities/staff will you need for this task?

ALSO:

P.P.O.W. Gallery here in New York says they ahve a signed loan agreement from the Spiegels for their Emanation. The director is sending me a copy of the agreement and will also send you a copy.
FYI--
I figured out the Johannisnacht mystery--what a muddle--we only have one of the LA, NY only Johannisnacht pieces here and it will be returned to Marion Goodman. The other is already at the Manilows in Chicago.

Sarah

Offices Services use only:

Time sent/date 1012 21 DEC 88 Duration 1'13" Operator [signature]

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

MF 1141

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

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

The Museum of Modern Art

DEC 14 '88

Office of the Registrar
212-708-9634

SENT VIA FAX
312-443-0849

December 14, 1988

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

Dear Ginger,

The case dimensions for the "extra" Kiefer pieces are as follows:

JENKINTOWN, PA: The Raft--73½ x 55 x 6¼"

BUFFALO, N.Y.: Milky Way--2 at 114 x 155 x 15"

It seem that the two Johannisnacht pieces will not be returning to Kiefer in Frankfurt. As I understand from L.A. MoCA, one is now owned by the Manilows in Chicago and one should be returned to Marion Goodman in New York. To be quite honest with you, I am still confused about these two pieces though I have spoken to L.A. numerous times. Since the Manilows lent Johannisnacht IV to the exhibition I was wondering if you knew anything about their buying the "extra" Johannisnacht. I will ask L.A. to put this all in writing so that we get it right.

As for the dismantling on January 3rd, you all are more than welcome to come, but we will probably concentrate on putting together Kiefer carts and unfolding lifts. If we do start on actual dismantling, it would be to take down the watercolors.

As I am sure I mentioned before, we are going to be working with not only a rapidly advancing deadline for WARHOL, but there will also be shipments for same that we will be working around. I must ask you in advance for your patience and understanding while we try to perform feats of organization and art handling.

Speak to you soon.

Sarah

Sarah L. Tappen
Assistant Registrar

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

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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	MoMA Exhs.	1498.4

The Museum of Modern Art

DEC 14 '88

DEC 14 '88

FAX

To The Art Institute of Chicago

Attention Virginia Mann, Registrar's Office

Address Michigan Avenue at Adams Street

City/State Chicago, Illinois

Country

Fax # 312-443-0849
(Include country and city codes for international fax)

Date December 14, 1988

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 2491 (KIEFER)

Deliver to Office Services.

Cover page plus 1 additional page(s)

Subject KIEFER/ Dismantling in January.

Comments/Instructions:

Please see attached.

Offices Services use only:

Time sent/date 13:33 12/14 Duration 1'53" Operator

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

MF 1141

Vents. 10/31/88

SAT. OCT. 1. for O.T. - Possibly

Re-do Wayland Song case

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	MoMA Exhs.	1498.4

THE ART INSTITUTE OF CHICAGO

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

12 December 1898

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

Dear Sarah:

Thanks for the fax. In the next one, please send me the crate dimensions and weights (if you have them) for the "extra" Kiefers, i.e. the Jenkinstown, Buffalo and 2 Frankfurt bound loans included in the LA/NY venues only. Thanks.

Yes, I now have a request in writing to release #52, Markisher Sand V, to the Blum Helman Gallery in New York. I have the PPOW request but I need yet to get a written release from Spiegal. I'll confirm that when I have it in hand.

Our current schedule is as we discussed and you have noted. Rather than shower you with revisions and revisions, I'll wait another week or so before I send your the final shipping lists.

Thanks so much for arrnaging the hotel accomodations for Craig and Nick.

At the end of your letter you say that you are scheduled to begin dismantling at 6:00 pm on the evening of the 3rd. Unless I hear from you otherwise we will be there then.

Best,

Ginger

Virginia Mann
Executive Director
Museum Registration

cc: Katharine C. Lee
Bill Leisher
Dorothy Schroeder

VM/ja

TOTAL P.02/02

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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	MoMA Exhs.	1498.4

12/12/1988 12:03 FROM ART INSTITUTE OF CHICAGO TO 12127089889 P.01/02

FAX COVER SHEET

TO: NAME Sarah Tappen

COMPANY Museum of Modern Art

CITY New York STATE New York COUNTRY

FAX # 212-708-9889

DATE 12/12/88 TIME 11:25

REMARKS

FROM: NAME The Art Institute of Chicago

FAX # 1-312-443-0849

NAME Virginia Mann DEPT. Registrar

ACCT. # 0 - 341 - 00000 -56026

There will be 1 pages following this cover sheet.

If any problems occur call Ginger at 1-312-443-3604.

* * * * * COPY CENTER USE ONLY * * * * *

Total page ($1.00 per page)

Fax charge

Total

Journal Entry

cc:

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

DEC 8 '88

ANSELM KIEFER/
cc: P&S (2)
Reg.(S.T.)
B. Alonso
J. Neuner
R. Palmer

The Museum of Modern Art

Office of the Registrar
212-708-9634

December 8, 1988

SENT VIA FAX
312-443-0849

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

Dear Ginger,

Thank you for all the KIEFER information.

We have made hotel reservations for Craig Cox and Nick Barron at the Golden Tulip Barbizon. Their reservation numbers are 55361 and 55362 respectively.

January 16th is, I believe, a Federal holiday, but for us it is a normal working day. I also checked with all truckers concerned and they are working a normal day as well.

I mentioned to Bill Leisher the other day that the Albright-Knox wanted Milky Way by January 11th for an exhibition that they are installing. I had spoken with Jack Ring about sending it out on Janaury 16 (with the Chicago, San Francisco and L.A. loans) for a delivery date of January 17. Albright has subsequently called me back to say that the 17th is fine.

After my conversation with Jack the other day, my understanding of the shipments is as follows:

Shipment I: New York--January 11
Shipment II: Philadelphia, PITTSBURGH, and Washington--January 12.
Shipment III: Frankfurt, Amsterdam and London--January 13.
Shipment IV: BUFFALO, Chicago, San Francisco, Los Angeles and any "left over" foreign loans--January 16, 1989.

I got a copy of the letter from P.P.O.W. re: the loan of the small Emmanation. I dont't see any problem with this logistics wise. Let me know if the loan has been approved. Also, I received a letter from the Blum Helman Gallery regarding the Saul's book March Sand V which is now the property of the Gallery. Please let me know if this is a fact and if we should return the piece to Blum Helman in the January 11th shipment.

I think that is all for now, except that I will try to have the Kiefer carts assembled on the evening of January 3 since we are scheduled to begin the dismantling that evening after 6:00 pm.

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

March 7 On 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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	MoMA Exhs.	1498.4

Let me know what you think of all this.

All the best,

Sarah

Sarah L. Tappen
Assistant Registrar

[illegible] on 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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	MoMA Exhs.	1498.4

The Museum of Modern Art

FAX

To Art Institute of Chicago

Attention Virginia Mann

Address Michigan Aveneue at Adams Street

City/State Chicago, IL

Country

Fax # 312-443-0849

(Include country and city codes for international fax)

Date December 8, 1988

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 2491-(Kiefer)

Deliver to Office Services.

Cover page plus 2 additional page(s)

Subject ANSELM KIEFER/ Dismantling and Dispersal.

Comments/Instructions:

See attached for fun Kiefer Facts!

Offices Services use only:

Time sent/date 13:18 12/8 Duration 1'59" Operator [signature]

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

MF 1141

[illegible] 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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	MoMA Exhs.	1498.4

DEC 6 '88

THE ART INSTITUTE OF CHICAGO

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

30 November 1988

Sarah Tappen
Assistant Registrar
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Sarah:

Thanks for your fax and confirmation of the hotel reservations. I will take care of the deposit.

Although we are still planning to send the Europe shipments out of Chicago, I appreciate the information about the riggers in New York.

We will be glad to include the paintings that you and MoCA added to the return shipments in New York and to Philadelphia and Germany. I will need the dimensions and weights. I don't know how the cost will be broken down for this but will bring it up with Dorothy here.

I have now divided the lists into four shipments as follows:

Shipment I: New York, to be loaded on the 11th;
Shipment II: Philadelphia and Washington, to be loaded on the 12th;
Shipment III: Frankfurt, Amsterdam and London, to be loaded on the 13th;
Shipment IV: Pittsburgh, Chicago, San Francisco and Los Angeles (plus "spill-over" from III), to be loaded on the 16th.

I can't emphasize enough that in order to stick to this tight schedule it is essential that we absolutely minimize, or eliminate, interruptions! We both must also lean on Jack to be punctual.

In addition, Kiefer will not be sending any of his assistants, so you won't need to make hotel reservations. However, we are sending two of our art handlers in addition to John. They are Craig Cox and Nick Barron. Did I mention that before? If not, sorry. Can I ask you to add them in at the Barbizon for the same period? Many thanks.

Are you certain Martin Luther King day, the 16th, is not a holiday for you. Dorothy says it was made a National Holiday. Please make certain we can work that day.

I think this is it for the nonce. More later.

All my best,

Ginger

Virginia Mann
Executive Director
Museum Registration

cc: Katharine C. Lee
Bill Leisher
Dorothy Schroeder

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
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ANSELM KIEFER DISPERSAL **REVISED 11.25.88**

WORKING SCHEDULE

Tuesday 3 January 1989

Exhibition closes MoMA.
Virginia Mann, Bill Leisher, John Molini and two art handlers arrive in New York.

Wednesday, Thursday, 4-5 January

AIC team to MoMA.
Off-site crates are delivered.
Set-up for de-installation and packing.

Friday-Tuesday, 6-10 January

De-installation, condition reporting, packing.

Wednesday 11 January

Load Shipment I. New York

Thursday 12 January

Load Shipment II. Philadelphia and Washington D.C.

Friday 13 January

Load Shipment III. Chicago-Europe

Monday 16 January

Load Shipment IV. Pittsburgh, Chicago, San Francisco, Los Angeles

Tuesday-Friday, 17-20 January

AIC team to Taft to unload and re-pack as necessary.
Designated watercolors to AIC for unframing and reframing.
Return to Taft.
Delivery of pallettes to Taft.
Build pallettes.

Monday 23 January*

Deliver Frankfurt shipment to airport and load.
Depart Lufthansa, arrive Frankfurt_____with courier Bill Leisher.

*This date arbitrary and is dependent on airline schedules.
To be determined and further detailed.

Vents. 10/31/88

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Tuesday 24 January*

Deliver Amsterdam shipment to airport, load, and depart KLM.
Arrive Amsterdam_____, courier_____.

Wednesday 25 January

Deliver London shipment to airport, load, and depart Tigers.
Arrive New York_____.
Depart New York_____.
Arrive London_____, courier Virginia Mann.

*These dates arbitrary and dependent on airline schedules.
To be determined and further detailed.

As this schedule is expanded it will outline all aspects in more detail and will include security and receiving arrangements in Europe.

Mark R. On 10/3/88 to begin installation
— Yerb. 10/3/88 —
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KIEFER WORKING SCHEDULE 11.2.88

PRINTED IN U.S.A.

11 x 8½" VINYL FRAME
C116 - Jan. - Dec.
C1160 - Jan. - Dec. Refill
C116-16 - Sept. - Dec.
C1160-16 - Sept. - Dec. Refill

11 x 8½" SPIRAL
C2 Cover and Back - Jan. - Dec.
C2-16 Cover and Back - Sept. - Dec.
C14 Spiral Refill
Punched 3 Hole - Sept. - Dec.

JANUARY 1989

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 NEW YEAR'S DAY 364	2 2 363	3 EXHIBITION CLOSES IN NEW YORK AIC CREW TO NY 3 362	4 AIC CREW TO MOMA CRATES DELIVERED & SET-UP 4 361	5 5 360	6 DE-INSTALLATION CONDITION REPORTING PACKING 6 359	7 7 358
8 357	9 9 356	10 10 355	11 LOAD SHIPMENT I. (LOCAL) NEW YORK 11 354	12 LOAD SHIPMENT II. PHILADELPHIA & WASHINGTON D.C. 12 353	13 LOAD SHIPMENT III. INTERNATIONAL TO CHICAGO 13 352	14 SHIPMENT III ARRIVES TAFT 14 351
15 5 350	16 LOAD SHIPMENT IV INTERNATIONAL PITTSBURGH CHICAGO SAN FRANCISCO & LA AIC CREW LEAVES NY MARTIN LUTHER KING DAY 16 349	17 SHIPMENT IV ARRIVES TAFT 17 348	18 PACK, RE-FRAME WATERCOLORS, BUILD PALLETTES. 18 347	19 19 346	20 20 345	21 21 344
22 2 343	23 FRANKFURT SHIPMENT DEPARTS 23 342	24 AMSTERDAM SHIPMENT DEPARTS 24 341	25 LONDON SHIPMENT DEPARTS 25 340	26 26 339	27 27 338	28 28 337
29 336	30 30 335	31 31 334				

DECEMBER 1988

SUN	MON	TUE	WED	THUR	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FEBRUARY 1989

SUN	MON	TUE	WED	THUR	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

HOLYOKE MA 01040
JANUARY

Bill Leisher
Dorothy Schroeder
Sarah Tappen ✓

VM/ja

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
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DEC 7 '88

THE ART INSTITUTE OF CHICAGO

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

28 November 1988

Jack Ring
Box 1062
Martinsburgh, West Virginia 25401

Dear Jack:

Okay, we have now arranged with Sarah at MoMA to have the New York shipments delivered locally, so that the revised schedule now looks more or less like so:

12 January: Shipment II. Philadelphia, PITTS and Washington D.C.
13 January: Shipment III. The international shipments to Chicago (to Taft) arrives Chicago 14-15 January.
16 January: Shipment IV. Pittsburgh, Chicago (including part of the international shipment), San Francisco and Los Angeles - Arrives in Chicago, 17-18 January.

BUFFALO TOO

I'll call you in a week or so to go over the lists to determine the best way to split the internation crates between the two last trucks.

I hope you had a lovely Thanksgiving!

Sincerely,

Ginger

Virginia Mann
Executive Director
Museum Registration

cc: Katharine C. Lee
Bill Leisher
Dorothy Schroeder
Sarah Tappen ✓

VM/ja

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
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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
312-443-0849

November 23, 1988

Ms. Virginia Mann, Registrar
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Ginger,

After talking to you on the phone yesterday I had to scrap my letter and begin again. Thank you for answering all my questions.

Firstly, I have made hotel reservations for you, Bill and Johnny Moe for January 3 to January 16, 1989. I signed you all up for standard single rooms at the Golden Tulip Barbizon at our corporate rate of $125/night. You should send in either a deposit or the full amount (by check or credit card) before you arrive to insure that your rooms are held for after 6:00PM arrival. The confirmation numbers are as follows:

Bill Leisher--53660
John Molini--53661
Virginia Mann--53662

The phone number of the Barbizon is (212)838-5700.

Secondly, although I got the feeling that you are already resigned to shipping the foreign loans from Chicago, I got some information that (unfortunately) confirms the fact that shipment from New York would be (shall we say) a "real drag". Auer's and Ray La Chapelle (the riggers I mentioned to you) are both unionized and would probably not allow others to assist them in handling and packing. The clearance from New York to JFK Airport is 13'6" via the bridges (tunnel clearance is lower).

Thirdly, the pieces that were shown in L.A. and New York only are distributed as follows:

The Tree of Jesse--MIAMI, FLA.
The Milky Way--BUFFALO, N.Y.
Siegfried Forgets Brunhilde--GERMANY (Kiefer)
Midsummer Night (without watercolor drawing)--GERMANY (Kiefer)
The Raft--JENKINSTOWN, PA
Midsummer Night(with watercolor drawing)--NEW YORK CITY (Marion Goodman Gallery)

Would it be possible to include the two Kiefer owned pieces and the Jenkinstown piece with the other works going with 3-WAY?

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

Work D. ON 10/31/88 To Begin Installation
— Vents 10/31/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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	MoMA Exhs.	1498.4

Virginia Mann
November 23, 1988
Page two

I will ship the Buffalo piece and the Miami piece separately and the Marion Goodman piece will be included in the New York City truck(s).

Lastly, I will have the components for the Kiefer carts ("wagons") shipped to MoMA the last week of December along with the fork lift devices and any other equipment being stored off premises. I will also have a forklift and operator available on January 4th and 5th for the unloading of the cases, and January 11,12,13 and 16th for the loading of the trucks.

I think that's it for now. Please let me know if there is anything else we need to discuss. Would you still be interested in meeting face-to-face in New York or will the phone suffice ?

Look forward to seeing you all in Our Fair City (AKA Gotham, Mars...)

All the best,

Sarah Tappen

Sarah L. Tappen
Assistant Registrar

P.S. Should I worry about making hotel reservations for Kiefer's assistant (who, I assume, will be Eddie)? Please let me know so I can get a better deal than I did last time.

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
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Re-do Wayland Song case

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The Museum of Modern Art

FAX

To Art Institute of Chicago

Attention Virginia Mann, Registrar

Address Michigan Avenue at Adams Street

City/State Chicago, IL 60603

Country

Fax # 312-443-0849

(Include country and city codes for international fax)

Date November 28, 1988

Sender Sarah Tappen

Extension (212) 708-9 632

Department Registrar

Charge Account # 2491-KIEFER

Deliver to Office Services.

Cover page plus 2 additional page(s)

Subject ANSELM KIEFER --Dispersal in January

Comments/Instructions:

Offices Services use only:

Time sent/date 12:00 11/28 Duration 2'33" Operator L.C.

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

MF 1141

[illegible] on 10/3/88 to begin installation
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A. KIEFER/ CHICAGO/AI CLA
cc: K. McShine/J.Wells
L. Rosenstock
R. Palmer
✓Reg. File

The Museum of Modern Art

SEP 6 '88

Office of the Registrar
212-708-9634

September 6, 1988

Ms. Sally-Ann Gill
Registrar Assistant
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Sally-Ann,

Here is a summary of the hotel arrangements that have been made for the people involved in the KIEFER exhibition showing at MoMA.

MIKE KAYSON Golden Tulip Barbizon 140 East 63rd Street	September 26-27 (one night) Petite Single at $90|night Confirmation#83016
VIRGINIA MANN GOlden Tulip Barbizon	September 25-October 4, 1988 (nine nights) Petite single at $90/night Confirmation# 83017
JOHN MOLINI Golden Tulip Barbizon	September 25-October 11, 1988 (sixteen nights) Standard single at $125/night Confirmation #83551
BILL LEISHER Golden Tulip Barbizon	September 27-October 12, 1988 (fifteen nights) Standard single at $125/night Confirmation #83554

For all the reservations above, a deposit must be made in the amount of one night's stay to insure that the room will be held for late arrival (after 6:00 pm). This deposit can be made by phone to a major credit card or by check.

Please let me know if there is anything else you need done on this end. I hope your long weekend was enjoyable.

