

## **CONDITIONS OF USE FOR THIS PDF**

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



RECENT  
ACQUISITIONS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



*FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3





*FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



*FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3





*FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



*FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

## The Museum of Modern Art

### RECENT ACQUISITIONS

The Tatyana Grosman Gallery  
August 7 - November 22, 1991

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.

Dennis ADAMS American, born 1948

Patricia Hearst: A thru Z. New York, Kent Fine Art, Inc., 1990. Portfolio of twenty-six screenprints, printed in black, each sheet (approx.): 20 x 16" (50.8 x 40.6 cm). Linda B. Janovic Fund and Purchase. 113.90.1-26

Jennifer BARTLETT American, born 1941

Winter from the series The Four Seasons. New York, Simca Print Artists, 1991. Screenprint, printed in color, 31 1/2 x 32 5/8" (80 x 82.9 cm). Gift of Hiroshi Kawanishi. 96.91

Joseph BEUYS German, 1921-1986

We are the Revolution. Heidelberg, Edition Staeck and Naples, Edizioni Lucio Amelio, (1972). Screenprint on polyester with stamp, printed in color, 75 3/8 x 39 5/8" (191.5 x 100.6 cm). Gift of Lily Auchincloss. 2.91

Pierre BONNARD French, 1867-1947

Solfège, preliminary cover design for Petit Solfège Illustré by Claude Terrasse. (Print executed 1892-93; book published 1893). Lithograph, with watercolor additions, printed in black, 8 3/8 x 10 1/2" (21.3 x 26.7 cm). Gift of Mrs. Melville Wakeman Hall. 4.90

Chuck CLOSE American, born 1940

Lucas. New York, Pace Editions, 1988, published 1989. Linoleum cut, printed in color, 14 5/8 x 12 9/16" (37.1 x 31.9 cm). John B. Turner Fund. 7.90.

John Steuart CURRY American, 1897-1946

John Brown. 1939. Lithograph, printed in black, 14 7/16 x 10 1/8" (36.7 x 25.7 cm). Abby Aldrich Rockefeller Fund. 396.90



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Hanne DARBOVEN

German, born 1941

Picture Documentation. Munich-New York, Edition Schellmann, (1978-88). Series of three photolithographs, printed in black, each sheet (approx.): 16 1/8 x 16 13/16" (40.9 x 42.7 cm). Purchase. 397.90.1-3

Robert FILLIOU

French, 1926-1987

Galerie Légitime. Cologne, Edition D. Wilbrand, (1969). Photolithograph, printed in color, 20 1/4 x 29 3/8" (51.4 x 74.6 cm). Purchase. 409.90

Robert INDIANA

American, born 1928

KvFIV from The Hartley Elegies: The Berlin Series. Tarzana, Park Granada Editions, 1990. Screenprint, printed in color, 77 1/4 x 53 1/16" (196.2 x 134.8 cm). Purchase. 417.90

Vasily KANDINSKY

French, born Russia, 1866-1944

The Night (Large Version). (1903). Woodcut, printed in color, 11 3/4 x 5" (29.8 x 12.7 cm). Fractional gift of Mrs. Joseph H. Lauder. 107.91

Käthe KOLLWITZ

German, 1867-1945

The Parents, plate 3 from the series War. (1923). Woodcut, printed in black, 13 11/16 x 16 5/8" (34.8 x 42.2 cm). Abby Aldrich Rockefeller Fund. 422.90

Roy LICHTENSTEIN

American, born 1923

Reflections on Girl. Mount Kisco, Tyler Graphics Ltd., 1990. Lithograph, screenprint, woodcut and embossing, printed in color, with collage additions, 38 5/8 x 48 11/16" (98.1 x 123.7 cm). Gift of Tyler Graphics Ltd. 641.90

Robert MANGOLD

American, born 1937

Pages. Los Angeles, Simmelink/Sukimoto Editions, (1989). Portfolio of twelve etchings with drypoint, printed in color, each sheet (approx.): 9 x 10 1/8 (22.9 x 25.7 cm). Donald B. Marron Fund and Purchase. 199.90.1,.9,.10

Brice MARDEN

American, born 1938

Cold Mountain Series, Zen Study 1 (Early State). New York, the artist, 1990. Etching and aquatint, printed in black, 20 11/16 x 27 1/8" (52.6 x 68.9 cm). Linda B. Janovic Fund. 432.90

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Brice MARDEN

American, born 1938

Cold Mountain Series, Zen Study 3 (Early State). New York, the artist, 1990. Etching and aquatint, printed in black, 20 11/16 x 27 1/8" (52.6 x 68.9 cm). Linda B. Janovic Fund. 433.90

Max PECHSTEIN

German, 1881-1955

Grief. 1908. Lithograph, printed in black, 13 1/8 x 15 7/8" (33.3 x 40.3 cm). Gift of The Philip and Lynn Straus Foundation. 121.91

Sigmar POLKE

German, born 1941

Housefronts (He who cannot recognize this, must swing himself to and fro). Hamburg, Edition Griffelkunst, (1973). Photolithograph, printed in color, 14 9/16 x 11 15/16" (37 x 30.3 cm). Gift of Joshua Mack. 643.90

Gerhard RICHTER

German, born 1932

Untitled. Düsseldorf, Achenbach Kunsthandel, 1989. Photolithograph, printed in color, with paint additions, 34 3/4 x 34 7/8" (88.3 x 88.6 cm). Purchase. 17.91

Robert RYMAN

American, born 1930

Test Plate #3 from the portfolio BAM 3. New York, Parasol Press Ltd., 1990. Aquatint and etching, printed in color, 15 15/16 x 11 3/4" (40.5 x 29.9 cm). Purchase. 18.91

