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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

Matthias Mansen
 c/o Baird Breivik
 Apt. 3c
 143 South 8th Street
 Brooklyn NY 11211
 718-7822773

9 September 1989

Dear Kathleen,

Yesterday I was in the Museum and saw my prints. It looks very nice, how you put them up, even if I miss the one. Unfortunately, the translation of the title is wrong:

, Mann, aufstehend, von einem Stuhl' means: Man, getting up, from a chair'; and the 5 prints show, in progression, how he slowly gets from sitting to standing.

As we talked on the phone yesterday I would like to be a member of the Museum and apply for a complementary membership card.

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I would be very happy, if you could make a studio visit.

I could pick you up, if you like, because the studio is difficult to find. Please let me know, when it would be convenient for you.

Sincerely yours

Mattias Mauser

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The Museum of Modern Art

MoMA 1527

Department of Prints and
Illustrated Books

RECENT ACQUISITIONS

Tatyana Grosman Gallery
August 17 - November 7, 1989

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PRINTS

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Self-Portrait: Tatooned Man (El Tatuado). 1981. Etching and drypoint, plate: 9 x 12" (22.8 x 30.6 cm.). Purchase. 120.89.

John BALDESSARI American, born 1931

Heaven and Hell. New York, Peter Blum Edition, 1988. Photoetching, aquatint and roulette on two sheets, comp (a): 41 x 24 1/4" (104.2 x 61.6 cm.); comp (b): 34 1/8 x 27 9/16" (86.7 x 70.0 cm.). John B. Turner Fund. 1.89.a-b.

Barbara BLOOM American, born 1951

Untitled from the series Work for the Blind. 1989. Braille type and offset, comp: 11 1/8 x 6 7/8" (28.2 x 17.5 cm.). John B. Turner Fund. 124.89.

Richard BOSMAN Australian, born India, 1944

Estuary. New York, Diane Villani Editions, (1987). Woodcut, comp: 38 x 34 1/16" (96.5 x 86.5 cm.). Elinor and Edmund Grasheim Annual Fund. 338.87.

Grisha BRUSKIN Russian, born 1945

Untitled. Chicago, Landfall Press, Inc., 1988. Lithograph, comp: 38 1/8 x 28 1/16" (96.8 x 71.3 cm.). Purchase. 3.89.

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RECENT ACQUISITIONS, Checklist (continued)

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Etching and aquatint, plate: 18 5/16 x 19 3/16" (46.5 x 48.7 cm.).
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David DIAO American, born China, 1943

Untitled. New York, The Spring Street Workshop, 1988. Etching and
aquatint, comp: 15 1/4 x 22" (38.7 x 55.9 cm.). John B. Turner Fund.
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Lucian FREUD British, born Germany, 1922

Girl Sitting. New York, Brooke Alexander, Inc. and London, James
Kirkman Ltd., (1987). Etching, plate: 20 3/4 x 27 9/16" (52.7 x 70.0
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Barcelona, Ediciones Polígrafa, S.A., 1985. Etching and aquatint,
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Cain. 1987. Etching, plate: 12 7/8 x 9 3/4" (32.7 x 24.7 cm.).
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Jasper JOHNS American, born 1930

Untitled. New York, the artist, 1988. Carborundum etching, plate: 29 5/8 x 41 13/16" (75.2 x 106.2 cm.). Gift of Robert and Jane Meyerhoff. 132.89. Photo: Keller 10485-M0.

Donald JUDD American, born 1928

Untitled. New York, Brooke Alexander Editions, 1988. Series of ten woodcuts, comp (.1,.3,.5,.7,.9): 23 1/2 x 31 7/16" (59.7 x 79.9 cm.); comp (.2,.4,.6,.8,.10): 15 3/4 x 23 9/16" (40.0 x 59.8 cm.). Gift of Nelson Blitz, Jr. 135.89.1-10.

Sherrie LEVINE American, born 1947

#1 from the portfolio After Edgar Degas. New York, Editions Ilene Kurtz, 1987. Photolithograph, comp: 12 x 8 7/8" (30.4 x 22.5 cm.). John B. Turner Fund. 358.88.1.

Roy LICHTENSTEIN American, born 1923

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Matthias MANSSEN German, born 1958

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RECENT ACQUISITIONS, Checklist (continued)

Page 4

Ulrike NATTERMÜLLER German, born 1955

Untitled. Essen, Museum Folkwang, 1986. Etching and aquatint, plate: 12 5/8 x 11 3/4" (32.1 x 29.8 cm.). Walter Bareiss Fund. 155.87.

Sigmar POLKE German, born 1941

Cologne Beggar IV (Kölner Bettler IV). Heidelberg, Edition Stæck, 1972. Offset, comp: 13 x 17 3/8" (33.0 x 44.1 cm.). Walter Bareiss Fund. 182.88.4.

Stephen PRINA American, born 1954

Exquisite Corpse: The Complete Paintings of Manet, 41 of 556, Nympe Surprise (The Startled Nymph), 1861, Nasjonalgalleriet, Oslo. Los Angeles, the artist, December 31, 1988. Ink wash and offset lithograph on two sheets, comp (a): 13 5/8 x 18 1/8" (34.6 x 46.0 cm.); comp (b): 26 x 32 5/8" (66.1 x 82.8 cm.). Sally Ann Epstein Fund. 138.89.a-b.

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Susana SOLANO Spanish, born 1946

Untitled from the series Ball Game in the Plaza (Plaza del joc de la pelota). Madrid, Galeria Linea, 1987. Aquatint, plate: 23 7/16 x 17 3/8" (59.5 x 44.2 cm.). Purchase. 19.89.1.

John WALKER British, born 1939

Untitled. (1984). Etching, comp: 7 x 16 7/16" (17.7 x 41.7 cm.). Philip and Lynn Straus Fund. 199.88.

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RECENT ACQUISITIONS, Checklist (continued)

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Austrian, born 1936

Augus, Alois, Walla.!. (c. 1984-85). Etching and pencil, comp: 11 1/16 x 9 3/16" (28.1 x 23.3 cm.). Gift of Samuel Farber. 482.86.

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Tatyana Grosman Gallery
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R, A.

- ✓ 367.88 1
- ✓ 174.88 2
- ✓ 7.88 3
- ✓ 155.87 4
- ✓ 131.89 5
- ✓ 3.89 6
- ✓ 182.88.4 7 Polke
- ✓ 129.89 8 P.W.A.C. 1985
- ✓ 358.8B.1 9
- ✓ 127.89 10 Sherri Levine
- ✓ 125.89 11
- ✓ 482.86 - Walla
- ✓ 120.89 - Cruz Azuceta

Still Missing: ✓ 169.88 Freund
 ✓ 136.87 Hernandez - P. Juan
 ✓ 19.89.1. Solano

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The Museum of Modern Art

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

Office of the Registrar

The following work(s) of art is(are) being delivered to you:

11 Matted prints, exhibition, "RECENT ACQUISITIONS"
PER THE ATTACHED LIST.

have to be matted in

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11/21/89

NY 746

Received by

Ann

Department

Date

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The Museum of Modern Art

cc: Bill Alonso
Eleanor Belich
Wendy Weitman ✓
Katleen Slavin
file

To Bill Alonso/Eleanor Belich

From Nestor

Date 1 November 1989

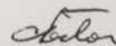
Re De-installation of "The Cubist Imprint" currently in the Paul J. Sachs Gallery, and the De-installation of "Recent Acquisitions" currently in the Tatyana Grosman Gallery

Bill/Eleanor

The above mentioned exhibitions currently on view, are scheduled to be dismantled on November the 8th in the a.m. "The Cubist Imprint", in the Paul J. Sachs Gallery, should be dismantled first. The works with yellow stickers on them, (both galleries should be checked for these yellow stickers) should be taken to the subcellar immediately and unframed. The frames should then be taken up to Charles, in the Print Department, as soon as possible. The rest of the works should be taken to the subcellar and unframed. The prints should then be delivered to the Print Department. Please make sure that a sheet of glassine is placed between each print. I am attaching a copy of the check list so that you will know the number of works involved. Two preparators will be needed. You will also need three or four bins with separators. There are two works currently in the Grosman Gallery - "Recent Acquisitions" exhibition, which have to be taken down first thing in the morning of the 8th and taken immediately to the 6th floor, Trustees Room for installation. These two works are by DAVID DIAO, and CHRISTOPHER WOOL.

For the De-installation of "Recent Acquisitions" in the Grosman Gallery, which will be dismantled after "The Cubist Imprint", you will need the same two preparators. You will also need a picture truck, along with a roll each of brown paper and glassine, and two to three bins. You will also have to pick up two large folders and a book truck from the Print Department. Attached you will find Kathleen Slavin's memo indicating which works are to be placed in the folders. Please note that Kathleen wants to be present when the Baldessari, Judd, Mullican and Winters are taken down, as they require special attention. Please arrange this with her. Her extension is 567. The balance of framed works, with the exception of the Diao and Wool, are to be returned in bins. There is a framed Barbara Bloom piece which needs special handling. The Bloom piece should be wrapped in glassine. It should then be placed on the bottom shelf of the book truck. The illustrated books by Kruger, Pindell and Cobo (from the Book-case) should be wrapped in glassine and put on the middle shelf of the truck. The ten woodcuts of the Judd piece, should be stacked carefully with glassine in between, on the top shelf of the truck. Please also return all labels and signs. Since the exhibitions "Proofs and Variants" / "Schellmann" will commence installing on the same day, please have the preparators bring with them the bins which are in the subcellar with the works which have been sent down by the Print Department to have security plates attached. (Attached is a partial list of these works). The Schellmann exhibition is being handled by Lynne Addison, as the works are coming in from the Schellmann Gallery. However, four works for this exhibition are to be picked up from the Print Department. You can ask Wendy Weitman about these.

Hope everything is clear and all goes well. Thank you.


Nestor

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The Museum of Modern Art

To Nestor Montilla
Registrar

From Kathleen Slavin *KS*
Print Department

Date 31 October 1989

Re De-installation of RECENT ACQUISITIONS in Tatyana Grosman Gallery

The following is to bring you up to date and provide instructions for our gallery deinstallations, scheduled to begin next Wednesday, November 8, in the a.m. For several reasons THE CUBIST IMPRINT, in the Paul Sachs Gallery, should be taken down first. Wendy will be supervising that project as well as installing the next two shows which will take up the Sachs and Grosman Galleries. Since she will need to swap frames from THE CUBIST IMPRINT for her next show, and since I will not be around in the early morning to oversee the RECENT ACQUISITIONS portion, we think it best for the Cubist show to come down first.

Would you please arrange for the following details to be conveyed through your department for taking down RECENT ACQUISITIONS.

Materials Needed:

Bring a picture truck to the Grosman Gallery, along with a roll each of brown paper and glassine, and two to three bins. Pick up two large folders and a book truck from the Print Department and deliver to the Grosman Gallery.

Folders:

One large folder is to store the four unmatted woodcuts by Matthias Mansen that are presently thumbtacked to the wall. The other *KS* folder will be for the conventionally-matted (incl. top mat) *KS* by Bosman, Lichtenstein, Rauschenberg and Johns, and also the prints with back mats only, by Winters, Baldessari and Mullican. These should all be slip-sheeted with glassine. Because the Baldessari, Judd, Mullican and Winters require special attention, would you please let me know who will be taking them down so that they will wait till I arrive on the 8th, or so that I can go over the details with them. All these works except the Judds can be loaded onto the picture truck with the plexiglas.

Framed Works

Wendy tells me that she arranged with you to pull the Diao and Wool for a meeting on the 6th floor. The balance of framed works to be returned in bins are: Azaceta, Bruskin, Cragg, Freud, Gonzalez-Torres, Hamilton, Hernandez-Pijuan, Howson, Jimenez, Levine, Nattermueller, Polke, Prina (2 black frames), Raetz, Solano, Walker and Walla. Please note separate handling for the framed Barbara Bloom piece, under next section.

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	MoMA Exhs.	1527.3

Book Truck

Please wrap the framed Barbara Bloom piece in glassine; there is an unglazed area on the front of the print. It should go on the bottom shelf of the book truck.

The illustrated books by Kruger, Pindell and Cobo (from the book-case) should be wrapped in glassine and put on the middle shelf of the truck.

The ten woodcuts of the Judd piece, which have back mats only, should be stacked carefully with glassine in between on the top shelf of the truck.

Thank you in advance for your help. Please let me know if you have any questions.

P.S. Please also return the labels and the RECENT ACQUISITIONS sign.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

PROOFS & VARIANTS DELIVERED TO REGISTER 1 BIN

4.34 ~~Cezanne~~ + VARIANTS

548.53 Cezanne

55.34

291.48.11 Matisse

752.56 Munch

1197.68 Munch ~~117.68~~

395.81 Matisse

301.40 Jougues

58.62 Rohlf

253.53 Campendonk

313.54 Bonnard

105.42 Esen

138.60 Esen

57.62 Rohlf

451.49 Campendonk

60.34 Jougues

53.34 Jougues

1456.40 } ONE FRAMC Weber

458.40 }

4.39 Jougues

3.47.3 Bonnard

149.46 T-L

185.60 T-L

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BIN 2

PROOFS + VARIANTS

T-L	170.46.1	Picasso	358.51
T-L	170.46.2	Pollock	1172.69
Dubuffet	797.65	Klee	344.51
Picasso	361.55	Picasso	241.47
Picasso other	780.56		
Dubuffet	799.65		
Matisse	291.48.9		
Matisse	394.81		
Johns	305.85		
"	306.85		
"	307.85		
"	308.85		
Ferninger	529.66		
"	528.66		
Gauguin	306.40		
Pollock	1171.69		
Klee	843.56.3		
"	587.42		
Ensor	348.62		
Klee	133.49		
Villon	174.51		
"	173.51		
Picasso	768.56		
Dubuffet	780.65		
Picasso	32.48		

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RECENT ACQUISITIONS

135.89.1-10 JUDD: Untitled
 114.87 ARMANDO: Flag
 155.87 NATTERMUELLER: Untitled
 19.89.1 SOLANO: Untitled from Ball Game in the Plaza
 136.87 HERNANDEZ-PIJUAN: Landscape with Cypresses II
 125.89 CRAGG: Laboratory Still Life No. 4
 199.89 WALKER: Untitled
 7.88 HOWSON: Cain
 169.88 FREUD: Girl Sitting
 174.88 HAMILTON: In What Posture?
 367.88 RAETZ: Untitled
 482.86 WALLA: August Alois Walla!
 120.89 AZACETA: Self-Portrait: Tattooed Man
 382.88 WINTERS: The Seed Multipliers
 338.87 BOSMAN: Estuary
 179.88.1-5 MANSEN: Man Standing Before a Chair
 11.87.1 LICHTENSTEIN: Reclining Nude from Expressionist Woodcuts
 18.89 RAUSCHENBERG: Bellini #4
 132.89 JOHNS: Untitled
 1.89.a-b BALDESSARI: Heaven and Hell
 362.88.a-p MULLICAN: Untitled etchings
 149.89.1-25 KRUGER: My Pretty Pony (BOOK)
 181.87.a-h COBO: Aquello (BOOK)
 152.89.1-4 PINDELL: Art Crow/Jim Crow (BOOK)
 131.89 JIMENEZ: Dance with Death
 129.89 GONZALEZ-TORRES: Untitled
 182.88.1 POLKE: Cologne Beggars
 124.89 BLOOM: Work for the Blind
 358.88.?-5 LEVINE: one from After Edgar Degas
 138.89.a-b PRINA: The Startled Nymph: Exquisite Corpse
 126.89 DIAO: Untitled
 3.89 BRUSKIN: Untitled
 146.89 WOOL: Untitled

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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#1526

AUG 4 1989

ce EG

THE CUBIST IMPRINT

Paul J. Sachs Gallery
August 17 - November 7, 1989

All works are from the Collection of The Museum of Modern Art. Dimensions are given in inches and centimeters, height preceding width, composition or plate size for prints and page size for illustrated books. Dates enclosed in parentheses do not appear on the works.