Sincerely,

Sarah

Sarah L. Tappen
Assistant Registrar

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

Mark K. On 10/3/88 to begin installation
— Yents 10/3/88 —
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CHICAGO/A.I.C.

THE ART INSTITUTE OF CHICAGO

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

24 AUGUST 1988

ANSELM KIEFER EXHIBITION MEETING

MUSEUM OF MODERN ART, NEW YORK

AGENDA

I. Receiving at MoMA

1. Arrival schedule - see attached.
2. Path of delivery (elevators, doorways, etc.):

   What if crates will not fit?
   If problems, where to unpack?
   How many MoMA staff available?
   What to do if inclement weather?

3. Receiving, unpacking, condition reporting.
4. Installation. (See MoMA Schedule)
5. Crate storage - also Kiefer "wagons", "devices" - off-sight and lifts.
6. Bastian storage (#23 Emanation, crate: 171 x 116 x 17)

II. Dispersal from MoMA

1. Sequence of events - see attached.
2. International shipments JFK or from ORD?
3. What non-AIC additions to exhibition need to be shipped? Milky-Way / Lead piece?

John M - Sept. 26 in NY
VM - Sept. 26 in NY
Mike Kayson - on TRUCK!

January 1989

Mark K. on 10/3/88 to begin installation
~~Vents 10/3/88~~
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THE ART INSTITUTE OF CHICAGO

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

I. Receiving at MoMA

1. Arrival schedule:

Sunday, 11 September

Exhibition closes at MoCA.
Mike Kayson and Bill Leisher to Los Angeles.

Monday, 12 September - Wednesday, 21 September

De-install and pack at MoCA

Thursday, 22 September

Load truck 1 to depart with Mike Kayson.

Friday, 23 September

Load truck 2 and depart.

Monday, 26 September

Load truck 3 and depart (Bill oversees).
Bill departs Los Angeles (to Chicago).
Truck 1 arrives MoMA and is unloaded (Mike Kayson).
John Molini and Virginia Mann to New York.
Unpacking commences.

Tuesday, 27 September

Mike Kayson return to Chicago.

Wednesday, 28 September

Truck 2 arrives MoMA and is unloaded.

Friday, 30 September

Bill in New York to oversee.
Truck 3 arrives MoMA and is unloaded (Bill oversees).

Monday, 3 October - Tuesday, 11 October

Unpacking continues, condition checking, installation.

II. Dispersal from MoMA

1. Sequence of events:

a. shipment of large crates and A-frames from Taft Warehouse in Chicago (list to be provided).

b. shipment of watercolor frames (list to be provided).

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —
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THE ART INSTITUTE OF CHICAGO

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

II. Dispersal from MoMA (continued)

Closes 1/3/88 – 1/10/88

c. de-installation and packing, c. ~~11-20~~ January 1989.
Bill Leisher, John Molini, Virginia Mann. > Dt. for HOTELS
Where pack oversize? outside? and if so?

d. re-frame watercolors. – OK. in our frame shop

e. domestic shipments:

MoMA 1. c. 1/~~23~~ 20 - New York - c. 16 crates. – No oversize pcs.
2. c. 1/~~24~~ 11 - Philadelphia and Washington - c. 9 crates.
3. c. 1/~~25~~ 12 - Pittsburgh, Chicago, San Francisco and Los Angeles - c. 9 crates plus equipment. > 3 Way

f. international shipments:

where assemble Amsterdam A-frames? MoMA or JFK? – CHICAGO

1. c. 1/~~[illegible]~~ 16 - Frankfurt - c. 23 crates - Bill Leisher.
2. c. 1/~~[illegible]~~ 12 Amsterdam - c. 6 crates - Frank Zukowski.
3. c. 1/~~[illegible]~~ 18 - London - c. 9 crates - Virginia Mann.

Call WRK re: Space/facilities for packing oversize. – NO

Luftansa 1/13 or 14 (1/16/88)

London + Amsterdam (to Chicago) 1/16?
Saatchi

Mark K. on 10/3/88 to begin installation
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September 1988

nday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
IST 1988 W T F S 3 4 5 6 10 11 12 13 17 18 19 20 24 25 26 27 31	OCTOBER 1988 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31			1	2	3
4	5 LABOR DAY SNOEK PHOTOS CLOSES CHICAGO ARCHITECTURE CLOSES	6 De-install Chicago Architecture	7	8 Sally-Ann Gill TO MOCA	9	10
11 ~ closes OCA	12 Mike Kayson arrives MOCA TO PACK Bill L. arrives MOCA FIRST DAY OF ROSH HASHANAH	13 Install Gauguin	14	15	16 Gill finishes Condition Reporting	17 Gauguin OPENS Garry Winogrand Photos / Opens
18 itage ses	19 Deinstall Hermitage	20	21 YOM KIPPUR	22 LA 1 MIKE K. ON TRUCK, DEPARTS LA.	23 LA 2.	24
25	26 BILL OVERSEES LA 3 LA 3 U. Mo. arrives MOMA NY 1 MK ARRIVES NEW YORK	27 MK DEPARTS NY.	28 NY 2	29	30 BILL L. OVERSEES NY 3 NY 3	

65	@ 16'		rolled painting
67 (6 pieces)	3 @ 142 x 82 x 9"	2,385	large painting
	1		lead boulder
	1		lead funnel
	1		brackets & ladder
✓68 (3 pieces)	2 @ 156 x 114 x 10"		large painting
	1 @ 11 x 91 x 15"		skis

✓ oversize

Mark K. ON 10/3/88 to begin installation
~~Vents. 10/3/88~~

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October 1988

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
88 S 3 10 17 24	NOVEMBER 1988 S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	No. 301 Series © Copyright 1986 Southworth Company West Springfield, MA 01090				1
	3 BILL L & J. Mo CONTINUE → as needed	4 VM return To Chicago	5	6	7	8
	10 COLUMBUS DAY THANKSGIVING DAY (Canada)	11 ~~Kiefer~~ ~~opens~~ ~~MOMA~~	12 private opening MOMA A.K.	13	14	15
	17 AK opens MOMA	18	19	20	21	22
	24	25	26	27	28	29
	31					

65	@ 16'		rolled painting
67 (6 pieces)	3 @ 142 x 82 x 9" 1 1 1	2,385	large painting lead boulder lead funnel brackets & ladder
✓68 (3 pieces)	2 @ 156 x 114 x 10" 1 @ 11 x 91 x 15"		large painting skis

✓ oversize

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —

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Can be turned on their sides

ANSELM KIEFFER EXHIBITION
Truck #1 (41 crates)
May 13, 1988

Crate/Object #	Crate Size (H. W. D.)	Weight (#)	Contents
4	196 x 114 x 6"	1,326	large painting
5-10	36 x 32 x 23"	100	6 watercolors
16	26 x 31 x 31"	368	7 books
17	114 x 137 x 7"	1,156	large painting
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 small packages	1,870	large painting accessory accessory accessory hardware
21	37 x 47 x 7"		photo
✓22	121 x 120 x 10"	988	woodcut
✓27	129 x 121 x 10"	1,763	large painting
✓32	159 x 123 x 21"	982	painting
✓33	159 x 123 x 21"	1,386	painting
35 & 38	26 x 32 x 12"	60	2 watercolors
37	36 x 41 x 6"	60	watercolor
39	39 x 66 x 6"	100	watercolor
43	125 x 162 x 14"	600	rolled woodcut
60	29 x 23 x 7"	52	book
61	96 x 153 x 24"	2,149	large painting
63	36 x 24 x 12"	63	book
64b	36 x 24 x 12"	63	book stand (extra)
65	@ 16'		rolled painting
67 (6 pieces)	3 @ 142 x 82 x 9" 1 1 1	2,385	large painting lead boulder lead funnel brackets & ladder
✓68 (3 pieces)	2 @ 156 x 114 x 10" 1 @ 11 x 91 x 15"		large painting skis

✓ oversize

Mark K. on 10/3/88 to begin installation
— Vent. 10/31/88 —

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Crate/Object #	Crate Size	Weight (#)	Contents
✓71	2 @ 157 x 118 x 11"	1,242	large painting
✓73 (3 pieces)	2 @ 122 x 145 x 13" 1 @ 41 x 65 x 47"	2,000	large painting book
74 & 75	43 x 36 x 20"		2 books

plus

- small box with condition reports — Shouldn't these have been on Truck-3?
- approximately 20 planks
- approximately 10 packs of metal plates and screws
- 3 part stretcher for #40
- Case A - table tops and legs

— Forklift device.

Mark K. On 10/3/88 to begin installation
~~— Vents 10/3/88 —~~

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ANSELM KIEFFER EXHIBITION
Truck #2 (29 crates)
May 13, 1988

Crate/Object #	Crate Size	Weight (#)	Contents
1	73 x 81 x 6"	479	painting
2	83 x 110 x 6"	671	painting
3	148 x 80 x 9"	885	large painting
11 (7 pieces)	A B & C 20 x 114 x 66" ea D E & F G	6,223	palette sculpture - wings dolly concrete benches bench mover
12 - 15	48 x 48 x 7"	200	4 watercolors
18 & 19	48 x 48 x 7"	168	m/m photographs
✓ 23	171 x 116 x 17"	1,368	large painting
30	130 x 100 x 12"	991	large painting
✓ 31	156 x 114 x 13"	1,035	large painting
✓ 34	116 x 156 x 16"	1,020	large painting
40	137 x 29 x 27"		rolled painting
41	123 x 87 x 11"	774	painting
42, 48, 49, 50	30 x 30 x 12"	65	4 watercolors
44 & 47	73 x 57 x 9"	342	painting
✓ 45	119 x 176 x 15"	1,409	large painting
46	58 x 48 x 7"	168	painting
51, 52, 53, 54, 64A	59 x 18 x 24"	52	5 books
56 & 57	36 x 38 x 14"	85	2 m/m photographs
58	48 x 48 x 12"	168	painting
59	52 x 40 x 9"	110	painting
62	48 x 66 x 12"	231	m/m photograph
✓ 70	114 x 156 x 12"	1,284	large painting
72	19 1/2 x 40 x 32"	204	book

Mark K. ON 10/3/88 to begin installation
~~— Verify 10/3/88 —~~
SAT. OCT. 1. for O.I. - Possibly
Re-do Wayland Song case

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plus

- cases B & C (table tops and legs)
- A-frame (to move crates around)
- stretchers for #65 (+ one other stretcher)
- 16 painting carts

Mark K on 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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ANSELM KIEFFER EXHIBITION
Truck #3 (5 crates)
May 23, 1988

Crate/Object #	Crate Size	Weight (#)	Contents
24	133 x 95 x 7"	827	large painting
✓ *25	209 x 128 x 13"	2,646	large painting
**26	74 x 56 x 9"	185	painting
28	102 x 51 x 8"	212	painting
29	53 x 106 x 7"	212	painting
# x	130 x 220?		painting (Tigres & Euphrates)

plus

- forklift device
- tool chest ?
- shid of catalogues —
- 16 small boxes of education materials
- 2 hoists (on skids)

* must travel at 30° angle
** must travel flat

Mark K. ON 10/3/88 to begin installation
~~— Vents 10/3/88 —~~
SAT. OCT. 1. for O.I. - Possibly
Re-do Wayland Song case

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THE ART INSTITUTE OF CHICAGO

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

will travel on their side - Short side as H.

ANSELM KIEFER EXHIBITION

Oversize Crates*

Crate No.		Crates Size	Weight	Title
22		121 x 120 x 10	est. 988	The Rhine.
(23		171 x 116 x 17	est. 1368	Emanation.) (TO MN)
25		209 x 128 x 13	2646 lbs	Ways of Worldly Wisdom. HEAVIEST
27		129 x 121 x 10	1763 lbs	The Artist's Studio, Inner.
31		156 x 114 x 13	1035 lbs	Ways: March Sand.
32		159 x 123 x 21	est. 982	Icarus-March Sand.
33		159 x 123 x 21 +	1386 lbs	Wayland's Sond (with Wing).
34		116 x 156 x 16	1020 lbs	Shulamith.
45		119 x 176 x 15	est. 1409	The Red Sea.
68	2@	156 x 114 x 10 +	-	Jerusalem.
70		114 x 156 x 12	est. 1284	Nurnberg.
71	2@	157 x 118 x 11	est. 1242	Osiris and Isis.
73	2@	122 x 145 x 13 + (3 crates)	est. 2000	The Book.

13 TOTAL

* Over 114" in one dimension

Mark K. on 10/3/88 to begin installation
— Yents 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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THE ART INSTITUTE OF CHICAGO

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

ANSELM KIEFER EXHIBITION

1. There are two original frames in the Prints & Drawings Department. #35 Sick Art, and #38 North Cape. Prints & Drawings would like to have all the frames they made back at the close of the exhibition.

2. There are seven empty crates and one disassembled 'A' frame at Taft warehouse. They are :
   - #25 Ways of Wordly Wisdom - Martijn & Jeanette Sanders
   - #27 The Artist's Studio, Inner Room - Stedlijk Museum
   - #30 Cockchafer Fly - Saatchi Museum
   - #31 Ways: March Sand - Saatchi Museum
   - #32 Icarus=March Sand - Saatchi Museum
   - #33 Wayland's Song (with wings) - Saatchi Museum
   - #34 Shulamith - Saatchi Museum

   The 'A' frame was for no particular crate but acted as a support structure on the pallet for several crates coming from the Netherlands.

3. A new crate will have to be made for #33 Wayland's Song (with wings), as the wings that came in a small separate crate were semi-permanently attached to the painting . The lender would like us to send the piece back with the wings attached.

4. #70 Nurnberg - Mr. and Mrs. Eli Broad, arrived in a collar with a foam core front and back, a flimsy crate at best. When it was stacked with other crates the foam core was damaged and unusable. The collar was re-enforced by John Molini and the piece travelled that way.

Mark K. on 10/3/88 to begin installation
— Yents. 10/3/88 —
SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song Case

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KIEFER MEETING WITH A.I.C. STAFF MEMBERS--August 24, 1988--10:30 AM

I. INTRODUCTIONS

II. A.I.C. PRESENTATION
  A. Words of wisdom etc.

III. MOMA QUESTIONS
  A. Exhibitions
  B. Registrar
  C. Curatorial

IV. TOUR OF FACILITIES

V. DISPERSAL

---

1) Dims. on truck list: W.H.D.? Can travel lg. Pcs. on their sides.

2) How many preparators will we need in total? For all shipments?
10 for receiving & installation. NOT COUNTING Bill C., John M & Yenty.

3) Forklift device on Truck 3--only need for ptgs. on that truck?
One on TRUCK 1 one on TRUCK 3

4) How many pieces are SOFT-PACKED? C. 12

5) When will A.I.C. etc. people arrive?
Check hotels

1 week to unpack. + Some Conditioning

Mark K ON 10/3/88 to Begin Installation
~~Yenty 10/3/88~~
SAT. OCT. 1. for O.I. - Possibly
Re-do Wayland Song Case

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①

Emanation — Walker
Sending from L.A. at the very end (after installation)

1 Stella (5 cases) going to WALKER
3 or 4 October
4 KIEFERS to NYC
Emanation going to WALKER from L.A.

Done Confirm deliv. dates. 26th, 28th, 30th from L.A.
9:00 Am deliv to MOMA

Done Double Check garbage removal Schedule.

~~[illegible]~~

Winged piece on 3rd floor.
OK. Exhib. progresses from MEZZ. to E. WING (3)

[TARP IN CASE OF RAIN.]

Can unpack but not assemble
(until tool box arrives TRUCK 1)
POSS. AIRFREIGHT TOOL BOX

Mark R on 10/3/88 to begin installation
— Yenb. 10/3/88 —

SAT. OCT. 1. for O.T. - Possibly
Re-do Wayland Song case

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(2)

Milky Way – in Collar. PLUS
2 cases that were orig. from
Internat'l Shipment

Some Oversize pcs. need to be packed
in their cases.
to Chicago to be packed/palatized

6 work day to dismantle and ready
to load.

LUFTANSA — OUT OF N.Y.
20 + c.3 — c.23

LONDON (TIGER)
AMSTERDAM (KLM) } CHICAGO – OVERSIZED PCS.

Call KEATING to see if they know
of facilites for – overhead crane
– Space for palatizing
on A-frames
– Oversize + VERY heavy.

FOR INSIDE WORK – January
Shipment

2 watercolors to be reframed at close
of show – AIC have frames.
FR SHOP
OR
CONSERVATION

AIC (10 have to be unframed + put in
portfolio)

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bcc: JWells
LRosenstock
D. Palmer

THE ART INSTITUTE OF CHICAGO

INTERDEPARTMENTAL CORRESPONDENCE

AUG 2
AUG 2 '88

TO: Dorothy Schroeder

FROM: Virginia Mann Ginger

DATE: July 26, 1988

RE: Anselm Kiefer loan of Emanation (Bastian, Berlin)

Per a phone call from Mark Rosenthal's office, 7/26/88, the Bastians have requested we store their subject loan in New York during the MOMA venue.

8/24/88 May Stell go to Walker in MN.

VM/jcf
cc: Katharine C. Lee
Neal Benezra
Bill Leisher
Sarah Tappen
Mark Rosenthal

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

THE ART INSTITUTE OF CHICAGO

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

5 July 1988

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

Dear Sarah:

I am sending copies of the Kiefer truck lists, #1 - #3. Please note that #23 on list 2, Emanation, (Bastian, Berlin), 162" x 110¼", the one you cannot take due to its size, may go directly from MOCA to the Walker in Minneapolis. I will confirm that later. If not, you once agreed to store this for us so we could consolidate it with the rest of the return shipments next January. Is that still an option?

Thanks for helping to set up a meeting in August. Some of the points we want to bring up with you are: where will you uncrate (expecially oversize)? Can you use the "Kiefer wagons" for moving through the galleries? And we'll talk schedules also. We also want to start thinking about disposal in January.