Lorna SIMPSON

American, born 1960

Counting. New York, Josh Baer Gallery, 1991. Photogravure with screenprint, printed in black, 68 x 35 1/2" (172.7 x 90.2 cm). Gift of Walter Bareiss. 124.91

Clarissa SLIGH

American, born 1939

Reframing the past. New York, the artist, (1988). Blueprint, printed in brown, on four sheets, each sheet (approx.): 24 3/16 x 24 3/16" (61.4 x 61.4 cm). Gift of Linda B. Janovic. 456.90.a-d

Henri de TOULOUSE-LAUTREC

French, 1864-1901

The Horse and The Collie, second state. (1898). Lithograph, printed in black, 11 5/8 x 8 7/8" (29.5 x 22.5 cm). Gift of Jeanne C. Thayer. 128.91



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Illustrated Books

Annette LEMIEUX

American, born 1957

Memoirs of a Survivor by Annette Lemieux. (New York), ZG Publications, Inc. and Brooke Alexander, Inc., 1989. One photograph and 20 photolithographs, printed in black, 12 15/16 x 9 7/16" (33.0 x 24.0 cm). Gift of Catherine Woodard. 29.90.A-B

Bruce McLEAN

British, born 1944

Concept No Object. London, Imprint, 1989. Eight rubber stamps, printed in color; plus supplementary suite. 9 3/4 x 6 5/8" (24.8 x 16.8 cm). Purchase. 24.91.1-16

Elizabeth MURRAY

American, born 1940

Her Story by Anne Waldman. West Islip, Universal Limited Art Editions, 1988-1990. Thirteen etchings and photolithographs, printed in color, 11 1/4 x 8 7/8" (28.6 x 22.5 cm). Gift of Emily Fisher Landau. 648.90.1-13

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

PROJECT ORDER № 13796

TO PRODUCTION MANAGER FROM Prints and Illustrated Books DEPT.  
FOR Recent Acquisitions Exhibition Framing DATE July 2, 1991

DETAILED INSTRUCTIONS see attached sheet

ASSISTANT TREASURER

[illegible]

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL

\$

CMGS

420

APPROVED

PROD. MGR.

APPROVED

CHECKED

### ORIGINATOR-COMPLETION NOTICE



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

PROJECT ORDER № 13796

TO PRODUCTION MANAGER FROM Prints and Illustrated Books DEPT.  
FOR Recent Acquisitions Exhibition Framing DATE July 2, 1991

DETAILED INSTRUCTIONS see attached sheet

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

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
			442	00					886	00	
<b>TOTAL LABOR</b>					<b>442 00</b>	<b>TOTAL MATERIAL</b>					<b>886 00</b>

FOR PRODUCTION MANAGER'S USE

TOTAL MATERIALS 886 00

FOR PRODUCTION MANAGER'S USE

FOR ASSISTANT TREASURER'S USE ONLY

TOTAL LABOR AND MATERIAL

\$

CHGS

A/C

APPROVED:

PROD. MSR

APPROVED

CHECKED

ORIGINATORS COPY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

cc: Andrea Feldman

## The Museum of Modern Art

Page # 1 of 2

## FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE Recent Acquisitions Exhibition Account # 76116-0160 Project Order # 13796

Earliest date work can be available to frame shop: NOW date work must be completed July 24, 1991

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of ori- ginal frame material
417.90	INDIANA, Robert. <u>KvFIV from the Hartley Elegies: The Berlin Series. (1990).</u>	82 1/4 x 57 9/16", vertical, floating, hinge all around.	U-F plexi; Frame: Ash.	
2.91	BEUYS, Joseph. <u>We are the Revolution. 1972</u>	75 3/8 x 39 5/8", vertical, hinge on board, no top mat.	U-F plexi. Frame: Stained Walnut.	(Antoinette King in conservation may have to hinge the print to the board using a special double sided tape.)

449-4

Andrea Feldman Prints and Illustrated Books

Issued by: Staff member

Department

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

## The Museum of Modern Art

cc: Andrea Feldman  
Robert Stalbow  
John Martin 2 of 2  
Page #

revised # 13796

## FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS EXHIBITION

Account # 76116-0160 Project Order # 14900

Earliest date <sup>plexi</sup>work can be available to frame shop: whenever needed date work must be completed ASAP

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

PLEXI THAT NEEDS TO BE CUT

(works with \*, plexi will be provided by the Print Department)

* HART, Claudia	<u>Defile.</u> 1990.			22 x 65"	
* LICHTENSTEIN, Roy	<u>Reflections on a Girl.</u> 1990.			47 x 56"	
LONG, Richard	<u>60 Minute Walk.</u> 1990.			42 1/8 x 84 1/8"	
* RYMAN, Robert	<u>Test Plate #3.</u> 1990.			Plexi already in frameshop with dimensions written on it.	
SIMPSON, Lorna	<u>Counting.</u> 1991.			79 9/16 x 42 3/4"	
* SLIGH, Clarissa	<u>Reframing the Past.</u> 1988.			Four sheets of plexi each cut to: 29 1/2 x 28 5/8"	

Andrea Feldman Prints and Illustrated Books

Issued by: Staff member

Department

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

23 July, 1991

Dear Mr. Buchholz,

I am hoping to include Robert Filliou's photolithograph 3 Hats in our upcoming Recent Acquisitions exhibition. When we acquired the work from you in October 1990 there was no documentation stating the date of the work nor the name of the publisher and in what city the publisher is located. I hope this information is on hand somewhere in your files, if not, would you happen to know who I might contact concerning this information?

As the exhibition is to open August 1st, I look forward to hearing from you at your earliest convenience. Thank you in advance for your attention to this matter.

All the best for a wonderful summer.

