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 They may not be published in print, posted on the internet, or exhibited.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.	597.6

cc: Mr. Ritchie
Miss D. Miller
Miss Dudley
Mr. Keppel

adam

April 16, 1956

Dear Mr. and Mrs. Adams:

Thank you for your letter of April 10 with its enclosed check for $750 to cover the cost of the Julio Gonzalez watercolor entitled Construction I which you have so generously offered to the Museum. Our Museum owns three sculptures by Gonzalez, including the very recently acquired iron Torso, but until now we have had none of the studies he made for his sculptures.

We are indeed grateful to you for making this acquisition possible and I shall take pleasure in bringing it before our Committee on the Museum Collections when it next meets later in the spring. I shall take pleasure also in telling the Committee that your gift is made in honor of Andrew Ritchie who has done so much to make Gonzalez better known in this country.

Meanwhile, may I express to you our thanks on behalf of the Museum for this evidence of your interest in the Museum's Collection.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. James S. Adams, President
James S. and Marvelle W. Adams Foundation
9 Pecksland Road
Greenwhich, Connecticut

AB:bj

mw

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

May 25, 1956

Dear Mr. Allen:

Thank you for your postcard of May 24th, inquiring about the sculpture "Harlequin" by Julio Gonzalez.

We do not have available any photographs of the work. However, photographs might be obtained from Mme Roberta Gonzalez, 8 rue R.S. Barboux, Arcueil, Seine, who is the daughter of the artist and has an extensive file of material on him.

The work is also reproduced on page 10 of the catalog of the exhibition if that would be adequate for your purposes. The catalog can be obtained from the Publication Sales Department, and is available in two forms: without cover, 35 cents; with stiff paper cover, 75 cents, both plus postage.

I hope this information will be of help to you,

Very sincerely yours,

Mary C. Schlosser
Assistant
Department of Painting and Sculpture

Mr. David Allen
3326 Clarks Lane
Baltimore 15, Maryland

mw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

May 24, 1956

Dear Sir:

Recently, the Museum held an exhibition of the sculptured and graphic works of Julio González, among whose works there was one titled: "Harlequin". I am engaged in an iconographical study of the Commedia dell'arte, and am constantly seeking recent examples of the influence of this oeuvre on artists, from the 16th. Century to the present. Do you possibly have any reproductions of this piece, that I might use for my iconographic files? I would be deeply appreciative. Thank you very much.

75.
35. + postage

Sincerely Yours,
David Allen
David Allen

STERDAM
edelijk

Director
Stedelijk Museum
Paulus Potterstraat
Amsterdam, The Netherlands

Dear Mr. Sandberg:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis your museum's sculpture, The Montserrat, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

Again, our thanks for your generous cooperation.

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

mw

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

David Allen
3326 Clarks Lane
Baltimore 15,Md.

BALTIMORE MAY 24 1956 MD

THIS SIDE OF CARD IS FOR ADDRESS

UNITED STATES 2 CENTS POSTAL CARD

Exhibitions Division
Museum of Modern Art
West 53rd. Street,near Fifth Avenue
New York City,New York

Paulus Potterstraat
Amsterdam, The Netherlands

Dear Mr. Sandberg:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis your museum's sculpture, The Montserrat, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

Again, our thanks for your generous cooperation.

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

mw

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file AMSTERDAM
Stedelijk

July 13, 1956

Mr. W. Sandberg
Director
Stedelijk Museum
Paulus Potterstraat
Amsterdam, The Netherlands

Dear Mr. Sandberg:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis your museum's sculpture, The Montserrat, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

Again, our thanks for your generous cooperation.

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

mw

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

ACH

stedelijk museum

gemeentemusea amsterdam , January 2nd 1956

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m.3/3

Mr. Andrew Ritchie,
Museum of Modern Art,
11, West 53rd Street,
New York

Mr.Andrew C.Ritchie
Director
The Museum of Modern Art
11, West 53rd St.
N e w Y o r k, 19. N.Y.

Re.: Loan Gonsales Montserrat

Dear Mr. Ritchie,

RE: Gonzalez exhibition

As long as Mrs Gonzalez has no objections against your reproducing the "Deux Paysannes" and the "Femme se coiffant", I gladly agree with your proposal to use the three photographas you mentioned for your catalogue.

With kind regards and my best wishes for 1956, I am

Yours sincerely,

Sandberg

W. Sandberg,
Director of the Municipal Museums

mw

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Amsterdam

stedelijk museum

gemeentemusea amsterdam

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m.3112

3 November 1955

Mr.Andrew C.Ritchie
Director
The Museum of Modern Art
11, West 53rd St.
New York, 19. N.Y.

Re.: Loan Gonzalez Montserrat

Dear Mr.Ritchie,

With a view to our own exhibition programme it will be very important for us to have the sculpture "La Montserrat" soonest possible back after the end of the exhibition at the Minneapolis Institute of Arts on June 17th,1956.

Therefore I am asking you to be so kind as to take care of an immediate return transport in due course.

Thanking you, I am

Sincerely yours,

W.Sandberg
Director of the Municipal Museums.

ws/ev

cc: Registrar 11/7/55
Porter McCray 11/11/55

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Amsterdam

stedelijk museum

gemeentemusea amsterdam , November 4th 1955

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m.3121

Mr. Andrew C. Ritchie,
Museum of Modern Art,
11, West 53rd Street,
New York 19, N.Y.

Dear Mr. Ritchie,

Our friend Rüdlinger passed on to me your letter of October 27th, asking him for a few photographs of the Gonzalez exhibition.† As we returned everything in our possession to mrs. Roberta Gonzalez, I think it would be best if you asked her for them direct.

With kind regards I am,

Yours sincerely,

W. Sandberg,
Director of the Municipal Museums

† The prints for the Berne-catalogue were made in Holland

mw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Amsterdam

CC: Mr. Barr
Miss Dudley

stedelijk museum

gemeentemusea amsterdam , October 11, 1955

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720194
no. a.m. 3454/2863

October 21, 1955

My dear Jaffé:

Thank you very much for your museum's agreement to lend once again your great Gonzalez La Montserrat.

I note that we are to insure this sculpture for $15,000. The insurance will be in effect from the time the piece leaves you until it is returned. May I repeat that for installation purposes we would like to receive the sculpture here at the museum no later than the first week in January, 1956. We will notify our forwarding agent in Amsterdam, Neumann and Vettin, Prinsengracht 687, to make arrangements with you for collecting, packing and shipping the sculpture.

Please rest assured that because of your generous collaboration, I feel certain that our committee will give warm consideration to a future request from you.

My best wishes to you and please present my thanks and compliments to Sandberg. I hope to be in Europe again next summer and this time I certainly look forward to seeing you again in Amsterdam.

Very sincerely,

Andrew C. Ritchie
Director

Mr. H.L.C. Jaffé
Adj. Director
Stedelijk Museum
Paulus Potterstraat
Amsterdam
The Netherlands

ACR:msc

G.M. 33 ∞ hlcj/iv

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Amsterdam

stedelijk museum

gemeentemusea amsterdam , October 11, 1955

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m. 3454/2863

Mr. Andrew C. Ritchie
Director of the Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

My dear Ritchie:

Thank you very much for your letter of September 28th about your Gonzalez exhibition and the loan of the "Montserrat". The letter arrived during Mr. Sandberg's absence, but I have talked the matter over with him and I am answering you on his behalf. In the meantime I have already despatched the photographs you asked for.

Mr. Sandberg is indeed willing to lend you "La Montserrat"+, though it is the second time within a few years that we have to miss this important work for an exhibition in the States. But, as you put it rightly, a Gonzalez exhibition would not be complete without his work of essential importance and we are consequently prepared to let your claim prevail on our quite legitimate desire to keep the work at home.

There is only one point we would like to stress in this context: that is, that we count on your willingness to act in the same way, in case we address a demand on similar grounds to you or to your colleagues. I am sure that you'll agree with our point of view: the propagation of modern art sometimes demands a sacrifice of legitimate interests and we are not to be the only ones to bring them.

Enclosed you'll find the lender's form; as to the shipping of the sculpture we are looking forward to your notice.

Hoping to see you next year in Europe and sending you all best wishes for the exhibition and for yourself, I am

most sincerely yours,

hansjaffé

+ which is to be insured by you for an amount of $ 15.000,--

H.L.C.Jaffé
Adj.Director of the Municipal Museums in Amsterdam.

G.M. 33 ∞ hlcj/iv

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 28, 1955

Dear Mr. Sandberg:

As I have already told you, the Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez.

We are particularly anxious to borrow for this exhibition his masterwork, La Montserrat, from your museum. This sculpture is of such supreme importance that no retrospective could be considered in any way complete without it. While you were kind enough to lend this sculpture to us for our Twentieth Century Sculpture exhibition some years ago, I wish once again to call on your generosity.

The dates of our exhibition are: February 7 - April 8, 1956, Museum of Modern Art; May 8 - June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two of our lender forms: one for you to sign and return to me and one for you to keep in your file.

I was unfortunately unable to get to Amsterdam this year but I did see your Gonzalez exhibition in Brussels. It was a magnificent selection and beautifully installed. Giron told me, by the way, that your museum had taken a number of new photographs of the sculpture. He showed me a few and they were very good indeed. I would much appreciate it if you would have the department in question send me one print each of all the Gonzalez photographs you took and, of course, send the bill to this museum, to my attention.

I was very sorry to miss seeing you this summer but hope for better luck next year, when I shall be in Europe again.

With best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. W. Sandberg
Director
Stedelijk Museum
Paulus Potterstraat
Amsterdam
The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

stedelijk museum

gemeentemusea amsterdam

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 720204
no. s.m.1795/1521

16 May 1955

Mr.Andrew C.Ritchie
Director of the Department of Painting
and Sculpture
The Museum of Modern Art
11, West 53rd St.
New York, N.Y.

Dear Mr.Ritchie:

Many thanks for your letter of May 13th. To-day I have sent a Gonzalez catalogue to the Victoria Hotel in London.

I was very sorry to hear from you that you will visit Amsterdam not earlier than June 15th as I am leaving for S.Paulo on June 5th and I shall be away from Amsterdam for five weeks.

Sincerely,

W.Sandberg
Director of the Municipal Museums.

s/ev

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

May 13, 1955

Dear Mr. Sandberg:

As you may know, we are planning a Gonzalez exhibition for February and I shall be working on my selections while I am abroad this summer.

I shall be in London from May 24th to June 15th and I'd appreciate it if you would send a catalogue of your Gonzalez show to me at the Victoria Hotel, Victoria Road, Kensington, London W. 8.

I am planning to be in Amsterdam about June 15 and I will let you know definitely, very soon, the exact day, since I hope very much to see you.

With kindest regards,

Sincerely,

Andrew C. Ritchie
Director
Department of Painting and Sculpture

Mr. W. Sandberg
Director ~~of the Municipal Museums~~
Stedelijk Museum
Paulus Potterstraat
Amsterdam
The Netherlands

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

November 15, 1955

Dear Mr. Meyer:

Thank you very much for your letter of November 7th.

I did not know that the exhibition had gone on to La Chaux-de-Fonds after Berne, but I quite understand that you would no longer have available the information which we need.

I appreciate very much, however, your kindness in replying.

With best wishes for your success as the new director of the Berne Kunsthalle,

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. Franz Meyer
Kunsthalle Bern
Helvetia Platz 1
Berne, Switzerland

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

November 8, 1955

Dear Dr. Rüdlinger:

Thank you for your letter of November 3rd about the Gonzalez photographs. I appreciate your forwarding the letter to Mr. Sandberg.

I also wanted to call your attention to my letter of October 24th with an attached letter from M. Hans Hartung, inquiring about the ownership of several of the Gonzalez pieces. Our catalog of the exhibition must go to press on December 1st, and I am naturally extremely anxious to clear this matter up and receive from M. Hartung definite agreements on the loans, and accurate information as to dimensions, dates, and medium.

Just in case my letter may have gone astray, I am enclosing another copy. I am very sorry to have to trouble you about this, and will be most grateful for any information you can give us.

With many thanks,

Very Sincerely,yours,

Andrew C. Ritchie
Director

Dr. A. Rüdlinger
Kunsthalle
Helvetia Platz 1
Berne, Switzerland

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

A-R.

Mary: Please acknowledge this letter with thanks

Ben

Translated from the French:

KUNSTHALLE BERN

KUNSTHALLE BERN

Berne, November 7, 1955

Mr. Andrew C. Ritchie
Director of the Museum of Modern Art
11 West 53rd Street
New York 19

Sir:

Having succeeded M. Arnold Rüdlinger at the Kunsthalle in Berne, I am taking the liberty of replying to your letter of October 24th.

The illustrated part of the catalog of our exhibition of Julio Gonzalez was taken from Amsterdam. Therefore, we did not take any photographs and we are sorry not to be able to send you one of the sculpture "Tête plate" which you want.

As to the ownership of the four sculptures about which you asked, we advise you to write directly to Mme Roberta Gonzalez, 8, rue R.S. Barboux, Arcueil, Seine, who will be able to give you better information. Because we have also taken the facts from the Amsterdam catalog, and as Mr. Hartung has pointed out to you justly, this catalog contains many errors. Besides the Gonzalez exhibition was shown at La Chaux-de-Fonds after Berne and we had to part with a section of the dossier concerning the lenders.

I regret deeply that I am unable to give you more exact information.

Please believe, Sir, etc....

Kunsthalle Berne

Le Directeur:

S/ Franz Meyer

Helvetia Platz 1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

KUNSTHALLE BERN

Berne, le 7 novembre 1955.

Monsieur Andrew C. Ritchie
Directeur du Museum of Modern Art
11 West 53rd Street
New York 19

Monsieur,

Ayant pris la succession de M. Arnold Rüdlinger à la Kunsthalle de Berne, je me permets de répondre à votre lettre du 24 octobre.

La partie illustrée du catalogue de notre exposition de Julio Gonzalez a été reprise d'Amsterdam. Nous n'avons donc pas fait de photographies et nous regrettons de ne pas pouvoir vous remettre celle de la sculpture "Tête plate" que vous désirez.

Quant aux propriétaires des 4 sculptures que vous nous demandez, nous vous conseillons de vous adresser directement à Mme Roberta Gonzalez, 8, rue R.S. Barboux, Arcueil, Seine, qui saura le mieux vous renseigner. Car nous avions également repris les données du catalogue d'Amsterdam et comme M. Hartung vous le faisait observer de juste, ce catalogue contenait beaucoup d'erreurs. D'autre part l'exposition Gonzalez a été montrée après Berne à La Chaux-de-Fonds et nous avons dû nous séparer d'une partie du dossier concernant les prêteurs.

Je regrette vivement de ne pas pouvoir vous donner des renseignements plus précis.

Veuillez croire, Monsieur, à l'expression de mes sentiments très distingués.

Kunsthalle Berne
Le Directeur:

Franz Meyer

Franz Meyer.

HELVETIAPLATZ 1 • TELEPHON 22415

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

KUNSTHALLE BASEL

3rd November, 1955

Mr. Andrew C. Ritchie,
Director,
The Museum of Modern Art,
11 West 53rd Street,

New York 19.

Dear Mr. Ritchie,

we thank you for your letter of october 27th and let you know that we have taken over from Amsterdam the illustrated part of the catalogue and that we have photographed ourselves only a very few sculptures by Gonzalez. We therefore send your letter to Mr. Sandberg and beg him to forward to you the photographs you asked for.

