

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 24, 1989

March 16, 1989

Dear Mr. Booth-Clibborn:

Thank you for inquiring about my exhibition "Abstractions." I am enclosing a copy of the checklist. Please let me know if you have any other questions.

We will let you know which of the LeBrun's we are interested in presenting sometime next month.

Thank you again.

Sincerely yours,

Wendy Weitman
Assistant Curator

to visit this exhibition!
hope to meet you
one day -- and
last year
us both
Dance

Charles Booth-Clibborn
 92 Harwood Road
 London SW6 4QH
 England

23/03/89
my thank for your
answer and
regretation for
your important decision
what a pity for us
to have no chance

...son is ...
...published
...it is the first time it has been
...there was no catalogue,
...not get a chance to see it
...further information that you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 16, 1989

March 16, 1989

23/03/89

françois morellet, *1926
geometreedimensions nr 1, 1987

Dear Wendy Weitman,
Many thanks for your
nice answer and
congratulations for
your important checklist

What a pity for us
to have no chance

rijksmuseum kröller-müller, otterlo
printed in the netherlands by hooiberg epe 335

© kröller-müller foundation

to visit this exhibition!
Hope to meet you
~~one day --- and~~
best regards from
us both.

Danielle Morellet

Mr. Florent Morellet
237 Lafayette Street
New York 10012
Mme Danielle Morellet
83, rue porte-baron
Cholet 49300
France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 16,

Dear Mr. Morellet

Dear Mmek

I am pleased
the untitled
in Amster
"Abstract
on the p
shown in

I am enc
unfortun
but it h

Please a
would li

Sincerel

Wendy We
Assistan



Mme Danielle Morellet
83, rue porte-baron
Cholet 49300
France

rect.-
ished
hibition
comments
has been

logue,
it

t you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 16, 1989

Dear Mr. Morellet:

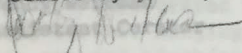
Dear ~~Mme Morellet~~:

Thank you for contacting your parents about the untitled woodcut on three sheets of your father's published in Amsterdam by Ink on Paper in 1986 is included in my exhibition "Abstractions." I might add that I have received numerous comments on the piece as well, and believe it is the first time it has been shown in New York.

I am enclosing a checklist of the show;- there was no catalogue, unfortunately. I am sorry you will not get a chance to see it but it has been very well received.

Please let me know if there is any further information that you would like.

Sincerely yours,


Wendy Weitman
Assistant Curator

Mr. Florent Morellet
237 Lafayette Street
New York, New York 10012
Mme Danielle Morellet
83, rue porte-baron
Cholet 49300
France

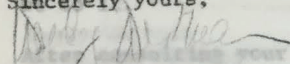
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 16, 1989

Dear Mr. Morellet:

Dear Fred John:
I am writing to thank you for contacting your parents about the untitled woodcut triptych of your father's currently hanging in my exhibition Abstractions. I have just received a letter from your mother and have written with details and a checklist of the show. I am embarrassed at not having had the time to contact all of the artists myself. As a Greenwich Street local and frequent patron of your restaurant, I look forward to meeting you the next time I drop in for one of New York's best French meals.

Sincerely yours,


Wendy Weitman
Assistant Curator

Sincerely,
Mr. Florent Morellet
237 Lafayette Street
New York, New York 10012
Assistant Curator

Fred John
Martinsstrasse 10
8000 München 22
West Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

March 7, 1989

Dear Fred Jahn:

Dear Mr. Sanders:
It was lovely bumping into you again at David Nolan's party for Barry Le Va. I do hope you had a chance to see my Abstracts show in the Print Gallery because I now have a question about one of the pieces I included, Blinky Palermo's 4 Prototypen. The order in which they are installed seems to be in question. If you have a copy of Riva's catalogue for Printed Art, her exhibition in 1980, it is illustrated in color and that is the way I hung it in my show. I got a call however, from a gallery, Daniel Newberg, who is currently having a Palermo print show, and they hung it Blue/black on top and grey/green on bottom - actually the bottom and top rows are the reverse of how we do it.