Sincerely,

Andrea Feldman  
Curatorial Assistant

Mr. Daniel Buchholz  
Venloer Strasse 21  
D-5000 Köln 1  
GERMANY



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

KIMBERLY MOCK EDITIONS

October 27, 1991

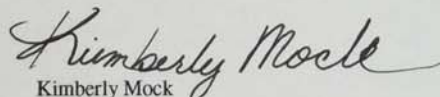
Ms. Andrea Feldman  
Assistant Curator  
Museum of Modern Art  
11 West 53rd Street  
NYC., NY 10019

Dear Andrea,

This letter is written in thanks and appreciation for your decision to include the Robert Indiana print "KvF IV" in the current Recent Acquisitions show. As this was my first publishing project, while I was with Park Granada Editions, it has a significance that will always be extremely special. I firmly believe that what we did with Robert Indiana will rank among the greatest works of his career, and the thrill that I felt at seeing this work displayed in the Modern will always be one that I will value.

Thank you for supporting the project and the artist. In the future I would like to stop by your offices and introduce myself again. I believe that we briefly met when I was introduced to Riva, however things were rather hectic that day. Until then, I will add you to our mailing list for other upcoming projects.

Sincerely Yours,

  
Kimberly Mock



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

# The Museum of Modern Art

 2 214  
 14  
 Page # \_\_\_\_\_

## FRAMING INSTRUCTIONS/RECORD SHEET

EXHIBITION/PURPOSE RECENT ACQUISITIONS

Account # \_\_\_\_\_ Project Order # \_\_\_\_\_

Earliest date work can be available to frame shop: To cc 6/14/91 date work must be completed ASAP

Museum or Loan #	Artist/Title/Date	Mat Specifications	Type of Framing Glazing Specifications	Disposition of original frame material
409.90	FILLIOU, Robert. <u>3 Hats</u> .	IV - 30 x 40	, horizontal, cover edges, show inscriptions. Mat to fit a frame if you can find one. <i>leave approx. 4 1/4" mat on sides, 3" mat on top; 5 1/4" mat on bottom</i>	
198.90.a-c	LUHTI, Urs <u>Spirit, Form, Reason</u> . 1989.	II (each) 28 x 22	vertical, cover edges, show inscriptions. <i>leave approx. 3 5/8" mat on sides, 3 3/8" mat on top, 4 3/4" mat on bottom.</i>	
121.91	PECHSTEIN, Max <u>Grief</u> . 1908.	II - 22 x 28"	horizontal, cover edges, show inscriptions.	
643.90	POLKE, Sigmar. <u>Housefronts</u> . 1973.	I - 16 x 22"	horizontal, cut mat for print to be free standing, Antoinette will hinge with some kind ofrylic paste or tape.	
422.90	KOLLOWITZ. <u>The Parents</u> . 1923	III - 25 x 32"	horizontal, cover edges, show inscriptions. (Remat basically like the mat it came in)	

CC - BOTH THE FILLIOU AND THE KOLLOWITZ WILL NEED FRAMES

Andrea Feldman

Issued by: Staff member

Department



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Expect from: Subcellar

on (date): July 26  
at (time): am

Deliver to: Tatyana Grosman Gallery

on (date): Same  
at (time): Same

Joseph BEUYS We are the Revolution. Screenprint on polyester  
with stamp. 2.91  
Framed: approx. 78 x 42"

Robert INDIANA KvFIV from The Hartley Elegies: The Berlin Series. Screenprint. 417.90  
Framed: approx. 80 x 55"



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

AF

FROM THE REGISTRAR

Date(s) 23 July, 1991

Expect ☒ from: Print Department on (date): July 23, 1991  
at (time): 1:30pm

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

Deliver ☒ to: subcellar 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)

Hanne Darboven

397.90.13

Purpose exhibition preparation for Recent Acquisitions

Signature Michael Feldman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Expect from: Print Department

Deliver to: Tatyana Grosman Gallery

F = framed

The following objects:

- F 40x40 <sup>7/26</sup> Jennifer BARTLETT Winter from the series Screenprint. 96.91
- F approx. <sup>7/29</sup> Pierre BONNARD Solfège (ca.1892-93). Lith. 26 Adams.
- F 16x22 <sup>7/26</sup> Chuck CLOSE Lucas. Linoleum cut. 7.90.
- F 32x25 <sup>7/26</sup> John Steuart CURRY John Brown. Lithograph.
- F 22x28 <sup>7/26</sup> Robert FILLIOU 3 Hats. Photolithograph. 409.90
- 3F 22x28 <sup>7/26</sup> Richard HAMILTON How a Great Daily Organ is made. Engraving, drypoint, etching, roulette, mezzotint and photogravure. 413.90
- unframed <sup>7/26</sup> Claudia HART Defile from the portfolio BAM 3. Woodcut. 7.91
- 22x65
- F approx. <sup>7/29</sup> Wassily KANDINSKY The Night (Large Version). Woodcut. 107.91
- 16x22
- F approx. <sup>7/29</sup> Alex KATZ Canoe. Linoleum cut. 419.90
- 12x6
- unframed <sup>7/26</sup> Roy LICHTENSTEIN Reflections on Girl. Lithograph, screenprint, woodcut and embossing with collage additions. 641.90
- 47x56
- unframed <sup>7/26</sup> Richard LONG 60 Minute Walk. Lithograph with screenprint. 11.91
- 43x85
- 3F 22x28 <sup>7/26</sup> Urs LUTHI Spirit, Form, Reason. Aquatint, photoetching and screenprint on three sheets. 198.90.a-c
- F 30x40 <sup>7/26</sup> Brice MARDEN Cold Mountain Series, Zen Study 1 (Early State). Etching and aquatint. 432.90
- F 22x28 <sup>7/26</sup> Sigmar POLKE Housefronts (He who cannot recognize anything here, must swing himself back and forth). Photolithograph. 643.90
- F 35x35 <sup>7/26</sup> Gerhard RICHTER Untitled. Photolithograph, with paint additions. 17.91