Alexander ARCHIPENKO American, born Ukraine, 1887-1964

Bathing. (1920, printed 1967). Drypoint, 9 3/4 x 5 13/16" (24.8 x 14.8 cm). Gift of Mrs. Frances Archipenko. 853.69. Photo: Mathews 4467

Still Life with Vase from the portfolio Thirteen Lithographs. Berlin, Ernst Wasmuth, 1921. Lithograph, 17 x 9 7/16" (43.1 x 23.9 cm). Abby Aldrich Rockefeller Fund. 285.50.4

after Georges BRAQUE French, 1882-1963

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Aquatint and engraving, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.14

Josef CAPEK Czechoslovakian, 1887-1945

Cubist Figure. 1913. Hand-colored linoleum cut, 8 3/16 x 4" (20.7 x 10.2 cm). Gift of John Torson. 767.66. Photo: Keller 3277

Marc CHAGALL French, born Russia, 1887-1985

The Grandfathers from Mein Leben. Berlin, Paul Cassirer, (1922-23). Etching and drypoint, 11 1/16 x 8 9/16" (28.1 x 21.8 cm). Louis E. Stern Collection. 726.64.3

Stuart DAVIS American, 1894-1964

Barber Shop Chord. (1931). Lithograph, 14 x 19" (35.5 x 48.2 cm). Gift of Abby Aldrich Rockefeller. 738.40. Photo: Sunami 9288

Robert DELAUNAY French, 1885-1941

The Eiffel Tower. 1926. Lithograph, 24 1/4 x 17 3/4" (61.6 x 45.1 cm). Abby Aldrich Rockefeller Fund. 236.35. Photo: Sunami 1299

André DERAINE French, 1880-1954

Head. (c. 1910). Drypoint, 12 3/8 x 8 9/16" (31.5 x 21.8 cm). Abby Aldrich Rockefeller Fund. 479.49. Photo: Keller 3276

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after DERAINE

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching and engraving, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.13

Marcel DUCHAMP American, born France, 1887-1968

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/16 x 3 1/4" (17.9 x 8.2 cm). Louis E. Stern Collection. 1102.64.22

Lyonel FEININGER American, 1871-1956

The Gate. 1912. Etching and drypoint, 10 11/16 x 7 13/16" (27.2 x 19.9 cm). Gift of Mrs. Donald B. Straus. 39.59. Photo: Mathews 3994

Street in Paris. (1918). Woodcut, 21 3/8 x 16 3/16" (54.3 x 41.1 cm). Gift of Julia Feininger. 398.55. Photo: Sunami 17.729

Alberto GIACOMETTI Swiss, 1901-1966

Cubist Head. (1933). Engraving, 12 1/16 x 10" (30.6 x 25.8 cm). Gift of Mr. Stanley W. Hayter. 42.68. Photo: Keller 9613

Albert GLEIZES French, 1881-1953

Still Life. Berlin, Paul Westheim, 1921. Linoleum cut, 14 1/16 x 10 1/2" (35.9 x 26.6 cm). Purchase. 138.44. Photo: Sunami 9308

Plate (executed 1946) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.17

after Juan GRIS Spanish, 1887-1927. To France 1906

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/16 x 5 1/2" (17.9 x 14 cm). Louis E. Stern Collection. 1102.64.19

Paul KLEE German, born and died Switzerland, 1879-1940

City Landscape. 1915. Etching, 6 1/4 x 4 1/2" (15.9 x 11.5 cm). Gift of Victor S. Riesenfeld. 336.48. Photo: Sunami 11.658

Destruction and Hope. 1916. Lithograph with watercolor additions, 18 3/8 x 13" (46.7 x 33.1 cm). Purchase Fund. 9.44. Photo: Sunami 5688

Jean-Emile LABOUREUR French, 1877-1943

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The Canadian Window. Paris, Société Française des Amis des Arts, (1914). Etching, 6 7/16 x 7 9/16" (16.4 x 19.3 cm). Mrs. John D. Rockefeller 3rd Fund. 324.86

after Roger de LA FRESNAYE French, 1885-1925

The Conquest of the Air. (1913). Wood engraving, printed in color, 13 x 10 5/8" (33 x 27 cm). Lent anonymously. EL68.534

Marie LAURENCIN French, 1885-1956

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.16

Henri LAURENS French, 1885-1954

Valencia. 1927. Etching, 6 7/8 x 8 5/8" (16.8 x 21.9 cm). Gift of Curt Valentin. 13.47. Photo: Keller 5455

Fernand LEGER French, 1881-1955

Woman at the Mirror from the portfolio Das Kunstblatt, IV annual. (1920). Lithograph, 9 7/16 x 7 3/4" (24 x 19.6 cm). Transferred from the Museum Library. 374.74

Composition with Two Persons from the portfolio Die Schaffenden, Vol. II. Potsdam, Gustav Kliepenheuer, 1920. Lithograph, 11 1/4 x 9 5/16" (28.6 x 23.7 cm). Gift of Edgar Kaufmann, Jr. 171.51. Photo: Sunami 11.414

The Vase (Abstraction: Still Life). Paris, Galerie Simon (Daniel-Henry Kahnweiler), (1927). Lithograph, printed in color, 20 15/16 x 17 1/16" (53.3 x 43.3 cm). Gift of Abby Aldrich Rockefeller. 379.40. Photo: Sunami 2382

after LEGER

Plate (executed 1945) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Aquatint and engraving, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.18

Kasimir MALEVICH Russian, 1878-1935

Simultaneous Death of a Man in an Airplane and at a Railway from Vzorval (Explodity) by Alexei Kruchenyckh. St. Petersburg, (1913). Lithograph, 3 9/16 x 5 1/2" (9.1 x 14 cm). Gift of Celeste Bartos. 6.74. Photo: Keller 691

Three Pedagogical Designs from O novykh sistemakh v iskusstve (On New Systems In Art) by Kasimir Malevich. Vitebsk, Art Labour

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Cooperative, (1919). Lithograph, 5 3/4 x 8 3/8" (14.6 x 21.3 cm).
Fractional gift of The Riklis Collection of McCrory Corporation.
981.83.1

Louis MARCOUSSIS Polish, 1883-1941. To France 1903

Portrait of Guillaume Apollinaire. 1912-1920. Etching and drypoint,
19 9/16 x 10 15/16" (49.7 x 27.8 cm). Given anonymously. 237.47.
Photo: Sunami 8862

Bar. (c. 1920). Etching and drypoint, printed in color, 7 5/16 x
5 5/8" (18.5 x 14.3 cm). Gift of Mr. and Mrs. Walter Bareiss.
684.56

Still Life: Zither and Sea Shell. (1922). Etching and aquatint,
20 1/2 x 27 7/8" (52.1 x 70.8 cm). Abby Aldrich Rockefeller Fund.
499.71. Photo: Keller 328

Table with Still Life. (c. 1927). Engraving and etching, printed
in color, 9 11/16 x 7" (24.7 x 17.8 cm). Gift of Victor S.
Riesenfeld. 344.48. Photo: Sunami 15.926

Plates I and II from Planches de salut, preface by Tristan Tzara.
Paris, Editions Jeanne Bucher, (1931). Engraving and etching, each
8 1/16 x 9 1/2" (20.4 x 24.1 cm). Gift of Abby Aldrich Rockefeller.
419.40.3,.4

John MARIN American, 1870-1953

Brooklyn Bridge (Mosaic). New York, Alfred Stieglitz, 1913.
Etching and drypoint, 11 1/4 x 8 7/8" (28.6 x 22.5 cm). Gift of
Abby Aldrich Rockefeller. 1231.40. Photo: Sunami 1550

Woolworth Building (The Dance). New York, Alfred Stieglitz, 1913.
Etching, 13 1/16 x 10 5/8" (33.2 x 27 cm). Edward M. M. Warburg
Fund. 84.55. Photo: Sunami 1545

Grain Elevator, Weehawken. New York, Alfred Stieglitz, 1915.
Etching, 11 1/8 x 8 7/8" (28.3 x 22.6 cm). Given anonymously.
139.75

Downtown, The El. New York Alfred Stieglitz, 1921. Etching,
6 7/8 x 8 13/16" (17.5 x 22.4 cm). Gift of Abby Aldrich Rockefeller.
1232.40

Jan MATULKA American, born Czechoslovakia, 1890-1972

Cityscape. 1923. Etching, printed in color, 10 1/4 x 7 3/4"
(26.1 x 19.7 cm). Gift of Mrs. Jan Matulka. 396.81

New York. (1924). Lithograph, 16 5/16 x 12 9/16" (41.4 x 31.9 cm).
John B. Turner Fund. 140.75. Photo: Keller 1730, Keller 3874 MO

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Jean METZINGER French, 1883-1956

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/8 x 5 1/8" (18.1 x 13.1 cm). Louis E. Stern Collection. 1102.64.15

Elie NADELMAN American, born Poland, 1882-1946

Female Head (executed 1920) from the portfolio The Drypoints of Elie Nadelman. New York, Curt Valentin, (1952). Drypoint, 7 x 5 15/16" (17.7 x 15.1 cm). Curt Valentin Bequest. 115.56.5. Photo: Keller 824

Christopher Richard Wynne NEVINSON British, 1889-1946

Troops Resting. 1916. Drypoint, printed in color, 8 3/8 x 10 5/16" (21.3 x 26.2 cm). Purchase. 600.80. Photo: Keller 5583

Francis PICABIA French, 1879-1953

Plate (executed 1907) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.20

Pablo PICASSO Spanish, 1881-1973. To France 1904

Two Nude Figures. Paris, (Daniel-) Henry Kahnweiler, (1909). Drypoint, 5 1/8 x 4 5/16" (13 x 11 cm). Abby Aldrich Rockefeller Fund. 156.49. Photo: Sunami 9453

Still Life, Fruit Dish. Paris, (Daniel-) Henry Kahnweiler, (1909). Drypoint, 5 1/8 x 4 5/16" (13 x 11 cm). Gift of Victor S. Riesenfeld. 349.48. Photo: Sunami 9452

Mademoiselle Léonie, plate I from Saint Matorel by Max Jacob. Paris, (Daniel-) Henry Kahnweiler, (1911). Etching, 7 7/8 x 5 9/16" (20 x 14.1 cm). Abby Aldrich Rockefeller Fund. 155.49. Photo: Sunami 9450

Man in a Hat (executed 1914) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 2 11/16 x 2 1/4" (6.8 x 5.6 cm). Louis E. Stern Collection. 1102.64.12

Man with a Guitar (executed 1915). Paris, Marcel Guiot, (1929). Engraving, 6 1/16 x 4 9/16" (15.5 x 11.5 cm). Gift of Mr. and Mrs. Walter Bareiss. 146.54. Photo: Mathews 6

Jacques VILLON French, 1875-1963

Renée, three-quarters view. (1911). Drypoint, 21 5/8 x 16 5/16" (55 x 41.5 cm). Abby Aldrich Rockefeller Fund. 255.51. Photo:

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Sunami 11.740

Musicians at a Café. (1912). Etching and aquatint, 10 1/2 x 9 1/4" (26.8 x 23.5 cm). Abby Aldrich Rockefeller Fund. 318.52. Photo: Sunami 11.445

Portrait of E. D. (1913). Drypoint and etching, 9 1/4 x 6 5/16" (23.5 x 16 cm). Gift of the Curt Valentin Estate. 80.57. Photo: Keller 3278

Yvonne D. in Profile. (1913). Drypoint, 21 9/16 x 16 1/4" (54.8 x 41.3 cm). Given in memory of Peter H. Deitsch. 459.71. Photo: Keller 330

Front View of Yvonne D. (1913). Drypoint, 21 3/4 x 16 5/16" (55.2 x 41.3 cm). Given in memory of Peter H. Deitsch. 460.71

Portrait of a Young Woman. (1913). Drypoint, 21 9/16 x 16 1/4" (54.8 x 41.3 cm). Given in memory of Peter H. Deitsch. 458.71. Photo: Mathews 5251

Portrait of an Actor (Felix Barré). (1913). Drypoint, 15 3/4 x 12 3/8" (40.1 x 31.4 cm). Given in memory of Peter H. Deitsch. 462.71

The Dinner Table. (1913). Drypoint, 11 1/8 x 15" (28.3 x 38.1 cm). Abby Aldrich Rockefeller Fund. 263.35. Photo: Sunami 11.745

The Equilibrist. (1913). Drypoint, 15 3/4 x 11 13/16" (40 x 30 cm). Given in memory of Peter H. Deitsch. 461.71. Photo: Keller 331

The Mechanic's Workshop, small plate. (1914). Etching, 6 1/4 x 7 3/4" (15.9 x 19.7 cm). Abby Aldrich Rockefeller Fund. 256.51. Photo: Sunami 11.366

Baudelaire with Pedestal. (1920). Etching, 16 5/16 x 11" (41.4 x 28 cm). Gift of Victor S. Riesenfeld. 379.48. Photo: Sunami 8518

Chess Board. (1920). Etching, 7 7/8 x 6 1/4" (20.1 x 16 cm). Gift of Ludwig Charell. 69.52. Photo: Sunami 11.365

The Horse (executed 1921) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 3 1/8 x 5 1/16" (8 x 12.9 cm). Louis E. Stern Collection. 1102.64.21

Still Life, after Braque. Paris, Galerie Bernheim-Jeune, (1923). Aquatint and roulette, printed in color, 23 1/4 x 8 5/8" (59.1 x 22 cm). Gift of Mrs. Bertha M. Slattery. 187.51. Photo: Sunami 2375

On the Rocks. (1929). Etching, aquatint, and roulette, 8 13/16 x 10 15/16" (22.4 x 27.8 cm). Abby Aldrich Rockefeller Fund. 319.52

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Head of a Young Girl. (1929). Etching and drypoint, 10 3/4 x 8 3/8" (27.5 x 21 cm). Larry Aldrich Fund. 460.54. Photo: Sunami 11.748

Man Reading. (1929). Etching, 10 7/8 x 8 3/4" (27.6 x 22.3 cm). Katherine S. Dreier Bequest. 275.53

The Haulers. (1930). Drypoint and etching, 7 3/16 x 8 3/4" (18.3 x 22.2 cm). Abby Aldrich Rockefeller Fund. 257.51. Photo: Sunami 11.664

From Where One Turns the Shoulder to Life. (1939). Drypoint and etching, 8 3/4 x 10 13/16" (22.3 x 27.5 cm). Abby Aldrich Rockefeller Fund. 322.52

Wrestling. (1939). Etching and drypoint, 11 1/16 x 9 3/4" (28.1 x 24.8 cm). Abby Aldrich Rockefeller Fund. 323.52

Caliban. (1941). Engraving and drypoint, 8 1/16 x 6 13/16" (20.4 x 17.3 cm). Abby Aldrich Rockefeller Fund. 170.49

Marcel Duchamp. (1953). Etching and engraving, 12 11/16 x 9 11/16" (32.3 x 24.6 cm). Gift of Louis Carré. 200.54. Photo: Sunami 16.436

Edward WADSWORTH British, 1889-1949

Bradford: View of a Town. (c. 1914). Woodcut, printed in color, 6 1/16 x 4 3/16" (15.4 x 10.6 cm). Jeanne C. Thayer Fund. 199.77

Max WEBER American, born Russia, 1881-1961

Cubist Head. (1919-20; printed 1928). Woodcut, printed in color, 4 3/16 x 1 7/8" (10.6 x 4.7 cm). Gift of Abby Aldrich Rockefeller. 1481.40. Photo: Sunami 17.015

Portrait. (1919-20; printed 1928). Woodcut, printed in color, 4 1/4 x 1 7/8" (10.7 x 4.8 cm). Gift of Abby Aldrich Rockefeller. 1453.40. Photo: Sunami 17.015

ILLUSTRATED BOOKS

Georges BRAQUE French, 1882-1963

Le Piège de Méduse by Erik Satie. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Three woodcuts, printed in color, 12 13/16 x 8 15/16" (32.5 x 22.7 cm). Louis E. Stern Collection. 703.64. Photo: (.3) Sunami 1470, Keller 5454

Robert DELAUNAY French, 1885-1941

Allo! Paris! by Joseph Delteil. Paris, Editions des Quatre Chemins, 1926. Twenty lithographs, 10 15/16 x 9 1/16" (27.8 x 23 cm).