I'll look forward to hearing from you.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

VM/er
cc: Katharine C. Lee
Encl. Neal Benezra
Dorothy Schroeder
Bill Leisher

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

ANSELM KIEFFER EXHIBITION
Truck #1 (41 crates)
May 13, 1988

Crate/Object #	Crate Size	Weight (#)	Contents	
4	196 x 114 x 6"	1,326	large painting	4.75
5-10	36 x 32 x 23"	100	6 watercolors	5.11
16	26 x 31 x 31"	368	7 books	6.67
17	114 x 137 x 7"	1,156	large painting	6.66
20 (10 pieces)	5 @ 54 x 135 x 16"	1,870	large painting	75.0
	A) @ 32 x 24 x 21"		accessory	3.5
	B) @ 46 x 32 x 14"		accessory	3.11
	C) @ 32 x 24 x 21"		accessory	3.50
	2 small packages		hardware	
21	37 x 47 x 7"		photo	2.28
22	121 x 120 x 10"	988	woodcut	8.33
27	129 x 121 x 10"	1,763	large painting	8.40
32	159 x 123 x 21"	982	painting	1.90
33	159 x 123 x 21"	1,386	painting	1.90
35 & 38	26 x 32 x 12"	60	2 watercolors	2.66
37	36 x 41 x 6"	60	watercolor	1.71
39	39 x 66 x 6"	100	watercolor	2.75
43	125 x 162 x 14"	600	rolled woodcut	15.75
60	29 x 23 x 7"	52	book	1.12
61	96 x 153 x 24"	2,149	large painting	25.5
63	36 x 24 x 12"	63	book	2.0
64b	36 x 24 x 12"	63	book stand (extra)	2.0
65	@ 16'		rolled painting	
67 (6 pieces)	3 @ 142 x 82 x 9"	2,385	large painting	15.375
	1		lead boulder	
	1		lead funnel	
	1		brackets & ladder	
68 (3 pieces)	2 @ 156 x 114 x 10"		large painting	15.83
	1 @ 11 x 91 x 15"		skis	9.48

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Crate/Object #	Crate Size	Weight (#)	Contents
71	2 @ 157 x 118 x 11"	1,242	large painting 18,03
73 (3 pieces)	2 @ 122 x 145 x 13" 1 @ 41 x 65 x 47"	2,000	large painting 26,18 book 21,22
74 & 75	43 x 36 x 20"		2 books 5,0

226,49

plus

- small box with condition reports
- approximately 20 planks
- approximately 10 packs of metal plates and screws
- 3 part stretcher for #40
- Case A - table tops and legs

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ANSELM KIEFFER EXHIBITION
Truck #2 (29 crates)
May 13, 1988

Crate/Object #	Crate Size	Weight (#)	Contents	
1	73 x 81 x 6"	479	painting	3.38
2	83 x 110 x 6"	671	painting	4.59
3	148 x 80 x 9"	885	large painting	5.0
11 (7 pieces)	A B & C 20 x 114 x 66" ea D E & F G	6,223	palette sculpture - wings dolly concrete benches bench mover	104.50
12 - 15	48 x 48 x 7"	200	4 watercolors	2,34
18 & 19	48 x 48 x 7"	168	m/m photographs	2,34
~~23~~	~~171 x 116 x 17"~~	~~1,368~~	~~large painting~~	~~13.69~~
30	130 x 100 x 12"	991	large painting	14.58
31	156 x 114 x 13"	1,035	large painting	10.29
34	116 x 156 x 16"	1,020	large painting	17.33
40	137 x 29 x 27"		rolled painting	5.44
41	123 x 87 x 11"	774	painting	6.65
42, 48, 49, 50	30 x 30 x 12"	65	4 watercolors	2.5
44 & 47	73 x 57 x 9"	342	painting	3.56
45	119 x 176 x 15"	1,409	large painting	18.33
46	58 x 48 x 7"	168	painting	2.33
51, 52, 53, 54, 64A	59 x 18 x 24"	52	5 books	3.8
56 & 57	36 x 38 x 14"	85	2 m/m photographs	3.69
58	48 x 48 x 12"	168	painting	4.00
59	52 x 40 x 9"	110	painting	2.5
62	48 x 66 x 12"	231	m/m photograph	5.5
70	114 x 156 x 12"	1,284	large painting	13.01
72	19 1/2 x 40 x 32"	204	book	8.89

257.43

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plus

- cases B & C (table tops and legs)
- A-frame (to move crates around)
- stretchers for #65 (+ one other stretcher)
- 16 painting carts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4

ANSELM KIEFFER EXHIBITION
Truck #3 (5 crates)
May 23, 1988

Crate/Object #	Crate Size	Weight (#)	Contents	
24	133 x 95 x 7"	827	large painting	4,62
*25	209 x 128 x 13"	2,646	large painting	11,56
**26	74 x 56 x 9"	185	painting	3,5
28	102 x 51 x 8"	212	painting	2,83
29	53 x 106 x 7"	212	painting	5,15
# x	~~130 x 330?~~ small crates with attachments only		painting (Tigres & Euphrates)	27,66

plus

- forklift device
- tool chest
- skid of catalogues ?
- 16 small boxes of education materials
- 2 hoists (on skids)

* must travel at 30° angle
** must travel flat

TOTAL SQ FOOTAGE: 497,89

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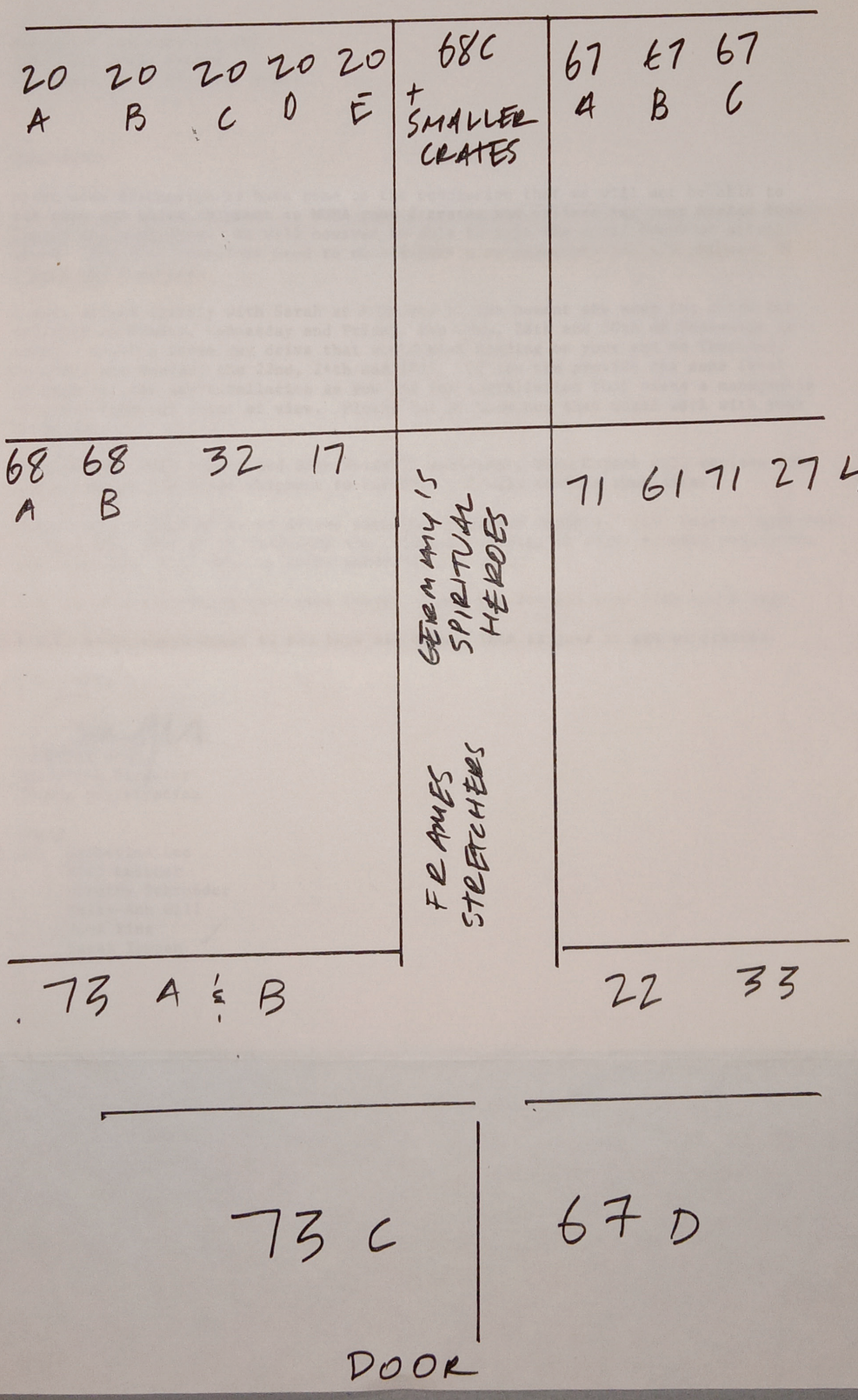
1ST TRUCK LOAD

THE ART INSTITUTE OF CHICAGO



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THE ART INSTITUTE OF CHICAGO

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

JUN 27

June 23, 1988

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

Dear Jill:

After some discussion we have come to the conclusion that we will not be able to fit onto our third shipment to MOMA your 2 crates and collars for your Kiefer loan Tigres and Euphrates. We will however be able to take the small boxes of attachments. You will therefore need to make separate arrangements for the shipment of Tigres and Euphrates.

I have spoken briefly with Sarah at MOMA and at the moment she sees the dates for delivery on Monday, Wednesday and Friday, the 26th, 28th and 30th of September as ideal. Given a three day drive that would mean loading on your end on Thursday, Saturday and Monday, the 22nd, 24th and 26th. If you can provide the same level of help for the de-installation as you did for installation that seems a manageable schedule from our point of view. Please let me know how that would work with your schedule.

Bill Leisher will return and John Molini's assistant, Mike Kayson will replace John and accompany the first shipment to New York. I will confirm that later.

Thank you for your offer to do the outgoing condition reports. Bill Leisher approves, so that will save me or Sally-Ann the trip out. I will be sorry to miss seeing the installation. Bill says it looks wonderful.

I am so glad everything went well there. Thank you for all your time and energy.

I will be in touch later to pin this all down. This is just to get us started.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

VM/jf
cc: Katherine Lee
Bill Leisher
Dorothy Schroeder
Sally-Ann Gill
Jack Ring
Sarah Tappen

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CHICAGO/A.I.C.

MAY 23 88

THE ART INSTITUTE OF CHICAGO

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

May 19th, 1988

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

Dear Sarah:

The Mel D. Morris loan for the Anselm Kiefer exhibition, Dem Unbekannten Maler, 1982, watercolor and pencil on paper, has an increased value from $60,000 to $80,000. The credit line on the exhibition label is to read: Mrs. M. Morris. If you have any questions please feel free to call.

Thank you
Yours Sincerely
Sally-Ann Gill
Sally-Ann Gill
Asst. Registrar
Permanent Collections

cc: Virginia Mann
Dorothy Schroeder
Bill Leisher
Katharine C. Lee

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The Museum of Modern Art

LA
cc: ST

MAY 10 198

To Lynn Addison
Antoinette King
Kynaston McShine
Richard Palmer

From James Snyder

Date May 6, 1988

Re Attached/AIC and KIEFER

Please let me know if you have any comments on the attached.

The proposed arrangement seems appropriate given that the AIC is responsible for handling the exhibition's tour. Presumably any special issues regarding our loan to the exhibition would be discussed with us, as has already been the case during the first two showings.

cc: Riva Castleman
Eloise Ricciardelli

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MAY 5 1988

→ James Wood CHICAGO

ST

THE ART INSTITUTE OF CHICAGO

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

April 29, 1988

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

Dear Dick:

Given the extreme size and fragility of many of the Kiefer works in the exhibition you will soon be receiving, we have made every effort to determine with the artist, the safest way of handling and installing the works. Bill Leisher, Executive Director of the Art Institute's Department of Conservation, will come with the exhibition and to avoid any confusion it is essential that he be in charge of determination of the condition of the works and how they should be dealt with during the period of receiving and installation. I also want to make it clear that while we are offering Bill's services as part of our responsibility in organizing the exhibition, he is in no way personally liable in the event of any mishap. I assume this meets with your approval, but wanted to confirm it in writing. If you have any questions concerning the above, please give me a call.

With best wishes.

Sincerely yours,

James N. Wood
Director

JNW:vb
CC: Katharine C. Lee
Bill Leisher
Virginia Mann
Dorothy Schroeder

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CHKAGO/AIC

THE ART INSTITUTE OF CHICAGO

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

May 2nd, 1988

Sarah Tappen, Registrar
Museum of Modern Art
11, West 53rd Street
New York, N.Y. 10019

Dear Sarah:

I'm sending you a copy of the loan agreement form the owners of Emanation, 1984/85, The Emily and Jerry Spiegel Collection, New York, have sent us. Please note the conditions and updated value of the piece. If you have any questions let me know.

Thank you
Yours Sincerely

Sally-Ann Gill

Sally-Ann Gill
Asst. Registrar
Permanent Collections

cc: Virginia Mann
Dorothy Schroeder
Bill Leisher
Katharine C. Lee

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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: Anselm Kiefer

Borrower's Name: The Art Institute of Chicago
Address: Michigan Avenue at Adams Street Chicago, ILL. 60603
Telephone: (312) 443-3600

Representative: Virginia Mann

Title: Executive Director, Museum Registration
Exhibition Dates: December 1st, 1987 - January 31st, 1988

Borrower's Name: Philadephia Museum of Ar
Address: 26th Street and Benjamin Franklin Pkwy, Philadelphia, PA. 19130
Telephone: (215) 787-5421

Representative: Irene Taurins

Title: Registrar

Exhibition Dates: March 6th, 1988 - May 1st, 1988

Borrower's Name: Museum of Contemporary Art
Address: 250, South Grand Avenue Los Angeles, CA. 90012
Telephone: (213) 621-2766

Representative: Jill Quinn

Title: Associate Registrar

Exhibition Dates: June 12th, 1988 - September 11th 1988

Borrower's Name: Museum of Modern Art
Address: 11, West 53rd Street New York, NY 10019
Telephone: (212) 708-9636

Representative: Sarah Tappen

Title: Registrar

Exhibition Dates: October 11th, 1988 - January 10th, 1989

3

Description of Work:

Artist: Anselm Kiefer

Date and Title: 1984-85. EMANATION

Medium: Lead and shellac on photograph on projection paper.
Dimensions: Framed 32 x 41½"

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 of loss or damage shall be immediately reported to lender and no attempt at repair or restoration made by borrower.

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

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 or 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:

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LENDER'S SIGNATURE DATE

Sally Ann Gill - Asst. Registrar 4/30/88
BORROWER'S SIGNATURE Permanent Collections 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 agreement.

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CHICAGO/AIC 5A

THE ART INSTITUTE OF CHICAGO

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

MAR 25 88

April 20, 1988

Jill Quinn, Associate Registrar
Museum of Contemporary Art
250 Grand Avenue
Los Angeles, CA 90012

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

Dear Jill and Sarah:

We have reviewed the Anselm Kiefer exhibition contract regarding the addition of Zweis Tromland, 1985-87, mixed media, 330 x 560 cm. (132 x 224), to the MOCA and MoMA venues. The contract and budget doesn't cover additions that weren't planned originally, so that the two of you need to work out your own shipping and insurance arrangements and costs.

We can add a rider to our coverage through Block and have them bill you if you prefer to do that, rather than go through your own broker. Also we anticipate that the three trucks will be very tight, and you may need to arrange transport between LA and NY. If, however, we find there is room after packing at PMA, we would be happy to add this (2 crates at approximately 138" x 120" x 12") to the existing convoy.

If you have any questions, please let me know.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

cc: Neal Benezra, Judy Cizek, Dorothy Schroeder
Katharine C. Lee, Bill Leisher, Sally-Ann Gill,
John Molini, Mark Rosenthal, Irene Taurins,
Suzie Wells

VM/ah

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CHICAGO/AIC

APR 13 '88

THE ART INSTITUTE OF CHICAGO

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

11 April 1988

Jill Quinn, Registrar
Museum of Contemporary Art
414 Boyd Street
Los Angeles, CA 90013

Sarah Tappen
Associate Registrar
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Jill and Sarah:

Some confusion has arisen over our crate lists for the Kiefer show. Some objects, assigned one crate number, actually are in more than 1 crate. In other cases we packed several objects in one crate. e.g. object numbers 5, 6, 7, 8, 9, & 10 are all in one crate. That crate is marked with all 6 numbers. In cases where the object is in several crates, such as #11, with 5 crates, each crate is marked #11 (and sometimes 11a, 11b, 11c, etc.).

Since I was receiving at PMA with Irene, this caused no confusion, but Jack Ring, our trucker, did find the list confusing.

For this reason, I'm sending you an annotated list that I hope is clear for one & all.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

VM/ah
encl.