To go down Monday morning:

✓ Bonnard

✓ Kandinsky

✓ Katz

Ryman

✓ Toulouse-Lautrec



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Expect from: Print Department on (date): July 26  
at (time): am

Deliver to: Tatyana Grosman Gallery on (date): Same  
at (time): Same

F = framed

The following objects:

F 40x40 <sup>7/26</sup> Jennifer BARTLETT Winter from the series The Four Seasons.  
Screenprint. 96.91

F approx. <sup>7/29</sup> Pierre BONNARD Solfège (ca.1892-93). Lithograph. 4.90

16x22  
F 32x25 <sup>7/26</sup> Chuck CLOSE Lucas. Linoleum cut. 7.90.

F 22x28 <sup>7/26</sup> John Steuart CURRY John Brown. Lithograph. 396.90

3F 22x28 <sup>7/26</sup> Robert FILLIOU 3 Hats. Photolithograph. 409.90

F 32x25 <sup>7/26</sup> Richard HAMILTON How a Great Daily Organ is Made Up. Aquatint,  
engraving, drypoint, etching, roulette, mezzotint and  
photogravure. 413.90

unframed <sup>7/26</sup> Claudia HART Defile from the portfolio BAM 3. Woodcut. 7.91  
22x65

F approx. <sup>7/29</sup> Wassily KANDINSKY The Night (Large Version). Woodcut. 107.91  
16x22

F approx. <sup>7/29</sup> Alex KATZ Canoe. Linoleum cut. 419.90  
12x6

unframed <sup>7/26</sup> Roy LICHTENSTEIN Reflections on Girl. Lithograph, screenprint,  
woodcut and embossing with collage additions. 641.90  
47x56

unframed <sup>7/26</sup> Richard LONG 60 Minute Walk. Lithograph with screenprint.  
43x85 11.91

3F 22x28 <sup>7/26</sup> Urs LUTHI Spirit, Form, Reason. Aquatint, photoetching and  
screenprint on three sheets. 198.90.a-c

F 30x40 <sup>7/26</sup> Brice MARDEN Cold Mountain Series, Zen Study 1 (Early State).  
Etching and aquatint. 432.90

F 22x28 <sup>7/26</sup> Sigmar POLKE Housefronts (He who cannot recognize anything  
here, must swing himself back and forth). Photolithograph.  
643.90

F 35x35 <sup>7/26</sup> Gerhard RICHTER Untitled. Photolithograph, with paint additions.  
17.91



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

2

F 20x20 7/21 Robert RYMAN Test Plate #3 from the portfolio BAM 3. Aquatint and etching. 18.91

unframed 7/21 Lorna SIMPSON Counting. Photogravure with screenprint. 124.91  
80x43

four 7/26 Clarissa SLIGH Reframing the past. Blueprint, on four sheets.  
unframed 30x29 456.90.a-d

F approx 7/29 Henri de TOULOUSE-LAUTREC The Horse and The Collie, second  
16x22 state. Lithograph. 128.91

from subcellar:

Bauys 7/26 in gallery  
Indiana 7/26 in gallery  
Darborek 7/26 in gallery  
Pechstein 7/25 in gallery  
Kollowitz 7/25 in gallery

not on any list:

Adams 7/29

Purpose: For installation in Tatyana Grosman Gallery

Andrea Feldman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

3 1/2' Long / Darboven  
Luhti 4 1/2'

Chuck II  
Katz I  
Hamilton III

Licht  
Bart  
Hart

Ryman  
Mangoske  
Marden

Polke  
Richter  
Fillmore

Searson  
Ligh

Cl. 22-  
K 16-  
Ham 25-  
Ply 22-  
Wing 40-  
R 22-  
K 40-  
F 30-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