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Louis E. Stern Collection. 778.64

Juan GRIS Spanish, 1887-1927. To France 1906

Ne coupez pas Mademoiselle ou Les erreurs des P.T.T. by Max Jacob. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Four lithographs, printed in color, 12 11/16 x 8 15/16" (32.2 x 22.2 cm). Louis E. Stern Collection. 847.64

A Book Concluding with as a Wife Has a Cow by Gertrude Stein. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1926. Four lithographs, printed in black and in color, 9 1/2 x 7 3/8" (24.1 x 18.8 cm). Louis E. Stern Collection. 851.64. Photo: (.3) Keller 5304 MO

Henri LAURENS French, 1885-1954

Les Pélican by Raymond Radiguet. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Six etchings, 12 3/4 x 8 15/16" (32.4 x 22.7 cm). Louis E. Stern Collection. 880.64. Photo: (cover) Keller 1662

Fernand LEGER French, 1881-1955

La Fin du monde, filmée par l'Ange Notre Dame by Blaise Cendrars. Paris, Editions de la Sirène, 1919. Twenty-one pochoir illustrations and decorations, printed in color, 12 1/2 x 9 7/8" (31.7 x 25 cm). Louis E. Stern Collection. 887.64. Photo: (p.41) Keller 1663

Louis MARCOUSSIS Polish, 1883-1941. To France 1903

Le Volant d'Artimon by Paul Dermée. Paris, J. Povolozky et Cie., 1922. Three woodcuts, printed in black and in color, 9 1/4 x 7 1/4" (23.4 x 18.3 cm). Purchase Fund. 248.55.1-3. Photo: (.2) Keller 5447

Indicateurs des chemins de coeur by Tristan Tzara. Paris, Editions Jeanne Bucher, 1928. Three etchings, 11 x 7 1/2" (28 x 19 cm). Transferred from the Museum Library. 249.55.1-3. Photo: (.1) Keller 414, (.3) Keller 415

Paul NASH British, 1889-1946

Genesis. London, The Nonesuch Press, 1924. Twelve woodcuts, 10 1/2 x 7 9/16" (26.7 x 19.2 cm). A. Conger Goodyear Fund. 23.82. Photo: (.7) Keller 6049

Pablo PICASSO Spanish, 1881-1973. To France 1904

Saint Matorel by Max Jacob. Paris, (Daniel-) Henry Kahnweiler, 1911. Four etchings, 10 1/2 x 8 3/4" (26.7 x 22.2 cm). Louis E. Stern Collection. 955.64. Photo: (.1) Sunami 9450, (.2) Mathews 3999,

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The Museum of Modern Art

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(.3) Keller 1306, (.4) Mathews 3998

Jacques VILLON French, 1875-1963

Poèmes de Brandebourg by André Frénaud. Paris, Nouvelle Revue Française, 1947. Six etchings, printed in color, 11 3/16 x 8 11/16" (28.7 x 22.1 cm). Louis E. Stern Collection. 1079.64

1 August 1948

PRINTS COLLECTION GALLERY - NEW YORK AND BRONX

1. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

2. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

3. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

4. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

5. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

6. MARKET PLACE. Colorful etching, with all colors to be collected to be displayed as 1 sheet. The etching is to be displayed in the gallery in the form of a single sheet. The etching will be printed in color. There are 6 etchings available for the collection. There are 6 etchings available for the collection. There are 6 etchings available for the collection.

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The Museum of Modern Art

To Eleanor/Bill

From Donna Romano

Date 3 August 1989

Re PRINTS COLLECTION GALLERIES - Dismantling and Re-installation

1. MASTER PRINTS: Currently on view, this exhibition is scheduled to be dismantled on 9 AUGUST. Two Preparators will be needed. Some works in size 2 frames will need to go directly to the Print Dep't. Charles will be present to advise which works. Please have an extra bin available for his use. All other works can be UNFRAMED and delivered to the Print Dep't.

2. RECENT ACQUISITIONS/THE CUBIST IMPRINT: Two exhibitions will be replacing Master Prints, RECENT ACQS in the GROSMAN GALLERY, and THE CUBIST IMPRINT in the SACHS GALLERY. Both are scheduled to be installed on 10, 11, 14 - 16 AUGUST. There will be approximately 100 works in the new installation, 50 in each exhibition. 50 framed prints for THE CUBIST IMPRINT will be brought to the subcellar for the attachment of hardware on 2 AUGUST. These should be delivered to the SACHS GALLERY on 10 AUGUST.

This is all the information I have at present. I'll tell you more as it arises.

Thank you.

cc: Audrey Isselbacher/The CUBIST IMPRINT
Kathleen Slavin/RECENT ACQUISITIONS
Registrar file

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The Museum of Modern Art
The Museum of Modern Art

cc: Bill Alonzo
 Eleanor Belich
 Wendy Weitman
 Kathleen Slavin
 file

To Bill Alonzo/Eleanor Belich

From Nestor

Date 2 November 1989

Re De-installation of "The Cubist Imprint"/"Recent Acquisitions"

Bill:

There has been a slight change in the de-installation instructions which I sent you yesterday. Only the Christopher Wool is to be taken up to the Trustees Room on the 6th floor, the morning of November the 8th. The David Diao is to be placed along with the other framed works in bins and returned. Thanks.

Nestor
 Nestor

cc: Bill Alonzo
 Eleanor Belich
 Wendy Weitman ✓
 Kathleen Slavin
 file

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

cc: Bill Alonso
Eleanor Belich
Wendy Weitman
Katleen Slavin ✓
file

To Bill Alonso/Eleanor Belich

From Nestor

Date 1 November 1989

Re De-installation of "The Cubist Imprint" currently in the Paul J. Sachs Gallery, and the De-installation of "Recent Acquisitions" currently in the Tatyana Grosman Gallery

Bill/Eleanor

The above mentioned exhibitions currently on view, are scheduled to be dismantled on November the 8th in the a.m. "The Cubist Imprint", in the Paul J. Sachs Gallery, should be dismantled first. The works with yellow stickers on them, (both galleries should be checked for these yellow stickers) should be taken to the subcellar immediately and unframed. The frames should then be taken up to Charles, in the Print Department, as soon as possible. The rest of the works should be taken to the subcellar and unframed. The prints should then be delivered to the Print Department. Please make sure that a sheet of glassine is placed between each print. I am attaching a copy of the check list so that you will know the number of works involved. Two preparators will be needed. You will also need three or four bins with separators. There are two works currently in the Grosman Gallery - "Recent Acquisitions" exhibition, which have to be taken down first thing in the morning of the 8th and taken immediately to the 6th floor, Trustees Room for installation. These two works are by DAVID DIAO, and CHRISTOPHER WOOL.

For the De-installation of "Recent Acquisitions" in the Grosman Gallery, which will be dismantled after "The Cubist Imprint", you will need the same two preparators. You will also need a picture truck, along with a roll each of brown paper and glassine, and two to three bins. You will also have to pick up two large folders and a book truck from the Print Department. Attached you will find Kathleen Slavin's memo indicating which works are to be placed in the folders. Please note that Kathleen wants to be present when the Baldessari, Judd, Mullican and Winters are taken down, as they require special attention. Please arrange this with her. Her extension is 567. The balance of framed works, with the exception of the Diao and Wool, are to be returned in bins. There is a framed Barbara Bloom piece which needs special handling. The Bloom piece should be wrapped in glassine. It should then be placed on the bottom shelf of the book truck. The illustrated books by Kruger, Pindell and Cobo (from the Book-case) should be wrapped in glassine and put on the middle shelf of the truck. The ten woodcuts of the Judd piece, should be stacked carefully with glassine in between, on the top shelf of the truck. Please also return all labels and signs. Since the exhibitions "Proofs and Variants" / "Schellmann" will commence installing on the same day, please have the preparators bring with them the bins which are in the subcellar with the works which have been sent down by the Print Department to have security plates attached. (Attached is a partial list of these works). The Schellmann exhibition is being handled by Lynne Addison, as the works are coming in from the Schellmann Gallery. However, four works for this exhibition are to be picked up from the Print Department. You can ask Wendy Weitman about these.

Hope everything is clear and all goes well. Thank you.


Nestor

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The Museum of Modern Art

To Nestor Montilla
Registrar

From Kathleen Slavin *KS*
Print Department

Date 31 October 1989

Re De-installation of RECENT ACQUISITIONS in Tatyana Grosman Gallery

The following is to bring you up to date and provide instructions for our gallery deinstallations, scheduled to begin next Wednesday, November 8, in the a.m. For several reasons THE CUBIST IMPRINT, in the Paul Sachs Gallery, should be taken down first. Wendy will be supervising that project as well as installing the next two shows which will take up the Sachs and Grosman Galleries. Since she will need to swap frames from THE CUBIST IMPRINT for her next show, and since I will not be around in the early morning to oversee the RECENT ACQUISITIONS portion, we think it best for the Cubist show to come down first.

Would you please arrange for the following details to be conveyed through your department for taking down RECENT ACQUISITIONS.

Materials Needed:

Bring a picture truck to the Grosman Gallery, along with a roll each of brown paper and glassine, and two to three bins. Pick up two large folders and a book truck from the Print Department and deliver to the Grosman Gallery.

Folders:

One large folder is to store the four unmatted woodcuts by Matthias Mansen that are presently thumbtacked to the wall. The other ^{two} folder will be for the conventionally-matted (incl. top mat) ^{by} Bosman, Lichtenstein, Rauschenberg and Johns, and also the prints with back mats only, by Winters, Baldessari and Mullican. These should all be slip-sheeted with glassine. Because the Baldessari, Judd, Mullican and Winters require special attention, would you please let me know who will be taking them down so that they will wait till I arrive on the 8th, or so that I can go over the details with them. All these works except the Judds can be loaded onto the picture truck with the plexiglas.

Framed Works

Wendy tells me that she arranged with you to pull the Diao and Wool for a meeting on the 6th floor. The balance of framed works to be returned in bins are: Azaceta, Bruskin, Cragg, Freud, Gonzalez-Torres, Hamilton, Hernandez-Pijuan, Howson, Jimenez, Levine, Nattermueller, Polke, Prina (2 black frames), Raetz, Solano, Walker and Walla. Please note separate handling for the framed Barbara Bloom piece, under next section.

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Book Truck

Please wrap the framed Barbara Bloom piece in glassine; there is an unglazed area on the front of the print. It should go on the bottom shelf of the book truck.

The illustrated books by Kruger, Pindell and Cobo (from the book-case) should be wrapped in glassine and put on the middle shelf of the truck.

The ten woodcuts of the Judd piece, which have back mats only, should be stacked carefully with glassine in between on the top shelf of the truck.

Thank you in advance for your help. Please let me know if you have any questions.

P.S. Please also return the labels and the RECENT ACQUISITIONS sign.

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PROOFS & VARIANTS DELIVERED TO REGISTRAR 1 BIN

4.34 ~~Cezanne~~ + VARIANTS

548.53 Cezanne

55.34

291.48.11 Matisse

752.56 Munch

1197.68 Munch ~~1197.68~~

395.81 Matisse

301.40 Gauguin

58.62 Rohlf's

253.53 Campendonk

313.54 Bonnard

105.42 Eisner

138.60 Eisner

57.62 Rohlf's

451.49 Campendonk

60.34 Gauguin

53.34 Gauguin

1456.40 } ONE FRAME Weber

456.40 }

4.39 Gauguin

3.47.3 Bonnard

149.46 1/100 T-L

185.60 T-L

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BIN 2

PROOFS + VARIANTS

T-L	170.46.1	Picasso	358.51
T-L	170.46.2	Pollock	1172.69
Dubuffet	797.65	Klee	344.51
Picasso	361.55	Picasso	241.47
Picasso other	780.56		
Dubuffet	799.65		
Matisse	291.48.9		
Matisse	394.81		
Johns	305.85		
"	306.85		
"	307.85		
"	308.85		
Ferninger	529.66		
"	528.66		
Gauguin	306.40		
Pollock	1171.69		
Klee	843.56.3		
"	587.42		
Ensor	348.62		
Klee	133.49		
Villon	174.51		
"	173.51		
Picasso	768.56		
Dubuffet	780.65		
Picasso	32.48		

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RECENT ACQUISITIONS

135.89.1-10 JUDD: Untitled
 114.87 ARMANDO: Flag
 155.87 NATTERMUELLER: Untitled
 19.89.1 SOLANO: Untitled from Ball Game in the Plaza
 136.87 HERNANDEZ-PIJUAN: Landscape with Cypresses II
 125.89 CRAGG: Laboratory Still Life No. 4
 199.89 WALKER: Untitled
 7.88 HOWSON: Cain
 169.88 FREUD: Girl Sitting
 174.88 HAMILTON: In What Posture?
 367.88 RAETZ: Untitled
 482.86 WALLA: August Alois Walla!
 120.89 AZACETA: Self-Portrait: Tatoood Man
 382.88 WINTERS: The Seed Multipliers
 338.87 BOSMAN: Estuary
 179.88.1-5 MANSER: Man Standing Before a Chair
 11.87.1 LICHTENSTEIN: Reclining Nude from Expressionist Woodcuts
 18.89 RAUSCHENBERG: Bellini #4
 132.89 JOHNS: Untitled
 1.89.a-b BALDESSARI: Heaven and Hell
 362.88.a-p MULLICAN: Untitled etchings
 149.89.1-25 KRUGER: My Pretty Pony (BOOK)
 181.87.a-h COBO: Aquello (BOOK)
 152.89.1-4 PINDELL: Art Crow/Jim Crow (BOOK)
 131.89 JIMENEZ: Dance with Death
 129.89 GONZALEZ-TORRES: Untitled
 182.88.1 POLKE: Cologne Beggars
 124.89 BLOOM: Work for the Blind
 358.88.?-? LEVINE: one from After Edgar Degas
 138.89.a-b PRINA: The Startled Nymph: Exquisite Corpse
 126.89 DIAO: Untitled
 3.89 BRUSKIN: Untitled
 146.89 WOOL: Untitled

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1526

THE CUBIST IMPRINT

Paul J. Sachs Gallery
August 17 - November 7, 1989

All works are from the Collection of The Museum of Modern Art. Dimensions are given in inches and centimeters, height preceding width, composition or plate size for prints and page size for illustrated books. Dates enclosed in parentheses do not appear on the works.

Alexander ARCHIPENKO American, born Ukraine, 1887-1964

Bathing. (1920, printed 1967). Drypoint, 9 3/4 x 5 13/16" (24.8 x 14.8 cm). Gift of Mrs. Frances Archipenko. 853.69. Photo: Mathews 4467

Still Life with Vase from the portfolio Thirteen Lithographs. Berlin, Ernst Wasmuth, 1921. Lithograph, 17 x 9 7/16" (43.1 x 23.9 cm). Abby Aldrich Rockefeller Fund. 285.50.4

after Georges BRAQUE French, 1882-1963

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Aquatint and engraving, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.14

Josef CAPEK Czechoslovakian, 1887-1945

Cubist Figure. 1913. Hand-colored linoleum cut, 8 3/16 x 4" (20.7 x 10.2 cm). Gift of John Torson. 767.66. Photo: Keller 3277

Marc CHAGALL French, born Russia, 1887-1985

The Grandfathers from Mein Leben. Berlin, Paul Cassirer, (1922-23). Etching and drypoint, 11 1/16 x 8 9/16" (28.1 x 21.8 cm). Louis E. Stern Collection. 726.64.3

Stuart DAVIS American, 1894-1964

Barber Shop Chord. (1931). Lithograph, 14 x 19" (35.5 x 48.2 cm). Gift of Abby Aldrich Rockefeller. 738.40. Photo: Sunami 9288

Robert DELAUNAY French, 1885-1941

The Eiffel Tower. 1926. Lithograph, 24 1/4 x 17 3/4" (61.6 x 45.1 cm). Abby Aldrich Rockefeller Fund. 236.35. Photo: Sunami 1299

André DERAINE French, 1880-1954

Head. (c. 1910). Drypoint, 12 3/8 x 8 9/16" (31.5 x 21.8 cm). Abby Aldrich Rockefeller Fund. 479.49. Photo: Keller 3276

AUG 4 '89

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after DERAINE

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching and engraving, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.13

Marcel DUCHAMP American, born France, 1887-1968

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/16 x 3 1/4" (17.9 x 8.2 cm). Louis E. Stern Collection. 1102.64.22

Lyonel FEININGER American, 1871-1956

The Gate. 1912. Etching and drypoint, 10 11/16 x 7 13/16" (27.2 x 19.9 cm). Gift of Mrs. Donald B. Straus. 39.59. Photo: Mathews 3994

Street in Paris. (1918). Woodcut, 21 3/8 x 16 3/16" (54.3 x 41.1 cm). Gift of Julia Feininger. 398.55. Photo: Sunami 17.729

Alberto GIACOMETTI Swiss, 1901-1966

Cubist Head. (1933). Engraving, 12 1/16 x 10" (30.6 x 25.8 cm). Gift of Mr. Stanley W. Hayter. 42.68. Photo: Keller 9613

Albert GLEIZES French, 1881-1953

Still Life. Berlin, Paul Westheim, 1921. Linoleum cut, 14 1/16 x 10 1/2" (35.9 x 26.6 cm). Purchase. 138.44. Photo: Sunami 9308