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APR 13 '88

ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE

04/04/88

ANSELM KIEFER EXHIBITION

CRATE LIST

Crate #	Actual Crate Size		Weight	English Title
1	73 X 81 X 6	1 CRATE	est. 479	Man in the Forest
2	83 x 110 x 6	1 CRATE	est. 671	Landscape with Head
3	148 X 80 X 9	1 CRATE	est. 885	The Stairs
4	196 x 114 x 6	1 CRATE	est. 1326	The Mastersingers
5	36 x 32 x 23	1 CRATE	100 lbs	Every Human Being Stands B
6	in crate #5			Winter Landscape
7	in crate #5			Julia
8	in crate #5			Reclining Man with Branch
9	in crate #5			My Father Promised me a Sw
10	in crate #5			German Line of Spritual Sa
11	2@ 20 x 114 x 66 + (A, B, C) D, E=Benches, F=Dolly +3	3 CRATES	est. 6223	Palette with Wings
12	20 x 60 x 48	1 CRATE	200 lbs	Faith, Hope and Love
13	in crate #12			Horror Vacui
14	in crate #12			Brunhilde Sleeps
15	in crate #12			Broken Flowers and Grass
16	26 x 31 x 31	1 CRATE	est. 368	Cauterization of the Rural
17	114 x 137 x 7	1 CRATE	est. 1156	Saturn Time
18	est. 48 x 48 x 7	1 CRATE	est. 168	Isis and Osiris
19	in crate #18			Untitled (Johannis Nacht)
20	5 @ 54 X 135 X 16+ (+ extra 5 small pieces)	10 CRATES	est. 1870	Women of the Revolution
21	37 x 47 x 7	1 CRATE		The Painter's Studio
22	121 x 120 x 10	1 CRATE	est. 988	The Rhine

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 04/04/88

ANSELM KIEFER EXHIBITION

CRATE LIST

Crate #	Actual Crate Size	Weight	English Title
23	171 x 116 x 17 1 CRATE	est. 1368	Emanation
24	133 x 95 x 7 1 CRATE	827 lbs	Resurrexit
25	209 x 128 x 13 1 CRATE MUST TRAVEL at 30% ANGLE	2646 lbs	Ways of Worldly Wisdom
26	74 x 58 x 9 MUST TRAVEL FLAT — 1 CRATE	185 lbs	Your Golden Hair, Margaret
27	129 x 121 x 10 1 CRATE	1763 lbs	The Artist's Studio, Inner
28	102 x 51 x 8 1 CRATE	212 lbs	Piet Mondrian - Arminius'
29	53 x 106 x 7 1 CRATE	212 lbs	To Paint
30	130 x 100 x 12 1 CRATE	991 lbs	Cockchafer Fly
31	156 x 114 x 13 1 CRATE	1035	Ways: March Sand
32	159 x 123 x 21 1 CRATE	est. 982	Icarus=March Sand
33	159 x 123 x 21 + 1 CRATE	1386 lbs	Wayland's Song (with Wing)
34	116 x 156 x 16 1 CRATE	1020 lbs	Shulamith
35	26 x 32 x 12 (WITH *#38)	60 lbs	Sick Art
36	est. 48 x 36 x 12 1 CRATE	est. 126	To the Unknown Painter
37	36 x 41 x 6 1 CRATE	60 lbs	Bunker
38	26 x 32 x 12 (WITH *#35)	60 lbs	North Cape
39	39 x 66 x 6 1 CRATE	100 lbs	The Unknown Painter
40	rolled, c. 23' (3 STRETCHERS)	-	Germany's Spiritual Heroes
41	123 x 87 x 11 1 CRATE	est. 774	Tree with a Palette
42	est. 30 x 30 x 12 (WITH #S 48, 49, 50)	est. 65	The Unknown Painter
43	125 x 162 x 14 1 CRATE	est. 600	Brunhilde
44	73 x 57 x 9 w/#47 (WITH #47)	est. 342	Ride to the Vistula

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 04/04/88

ANSELM KIEFER EXHIBITION

CRATE LIST

Crate #	Actual Crate Size	Weight	English Title
45	119 X 176 X 15 1 CRATE	est. 1409	The Red Sea
46	58 X 48 X 7 1 CRATE	est. 168	Flight from Egypt
47	73 x 57 x 9 w/#44 (WITH #44)	est. 110	Emanation
48	est. 36 x 42. x 12 (WITH #S 42, 49, 50)	est. 110	Kyffhausser
49	est. 42 x 42 x 12 (WITH #S 48, 50, 52)	est. 129	Palette with Wings
50	est. 42 x 30 x 12 (WITH #S 42, 49, 48)	est. 92	The Starred Heaven
51	59 x 18 x 24 (WITH #S 52, 53, 54, 64A)	est. 52	Piet Mondrian - Operation
52	est. 30 x 24 x 12 (WITH #S 51, 53, 54, 64A)	est. 52	St. John's Night IV
53	est. 30 x 24 x 12 (WITH #S 51, 52, 54, 64A)	est. 52	March Sand V
54	est. 54 x 48 x 12 (WITH #S 51, 52, 53, 64A)	est. 189	Kyffhauser
55	will not travel	-	Nigredo
56	est. 42 x 36 x 12 } 1 CRATE	est. 110	Chuwawa/Gilgamesch
57	36 x 38 x 14 } 1 CRATE	85 lbs	Gilgamesch in the Cedar Fo
58	est. 48 x 48 x 12 1 CRATE	est. 168	Yggdrasil
59	52 X 40 X 9 1 CRATE	est. 110	Miracle of the Serpents
60	29 x 23 x 7 1 CRATE	est. 52	The Rhine
61	96 x 153 x 24 1 CRATE	2149 lbs	Iron Path
62	est. 48 x 66 x 12 1 CRATE	est. 231	Fallen Pictures
63	est. 36 x 24 x 12 1 CRATE	est. 63	Iconclastic Controversy II
64A & B	est. 36 x 24 x 12 (64A WITH #S 51, 52, 53, 54) 2 CRATES.	est. 63	Siegfried forgets Brunhild
65	rolled, c. 16' 1 CRATE	-	Ways of Wordly Wisdom - Th
66	will not travel	-	Order of the Angels

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 04/04/88

ANSELM KIEFER EXHIBITION

CRATE LIST

Crate #	Actual Crate Size	Weight	English Title
67	3@ 142 x 82 x 9 + 6 CRATES	2385 lbs	Untitled
68	2@ 156 x 114 x 10+ 3 CRATES	-	Jerusalem
69	will not travel	-	Aaron
70	114 x 156 x 12 1 CRATE	est. 1284	Nurnberg
71	2@157x118x11 2 CRATES	est. 1242	Osiris and Isis
72	est. 36 x 26 x 12	est. 204	The Birth of the Sun
73	2@ 122 x 145 x 13+ 3 CRATES	est. 2000	The Book
74	43 x 36 x 20 } 1 CRATE		The Rhine I
75	With #74 }		[Durch-Gluhen]

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CHICAGO/AIC

THE ART INSTITUTE OF CHICAGO

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

11 March 1988

Sarah Tappen, Assoc. Registrar
Richard Palmer, Coordinator of Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Sarah and Richard:

I am enclosing two copies, one for each, for your information, of my Anselm Keifer "shipping worksheets" and the truck lists for the shipment Chicago-to-Philadelphia.

The truck lists will change. You will get updated lists for each shipment later. But this will give you a rough idea of what to expect.

Please let me know if you need anything else at this point.

We will be thinking about the last two weeks of September (19th-30th) for the delivery. We'll pin this down later.

Jack Ring is now trucking the shipments and we believe we can get the art into two of his enormous climate-controlled vans, with all the equipment in a third, ordinary, truck.

I think we've already discussed this, but to re-confirm, our chief packer, John Molini, will ride in the truck carrying the Stedlijk loan (per lender's instructions), and he will be on hand to assist with the unloading and unpacking. Bill Leisher, our head conservator, will be there to oversee installation, and I will be there to work with you on preparing the incoming condition reports.

More anon.

Sincerely,

Virginia Mann
Executive Director
Museum Registration

cc: Neal Benezra, Judy Cizek, Dorothy Schroeder, Bill Leisher, Katharine C. Lee

VM/ah

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 02/11/88

ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 1

Crate #	German Title	Dimensions	Value
1	Mann im Wald	174X189cm. (68 1/2x 75)	$125,000
2	Landschaft mit Kopf	210x240 cm.(82 11/16x94 1/2)	$150,000
5	Jeder Mensch Steht unter seiner Himmelskugel	40 x 48 cm.(15 3/4 x 18 7/8)	$20,000
6	Winterlandschaft	43 x 36 cm. (16 7/8 x 14 3/16)	$17,500
7	Julia	47.5 x 36 cm. (18 3/4 x 14 3/16)	$20,000
8	Liegender Mann mit Zweig	24 x 28 cm. (9 7/16 x 11)	$15,000
9	Ein Schwert Verhiess mir der Vater	28.4 x 4 cm. (11 1/4 x 8 1/8)	$15,000
10	Deutsche Heilslinie	24 x 34 cm. (9 7/16 x 13 3/8)	$15,000
12	Glaube, Hoffnung, Liebe	93 x 62 cm.(37 5/8 x 24 1/2)	$35,000
13	Horror Vacui	42 x 56 cm.(16 1/2 x 22)	$25,000
14	Brunhilde Schlaft	58.5 x 83 cm. (23 x 32 5/8)	$20,000
15	Gebrochen Bluemen unde Gras	74 x 58 cm.(28 1/8 x 22 13/16)	$20,000

* Will add #20, D. Frauen der Revolution, to list, and #36, Dem Unbekannten Maler.

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ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 1

Crate #	German Title	Dimensions	Value
16	Ausbrennen des Landkrises Buchen	60 x 42 x 8cm.(23 5/8x16 1/2x3 1/8)	$500,000
17	Saturnzeit	280 x 330 cm. (110 x 130)	$200,000
18	Isis und Osiris	101 x 141 cm. (39 3/4 x 35 13/16)	$50,000
19	Ohne Titel (Johannis Nacht)	101 x 144cm. (39 3/4 x 35 13/16)	$50,000
21	Des Malers Atelier	58.5 x 68 cm. (23 x 26 3/4)	$35,000
27	Das Atelier des Malers, Innenraum	287 x 311 (113 x 122 7/16)	$330,000
28	Piet Mondrian - Hermannsschlacht	245 x 112.5 cm. (96 1/2 x 44 1/4)	$150,000
29	Malen	118 x 254 cm. (46 1/2 x 100)	$216,000
30	Maikafer Flieg	220 x 300 cm. (86 5/8 x 118 1/8)	$400,000
32	Ikarus=Markischer Sand	290 x 360 cm. (114 1/4 x 141 3/4)	$400,000
35	Kranke Kunst	19.5 x 24 cm. (7 11/16 x 9 1/2)	$50,000
37	Bunker	49.5 x 64 cm. (19 1/2 x 25 3/16)	$25,000
38	Nordkap	24 x 20 cm. (9 1/2 x 7 7/8)	$40,000
39	Dem Unbekannten Maler	64 x 133 cm. (25 3/16 x 52 3/8)	$100,000
42	Dem Unbekannten Maler	47 x 49.5 cm. (18 1/2 x 19 1/2)	$30,000

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ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 1

Crate #	German Title	Dimensions	Value
43	Brunhilde	242.5 x 193 cm. (95 1/2 x 76)	$90,000
44	Ritt an die Weichsel	130 x 170 cm. (51 1/4 x 67)	$300,000
46	Auszug aus Agypten	108 x 84 cm. (42 1/2 x 33)	$20,000
47	Emanation	60 x 82 cm. (22 1/2 x 32)	$20,000
48	Kyffhausser	58.5 x 83.5 cm. (23 x 32 7/8)	$12,000
49	Palette mit Flugeln	64 x 73 cm. (25 3/4 x 28 3/4)	$15,000
50	Der Gestirnte Himmel	83.5 x 58.5 cm. (32 7/8 x 23)	$35,000
51	Piet Mondrian - Unternehmen Seelowe	56 x 41 x ? cm. (22 1/8 x 16 1/4 x 3)	$125,000
52	Johannisnacht IV	59 x 42.5 x 12 cm. (23 1/8x16 3/4x4 5/8)	$75,000
53	Markischer Sand V	59 x 42 x 8.5 cm. (23 3/8x16 5/8x3 3/8)	$125,000
54	Kyffhauser	60 x 42 x 8 cm. (23 3/4x16 1/2x3 1/4)	$65,000
56	Chuwawa/ Gilgamesch	77.5 x 57.5 cm. (frame: h 36 x w 28 3/4)	$60,000
57	Gilgamesch im Zedernwald	81 x 58.5 cm. (32 x 23)	$60,000

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ART INSTITUTE OF CHICAGO
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ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 1

Crate #	German Title	Dimensions	Value
58	Yggdrasil	103 x 83.5 cm. (40 1/2 x 32 7/8)	$60,000
59	Das Schlangenwunder	58 x 83 cm. (22 3/16 x 33 11/16)	$50,000
60	Der Rhein	59x42x7.5 cm. (23 3/16x16 9/16x2 15/16)	$65,000
62	Gefallene Bilder	102 x 141 cm. (40 x 55)	$75,000
63	Bilderstreit II	58 x 43 x 8 cm. (22 7/8 x 17 x 3 1/8)	$75,000
64	Siegfried vergisst Brunhilde	71 x 50 x 4 cm. (28 x 19 3/4 x 1 1/2)	$70,000
65	Wege der Weltweisheit - Die Hermannsschlacht	320 x 500 cm. (126 x 196 7/8)	$250,000
72	Die Geburt der Sonne	70 x 50 x 15 cm. (27 1/2x 19 3/4x 5 7/8)	$110,000
74	Der Rhein I	60 x 42 x 8.7 cm. (23 5/8x16 1/2x3 1/2	
75	Durch-Gluhen	70 x 50.5 x8.4 cm.(27 1/2x20x3 1/4)	

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 02/11/88

ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 2

Crate #	German Title	Dimensions	Value
3	Die Treppe	330 x 185cm. (130 x 72 7/8)	$170,000
4	Die Meistersinger	280 x 380 cm. (110 1/4 x 150)	$212,500
34	Sulamith	290 x 370 cm. (114 1/4 x 145 3/4)	$400,000
41	Baum mit Palette	275 x 191.5 cm. (110 x 77)	$200,000
61	Eisen-Steig	220 x 380 cm. (86 5/8 x 150)	$300,000
70	Nurnberg - Festspiel - wiese	280 x 380 cm. (110 1/4 x 150)	$350,000

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ART INSTITUTE OF CHICAGO
MUSEUM REGISTRAR'S OFFICE 02/25/88

ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 3

Crate #	German Title	Dimensions	Value
11	Palette mit Flugeln	280x350x100cm. (110 1/4x137 3/4x39 3/8)	$325,000
22	Der Rhein	280 x 280 cm. (110 1/4 x 110 1/4)	
24	Resurrexit	290 x 180 cm. (114 3/16 x 70 7/8)	
25	Wege der Weltweisheit	305 x 500 (120 1/16 x 196 7/8)	
26	Dein Goldenes Haar, Margarethe	130 x 170 cm. (51 3/16 x 67)	
31	Wege: Markischer Sand	255 x 360 cm. (100 1/2 x 141 3/4)	$300,000
40	Deutschlands Geisteshelden	307 x 682 cm. (120 7/8 x 268 1/2)	$1,000,000
67	Ohne Titel	330 x 555 cm. (130 x 218 1/2)	$750,000
68	Jerusalem	380 x 560 cm. (149 5/8 x 220 1/2)	$800,000
71	Osiris und Isis	380 x 150 x 16 cm. (150x220 1/2x6 1/2)	$360,000
73	Das Buch	330 x 555 (130 x 217 5/8) 2 panels	$425,000

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ART INSTITUTE OF CHICAGO
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ANSELM KIEFER EXHIBITION

TRUCK LIST

Truck # 4

Crate #	German Title	Dimensions	Value
20	Die Frauen der Revolution	330 x 600 cm. (130x236 1/4)	$397,500
23	Emanation	410 x 280 cm. (162 x 110 1/4)	
36	Dem Unbekannten Maler	80 x 55 cm. (34 5/8 x 21 5/8 ins.)	
45	Das Rote Meer	278.8 x 425.1 cm. (110 x 156)	$250,000

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CHICAGO.

Memorandum

To Sarah
From jennifer
Date 11.3.87
Re KIEFER

I'll get a copy of the checklist to you by tomorrow...

RT INSTITUTE OF CHICAGO

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

cc: K. McShine
R. Palmer
R. Reackhof
S. Tappan

019

e the checklist of the Anselm Kiefer Exhibition
of the works, excluding the books.

questions, the Art Institute's exhibition
for double stressed temporary walls to
r works which have been estimated to weigh between
900 and 1,000 pounds. As I mentioned, the addition of another work, Die Frauen der Revolution, is pending. If added to the exhibition, this work, which measures 330 x 600 cm., weighs approximately 1700 pounds. To make movement of the over-sized paintings less cumbersome during gallery installation, fifteen metal supports on wheels have been constructed in accordance with the artist's design, These will travel with the exhibition for use at each venue.

For the most part, the exhibition at the Art Institute, in consultation with the artist, is being installed chronologically, with Resurrexit as the 'lead in' painting. Anselm Kiefer has requested that the books be installed on tables and book stands which will also travel with the exhibition. The series Ausbrennen des Landkreises Buchen will be installed on four tables, the remaining ten books will be installed on single book stands. The books will be installed together in one gallery at the Art Institute. As you are aware, Kiefer will work out installation plans with the curator at each venue to accommodate different gallery spaces. Two of Kiefer's assistants will work with your installation crew once the works have arrived in New York.

To present a more consistent installation visually, twenty-two of the early works on paper will be uniformly reframed. They will travel in these frames.

Silkscreens of the sponsors' credit and title of the exhibition will be supplied by the Art Institute; typed label copy will also be supplied. We decided against silkscreens for the labels, assuming each venue would prefer designing its own set of labels.

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CHICAGO.

THE ART INSTITUTE OF CHICAGO

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

October 28, 1987

cc: K. McShine
R. Palmer
R. Reackhof
S. Tappan

Jennifer Welles
Curatorial Assistant
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Jennifer,

At long last, I enclose the checklist of the Anselm Kiefer Exhibition as well as photocopies of the works, excluding the books.

To answer some of your questions, the Art Institute's exhibition design makes provision for double stressed temporary walls to accommodate the heavier works which have been estimated to weigh between 900 and 1,000 pounds. As I mentioned, the addition of another work, Die Frauen der Revolution, is pending. If added to the exhibition, this work, which measures 330 x 600 cm., weighs approximately 1700 pounds. To make movement of the over-sized paintings less cumbersome during gallery installation, fifteen metal supports on wheels have been constructed in accordance with the artist's design, These will travel with the exhibition for use at each venue.

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Jennifer Welles
Curatorial Assistant
Museum of Modern Art
October 28, 1987

I hope this covers the questions you asked. If I can be of further assistance, please do not hesitate to contact me.

Sincerely,

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

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bcc: J.Wells, S.Tappen, KIEFER-Installation planning, KIEFER-PMA

October 23, 1987

Mr. Mark Rosenthal
Curator
Philadelphia Museum of Art
Benjamin Franklin Parkway
Box 7646
Philadelphia, Pennsylvania 19101

Dear Mark:

I enjoyed having the opportunity to meet you yesterday and to talk briefly about the KIEFER exhibition. As noted, we would like to send Jerry Neuner, our Production Manager who is in charge of exhibition installation here, to Philadelphia for a few days during your installation. I know your official opening date is set for March 6, 1988 but am unsure if this is your private or public opening date; in any event, could you let me know which specific dates might be the most useful for Jerry's visit. If you prefer to wait to get back to me on this until the AIC has accomplished its installation, that would be fine.

Best regards,

Sincerely,

Richard L. Palmer

cc: Mr. Kynaston L. McShine

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PHILADELPHIA
MUSEUM
OF ART

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

Tab-
Kiefer
Preliminary Selection List from PMA

ER

NOV 11 '85

June 24, 1985

Kynaston McShine
Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Dear Kynaston,

Since the enclosed list was developed, we have added World Ash (Stuttgart), Red Sea (MoMA), and Emanation (Manilow), and substituted Athanor (Sanders) for number 24. Also, you should realize that we would add three to five paintings that date after 1984, approximately thirty works on paper, and a half dozen books. Needless to say, we are still refining our thoughts, as is Anselm.

Let me know if you need additional information.

Regards,

M — K

Mark Rosenthal
Curator
20th Century Art

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Kiefer List March 1985 after visit to A.K.

1. MANN IM WALD 1971

   Oil on canvas
   174 X 189 cm.

   Coll. Artist
   ref.: frontispiece Biennale Venice 1980; Bern no. 4

2. RESURREXIT 1973

   Charcoal, oil paint, acrylic on burlap; upper trapezoidal section glued with pattex; bottom section sewn vertically.
   c. 290 X 180 cm. (114¼ X 71 in.)

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

3. DIE TÜR (THE DOOR) 1973

   Charcoal, some red oil paint, hareskin on burlap, sewn vertically.
   300 X 220 cm. (118 X 86 5/8 in.)

   Coll. Artist
   Ref.: Dusseldorf no.3, ill. no. 8

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

   Coll. Eugene Schwartz, New York
   Ref.: Dusseldorf pp. 33-35, ill. no.13

5. MARKISCHE HEIDE (MARCH HEATH) 1974

   Oil paint, acrylic, shellac on burlap.
   118 X 254 cm.