7 Masters available  
after June 15th  
\$500  
←————→  
255 - 3656

close  
Bryson Adams

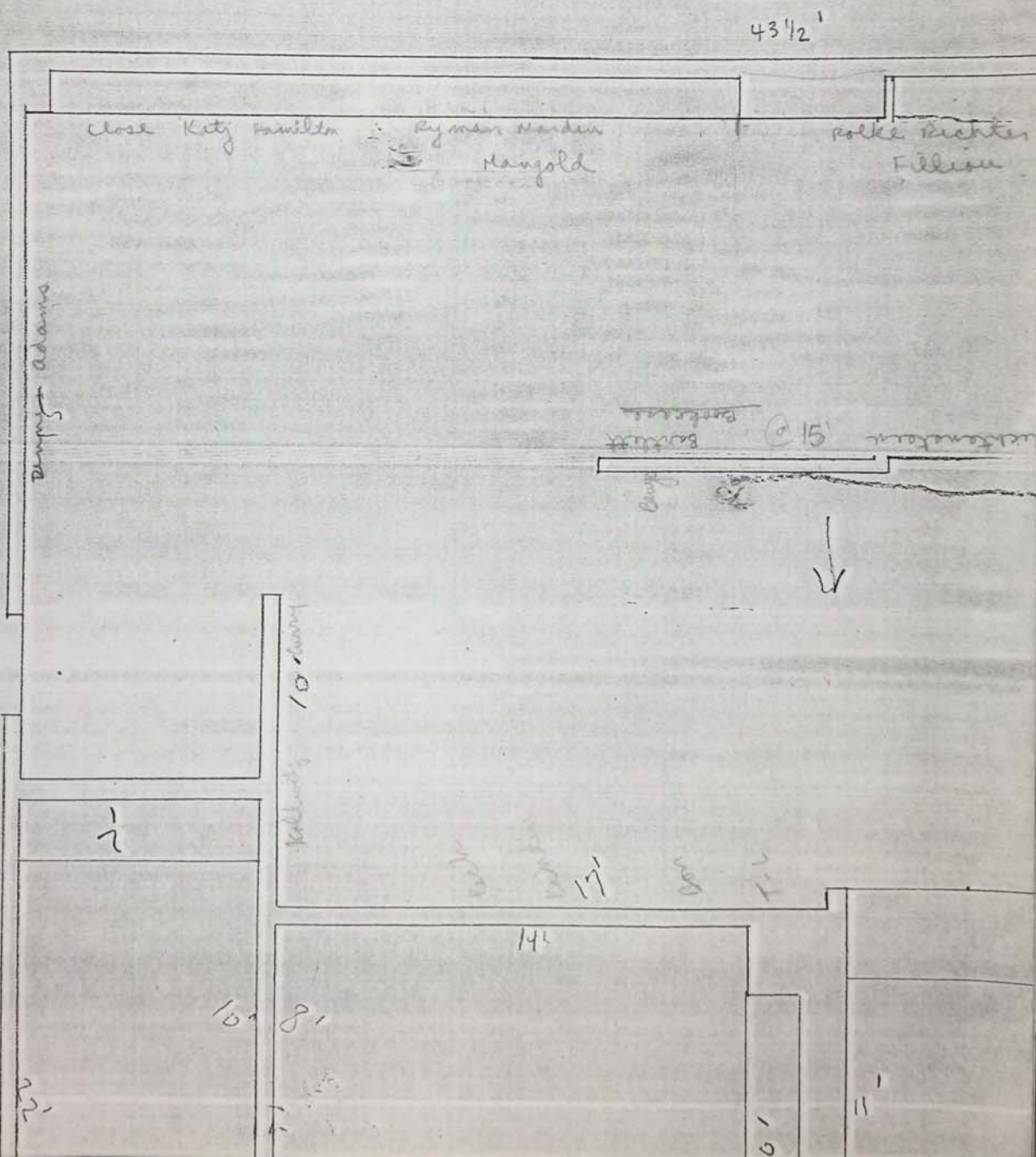
Polke Richter  
Fillion

17  
14  
10 8  
11

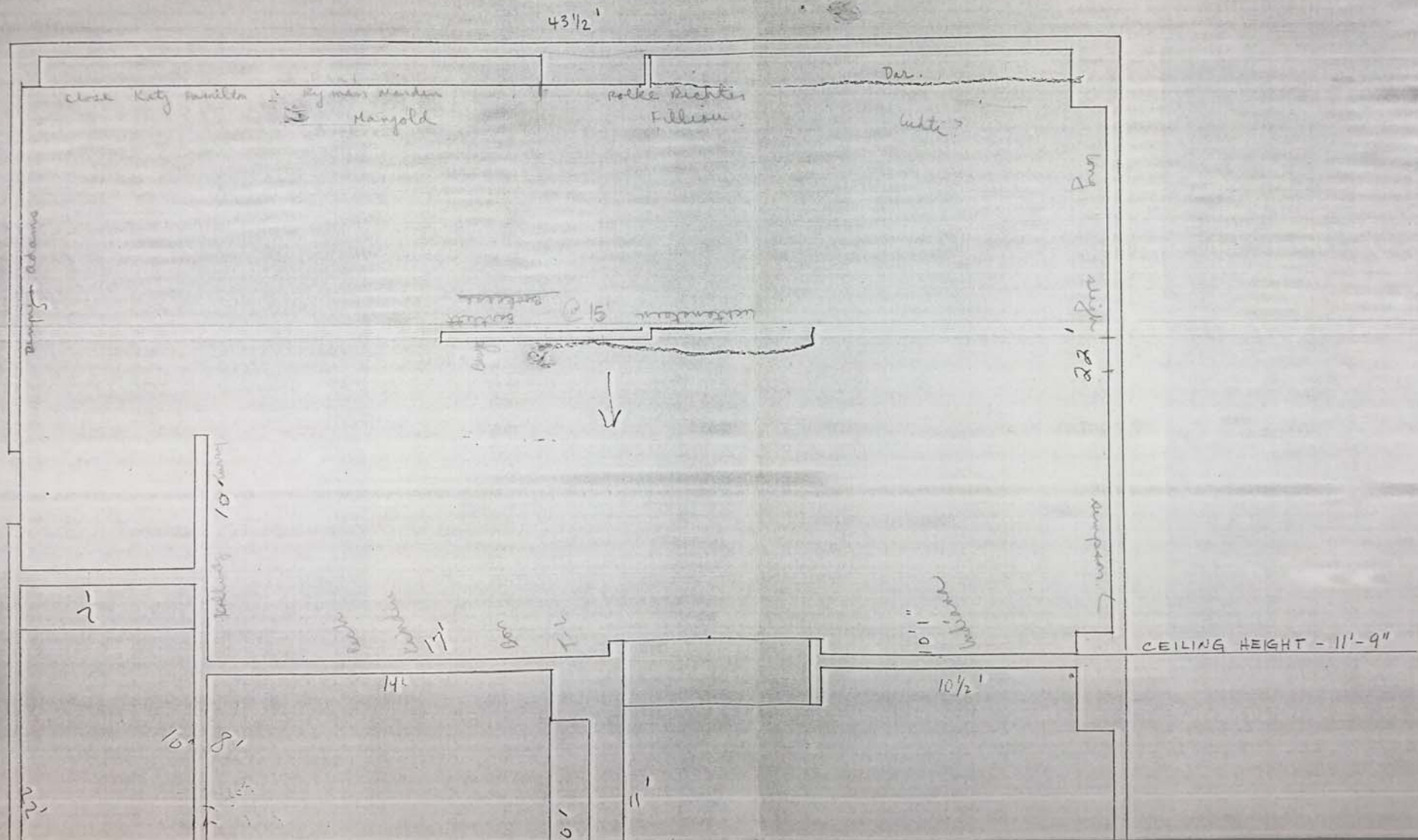


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1589.3





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

FROM THE REGISTRAR

Date(s) November 6, 1991

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

Collect ☒ from: Prints Gallery 3rd Floor on (date): 11/6/91  
back at (time): am

Deliver ☒ to: Subcellar on (date): 11/6/91  
at (time): am

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)