After consulting your raisonnee we were further confused. Is you illustrated the four in a row, can I assume that the correct hanging in a square format would be blue/grey on top and black/green on bottom? Help! I have heard that eh eh image stands for one of the four elements. Is that true? I hope you can give me the last word on this portfolio and I will be able to set the record straight in New York.

Thank you so much for your assistance and I hope I get a chance to see you on your next trip to New York.

Sincerely, Sanders
Wendy Weitman
Wendy Weitman
Assistant Curator

Fred Jahn
Maximilianstrasse 10
8000 Munchen 22
West Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

Francis Morellet
83, rue porte-baron - 49300 Cholet

tél. 41-62-23-61

le 27 février 1989

the Museum of Modern Art
11 West 53 Street
NEW YORK - N.Y.

March 6, 1989

Dear Mr. Sanders:

Please accept my apologies for the error on the label next
your work in the Abstractions installation. We have changed
all our records and the new label will go up tomorrow morning.

I do hope you enjoyed the exhibition and I was delighted to
be able to include your innovative and compelling lithograph.
If you have any other questions or comments please feel free
to contact me.

Sincerely yours,

Wendy Weitman
Wendy Weitman
Assistant Curator

With our best regards,

Mr. Joop Sanders
155 Allen Street
New York, New York 10002

Francis Morellet

Joop Sanders

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

François Morellet
83, rue porte-baron • 49300 • Cholet

tél. 41-62-23-81

le 27 février 1989

~~MoMA~~
11/8/88
~~Arch.~~
11/8/88

the Museum of Modern Art
11 West, 53 Street
NEW YORK - N.Y.

U S A

MAR 9 1989

Dear Madam, Dear Sir,
I received the MoMA members calendar
which you curated. I look forward
to seeing the show. It sounds like a good one.
What troubles me is the second paragraph
in the brochure which grandly states:
"The arrival in the United States of
Alberto Burro, American abstract artist
born in the 19th century in the town of
Cholet."

exh. 1504
11/17/88 - 3/26/89
Wendy Waitman

We have learnt from our son, Florent Morellet, living
in N.Y., that three graphics "grattures sur bois" of my husband
François Morellet, were exhibited in the exhibition "Abstractions".

We would like, for our archives, more precisions about
this exhibition = dates, invitations, catalog if there is one, etc...
and we thank you in advance very sincerely.

With our best regards,

Danielle Morellet

D. Morellet

have

And it was moreover a show
of MoMA A. called "Hoyter + Atelier 17"
which turned on the Abstract Artists
to look at Hoyter's A. in 1944
when they were turned into
time in printmaking with
statifying influence of the Academy and
John Taylor Arms its patron saint.
By the way - Werner Drosses was one
of the Abstract Artist thus enrolled in
Atelier 17. And although I love Joseph
Albans dearly - his influence on print.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

SUE FULLER

Feb. 17 1989

PO 1580 • Southampton, N.Y. 11969 • 516-283-9308 • 283-1634

Dear Wendy Weitman -

To-day I received the MOMA members calendar with the announcement of the exhibition of "Abstractions" which you curated. I look forward to seeing the show. It sounds like a good one.

What troubles me is the second paragraph in the brochure which grandly states:

"The arrival in the United States of Josef Albers and Werner Drewes encouraged printmaking among American abstract artists."

As an active printmaker in the 40's - i.e. one who was there, may I point out that it was not Josef Albers, and Werner Drewes whose arrival and subsequent acts encouraged printmaking among American Abstract artists - but rather the arrival of Stanley William Hayter. And it was moreover a show at M.O.M.A. called "Hayter + Atelier 17" which turned on the Abstract Artists to flock to Hayter's Atelier 17 in 1944 where they were turned loose for the first time in printmaking unhampered by the stultifying influence of the Academy and John Taylor Arms its patron saint.

By the way - Werner Drewes was one of the Abstract Artist thus enrolled in Atelier 17. And although I love Joseph Albers dearly - his influence on print-

(at the New School for Social Research)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

making did not come in the 40's but in the 50's when the works of the later artists mentioned in the paragraph — blossomed.

Since you are obviously dedicated to prints and printmaking, I assume you want to be as accurate as possible — especially when the key to the situation is right in your own (MOMA's) storage bins. How embarrassing!