With kind regards,
sincerely yours,

H. Rüdlinger

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

October 27, 1955

Dear Dr. Rüdlinger:

It occurred to me that your museum might have taken some photographs of the Gonzalez sculptures. For our catalogue, we are badly in need of pictures of:

Amsterdam cat. no. 34 - Masque Espagnol
Amsterdam cat. no. 45 - Masque Pilar "Au Soleil"
Amsterdam cat. no. 88 - Tête Couchée Petite
Amsterdam cat. no. 92 - Femme Assise
Amsterdam cat. no. 98 - Torse

If, by chance, you do have photographs of any of these pieces, I would be most grateful to you for sending them to us by airmail as soon as possible. Of course we would pay any expenses incurred in obtaining prints.

With many thanks for any assistance you can give us,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A. Rüdlinger
Kunsthalle
Helvetia Platz 1
Berne, Switzerland

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

cc: Hans Hartung

October 24, 1955

Dear Dr. Rüdlinger:

As you may have heard, the Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez.

From the Amsterdam-Brussels Exhibition catalogue, we were under the impression that M. Hans Hartung was the owner of

Tête penchée ancienne (no. 9)
Tête petite montserrat (no. 60)
Paysanne debout (no. f)
Tête au miroir (no. 83)

all illustrated in that catalogue, and no. 115 Tête plate which is not illustrated. When we wrote to M. Hartung to request the loan of these pieces, we received this letter, a copy of which is enclosed, in reply.

We would be deeply grateful if you could straighten this out for us, and let us know by airmail exactly which of these pieces actually do belong to M. Hartung. It would also be a great help if you had a photograph of the Tête plate available which you would be willing to send us, airmail.

We are also borrowing a number of pieces from Mme Gonzalez, and perhaps you would be kind enough to indicate if any of the pieces listed in the catalogue as belonging to her actually belong to M. Hartung. We are very anxious to have this matter clarified and would greatly appreciate any assistance you could give us.

With many thanks,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A. Rüdlinger
Kunsthalle
Berne
Switzerland

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Berne

cc: Mr. Barr
ACR – London

May 26, 1955

Dear Dr. Rüdlinger:

Your letter of May 10 has been received in Mr. Ritchie's absence abroad and I am sending it on to him in London.

The Museum's Gonzalez, Woman Combing Her Hair, 1936, which was reproduced in the Stedelijk Museum catalogue, is not in the exhibitions at Amsterdam and Brussels. However, I am referring your request for this sculpture for the Berne showing to Mr. Alfred H. Barr, Jr., Director of the Museum Collections, who is in charge of all loan recommendations.

Very sincerely yours,

Alicia B. Legg
Department of Painting and Sculpture

Dr. A. Rüdlinger
Kunsthalle
Berne
Switzerland

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translation from the French

KUNSTHALLE BERN

Berne, May 10, 1955

Mr. Ritchie
Museum of Modern Art
New York

Dear Mr. Ritchie:

In collaboration with Mme Roberta Gonzalez, the Kunsthalle Bern will present in June-July, after Brussels, the Julio Gonzalez exhibition.

Would you be kind enough to make available to us the work already exhibited in the museums of Amsterdam and Brussels

Woman Combing Her Hair. 1936

I do hope you will give your consent. I thank you in advance for your valued collaboration.

Looking forward to hearing from you, etc....

A. Rüdlinger

Helvetia Platz 1. Telephon 22415

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Bradley OM

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

May 25,1956

Mrs. Harry Lynde Bradley,
136 West Greenfield Ave.,
Milwaukee 4, Wisconsin.

Dear Mrs. Bradley:

As chairman of the Museum of Modern Arts Committee on the Museum Collections, I am writing in Mr. Barr's absence to acknowledge your very kind letter of May 22nd.

Though all acquisitions of the Museum, whether through purchase or gift, must be approved by the Committee, I can assure you that we would be delighted to accept your generous offer of the Montserrat head number II of 1942 by Gonzalez. I have just conferred with Mr. Andrew C. Ritchie, the Museum's Director of Painting & Sculpture, who organized the Gonzalez show at the Museum, and he agrees with me that this sculpture would be a most welcome addition to the Museum Collections. I am certain that the members of the Committee will feel the same way.

You will undoubtedly hear from Mr. Barr on his return, but meanwhile let me assure you of our gratitude and our real ~~real~~ interest in eventually having this fine sculpture.

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Brussels collectors

MM. Gustave VAN GELUWE

58, rue Royale 11.2710.

- Marcel MABILLE

20, avenue de l'Orée 48.49.18

Bureau : Etablissements Vanderborght : 17.22.60

- Philippe DOTREMONT

3, avenue de l'Echevinage, Uccle

privé : 74.02.60

bureau : 11.56.38
12.74.52
12.18.49

- Pierre JANLET

19A, avenue Marnix 13.11.41

bureau Palais des B.Arts : 12.15.53

==========

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

SOCIETE AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS
ASSOCIATION SANS BUT LUCRATIF
10, RUE ROYALE - BRUXELLES

Bruxelles, le 25 Juin 1955

Mr Andrew C. Ritchie
Director of the Department of
Painting & Sculpture
Museum of Modern Art, New York
Victoria Hotel
7-9, Victoria Road
Kensington - London W.8

Mon cher ami,

Je reçois votre lettre du 22 juin et je vous remercie d'avoir transmis à M. Barr celle que je vous avais écrite au sujet de Guernica.

Je vous envoie directement à New York les adresses qui vous sont nécessaires pour l'organisation de l'exposition Gonzalez.

Je vous adresserai au début de la semaine prochaine, à New York également, la lettre de demande pour l'organisation par vos soins, de cette exposition d'Art Moderne Américain dont nous avons parlé et qui j'espère, se réalisera.

Nous avons comme vous le voyez, pas mal de raisons de nous écrire encore. Je m'en réjouis et vous prie de me croire, mon cher ami, bien cordialement à vous.

Robert Giron.

TEL. 12.10.03
C. C. P. 282.99

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Copied for ACR - Scotland

Bruxelles

SOCIETE AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS
ASSOCIATION SANS BUT LUCRATIF — 10, RUE ROYALE - BRUXELLES

Bruxelles, le 25 Juin 1955

Par avion.-

Mr Andrew C. Ritchie
Director of the Department of
Painting & Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19

Mon cher Ami,

Exposition Gonzalez.-

Ainsi que je vous l'ai promis je vous communique la liste des différents prêteurs qui peuvent vous être utiles pour l'organisation de votre exposition.

- Gildas Fardel : 20, avenue de Messine, Paris 8e
- Hans Hartung : 7, rue Cels, Paris 14e
- André Lefèvre : 4, rue Percier, Paris
- Alberto Magnelli : 20, Villa Seurat, Paris 14e
- Mme Denise René : 124, rue La Boétie, Paris 8e
- Alfred Richet : 92, avenue Neil, Paris 17e
- Mario Tozzi : 90, rue de Rennes, Paris 6e

Croyez-moi je vous prie, mon cher Ami, bien cordialement à vous.

Robert Giron.

TEL. 12.10.03
C. C. P. 282.99

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

LONDON. 22nd June, 1955.

My dear Giron,

Thank you for your letter of June 18th.

I am forwarding it to Alfred Barr who, as Director of the Collections of the Museum of Modern Art, is responsible for presenting requests for loans to the appropriate committee. I am sure both he and the committee will give your request their sympathetic consideration. However, I think I should warn you that since Guernica has been away from the museum for long periods over the past two years - Milan, Sao Paulo and now Paris - the committee may not feel disposed to extend the loan for another period.

How very kind you were to me in Brussels ! I thoroughly enjoyed talking with you and visiting the various collectors. May I compliment you once again on your magnificent installation of the Gonzalez exhibition and your excellent showing of the Young Painters. How much better they looked under your auspices than in Rome !

My warmest personal greetings and best wishes.

Sincerely,

Monsieur Robert Giron,
Palais des Beaux-Arts,
10 rue Royale,
BRUSSELS.

acr/gal

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

SOCIETE AUXILIAIRE DES EXPOSITIONS DU PALAIS DES BEAUX-ARTS
ASSOCIATION SANS BUT LUCRATIF
10, RUE ROYALE - BRUXELLES

Bruxelles, le 27 mai 1955

Monsieur Andrew C. Ritchie
Director Dept of Painting & Sculpture
Museum of Modern Art New York
Victoria Hotel
7-9, Victoria Road
Kensington - London W.8

Mon cher Ritchie,

C'est avec plaisir que je vous verrai le 14 Juin à Bruxelles. Venez directement au Palais des Beaux-Arts après m'avoir averti de l'heure à laquelle vous arriverez.

Je vous réserverai une chambre pour la nuit du 14 et je vous indiquerai l'hôtel lorsque je vous verrai.

L'exposition Gonzalez est de tout premier ordre. Je serai heureux de vous revoir et vous prie de me croire, mon cher Ritchie, bien cordialement à vous.

Robert Giron.

TEL. 12.10.03
C. C. P. 282.99

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Budget

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Joseph Ternbach

110 - 21 69th Avenue

Forest Hills 75, New York

DATE January 30, 1956

PURCHASE ORDER Nº 5074

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Gonzalez iron sculpture Woman Combing Her Hair repaired	$ 50.00	
" " " The Giraffe "	45.00	
" " " Standing Figure "	35.00	
Ardennes Trucking, pick up and delivery	24.72	
		$ 154.72

ORDERED BY

AUTHORIZED BY

January 30, 1956

FOR Gonzalez Exhibition

MOUNTING AND FRAMING: $90			
OVERTIME:	"		
P.O. # 11091			
First Total: $1840	Approval:	Date:	
Additions:	Approval:	Date:	Remarks:

* Glass estimate impossible until dimensions known. From rough drawing - appears it will be approximately $100.

This cost includes certain reconditioning charges from previous shows: Children's Carnival, Children's Art Class Show - An adjustment will be made at later date WGR

DISMANTLING: P.O. #	Approval:	Date:	Remarks:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

Date January 26, 1956

To: Accounts Payable

From: Mary Coxe

Re: Messanger charges -- Gonzalez Exhibition

The Gonzalez Exhibition should be charged for a pick up from Sunami's studio which was brought to the Museum by Rapid Messenger Service on January 20th.

P.O. # 11089	"	
INSTALLATION: $350 OVERTIME: P.O. # 11090	"	
MOUNTING AND FRAMING: $90 OVERTIME: P.O. # 11091	"	
First Total: $1840	Approval:	Date:
Additions:	Approval: Date:	Remarks:

* Glass estimate impossible until dimensions known. From rough drawing - appears it will be approximately $100.

This cost includes certain reconditioning charges from previous shows: Children's Carnival, Children's Art Class Show - An adjustment will be made at later date WGR

DISMANTLING: P.O. #	Approval: Date:	Remarks:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Budget -

INSTALLATION ESTIMATE SHEET

EXHIBITION: Gonzalez

DIRECTOR: Mr. Ritchie

TODAY'S DATE:
OPENING DATE:
BUDGET FOR INSTALLATION: $5000

PRODUCTION MANAGER'S ESTIMATES	REMARKS	ADDITIONS CHANGES
CARPENTRY: $550 OVERTIME: P.O. # 11087	includes materials except glass*	
PAINTING: $500 OVERTIME: P.O. # 11088	"	
ELECTRICAL: $350 OVERTIME: P.O. # 11089	"	
INSTALLATION: $350 OVERTIME: P.O. # 11090	"	
MOUNTING AND FRAMING: $90 OVERTIME: P.O. # 11091	"	
First Total: $1840	Approval:	Date:
Additions:	Approval: Date:	Remarks:

* Glass estimate impossible until dimensions known. From rough drawing - appears it will be approximately $100.

This cost includes certain reconditioning charges from previous shows: Children's Carnival, Children's Art Class Show - An adjustment will be made at later date WAR

DISMANTLING: P.O. #	Approval: Date:	Remarks:
MAINTENANCE: P.O. #	Approval: Date:	Remarks:

FINAL TOTAL:

NR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Budget

THE MUSEUM OF MODERN ART

cc: Mr. Keppel
Mr. Wheeler

Date December 20, 1955

To: Mrs. Emily Woodruff

From: Andrew Ritchie

Re: Gonzalez opening

Confirming our telephone conversation today I understand that the following is your estimated budget for the Gonzalez opening:

Invitation cost for 1,400	$42.50	
Postage	48.00	
Cost of keeping Museum open	150.00	
Refreshments: service.... $54.00		
liquor..... 78.00	132.00	
		$372.50

We have agreed that these expenses are to be covered as follows:

Hospitality Committee	100.00	
Dept. of Painting & Sculpture	100.00	
Treasurer's Office (appr. C. Keppel, 12/20/55)	150.00	
Membership Department	22.50	
		$372.50

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

DRAFT

Budget

THE MUSEUM OF MODERN ART

cc: Mr. Ritchie

Date May 13, 1955

To: Mr. Charles Keppel

Re: GONZALEZ budget

From: Monroe Wheeler

Director's travel - European (Holland, Belgium, Switzerland, France):	$200
10 days at $25 per diem:	250
Collecting, packing, transport of approximately 30 foreign loans and return:	1,500
Marine insurance on $100,000 both ways:	700
U.S. insurance, 6 months on $100,000	110
Photographs	100
Telephone, telegraph	30
Pedestals	210
Installation	1,000
Packing for participating institutions:	200
Contingencies	200
Administrative costs and overhead	500
	$5,000

Possible participating institution, Walker Art Center: $2,500 plus transport cost.

If a third participating museum: - cost to each: $2,000 plus transport for other museums.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

cc: Mr. Ritchie

Date May 13, 1955

To: Mr. Charles Keppel

Re: GONZALEZ BUDGET

From: Monroe Wheeler

Director's travel - European (Holland, Belgium, Switzerland, France):	$ 200
10 days at $25 per diem:	250
Collecting, packing, transport of approximately 30 foreign loans and return:	1,500
Marine insurance on $100,000 both ways:	700
U.S. insurance, 6 months on $100,000:	110
Photographs	100
Telephone, telegraph	30
Pedestals	210
Installation	1,000
Packing for participating institutions:	200
Contingencies	200
Administrative costs and overhead	500
	$5,000

Possible participating institution - Walker Art Center: $2,500 plus transport cost

If a third participating museum - cost to each: $2,000 plus transport for other museums

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Chicago

MARCH 8, 1956

KATHARINE KUH
ART INSITUTE OF CHICAGO
CHICAGO 3, ILL.

SEATED WOMAN LISTED NOT FOR SALE. INSURED FOR FOURTEEN THOUSAND DOLLARS. HOWEVER AN OFFER MADE DIRECTLY TO MME ROBERTA GONZALEZ 8 RUE BARBOUX, ARCEUIL, SEINE, MIGHT CHANGE HER MIND.

ANDREW RITCHIE

SEND DIRECT. CHARGE GONZALEZ SHOW

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUB078 PD=FAX CHICAGO ILL MAR 8 1044AMC=
ANDREW C RITCHIE=THE MUSEUM OF MODERN ART=
PLEASE WIRE IMMEDIATELY PRICE OF SEATED WOMAN BY
GONZALEZ REPRODUCED PAGE 32 YOUR CATALOGUE=

KATHARINE KUH THE ART INSTITUTE OF CHICAGO=
1225P..

QDYRWUB078

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

C.O.D. Is would you prefer a
Money order to [illegible] nothing?
Thank you for your trouble.

Yours,

William Ching
12112 Laurel Terr. Dr.
Studio City, Calif.

Marianne Flack
Department of Painting and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

June 13, 1956

Mr. William Ching
12112 Laurel Terrace Drive
Studio City, California

Dear Mr. Ching:

In answer to the request for a copy of the monograph on Gonzalez in your letter of June 11, we will be happy to send you a copy if you will write to our Publications Department and enclose $.75, the cost of the monograph.