Peter:

Please arrange to have the following work picked up from the Prints Gallery on the 3rd Floor and delivered to the subcellar. When this print arrives in the subcellar please contact Wendy Weitman as she has to condition check it before it is released for outgoing loan.

Thank you!

2.91 BEUYS: We are the Revolution. (1972). Screenprint.

cc: Peter Russell  
Eleanor Belich  
Wendy Weitman  
Registrar Files/Elanche Kahn

Purpose Outgoing Loan/Boston/ Museum of Fine Arts

Signature Andrea Feldman



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

FROM THE REGISTRAR

Date(s) November 6, 1991

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

Collect ☒ from: Prints Gallery 3rd Floor on (date): 11/6/91  
back at (time): am

Deliver ☒ to: Subcellar on (date): 11/6/91  
at (time): am

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)

Peter:

Please arrange to have the following work picked up from the Prints Gallery on the 3rd Floor and delivered to the subcellar. When this print arrives in the subcellar please contact Wendy Weitman as she has to condition check it before it is released for outgoing loan.

Thank you!

2.91 BEUYS: We are the Revolution. (1972). Screenprint.

cc: Peter Russell  
Eleanor Belich  
Wendy Weitman  
Registrar Files/Blanche Kahn

11/6/91  
am

11/6/91  
am

Purpose Outgoing Loan/Boston/ Museum of Fine Arts

Signature Andres Feldman

The Museum of Modern Art Archives, NY

Series.Folder:

1589.3

Title PRINTS REINSTALLATION

Acct#

Location Prints Gallery - 3rd Floor (front and back)

- 1) Begin dismantling 9:30AM - start with back room.
- 2) Paint back room ( may be a color change in one corner) take down title and touch up wall.
- 3) Open both book cases in linen area.
- 4) Deliver work for both front and back areas.
- 5) Move bookcases in back room .
- 6) Galleries will open by August 8th at the latest, possibly before that. .



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

To: Peter Russell

From: Andrea Feldman - Prints and Illustrated Books

Date: November 5, 1991

Re: Dismantling "Recent Acquisitions"

Peter -

The exhibition RECENT ACQUISITIONS closes in the Tatyana Grosman Gallery on November 5th. On Wednesday morning at 9:30 am, there are several procedures to be done for the dismantling.

As I wrote in my expect form last week Joseph Beuys' We are the Revolution. 2.91 will need to be brought down to the subcellar so that it can go out on loan, do not remove this print from its frame. Please call Wendy Weitman concerning this matter at x 565.

There are several prints that are smashed on the wall with plexi, a flatbed will be needed in the gallery for removal of these prints. They should immediately be brought up to the print department after being taken down. I will be present in the gallery for this part of the dismantling. These prints are:

641.90	LICHTENSTEIN <u>Reflections on Girl</u>
124.91	SIMPSON <u>Counting</u>
456.90.a-d	SLIGH <u>Reframing the past</u>

The following prints Should Not be removed from their frames and brought immediately to the print department:

4.90	BONNARD <u>Solfège</u>
397.90.1-3	DARBOVEN <u>Picture Documentation</u>
417.90	INDIANA <u>KvFIV from The Hartley Elegies</u>
107.91	KANDINSKY <u>The Night (Large Version)</u>
17.91	RICHTER <u>Untitled</u>
128.91	TOULOUSE-LAUTREC <u>The Horse and the Collie</u>
113.90.1-26	ADAMS <u>Patricia Hearst: A thru Z</u>

When these prints are delivered, there may be one print to be sent to the warehouse.

Thank you.

cc: Blanche Kahn  
Elinor Belich  
Gilbert Robinson



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

RC-

Charles started working on the Dennis Adams for the recent acquisitions show and discovered that there are not enough small pieces of plexi to use for the installation. We do have plexi that could be cut down, but then we would no longer have large pieces of plexi that could be used in future installations.

What would you think of possibly borrowing a framed set of the Dennis Adams prints from Kent? <sup>as we did with the Barbara Kruger?</sup> ~~If we could get permission from them to list our credit line, I think this would really be a wonderful solution and the prints would look much better.~~ Even if there is a charge for transporting the prints to the Museum, I still think it would cost less than cutting ~~new~~ plexi <sup>or buying more.</sup>

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

LL-

Please have CC unframe the Bonnard Solfege. 4.90 (in CC's cabinet) and the Toulouse-Lautrec The Horse and The Collie. 128.91 (in frame near ledge). Have Conservation look at them and make sure that prints don't have any dramatic problems. After this is done have CC remat and reframe in their original frames. If there is not time to remat them, then just put new top mats on. (Have conservation look at the mats as well to make sure they are OK to keep prints on).