   Coll. van Abbemuseum, Eindhoven
   Ref.: Dusseldorf no.10, ill. no.21

6. MAIKAFER FLIEG)COCKCHAFER, FLY) 1974

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

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

7. MALEN (TO PAINT) 1974

   Oil, shellac on burlap
   118 X 254 cm. (46½ X 100¼ in.)

   Coll. de Groot, Groningen
   Ref. Dusseldorf no.14, ill. 30

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Kiefer list, March 1985, aftr visit to A. K.

8. PIET MONDRIAN - HERMANNSCHLACHT (P.M. - ARMINIUS' BATTLE) 1976

Oil on canvas
245 X 112,5 cm

Coll. G. J. Visser
Ref.: Dusseldorf no.27, ill. 47

9. PALETTE AM SEIL (PALETTE ON A ROPE) 1977

Oil on linen
118 X 145 cm (46½ X 57 in)

Coll. Artist
Ref.: Dusseldorf no. 26, ill. 43

10. BAUM MIT PALETTE (TREE WITH A PALETTE) 1977

Oil on canvas with lead object
290 X 195 cm (114¾ X 77 in)

Coll. G. J. Visser
Ref.: Bern no.17

11. WEGE DER WELTWEISHEIT (WAYS OF WORLDLY WISDOM) 1976/77

Oil paint, acrylic, shellac on burlap; five widths sewn together; 1979 mounted by the artist on canvas with planatol BB superior
305 X 500 cm (120 X 188 3/4 in)

Coll. Sanders, Amsterdam
Ref.: Dusseldorf no.28, ill. no.48

12. FALLENDER ENGEL (FALLING ANGEL) 1979

Oil paint, acrylic, upper section photo on projection paper, on canvas
190 X 170 cm (75 X 68 in)

Coll. van Abbemuseum, Eindhoven
Ref.: Dusseldorf no.32, ill. frontispiece

13. BILDERSTREIT (ICONOCLASTIC CONTROVERSY) 1980

Oil paint, emulsion, shellac, sand, woodcut, photo on projection paper, on canvas
290 X 400 cm (X 480??)

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

14. RITT AN DIE WECHSEL (RIDE TO THE VISTULA) 1980

Oil on canvas
130 X 170 cm

Coll. Elaine Dannheiser (c/o Salvator Ala, N.Y.)
Ref.: Essen/London ill. p. 24

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Kiefer list, March 1985, after visit to A.K.

15. MARGARETHE 1981

Oil paint and straw on canvas
280 X 380 cm (110 X 150 in)

Coll. Saatchi, London
Ref.: Saatchi no. 40

16. DIE MEISTERSINGER (THE MASTERSINGERS) 1981/82

Oil paint, emulsion, sand, photo on projection paper, on canvas (with numbers 1-13)
280 X 380 cm (110 X 150 in)

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

17. IKARUS=MARKISCHER SAND (ICARUS=THE MARCH SAND) 1981

Oil, emulsion, shellac, sand, photo on projection paper, on canvas
290 X 360 cm (114¾ X 141 3/4 in)

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

18. MARKISCHER SAND (MARCH SAND) 1982

Mixed media on canvas
330 X 556 cm

Coll. Stedelijk, Amsterdam
Ref.: Dusseldorf p. 96, ill. no.60; La Grande Parade no.125

19. WÖLUNDLIED (MIT FLÜGEL) (WAYLAND'S SONG ((WITH WING)) 1982

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

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

20. NURNBERG (NUREMBERG) 1982

Oil paint, straw on canvas

290 X 390 cm

Coll. Julian Schnabel
Ref.:

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

Oil and mixed media on canvas
287 X 310 cm (112 3/4 X 122 in)

Coll. Stedelijk, Amsterdam
Ref.: Dusseldorf ill.82; St. Louis p.117

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Kiefer List, March 1985, after visit M.R. to A.K.

22. DIE TREPPE (THE STAIRS) 1982/83

Emulsion, oil paint, straw, photo on projection paper, on canvas
330 X 185 cm (130 X 73 in)

Coll. Artist
Ref. Dusseldorf, no.52, ill. 85; Bordeaux p.30

23. SULAMITH (SHULAMITE) 1983

Emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas
290 X 370 cm (114¼ X 145 3/4 in)

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

24. OHNE TITEL (UNTITLED) 1983

Oil paint, emulsion, shellac, latex, woodcut on canvas
260 X 190 cm

Coll. Marx, Berlin
Ref.: Dusseldorf no. 49, ill. 80

25. GRAB DES UNBEKANNTEN MALERS (TOMB OF THE UNKNOWN PAINTER) 1983

Emulsion, straw, shellac on canvas, collage with engraving on wood
280 X 280 cm (110 X 110 in)

Coll. Lewis and Susan Manilow, Chicago
Ref. Bordeaux p. 25

26. SERAPHIM 1983/84

Emulsion, shellac, oil paint, synthetic resin on canvas
330 X 340 cm (130 X 133 7/8 in)

Coll. Guggenheim, N.Y.
Ref. Bordeaux p. 13

OR SERAPHIM 1984

Emulsion, shellac, oil paint, synthetic resin, aquatex on canvas, glued from the back
280 X 280 cm (110 X 110 in)

Coll. Artist
Ref.: Dusseldorf no. 56, ill. 89; Bordeaux p. 16

27. NIGREDO (shown in Philadelphia only) 1984

Oil paint on photo-sensitized canvas, with acrylic emulsion, straw, shellac, and paper
330 X 555 cm (11 X 18 feet)

Coll. PMA
Ref.: Bordeaux pp. 20, 21

28. WEGE DER WELTWEISHEIT-DIE HERMANNSSLACHT 1978/80

woodcut
400 X 700 cm

Coll. Artist

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	MoMA Exhs.	1498.4

38. WEGE DER WELTWEISHEIT-DIE HERMANNSCHLACHT
woodcut 1978/80
Coll. Artist

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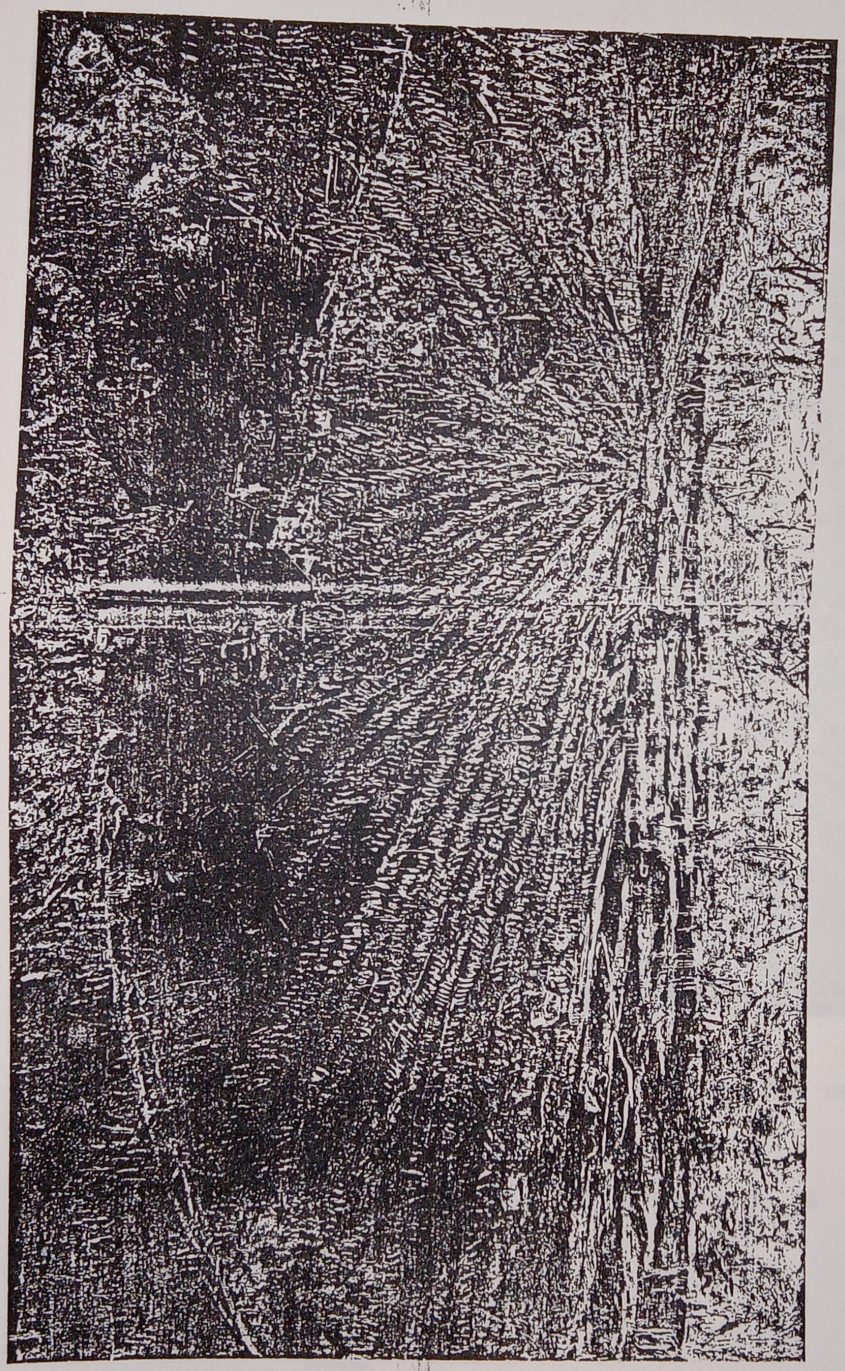
20 Barbaux



27. Nigredo
1984. 330 x 555 cm
Emulsion, paille, gomme laque, couleur à l'huile sur toile photographique sur toile avec morceaux

11' x 18'

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16



26. SERAPHIM 1984

26. Emulsion, shellac, oil paint, synthetic resin, aquatex on canvas, glued from the back.
280 x 280 cm. (110 x 110 in.)

Coll. Artist
Ref. Dusseldorf no. 56, ill. 89; Bordeaux p. 16

Séraphin
1984
280 x 280 cm

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26. SERAPHIM 1983/84

Emulsion, shellac, oil paint, synthetic resin on canvas.
330 x 340 cm. (130 x 133 7/8 in.)

Coll. Guggenheim
Ref. Bordeaux p.13

Seraphin
1983/84
330 x 340 cm
Emulsion, gomme laque, couleur à l'huile, résine synthétique sur toile

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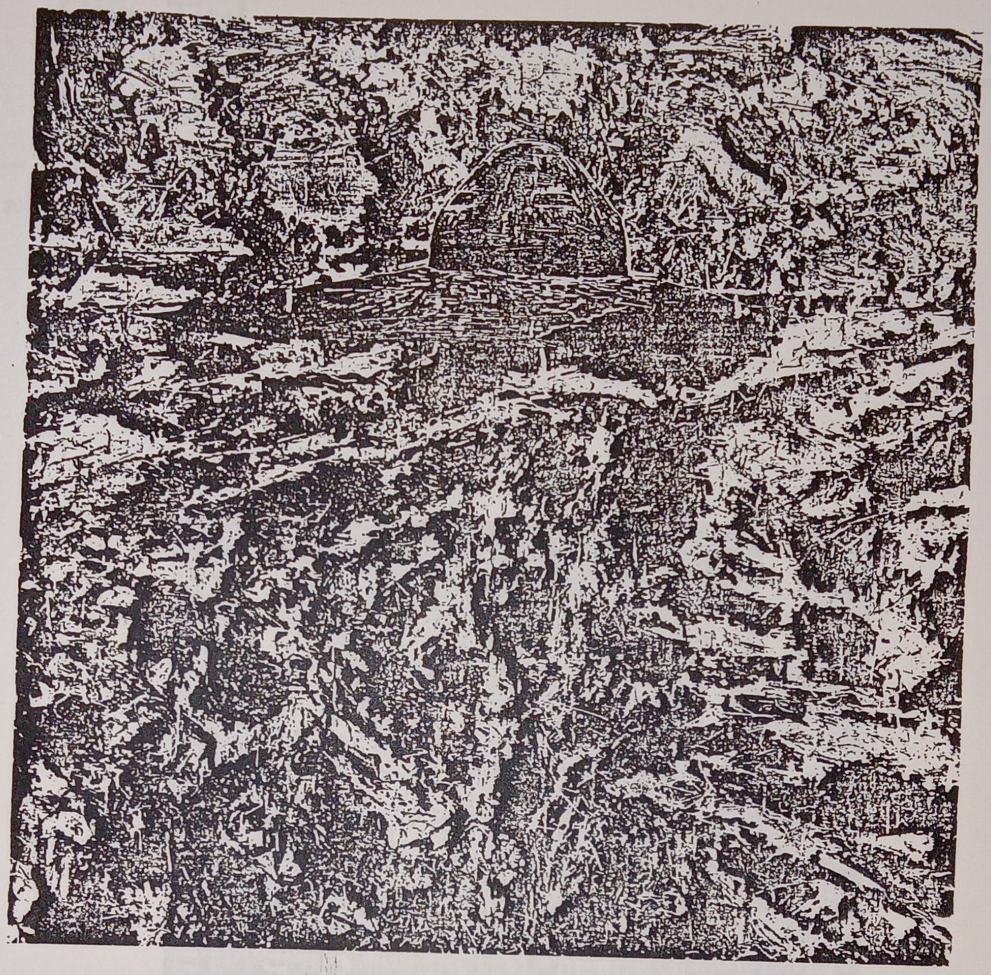

26. GRAB DES UNBEKANNTEN AMLERS Coll. Manilow, Chicago

Tombe du peintre inconnu
1983
280 x 280 cm
Emulsion, paille, gomme laque
sur toile, collagé avec gravure
sur bois

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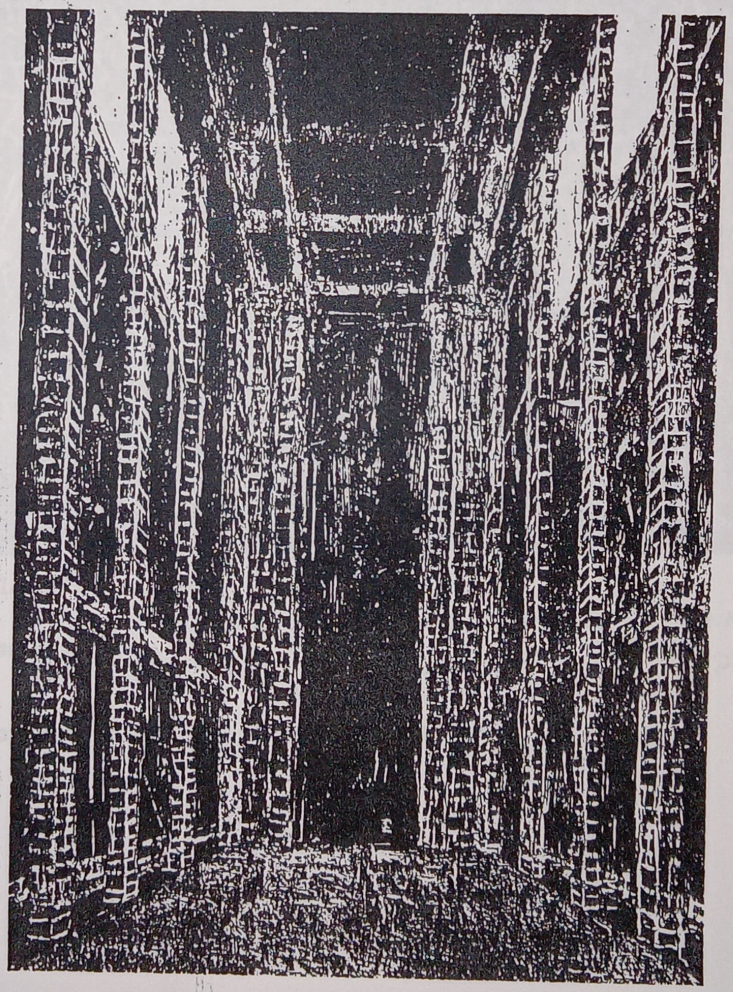
49 Ohne Titel
Sans titre
Untitled

1983 260 x 190 cm
Ölfarbe, Emulsion, Schellack, Late
und Holzschnitt auf Leinwand
Sammlung Marx, Berlin

Abb. Nr. 80



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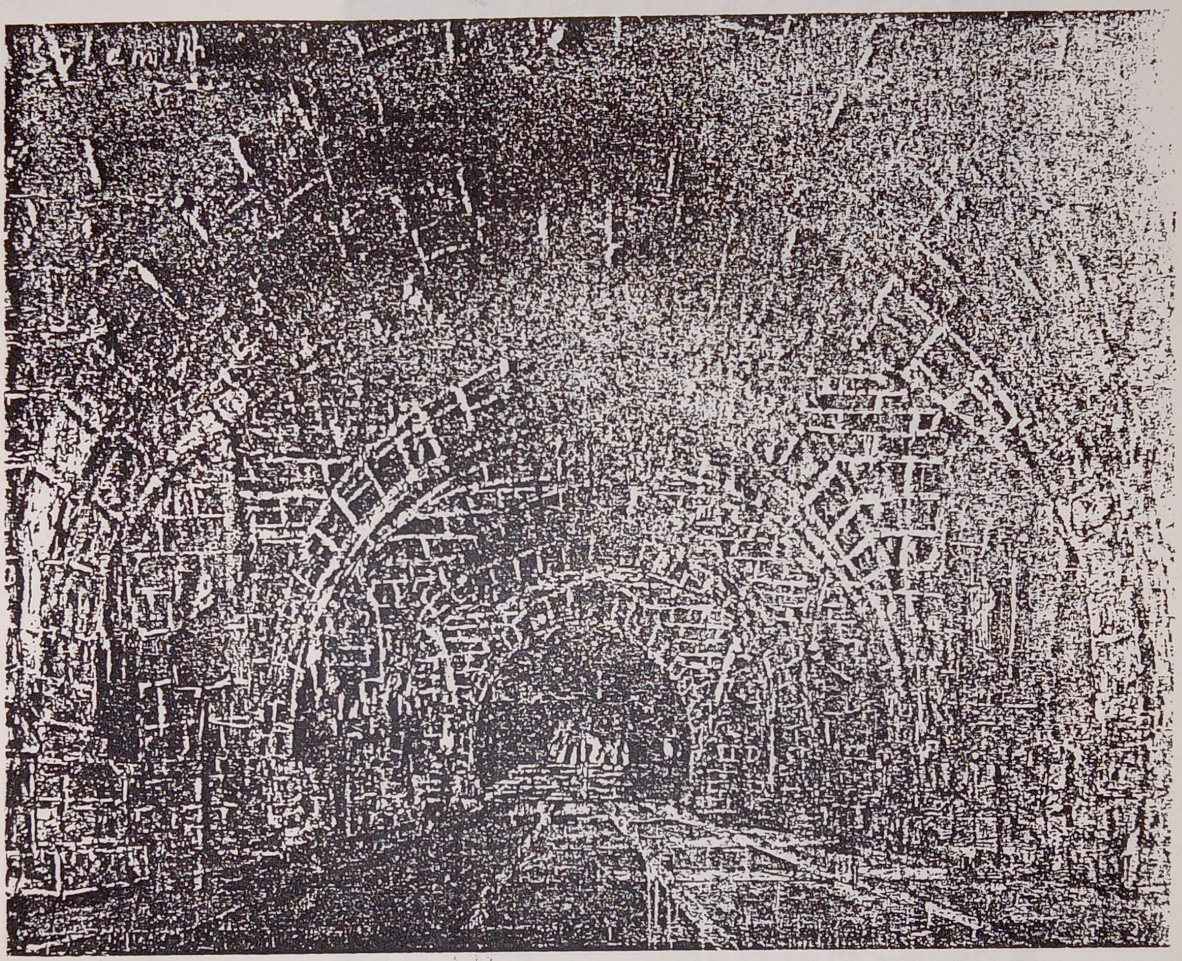

28. SULAMITH (SHULAMITE) 1983

Emulsion, oil paint, acrylic, aquatex, shellac, straw, woodcut on canvas.
290 x 370 cm. (114⅛ x 145⅝in)

Abb. Nr. 87

C/P/J

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

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22. DIE TREPPE (THE STAIRS) 1982/83

Emulsion, oil paint, straw, photo on projection paper, on canvas.
330 x 185 cm. (130 x 73 in.)