Sincerely yours,

Marianne Flack
Department of Painting and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

June 11, 1956

Dear Mr. Ritchie:

Reference is made in "Arts" of March 1956 to a Monograph by you on Julio Gonzalez which accompanied the Gonzalez show at the Museum of Modern Art recently.

Is this Monograph still available? If it is, I am at a loss as how to purchase it.

Would it be possible to send it (C.O.D.) or would you prefer a Money order to cover cost and mailing?

Thanks you for your trouble.

Yours,

William Chiang
12112 Laurel Terr. Dr.
Studio City, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file DOTREMONT

July 13, 1956

Mr. Philippe Dotremont
3, avenue de l'Echevinage
Brussels-Uccle, Belgium

Dear Mr. Dotremont:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, your sculpture, Head called "the Big Trumpet", has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

With many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

January 10, 1955

Dear M. Dotremont:

Thank you for your letter of January 5. I believe all the customs formalities and valuations are now clear and we look forward to receiving your Gonzalez sculpture at the earliest possible date. We begin our special installation next week.

With many thanks for your very kind cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Philippe Dotremont
3, Avenue de l'Echevinage
Brussels-Uccle, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

1256 (6/54)

Charge to the account of _____ $_____

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

CABLEGRAM

W. P. MARSHALL, PRESIDENT

CLASS OF SERVICE	
FULL RATE	
CABLE LETTER (LT)	
PRESS	
FULL RATE WILL APPLY UNLESS OTHERWISE INDICATED	

CHECK
ACCOUNTING INFORMATION
TIME FILED

SENDER MUST SPECIFY ROUTE WRITE "W. U. CABLES" HERE

To DOTREMONT
3 AVENUE L'ECHEVINAGE
BRUSSELS-UCCLE

Jan 5, 1956

Via _____

cc: Registrar

COMMERCIAL INVOICE WITH TRUE VALUE REQUIRED BY U S CUSTOMS

IF NECESSARY DECLARE $1400 BILL LADING WRITING MENKES

RITCHIE
MODERNART

Send the above message subject to the conditions, rules and regulations of The Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

of 14000 dollars sent you as you have requested.

3. The Menkès company being obliged to declare a value on the bill of lading indicates generally a tenth of this amount which is in this case 1400 dollars.

4. Following my instructions the sculpture will leave very shortly and I am sure that it will arrive in plenty of time.

I hope that you will find everything in order and wishing you the greatest success with the Gonzalez exhibition, I beg you to believe, dear Mr. Ritchie, etc....

S/ Philippe Dotremont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

Translated from the French:

Philippe Dotremont

Brussels-Uccle
3, Avenue de l'Echevinage

January 5, 1956

Mr. Andrew C. Ritchie
Director of the Museum of Modern Art
11 West 53rd Street
New York 19
U.S.A.

Dear Mr. Ritchie:

1. For the sake of good order, I am confirming your telegram of January 4th received thus:

"Gonzalez insured 14000 dollars wall to wall insurers cabling sending certificate declare true value on invoice no value on invoice no value bill lading."

to which I replied:

"For Ritchie Stop your cable not clear Stop noted insurance 14000 stop no invoice stop Menkes estimates necessary declare 1400 dollars bill lading cable agreement"

following which you telegraphed me on the 5th as follows:

"Commercial invoice with true value required by U.S. customs if necessary declare dlrs 1400 Bill lading writing Menkes"

2. In consequence of what went before, the necessary steps have been taken to have a consular invoice invoice in the amount of 14000 dollars sent you as you have requested.

3. The Menkès company being obliged to declare a value on the bill of lading indicates generally a tenth of this amount which is in this case 1400 dollars.

4. Following my instructions the sculpture will leave very shortly and I am sure that it will arrive in plenty of time.

I hope that you will find everything in order and wishing you the greatest success with the Gonzalez exhibition, I beg you to believe, dear Mr. Ritchie, etc....

S/ Philippe Dotremont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

PHILIPPE DOTREMONT

BRUXELLES-UCCLE
3, AVENUE DE L'ÉCHEVINAGE

5 janvier 1956

Monsieur Andrew C. RITCHIE
Director of the MUSEUM OF MODERN ART

JAN 5 1956

RX140

BN 531 BRUXELLES 29 4 1812

LT MODERNART NEWYORK

FOR RITCHIE STOP YOUR CABLE NOT CLEAR SZOP NOTED INSURANCE 14000

STOP NO INVOICE STOP MENKES ESTIMATES NECESSARY DECLARE 1400

DOLLARS BILL LOADING CABLE AGREEMENT

DOTREMONT

ICFM 531 14000 1400

mes sentiments les meilleurs et distingués.

Ph. Dotremont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

PHILIPPE DOTREMONT

BRUXELLES-UCCLE
3, AVENUE DE L'ÉCHEVINAGE

5 janvier 1956

Monsieur Andrew C. RITCHIE
Director of the MUSEUM OF MODERN ART
11 West 53rd Street,
NEW-YORK 19
U.S.A.

Cher Monsieur Ritchie,

1. Pour le bon ordre, je vous confirme votre télégramme du 4 janvier ainsi conçu :

" Gonzalez insured I4000 DOLLARS wall to wall insurers cabling
" sending certificate declare true value on invoice no value
" on invoice no value bill lading "

auquel j'ai répondu :

" For Ritchie Stop your cable not clear Stop noted insurance
" I4000 stop no invoice stop Menkes estimates necessary de-
" clare I400 dollars bill lading cable agreement "

ensuite duquel vous m'avez télégraphié le 5 comme suit :

" Commercial invoice with true value required by U.S.CUSTOMS
" if necessary declare dlrs I400 Bill lading Writing Menkes "

2. En conséquence de ce qui précède, le nécessaire a été fait pour vous faire parvenir une facture consulaire pour le montant de I4000 dollars comme vous le demandez.

3. La Maison Menkès étant obligée de déclarer une valeur au connaissement indique en général le dixième de ce montant, soit dans ce cas I400 dollars.

4. Suivant mes renseignements la sculpture partira très rapidement et je suis convaincu qu'elle vous parviendra en temps utile.

J'espère que vous trouverez tout en règle et vous souhaitant le meilleur succès avec l'exposition Gonzalez, je vous prie de croire, cher Monsieur Ritchie, en l'assurance de mes sentiments les meilleurs et distingués.

Ph. Dotremont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Dotremont

cc: Miss Dudley

January 5, 1955

Dear M. Dotremont:

Thank you for your letter of December 28th and for returning the loan agreement form.

I am sorry about the confusion over the insurance values and the value to be declared for customs. I hope that the matter has been clarified by now and that the work is on its way.

Our registrar has sent you a copy of her letter to Continentale Menkés which explains in detail the necessary declarations of value for our customs.

Let me assure you again that we are making a special effort to have the sculpture handled with the greatest care.

We do indeed have a photograph which Mme Gonzalez was able to obtain for us, and your sculpture will be reproduced in the catalog. The catalogs should be ready soon and I will, of course, send you one when they arrive.

With many thanks for your kind cooperation and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Philippe Dotremont
3, Avenue de l'Echevinage
Brussels-Uccle, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc Registrar

1256 (6/54)

Charge to the account of _____ $_____

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

CABLEGRAM

W. P. MARSHALL, PRESIDENT

CLASS OF SERVICE	
FULL RATE	
CABLE LETTER (LT)	
PRESS	
FULL RATE WILL APPLY UNLESS OTHERWISE INDICATED	

CHECK
ACCOUNTING INFORMATION
TIME FILED

SENDER MUST SPECIFY ROUTE WRITE "W. U. CABLES" HERE

To DOTREMONT
3 AVENUE L'ECHEVINAGE
BRUSSELS-UCCLE

Jan. 3 19 56

Via _____

cc: Dorothy Dudley

GONZALEZ INSURED $14000 WALL TO WALL INSURERS CABLING

SENDING CERTIFICATE DECLARE TRUE VALUE ON INVOICE

NO VALUE BILL LADING

MODERNART
RITCHIE

Send the above message subject to the conditions, rules and regulations of The Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

In order to avoid any delay, would you have the insurers telegraph me that the insurance is covered as indicated above from departure from my home until return. It is necessary, in other words, that the insurance cover the shipping by Menkès and the time at that company.

I am counting on your immediate reply in this matter, and thank you.

6. As for the customs, I propose -- and I imagine that you will be in agreement on this subject -- to set a value of only $4000.

7. Would you also let me know if you agree that, in order to avoid a high freight charge, the value declared on the bills of lading be only 1/10 of $4000, or $400.

In this case, it must be understood that in case of damage, if that should be the case, the insurer will not cite this declaration of value.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc Registrar

Translated from the French:

Philippe Dotremont

Bruxelles-Uccle,
3, Avenue de L'Echevinage

December 28, 1955

Mr. Andrew C. Ritchie
Director of the Museum of Modern Art
11 West 53rd Street
New York 19
U/S.A.

Dear Mr. Ritchie,

Julio Gonzalez - Tête dite "la grande trompette"

1. I have gotten in touch with the Continentale Menkès company which is handling the shipment of this sculpture to your museum.

2. The packing case used for shipping the work from Paris to Brussels, with reinforcement can be used for the shipment to the U.S.A., to which Continentale Menkès will attend.

3. Attached you will find my loan form on which you have filled out in advance all the necessary information.

4. I do not own a photograph of this work, but I imagine that you have one from Mme Roberta Gonzalez.

5. It will be necessary to continue the insurance of this sculpture until the moment when it will be returned to my house, the insurance covering every risk for an amount of $14,000 U.S.A. This is the figure which was given to M. Giron by Mme Roberta Gonzalez, and I assume that it is proportionate to the value of the other works which are being sent to you.

   It will be necessary to have the insurers send me a certificate declaring this insurance and stipulating that in case of damage the adjustment will be directly with me, being understood that the above value is accepted as the agreed value.

   In order to avoid any delay, would you have the insurers telegraph me that the insurance is covered as indicated above from departure from my home until return. It is necessary, in other words, that the insurance cover the shipping by Menkès and the time at that company.

   I am counting on your immediate reply in this matter, and thank you.

6. As for the customs, I propose -- and I imagine that you will be in agreement on this subject -- to set a value of only $4000.

7. Would you also let me know if you agree that, in order to avoid a high freight charge, the value declared on the bills of lading be only 1/10 of $4000, or $400.

   In this case, it must be understood that in case of damage, if that should be the case, the insurer will not cite this declaration of value.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

This is done only in the desire to spare you unnecessary expenses. If the question constitutes a problem for the insurer, please ignore the suggestion.

In any case, please inform me or Continentale Menkès of your instructions immediately.

8. I hope that the piece will arrive in good condition, but I hope, above all, that your staff will give every care necessary to the handling of the work, in such a way that it be returned to me in perfect condition.

9. I would be very much obliged if you would send me the catalog of your exhibition, for which I thank you in advance.

I am happy to be able to accommodate you, and wishing the greatest success to your initiative in exhibiting the Work of Gonzalez, I beg you to accept, dear Mr. Ritchie, etc.....

S/ Philippe Dotremont

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

PHILIPPE DOTREMONT

BRUXELLES-UCCLE
3, AVENUE DE L'ÉCHEVINAGE

28 décembre 1955

Monsieur Andrew C. RITCHIE
Director of the MUSEUM OF MODERN ART
11 West 53rd Street
NEW-YORK 19
U.S.A.

Cher Monsieur Ritchie,

Julio Gonzalez - Tête dite " la grande trompette "

1. Je me suis mis en rapport avec la Firme Continentale Menkès qui s'occupe de l'expédition de cette sculpture à votre Musée.

2. La caisse d'emballage ayant servi pour le transport de l'oeuvre de Paris à Bruxelles pourra servir pour l'expédition aux U.S.A. en la renforçant, ce dont la Continentale Menkès s'occupera.

3. Ci-joint vous voudrez trouver mon bulletin de prêt sur lequel vous aviez mis d'avance tous les renseignements nécessaires.

4. Je ne possède pas de photographie de cette oeuvre , mais je suppose que vous en avez eu une de Madame Roberta Gonzalez

5. Il y aurait lieu de couvrir l'assurance de cette sculpture jusqu'au moment où elle rentrera à mon domicile, assurance couvrant tous les risques pour un montant de 14.000 $ U.S.A. C'est ce chiffre qui a été renseigné par Madame Roberta Gonzalez à Monsieur Giron et je suppose qu'il est proportionnel à la valeur des autres oeuvres qui vous sont envoyées.

   Il serait nécessaire de me faire délivrer par les assureurs un certificat déclarant cette assurance et stipulant qu'en cas de sinistre le règlement se fera directement avec moi, étant entendu que la valeur ci-dessus s'entend en valeur agréée.

   Afin d'éviter tout retard, voudriez-vous me faire télégraphier par les assureurs que l'assurance est couverte comme indiqué ci-dessus à partir du départ de chez moi jusqu'au retour. Il faut, en effet, que l'assurance couvre le transport chez Menkès et le séjour chez cette firme.

   Je compte sur votre réponse immédiate à ce sujet et vous en remercie.

6. En ce qui concerne la douane, je vous propose - et je suppose que vous serez d'accord à ce sujet - de libeller une valeur de 4.000 $ USA. seulement.

./.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

28 décembre 1955

Suite... 1

à Monsieur A.C. RITCHIE
NEW-YORK

7. Vous voudrez également me dire si vous êtes d'accord, que, afin d'éviter un renchérissement du frêt, la valeur déclarée sur les connaissements ne soit que de I/IOème de 4.000 $, soit 400 $ U.S.A.

Dans ce cas, il doit être entendu qu'en cas de sinistre l'assureur n'invoquera pas, le cas échéant, cette indication de valeur.

Ceci est fait uniquement dans le but de vous éviter des frais inutiles. Si la question constitue une difficulté pour l'assureur, veuillez ne pas en tenir compte.

En tous les cas, veuillez donner immédiatement vos instructions à la Continentale Menkès ou à moi-même.

8. J'espère que la pièce vous parviendra en bon état mais j'espère surtout que votre personnel apportera tous les soins nécessaires à la manipulation de l'oeuvre, de telle manière qu'elle puisse me revenir en parfait état.

9. Vous m'obligeriez beaucoup en me faisant parvenir le catalogue de votre exposition, ce dont je vous remercie d'avance.

Je suis heureux de pouvoir vous être agréable et souhaitant le plus grand succès à votre initiative d'exposer l'Oeuvre de Gonzalez, je vous prie d'agréer, cher Monsieur Ritchie, avec mes tout meilleurs voeux de bonheur et de succès pour l'année I956, l'assurance de mes meilleurs et distingués sentiments.

[signature]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Dotremont

cc: Miss Dudley

November 29, 1955

Dear Monsieur Dotremont:

Thank you very much for agreeing to lend us your sculpture by Gonzalez:

Tête dite "la grande trompette"

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agent in Brussels, Continentale Menkès, 125 Chaussée d'Anvers, to make arrangements with you for collecting, packing and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form as soon as it is received. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Philippe Dotremont
3, Avenue de l'Echevinage
Brussels-Uccle, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Translated from the French:

Philippe Dotremont

Bruxelles - Uccle
3, Avenue de l'Echevinage

November 20, 1955

Dear Mr. Ritchie:

I have received your letter of the 4th requesting the Julio Gonzalez sculpture for the exhibition you are organizing:

Tête dite "la grande trompette"
no. 67 of the Amsterdam Exhibition Catalog.

As it was understood with Mme Gonzalez that this work must be part of your exhibition, I am naturally agreed to make the loan.

I have not been able, meanwhile, to return the loan agreement form which you sent me because, the work not yet being in Brussels, I can not fill in the information necessary for you.