If the Frameshop calls for more prints (which I doubt they'll do), you can send down the large folder with three Rauschenbergs in it. The folder is in the pile on the back table.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Memorandum

To: Peter Bissell and Eleanor Bissell

From: Blanche Barry Kahn

Date: July 22, 1991

CC-

Re: REINSTALLATION OF ARTWORKS IN THE GALLERY - THIRD FLOOR

On Friday, July 20, 1991, I was available at 3:30 pm to discuss the artwork for the third floor, and the list of frames which I believe you have already found and now need to be tagged for the Recent acquisitions show:

40 x 40" Bartlett 96.91

32 1/8 x 25" Hamilton 413.90

42 x 84" Long 11.91

30 x 40" Marden 432.90

30 x 40" Filliou 409.90

1.01 Joseph BROWN and the Revolution. Photograph on polyester with stamp. (See attached note for details.)

Also, are you finished matting the Ryman 18.91 (square)? This was the print that will be put in the square metal frame.

cc: Sandra Tolson

Registrar Files

Thanks! See ya in two weeks.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

**Memorandum**

To: Peter Russell and Eleanor Belich

From: Blanche Perris Kahn

Date: July 23, 1991

Re: REINSTALLATION OF TATYANA GROSSMAN GALLERY - THIRD FLOOR

On Friday, July 26, 1991, please arrange to have two art handlers available at 9.30 am to pick up prints (per attached list) from the Prints Department for delivery to the Tatyana Grossman Gallery. One flatbed truck, that can accomodate a print measuring 84" in length, will be required.

The following prints should be picked up from the Subcellar on Friday, July 26th and delivered to the Tatyana Grossman Gallery for installation:

**417.90 Robert INDIANA from KvFIV The Hartley Elegies: The Berlin Series.** (See attached memo for details).

**2.91 Joseph BEUYS We are the Revolution. Screenprint on polyester with stamp.** (See attached memo for details).

cc: Andrea Feldman, Print Department

Registrar Files

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

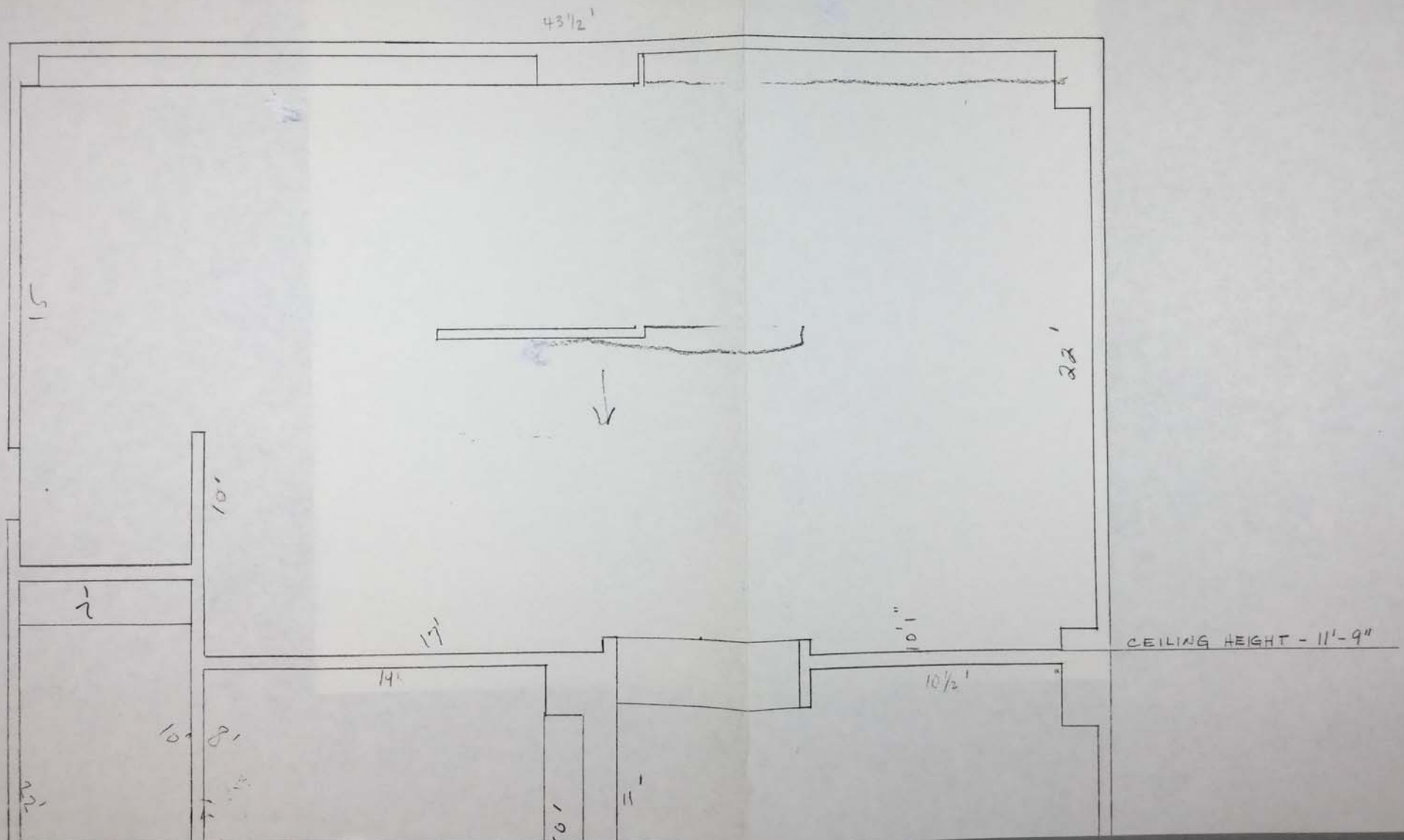
The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