Plate (executed 1946) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.17

after Juan GRIS Spanish, 1887-1927. To France 1906

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/16 x 5 1/2" (17.9 x 14 cm). Louis E. Stern Collection. 1102.64.19

Paul KLEE German, born and died Switzerland, 1879-1940

City Landscape. 1915. Etching, 6 1/4 x 4 1/2" (15.9 x 11.5 cm). Gift of Victor S. Riesenfeld. 336.48. Photo: Sunami 11.658

Destruction and Hope. 1916. Lithograph with watercolor additions, 18 3/8 x 13" (46.7 x 33.1 cm). Purchase Fund. 9.44. Photo: Sunami 5688

Jean-Emile LABOUREUR French, 1877-1943

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The Canadian Window. Paris, Société Française des Amis des Arts, (1914). Etching, 6 7/16 x 7 9/16" (16.4 x 19.3 cm). Mrs. John D. Rockefeller 3rd Fund. 324.86

after Roger de LA FRESNAYE French, 1885-1925

The Conquest of the Air. (1913). Wood engraving, printed in color, 13 x 10 5/8" (33 x 27 cm). Lent anonymously. EL68.534

Marie LAURENCIN French, 1885-1956

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 7 1/8 x 5 1/8" (18 x 13 cm). Louis E. Stern Collection. 1102.64.16

Henri LAURENS French, 1885-1954

Valencia. 1927. Etching, 6 7/8 x 8 5/8" (16.8 x 21.9 cm). Gift of Curt Valentin. 13.47. Photo: Keller 5455

Fernand LEGER French, 1881-1955

Woman at the Mirror from the portfolio Das Kunstblatt, IV annual. (1920). Lithograph, 9 7/16 x 7 3/4" (24 x 19.6 cm). Transferred from the Museum Library. 374.74

Composition with Two Persons from the portfolio Die Schaffenden, Vol. II. Potsdam, Gustav Kliepenheuer, 1920. Lithograph, 11 1/4 x 9 5/16" (28.6 x 23.7 cm). Gift of Edgar Kaufmann, Jr. 171.51. Photo: Sunami 11.414

The Vase (Abstraction; Still Life). Paris, Galerie Simon (Daniel-Henry Kahnweiler), (1927). Lithograph, printed in color, 20 15/16 x 17 1/16" (53.3 x 43.3 cm). Gift of Abby Aldrich Rockefeller. 379.40. Photo: Sunami 2382

after LEGER

Plate (executed 1945) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Aquatint and engraving, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.18

Kasimir MALEVICH Russian, 1878-1935

Simultaneous Death of a Man in an Airplane and at a Railway from Vzorval (Explodity) by Alexei Kruchenyckh. St. Petersburg, (1913). Lithograph, 3 9/16 x 5 1/2" (9.1 x 14 cm). Gift of Celeste Bartos. 6.74. Photo: Keller 691

Three Pedagogical Designs from O novykh sistemakh v iskusstve (On New Systems In Art) by Kasimir Malevich. Vitebsk, Art Labour

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Cooperative, (1919). Lithograph, 5 3/4 x 8 3/8" (14.6 x 21.3 cm).
Fractional gift of The Riklis Collection of McCrory Corporation.
981.83.1

Louis MARCOUSSIS Polish, 1883-1941. To France 1903

Portrait of Guillaume Apollinaire. 1912-1920. Etching and drypoint,
19 9/16 x 10 15/16" (49.7 x 27.8 cm). Given anonymously. 237.47.
Photo: Sunami 8862

Bar. (c. 1920). Etching and drypoint, printed in color, 7 5/16 x
5 5/8" (18.5 x 14.3 cm). Gift of Mr. and Mrs. Walter Bareiss.
684.56

Still Life: Zither and Sea Shell. (1922). Etching and aquatint,
20 1/2 x 27 7/8" (52.1 x 70.8 cm). Abby Aldrich Rockefeller Fund.
499.71. Photo: Keller 328

Table with Still Life. (c. 1927). Engraving and etching, printed
in color, 9 11/16 x 7" (24.7 x 17.8 cm). Gift of Victor S.
Riesenfeld. 344.48. Photo: Sunami 15.926

Plates I and II from Planches de salut, preface by Tristan Tzara.
Paris, Editions Jeanne Bucher, (1931). Engraving and etching, each
8 1/16 x 9 1/2" (20.4 x 24.1 cm). Gift of Abby Aldrich Rockefeller.
419.40.3,.4

John MARIN American, 1870-1953

Brooklyn Bridge (Mosaic). New York, Alfred Stieglitz, 1913.
Etching and drypoint, 11 1/4 x 8 7/8" (28.6 x 22.5 cm). Gift of
Abby Aldrich Rockefeller. 1231.40. Photo: Sunami 1550

Woolworth Building (The Dance). New York, Alfred Stieglitz, 1913.
Etching, 13 1/16 x 10 5/8" (33.2 x 27 cm). Edward M. M. Warburg
Fund. 84.55. Photo: Sunami 1545

Grain Elevator, Weehawken. New York, Alfred Stieglitz, 1915.
Etching, 11 1/8 x 8 7/8" (28.3 x 22.6 cm). Given anonymously.
139.75

Downtown, The El. New York Alfred Stieglitz, 1921. Etching,
6 7/8 x 8 13/16" (17.5 x 22.4 cm). Gift of Abby Aldrich Rockefeller.
1232.40

Jan MATULKA American, born Czechoslovakia, 1890-1972

Cityscape. 1923. Etching, printed in color, 10 1/4 x 7 3/4"
(26.1 x 19.7 cm). Gift of Mrs. Jan Matulka. 396.81

New York. (1924). Lithograph, 16 5/16 x 12 9/16" (41.4 x 31.9 cm).
John B. Turner Fund. 140.75. Photo: Keller 1730, Keller 3874 MO

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Jean METZINGER French, 1883-1956

Plate from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/8 x 5 1/8" (18.1 x 13.1 cm). Louis E. Stern Collection. 1102.64.15

Elie NADELMAN American, born Poland, 1882-1946

Female Head (executed 1920) from the portfolio The Drypoints of Elie Nadelman. New York, Curt Valentin, (1952). Drypoint, 7 x 5 15/16" (17.7 x 15.1 cm). Curt Valentin Bequest. 115.56.5. Photo: Keller 824

Christopher Richard Wynne NEVINSON British, 1889-1946

Troops Resting. 1916. Drypoint, printed in color, 8 3/8 x 10 5/16" (21.3 x 26.2 cm). Purchase. 600.80. Photo: Keller 5583

Francis PICABIA French, 1879-1953

Plate (executed 1907) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Drypoint, 7 1/16 x 5 1/8" (17.9 x 13 cm). Louis E. Stern Collection. 1102.64.20

Pablo PICASSO Spanish, 1881-1973. To France 1904

Two Nude Figures. Paris, (Daniel-) Henry Kahnweiler, (1909). Drypoint, 5 1/8 x 4 5/16" (13 x 11 cm). Abby Aldrich Rockefeller Fund. 156.49. Photo: Sunami 9453

Still Life, Fruit Dish. Paris, (Daniel-) Henry Kahnweiler, (1909). Drypoint, 5 1/8 x 4 5/16" (13 x 11 cm). Gift of Victor S. Riesenfeld. 349.48. Photo: Sunami 9452

Mademoiselle Léonie, plate I from Saint Matorel by Max Jacob. Paris, (Daniel-) Henry Kahnweiler, (1911). Etching, 7 7/8 x 5 9/16" (20 x 14.1 cm). Abby Aldrich Rockefeller Fund. 155.49. Photo: Sunami 9450

Man in a Hat (executed 1914) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 2 11/16 x 2 1/4" (6.8 x 5.6 cm). Louis E. Stern Collection. 1102.64.12

Man with a Guitar (executed 1915). Paris, Marcel Guiot, (1929). Engraving, 6 1/16 x 4 9/16" (15.5 x 11.5 cm). Gift of Mr. and Mrs. Walter Bareiss. 146.54. Photo: Mathews 6

Jacques VILLON French, 1875-1963

Renée, three-quarters view. (1911). Drypoint, 21 5/8 x 16 5/16" (55 x 41.5 cm). Abby Aldrich Rockefeller Fund. 255.51. Photo:

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Sunami 11.740

Musicians at a Café. (1912). Etching and aquatint, 10 1/2 x 9 1/4" (26.8 x 23.5 cm). Abby Aldrich Rockefeller Fund. 318.52. Photo: Sunami 11.445

Portrait of E. D. (1913). Drypoint and etching, 9 1/4 x 6 5/16" (23.5 x 16 cm). Gift of the Curt Valentin Estate. 80.57. Photo: Keller 3278

Yvonne D. in Profile. (1913). Drypoint, 21 9/16 x 16 1/4" (54.8 x 41.3 cm). Given in memory of Peter H. Deitsch. 459.71. Photo: Keller 330

Front View of Yvonne D. (1913). Drypoint, 21 3/4 x 16 5/16" (55.2 x 41.3 cm). Given in memory of Peter H. Deitsch. 460.71

Portrait of a Young Woman. (1913). Drypoint, 21 9/16 x 16 1/4" (54.8 x 41.3 cm). Given in memory of Peter H. Deitsch. 458.71. Photo: Mathews 5251

Portrait of an Actor (Felix Barré). (1913). Drypoint, 15 3/4 x 12 3/8" (40.1 x 31.4 cm). Given in memory of Peter H. Deitsch. 462.71

The Dinner Table. (1913). Drypoint, 11 1/8 x 15" (28.3 x 38.1 cm). Abby Aldrich Rockefeller Fund. 263.35. Photo: Sunami 11.745

The Equilibrist. (1913). Drypoint, 15 3/4 x 11 13/16" (40 x 30 cm). Given in memory of Peter H. Deitsch. 461.71. Photo: Keller 331

The Mechanic's Workshop, small plate. (1914). Etching, 6 1/4 x 7 3/4" (15.9 x 19.7 cm). Abby Aldrich Rockefeller Fund. 256.51. Photo: Sunami 11.366

Baudelaire with Pedestal. (1920). Etching, 16 5/16 x 11" (41.4 x 28 cm). Gift of Victor S. Riesenfeld. 379.48. Photo: Sunami 8518

Chess Board. (1920). Etching, 7 7/8 x 6 1/4" (20.1 x 16 cm). Gift of Ludwig Charell. 69.52. Photo: Sunami 11.365

The Horse (executed 1921) from Du Cubisme by Albert Gleizes and Jean Metzinger. Paris, Compagnie Française des Arts Graphiques, (1947). Etching, 3 1/8 x 5 1/16" (8 x 12.9 cm). Louis E. Stern Collection. 1102.64.21

Still Life, after Braque. Paris, Galerie Bernheim-Jeune, (1923). Aquatint and roulette, printed in color, 23 1/4 x 8 5/8" (59.1 x 22 cm). Gift of Mrs. Bertha M. Slattery. 187.51. Photo: Sunami 2375

On the Rocks. (1929). Etching, aquatint, and roulette, 8 13/16 x 10 15/16" (22.4 x 27.8 cm). Abby Aldrich Rockefeller Fund. 319.52

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	MoMA Exhs.	1527.3

Head of a Young Girl. (1929). Etching and drypoint, 10 3/4 x 8 3/8" (27.5 x 21 cm). Larry Aldrich Fund. 460.54. Photo: Sunami 11.748

Man Reading. (1929). Etching, 10 7/8 x 8 3/4" (27.6 x 22.3 cm). Katherine S. Dreier Bequest. 275.53

The Haulers. (1930). Drypoint and etching, 7 3/16 x 8 3/4" (18.3 x 22.2 cm). Abby Aldrich Rockefeller Fund. 257.51. Photo: Sunami 11.664

From Where One Turns the Shoulder to Life. (1939). Drypoint and etching, 8 3/4 x 10 13/16" (22.3 x 27.5 cm). Abby Aldrich Rockefeller Fund. 322.52

Wrestling. (1939). Etching and drypoint, 11 1/16 x 9 3/4" (28.1 x 24.8 cm). Abby Aldrich Rockefeller Fund. 323.52

Caliban. (1941). Engraving and drypoint, 8 1/16 x 6 13/16" (20.4 x 17.3 cm). Abby Aldrich Rockefeller Fund. 170.49

Marcel Duchamp. (1953). Etching and engraving, 12 11/16 x 9 11/16" (32.3 x 24.6 cm). Gift of Louis Carré. 200.54. Photo: Sunami 16.436

Edward WADSWORTH British, 1889-1949

Bradford: View of a Town. (c. 1914). Woodcut, printed in color, 6 1/16 x 4 3/16" (15.4 x 10.6 cm). Jeanne C. Thayer Fund. 199.77

Max WEBER American, born Russia, 1881-1961

Cubist Head. (1919-20; printed 1928). Woodcut, printed in color, 4 3/16 x 1 7/8" (10.6 x 4.7 cm). Gift of Abby Aldrich Rockefeller. 1481.40. Photo: Sunami 17.015

Portrait. (1919-20; printed 1928). Woodcut, printed in color, 4 1/4 x 1 7/8" (10.7 x 4.8 cm). Gift of Abby Aldrich Rockefeller. 1453.40. Photo: Sunami 17.015

ILLUSTRATED BOOKS

Georges BRAQUE French, 1882-1963

Le Piège de Méduse by Erik Satie. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Three woodcuts, printed in color, 12 13/16 x 8 15/16" (32.5 x 22.7 cm). Louis E. Stern Collection. 703.64. Photo: (.3) Sunami 1470, Keller 5454

Robert DELAUNAY French, 1885-1941

Allo! Paris! by Joseph Delteil. Paris, Editions des Quatre Chemins, 1926. Twenty lithographs, 10 15/16 x 9 1/16" (27.8 x 23 cm).

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	MoMA Exhs.	1527.3

Louis E. Stern Collection. 778.64

Juan GRIS Spanish, 1887-1927. To France 1906

Ne coupez pas Mademoiselle ou Les erreurs des P.T.T. by Max Jacob. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Four lithographs, printed in color, 12 11/16 x 8 15/16" (32.2 x 22.2 cm). Louis E. Stern Collection. 847.64

A Book Concluding with as a Wife Has a Cow by Gertrude Stein. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1926. Four lithographs, printed in black and in color, 9 1/2 x 7 3/8" (24.1 x 18.8 cm). Louis E. Stern Collection. 851.64. Photo: (.3) Keller 5304 MO

Henri LAURENS French, 1885-1954

Les Pélican by Raymond Radiguet. Paris, Editions de la Galerie Simon (Daniel-Henry Kahnweiler), 1921. Six etchings, 12 3/4 x 8 15/16" (32.4 x 22.7 cm). Louis E. Stern Collection. 880.64. Photo: (cover) Keller 1662

Fernand LEGER French, 1881-1955

La Fin du monde, filmée par l'Ange Notre Dame by Blaise Cendrars. Paris, Editions de la Sirène, 1919. Twenty-one pochoir illustrations and decorations, printed in color, 12 1/2 x 9 7/8" (31.7 x 25 cm). Louis E. Stern Collection. 887.64. Photo: (p.41) Keller 1663

Louis MARCOUSSIS Polish, 1883-1941. To France 1903

Le Volant d'Artimon by Paul Dermée. Paris, J. Povolozky et Cie., 1922. Three woodcuts, printed in black and in color, 9 1/4 x 7 1/4" (23.4 x 18.3 cm). Purchase Fund. 248.55.1-3. Photo: (.2) Keller 5447

Indicateurs des chemins de coeur by Tristan Tzara. Paris, Editions Jeanne Bucher, 1928. Three etchings, 11 x 7 1/2" (28 x 19 cm). Transferred from the Museum Library. 249.55.1-3. Photo: (.1) Keller 414, (.3) Keller 415

Paul NASH British, 1889-1946

Genesis. London, The Nonesuch Press, 1924. Twelve woodcuts, 10 1/2 x 7 9/16" (26.7 x 19.2 cm). A. Conger Goodyear Fund. 23.82. Photo: (.7) Keller 6049

Pablo PICASSO Spanish, 1881-1973. To France 1904

Saint Matorel by Max Jacob. Paris, (Daniel-) Henry Kahnweiler, 1911. Four etchings, 10 1/2 x 8 3/4" (26.7 x 22.2 cm). Louis E. Stern Collection. 955.64. Photo: (.1) Sunami 9450, (.2) Mathews 3999,

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(.3) Keller 1306, (.4) Mathews 3998

Jacques VILLON French, 1875-1963

Poèmes de Brandebourg by André Frénaud. Paris, Nouvelle Revue Française, 1947. Six etchings, printed in color, 11 3/16 x 8 11/16" (28.7 x 22.1 cm). Louis E. Stern Collection. 1079.64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

The Museum of Modern Art

To Nestor Montilla
Registrar

From Kathleen Slavin *KS*
Print Department

Date 31 October 1989

Re De-installation of RECENT ACQUISITIONS in Tatyana Grosman Gallery

The following is to bring you up to date and provide instructions for our gallery deinstallations, scheduled to begin next Wednesday, November 8, in the a.m. For several reasons THE CUBIST IMPRINT, in the Paul Sachs Gallery, should be taken down first. Wendy will be supervising that project as well as installing the next two shows which will take up the Sachs and Grosman Galleries. Since she will need to swap frames from THE CUBIST IMPRINT for her next show, and since I will not be around in the early morning to oversee the RECENT ACQUISITIONS portion, we think it best for the Cubist show to come down first.