Coll.
Ref. Dusseldorf no. 52, ill. 85; Bordeaux p.30

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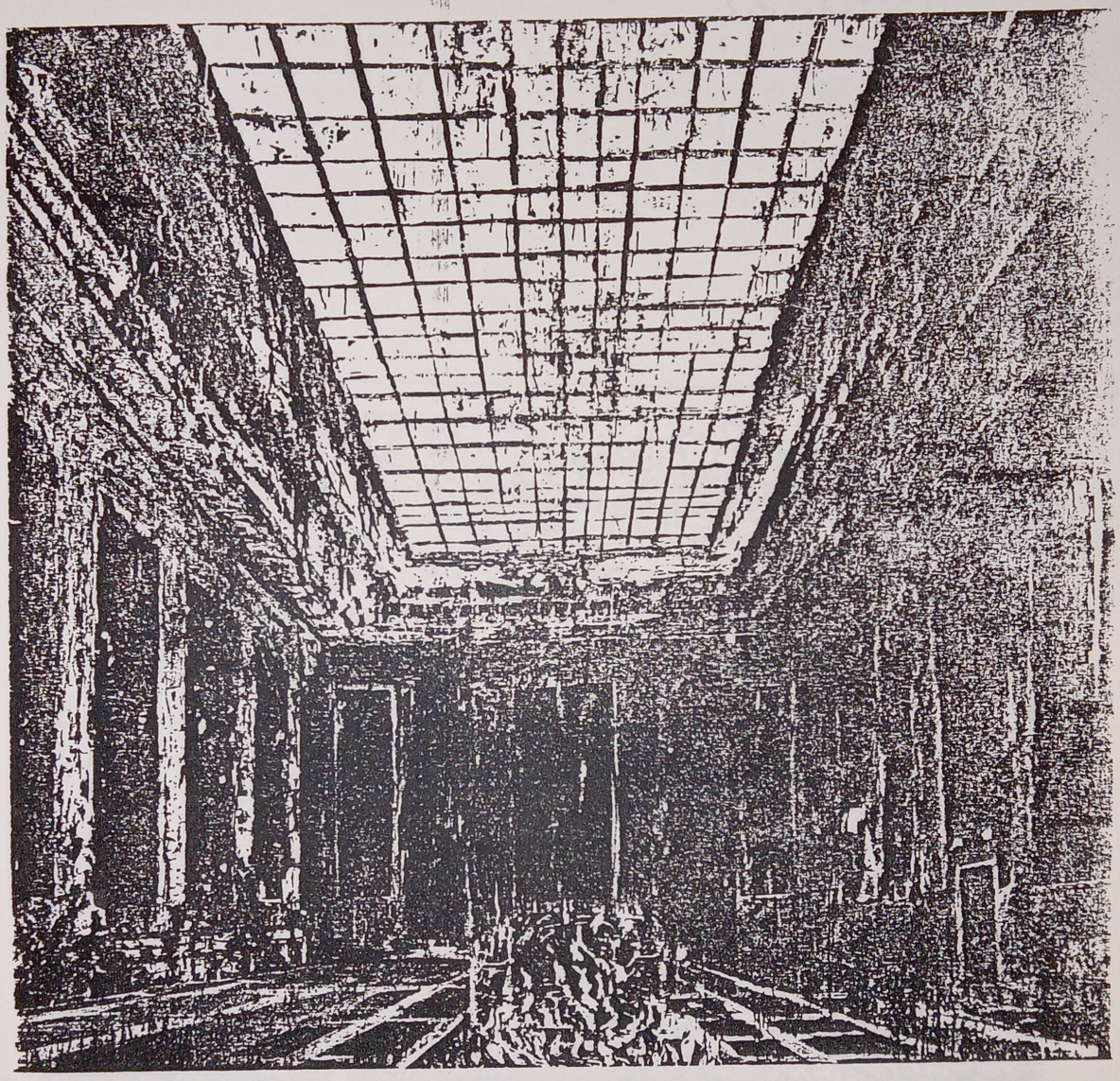

21. DAS ATELIER DES MALERS, INNENRAUM (THE PAINTER'S STUDIO, INTERIOR) 1981

Abb. Nr. 82

Oil and mixed media on canvas.
287 x 310 cm. (112 3/4 x 122 in.)

Coll. Stedelijk, Amsterdam
Ref. Dusseldorf ill. 82; St. Louis p.117

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280 × 380

Schnabel Coll.



20

Nürnberg, 1982
Foto: Hans Biezen

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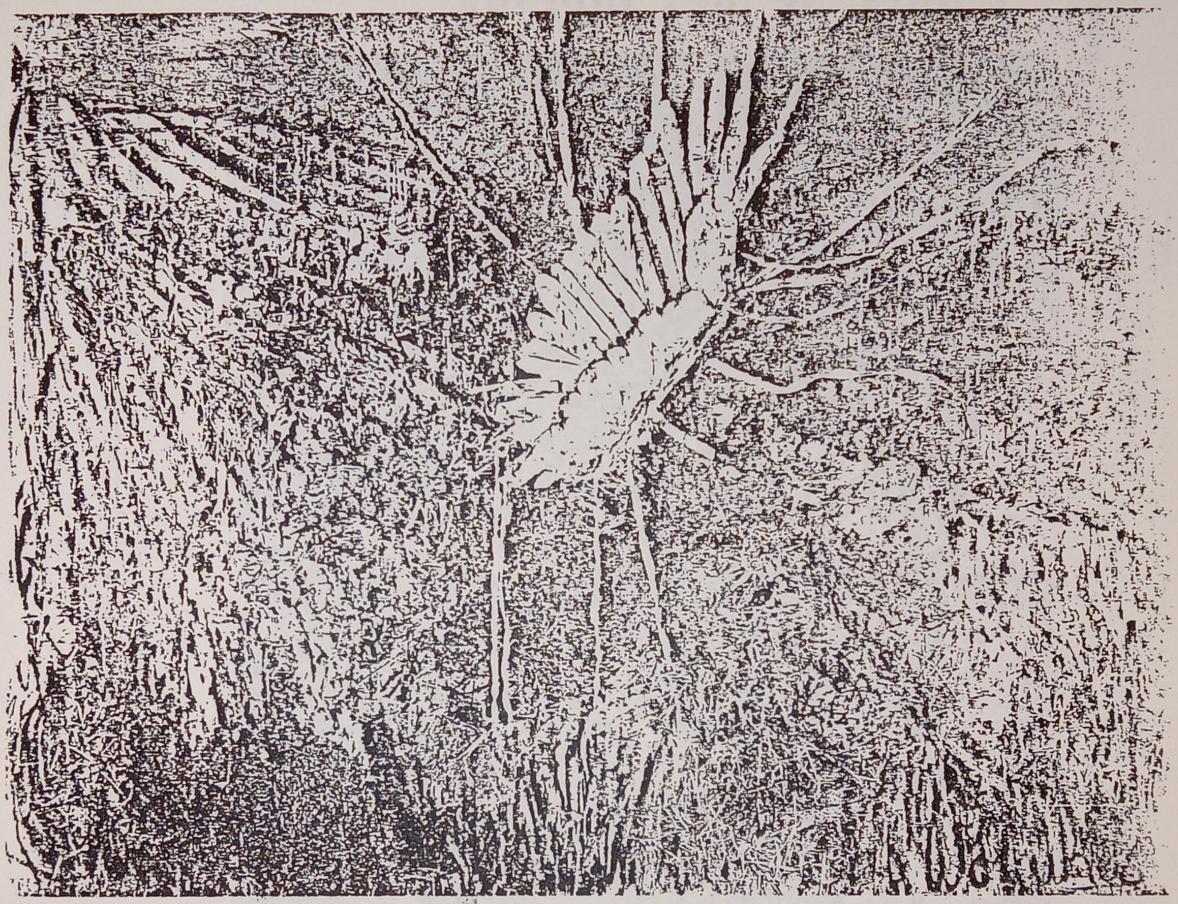

19. WOLUNDLIED (MIT FLÜGEL) (WAYLAND'S SONG((WITH WING)) 1982

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

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

Abb. Nr. 65

G P J

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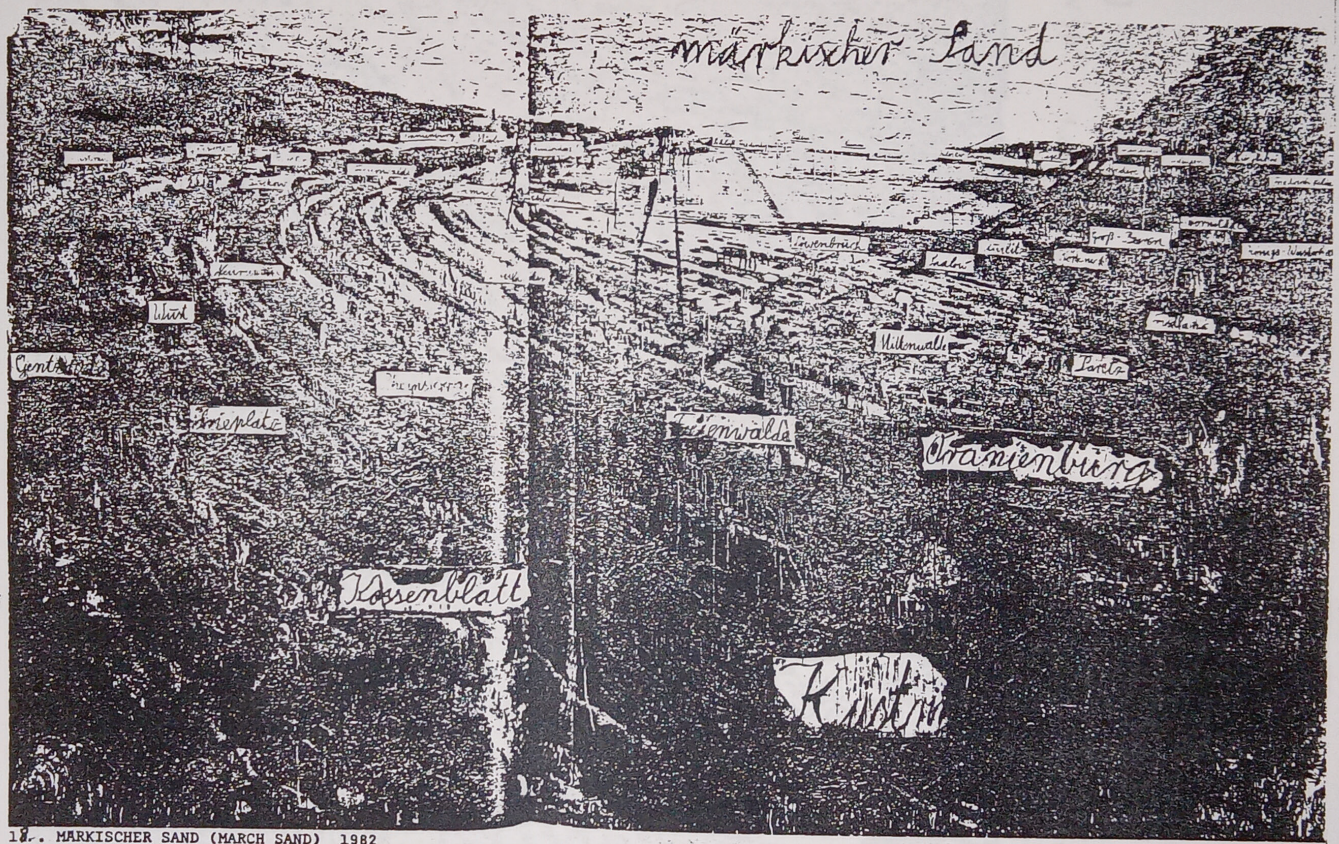
ärkischer Sand
able du Brandebourg
ch sand

1982

rkischer Sand bildet kompositionell
d inhaltlich ein Gegenstück zu
rtschlands Geisteshelden (*vgl.*
b. 13). Während der Innenraum mit
er Gedenkstätte assoziiert werden
n, erscheinen die Ortsnamen in der
ndschaft wie auf einem unermeß-
ien Gräberfeld. Das preußische
istorienbild' ist als Spiegel einer
itischen Komponente unseres Ge-
uchtsbewußtseins inszeniert.

ble du Brandebourg constitue par sa
mposition et son contenu une répli-
e aux *Heros de l'esprit allemand*
fig. 13). Si l'intérieur peut être
ocié à un monument commemoratif,
noms de lieu inscrits dans le pay-
ge evoquent un immense cimetiere.
'tableau d'histoire' prussien est mis
scene pour refléter un élément
ituel de notre conscience historique.

composition and content, *March*
nd forms a counterpart to *Germany's*
ritual heroes (*cf. pl. 13*). Whereas that
terior can be associated with a site of
mmemoration the place names in this
inting appear in the landscape as if
on a boundless necropolis. The
ussian 'history painting' has been
ged as the mirror of a ritual com-
ment of our historical consciousness.



18. MÄRKISCHER SAND (MARCH SAND) 1982

Abb. Nr. 60

97

(P)

Coll. stedelijk Holland
Ref. Dusseldorf p.96 , ill. no. 60

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~~16~~. 17 IKARUS=MÄRKISCHER SAND (ICARUS=THE MARCH SAND) 1981

Oil, emulsion, shellac, sand, photo on projection paper, on canvas.
290 x 360 cm. (114¼ x 141 3/4 in.)

Abb. Nr. 64

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

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16. DIE MEISTERSINGER (THE MASTERSINGERS) 1981/82

Oil paint, emulsion, sand, photo on projection paper, on canvas (with numbers 1-13)
280 x 380 cm. (110 x 150 in.)

Coll. AK.
Ref. Dusseldorf no. 42, ill. 72

Abb. Nr. 72
G P J

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40
Margarethe
1981
Oil and straw on canvas
110 - 150 280 - 380

SAATCHI



15. MARGARETHE 1981
Oil and straw on canvas
280 x 380 cm. (110 x 150 in.)
Coll. Saatchi, London
Ref. Saatchi no. 40

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14

Ritt an die Weichsel, 1980, Öl auf Leinwand, 130 x 170 cm
Ride to the Vistula, 1980, Oil on canvas, 130 x 170 cm
Coll. Elaine Dannheiser

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13. BILDERSTREIT (ICONOCLASTIC CONTROVERSY) 1980 Coll. Boymans-van Beuningen, Rotterdam

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Kat. Nr. 32, p. 86

FALLENDER ENGEL
FALLING ANGEL

12. FALLENDER ENGEL (FALLING ANGEL) 1979

Oil paint, acrylic, upper section photo on projection paper, on canvas.
190 x 170 cm. (75 x 68 in.)

Coll. van Abbe Museum, Eindhoven
Ref. Dusseldorf no. 32, ill. frontispiece

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Wege der Weltweisheit
Les voies de la sagesse du monde
Ways of wordly wisdom

Beschriftung oben links
Wege der Weltweisheit

in der Mitte
Die Hermanns-Schlacht

über die Fläche verteilt
Schlieffen, Fichte, Schleiermacher, Stefan, Martin, Königin Luise, Rainer Maria Rilke, Klopstock, Blücher, Christian D. Grabbe, Karl von Clausewitz, Heinrich Arminius Riemann, Hermann, Kleist, Hölderlin, Thusnelda



11. WEGE DER WELTWEISHEIT (WAYS OF WORLDLY WISDOM) 1976/77

Oil paint , acrylic, shellac on burlap; five widths sewn tpgether; 1979 mounted by the artist on canvas with planatol BB superior.
305 x 500 cm. (120 x 188 3/4 in.)

Coll. Sanders, Amsterdam
Ref. Dusseldorf no.28, ill. no. 48

Abb. Nr. 48

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10. BAUM MIT PALETTE (TREE WITH A PALETTE) 1977
Oil on canvas with lead object
290 x 195 cm. (114¾ x 77 in.)
Coll. Visser G.f.
Ref. Bern no. 17

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9. PALETTE AM SEIL (PALETTE ON A ROPE) 1977

Oil on linen
118 x 145 cm. (46½ x 57 in.)
Coll. Artist
Ref. Dusseldorf no. 25, ill. no. 43

Abb. Nr. 43

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8. PIET MONDRIAN - HERMANNSSLACHT (P. M. - ARMIMIUS'S BATTLE) 1976

Oil on canvas
245 x 112.5 cm.

Coll. G. J. Visser, Belgium
ref. Dusseldorf no. 27, ill. 47

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7 ~~55~~. MALEN (TO PAINT) 1974

Oil, shellac on burlap.
118 x 254 cm. (46½ x 100¼ in.)