I'll forgive you your youth if you'll forgive me my age.
With all good wishes for the success of your show.

Sincerely yours,

Sue Fuller

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

January 2

January 2

Dear Nels

I am writ
by Richar
currently
through M
contempor
to show i

I hope yo
See you e

Best,

Wendy Wei
Assistant

Mrs. Elia
160 East
Mr. Nelsc
907 Fifth
New York,



26th.

E

ns"

les

ity

es.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

January 25, 1989

January 25, 1989

Dear Nelson:

I am writing to inform you that your gift of Josef Albers' Abstractions is included in the installation "Abstractions" currently hanging in the Paul J. Sachs Gallery through March 25th.

loro Cacique
Deroplyus accipitrinus
 Se encuentra en la cuenca Amazónica desde las Guyanas hasta el Noreste del Perú, en el Ecuador en el piso Tropical Oriental
 Dibujo: Galo Jurado
 "Extinción de Animales en el Ecuador"

Feb 15, 1989

Dear Wendy -
 Thank you for your letter and for the checklist on "Abstractions". How exciting that the Al Held book is in the show!

I feel rather shamefaced at having it listed as my gift. In fact, I simply sorted it out from the estate of my husband's Godmother, and the more I think about it the more I feel it ought more

FUNDACION NATURA, ECUADOR



properly to be listed in your permanent files as her legacy. It is possible to change a listing, or just hopelessly complicated? Ideally, the listing should be:

Legacy of (or Estate of?)
Mrs. Serge Taneyew.

Perhaps you'd give me a call about this? 988-2261

Sorry to be such a nuisance.
Your guilt-ridden friend,

Anne Selamon-Eristoff

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

January 25, 1989

January 25, 1989

I am writing to inform you that your gift of Josef Albers' Abstractions is included in the installation "Abstractions" currently hanging in the Paul J. Sachs Gallery through March 26th. I am writing to let you know that your gift of Clara Clara II by Richard Serra is included in the installation "Abstractions" currently hanging in the Prints and Illustrated Books Galleries through March 26th. It is certainly the highpoint of the contemporary section and I was thrilled to have the opportunity to show it off.

I hope you get a chance to see the exhibition before it closes. See you at the symposium on the 4th,

Best,
Wendy Weitman

Wendy Weitman
Assistant Curator

Mrs. Elaine Lustig Cohen
160 West 70th Street
Mr. Nelson Blitz, Jr. 10021
907 Fifth Avenue
New York, New York 10021

Mr. Daniel Berman
200
200
200
Washington, D.C. 20000

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

January 25, 1989

Dear Mrs. Cohen:

January 25, 1989

I am writing to inform you that your gift of Josef Albers' woodcut Tlaloc is included in the installation "Abstractions" currently hanging in the Paul J. Sachs Gallery through March 26th. This print is a critical addition to this historical survey of abstraction in printed art and I was very pleased to have the opportunity to show it off.

I hope you will get a chance to see the exhibition before it closes. Thank you again for your generosity.

Sincerely yours,

Wendy Weitman

Wendy Weitman

Assistant Curator the symposium on the 4th.

Best,

Wendy Weitman

Assistant Curator

Mrs. Elaine Lustig Cohen
160 East 70th Street
New York, New York 10021

Mr. Lionel Epstein

EFO

Sixth Floor

666 Seventh Street N.W.

Washington, D.C. 20006

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

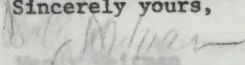
January 25, 1989

Dear Eleanor and Ed:

Dear Mrs. Eristoff: you know that your gift of Cy Twombly's untitled broadside from Black Mountain College is included. I am writing to inform you that your gift of Der Philosoph, an illustrated book by Al Held, is included in the installation "Abstractions" currently on view in the Prints and Illustrated Books galleries through March 26th. I have already received several comments on this elegant book and I was so pleased to have the opportunity to show it off.

I hope you will get to see the exhibition again before it closes. Thank you again for your generosity.