Would you please arrange for the following details to be conveyed through your department for taking down RECENT ACQUISITIONS.

Materials Needed:

Bring a picture truck to the Grosman Gallery, along with a roll each of brown paper and glassine, and two to three bins. Pick up two large folders and a book truck from the Print Department and deliver to the Grosman Gallery.

Folders:

One large folder is to store the four unmatted woodcuts by Matthias Mansen that are presently thumbtacked to the wall. The other ~~two~~ ^{two} folder will be for the conventionally-matted (incl. top mat) ~~by~~ ^{by} Bosman, Lichtenstein, Rauschenberg and Johns, and also the prints with back mats only, by Winters, Baldessari and Mullican. These should all be slip-sheeted with glassine. Because the Baldessari, Judd, Mullican and Winters require special attention, would you please let me know who will be taking them down so that they will wait till I arrive on the 8th, or so that I can go over the details with them. All these works except the Judds can be loaded onto the picture truck with the plexiglas.

Framed Works

Wendy tells me that she arranged with you to pull the Diao and Wool for a meeting on the 6th floor. The balance of framed works to be returned in bins are: Azaceta, Bruskin, Cragg, Freud, Gonzalez-Torres, Hamilton, Hernandez-Pijuan, Howson, Jimenez, Levine, Nattermueller, Polke, Prina (2 black frames), Raetz, Solano, Walker and Walla. Please note separate handling for the framed Barbara Bloom piece, under next section.

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Book Truck

Please wrap the framed Barbara Bloom piece in glassine; there is an unglazed area on the front of the print. It should go on the bottom shelf of the book truck.

The illustrated books by Kruger, Pindell and Cobo (from the bookcase) should be wrapped in glassine and put on the middle shelf of the truck.

The ten woodcuts of the Judd piece, which have back mats only, should be stacked carefully with glassine in between on the top shelf of the truck.

Thank you in advance for your help. Please let me know if you have any questions.

P.S. Please also return the labels and the
RECENT ACQUISITIONS sign.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

RECENT ACQUISITIONS

checklist

13769 P.O. Framing
 11.50 1" transfer tape roll
 24.10 2 rolls linen tape
 hanging
 26.48 4 brown mat board
 for labels
 12.00 500 screws
 9.45 1 can spray glue
 6.75 1 roll 1/2" transfer
 tape
 38. cutting pliers
 32. new pliers

10 sheets 25x32
 Ea. column w/ 1 1/2" spacing
 is 131" high; width of two
 columns w/ 1 1/2" spacing
 is 65 1/2"
 " avg between)

the Plaza, 19.89.1
 resses II, 136.87

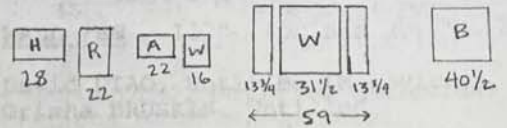
19.2" avg between)

P 25
 P 28x
 F 28
 F 32
 F 25
 F 3
 F 2
 F 2
 F 2

237.50
 225.89 / 463.69

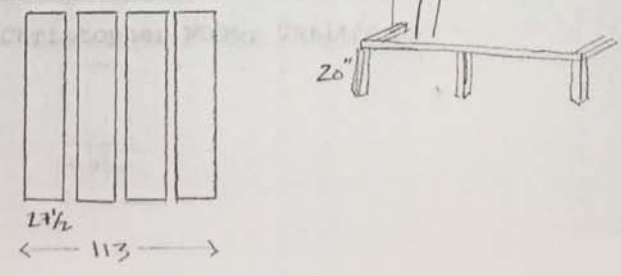
WALL FOUR 266" = 22' 2" (prints ---, 18" ends; 13" between) approx.

- F 22x28 u-Richard HAMILTON, In What Posture?, 174.88
- F 28x22 u-Markus RAETZ, Untitled, 367.88
- F 22x16 u-August WALLA, August Alois Walla!, 482.86
- F 16x22 u-Luis Cruz AZACETA, Self-Portrait: Tattooed Man
- P 58, 59 (2) u-Robin WINTERS, The Seed Multipliers, 382.88
- P 45 1/2 x 40 1/2 u-Richard BOSMAN, Estuary, 338.87



WALL FIVE 121" = 10' 1"; 4 sheets @ 27 1/2" w + 1" spacing = 113"

- ea. 84 1/2 x 27 1/2 u-Matthias MANSSEN, Man Standing Before a Chair, 179.88.1-5



Apton barrier
 in front

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

RECENT ACQUISITIONS

Checklist

WALL ONE 108" = 9'; prints 131" H x 65 1/2" W
 Wall is 141" H

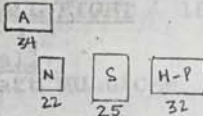
P 25x32 (10) u Donald JUDD, Untitled, red woodcuts



10 sheets 25x32
 Ea. column w/ 1 1/2" spacing
 is 131" high; width of two
 columns w/ 1 1/2" spacing
 is 65 1/2"

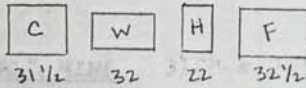
WALL TWO 153" = 12' 9" (prints 85"; 17" avg between)

- P 28x34 u ARMANDO, Flag, 114.87
- F 28x22 u Ulrike NATTERMUELLER, Untitled, 155.87
- F 32x15 u Susana SOLANO, Untitled from Ball Game in the Plaza, 19.89.1
- F 25x32 u Joan HERNANDEZ-PIJUAN, Landscape with Cypresses II, 136.87



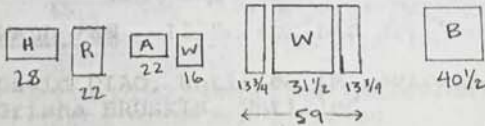
WALL THREE 214" = 17' 10" (prints 118"; 19.2" avg between)

- F 31 1/2 x 31 u Tony CRAGG, Laboratory Still Life No. 4
- F 25 x 32 u John WALKER, Untitled, 199.88
- F 24 x 22 u Peter HOWSON, Cain, 7.88
- F 28 1/2 x 32 1/2 u Lucian FREUD, Girl Sitting, 169.88



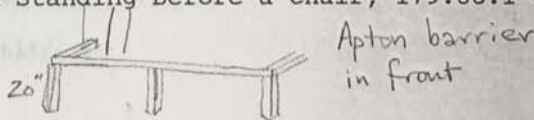
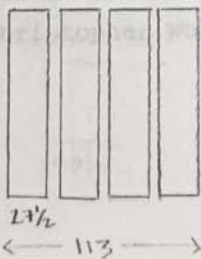
WALL FOUR 266" = 22' 2" (prints 190"; 18" ends; 13" between) approx.

- F 22 x 28 u Richard HAMILTON, In What Posture?, 174.88
- F 28 x 22 u Markus RAETZ, Untitled, 367.88
- F 22 x 16 u August WALLA, August Alois Walla!, 482.86
- F 16 x 22 u Luis Cruz AZACETA, Self-Portrait: Tattooed Man
- P 58, 59 (2) u Robin WINTERS, The Seed Multipliers, 382.88
- P 45 1/2 x 40 1/2 u Richard BOSMAN, Estuary, 338.87



WALL FIVE 121" = 10' 1"; 4 sheets @ 27 1/2" W + 1" spacing = 113"

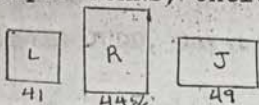
- ea. 84 1/2 x 27 1/2 u Matthias MANSSEN, Man Standing Before a Chair, 179.88.1-5



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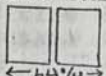
WALL SIX 204" = 17' (prints 132 7/8"; 17.84 avg between)

- P 36 x 41 u Roy LICHTENSTEIN, Reclining Nude from Expressionist Woodcuts
- P 66 1/4 x 44 1/2 u Robert RAUSCHENBERG, Bellini #4
- P 39 x 49 u Jasper JOHNS, Untitled carborundum



WALL SEVEN 120" = 10' (print 64 1/4")

- P 49 1/2 x 32 1/2 (2) u John BALDESSARI, Heaven and Hell, 1.89.a-b



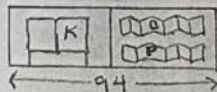
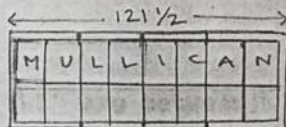
WALL EIGHT 183" = 15' 3" (prints 12 1/2")

- P 44 x ~30 (4) u Matt MULLICAN, Untitled etchings

Wall:

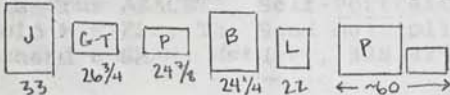
Bookcase:

- u Barbara KRUGER, My Pretty Pony
- u Chema COBO, Aquello
- u Howardena PINDELL, Art Crow/Jim Crow



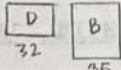
WALL NINE 318" = 26' 6" (prints ~191"; 18 1/4" avg betw)

- F 45 3/4 x 34 u Luis JIMENEZ, Dance with Death
- F 21 3/4 x 26 1/4 u Felix GONZALEZ-TORRES, Untitled (Stonewall Rebellion)
- F 17 3/4 x 24 1/6 u Sigmar POLKE, one from Cologne Beggars
- F 32 1/4 x 24 1/4 u Barbara BLOOM, Work for the Blind
- F 28 x 22 u Sherrie LEVINE, one from After Edgar Degas
- F ~60 width u Stephen PRINA, The Startled Nymph: Exquisite Corpse



WALL TEN 127" (prints 67"; 21 ends, 18" between)

- F 25 x 32 u David DIAO, Untitled (Malevich)
- F 46 x 35 u Grisha BRUSKIN, Untitled



WALL ELEVEN 104" (print 40.75")

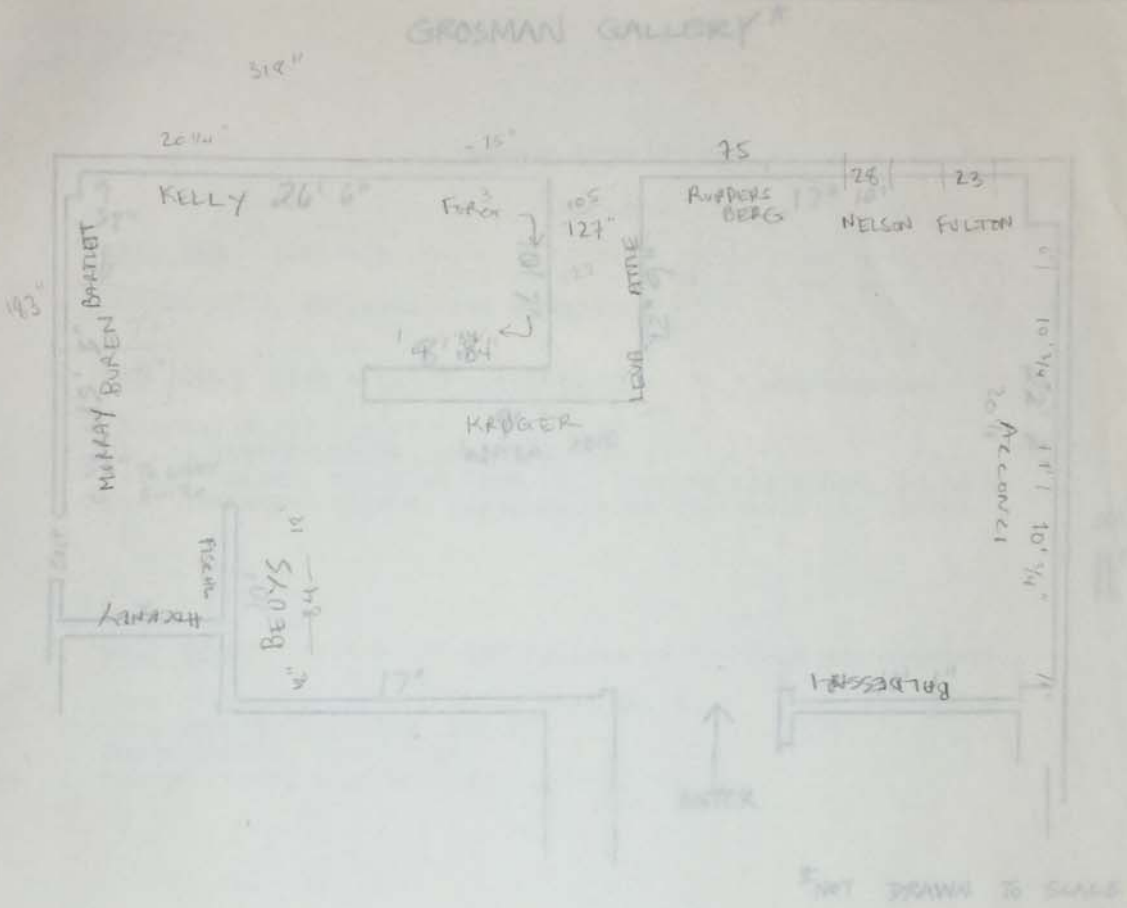
- F 40 3/4 width u Christopher WOOL, Untitled



40 3/4

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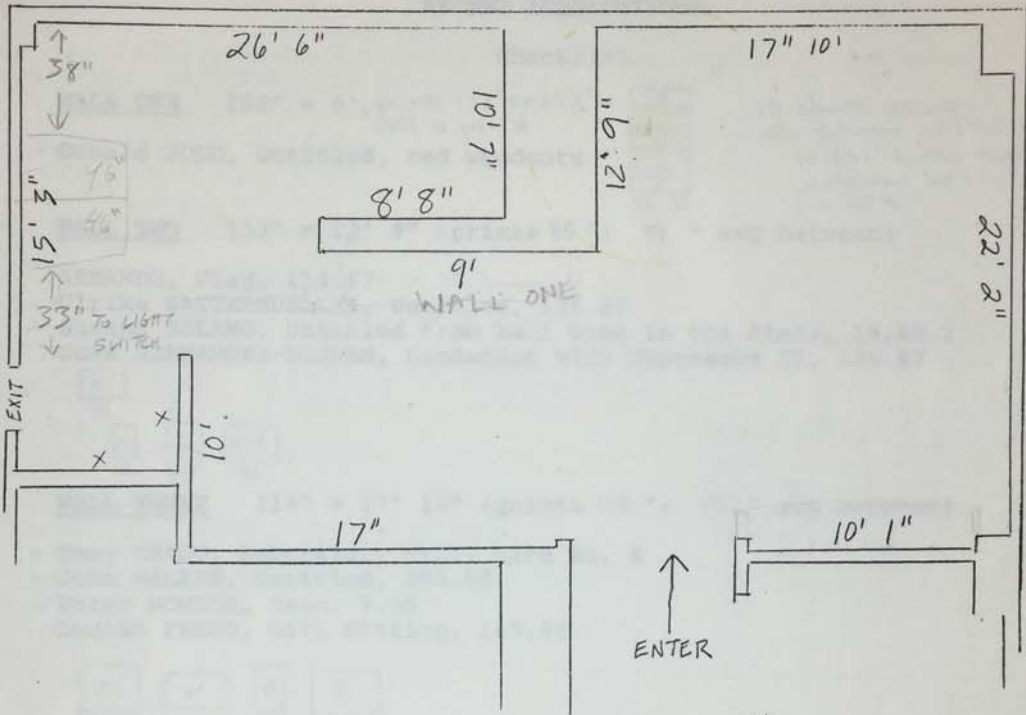