Coll. de Groot, Groningen
Ref. Dusseldorf no. 14, ill. 30

Abb. Nr. 30

GPJ

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6. MAIKÄFER FLIEG (COCKCHAFER, FLY)1974

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

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

Abb. Nr. 24

GPJ

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Abb. Nr. 21

5. MÄRKISCHE HEIDE (MARCH HEATH) 1974
Oil paint, acrylic, shellac on burlap 5
118 X 254 cm
Van Abbemuseum, Eindhoven
ref. Dusseldorf no. 10, ill. 21

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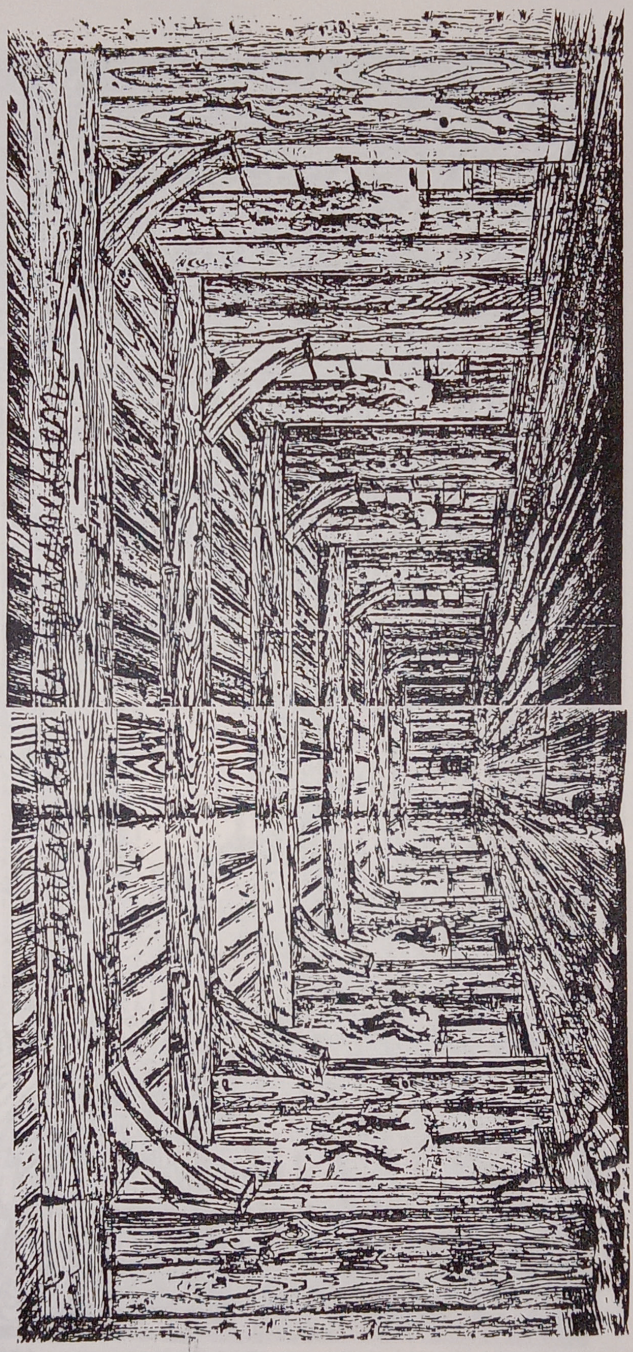

Abb. Nr. 13

4. DEUTSCHLANDS GEISTESHELDEN (GERMANY's SPRITUAL HEROES) 1973

Coll. Eugene Schwartz, New York
Ref: Dusseldorf pp. 33-35, ill. no. 13

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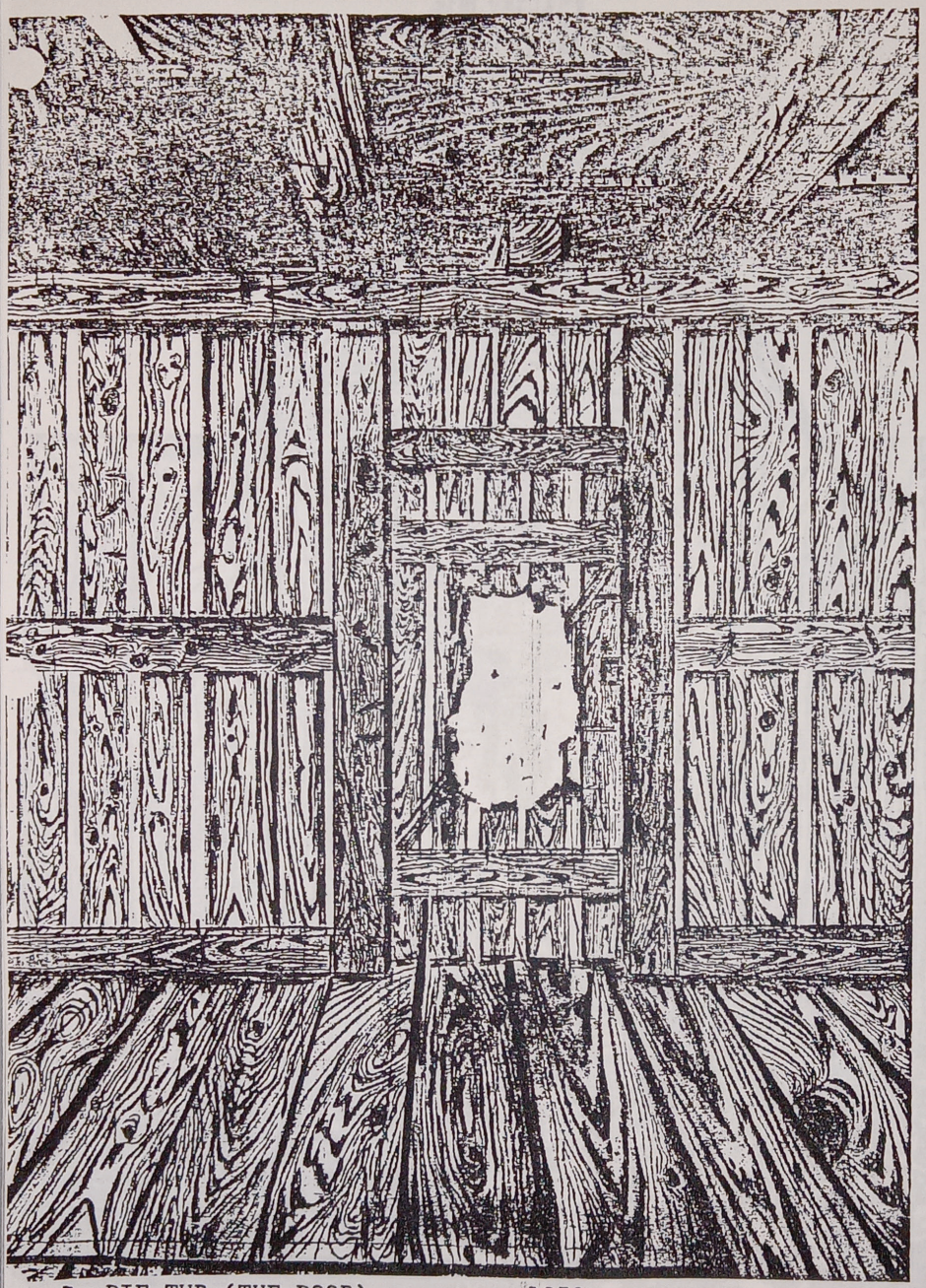
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.4



3. DIE TUR (THE DOOR) 1973

Charcoal, some red oil paint, hareskin on burlap, sewn vertically.
300 x 220 cm.(118 x 86 5/8 in.)

Coll. Artist

Ref: Dusseldorf no. 3, ill. no. 8

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12 RESURREXIT 1973

Charcoal, oil paint, acrylic on burlap; upper trapezoidal section glued with pattex; bottom section sewn vertically. c. 290 x 180 cm. (114¾ x71 in.)

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

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Mann im Wald 1971
Öl/Leinwand, 174 × 189 cm

AK,



1

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bcc: J.Wells, S.Tappen, R.Reackhof, KIEFER-RLP to VM
Checklist section

October 9, 1987

cc: K. McShine
J. Wells
S. Tappen
R. Reackhof
KIEFER-RLP/V.Mann

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

Dear Virginia:

Thanks for your letters of September 28 and October 5 regarding various details of the ANSELM KIEFER exhibition; I have passed copies of both on to Kynaston McShine and other members of our staff who will be working on various aspects of our showing of the exhibition. I haven't had a chance to double-check the number of objects to be included in our showing but am sure your figure must be the correct one.

I trust you will let me know if there are any further changes in content; we, in turn, will get back to you and Neal Benezra after we have completed our "preliminary" survey to determine if we will be able to fit all of the works currently slated to come to us into our galleries.

With best regards,

Sincerely,

Richard L. Palmer

cc: Kynaston L. McShine

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OCT. 7 1987

THE ART INSTITUTE OF CHICAGO

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

cc: K. McShine
J. Wells
S. Tappen
R. Reackhof
KIEFER-RLP/V.Mann

5 October 1987

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

Dear Richard:

Further to my letter of 28 September 1987, the painting Die Frauen de Revolution, which was to be replaced and then not to be replaced, has now been replaced. The replacement has the same title, and according to Neal Benezra probably comes in 2 panels and is more or less the size of the original Die Frauen, which was 280 x 470 cm or 110¼ x 185 inches. I can't give you any further information at this point, except that it is in Sao Paulo now and will not be included at the showing here in Chicago, but will go directly to the Philadelphia Museum of Art from Sao Paulo. When a copy of the loan form is returned I will get you the specifics.

The book stand situation has changed. Kiefer has decided for installation purposes to delete separate book stands for the Ausbrennen des Landkreises Buchen series of 8 books. These stands will be replaced by 4 collapsible metal tables measuring 210 long by 70 high by 80 deep cm. With the addition of 2 new books, which I will let you know about later also, the total number of book stands to be transported is 10 (4 tables, 10 book stands).

Let me know if you need anything further at this point.

Sincerely yours,

Virginia Mann
Executive Director
Museum Registration

VM/er
CC: Neal Benezra
Judy Cizek
Dorothy Schroeder
Katharine Lee

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THE ART INSTITUTE OF CHICAGO

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

28 September 1987

OCT. 1 1987

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

Dear Richard:

Thanks so much for your letter of September 17th regarding the Kiefer exhibition. Thanks for confirming that you will definately want Osiris and Isis. With regard to your second point, Die Frauen der Revolution, that painting was to be replaced. However, as of today, according to Neal Benezra, it will not be replaced at all. We have no further details at the moment but apparently three books will now be added to the exhibition. That information, when I have it, will be sent to you.

I am sending you a copy of a letter from Kiefer's studio with copies of photographs of the book stands. You will notice that there are no protective vitrines.

As I mentioned on the phone, just as soon as I have actual weights and dimensions I will send them to you.

In looking over the checklist which you sent to me, I have a couple of pieces of new information for you. On your list, #48, the Mel Morris loan from London, you show that it will be shown in Chicago and Philadelphia only. On the contrary, it will be shown at MOCA and MoMA only. I note also that on your cover page you have listed a total of 74 objects. According to my lists, and this has been consistently so, there are 73 objects in the exhibition, excluding the exclusion of Die Frauen der Revolution and the addition of the three books noted above. You deleted #13 Stefan!, from your list. Without that, then would your total be 73?

I will send you updated lists as necessary. If you have any further questions, please give me a call.

Best regards,

Ginger

Virginia Mann
Executive Director
Museum Registration

cc: Neal Benezra, Judy Cizek, Bill Leisher, Dorothy Schroeder, Katharine Lee

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8/31/87 cc: N. Benezra
J. Cirek
B. Leisher
D. Schroeder
R. Bailey
Hasenkamp
MoMA

Anselm Kiefer
Dieselstraße 2

6967 Buchen
West Germany

The Art Institute Of Chicago
Michigan Avenue at Adams Street

Chicago, Illinois 60603

Buchen, 27.08.87

Dear Virginia Mann:

I am sorry you get the answer to your letter so late because Anselm Kiefer was on vacation the last few weeks.

But now, here are the technical data of the book stands:

Assembled: height 98 cm (38 1/2 in)
width 61 cm (24 in)
length 95 cm (37 1/2 in)

Every book stand consists of 4 parts connected with 8 screws (metric size !)

plate	95 x 70.5 x 5 cm (37 1/2 x 28 1/2 x 2 in)
side parts (2)	97.5 x 55 x 2.5 cm (38 1/2 x 21 3/4 x 1 in)
connecting tube	54 x 2.5 x 2.5 cm (21 1/4 x 1 x 1 in)

If you take tem apart, you will get a pack of all 16 :

length 100 cm (40 in)
width 55 cm (22 in)
height 90 cm (36 in)

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The weight of one book stand is 22 kg (49 lbs), so the whole pack will be 352 kg (784 lbs).

I think this is really enough for a dissertation about book stands, and Ihope it will help you.

Sincerely,

Jens Arne Männig

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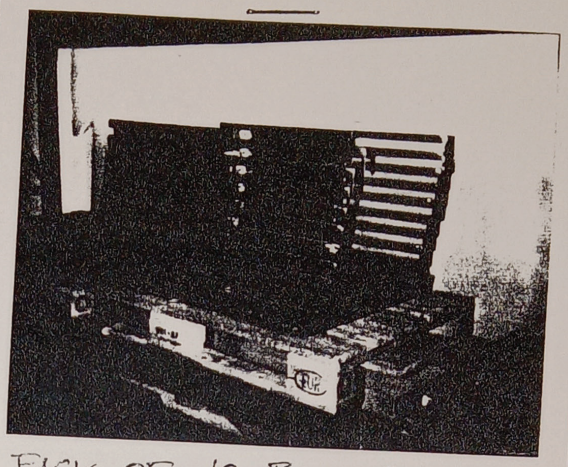
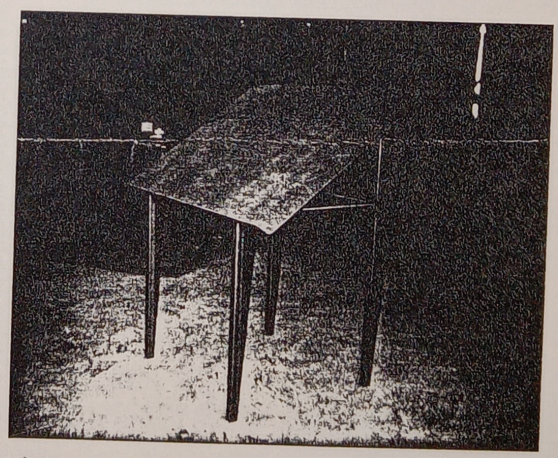


PACK OF 10 BOOK STANDS ON PALLET

Kiejn Book Stands



ASSEMBLED BOOK STAND

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THE ART INSTITUTE OF CHICAGO

Sep 1 87

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

KIEFER EXH.

cc. K. McShine
R. Palmer

26 August 1987

SEE CHECKLIST FILE
FOR CURRENT LISTING
MENTIONED BELOW

Ms. Eloise Ricardelli
Director of Registration
Museum of Modern Art
11 West Fifty Third Street
New York, New York 10019

Dear Eloise:

Here is the most current list for the Kiefer exhibition. Please note that there are pieces from Philadelphia, ourselves, and MOCA that will not be traveling. In addition to the objects in the exhibition there will be other special equipment. Kiefer is fabricating about 15 book stands for exhibiting the books, and they will travel with the exhibition. We are fabricating about 15 special carts that can be dismantled and put back together again, which will also travel. A device to be used with the forklift is also being constructed which makes it easier to load and unload the huge crates at an angle.

The Stedlijk in Amsterdam requires a courier at all times with their painting. We will be sending a member of our staff, probably our Chief Packer, in the truck that contains that painting. He will be helpful in assisting with the unloading. Bill Leisher, our Chief Conservator, and I will be at the opening at each venue to oversee unpacking and prepare the condition reports. Bill and I will also be in New York at the close of the exhibition and will travel with the international shipments to Europe.

We have finally selected a company called Select Van out of Omaha to transport all the domestic loans between venues in the United States. Once the exhibition has arrived here we will be sending all participants a crate list which includes crate sizes and weights. We will also have truck lists so that you'll know what is in each truck. At the moment we are thinking that there will probably be four to five truck loads.

Eloise, at one point you thought that you would not be able to take one of the Berlin loans, Emanation, and the San Francisco Museum of Modern Art loan, Osiris and Isis. Do let me know one way or the other once this has been finally, and officially, confirmed. And if you are unable to include them in your exhibition,

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we may store the Berlin loan somewhere under your roof, to be included in the outgoing shipment. Obviously, the San Francisco loan would be shipped back from Los Angeles if you were unable to take that one.

Call me if you have any questions, Eloise, and thanks for your help. I look forward to seeing the next time I'm in New York.

All best wishes,

Virginia Mann
Executive Director
Museum Registration

cc: Neil Benezra
Judy Cizek
Bill Leisher
Dorothy Schroeder
Rey Bailey

VM/er
Enclosure

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The Museum of Modern Art

AUG 10 87

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

August 19, 1987

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

Dear Dorothy:

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

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

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

With best regards,

Sincerely,

Richard L. Palmer

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

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The Museum of Modern Art

To Staff noted

From Richard L. Palmer

Date August 19, 1987

Re ANSELM KIEFER - Agreement

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

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

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

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

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

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

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THE ART INSTITUTE OF CHICAGO

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

Wednesday,
August 5th, 1987

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

Mr. Richard Oldenburg
Director
Museum of Modern Art

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

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

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

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

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

So accepted:

Institution: The Museum of Modern Art

Title: Deputy Director for Planning and Program Support

Signature: _____

Date: August 17, 1987

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Miss Anne d'Harnoncourt & Messrs.
Richard Oldenburg, Richard Koshalek & James N. Wood

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

With best wishes,

Yours Sincerely,

Dorothy Schroeder

DOROTHY SCHROEDER
Assistant to the Director

Enclosures: As noted above

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

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The Museum of Modern Art

AMENDMENT NO. 1

June 23, 1987

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

Dear Anne and Jim:

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

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

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

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

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

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

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

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

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

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

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

With best regards,

Sincerely,

Richard

Richard L. Palmer

Enclosure: Signed KIEFER AGREEMENT

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

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AMENDMENT NO. II

THE ART INSTITUTE OF CHICAGO

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

Monday,
July 13th, 1987

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

and

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

Dear Messrs. Oldenburg and Koshalek:

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

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

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

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

Yours sincerely,

DOROTHY SCHROEDER
Assistant to the Director

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

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THE ART INSTITUTE OF CHICAGO

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

23 July 1987

Eloise Ricciardelli
Director/Registrar Dept.
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Eloise:

Greetings, and thanks for the photos which I have copied and return herewith.

I am aware of the Hasenkamp cradles. According to Hasenkamp, everything from Deutschland will travel upright (by a hair). However, some loans from The Netherlands and London will require this device. Both Gerlach and Wingate & Johnston say they've used these before to ship oversize works.

I'm glad you sent them. I was under the impression that these cradles were made of wood, and that we could break them down for storage. This is a horse of a different color. Thank heavens I know in advance they are made of metal! Another unforseen cost. This is the hardest show to get a handle on. Life is crazy enough without Kiefer, ja?