I would therefore be grateful if you could be patient a little longer and I can assure you that I will do what is necessary so that this document will arrive without too much delay.

According to the information which has been given me, it seems that the sculpture is on its way to Brussels, from where it will be shipped for New York in plenty of time, the operation not being possible directly from Paris because of various customs formalities.

I will therefore come back to the matter as soon as the work arrives, and in the meantime, I beg you, dear Mr. Ritchie, etc....

S/ P. Dotremont

Monsieur Andrew C. Ritchie
Director ofthe
Museum of Modern Art
11 West 53rd Street
New York 19

U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

PHILIPPE DOTREMONT

BRUXELLES - UCCLE
3, AVENUE DE L'ÉCHEVINAGE

20 novembre 1955

Cher Monsieur Ritchie

J'ai reçu en son temps votre lettre du 4 courant me demandant, pour l'exposition que vous organisez, la sculpture de Julio Gonzalez

Tête dite " la grande trompette ".

n° 67 du Catalogue de l'Exposition d'Amsterdam.

Comme il avait été entendu avec Madame Gonzalez que cette oeuvre devait faire partie de vos expositions, je suis parfaitement d'accord de vous en faire le prêt.

Je n'ai pu cependant déjà vous retourner le formulaire de prêt que vous m'avez fait parvenir parce que, l'oeuvre n'étant pas encore à Bruxelles, je ne dispose pas des renseignements qui vous sont nécessaires.

Je vous saurais donc gré de patienter quelque temps encore et je puis vous assurer que je ferai le nécessaire pour que ce document vous parvienne sans trop de retard.

D'après les renseignements qui m'ont été donnés, il paraît que la sculpture serait en route pour Bruxelles, d'où elle sera expédiée en temps utile pour New-York, l'opération ne pouvant pas se faire directement de Paris en raison des diverses formalités douanières.

Je reviendrai donc sur la question dès que l'oeuvre sera arrivée et entretemps, je vous prie, cher Monsieur Ritchie, d'agréer l'expression de mes meilleurs et distingués sentiments.

Ph. Dotremont

Monsieur Andrew C. RITCHIE
Director of the
MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19

U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

November 4, 1955

Dear M. Dotremont:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

Mme Roberta Gonzalez writes us that you have recently bought her important sculpture by Julio Gonzalez

Tête dite"la grande trompette" - Amsterdam Exhibition no. 67

and that you have graciously agreed to lend it to us for our exhibition in accordance with our original selection for the show.

I am writing to confirm the loan, and am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date.

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes and particularly for the designing of pedestals ,we would like to receive all loans no later than the first week in January, 1956. On return of the loan agreement form, we will inform our shipping agents in Belgium to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

With many thanks for your generous collaboration,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Philippe Dotremont
3, Avenue de l'Echevinage
Brussels-Uccle, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Estienne

March 22, 1956

Dear M. Estienne:

Mr. Ritchie asked me to send you the enclosed information -- a catalog of the exhibition, two photographs, the press releases sent out by the Museum of Modern Art for the exhibition, and photostats of two of the articles which appeared in conjunction with the show.

I hope this will be of help to you in the preparation of your proposed article. We would be very happy to receive copies of the finished article when it appears.

Very sincerely yours,

Mary S. Coxe
Assistant to Mr. Ritchie

M. Charles Estienne
51, rue Gay-Lussac
Paris 5e, France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Estienne

cc: Mrs. Shaw

March 8, 1956

Dear M. Estienne:

We have received a request from Mme Roberta Gonzalez to send you information on our current exhibition of the sculpture of Julio Gonzalez.

Unfortunately we did not have either of the photographs which she requested on hand. However, I have ordered them and hope to have them for you in ten days or two weeks. We will also send you the catalog and press releases for the show.

I am delighted to hear that you are planning to do an article on the exhibition and look forward very much to reading it.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Charles Estienne
51, rue Gay-Lussac
Paris 5e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Faeth

THE MUSEUM OF MODERN ART

Date February 23, 1956

To: Mr. Faeth

From: Andrew Ritchie

Re: Gonzalez Exhibition -- pedestal adjustments

Dear Bob:

Here is a list of the adjustments we discussed this morning for the Gonzalez exhibition:

24.	Face called "the Tunnel"	Wire to pedestal at back; wire to be touched up.
56.	Abstract Figure	Wire to pedestal on side where customs seal is attached; wire to be touched up.
53.	Dancer called "à la Marguerite"	Double-face tape between base and pedestal; tighten socket between sculpture and base. //
48.	Figure called "the Big Sickle"	Double-face tape between base and shelf.
57.	Head of the Montserrat II	Attach pedestal to wall on side nearest corner, and if necessary on other side; wedge pedestal solid with double-face tape; touch up angles. //
40.	Seated Woman	Even pedestal at floor with double-face tape.
41.	Seated Woman	Even pedestal at floor with double-face tape.
30.	Dancer called "à la Palette"	Attach pedestal to floor; stabilize base by inserting double-face tape between base and pedestal. //
4.	Harlequin	Attach pedestal to floor. ?
22.	Head called "the Swiss Woman"	Re-attach pedestal to floor.
33.	Head with a Mirror	Attach pedestal to floor. //
25.	The Lovers	Move about an inch forward on pedestal.
32.	Head	Attach pedestal to floor.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: D. Dudley

TRANSLATION

Arcueil 11-28-56

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine

Dear Mr. Ritchie:

I was very much surprised by the answer to my request for catalogues of the exhibition of my father.

I thought that the gesture of giving up to you a sculpture to which I [illegible] furthermore, the annoyance caused me by the [illegible]res and two enamels en route from New York, [illegible] authorization to make this request.

Do you know how I can forward to you an amount equivalent to ten catalo[illegible] what to do because I would very much like to receive them. On my part, I absolutely don't know how it is possi[illegible]

Believ[illegible] /s/ Roberta Gonzalez

November 29, 1956

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine,
France

Dear Mme Gonzalez:

Under separate cover we are sending you ten copies of the Gonzalez catalogue with our compliments.

Sincerely yours,

Andrew C. Ritchie,
Director

ACR:mf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

TRANSLATION

Arcueil 11-28-56

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine

Dear Mr. Ritchie:

I was very much surprised by the answer to my request for catalogues of the exhibition of my father.

I thought that the gesture of giving up to you a sculpture to which I was so attached, and furthermore, the annoyance caused me by the damage to four sculptures and two enamels en route from New York, should give me authorization to make this request.

Do you know how I can forward to you an amount equivalent to ten catalogues? Please tell me what to do because I would very much like to receive them. On my part, I absolutely don't know how it is possible to send this money.

Believe, dear sir, etc.

/s/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file GONZALEZ, Mme. Roberta

July 13, 1956

Mme. Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine, France

Dear Mme. Gonzalez:

Since Mr. Ritchie is at present abroad, I am writing on his behalf to thank you for lending so generously to the retrospective exhibition of your father's works. With the close of the exhibition in Minneapolis, the group of sculptures, paintings, drawings and enamels in your collection have been shipped on the SS Liberté, July 3rd and consigned to R. Lerondelle for delivery to you.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

As you know, the exhibition was extremely well received by the press and by the public both in New York and in Minneapolis.

With many thanks again for your generous cooperation,

Very sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

P.S. Also enclosed is a receipt of delivery for the Head called "the Swiss Woman" which belongs to Mr. Fernand G. Graindorge and which is returned to you as requested.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file GONZALEZ, Mme. Roberta Gonzalez-Roux

July 13, 1956

Mme. Gonzalez-Roux
c/o Mme. Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine, France

Dear Mme. Gonzalez-Roux:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, your sculpture, Head, and your painting, Self-Portrait, have been shipped on the SS Liberté, July 3, and consigned to R. Lerondelle for delivery to you.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

As you know, the exhibition was extremely well received by the press and by the public both in New York and in Minneapolis.

With much appreciation for your generous cooperation,

Very sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file GONZALEZ, Mme. Roberta Berton

July 13, 1956

Mme. Berton
c/o Mme. Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine, France

Dear Mme. Berton:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, the group of sculptures from your collection have now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

As you may know, the exhibition was extremely well received in both New York and Minneapolis and we would like to thank you again for your generous cooperation.

Very sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

TO: R. Larondelle
76 rue Blanche
Paris 9, France

FOR: Mme. Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine,
France

Box MoMA 40/PARIS Size: 19 3/4" x 40" x 45 1/2" Net Wgt.: 95 lbs.
Gross Wgt.: 202 lbs.

2 pcs. sculpture in box

56.23	Gonzalez:	Standing Peasant Woman, silver	$2000
56.83	Gonzalez:	The Prayer, iron	$14,285

This sculpture was lent for exhibition purposes and is now being returned to the owners.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

22-5-56

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil (Seine)
ALEsia 25-53

Mr. A. C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

What a pleasure for us to receive the very beautiful photographs that you took of the Gonzalez exhibition. These are moving documents which we will preserve with care. The sight of these photos made me regret more bitterly not having been present at this exhibition, Alas!

I am leaving for Spain at the end of the week and will remain there for the month of June. If you have anything important to communicate to me you can write me at the following address:

R. Gonzalez, en casa de Francès
12, calle Ataulfo, 3º 3ª
Barcelona, Spain

I know absolutely nothing about the exhibition in Minneapolis. But I hope that all goes well there.

Once more, thank you for having sent me all the photographs and thank you also for all the devotion which you have shown for the memory of my father.

Believe in my grateful and sympathetic regards, dear Sir,

(signed) RobertaGonzalez

P.S. Please find attached the slips which I am returning to you, signed, as you have requested.

cc: Miss Dudley
Mr. McCray
Miss Pearson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

cc: Miss Dudley

Mme Gonzalez

cc: R. Lerondelle
Mr. Ritchie

May 14, 1956

nan, which you so
en shipped on the
i to R. Lerondelle,
Also shipped to
r instructions, was
ller-Müller. We
In Otterlo.
reception the show
be equally well

the exhibition and
dea of the installa-
t night, some of
ally appeared in the

ely yours,

f delivery for the
to sign and return

Dudley

rosity in lending
-- it did much to
e and successful.

yours,

ie

ACR:msc

22-5-56-

Roberta Gonzalez
8, Rue R. S. Barboux
ARCUEIL (Seine)
ALésia 25-53

Monsieur A.C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,

Quel plaisir pour nous de recevoir les très belles photographies que vous avez prises lors de l'exposition Gonzalez - Voilà des documents émouvants que nous conserverons précieuse-ment - La vue de ces photos me fait regretter plus amèrement de n'avoir pas été présente à cette exposition, hélas! -

Je pars pour l'Espagne à la fin de la semaine et y restrai tout le mois de Juin - Si vous aviez quelque chose d'important à me communiquer vous pouvez m'écrire à l'adresse suivante:

R. Gonzalez, en Casa de Francès,
12, calle Ataulfo, 3º 3ª
Barcelone, España -

Je ne sais absolument rien de l'exposi-tion de Minéapolis - Mais j'espère

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

cc: Miss Dudley

cc: D. Lerondelle
Mr. Mitchie

que tout s'y passe bien !

Encore une fois merci de m'avoir envoyé toutes ces photographies, et merci aussi pour toutes choses dévouées que vous avez faites à la mémoire de mon père —

croyez à mes sentiments reconnaissants et très sympathiques, chère Rowena.

Roberto Gonzalez

P.S. Veuillez trouver ci-jointes les feuilles que je vous retourne signées, comme vous me le demandez —

6, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

Gonzalez

May 14, 1956

Dear Mme Gonzalez:

Your sculpture Standing Peasant Woman, which you so generously lent to our exhibition, has now been shipped on the SS Liberté, sailing April 26, 1956, consigned to R. Lerondelle, 76 rue Blanche, Paris, for delivery to you. Also shipped to you at the same time, in accordance with your instructions, was The Prayer, belonging to the Rijksmuseum Kröller-Müller. We understand that you will forward it to them in Otterlo.

You know by now what an excellent reception the show had here in New York, and I am sure it will be equally well received in Minneapolis.

I am enclosing some photographs of the exhibition and hope that they will serve to give you some idea of the installation here in New York. As they were taken at night, some of them may seem a little darker than they actually appeared in the museum.

I am also enclosing two receipts of delivery for the pieces mentioned. Would you be kind enough to sign and return them to us at your convenience.

With again my thanks for your generosity in lending us the little silver Standing Peasant Woman -- it did much to make the exhibition both truly representative and successful.

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme. Gonzales

cc: R. Lerondelle
Mr. Ritchie

April 19, 1956

W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York
Att: Mr. Sorrentino

Dear Mr. Sorrentino:

Enclosed are five copies of our invoice for one case containing sculpture to be forwarded to Paris via Le Havre on the SS Liberté scheduled to sail from New York on April 26th. Please consign to R. Lerondelle, 76 rue Blanche, Paris for customs clearance and delivery to Madame Roberta Gonzales, 8 rue R. S. Barboux, Arcueil, Seine.

Insurance has been arranged by the museum. Please prepay all expenses to Le Havre and bill us under our Order No. 6411 which will be mailed to you under separate cover.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Encls.
DHD:mt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez Jun

cc: Mr. Ritchie
Miss D. Miller
Mr. Keppel

Translated from the French:

April 9, 1956

Arcueil 1-4-56

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil (Seine)

Monsieur A. C. Ritchie
The Museum of Modern Art
New York

Dear Mme Gonzalez:

It gives me a great deal of pleasure to send you with this letter the Museum's check for $11,000. in full payment for the iron sculpture by Julio Gonzalez called Torso. I think it is the most sensitive of your father's realistic pieces and a work of unsurpassed technical excellence. We are delighted to be able to add it to the two other very different Gonzalez works already in our Collection -- the Head and the Woman Combing Her Hair.

My very kindest regards to you.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

P.S. It may interest you to know that since buying this sculpture our Museum has been given a fine gouache drawing by Gonzalez. With the addition of these works I believe our Museum will have one of the finest groups of Gonzalez sculptures in any public collection.

Mme Roberta Gonzalez
8 rue R.S. Barboux
Arcueil (Seine)
France

AHB:es

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Arcueil 1-4-56

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil (Seine)

ALEsia 25-53

Monsieur A. C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

I have received your letter of March 23, and I must say that I am at the same time happy and melancholy at the idea that the Torso is going to become the property of the Museum of Modern Art. -- Happy to see it in such a high place and melancholy that I will no longer see it here... But life seems to be made of mixtures of joy and nostalgia...

Thank you for sending the two photographs which I am delighted to have. They will be valuable for my documentation.

From everywhere come the most enthusiastic echoes of those who have seen the exhibition, not only for the quality of the work exhibited but also for the intelligence and refinement with which these works are presented. Please believe that all this praise goes straight to my heart.

It gives me great pleasure to tell you again of my gratitude while sending you once more my most friendly regards,

(Signed) Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arcueil le 23 mars VVe Gonzalez

Avril 1-4-56

Roberta Gonzalez
8, Rue R. S. Barboux
ARCUEIL (Seine)
ALÉsia 25-53

Monsieur A. C. Ritchie
The Museum of Modern Art
New-York -

Cher Monsieur Ritchie -

J'ai bien reçu votre lettre du 23 mars, et je dois vous dire que je suis à la fois heureuse et mélancolique à l'idée que le "Torse" va devenir la propriété du Museum of Modern Art - Heureuse de le voir en un si haut lieu, et mélancolique, puisque je ne le verrai plus chez moi .... Mais la vie est ainsi faite de mélanges de joies et de nostalgies .....

Merci pour l'envoi des deux photographies que je suis ravie d'avoir - Elles me ~~sont~~ précieuses pour ma documentation.