FEET	↔	INCHES	
9'	=	108"	
12' 9"	=	153"	
17' 10"	=	214"	
22' 2"	=	266"	
10' 1"	=	121"	
17"	=	204"	
10'	=	120"	10' 7" = 127"
10' 3"	=	183"	8' 8" = 104"
20' 6"	=	318"	17' 9" = 210"

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	MoMA Exhs.	1527.3

GROSMAN GALLERY*



<u>FEET</u>	↔	<u>INCHES</u>	
9'	=	108"	
12' 9"	=	153"	
17' 10"	=	214"	
22' 2"	=	266"	
10' 1"	=	121"	
17"	=	204"	
10'	=	120"	10' 7" = 127"
15' 3"	=	183"	8' 8" = 104"
26' 6"	=	318"	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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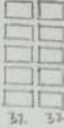
567

RECENT ACQUISITIONS

Checklist

WALL ONE 108" = 9'; prints 131" H x 65 1/2" W
 Wall is 141" H

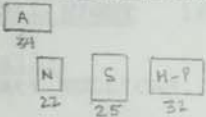
P 25, 32 (10) u Donald JUDD, Untitled, red woodcuts



10 sheets 25 x 32
 Ea. column w/ 1 1/2" spacing
 is 131" high; width of two
 columns w/ 1 1/2" spacing
 is 65 1/2"

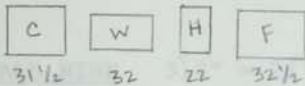
WALL TWO 153" = 12' 9" (prints 85"; 17" avg between)

P 28, 34 u ARMANDO, Flag, 114.87
 F 27 x 12 u Ulrike NATTERMUELLER, Untitled, 155.87
 F 31 x 15 u Susana SOLANO, Untitled from Ball Game in the Plaza, 19.89.1
 F 25 x 32 u Joan HERNANDEZ-PIJUAN, Landscape with Cypresses II, 136.87



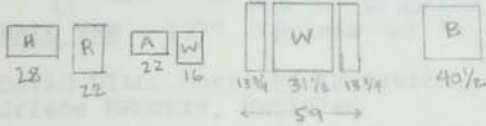
WALL THREE 214" = 17' 10" (prints 118"; 19.2" avg between)

F 31 1/2 x 31 u Tony CRAGG, Laboratory Still Life No. 4
 F 25 x 32 u John WALKER, Untitled, 199.88
 F 26 x 22 u Peter HOWSON, Cain, 7.88
 F 28 1/2 x 32 1/2 u Lucian FREUD, Girl Sitting, 169.88



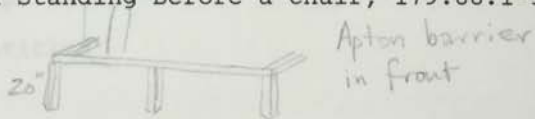
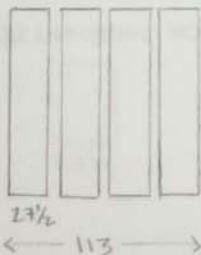
WALL FOUR 266" = 22' 2" (prints 190"; 18" ends; 13" between) approx.

F 22 x 23 u Richard HAMILTON, In What Posture?, 174.88
 F 24 x 22 u Markus RAETZ, Untitled, 367.88
 F 22 x 16 u August WALLA, August Alois Walla!, 482.86
 F 16 x 22 u Luis Cruz AZACETA, Self-Portrait: Tatooed Man
 P 58, 59 (3) u Robin WINTERS, The Seed Multipliers, 382.88
 P 45 1/2 x 40 1/2 u Richard BOSMAN, Estuary, 338.87



WALL FIVE 121" = 10' 1"; 4 sheets @ 27 1/2" W + 1" spacing = 113"

ea. 84 1/2 x 27 1/2 u Matthias MANSSEN, Man Standing Before a Chair, 179.88.1-5



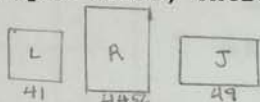
Apten barrier
 in front

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1527.3

WALL SIX 204" = 17' (prints 132 5/8"; 17.84 avg between)

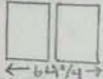
P 36 x 41
P 66 1/4 x 44 1/8
P 39 x 49

- Roy LICHTENSTEIN, Reclining Nude from Expressionist Woodcuts
- u • Robert RAUSCHENBERG, Bellini #4
- u • Jasper JOHNS, Untitled carborundum



WALL SEVEN 120" = 10' (print 64 1/4")

P 49 1/2 x 32 1/2 (2) u • John BALDESSARI, Heaven and Hell, 1.89.a-b



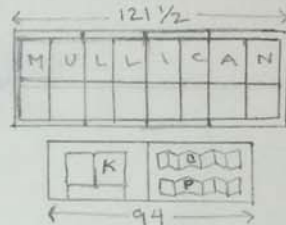
WALL EIGHT 183" = 15' 3" (prints 121 1/2")

Wall:

P 44 x 30 (4) u • Matt MULLICAN, Untitled etchings

Bookcase:

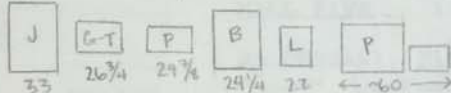
- Barbara KRUGER, My Pretty Pony
- Chema COBO, Aquello
- u • Howardena PINDELL, Art Crow/Jim Crow



WALL NINE 318" = 26' 6" (prints ~191"; 18 1/4" avg betw)

F 45 3/4 x 34
F 22 3/4 x 26 3/4
F 17 3/4 x 24 3/8
F 32 1/4 x 24 7/8
F 28 x 22
F ~60 width

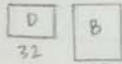
- u • Luis JIMENEZ, Dance with Death
- u • Felix GONZALEZ-TORRES, Untitled (Stonewall Rebellion)
- u • Sigmar POLKE, one from Cologne Beggars
- u • Barbara BLOOM, Work for the Blind
- u • Sherrie LEVINE, one from After Edgar Degas
- u • Stephen PRINA, The Startled Nymph: Exquisite Corpse



WALL TEN 127" (prints 69"; 21 ends, 18" between)

F 25 x 32
F 46 x 35

- u • David DIAO, Untitled (Malevich)
- u • Grisha BRUSKIN, Untitled



WALL ELEVEN 104" (print 40.75")

F 40 3/4 width

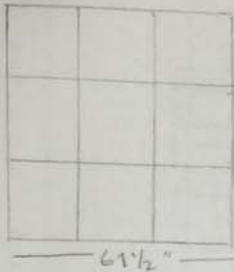
- u • Christopher WOOL, Untitled



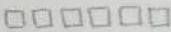
40 3/4

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	MoMA Exhs.	1527.3

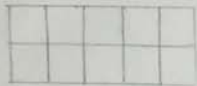
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Box



KRUGER



ATTIE



RUPPERSBERG



-23"-
FULTON



PRINTS IN PARTS SINCE 1970

WALL ONE 108" = 9' *total sheets, flush = 61 1/2" sq. ea sheet 20 1/2" x 20 1/2"*

uc KRUGER, Untitled

photo 122

WALL TWO 153" = 12'9"

c LE VA, Installation Floor Plan ...
uc ATTIE, No Teeth

WALL ONE 153" x 25'2"

WALL THREE 214" = 17'10"

uc RUPPERSBERG, Preview

uc FULTON, Porcupine

WALL FOUR 266" = 22'2"

uc ACCONCI, 2 Wings for Wall and Person

WALL FIVE 121" = 10'1"

c BALDESSARI, Black Dice
uc NELSON, Untitled *II. frame*

WALL SIX 204" = 17'

c JOHNS, Voice 2 *Photo*
c RAUSCHENBERG, Treaty

WALL SEVEN 120" = 10'

BEUYS, Display Boards for Instruction I and II



BEUYS

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WALL EIGHT

FISCHL, Floating Islands

WALL NINE

HOCKNEY, An Image of Gregory

WALL TEN 183" = 15'3"

BUREN, Framed/Exploded/Defaced
MURRAY, Untitled
BARTLETT, In the Garden #190

WALL ELEVEN 318" = 26'6"

KELLY, St. Martin's Triptych
FORG, Three from Room

WALL TWELVE 127"

FORG, Five from Room

WALL THIRTEEN 104"

FORG, Four from Room

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THE MUSEUM OF MODERN ART

PROJECT ORDER NO 13769

TO PRODUCTION MANAGER FROM Prints & Illustrated Books DEPT

The Museum of Modern Art

Acct#

Title Recent Acquisitions Location Prints Gallery - 3rd Floor

August	9	10	11	S 12	Su 13	14	15	16	17									
Dismantling of previous exhibition	1x AM																	
Demolition																		
Construction in gallery						4x												
Taping/painting	2x																	
Lighting/electrical							5x											
Cleaning/waxing		3x AM																
Delivery of art works		x																
Installation of art works		x	x			x	-----											
Graphics																		
Opening						6x	-----x											

- 1) Begin 9:30 AM
- 2) As soon as artwork is removed begin painting
- 3) Complete waxing by 9:30 AM
- 4) Install Apton barrier. 15th-16th
- 5) Light adjustments
- 6) Show will open when completed.

Date

FOR PRODUCTION MANAGER'S USE		FOR ASSISTANT TREASURER'S USE ONLY	
TOTAL LABOR AND MATERIAL	\$	CHGS.	A/C
APPROVED	PROD. MGR.	APPROVED	CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER NO 13769

TO PRODUCTION MANAGER FROM Prints & Illustrated Books DEPT

The Museum of Modern Art

Page # 1 of 3

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS and COLLECTION MATTING Account # _____ Project Order # _____

Earliest date work can be available to frame shop: 7/19/89 date work must be completed _____

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing	Disposition of original frame material
------------------	-------------------	--------------------	-------------------------	--

- | | | | | |
|----------|---|---|--|--|
| 129.89 | GONZALEZ-TORRES, Untitled (STONEWALL) | Frame, 22 3/4 x 26 3/4, horizontal. Cut mat boards to fit this frame size. Freestanding, hinge all around. Center horizontally in mat window, leave slightly more mat on top, and more than that on bottom. | | |
| 358.88.1 | LEVINE, Untitled from <u>After Edgar Degas</u> | Frame, size II, vertical. Pull frame from Grosman Gallery. Cut corresponding backing board. Center on board and hinge all corners. | | |
| 199.88 | WALKER, Untitled | Frame, size III, horizontal. Pull frame from Grosman Gallery. Cover edges, show inscriptions but <u>not</u> chop mark. Center horizontally in window. Leave same mat and 1" margin showing top and sides, and 1 1/2" margin showing bottom. | | |
| 120.89 | AZACETA, <u>Self-Portrait: Tattooed</u> | Frame, size I, horizontal. Pull frame from Grosman Gallery. Cover edges, show inscriptions. Leave 2 3/4" mat on top, 4 1/2" mat on sides, 3 1/4" mat on bottom. Leave 1/2" margin showing top and sides, slightly more on bottom. | | |
| 367.88 | RAETZ, Untitled | Frame, size II, vertical. Pull frame from Grosman Gallery. Cover edges, show inscriptions. Leave 4" mat on sides, 4 3/4" mat on top, 10" mat on bottom. Show 3/4" margin on sides, 1" margin on top, 1 1/2" margin on bottom. | | |
| 19.89.1 | SOLANO, Untitled from <u>Ball Game in the Plaza</u> | Frame, size III, vertical. Pull frame from Grosman Gallery. Cover edges, show inscriptions. Leave 3" mat on top and sides, 3 3/4" mat on bottom. Show 3/4" margin top and sides, 1 1/4" margin on bottom. | | |
| 125.89 | CRAGG, <u>Laboratory Still Life No. 4</u> | Frame, 31 1/2 x 31", vertical. Cover edges, show inscriptions. Leave 5" mat on top and sides, 5 1/2" mat on bottom. Show 1" margin top and sides, 2" margin on bottom. | | |

Issued by: Kathleen Slavin Department: Prints
 Staff member

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TOTAL LABOR AND MATERIAL	\$ _____	CHGS.	A/C
APPROVED	PROD. MGR.	APPROVED	CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER NO 13769

TO PRODUCTION MANAGER FROM Prints & Illustrated Books DEPT

The Museum of Modern Art

Page # 2 of 3

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS and COLLECTION MATTING Account # _____ Project Order # _____

Earliest date work can be available to frame shop: 7/19/89 date work must be completed _____

Museum or

Loan # 182.88.4 Artist/Title/Date POLKE, Cologne Beggar W

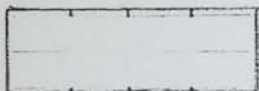
Mat Specifications Type of Framing Disposition of original frame material

Frame, size III, horizontal. Pull frame from Grosman Gallery. Cover edges, show inscriptions. Leave 2 1/2" mat on top, 3" mat on sides and bottom. Show 3/4" margin on top, 2" margin on sides, 1/4" margin on bottom below signature.

127.89 DIAO, Untitled (BERG)

Four backing boards, 44 1/2 x 30 3/4", vertical, provided by Frame Shop. Trim each board to dimensions indicated in picture. Call me about whether we should then tape these boards together from the verso. On each board, hinge four prints flush to each other, using top hinges only. When placed as pictured in horizontal format, 1/4" mat should be visible all around.

362.88.a-p MULLICAN, Untitled installation print with 16 sheets



44 1/2
30 3/4

Ten backing boards, 25 x 32", horizontal. Center each print on a backing board, showing 1/4" on sides, 1 1/8" on top. Hinge all corners. Affix plexi strips to visible edges of backing boards** **we will have to discuss this step in more detail.

135.89.1-10 JUDD, Untitled series of 10 prints

*** Also pull 7 sheets of size III plexi from Grosman and Sachs Galleries - from Frances***

Frame, size III, horizontal. Pull frame from Grosman Gallery. Print is already matted.

136.87 HERNANDEZ-PIJUAN, II from Landscape with Cypresses

Frame, size II, vertical. Pull frame from Grosman Gallery. Print is already matted.

155.87 NATTERMUELLER, Untitled

Frame, size II, vertical. Pull frame from Grosman Gallery. Print is already matted.

7.88 HOWSON, Cain

Frame, size II, horizontal. Pull frame from Grosman Gallery.

174.88 HAMILTON, In What Posture?

Frame, size I, vertical. Pull frame from Grosman Gallery.

482.86 WALLA, Augus, Alois, Walla.!

Issued by: Kathleen Slavin Prints Department
Staff member

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THE MUSEUM OF MODERN ART

PROJECT ORDER NO 13769

TO PRODUCTION MANAGER FROM Prints & Illustrated Books DEPT

The Museum of Modern Art

Page # 3 Of 3

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS and COLLECTION MATTING Account # _____ Project Order # _____

Earliest date work can be available to frame shop: 7/19/89 date work must be completed _____

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of original frame material
------------------	-------------------	--------------------	--	--

169.88	FREUD, <u>Girl Sitting</u>	<u>Frame</u> , 28 1/2 x 32 1/2", horizontal. Print is already matted, but needs slight trimming to fit this frame. Current mat is 29 x 34".		
--------	----------------------------	---	--	--

131.89	JIMENEZ, <u>Dance with Death</u>	<u>Frame</u> , 45 3/4 x 34, vertical. Print is being matted in the frame shop. You may need to trim slightly.		
--------	----------------------------------	---	--	--

3.89	BRUSKIN, <u>Untitled</u>	<u>Frame</u> , 46 x 35", vertical. Print is already in a mat measuring 46 1/2 x 35 1/2, so needs to be trimmed.		
------	--------------------------	---	--	--

Issued by: Kathleen Slavin Prints

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APPROVED _____	PROD. MGR.	APPROVED _____	CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER NO 13769

TO PRODUCTION MANAGER FROM Prints & Illustrated Books DEPT.