Hope all's well with you.

XOX,

Virginia Mann
Executive Director
Museum Registration

VM/avh
encl.

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The Museum of Modern Art

July 2, 1987

Eloise Ricciardelli
Director/Registrar Department
212-708-9674

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

Dear Ginger:

So sorry to hear you are in the hospital undergoing tests. Hope all will be well with you.

I had requested some material from Hasenkamp Internationale Transporte on a special case they had developed when they brought a "gigantic" Rubens to the Metropolitan Museum. The enclosed photographs show the frame work they developed, instead of just wood, to cut down on the weight of such a large work. As you know weight can be just as difficult a problem in handling as dimensions. The framework is for the Rubens and as it was too large to ride upright on either a 747 freighter or truck the cradle was a necessary part of the case. Had you been aware of this type of case? If and when you have no more need for the photographs I would like to have them back.

Fondest regards,

Eloise Ricciardelli

enc. Hasenkamp photographs

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The Museum of Modern Art

July 1, 1987

Eloise Ricciardelli
Director, Registrar Department
212 708 9674

Mr. Hans-Ewald Schneider
Hasenkamp
Weinsbergstr. 84-100
5000 Kőln 30
West Germany

Dear Mr. Schneider:

Thank you so much for your packet of information on your packing cases especially the photographs for the "steel deep crates".

I am forwarding the photographs on to the Art Institute of Chicago as a suggestion for the packing of over large Anselm Kiefer works that will be touring in this country.

Best regards,

Eloise Ricciardelli

11 West 53 Street, New York, N.Y. 10019-5498 T.E. 212 708 9300 Cable: MODERNART Telex: 62370 MODART

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

June 23, 1987

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

Dear Anne and Jim:

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

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

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

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

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

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

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

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

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

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

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

With best regards,

Sincerely,

Richard L. Palmer

Enclosure: Signed KIEFER AGREEMENT

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

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JS
BW
WSR
KMcS
WE
Reg
1

AGREEMENT

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

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

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

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

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

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

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

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

Article 2. Negotiation of Loans

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

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

Article 3. Packing, Transportation and Couriers

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

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

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

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

Article 4. Condition Reports and Conservation

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

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

Article 5. Exhibition Design and Installation

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

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

Article 6. Insurance and Indemnity

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

Article 7. Exhibition Catalogue

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

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

Article 8. Photography

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

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

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

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

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

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

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

Article 9. Lender/Donor Recognition

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

Article 10. Conditions of Exhibition

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

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

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

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

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

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

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

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

Article 11. Credit Lines/Sponsorship

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

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

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

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

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

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Article 12. Contracting for Outside Experts

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

Article 13. Responsibility for Costs

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

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

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

MCA	$140,000
MoMA	$140,000

A Shared Cost Budget is attached as Exhibit III.

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Article 14. Local Costs/Revenues

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

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

Article 15. Financial Administration

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

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

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

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

Article 16. Right of Cancellation

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

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

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Article 17. Separate Agreements

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

Article 18. Force Majeure

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

Article 19. Legal Actions or Proceedings

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

Article 20. Scope of Agreement

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

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Article 21. Representative Persons

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

For AIC: Dorothy Schroeder

Assistant to the Director (312) 443-3632

Title

For PMA: Irene Taurins

Registrar (215) 787-5421

Title

For MCA: _____

_____

Title

For MoMA: _____

_____

Title

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THE ART INSTITUTE OF CHICAGO

By: James N. Wood

Title: Director

Signature: James N. Wood

Date: Friday, May 8th, 1987

THE PHILADELPHIA MUSEUM OF ART

By: Anne d'Harnoncourt

Title: The George D. Widener Director

Signature: Anne d'Harnoncourt

Date: Saturday, May 16, 1987

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES

By:

Title:

Signature:

Date:

THE MUSEUM OF MODERN ART, NEW YORK

By:

Title:

Signature:

Date:

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EXHIBIT III

ANSELM KIEFER EXHIBITION

SHARED COST BUDGET

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

$854,700	Total Shared Cost Budget	
(75,000)	National Endowment for Arts	
(25,000)	Lufthansa Support (Estimated)	
(157,500)	Lannan Foundation Support/ Shared Cost	
(36,000)	German Government Commitment	
$561,200	¼ four venues = per venue	$ 140,300

# # #

CATALOGUE COST/REVENUE*

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

5/87

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bcc: ER, KIEFER-AIC, RLP PENDING

JAN 8, '87

January 6, 1987

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

Dear Mr. Mars:

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

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

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

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

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

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

With best regards,

Sincerely,

Richard L. Palmer

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

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DEC. 15 1986

THE ART INSTITUTE OF CHICAGO

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

cc: R. Oldenburg
J. Snyder
W. Rubin
K. McShine

KIEFER-AIC

VICE PRESIDENT
FOR ADMINISTRATIVE AFFAIRS

December 10, 1986

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

Dear Richard:

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

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

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

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

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

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

Sincerely yours,

ROBERT E. MARS
Vice President for
Administrative Affairs

REM/sce

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

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KIEFER

THE ART INSTITUTE OF CHICAGO

INTERDEPARTMENTAL CORRESPONDENCE

cc: K. McShine
R. Palmer

NOV 10 '86

TO: Judy Cizek

FROM: Virginia Mann

DATE: 5 November 1986

312-443-3600

RE: Kiefer Exhibition

Regarding the painting, Deutschlands Geisteshelden, estimated crate size 11' x 23', in Eugene Schwartz's collection in New York, it is my understanding that to remove it from the apartment all parties agree that it can be rolled. From that point however, it needs to be mounted on its stretcher and crated for transport.

The stretched canvas, 307 x 682 cm. (120 7/8 x 268 1/2 in.) however, will not move through PMA's corridor, or into MoMA's elevator. Bill Leisher and I suggest that for those two venues the painting could be unpacked, removed from its stretcher, and rolled, in order to get it into PMA and MoMa. In other words, if PMA and MoMA have a place to unpack and roll it, just to get it into the building, we feel that is acceptable. The painting would travel stretched and crated and poses no problems for AIC or MOCA.

This procedure needs Mr. Schwartz's approval.

cc: Irene Taurins, Registrar, PMA
Eloise Riccardelli, Director, Registration, MoMA
Bill Zamprelli, President, Eagle Fine Arts
Bill Leisher, Executive Director, Conservation AIC

11/20 -
Spoke with Ginger and discussed the problems of rolling & stretching & whether better to keep rolled all the time & only stretch when arrive in galleries.
E

VM/avh

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KIEFER/CHICAGO

bcc: J. Neuner, E. Ricciardelli, KIEFER-Art Institute, RLP PENDING

October 2, 1986

Mr. A. James Speyer
Curator, 20th Century Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

Thank you for your letter of August 25 and the proposed checklist for the ANSELM KIEFER exhibition. Kynaston McShine, Jerry Neuner (our Production Manager who oversees our installations), and Eloise Ricciardelli have reviewed the list and note:

#28, 29 are scheduled for inclusion only in the Chicago and Philadelphia showings

#21, 30, 37 are each 150" high which means that they cannot be accommodated appropriately in our d'Harnoncourt Galleries which have a total ceiling height of ca. 158". Our lighting system would make it impossible to light them properly (our fixtures would partially block the view of the top of the paintings) and we feel the bottom of the canvases would be too near the floor to permit proper cleaning and to ensure their safety during our showing.

#4, 13 Eloise Ricciardelli understands from your Registrar that these works will travel rolled. If that is the case, we should be able to get them down to our d'Harnoncourt Galleries but it would be helpful to know what size tubes they might be rolled on and to have a more accurate guesstimate of possible case dimensions.

While the dimensions of the other works would not preclude their physical installation in our galleries, the running footage of wall space we have or can construct would certainly be somewhat short of the amount actually needed; given that situation we would almost surely find that some further "last-minute" eliminations would be required. I realize this could be problematic but am sure you understand that -- apart from the question of simple running feet -- it is difficult to plan accurately when one hasn't seen all the works.

Although it is not exactly clear to me who may have discussed this with the artist--or if he might have brought this up himself--I gather there has been talk about adding certain works to our final showing so that it will be perceived as having been somewhat updated since the initial showing in

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Chicago; ideally, Kynston would like to do that. We don't know if we could afford such additions (we almost certainly could not, unless they were from local sources) but, if this were an important consideration for whatever reason, it would certainly mean that still other works would have to be eliminated to make space available for the "new" ones.

I hope I haven't posed more questions than the answers provided. We look forward to having your revised calculations on the projected cost of participation in the tour. Is there any possibility we might have them prior to our next Curatorial Committee on Exhibitions meeting which is scheduled on October 17?

With best regards,

Sincerely,

Richard L. Palmer

cc: Ms. Anne d'Harnoncourt
Mr. James Wood
Mr. William S. Rubin
Mr. Kynaston McShine
Mr. Mark Rosenthal

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Kynaston L. McShine

Richard L. Palmer

September 2, 1986

ANSELM KIEFER

Dear Kynaston:

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

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

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

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

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

cc: WSR, JN, ER, KIEFER-AIC

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SEP. 2 1986

THE ART INSTITUTE OF CHICAGO

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

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

August 25, 1986

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

Dear Richard Palmer:

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

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

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

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

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

Sincerely,

A. James Speyer
Curator
20th Century Painting and Sculpture

Encl.

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KIEFER CHECKLIST BOOKS July 1, 1986

1. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

2. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

3. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

4. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. Europe
Ref.:

5. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

6. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

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7. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

8. (TO BE SELECTED)

Mixed media
c. 63.2 x 49.8 x 11.5 cm. (c. 24-7/8 x 19-5/8 x 4-1/2 inches)

Coll. U.S.A.
Ref.:

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KIEFER CHECKLIST Works on Paper only June 25, 1986

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

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

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

II. WINTERLANDSCHAFT (WINTER LANDSCAPE) 1970

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

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

III. JULIA 1971

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

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

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

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

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

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

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

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

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

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

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

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VII. STEFAN! 1975

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

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

VIII. KRANKE KUNST (SICK ART) 1975

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

Coll.: J. Gachnang? Private Coll., London
Ref.: d'Offay cat. no. 10; Dusseldorf p. 175 no. 91

IX. NORDKAP (NORTH CAPE) 1975

Watercolor on paper
24 X 20 cm (9 1/2 7 3/4 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 11; Dusseldorf p. 175 no. 90

X. GLAUBE, HOFFNUNG, LIEBE (FAITH, HOPE AND LOVE) 1976

Watercolor, charcoal on paper
93 X 62 cm (36 7/8 X 25 3/8 in.)

Coll.: Artist
Ref.: d'Offay cat. no. 15

XI. HORROR VACUI 1979

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

Coll.: Artist
Ref.: d'Offay cat. no. 20; Dusseldorf p. 176 no. 131

XII. KYFFHÄUSER 1980

Photo from 1975 on projection paper, painted over with acrylic and graphite
58.5 X 83.5 cm (23 X 32 7/8 in.)

Coll.: Marian Goodman, New York
Ref.: Stuttgart, p. 24; Hans-Thoma-Museum, no. 26

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XIII. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1980

Watercolor on paper
47 X 49.5 cm (18 1/2 X 19 1/2 in.)

Coll.: I. Sonnabend, New York
Ref.: Zeitgeist, Freiburg 1981, p. 14

XIV. DER GESTIRNTE HIMMEL (THE STARRED HEAVEN) 1980

Photo from 1969 on projection paper, painted over with acrylic and emulsion
83.5 X 58.5 cm (33 1/4 X 23 in)

Coll.: Eric Fishl (Courtesy Marian Goodman Gallery, New York)
Ref.: Dusseldorf p. 124, ill. 81

XV. BRÜNHILDE SCHLÄFT (BRUNHILDE SLEEPS) 1980

Photo from 1969 on projection paper, painted over with emulsion and acrylic
58.5 X 83 cm (23 X 32 5/8 in.)

Coll.: Artist
Ref.: Dusseldorf p. 160, ill. 128

XVI. GEBROCHEN BLUEMEN UNDE GRAS (BROKEN FLOWERS AND GRASS) 1980

Photo from 1969 on projection paper, painted with acrylic, emulsion and oil paint
74 X 58 cm (29 5/8 X 23 1/4 in.)

Coll.: Artist
Ref.: Hans-Thoma Mus., no. 22

XVII. DES MALERS ATELIER (THE PAINTER'S STUDIO) 1980

Photo from 1971 on projection paper, painted over with emulsion, acrylic, and oil paint
58.5 X68 cm. (23 X 26 3/4 in)

Coll.: Dr. R. Krauss, Stuttgart
Ref.: Dusseldorf p. 177, ill. 141

XVIII. KYFFHÄUSER 1981

Oil paint on photo on projection paper
109 X 76 cm (43 X 30 in.)

Coll.: The Chase Manhattan Bank, N.A., New York
Ref.: Expressions p. 121

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*XIX. BUNKER 1982

Watercolor and collage on paper
49.5 X 64 cm (19 1/2 X 25 in.)

Coll.: Private Collection., New York
Ref.: d'Offay cat. no. 27; Düsseldorf, p. 176, p. 142

XX. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1982

Watercolor and pencil on paper
64 X 133 cm (25 X 52 1/4 in.)

Coll.: Artist (Courtesy Anthony d'Offay Gallery, London)
Ref.: d'Offay cat. no. 29

XXI. DEM UNBEKANNTEN MALER (TO THE UNKNOWN PAINTER) 1982

Watercolor and pencil on paper
88 X 55 cm (34 3/4 X 21 1/2 in.)

Coll.: I. Sonnabend, New York
Ref.: d'Offay cat. no. 32

XXII. CHUWAWA/GILGAMESCH 1982

Gouache on photograph on paper
77.5 X 57.5 cm (31 X 23 in.)

Coll. Naishstein, Philadelphia
Ref.:

XXIII. GILGAMESCH IM ZEDERNWALD (GILGAMESCH IN THE CEDAR FOREST) 1982

Gouache on photograph on paper
80 X 57.5 cm (32 X 23 in.)

Coll. Mr. and Mrs. Lawrence Mangold, Philadelphia

XXIV. DAS SCHLANGENWUNDER (MIRACLE OF THE SERPENTS) 1984-85

Collage, shellac, on photo on projection paper
58 X 83 cm (23 1/4 X 32 3/4 in.)

Coll.: Conrad Weis, Pittsburgh
Ref.: Marian Goodman no. 2

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XXV. AUSZUG AUS ÄGYPTEN (DEPARTURE FROM EGYPT) 1984-85

Shellac, acrylic, string, on photo on projection paper
109 X 84 cm (43 1/4 X 33 1/2 in.)

Coll.: Museum of Modern Art, New York
Ref.: Marian Goodman no. 5

XXVI. EMMANATION 1984-85

Lead, shellac, on photo on projection paper
60 X 82 cm (23 1/4 X 32 1/2 in.)

Coll.: Gerald Spiegel, New York
Ref.: Marian Goodman no. 12

XXVII. YGGDRASIL 1985

Lead, acrylic, emulsion, shellac on photo on projection paper
circa 103 X 83.5 cm (c. 41 1/4 X 33 3/8 in)

Coll.: Frischberg, Philadelphia
Ref.: Paul Maenz no. 14

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bcc: D. Palmer ✓

JUL 25 '86

23 July 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

Dick Oldenburg has requested that I respond to the joint communication of May 19 from Anne d'Harnoncourt and yourself about the ANSELM KIEFER exhibition which is being organized by your two institutions. We continue to be committed to and enthusiastic about the exhibition and this will confirm that it is, indeed, on our schedule for an October 11, 1988 to January 10, 1989 showing in our René d'Harnoncourt Galleries.

As you know from your conversations with Dick Palmer, we were concerned to learn that you anticipated that participation in the tour might now involve as much as $150-$175,000. as opposed to the $100,000. provisional figure we were given some months ago. Since this would involve a commitment of $225-$250,000. of our funds, with the addition of the costs for our own installation, promotion, etc., you can understand I am sure that we will want to review your cost projections as soon as it is possible to further refine them. Dick Palmer notes that you anticipate being able to do this fairly early in September after which we may need to reintroduce the subject at the Fall meeting of our Curatotial Committee on Exhibitions.

I believe Dick noted my concern that some paintings may be projected for inclusion which, by virtue of their large size, may make it impossible for us to show them. Since we would presumably be expected to cover a share of the expense of transporting and packing such works, I wonder if this is appropriate.

I look forward to hearing from you in the Fall and send my best regards both to you and Anne.

Sincerely,

William Rubin

cc: Anne d'Harnoncourt
Richard E. Oldenburg

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JUL 22 '86 bcc-Reg. ER

23 July 1986

Mr. James N. Wood
Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

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Sincerely,

cc: Anne d'Harnoncourt
Richard E. Oldenburg

William Rubin

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The Museum of Modern Art

NOV 11 '85

bcc: K.McS, ER, KIEFER-AIC,
RLP WORK FILE, circulate

November 8, 1985

Mr. Neal Benezra
Associate Curator
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Neal:

This will follow-up our telephone conversation of yesterday about the dates of our showing of the ANSELM KIEFER exhibition which is being organized jointly by your institution and the Philadelphia Museum of Art. As I noted, our curatorial and administrative staff decided recently that we would schedule only three major exhibitions per year in our d'Harnoncourt Galleries (the galleries we plan to utilize for the KIEFER exhibition). This decision was made both because of the increasingly astronomical expense of our major presentations and to keep our overall program at a level which can be managed without a substantial increase in staffing. In order to maintain the appropriate pacing of our schedule--to accommodate summer staff holidays and peak fall/winter viewing periods etc.--we expect to adhere as closely as possible to the following showing periods: early February-early May, early June-through the Tuesday after Labor Day, and early October through the Tuesday after New Year's Day.

In order to maintain this schedule, we would like to adjust our showing period for KIEFER to open on October 11, 1988 and close on January 10, 1989. We realize this would entail a somewhat longer New York showing than had been anticipated--13 weeks instead of 10--but we hope this change can be accommodated in your planning. As I said, it would be a serious problem for us to close the exhibition at the end of November as had originally been suggested since our main gallery couldn't possibly be reinstalled and opened prior to the holidays.

We look forward to having more detailed expense information fairly soon; as I noted, I advised Dick Oldenburg, Bill Rubin and Kynaston McShine of the $100,000. "guesstimate" which Jim Speyer gave me on the phone last week.

With best regards and please get back to me on the feasibility of these dates as soon as you can,

Sincerely,

Richard L. Palmer

11 West 53 Street, New York, NY 10019 Tel: 212 708 9400 Cable: ...

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cc: Richard E. Oldenburg
William S. Rubin
Riva Castleman

Mark Rosenthal, Philadelphia Museum of Art