De toutes parts me parviennent les échos les plus enthousiastes de ceux qui ont vu l'exposition, non seulement pour la qualité

Je m'excuse beaucoup de vous déranger et je vous prie de croire, Cher Monsieur, à mes sentiments les plus sympathiques et les meilleurs

Vve Julio Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

des œuvres exposées, mais aussi pour l'intelligence et le raffinement avec lesquels ces œuvres sont présentées — Croyez que toutes ces louanges me vont droit au cœur —

Il me plaît de vous redire toute ma gratitude en vous adressant à nouveau mes souvenirs les plus amicaux,

Robert Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arcueil
8 rue Simon Barboux

le 23 mars VVE Gonzalez

Mr. A. C. Ritchie
Director Museum of Modern Art
New York

Cher Monsieur

March 28, 1956

Dear Mme Gonzalez:

I was delighted to receive your letter of March 23rd and hear that favorable reports of our Gonzalez exhibition have reached you. It has been very well received here, I feel.

We are very happy to send the six catalogs which you requested and which I am enclosing.

With many thanks for your kind letter,

Very sincerely yours,

Andrew C. Ritchie
Director

Vve Julio Gonzalez
8, rue Simon Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arcueil
8 rue Simon Barboux

le 23 Mars 1956

Mr. A. C. Ritchie
Director Museum of Modern Art
New-York

Cher Monsieur.

Je tiens à vous exprimer moi-même tout le plaisir que m'a procuré la belle exposition Julio Gonzalez que vous avez organisée et à vous en remercier très sincèrement.

Malgré la distance - grâce à votre joli catalogue - à l'émission radiophonique que nous avons entendue - aux articles de Presse - à des lettres de personnes qui ont vu l'exposition - grâce à tout cela, nous avons pu rester pendant ces deux mois en union très intime avec le Musée d'Art Moderne de New-York.

Me serait-il possible d'avoir quelques uns de ces jolis Catalogues ? - six par exemple - Ce serait un souvenir que j'aimerais offrir à quelques bons amis de Gonzalez, qui seraient aussi heureux que moi d'y lire votre intéressante introduction.

Si j'ai quelques frais pour cela je vous demanderai de me le faire savoir dans votre envoi.

Je m'excuse beaucoup de vous déranger et je vous prie de croire, Cher Monsieur, à mes sentiments très sympathiques et reconnaissants

Vve Julio Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Mr. Barr

cc: Mr. Barr
Mr. Soby copy

Translated from the French:

Arcueil 19-3-56

Roberta Gonzales
8, rue R.S. Barboux
Arcueil, Seine

Mr. A. C. Ritchie
The Museum of Modern Art
New York

March 23, 1956

Dear Mr. Ritchie:

First let me thank you for your kindness in having sent me a photostat of the article by David Smith, which I enjoyed reading. I was very pleased with the documents which you are going to send to Charles Etienne.

Dear Mme Gonzalez:

I am pleased to inform you that our committee on acquisitions has agreed to the price of $11,000 (eleven thousand dollars), for the Torso by Gonzalez, as quoted in your letter of March 19.

You will hear shortly from Mr. Alfred H. Barr, Jr., Director of the Museum Collections, who will make arrangements for payment to you.

I cannot tell you how pleased I am that your father will now be represented here so well and so completely.

With best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Please believe, etc...

(Signed) Roberta Gonzales

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Barr
Mr. Soby

Translated from the French:

Arcueil 19-3-56

Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine

Mr. A. C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

First let me thank you for your kindness in having sent me a photostat of the article by David Smith, which I enjoyed reading. I am also very pleased with the documents which you are going to send to Charles Estienne.

I want to thank you also for your letter of March 12 in which you informed me of the offer for the Torso made by the acquisitions committee of your Museum.

I have read you letter with a great deal of interest and I have reflected at length, reconsidering everything objectively. Undoubtedly the reasons you give me on the subject of a reduction in the price are valid and I respect them. Undoubtedly also, those which I have given you are equally so. Nevertheless, I want to give evidence of good will, once more, where you are concerned. The first sacrifice was to accept the giving up of a work to which I am so strongly attached. I am willing now to accept giving it up to you for a price considerably lower than what I had asked. However, I can not do less than ask you $11,000. (eleven thousand dollars) for it. It seems to me that it is difficult not to appreciate the new effort which I am making. And you, dear Mr. Ritchie, you will appreciate it, I know.

Please believe, etc....

(Signed) Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Asnieil 19-3-56

Roberta Gonzalez
8, rue R.S. Barbeux
Asnieil Seine

Monsieur A-C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,

Tout d'abord laissez-moi vous remercier de votre gentillesse de m'avoir adressé une photo-copie de l'article de David Smith, qu'il m'a été agréable de lire - je suis également contente des documents que vous allez transmettre à Charles Estienne.

Je vous remercie également de votre lettre du 12 mars dans laquelle vous m'informez de l'offre faite par la commission d'achat de votre Musée au sujet de Torse.

J'ai lu votre lettre avec beaucoup d'intérêt et j'ai longuement réfléchi en reconsiderant toutes choses avec objectivité - Sans doute les raisons que vous me donnez au sujet d'une réduction de prix sont valables et je les respecte - Sans doute aussi celles que je vous ai données le sont également. Cependant je veux faire preuve de bonne volonté cette fois encore à votre égard - Le premier sacrifice a été d'accepter de me défaire d'une œuvre à laquelle je tiens si fort, je veux bien maintenant accepter de vous la céder pour un prix sensiblement plus bas que celui que je demandais, cependant je ne puis faire moins que de vous en demander $11.000 - (onze mille dollars) - Il me semble qu'il est difficile de ne pas apprécier le nouvel effort que je fais - Et vous, cher Monsieur Ritchie, vous l'apprécierez : j'en suis sûre -

Veuillez croire, je vous prie, à mes sentiments très reconnaissants et les plus amicaux.

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Barr
Mr. Soby

March 12, 1956

Dear Mme Gonzalez:

Thank you for your letter about the price of the Torso.

I have discussed the matter again with members of our acquisitions committee.

As you know, museums have limited funds for buying works of art, and ours is no exception. However, while we cannot always afford to pay the full asking price for a work, it is felt that an artist's reputation is considerably enhanced by permanent showing in the Museum of Modern Art and that the acceptance by the seller of a reduced price is therefore justified. We all feel that this is true of the Torso, which we wish to have for our collection.

The current exhibition also has added greatly to your father's reputation here. For various reasons, then, we hope you will consider a lower price for the sculpture in question. The most that we feel we can afford is $10,000. I do hope you will consider this offer favorably, in your father's interests as well as ours. I can assure you, of course, that this reduced price would be kept confidential so that it would in no way influence prices on the open market.

Under separate cover, we are sending you the article by David Smith on your father's work, which you requested.

With best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Mrs. Shaw

Translated from the French:

March 6, 1956

Roberta Gonzalez
8, rue R.S. Barboux
ARGUEIL (Seine)

ALesia 25-53

Mr. A. C. Ritchie
The Museum of Modern Art
N. York

March 12, 1956

Dear Mr. Ritchie:

In writing you yesterday about Charles Estienne, I forgot to give you the address: here it is: 51, rue GAY-LUSSAC, Paris 5e.

Dear Mme Gonzalez:

Thank you for your letters of March 5th and 6th. I am very interested to learn that Charles Estienne of "Combat" is planning to do an article on the Gonzalez exhibition.

Unfortunately, we did not have either of the photographs you requested on hand. However, they have been ordered and I expect to have them in ten days or two weeks. The delay is due to the fact that the Standing Figure is not available here and must be ordered from Philadelphia. I have written M. Estienne to tell him this, and that we will be glad to send him the catalog as well.

I have included photographs for you in the order, and will send them as soon as they are ready. I am enclosing a copy of the article by David Smith from Art News, which I wrote you about before.

With warmest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mrs. Shaw

Translated from the French:

March 6, 1956

Roberta Gonzalez
8, rue R.S. Barboux
ARCUEIL (Seine)

ALÉsia 25-53

Mr. A. C. Ritchie
The Museum of Modern Art
N. York

Dear Mr. Ritchie:

In writing you yesterday about Charles Estienne, I forgot to give you the address: here it is: 51, rue GAY-LUSSAC, Paris 5e.

It will be very interesting to have this critic, very well known here in avant-garde circles, write on the Gonzalez exhibition.

I hope that on your part you are agreeable to sending him, as quickly as possible, the catalog and photographs of the exhibition.

With many thanks, please find here, dear Sir....

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Roberta Gonzalez
8, Rue R. S. Barboux
ARCUEIL (Seine)
ALÉsia 25-53

6 Mars 1956

Monsieur A.C. Ritchie
The Museum of Modern Art
N. York

Cher Monsieur Ritchie,

J'ai oublié hier en vous écrivant au sujet de Charles Estienne, de vous donner son adresse : la voici : 51, rue GAY-LUSSAC Paris, 5e -

Il serait très interessant que ce critique, très connu ici dans les milieux d'avant-garde, écrive sur l'exposition Gonzalez -
J'espère que de votre côté vous l'agréerez en lui faisant parvenir le plus vite possible catalogue et photos de l'exposition -

956

. C. Ritchie
useum of Modern Art
rk

alogs that I have
ostat of the article
magazine.

have still not
in one of your letters
se I would have liked

tienne who did not
held in New York.
ite an important
is purpose, some
quickly send him
, "The Head" and
an museums. These
is subject I too
orks, which are not

s from New York
avorable verbal
ork and had seen
ably presented.
aving seen this

Awaiting your reply, please believe, dear Sir, etc...

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Avec mes remerciements
Veuillez trouver ici, chère
Monsieur l'expression de
mon souvenir très
sympathique,

Roberta Gonzalez

'56

. C. Ritchie
iseum of Modern Art
'k

alogs that I have
ostat of the article
magazine.

have still not
in one of your letters
se I would have liked

tienne who did not
held in New York.
ite an important
is purpose, some
quickly send him
, "The Head" and
an museums. These
is subject I too
orks, which are not

's from New York
vorable verbal
ork and had seen
ably presented.
ving seen this

, dear Sir, etc...

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mrs. Shaw

Translated from the French:

March 5, 1956

Roberta Gonzalez
8, rue R.S. Barboux
ARCUEIL (Seine)

ALÉsia 25-53

Mr. A. C. Ritchie
The Museum of Modern Art
N. York

Dear Sir:

Thank you very much for the six catalogs that I have now received this morning as well as the photostat of the article on my father which appeared in the New Yorker magazine.

At the same time I must say that I have still not received the copy of Art News which you said in one of your letters that you were sending. I am very sorry because I would have liked to read David Smith's article.

Night before last, I met Charles Estienne who did not know that a Gonzalez exhibition was now being held in New York. He told me that he would like very much to write an important article for the newspaper "Combat" and for this purpose, some documents would be useful to him. Could you quickly send him a catalog and some photographs -- For example, "The Head" and "Standing Figure" belonging to the two American museums. These works have never been reproduced here. On this subject I too would like to have photographs of these two works, which are not included in my documentation.

I have received enthusiastic letters from New York about your exhibition and yesterday a most favorable verbal report by someone who has returned from New York and had seen the exhibition, which is, she tells me, admirably presented. I must say that I regret more and more not having seen this retrospective.

Awaiting your reply, please believe, dear Sir, etc...

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Bass

5- mars 1956

Roberta Gonzalez
8, Rue R. S. Barboux
ARCUEIL (Seine)
ALÉsia 25-53

Monsieur A. C. Ritchie
The Museum of Modern Art
N. York.

Cher Monsieur,

merci infiniment des 6 catalogues que j'ai bien reçus, de même, ce matin, de la photocopie de l'article sur mon père paru dans le New-Yorker Magazine -

Cependant il me faut vous dire que je n'ai toujours pas l'exemplaire de "Arts News" que dans une de vos lettres vous me dites m'envoyer je le regrette car j'aurais aimé lire l'article de David Smith -

J'ai rencontré avant hier soir, Charles Etienne qui ne savait pas qu'une exposition Gonzalez avait lieu actuellement à N. York - Il m'a dit qu'il aimerait beaucoup écrire un article important dans le journal "Combat" et qu'à cet effet quelques documents lui seraient utiles - Pourrez-vous lui adresser rapidement, un catalogue et quelques photographies - Par exemple "The head" et "Standing Figure" appartenant

Mme Rob
8, rue
Dear Mr
particu
takes i
to acqu
which y
which u
which,
stitute
work.
Modern
of this
Ritchie
in my f
me now
I know
lishmer
to one
I have
In prin
Museum
cated f
in depr
by Gonz
event t
from sa

I beg you to believe, dear Sir, etc.,,,

(Signed) Roberta Gonzalez

* $14,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

= Quant aux 2 musées américains - Ces
oeuvres n'ayant jamais été reproduites,
ici - A ce propos puis - je vous deman-
-der également quelques photos de ces
deux oeuvres, celle - ci ne figurant pas
dans ma documentation -

J'ai reçu de New-York des lettres
enthousiastes sur votre exposition, et
hier encore, une critique orale des plus
favorables, par une personne qui re-
-vient de N. York et qui a vu l'exposi-
-tion, laquelle est, m'a-t-elle dit :
admirablement présentée - Je dois
dire que je regrette de plus en plus de
n'avoir pas vu cette rétrospective -

Dans l'attente de vos bonnes nouvelles,
veuillez, croire, cher Monsieur, à
mes sentiments infiniments
reconnaissants. Roberta Gonzalez

Mme Rob
8, rue

Dear Mr

particu
takes i
to acqu
which y
which u
which,
stitute
work.

Modern
of this
Ritchie
in my f
me now
I know
lishmen
to one
I have
In princ
Museum
cated f

in depri
by Gonza

event t
from sa

I beg you to believe, dear Sir, etc.,,,

(Signed) Roberta Gonzalez

* $14,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Barr
Mr. Soby

Translated from the French:

Mme Roberta Gonzalez
8, rue R.S. Barboux, Arcueil, Seine

Arcueil 22-2-56

Mr. Andrew C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

Thank you very much for your letter of February 16th. I am particularly touched by the interest which the Museum of Modern Art takes in my father's work, in expressing for the third time the desire to acquire a new work. However, as you already know, the sculpture which you have chosen is not, in principle, for sale. It is a work to which up to this time I have never wanted to be separated. It is a work which, with The Montserrat of the Stedelijk Museum of Amsterdam, constitutes the only two important figurative sculptures of my father's work.

On the other hand, I am not forgetting that the Museum of Modern Art was the first to acquire a sculpture by my father, and because of this, I hold for it a deep appreciation. Nor do I forget, dear Mr. Ritchie, the personal devotion which you have on many occasions shown in my father's name, and all these serious consideration s have caused me now to revise my position in the matter of the sale of this sculpture. I know that certain sacrifices are sometimes necessary for the establishment of what one desires, as well as the manifestation of gratitude to one to whom it is owed. That is why, after having read your letter, I have reached the conclusion that perhaps I must give up this work. In principle, then, I will consent to give it up for the benefit of the Museum of Modern Art of New York, but at the price which I have indicated for the insurance,* less 10o/o naturally.

I would like you to consider the great sacrifice I am making in depriving myself of the possession of one of the most striking works by Gonzalez in order that it may become one of the joys of your museum.

On the other hand, it is to be clearly understood that in the event that the Museum does not acquire this work, I am withdrawingit from sale.