FOR Collection Matting and Recent Acquisitions, DATE 8/25/89

DETAILED INSTRUCTIONS see attached three sheets

DATE WORK MUST BE COMPLETED 8/17/89

CHARGE TO:

ACCOUNT NAME: Matting & Framing-Prints

Labor 237.80

ACCOUNT NUMBER: 76116-0160

COST LIMIT Materials 225.89 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

TOTAL 463.69

APPROVED _____

DEPARTMENT HEAD

ASSISTANT TREASURER

LABOR					MATERIAL						
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE	IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH	
				237.80						225.89	
TOTAL LABOR				237.80	TOTAL MATERIAL				225.89		

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL \$ _____

CHGS. _____

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APPROVED _____

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CHECKED _____

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FROM THE REGISTRAR

Date(s) 8/8/89

The Museum of Modern Art

Page # 1 of 3

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE COLLECTION MATTING May 30, 1989 Meeting Project Account # 76116-0160 Order # 13469
 Earliest date work can be available to frame shop: 7/12/89 date work must be completed ASAP, by 8/9/89

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of original frame material
------------------	-------------------	--------------------	--	--

- ✓ 1.89.a-b BALDESSARI, Heaven and Hell
sent to Mr. Morgan after matting 8/3/89
DIPTYCH, 2 separate sheets: Each backing board will measure 48 1/2 x 32 1/8". Hinge each sheet all around onto backing board, leaving 1/4" mat showing all sides.
- ✓ 131.89 JIMENEZ, Dance with Death *45% mat* ✓-46 x 33, vertical. Freestanding, hinge all around. Leave 2 3/4" mat on top and sides, 3 3/4" mat on bottom.
- ✓ 132.89 JOHNS, Untitled ✓-39 x 49", horizontal. Leave 3" mat on top and sides, 4 1/2" mat on bottom. Leave 5/8" margin showing top and sides, 1 1/8" margin showing on bottom, including inscriptions.

***** THIS PRINT IS VERY FRAGILE, THE PAPER AND SURFACE, SO PLEASE HANDLE CAREFULLY AND DON'T USE TOO MANY HINGES *****

- 382.88.a-c WINTERS, The Seed Multipliers
TRIPTYCH, 3 separate sheets, as described below. *with notes*
 ✓ .a and .c: 58 x 13 3/4", vertical. Hinge each sheet onto a separate backing board of the given dimensions, leaving approx. 1/4" board showing all side
 .b: 58 x 31 1/2", vertical. Hinge all around onto backing board, leaving approx. 1/4" board showing all around.

Cut 4 single mat boards to the following dimensions, and alert Charles as soon as they are finished.
 Dimensions: 44 1/2 x 30 3/4". WE NEED THESE AS SOON AS POSSIBLE.

Issued by: Staff member Department Prints x 567

Bill Alonso

Purpose Installation of Prints exh. "RECENT ACQUISITIONS"

Signature Donna Romano *DR*

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FROM THE REGISTRAR

Date(s) 8/8/89

The Museum of Modern Art

Page # 2

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS, Grosman Gallery Account # 76116-0160 Project Order # 13769

Earliest date work can be available to frame shop: 20 July 1989 date work must be completed 10 August 1989

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of original frame material
------------------	-------------------	--------------------	--	--

I. PLEXIGLAS DELIVERED 7/20/89, TO BE CUT DOWN TO DIMENSIONS PROVIDED

Existing Size	Requested Size	(Note of which artist's print it)
34 x 28 1/2"	34 x 28"	Armando
46 x 35"	44 1/2 x 30 1/2"	Mullican, 1 of 4 sheets
47 x 36"	44 1/2 x 30 1/4"	Mullican, 1 of 4 sheets
53 x 43"	45 1/2 x 40 1/2"	Bosman
65 x 51"	58 x 31 1/2"	Winters, 1 of 3 (.b)
65 x 51"	two sheets, ea: 58 x 13 1/4" (KEEP SCRAP)	Winters, 2 of 3 (.a, .c)
26 x 36 1/2" (2)	cut each to 25 x 32"	Judd, 2 of 10

Pull Grosman plexi aside for Johns carbonum

II. PLEXIGLAS TO BE DELIVERED ON 8/9/89 FROM GROSMAN GALLERY, TO BE CUT DOWN TO DIMENSIONS PROVIDED

Existing Size	Requested Size		
75 1/2 x 35"	48 1/2 x 32 1/8" **keep scrap**	Baldessari, 1 of 2	(Komar & Melamid)
56 x 44 1/8"	48 1/2 x 32 1/8"	Baldessari, 1 of 2	(Diebenkorn)
51 x 34"	44 1/2 x 30 1/2"	Mullican, 1 of 4	(Clemente)
46 x 37 1/8"	44 1/2 x 30 1/4"	Mullican, 1 of 4	(Baselitz, Nightvision)
37 1/2 x 42 1/2"	36 x 41"	Lichtenstein	(Nauman)
25 x 35"	25 x 32"	Judd, 1 of 10	(Baselitz, Reclining Head)

III. NEW PLEXIGLAS SHEET

66 3/4 x 44 5/8"

Rauschenberg

IV. 18 plexi strips: 1/4" x 7/16" x 32" (from scrap) ready 8/3

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Issued by: Staff member Department Bill Alonso

Purpose Installation of Prints exh. "RECENT ACQUISITIONS"

Signature Donna Romano

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FROM THE REGISTRAR

Date(s) 8/8/89

The Museum of Modern Art

Page # 3 of 3

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS, Grosman Gallery Account # 76116-0160 Project Order # 13769

Earliest date work can be available to frame shop: week of 8/14 date work must be completed 8/17/89

Museum or	Mat	Type of Framing	Disposition of ori-
Loan #	Specifications	Glazing Specifications	ginal frame material
Artist/Title/Date			

V. New Plexiglass, NON UF

- one sheet measuring 48 1/2 x 32 1/8"
- three sheets measuring 25 x 32"

VI. Supplies ordered by Charles

- one roll of 1/2" transfer tape
- one roll of 1" transfer tape
- two rolls of linen tape for hinging
- four brown mat boards for label backing
- 500 screws
- one can spray glue for labels

Issued by: Kathleen Slavin, Prints Department
Bill Alonso

Purpose Installation of Prints exh. "RECENT ACQUISITIONS"

Signature Donna Romano *DR*

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Date(s) 8/8/89

FROM THE REGISTRAR

The Museum of Modern Art

Page # 2

FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS, Grosman Gallery Account # 76116-0160 Project Order # 13769

Earliest date work can be available to frame shop: 20 July 1989 date work must be completed 10 August 1989

Museum or Loan # Artist/Title/Date Mat Specifications Type of Framing Glazing Disposition of original frame material

I. PLEXIGLAS DELIVERED 7/20/89, TO BE CUT DOWN TO DIMENSIONS PROVIDED

Existing Size	Requested Size	(Note of which artist's print it is for)
34 x 28 1/2"	34 x 28"	Armando
46 x 35"	44 1/2 x 30 1/2"	Mullican, 1 of 4 sheets
47 x 36"	44 1/2 x 30 1/4"	Mullican, 1 of 4 sheets
53 x 43"	45 1/2 x 40 1/2"	Bosman
65 x 51"	58 x 31 1/2"	Winters, 1 of 3 (.b)
65 x 51"	two sheets, ea: 58 x 13 1/4" (KEEP SCRAP)	Winters, 2 of 3 (.a, .c)
26 x 36 1/2" (2)	cut each to 25 x 32"	Judd, 2 of 10

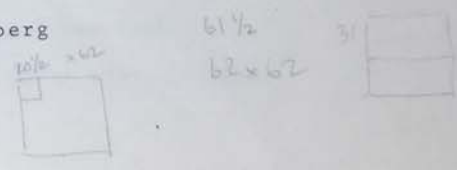
II. PLEXIGLAS TO BE DELIVERED ON 8/9/89 FROM GROSMAN GALLERY, TO BE CUT DOWN TO DIMENSIONS PROVIDED

Existing Size	Requested Size	
75 1/2 x 35"	48 1/2 x 32 1/8" **keep scrap**	Baldessari, 1 of 2 (Komar & Melamid)
56 x 44 1/8"	48 1/2 x 32 1/8"	Baldessari, 1 of 2 (Diebenkorn)
51 x 34"	44 1/2 x 30 1/2"	Mullican, 1 of 4 (Clemente)
46 x 37 1/8"	44 1/2 x 30 1/4"	Mullican, 1 of 4 (Baselitz, Nightvision)
37 1/2 x 42 1/2"	36 x 41"	Lichtenstein (Nauman)
25 x 35"	25 x 32"	Judd, 1 of 10 (Baselitz, Reclining Head)

III. NEW PLEXIGLAS SHEET

66 3/4 x 44 5/8"

Rauschenberg



Kathleen Slavin Prints x567
Issued by: Staff member Department

Eleanor Belich
Bill Alonso

Purpose Installation of Prints exh. "RECENT ACQUISITIONS"

Signature Donna Romano

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FROM THE REGISTRAR

Date(s) 8/8/89

Expect from: on (date): _____
at (time): _____

Collect from: PRINT DEP'T on (date): 8/10-8/11
at (time): _____

Deliver to: GROSMAN GALLERY on (date): same
at (time): _____

Expect from: on (date): _____
at (time): _____

Collect from: on (date): _____
at (time): _____

Deliver to: on (date): _____
at (time): _____

Release to: on (date): _____
at (time): _____

The following objects: (artist, medium, size)

After the CUBIST prints have been installed in the SACHS Gallery,
Please have a truck brought to the Print Dep't to collect 30 (thirty)
prints and 3 (three) books for the GROSMAN Gallery.

Also, please deliver the following material to the gallery:

- roll of brown paper
- sawhorse table, if needed
- regular L-hooks
- long L-hooks
- security plates for 10 smaller prints
- small nails
- ivory paint for touch-up of nails
- white paint for touch-up of security plates

Please note the high-lighted material on the attached memo from
Kathleen Slavin regarding the Frameshop.
Also, see attached list of all prints & books in RECENT ACQS exhibition.

Thank you.

cc: **Kathleen Slavin**
Eleanor Belich
Bill Alonso

Purpose Installation of Prints exh. "RECENT ACQUISITIONS"

Signature Donna Romano *DR*

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80-37-109 11:38 FROM LUHRING AUGUSTINE GALLERY TO

700008 P.01

LUHRING AUGUSTINE GALLERY 41 East 57 Street
New York NY 10022
212-758-3946

Donna Romano
Registrar

Kathleen Slavin
Prints

FAX COVER SHEET

8 August 1989

RECENT ACQUISITIONS Installation in Grosman Gallery

This memo is to let you know what materials and assistance will be needed for RECENT ACQUISITIONS. Would you please do the expect and "cc" me?

As usual the first few days scheduled for reinstallation will be occupied with putting up prints and books in the front, Sachs Gallery. This will be the case once again. So the thirty prints and three books included in RECENT ACQUISITIONS will probably not go to the floor until early next week. Charles is preparing the more complicated installation prints first, which will take some time to put up, and will then follow with prints grouped by wall.

On Wednesday, 9 August, I will go to the gallery at 9:30 and put Post-It stickers with written instructions on several of the plexiglas sheets presently hanging. These sheets should be taken immediately to the Frame Shop, where they will be cut down. One of the plexi sheets will be marked to hold in the gallery. Once the Frame Shop has cut the sheets they should be delivered back to the gallery, along with several others already in the shop. I will confirm with the shop that the pieces are all assembled.

As soon as the Cubist prints are up, would you arrange for the preparators to bring a truck to the Print Department to pick up the 30 prints and 3 books and take them to the gallery. This may take a few trips, which may be spaced out depending on when things are ready. Charles is presently totally booked in preparing the works and labels, but if he becomes available we can call on him too.

At this point please also arrange to have the following materials delivered to the gallery:

Roll of brown paper
Saw horse table, if they need it
Regular L-hooks
Long L-hooks
Security plates for 10 smaller prints
Small nails
Ivory paint for touch up of nails
White paint for touch-up of security plates

Slavin

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AUG-16-1989 11:20 FROM LUHRING AUGUSTINE GALLERY TO

7089889 P.01

LUHRING 41 East 57 Street
AUGUSTINE New York NY 10022
GALLERY 212-752-3366

FAX COVER SHEET

TO: Kathleen Slavin
MoMA Print Dept., 709-9889

FROM: Lauren

DATE: 8/16/89

NUMBER OF PAGES TO FOLLOW: one

IF YOU DID NOT RECEIVE ALL PAGES PLEASE CALL: 212 752-3366
OR FAX: 212 754-0198.

THANK YOU.

Santa Bunch
472-2254

Lauren

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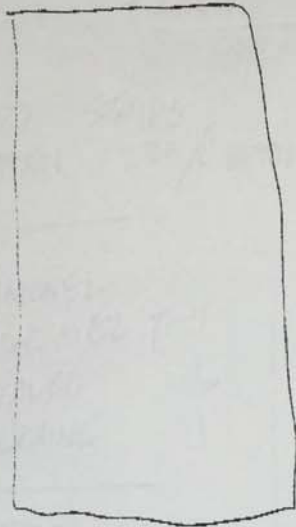
AUG-16-1989 11:20 FROM LUHRING AUGUSTINE GALLERY TO

7089889 P.02

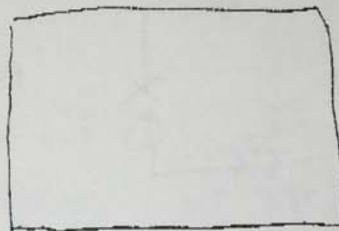
Kathleen =

Wed, 8/16,

11:20




Paper



Litho

dist between min 5" or more

hung on a center line
CW of Chatham Sq / NY 10038

SP 
5017 Institute Place No. 6
LA 90029

Please excuse my poor drafting abilities -
in any case, this should make it a bit
clearer.

Could you please either call me (752-3366) or
FAX me (754-0194) if you're still unsure? I'd
rather be over-careful -
Call if you need anything else -

Lauren

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8.11.89

RECENT ACQ.

- ✓ (C) JUDD STRIPS
- (B) MANSER 2 TOP / 2 BOTTOM EACH

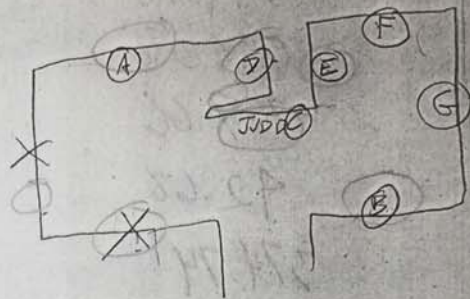
(A) JIMENEZ
GONZALEZ T
POLKE
LEVINE

(D) DIAO
BRUSKIN

(E) NATHERMANN
SOLANO
HERNANDEZ - PRUAN

(F) CRAGG
WALKER
HAWSON
FREUD

(G) HAMILTON
RAETZ
WALLA
AZACETA



For
Tubs

SIGN -
LABELS -
LINEN STRIPS -

Plexi -
SIZE III - 7

SIZE
FRAMES
SIZE II - 5
SIZE III 4
SIZE I 2

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Need:

Dick Clavell
85425 no longer valid

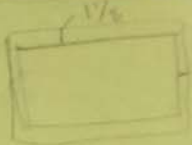
- Muller: clear tape, small tacks?
- Judd: long L-hooks, small tacks, ivory paint
- Manson: push-pins 16-20 clear
- L-hooks
- brown paper
- glassine
- saw-horse table

pick up
Take market place to FS to be cut down; retrieve when done

- MW: labels
- CC: refurbish ~~text~~ written sign labels prints / Manson
- KM: linen sample
- Reg: security plates for size I + II and Bloom reserve place on P. Constan ladder
- KS: wall label checklist
- ✓ Kren re: linen

25 x 32

3 7/8 x 3 1/2"



118 1/8 x 63"

16" in size

1" = 141"

Benene Black frame

ing \$378.00 9.12

Bed is inexpensive

height worked out fine 20" (Bed depth is 30")

ing; place reflection

\$ 157 x 63"

378.00

making mounting trickier

etc backing boards; fixed to wall, then double-install after slitting

5:36
6:06
6:34

Place mats/spacers

Double L-hooks

Glue on from core or use place

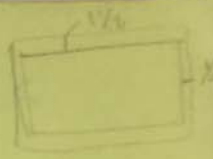
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Deliver to Crossman Gallery.
 This man takes
 A few trips. + ~~to be required.~~

Bring the following supplies
 to the gallery:

- Roll of brown paper
- Regular L-hooks
- Long L-hooks
- Security plates for
10 picture framed prints
- Small nails
- Irony paint for touch-up
of nails
- White paint for touch-
up of security plates

25 x 32
 29 1/2 x 31 1/2"



118 1/2 x 63"
 " = 141"

Plizone
 Black frame

ing \$378.00 9.12

Bed is inexpensive
 height worked out
 ne B 20" (Bed depth is 30")

ing; plus reflective
 \$ 157 x 63"

378.00
 making mounting track

ate backing boards; fixed
 to wall, then double-
 ke-trial after slitting

5:30 7:00
 6:06
 6:34

Plus nuts/spacers
 Double L-hooks
 Glue or foam core or use plexi

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Wednesday 8/9

KS will put yellow stickers with instructions on plexiglas that should be taken to Frame Shop for cutting down. Please set three # — sheets aside and deliver to shop. ~~the sheet~~

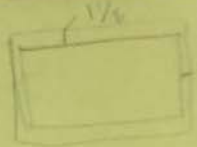
Once they are cut down please deliver back to G&G along with — other plexi plates from the shop. All of these plates should be marked with stickers, ~~to~~ making ~~it~~ easier to match them with prints.