Sincerely yours,


Wendy Weitman
Assistant Curator

Mrs. Constantine Sidamon-Eristoff
120 East End Avenue
New York, New York 10028
New York, New York 10016

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

January 25, 1989

Dear Elinor and Ed:

I am writing to let you know that your gift of Cy Twombly's untitled broadside from Black Mountain College is included in the installation "Abstractions" currently hanging in the Sachs Gallery through March 26th. There have been lots of wonderful comments about this rare print already since it is not in his *raisonnee*. I am sure this is the first of many times that it will be showcased in our installations.

I hope you will get to see the exhibition again before it comes down. See you on the 4th.

Best,

Wendy Weitman
Assistant Curator

Sincerely yours,

Wendy Weitman
Assistant Curator

Elinor and Edmund Grasheim
132 East 35th Street
New York, New York 10016

Mr. Robert Linder
The Leuder Foundation
787 Fifth Avenue
New York, New York 10153

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

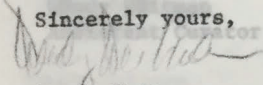
January 25, 1989

Dear Mr. Lauder:

I am writing to inform you that Red-Yellow-Blue, one print from your recent gift of the portfolio Color Charts by Gerhard Richter and the Kasimir Malevich masterpiece Congress of Committees of Peasant Poverty that the Lauder Foundation acquired for us in 1980 are both currently included in the installation "Abstractions" hanging in the Prints and Illustrated Books galleries through March 26th. They are both seminal works in this historic survey of abstraction in printed art and I was thrilled to have the opportunity to show them off.

I hope you will have a chance to see the exhibition before it closes. Thank you again for your generosity.

Sincerely yours,


Wendy Weitman
Assistant Curator

Mr. and Mrs. Harvey Rambach
930 Park Avenue
New York, New York 10028
Mr. Ronald Lauder
The Lauder Foundation
767 Fifth Avenue
New York, New York 10153

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3

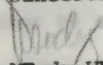
January 25, 1989

Dear Mr. and Mrs. Rambach:

I am writing to let you know that your gift of John Ferren's Sea Forms is included in the installation "Abstractions" currently hanging in the Paul J. Sachs Gallery through March 26th. It is a crucial addition to this historical survey of abstraction in printed art and I was very pleased to have the opportunity to show it off.

I hope you will get a chance to see the exhibition before it closes. Thank you again for your generosity.

Sincerely,

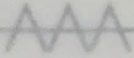

Wendy Whitman
Assistant Curator

Mr. and Mrs. Harvey Rambach
930 Park Avenue
New York, New York 10028

Mr. Arnold Shiller
12 Depot Drive
Rochester, New York 10538

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3



ASSOCIATED AMERICAN ARTISTS

100 EAST 57TH STREET, NEW YORK, NY 10022

January 25, 1989

Dear Arnold:

January 16, 1989

I am writing to let you know that your recent gift of Joel Shapiro's untitled woodcut is included in the installation "Abstractions" currently hanging in the Prints and Illustrated Books galleries through March 26th. It is a crucial print for the contemporary section and I was thrilled to have the opportunity to show it off.

I hope you get a chance to see the exhibition before it closes and thank you again for your generosity.

Hope to see you at the symposium on the 4th. Carey from the BM and Barbara Shapiro Best, Boston were also looking, and enjoying.

Wendy Weitman the dust has settled after Assistant Curator retrospective, I'll be working on the Albert Urban pricing. Please pass this on to Audrey.

With best wishes to all in the dept.

Best,

Mr. Arnold Smoller
12 Huguenot Drive
Barchmont, New York 10538

STEPHEN LONG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1504.3



ASSOCIATED AMERICAN ARTISTS

20 WEST FIFTY-SEVENTH STREET, NEW YORK, NY 10019 212-399-5510

January 16, 1989

Dear Wendy:

A note of sincere congratulations on your "Abstraction" show! You really pulled together some beautiful work. It's easily the best exhibition you have installed.

While I was viewing the show, Francis Carey from the BM and Barbara Shapiro from Boston were also looking, and enjoying.

Now that the dust has settled after our Motherwell retrospective, I'll be working on the Albert Urban pricing. Please pass this on to Audrey.

With best wishes to all in the dept,

Best,

Stephen Long
Associate Director

STEPHEN LONG