Once more expressing my joy over the success of the exhibition, I beg you to believe, dear Sir, etc.,,,

(Signed) Roberta Gonzalez

* £14,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Roberta Gonzalez
8, rue R. S. Barboux, Asnières. Seine

Asnières 22-2-56

Monsieur A.C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,

Merci infiniment de votre lettre du 16 févr. Je suis particulièrement touchée de l'intérêt que porte le Musée d'Art Moderne à l'œuvre de mon père, en exprimant pour la 3ème fois le désir d'acquérir une nouvelle œuvre — Cependant, comme vous n'êtes pas sans le savoir, la sculpture qui est choisie, en principe, n'est pas à vendre - C'est une œuvre à laquelle je tiens profondément dont je n'ai jamais voulu me séparer, jusqu'à ce jour, et qui constitue avec "la Montserrat" du Stédélijk Museum d'Amsterdam. Ces deux seules sculptures figuratives importantes dans l'œuvre de mon père -

D'autre part je n'oublie pas que le Musée d'Art Moderne de N.Y. a été le premier à acquérir une sculpture de mon père, et de ce fait je lui garde une profonde reconnaissance - Je n'oublie pas non plus, cher Monsieur Ritchie, le dévouement personnel que vous avez à maintes fois témoigné au nom de mon père, et toutes ces sérieuses considérations m'ont donc amenée à reviser ma position à l'égard de la vente de cette sculpture en question - Je sais que certains sacrifices sont parfois nécessaires à l'établissement de ce qu'on aime, de même qu'à la manifestation de reconnaissance envers qui on peut être redevable, c'est pourquoi j'en suis venue à l'idée qu'il faudrait peut-être me séparer de cette œuvre, après avoir lu votre lettre - En principe donc je consentirais à me séparer au bénéfice du Musée d'Art Moderne de N.Y., néanmoins au prix que j'ai indiqué pour l'assurance, moins les 10% naturellement -

J'aimerais que vous considériez le grand effort que je fais en me privant personnellement de la possession d'une des œuvres les plus étonnantes de Gonzalez, afin qu'elle devienne un des joyaux de votre Musée -

D'autre part il est bien entendu qu'au cas où le Musée n'acquerrait pas cette œuvre j'en retire la vente -

En vous exprimant encore ma joie pour le succès qu'obtient l'exposition, je vous prie de croire, cher Monsieur, à l'expression de toute ma profonde sympathie.

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine

Arcueil 20-2-56

Mr. Andrew C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

This morning I received you package containing the most eloquent of letters, the beautiful catalog and the two New York newspaper articles, and this afternoon I had the immense pleasure of hearing the review of the exhibition on the radio broadcast "ici New York". How can I express my joy? And how can I express again the appreciation that I feel for the devotion that you have brought to the defense of my father's cause?

I like the introduction that you wrote for the catalog very much. It is intelligent, full of feeling and understanding, which is true for the composition of the catalog as well.

I have also received your letter on the subject of the return of the sculpture "The Prayer" which must be returned to Paris or else there will be great difficulties with the customs for me. I have already discussed it with Mr. Hammacher but I am writing him again today to remind him of what the situation is. Thank you for keeping me informed.

Once more, thank you very much for everything you have done for my father, and believe me, dear Sir, appreciative as ever.

Yours,

S/ Roberta Gonzalez

cc: Mr. McCray
Miss Dudley
Miss Pearson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Roberta Gonzalez
8, rue R. S. Bonheur
Asnieil Seine

Asnieil 20. 2. 56

Monsieur A. C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,

Ce matin j'ai reçu votre envoi contenant la plus éloquente des lettres, le beau catalogue et les 2 articles des journaux New-yorkais, et ce soir j'ai eu l'immense plaisir d'entendre le compte rendu de l'exposition à l'Emission radiophonique « ici, New-York » - Comment vous dire ma joie ? Et vous répéter la reconnaissance que je vous témoigne pour votre dévouement que vous avez apporté à défendre la cause de mon père ?

J'aime beaucoup la préface que vous avez écrite pour le catalogue, elle est intelligente, pleine de sensibilité et de compréhension - De même que la composition de ce catalogue -

J'ai reçu également votre lettre au sujet de la remise de la sculpture "The Prayer" qui doit revenir à Paris, sous peine d'ennuis douaniers pour moi - J'en avais déjà parlé à Mr Hammacher, mais je lui écris à nouveau aujourd'hui pour lui rappeler ce qui en est - Je vous remercie de me mettre au courant -

Encore une fois merci profondément pour tout ce que vous avez fait pour mon père, et croyez-moi, Cher Monsieur,

fidèlement reconnaissante,

Votre Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Mr. Soby
Mr. Barr

February 16, 1956

Dear Mme Gonzalez:

I have already written you about the enthusiastic reception here of the Gonzalez exhibition.

As you know, the Museum of Modern Art, in 1937, was the first museum anywhere to acquire one of your father's sculptures. And three years ago we acquired the Woman Combing Her Hair. Both these pieces, as you know, are in Gonzalez' "space describing" manner.

In order to represent the naturalistic phase of his art, the Museum would now like to acquire the Torso (c.1936, 24 1/4" h.). I have, therefore, been authorized to offer you eight thousand dollars for this piece. In the interests of a more complete permanent display of your father's art in the Museum, I hope you will give favorable consideration to this proposal. Please let me know at your earliest convenience.

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Rijksmuseum Kröller-Müller
Mr. McCray
Miss Dudley

February 14, 1956

Dear Mme Gonzalez:

Thank you for your letter of January 31st acknowledging the arrival of our loan receipts.

I am very sorry about the errors, which we have now noted in accordance with your directions; however, we can find no previous record of these changes in the list of works for sale.

We have received a letter from the Kröller-Müller museum in Otterlo, saying that La Prière should be returned from New York direct to them. I am enclosing a copy of their letter. I am also writing to tell them that you have requested us to return the piece to you, for customs reasons, and that you will arrange shipment from Paris to Otterlo.

Could you please get in touch with them and explain the necessity for shipment to France so that the shipping arrangements will be clear and agreed upon by all parties. If there should be any change in the shipping instructions, please let us know as soon as possible.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonsalez

COPY

February 14, 1956

Dear Mme Gonzalez:

I am sending you airmail, herewith, a copy of the Gonzalez exhibition catalog, together with the reviews from our two principal New York newspapers. Six more catalogs will follow by ordinary mail. I will try to send you other notices as they appear.

The show, I feel, has been very enthusiastically received, I am happy to tell you, and again may I thank you for all you have done to make it possible.

Very sincerely yours,

Andrew C. Ritchie
Director

P.S. Art News magazine published an article in connection with the exhibition. We are sending this under separate cover.

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Roberta Gonzalez
6, rue R. S. Barboux
Arcueil, Seine

January 31, 1956

Mr. A. C. Ritchie
The Museum of Modern Art
New York

COPY

RIJKSMUSEUM KRÖLLER-MÜLLER -- OTTERLO (G.)

Postadres: Harskamp (G.)
Telefoon: Harskamp 213
Nummer: 5076-F8b2

February 3rd, 1956

Mrs. D.H.Dudley
Registrar
The Museum of Modern Art
New York 19

Dear Madam,

We received your loan receipt for the sculpture of Julio Gonzalez, dated Jan. 13th.

In the foot-note you are stating that the Prière must be returned to Mme Roberta Gonzalez at the close of the exhibition in New-York. We bring to your attention, however, that this is not correct. The Museum of Modern Art should collect the sculpture from Mme Gonzalez in Paris, but after closure of the New York exhibition ship it to us here in the museum at Otterlo.

Yours truly,

(signed) R.v.Pallandt
secretary

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine

January 31, 1956

Mr. A. C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

Thank you very much for sending the loan receipts. Allow me, however, to point out that some errors have been made:

For example, the following two sculptures in iron:

Figure called "the Giraffe" (A 77)
Standing Figure (A 55)

are not for sale.

On the other hand, in a former letter I informed you of changes which I wnated made for selling and in the prices of the following drawings:

Head of a Man with a Beard (A 136) is no longer for sale
Two Peasant Women (A 147) the price is 150,000 frs.
Severe Mask (A 153) the price is 150,000 frs.

changes which are not noted on the loan receipts.

In thought I am with you in the preparation of the exhibition.

Thanking you again profoundly for your devotion, and please believe, dear Sir, etc....

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Roberta Gonzalez
8, rue R. S. Barboux, Arcueil, Seine

31 janvier 1956

Monsieur A-C. Ritchie
The Museum of Modern Art
New-York -

Cher Monsieur Ritchie,

Merci infiniment pour l'envoi des loans receipt -
Permettez-moi, cependant, de vous signaler que quelques erreurs ont été commises -
Par exemple les 2 sculptures en fer suivantes :
Personnage dit la girafe (A77)
Figure Debout (A55) ne sont pas à vendre
D'autre part je vous avais signalé dans une lettre antérieure la rectification que j'avais apportée à la vente et aux prix des dessins suivants :
~~[illegible]~~
Tête d'Homme avec Barbe (A136) n'est plus à vendre.
Deux paysannes (A147) le prix est de 150.000 frcs
Masque Sévère (A153) " " 150.000 "
rectifications qui ne sont pas indiquées sur les loans receipt

Je suis par la pensée auprès de vous dans la préparation de l'exposition -
En vous remerciant encore profondément pour votre dévouement, veuillez croire, cher Monsieur, à mes sentiments très reconnaissants,

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme R. Gonzalez
8, rue R.S. Barboux
Arcueil, Seine

Arcueil 22-1-56

Mr. Ritchie
The Museum of Modern Art
New York

Dear Sir:

With what emotion I received this morning the invitation for the Gonzalez exhibition! It is true that the great day of the opening is approaching and my emotion quickens at this thought. I would have liked to go to New York for this occasion. Unfortunately this winter it would be difficult for me to leave my dear aunt alone, her great age necessitating much care and prudence, but I hope a little later to become acquainted, finally, with your marvelous city!

Has the sculpture now arrived? And all in good condition? I am anxious about it; most of the sculptures are so fragile. Well, I hope that everything is fine.

Mr. Kleeman wrote me a charming letter in which he told me how touched he was by the visit which you made to him recently, and how much he appreciated the extreme kindness that you showed in regard to the casts which seemed to be of special interest to you. This news went straight to my heart, and please understand, dear Sir, how deeply touched I am by the interest which you have shown in these sculptures.

In every way and although absent in body, rest assured that I will be present in thought on Tuesday the 7th of February -- I will be with you, I will participate with you in this wonderful exhibition.

In the meantime, please believe, dear Sir, in my most grateful thanks.

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme R. Gonzalez
8 rue R. S. Barboux
Asnières Seine

Asnières 22-1-56

Monsieur Ritchie
The Museum of Modern Art
New-York

Cher Monsieur,

Avec quelle émotion j'ai reçu ce matin l'~~invitation~~ carte d'invitation pour l'exposition Gonzalez - C'est vrai que le grand jour du vernissage approche, et mon émotion s'accroît à cette pensée - J'aurais aimé aller à New-York à cette occasion - malheureusement cet hiver il m'était difficile de laisser ma chère toute seule, son grand âge nécessitant beaucoup de soins et de prudence mais j'espère un peu plus tard connaître, enfin, cette merveilleuse ville -
Les sculptures sont-elles arrivées maintenant - ? Et tout en bon état ? je suis inquiète à ce sujet, ces sculptures sont si fragiles pour la plupart.
Enfin, j'espère que tout est bien -
Mr Kleemann m'a écrit une lettre charmante dans laquelle il me dit combien il a été touché par la visite que vous lui avez faite dernièrement, et combien il a apprécié l'extrême gentillesse que vous avez manifestée à l'égard des fontes qui ont paru vous intéresser spécialement - Ces nouvelles me sont allées droit au cœur, et soyez persuadé, cher Monsieur, à quel point me touche l'intérêt que vous avez porté à ces sculptures -

De toute manière et quoique absente matériellement, soyez sûr que je serai présente par la pensée le mardi 7 février - Je serais avec vous, je participerai avec vous à cette belle manifestation -
En attendant, veuillez croire, cher Monsieur, à mes sentiments très reconnaissants,

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzales

cc: Miss Dudley

January 19, 1956

Dear Mme Gonzalez:

I am happy to tell you that the sculpture has arrived, has been unpacked, and that everything is in excellent condition. M. Lérondelle did an exceedingly fine job of packing and we are very pleased with the results.

The only damage to report is that a small corner of the stone base of the Personnage dite "la Giraffe" has split off where the metal enters the stone, due to the metal rod being too close to the edge of the block. However, this is easily repaired and in no way affects the condition of the sculpture.

As the show is opening soon and there may be inquiries about buying works, I wanted to be sure that the question of prices is clear. I am assuming that your selling prices include a 10% handling charge for the Museum, as stated on our loan forms.

We are now going ahead with the installation of the exhibition and are all looking forward to its opening on February 7th.

With warmest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, Rue R. S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Roberta Gonzalez

cc: Dorothy Dudley

translated from the French:

Roberta Gonzalez
8, Rue r.S. Barboux
Arcueil (Seine)

ALÉsia 25-53

Arcueil 16-12-55

Mr. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

I have received your letters of December 8 and 13.

You will find the filled-out loan form attached.

Also, here are the approximate dates of the period when the photographs were made of:

Concordio Gonzalez	about 1893
Joan Gonzalez	about 1895
Julio Gonzalez	about 1912-14

The dimensions of the Self Portrait (A 122) are about 18 x 27 cm.

May I remind you that the Tête dite "la Suissesse" belonging to M. Graindorge must be returned to Paris to my address.

I hope that you have now received the photographs of the Tête Plate and Petite Paysanne Debout as promised by the photographers Maywald and Guilbaud, from whom I ordered the 2 prints.

Until I hear from you again, dear Mr. Ritchie, etc....

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

Roberta Gonzalez
8, Rue R. S. Barboux
ARCUEIL (Seine)
ALÉsia 25-53

Avril 16-12-55

Monsieur Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,
j'ai bien reçu vos lettres du 8 et du 13 déc.
Veuillez trouver ci-jointe la feuille de prêt remplie.
Voici aussi les dates approximatives de l'époque où furent faites les photographies de :

Concordia Gonzalez vers 1893
Joan " vers 1895
Julio " vers 1912-14

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

les dimentions de l'Auto-Portrait (A 122) sont environ de 18 X 24

Je vous rappelle que la tête la Suissesse appartenant à Mlle Grain dorge doit être retournée à Paris à mon adresse -

J'espère que vous avez maintenant reçu les photographies de la Tête Plate et de la Petite Paysanne Debout, selon la promesse qui en a été faite par les photographes Maywald et Guilbaut à qui ont été commandés ces 2 épreuves -

A bientôt de vos nouvelles, chez Monsieur Ritchie, avec mes pensées très amicales

Roberta Gonzalez

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

cc: Miss Dudley
Mr. McCray
Miss Pearson

December 20, 1955

Dear Mme Gonzalez:

Thank you for your letter of December 11.

By some mistake I am sure, you say you have given M. Lérondelle the insurance value of your silver Paysanne Debout as 2009,000 dollars. We are assuming that you meant to write 2000 dollars.

We note also that for customs purposes you wish to have returned to you personally the following sculptures: Tête dite "La Suissesse" (M. Graindorge); Tête Couchée Petite (88), Tête d'Homme Couché (89) and Figure Abstrait (111) (all these three belonging to Mme Berton). This will be done.

With reference to the bronze casts you speak of, I have already been asked once or twice about them and I expect to be asked more frequently after the exhibition opens. My response has been and will continue to be that in the case of casts from the iron constructions you have had these casts made directly from the pieces themselves. There should be no confusion about this.

Our catalog has already gone to press and we are all looking forward to the exhibition in February.

With the best wishes of the season and my deepest thanks for all your assistance in connection with the exhibition.