Provide security plates for 10 framed smaller prints. Bring truck to Print Dept. for pick-up of — prints and 3 books

5:38
6:06
6:34

Plexi rods/spacers
Double behooks
Glue on foam core or use plexi

25 x 32
3 5/8 x 3 1/2"



118 1/2 x 63"
" = 141"

Phisorene
Book frame

\$378.00 9/12

Bed is inexpensive
height worked out
ne B 20" (Bed hph is 30")
ing; plexi reflection
\$ 157 x 63"

378.00
making mounting trickier

ate backing boards; Fred
d to wall, then double-
be install after slitting

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

25 x 32

Each sheet measures $23\frac{5}{8} \times 31\frac{1}{2}$ "



Vertical: 10 sheets before spacing = $118\frac{1}{8} \times 63$ "

cut ceiling
all for mounting
order 11' x 65'
1 1/2" spacing
even and better
1/8" plexi
lighting over
door

Ceiling height is 11' 9" = 141"

Space to spare is 23"

Pisone
Black frame



stiff mylar
12 x 6"
2 verticals

1/4" Plexiglas floor to ceiling \$378.00 9.12

Apert tubing like R's Bed is inexpensive

Minimum railing height worked out for Picasso/Braque is 20" (Bed depth is 30")

Lighting will go on ceiling; plexi reflection

Horizontal: 10 sheets before spacing 157 x 63"

1/4" plexiglas approx. 378.00

2 sheets necessary, making mounting trickier

Try at good height

Walls 3, 4, 6, 8, 9

Hinged at corners to separate backing boards; Fred advises taking 8x8 board to wall, then double-stacking backing board; de-install after sitting

cutting
checkers

hinges

5:36 7.00
6:06
6:34

Plexi rods/spacers

Double L-hooks

Glue on foam core or use plexi

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

Each sheet is $84\frac{1}{2} \times 27\frac{1}{2}$ "

Ceiling height is .141"

Vertical surplus is $56\frac{1}{2}$ "

Aptom tubing 20" high, four spurs with
Three prints with 5" spacing measure $84\frac{1}{2} \times 97\frac{1}{2}$

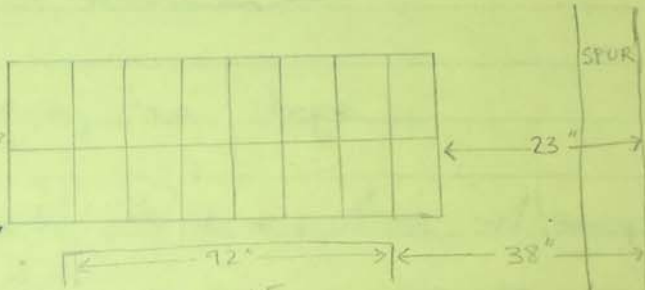
Wall 5 width is 121; Leaves $11\frac{3}{4}$ " at sides (plus spurs)

Could we push-pin and use an Aptom railing?

Low - white rope stand down compare costs
pennies, look for connectors leftover (Zarco/Klee)

MULLICAN

Try at joint tying
clear mylar tape
over plexi; will bow.



Each sheet measures 22×15

Robbie
T-hooks
Big L hooks

2 backing boards at 44×60

4 plexi sheets at 44×30

Over bookcase it would extend 15" on each end
This would leave enough blank space on ends

CC hinge onto backing boards?

PLEXI: (BALDESARI 2 sheets)
WINTERS ~59x61
FRAMED RAUSCHENBERG & WINS
JOHNS ~42x50 on backing

THURS/CALENDAR (Siskind → Macker-Ping)
VITRINE POSTER?
DIDACTIC LABEL
picture? Johns

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Entor prints
in Reception
Kynast
brought up
unframed
over
diag. 1 in
collection
Publisher
Galeria Linea
Caracas 8
MADRID
28010



Frame Sep M 46r
40" wide 58.50 for 50' roll

Print - want stay clear unless sealed

Theoretical source for wider roll "possibly"

CC - look for frames

Mullren - Jerry for tape

Winters 59x40 1/4 pleat stay with heavy
duty L hooks

Konger - fabric sample for Karen

Agne Gunt

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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CEILING IS 11'9"

Need Plexi ~~or~~

JUDD 118 1/4 x 63 total sheets before spacing, vertical format
(16'6" x 1/2" vertical spaces)

WINTERS approx. 59 x 61

RAUSCHENBERG 66 3/4 x 44 5/8

Leave

Apton tubing (Rausch
30" Bed)

inexpensive

20" minimum length for

Plexi: 378.00 in 2 pieces freestanding
9 x 12 1/2 largest (P. Zals/Braun)

Plexi over
10' is oversize

Horiz:

Plexi piece

Dicos - 2

Vert: Tight + lighting
is a problem

Johns

1 sheet

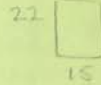
Flouring

Tack 898 to wall - not that expensive

(Tape backing board)

MULLICAN

44 x 120 approx.



44 x 30	(4)
44 x 45	(2)
44 x 30	(1)

44 x 60

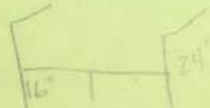
HANSEN

138" 5 sheets w/ no space in between (27.5" width ea.
sheet, x 84 1/2" high)

WALL 2,

84 1/2 x 27 1/2

3 sheets w/ 6" betw and side is
7.57'



John
Dr. Shalman
DC

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Kelly - get # from Carl

L. Jimenez
505-653-4121
New Horizo, NM

Ban Shah

Coco Magistrale
- on phone
spread message
separated in half
Adam Wornbas
554-4246

B. Bloom
925-8437 hr to Germany
011-49-3-652-762

Sobano
Manson
Kruiger
Pindell

Baldessari

Johns

Jimenez

Richardson
Johns - 2
Kanty

Parish
Pischa?
L. Brown

performing Arts, Kelly

ar estimates

t door

ical possibly

le him so: push pins

don vs. Apot

o longer; talk to

3 out mat down

leave small edge around

ants leaving small edge

cc

✓ Sobano (JL)

✓ Coxy

✓ Walker

✓ Raetz

✓ Azacata

Mulligan

✓ G. Torres

✓ Polka

✓ Levine

Dino

Judd

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Kelly - get # from Carl
 Get installation date for informing PHS, Kelly
 and Jean Slayer

INVENTORY OF MATERIAL

Green Gallery

Judd: get glass and mylar estimates
 25 x 25 in. Laminates, except at door
 27 1/2 x 44 1/2 (Blue, Tan)
 30 x 30 1/2 (Painted)
 30 x 31 (Painted)
 35 x 25 1/2 (Glass and Meloid)
 37 1/2 x 48 (Glass, Highviolet)
 37 1/2 x 48 1/2 (Glass)
 40 1/2 x 38 (Laminates, Glass)

Maxine: check all 5, ask her re: just glass

Compare costs of structure vs. Agcot

Mulligan: 4 sheets mat; CC longer; talk to

28 1/2 x 38 1/2 (Glass, Tan, Blue, Highviolet)
 40 - Ribbons, white sheets, cut mat down
 40 1/2 x 37 1/2 (Laminates, Tan, Blue, Highviolet)
 according to, maybe leave small edge around
 each of 4 sheets.
 27 x 48 (Glass, each half)

Baldasseroni has 2 sheets having small edge

Brosnan: unbraced

Frank Shapp

Winters Mulligan

~~Brosnan~~

Baldasseroni

Johns

Jimenez

Beckton

Johns - 2

Rantz

Parish - 2?
 Ruscha?
~~Johns~~

CC

✓ Solano (III)

✓ Cragg

✓ Walker

✓ Rantz

✓ Azacata

Mulligan

✓ G. Torres

✓ Polka

✓ Levine

Dino

Judd

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INVENTORY OF PLEXIGLAS

Grosman Gallery

Plexiglas:

25 x 35 (Baselitz, Reclining Head)
27 5/8 x 46 1/2 (Dine, Tie)
31 x 42 3/16 (Hamilton)
34 x 51 (Clemente)
35 x 75 1/2 (Komar and Melamid)
37 1/8 x 46 (Baselitz, Nightvision)
37 1/2 x 42 1/2 (Nauman)
39 x 49 (Guston)
44 1/8 x 56 (Diebenkorn, Green)

Frames:

I (9)
II (6)
III (6)
IV (1)
28 3/4 x 36 3/4 (Johns, White Flag, outer frame dimension)
40 x 41 (LeWitt, is mat dimension in wood frame)
48 5/8 x 52 3/8 (Rauschenberg, Front Roll, outer frame dimension)

Bookcase:

27 x 46 (Base, each half)

****See next page for inventory in Print Storage****

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Print Storage:

Plexiglas:

- I (2)
 - II (9)
 - III (1)
 - 17 x 27 3/4
 - 20 1/2 x 22 1/4 (4)
 - 22 x 48
 - 24 x 35 1/4
 - 24 x 54 3/4 (2)
 - 24 1/2 x 31 1/2
 - 25 x 82 1/4
 - 25 3/4 x 36 1/2 (2)
 - 26 x 26
 - 26 x 28 1/4
 - 26 x 36 5/8 (5)
 - 27 x 36
 - 28 x 37
 - 28 x 38
 - 28 1/2 x 34
 - 31 x 35
 - 32 x 47 (approx.)
 - 32 x 39 1/2
 - 35 x 46
 - 36 x 47
 - 37 x 48
 - 43 x 53
 - 44 3/4 x 54 1/2 (1/4")
 - 53 x 54
- Plexiglas from Donald Sultan show (1/4"), plus large mats

September Contents

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Pioneering Cubism 3

Continuing Exhibition

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Members Previews for

"Picasso and Braque: Pioneering Cubism"

All Contributing Members: Wednesday, September 20, 2:30–5:30 p.m.
Benefactor, Patron, and Sustaining Members: Wednesday, September 20, 9:00 p.m.–midnight (black tie).
Supporting and Fellow Members: Saturday, September 23, 8:00 p.m.–midnight (black tie); Monday, September 25, 6:30–10:30 p.m.
Participating and Family/Dual Members: Thursday, September 21, 4:00–10:00 p.m.; Friday, September 22, 10:00 a.m.–4:00 p.m.; Saturday, September 23, 3:00–7:00 p.m.; Sunday, September 24, 6:30–9:30 p.m.; Wednesday, September 27, 11:00 a.m.–5:00 p.m.
Individual and National/International Members: Thursday, September 21, 10:00 a.m.–4:00 p.m.; Friday, September 22, 4:00–10:00 p.m.; Saturday, September 23, 10:00 a.m.–2:00 p.m.; Wednesday, September 27, 11:00 a.m.–5:00 p.m.

New Exhibition

Picasso and Braque: Pioneering Cubism

September 24, 1989–January 16, 1990.
International Council Galleries, ground floor and
René d'Harnoncourt Galleries, lower level.

Cubism represents perhaps the greatest revolution in pictorial representation since the Renaissance. This exhibition is the first ever to trace the unfolding of Cubism exclusively through the works of its inventors, Pablo Picasso and Georges Braque. Their artistic dialogue, extending over six years, may be unprecedented in the history of art for intensity and duration—Braque recalled it as being "like two mountain climbers roped together." The movement's impact on the creative development of twentieth-century art is unrivalled.

Presented are approximately 390 paintings, sculptures, collages, drawings, and prints that span the period from the spring of 1907, when Picasso and Braque met, until August 1914, when Braque was mobilized at the beginning of World War I. Included are such seminal creations as the first *papier collé*, by Braque, and the first collage and the earliest extant construction sculpture, both by Picasso. Important loans from Moscow and Leningrad are combined with loans from museums and private collections throughout Europe and the United States, and works from the Museum's own collection, to provide an intimate account of the development of this enormously influential visual language.

"Experiencing this work sequentially and in depth," writes William Rubin in the publication accompanying the exhibition, "should help us clarify the evolving dynamic of Cubism, . . . from which gradually emerged nothing less than a visual dialectic for twentieth-century art. From 1910 through 1912 especially, the incremental advances in each artist's work, and the network of linkages between them, provide what may be the clearest revelation we have had of the nature of pictorial thought."

The exhibition was organized by William Rubin, Director Emeritus, Department of Painting and Sculpture. It is sponsored by Philip Morris Companies, Inc. Additional support has been provided by the National Endowment for the Arts. An indemnity for the exhibition has been received from the National Council for the Arts and the Humanities.

Continuing Exhibition

Projects: Matt Mullican

Through October 24.
Garden Hall Gallery, ground floor.

Computer-generated images by the New York-based artist Matt Mullican are featured in this **Projects** exhibition. Since the early 1970s, Mullican has formulated and explored a personal language of images. Inscribed in stone, painted on canvas, or generated by a computer as they are here, they represent elements of the artist's own cosmology.

Working on an advanced supercomputer, the Connection Machine 2, at Optomystic studios in Los Angeles, Mullican has created an idealized city in simulated three-dimensional space. Featured in this installation are views from various points within the city, displayed as photographs on light boxes and in the form of computer-assisted drawings. A fully animated video sequence is also shown.

The exhibition was organized by Jennifer Wells, Curatorial Assistant, Department of Painting and Sculpture. It is supported by a generous grant from NYNEX Corporation. The **Projects** series is made possible by a grant from the Lannan Foundation.

Collection Exhibitions

Siskind in the Collection

Through October 10.
Edward Steichen Photography Center, second floor.

During the latter 1930s Aaron Siskind made a significant contribution to the work of documentary photography, as that term was then understood. In the early 1940s his work changed radically and came to express a concern not for the meanings that seem inherent in things, but for those contingent meanings created by the relationships among things. From that time, Siskind's work constituted an integral part of the Abstract Expressionist idea. It persuaded ambitious younger photographers that the formal integrity of the image was an essential requirement of a successful photograph. The Museum first acquired Siskind's work in 1941; the present exhibition was selected from the Museum's holdings by John Szarkowski, Director, Department of Photography.

The Cubist Imprint

Through November 7.
Paul J. Sachs Gallery, third floor.

Not known primarily as a printmaking movement, Cubism has nevertheless become associated with a surprisingly diverse body of graphic works. The development of Cubist prints can be divided into two distinct phases: from 1907 through 1914 and from the post-World War I years through 1935.

The ground-breaking experimental drypoints of Picasso and Braque commissioned by pioneering publisher Daniel-Henry Kahnweiler influenced artists both in and outside of France. The exhibition includes their work as well as that of Jacques Villon, who became the most prolific Cubist printmaker, and Louis Marcoussis, whose portrait of Apollinaire is considered the single most important Cubist print.

Around 1920, as Cubism gained more commercial acceptance, the market for Cubist prints grew, which encouraged artists like Robert Delaunay, Juan Gris, and Fernand Léger to create lithographs. The exhibition includes their work as well as that of Henri Laurens, Alexander Archipenko, Lyonel Feininger, Kasimir Malevich, and John Marin. It was organized by Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books.

Recent Acquisitions

Through November 7.
Tatyana Grosman Gallery, third floor.

This selection of prints and illustrated books executed by American and European artists since 1980 indicates the variety and range of recent acquisitions by the Museum in these mediums. Abstract, conceptual, expressionist, and minimal images are rendered in a variety of techniques. Among the prints included are new editions by John Baldessari, Jasper Johns, Matthias Mansen, and Robin Winters, as well as first publications by Sherrie Levine, Matt Mullican, and Susana Solano. The installation was organized by Kathleen Slavin, Curatorial Assistant, Department of Prints and Illustrated Books.

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Through November 7.

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

Through November 7.

A selection of
Thirty ~~prints~~ and ~~illustrated~~ books executed by American and European artists since 1980 *increases the variety and range* provides a survey of ~~works~~ *in these media* recently acquired by the Department of ~~Prints and Illustrated~~ *Museum* Books. A range of abstract, conceptual, expressionist and minimal imagery is presented in a variety of media. *Techniques. Among the* Selected *prints are* ~~works~~ *editions* include new ~~prints~~ by John Baldessari, Jasper Johns, Matthias Mansen and Robin Winters, as well as first publications by Barbara Bloom, Sherrie Levine and Matt Mullican. The installation was organized by Kathleen Slavin, Curatorial Assistant, Department of Prints and Illustrated Books.