1589.3





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

Printed in Color: French Printmaking 1890-1910

August 7 - November 19, 1991

Paul J. Sachs Gallery

The flourishing of color printmaking at the turn of the century in France is documented in this exhibition of approximately seventy-five prints and illustrated books drawn entirely from the Museum's collection. Several Post-Impressionist and Nabis artists, such as Pierre Bonnard, Henri de Toulouse-Lautrec and Edouard Vuillard, are represented by their pioneering color lithographs. Other highlights include the intimate color etchings of Mary Cassatt and Jacques Villon, and the Tahitian woodcuts of Paul Gauguin. Rare prints by Paul Cezanne, Odilon Redon, and Pierre-Auguste Renoir, who briefly experimented with these innovative techniques, are also shown. The exhibition was organized by Lindsay Leard, Curatorial Assistant, Department of Prints and Illustrated Books.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

DRAFT

#### Recent Acquisitions

November 23, 1988 to January 10, 1989

International Council Galleries

On the eve of the Museum's 60th Anniversary a selection of paintings, sculpture, drawings, prints, architectural models, design objects, books and documents has been made of recent, significant additions to the Collection and Archives. The Museum's several departments have chosen works, both gifts and purchases, that have broadened and strengthened their representation of the modern arts. In addition, the curators have provided statements regarding the importance of these acquisitions, and how each fits into the context of sixty years of collecting.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

5/24 to Tania

#### RECENT ACQUISITIONS

August 8 - November 5, 1991

Tatyana Grosman Gallery, third floor

This installation of approximately thirty-five prints and illustrated books acquired by the Museum over the past year ~~and a half~~ exemplifies the wide variety of recent additions to the Collection. Spanning the history of modern printmaking, the earliest works are rare lithographs by Pierre Bonnard and Max Pechstein as well as contemporary prints in experimental mediums by Joseph Beuys and Gerhard Richter. Other artists represented are Brice Marden, Sigmar Polke, and Clarissa Sligh. The installation was organized by Andrea Feldman, Curatorial Assistant, Department of Prints and Illustrated Books.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

RECENT ACQUISITIONS

August 7 - November 19, 1991

Tatyana Grosman Gallery, third floor

This installation of approximately thirty-five prints and illustrated books acquired by the Museum over the past year and a half exemplifies the wide variety of recent additions to the Collection. Spanning the history of modern printmaking from the late nineteenth century, to the present, this selection includes a hand-painted lithograph by Pierre Bonnard, a rare lithograph by ~~Henri de~~ Max Pechstein Toulouse-Lautrec, an Expressionist woodcut by Käthe Kollwitz, as well as contemporary prints in experimental mediums by Joseph Beuys and Gerhard Richter. Other artists represented are Hanne Darboven, Brice Marden, Sigmar Polke, and Clarissa Sligh. The installation was organized by Andrea Feldman, Curatorial Assistant, Department of Prints and Illustrated Books.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

mented 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.

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.



THE MUSEUM OF MODERN ART — September Members' Calendar — Cindy Poorbaugh  
(U7388) — 7-18-89  
Galley 1 — Proof 5 4 3 2

13 Unvers 75 (T1) (CS4,4)  
7.5, 8, 8.5 Unvers 55, 56, 67 (T1) (CS4,4)

REV: 1



★ ULTRA TYPOGRAPHIC SERVICES ★ 149 West 27th Street, New York City 10001 ☎ (212) 243-2929/243-2955 ★ FAX: (212) 989-1028 ★



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

For Immediate Release  
September 1991

#### MUSEUM PRESENTS NEW INSTALLATIONS IN COLLECTION GALLERIES

The Museum of Modern Art regularly rotates the exhibitions in its collection galleries to make a broad spectrum of its holdings available to the public. Three new fall installations include:

#### SELECTIONS FROM THE DRAWINGS COLLECTION September 19, 1991 - January 15, 1992

Chosen from the more than 7,000 objects in the Museum's drawings collection, this exhibition seeks to illuminate the range, character, and historical development of the modern drawing. Included are works in traditional mediums--pencil, charcoal, and pen and ink--as well as those created in watercolor, pastel, papiers collés, and other related mediums. The selected works present a survey of drawing that includes examples of all the major modern movements from Post-Impressionism to Neo-Expressionism. The exhibition was organized by Magdalena Dabrowski, curator, Department of Drawings. (Drawings Galleries, third floor)

#### COLOR PRINTS FROM FRANCE: 1890-1910 Through November 5, 1991

The flourishing of color printmaking in turn-of-the-century France is documented in this exhibition of approximately seventy-five prints and illustrated books from the Museum's collection. Post-Impressionists Pierre Bonnard, Henri de Toulouse-Lautrec, and Edouard Vuillard are represented by their pioneering color lithographs. Other highlights include the intimate etchings of Mary Cassatt and Jacques Villon and the Tahitian woodcuts of Paul Gauguin. Rare prints by Paul Cézanne, Odilon Redon, and Pierre-Auguste Renoir, all of whom briefly experimented with these innovative color techniques, are also shown. The exhibition was organized by Lindsay Leard, curatorial assistant, Department of Prints and Illustrated Books. (Paul J. Sachs Gallery, third floor)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1589.3

2

#### RECENT ACQUISITIONS

Through November 5, 1991

This installation of approximately thirty-five prints and illustrated books acquired by the Museum over the past year illustrates the variety of recent additions to the collection. Spanning the history of modern printmaking, selections include rare lithographs by Pierre Bonnard and Max Pechstein, as well as contemporary prints in experimental mediums by Joseph Beuys and Gerhard Richter. Other artists represented are Brice Marden, Sigmar Polke, and Clarissa Sligh. The exhibition was organized by **Andrea Feldman**, curatorial assistant, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

\* \* \*

No. 65

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