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

cc: Miss Dudley
Miss Pearson

Translated from the French:

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil, Seine

Arcueil 11-12-55

Mr. A.C. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

Thank you very much for your letter of December 6.

In consigning the Paysanne Debout in silver to M. Lérondelle I gave him an insurance value of $2.000.000 . M. Graindorge's Tête la Suissesse must be returned to my address in Paris, or I will have very serious difficulties with the French customs.

The same is true for the sculptures: Tête Couchée Petite (88), Tête d'Homme Couché (89), Figure Abstrait (111), This is agreeable to Mme Berton because from the beginning of next year she is going on a trip of several months and in consequence, what ever may happen the insurance should be in my name.

Dear Mr. Ritchie, I would like to discuss with you a subject which disturbs me quite a little. This is the situation: in order to make better known my father's work, of which you yourself are an ardent defender in America and know what gratitude I have for this, I had already decided two years ago to have casts made of some of his works where it was possible and where the works lent themselves to such casts, thus a greater diffusion of my father's works should be possible. I sold several of these casts in Switzerland, in Belgium and in France and I must say that everyone was amazed by the faithfulness of reproduction of these casts.

This summer I had the great pleasure of meeting an art dealer from New York with whom I have made an arrangement. It is his desire also to contribute to the widening of knowledge of my father's work. Besides, this will be greatly facilitated for him after people have already seen the exhibition at the Museum of Modern Art.

Therefore, I sent several casts to New York and I must send others. But it seems that the American customs are making difficulties and pretend not to recognize the reproductions as casts but intend to consider them copies. This is completely inadmissable. Therefore, before they arrive at the American customs authorities, I am sending attestations from my founders who certify that the cast that they have made at my order have been molded directly on the original sculpture, according to the only process which exists for making casts. In consequence, there cannot be any misunderstanding, the reproductions which I have had made are casts and not copies.

What I fear, everything having the tendency to be polluted in this world, what I fear is that this rumor will spread and cause people to be confused. I thought, then, of speaking to you whose authority creates confidence, and asking you, if you ever have the occasion, to be so kind as to dissipate the doubts which might be raised in certain minds. I know that if you help me in this way, I have nothing to worry about, because I have never appealed to your authority in vain.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Roberta Gonzalez
Bonne R.S. Bonne
Mr. Ritchie

Arcueil 11-12-55

I thank you greatly in advance for whatever you are able to do -- I thank you both for myself and for my father's work which you so ably defend, and believe, dear Mr. Ritchie, etc....

Mr. Ritchie
The Museum of Modern Art
New-York

S/ Roberta Gonzalez

Cher Monsieur Ritchie,

Merci infiniment pour votre lettre du 6 déc. -
En remettant à Mr Lérondelle la "Paysanne Debout" en argent, je lui ai remis le prix de l'assurance qui est de 2.000.000 dollars -
La Tête la Suissesse de Mr Graindorge doit être renvoyée à Paris à mon adresse, sinon j'aurais des ennuis très sérieux avec la douane française -
De même pour les sculptures : Tête couchée petite (88) TÊTE d'Homme couché (89), Figure abstraite (111) C'est d'accord avec Mme Berton, car dès le début de l'année prochaine elle part en voyage pour de longs mois, par conséquent s'il arrivait quoi que ce soit à ces sculptures, c'est à-moi-même que l'assurance devrait s'adresser.

Cher Monsieur Ritchie j'aimerais m'entretenir avec vous d'un sujet qui m'inquiète quelque peu - Voici ce dont il s'agit : afin de mieux faire connaître l'œuvre de mon père, dont vous vous faites vous-même l'ardent défenseur en Amérique, et sachez quelle reconnaissance j'en éprouve, j'ai décidé il y a déjà deux ans de faire exécuter des fontes de quelques unes de ses œuvres qu'y pouvaient s'y prêter, ainsi une plus large diffusion des travaux de mon père devenait possible - J'ai vendu plusieurs de ces fontes en Suisse, en Belgique et en France, et je dois dire que chacun s'est émerveillé sur la fidélité de reproduction de ces fontes -
Or cet été j'ai eu la grande joie de rencontrer un marchand d'Art de New-York avec lequel je suis entrée en relations. Son désir est aussi de contribuer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

2/

Roberta Gonzalez
8, rue R. S. Barboux
Asnieres. Seine -

Asnieres 11-12-55

Monsieur A. C. Ritchie
The Museum of Modern Art
New-York.

Cher Monsieur Ritchie,

Merci infiniment pour votre lettre du 6 déc -
En remettant à Mr Lérondelle la "Paysanne Debout" en argent, je lui ai remis le prix de l'assurance qui est de 2.000.000 dollars — la Tête la Suissesse de Mr Graindorge doit être renvoyée à Paris à mon adresse, sinon j'aurais des ennuis très sérieux avec la douane française -
De même pour les sculptures : Tête couchée Petite (88) TÊTE d'Homme couché (89), Figure abstraite (111) C'est d'accord avec Mme Berton, car dès le début de l'année prochaine elle part en voyage pour de longs mois, par conséquent s'il arrivait quoi que ce soit à ces sculptures, c'est à-moi-même que l'assurance devrait s'adresser.

Cher Monsieur Ritchie j'aimerais m'entretenir avec vous d'un sujet qui m'inquiète quelque peu - Voici de dont il s'agit : afin de mieux faire connaître l'oeuvre de mon père, dont vous vous faites vous-même l'ardent défenseur en Amérique, et sachez quelle reconnaissance j'en éprouve; j'ai décidé il y a déjà deux ans de faire exécuter des fontes de quelques unes de ses oeuvres qui y pouvaient s'y prêter, ainsi une plus large diffusion des travaux de mon père devenait possible - J'ai vendu plusieurs de ces fontes en Suisse, en Belgique et en France, et je dois dire que chacun s'est émerveillé sur la fidélité de reproduction de ces fontes —
Or cet été j'ai eu la grande joie de rencontrer un marchand d'Art de New-York avec lequel je suis entrée en relations. Son désir est aussi de contribuer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

2/ à l'expansion de la connaissance de l'œuvre de mon père. Ce qui d'ailleurs lui sera largement facilité après qu'on aura déjà vu l'exposition du Museum of Modern Art.

J'ai donc envoyé plusieurs fontes déjà à N. York, et je dois en envoyer d'autres. Or il se trouve que la douane américaine fait des difficultés et prétend ne pas reconnaître ces reproductions comme des fontes, mais entend les considérer comme des copies. Ce qui est tout-à-fait inadmissible.

J'adresse donc, afin qu'elles soient remises aux autorités douanières américaines, des attestations de mes fondeurs, lesquels certifient que les fontes qu'ils ont exécutées pour mon compte ont été moulées directement sur la sculpture originale, selon le seul procédé qui existe pour l'exécution de fontes. Par conséquent il ne peut y avoir de malentendu, les reproductions que je fais exécuter sont des fontes et non pas des copies.

Ce que je crains, tout ayant une telle tendance à être pollué en ce monde, ce que je crains c'est que ce bruit se répandant ne jette la confusion dans les esprits.

J'ai pensé alors m'adresser à vous dont l'autorité fait foi, et vous demande, si jamais vous en aviez l'occasion, de bien vouloir dissiper les inquiétudes qui pourraient jaillir dans certains esprits. Je sais que si vous m'aidez dans ce sens, je n'aurais qu'à m'en louer. Car ce n'est jamais en vain que j'ai fait appel à votre autorité.

Je vous remercie infiniment d'avance pour ce que vous pourrez faire, je vous en remercie et pour moi et pour l'œuvre de mon père que vous défendez si bien, et croyez, chère Monsieur Ritchie, à mes sentiments très reconnaissants, Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

December 13, 1955

Dear Mme Gonzalez:

Thank you for your letter of December 6th.

We have noted the change on the Tête dite "la Suissesse" and will list Mr. Graindorge as the owner in the catalog. Do you wish this piece returned to him or must it be returned to you for customs reasons?

We have just received the photo of the Don Quichotte and are awaiting the arrival of the Petite Paysanne Debout and the Tête Plate.

Thank you also for the information as to dating. We seem to have almost all the necessary information now, except for the dimensions of the Auto-Portrait (122), and those of the Petite Paysanne Debout. If you have not included the height of the Petite Paysanne on the green form, I would appreciate very much your sending this information as soon as possible.

Also, for our catalog, I would like very much to have approximate dates of when the photographs of Concordio, Joan, and Julio were taken.

With many thanks and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley

December 8, 1955

Dear Mme Gonzalez:

I neglected to send you the loan agreement forms for the Petite Paysanne Debout which you have so generously consented to lend us.

Therefore I am enclosing them now. Would you please fill them out and return one copy to us; the other is for your own files.

With many thanks and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Mme Gonzalez

Translated from the French

Arceuil, December 6, 1955

Dear Mr. Ritchie:

Thank you for your letter of November 30. Before replying to the questions which you asked, I must tell you that there will be a change on the subject of the Tête "la Suissesse". It must be listed under the name of M. Graindorge in your catalog. Now everything is clear.

I have tried to find the telephone number of M. Tozzi in order to get in touch with him, but in vain; he is not in the telephone book. I am going to try to get some information from the Musée d'Art Moderne in Paris -- But I know from experience that they never give out the addresses they have. The best thing would be for you to write to M. Cassou asking him to get in touch with M. Tozzi in your name.

La Tête (40) and Auto-Portrait (122) should indeed be listed in your catalog under the name of Mme Gonzalez-Roux. I have taken the necessary steps and the photographs of the Don Quichotte (129), The Petite Paysanne Debout (f), and the Tête Plate (M. Hartung's), are being sent to you without delay.

Most of the dates given for the sculptures are approximate. I believe, nevertheless, that Les Amoureux (57) must be from 1933 -- La Femme à la Corbeille (65) rather toward 1931 -- La Danseuse Echevellée about 1934 -- Le Torse (98) from 1936. The two Homme Cactus are from the winter of 1939-40.

As to the Petite Masque Argent (80), it should read 7.5 cm. It is a very small sculpture.

The Tête Plate belonging to M. Hartung must have been executed about 1930 -- no later, in any case.

(119) Picasso: Portrait de Julio Gonzalez, watercolor about 1900-1904
(120) Le Bain de Pieds, oil on cardboard about 1900-1905
(121) Femme, Enfant, La Mer, oil on cardboard about 1900-1905
(122) Auto-Portrait " " " " "
(132) Femme à Genoux Penchée sur le Sol, pencil and pastel, ca. 1905-08
(135) Visage Fillette, pastel, about 1912-14

Unfortunately, I can not be more précise in the matter of the above dates, as I can find no document which would permit me to date them more exactly.

Tomorrow morning I am giving M. Lerondelle the rest of the sculptures and drawings which couldn't be taken in the first shipment of works .

Awaiting your reply, please believe, Dear Sir, etc....

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Miss Dudley
Miss Pearson

December 6, 1955

Dear Mme Gonzalez:

Thank you for your letter of 30-11-55.

I want to express my gratitude for your decision to lend us the Petite Paysanne Debout. I quite understand why you wish to have it returned without going to Minneapolis although I know they will be very sorry not to have it since it is such an important piece. Darthea Speyer has written me that she contacted M. Tozzi who was unwilling to lend either his Le Baiser or Femme au Balai, as they had been badly damaged from a previous loan. Therefore, the Petite Paysanne will be even more important in showing the naturalistic side of your father's work. Let me assure you again that we will take every possible precaution to insure its safety.

We are listing the Tête dite "la Suissesse" under your name and will return it to you in Paris as instructed.

I have noted the items no longer for sale, and the change in prices. I have also noted the sale of the Tête Couchée Petite (88)
Tête d'Homme Couchée (89)
Figure Abstraite (111)
to Mme Berton. It is indeed still possible to list her has the owner in the catalog. For insurance purposes, however, it will be necessary to send her green loan forms to sign, and therefore we would appreciate very much having her complete address in Paris. This is only a formality, of course, but simplifies any claims that might arise in case of accident. I assume that the pieces should be returned to her.

We have heard from M. Dotremont who delayed sending us the green form only because the piece had not yet reached Brussels and therefore he could not fill in the necessary information.

We have also noted your instructions to return La Prière to you in Paris, from where it can then go to Otterlo.

With best regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arneil, 6 déc - 1955

Cher Monsieur Ritchie,

Merci de votre lettre du 30 Nov - Avant de répondre aux questions que vous me posez, je dois vous dire qu'il y a encore un changement au

1 - sujet de la Tête "La Suissesse" C'est au nom de Mr Graindorge qu'il faut l'inscrire dans votre catalogue - Maintenant tout est clair -

2 J'ai essayé de trouver le Nº de téléphone de Mr Tozzi afin de m'entretenir avec lui, mais en vain il n'est pas dans l'annuaire du téléphone - Je vais essayer d'avoir des renseignements auprès du Musée d'Art Moderne, à Paris - Mais je sais, par expérience, qu'ils ne remettent jamais les adresses qu'ils possèdent - Le mieux serait que vous adressiez une lettre à Mr Casson en lui demandant de bien vouloir prendre contact en votre nom, avec Mr Tozzi -

3 la Tête (40) et Auto-Portrait (122) doivent en effet être inscrits dans votre catalogue au nom de Mme Gonzalez-Roux - J'ai fait les démarches nécessaires, et les photos du Don Quichotte (29), de la Petite paysanne Debout (F.) et de la Tête Plate (de H-Harting), vont vous parvenir sans retard -

4 La plupart des Dates données pour les sculptures, sont approximatives - je crois, cependant, que les Amoureux (57) doivent être de 1933 - la Femme à la Corbeille (65) plutôt vers 1931 - la Danseuse échevelée vers 1934 - Le torse (98) de 1936 - Les 2 Homme-Cactus sont de l'hiver 1939-1940 -

5 Et quand au petit Masque Argent (80) c'est 7,5 qu'il faut lire - C'est une toute petite sculpture.

6 La Tête Plate appartenant à H-Harting a dû être exécutée vers 1930 - pas plus tard, en tout cas -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

2/7 (119) Picasso : Portrait de Julio Gonzalez : aquerelle en couleurs vers 1900 – 1904
(120) 6 Bain de pieds peinture à l'huile sur carton vers 1900-1905
(121) Femme, Enfant, la Mer " " " " " "
(122) Auto – Portrait
(132) Femme à genoux penchée sur le sol crayon et pastel couleurs vers 1905-08
(135) Visage Fillette pastel vers 1912 – 14

Je ne puis malheureusement pas, vous donner plus de précisions au sujet des dates ci-dessus, ne retrouvant aucun document qui me permettrait de les situer exactement –

Demain matin je remets à Monsieur Léiondelle, le reste des sculptures et dessins qui n'avaient pu être prises lors du premier enlèvement des œuvres chez moi –

En attendant de vos nouvelles, veuillez croire, cher Monsieur, à mes sentiments très reconnaissants,

Roberta Gonzalez

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil Seine
France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

cc: Miss Dudley
Miss Pearson

November 25, 1955

Dear Mme Gonzalez:

Thank you for your letters of November 15th and November 17th.

I appreciate very much your writing to Hans Hartung about the Tête Plate (115), Tête Montserrat Petite (60), Tête au Miroir (83), and Tête Penchée Ancienne (9). I also appreciate your writing to M. Dotremont. We will expect to hear from him soon. We also look forward to your instructions as to the head "la Suissesse" which belongs in principle to M. Graindorge.

However, I am most distressed by the news that you do not wish to lend the very lovely little silver Petite Paysanne Debout because of its fragility. I consider it a most important work for showing Gonzalez' consistant interest in naturalistic art and feel that without it, the viewers here will not have as good an opportunity to perceive the full scope of his genius.

I wonder, therefore, if you will not reconsider your decision. We could make special arrangements with Lérondelle to make an even greater effort with this piece for safe packing, with a specially prepared box, using the best obtainable packing materials. It could perhaps even be done under your supervision if you so desired, and of course we would take every possible precaution here in New York. We would be willing to show the piece only in New York, if you prefer.

The Tête Montserrat II we are borrowing for our exhibition is owned by Mr. and Mrs. Charles Zadok of Milwaukee, Wisconsin.

With the sincere hope that you will be persuaded to lend the Petite Paysanne Debout, and with all best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Mme Gonzalez

Translated from the French:

Arcueil 19-nov-1955

Roberta Gonzalez
8, rue R.S. Barboux
Arcueil Seine

Arcueil November 19, 1955

Mr. Ritchie
The Museum of Modern Art
New York

Dear Mr. Ritchie:

In reply to your letter of November 15, I want you to know that I have just written to Hans Hartung. He doesn't remember the titles of the works that he owns, because Tête Plate (115), Tête Montserrat Petite (60), Tête au Miroir (83), Tête Penchée Ancienne (9) indeed belong to him.

Except Petite Paysanne Debout (f) which is mine. Unfortunately this sculpture (in silver) is very fragile; last year it came back to me from Switzerland very much damaged and since then I have decided not to send this lovely little work to exhibitions any more. If you wish I could lend you in its place Grande Vénus of which a photograph is attached. It is in iron and measures 29 cm. high (33 with the base) and dates from the same epoch as the Petit Vénus.

Here are the numbers of the bronzes: Tête Couchée Petite, 3/9; Tête d'Homme Couché, 3/6; Figure Abstraite, 3/6 .

I am going to write M. Dotremont and ask him to reply to you at once.

Awaiting your reply, I send you my most friendly regards,

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Becistres

Roberta Gonzalez
8 rue R. S. Barbour
Arcueil Seine

Arcueil 19-nov-1955

Monsieur Ritchie
The Museum of Modern Art
New-York

Cher Monsieur Ritchie,

En réponse à votre lettre du 15 nov - je vous fais savoir que je viens d'écrire à Hans Hartung - Il ne se souvient pas des titres des oeuvres qu'il possède, car Tête plate (115) Tête au Miroir (83) Tête Monstrueuse Petite (60) Tête Penchée Ancienne (9) lui appartiennent effectivement -
Sauf Petite Paysanne Debout (F) qui est à moi - Malheureusement cette sculpture (en argent) est très fragile, l'année dernière elle m'est revenue très endommagée de Suisse et depuis j'ai décidé de ne plus envoyer cette jolie petite oeuvre dans des expositions - Si vous le voulez je peux vous prêter à la place grande Vénus dont ci-joint une photographie - Elle est en fer et mesure 0,29 cent de Hter (39 cent avec le socle) et elle date de la même époque que la Petite Vénus -
Voici les nos des bronzes : Tête couchée petite : 3/6 "Tête d'Homme couché" 3/6, "Figure abstraite 3/6 -

Je vais écrire à Monsieur Dotremont et lui demander de vous répondre rapidement -

En attendant de vos bonnes nouvelles, je vous adresse mon souvenir très amical -

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Translated from the French:

Arcueil November 17, 1955

Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine

Mr. A. C. Ritchie
The Museum of Modern Art
N. York 19

Dear Sir:

In reply to your letter of November 11, I am hastening to return the attached loan form.

Certainly it is preferable for you to exhibit the Tête Montserrat II which can be lent to you in New York. It is much simpler and truly I see no objection to it. Meanwhile I would be very grateful if you could tell me who owns this sculpture.

At present you can print in your catalog the names of M. Dotremont, who owns the work "la grande Trompette" and the Rijksmuseum Kröller-Müller, which owns the sculpture "La Prière".

Meanwhile I am asking you to await my further instructions as to the head "la Suissesse" which belongs in principle to M. Graindorge.

Believe, dear Mr. Ritchie, etc....

S/ Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

Arcueil 17 nov 1955

Roberta Gonzalez
8, rue R.-S. Barboux
Arcueil Seine

Monsieur A.-C. Ritchie
The Museum of Modern Art
N. York 19

Cher Monsieur,

En réponse à votre lettre du 11 nov - je m'empresse de vous retourner la feuille de prêt ci-jointe -

Bien sûr qu'il est préférable pour vous d'exposer la tête "Montserrat" No 2 que l'on peut vous prêter à New-York - C'est beaucoup plus simple, et vraiment je n'y vois aucun inconvénient - Cependant je vous serais infiniment reconnaissante si vous pouviez me dire à qui appartient cette sculpture -

Vous pouvez dès à présent imprimer dans votre catalogue les noms Monsieur Dotremont, à qui appartient l'oeuvre "La Grande Trompette", et le Rijksmuseum Kröller-Müller", à qui appartient la sculpture "La Prière" -

Cependant je vous demande d'attendre encore mes nouvelles instructions quant à la tête "La Suissesse" appartenant en principe à Mr Graindorge -

Croyez, cher Monsieur Ritchie, à mon souvenir très amical

Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

cc: Dorothy Dudley
Porter McCray

November 15, 1955

Dear Mme Gonzalez:

Thank you very much for your letter of November 10th, and the photographs which arrived yesterday afternoon. I hope that by now you have received my letter of November 8th stating that we have written to Otterlo, and to MM. Dotremont and Graindorge. The letters were mailed on November 4th and I cannot understand why they should not have received them by now.

We have heard from M. Hammacher at the Rijksmuseum Kröller-Müller, and he advises that we should make shipping arrangements for "La Prière" with you as the piece is still in France. Therefore, we will notify our Paris agent, R. Lerondelle, to get in touch with you for this piece also.

In the same letter, I explained that we will not have space for the additional sculptures which you mentioned, but will indeed want the other drawing "Personnage Terrible, no. 2". I hope that by now you have received the forms for the latter.

I also wanted to ask you to be sure that the bronzes of the original plaster sculptures, "Tête couchée petite", "Tête d'homme couché", and "Figure abstraite" are either first, second, or third casts, because only these first three casts may enter the United States duty free.

There is one other matter which I am very anxious to clear up. We have written to M. Hans Hartung for several pieces which are listed in the Amsterdam catalog as belonging to him and we received a reply from him stating that there were several errors in this catalog as to the ownership of the sculptures. Could you let us know if we are correct in assuming that he owns:

Tête plate -- Amsterdam catalog no. 115
Paysanne debout -- Amsterdam catalog no. f
Tête au miroir -- Amsterdam catalog no. 83
Tête petite montserrat -- Amsterdam catalog no. 60
Tête penchée ancienne -- Amsterdam catalog no. 9

or if perhaps any of these pieces belong to you or to someone else. We are very anxious to have them for the exhibition and need to know from whom they can be requested.

With many thanks and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine, France

P.S. I have sent loan agreement forms to the three purchasers for their signature, and assume that we should list them as the owners in the catalog.

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Mme Gonzalez

Mr. Andrew C. Ritchie
The Museum of Modern Art
New York

Arcueil 10-11-55

Dear Sir:

Attached are the promised photographs, which I hope will be satisfactory to you.

I am waiting several days more before sending you the forms for the following three sculptures: "La Prière", "La Suissesse", "La Grande Trompette". I am awaiting the final decisions of their eventual owners MM. Dotremont and Graindorge, M. Hammacher of the Kröller-Müller Museum in Otterlo.

On the other hand, I am quite astonished that you have not replied to my last two letters in which I asked several questions: among others your decision on the subject of the sculptures which you had previously selected and which do not now figure among the loan forms, the same being the case with the drawing that you had reserved, "Personnage Terrible", no. 2 of which you will find a photograph attached.

I also asked you to write to the eventual owners of the three sculptures mentioned above, and it does not seem that you have done so. In any case these three sculptures will be lent to you for your exhibition. What I do not yet know is under whose name they will be exhibited.

I am awaiting your reply, and say to you again, dear Sir, etc....

S/ Roberta Gonzalez

Mme R. Gonzalez
8, rue R.S. Barboux
Arcueil, Seine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arueil 10-11-55

received 11/14/55

Monsieur Andrew-C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur,

Ci-joint les photographies promises. J'ose espérer que vous en serez satisfait -

J'attends encore quelques jours avant de vous renvoyer les feuilles de prêt où sont mentionnées les 3 sculptures suivantes: "La Prière" "La Suissesse" "La grande Trompette" J'attends les ultimes décisions de leurs propriétaires éventuels MM. Dotremont et Jean Dogne, Mme Hannacher du Musée Kröller Müller à OTTERLO -

D'autre part je suis fort étonnée que vous n'ayez pas répondu à mes 2 dernières lettres dans lesquelles je vous posais plusieurs questions : entre autre votre décision au sujet des sculptures que vous avez choisies précédemment et qui ne figurent pas sur les feuilles de prêt, ~~ainsi que~~ De même pour le dessin que vous avez retenu "Personnage terrible" n° 2 dont vous trouverez une photographie ci-jointe -

Je vous avais également demandé de vous adresser aux propriétaires éventuels des 3 sculptures nommées plus haut, et il ne semble pas que vous l'ayez fait - De toute manière ces 3 sculptures vous seront prêtés pour votre exposition, ce que je ne sais pas encore C'est sous quel nom elles seront exposées -

J'attends de vos bonnes nouvelles, et vous redis, cher Monsieur, mes sentiments les plus sympathiques.

Roberta González

Mme R. González
8, rue R. S. Barboux, Arueil Seine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

June Gonzalez Valuations & Estate.

1,500.	14,000	172
3,000	5,730	200
4,000	4,000	143
4,000	14,000	143
1,300	40,000	717
3,000	4,000	717
5,730	11,460	717
1,715	11,460	426
23,000	900	572
9,000	1,430	426
10,000	2,290	426
1,140	425	426
23,000	425	717
7,142	425	1,550
7,142	717	$278,894
14,000	717	
1,150	230	
4,000	145	
10,000	286	
2,300	180	
1,000	286	
1,200	172	
1,200	126	
4,500	200	
820	126	
6,000	186	
1,200	358	
10,000	229	

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dudley
McChat

Gonzalez

November 11, 1955

Dear Mme Gonzalez:

Thank you for your letter of November 7th and the loan forms which were attached. We are very glad to have them and look forward to receiving the photographs soon. I also appreciate very much the information about the photographers.

I have just come across a bronze of the Tête Montserrat II (Amsterdam catalog no. 112) in an exhibition here in New York and have persuaded the owner to lend it to us for the Gonzalez exhibition.

Since this piece is easily available in New York, it seems to me much more sensible to borrow from here rather than from France. I am sure you will agree with me.

I am enclosing the lenders forms for the drawing we have added, Personnage Terrible no. 2, and would appreciate it greatly if you would fill in the necessary information and return it to us by airmail.

With many thanks and kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Arcueil 7-11-55

Monsieur Andrew C. Ritchie
Museum of Modern Art
New York

Dear Sir:

Attached are the forms which I am returning to you, completed. For the moment, I have not filled out those relative to "La Prière", "la Grande Trompette" and "la Suissesse". I am waiting to know if their respective owners: the Museum of Otterlo, M. Dotremont of Brussels, and M. Graindorge of Liège, prefer to fill out the forms personnally. I beg you then to await my further instructions in this matter.

The photographs will follow this week -- I was obliged to have them taken which required several days. In any case, if you want some photographs, that is to say some prints, you can write to M. Henri Guilbaud, 13 rue St. Médéric in Versailles, who has photographed almost the entire work of Gonzalez.

For the photographs of the "Tête Plate" owned by H. Hartung, it is Maywald, rue de la Grande Chaumière, Paris 6e, who has previously photographed this work.

I remain at your disposal if you need any other information, and believe me, dear Sir, very sympathetically yours,

S/ Roberta Gonzalez

8, rue R.S. Barboux
Arcueil, Seine

For the following sculptures, "Tête couchée petite", "Tête d'homme couché", "Figure abstraite", "Tête Montserrat no. 2" the originals were very fragile plaster. I am sending you the bronzes made from them -- "Homme debout gothique" is a bronze, the original being the property of H. Hartung.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzales

Arcueil 7-11-55

Monsieur Andrew C. Ritchie
Museum of Modern Art
New-York -

Cher Monsieur,

Ci-joint les feuilles que je vous retourne complétées. Pour l'instant je ne remplis pas celles relatives à "la Prière" "la Grande Trompette" et "la Suissesse" j'attends de savoir si leurs propriétaires respectifs : le Musée d'OTTERLO, Monsieur Dotremont, de Bruxelles et Monsieur Graindorge, de Liège, préfèrent remplir ces feuilles personnellement - Je vous prie donc à ce sujet d'attendre mes instructions ultérieures -

Les photographies suivront cette semaine - J'ai été obligée de les faire exécuter et ceci a demandé quelques jours - De toute façon si vous désirez des photographies, c'est-à-dire des épreuves, vous pouvez vous adresser à Mr Henri Guilbaud, 13 rue St Médéric, à Versailles, lequel a photographié l'œuvre de Gonzalez presque entièrement -

Pour la photographie "Tête plate" propriété de H. Hartung c'est MAYWALD, rue de la Grande Chaumière, Paris 6e qui a autrefois photographié cette œuvre -

Je reste à votre disposition si vous avez besoin d'autres renseignements, et croyez moi, cher Monsieur, bien sympathiquement vôtre,

Roberta Gonzalez

8, rue R. S. Barboux - Arcueil - Seine

pour les sculptures suivantes : "Tête couchée petite", "Tête d'homme couchée" "Figure abstraite" "Tête Montserrat" n° 2. Les originaux étant des plâtres très fragiles, je vous envoie les bronzes qui en ont été faits - "Homme debout gothique" est un bronze, l'original étant la propriété de H. Hartung -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

cc: Dorothy Dudley

November 8, 1955

Dear Mme Gonzalez:

Thank you for your letters of October 30th and 31st.

We have now written to the three new owners of works purchased from the Amsterdam-Brussels exhibition and have reminded them that they promised to lend to our exhibition.

Meanwhile you will have received my letter asking for two more pieces from your collection, which were overlooked in my first letter:

Tête dite "le Cagoulard" - Amsterdam no. 78
Petite Venus - Amsterdam no. 91

The other five pieces you mention in your letter of October 31st -- Amsterdam catalog numbers 19, 23, 32, 10 and 17 -- I will not need for the exhibition. It is already large enough for our space. We will add, however, the drawing, Personnage Terrible no. 2.

As you suggest, we will ask Hans Hartung for the original of l'Homme debout Gothique. Also we will want the bronze of the Figure abstraite, Amsterdam no. 111, as I am afraid it would be very dangerous to ship the original plaster so great a distance.

I look forward to receiving the photographs we have asked for, together with the lenders forms. If you have not already done so, please send all communications, forms and photographs by airmail. We will be glad to reimburse you for postage costs if necessary. Above all I am anxious to get all the material in hand as soon as possible for our catalog, which must go to press by December 1.

Incidentally, I have heard from Miss Darthea Speyer after her conversation with you about your father's notes. I understand the situation and do not wish to trouble you further on the matter. We will now publish only translations of significant statements that have already appeared in the Amsterdam-Brussels catalog.

With kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

cc: Dorothy Dudley

November 8, 1955

Dear Mme Gonzalez:

Thank you for your letters of October 30th and 31st.

We have now written to the three new owners of works purchased from the Amsterdam-Brussels exhibition and have reminded them that they promised to lend to our exhibition.

Meanwhile you will have received my letter asking for two more pieces from your collection, which were overlooked in my first letter:

Tête dite "le Cagoulard" - Amsterdam no. 78
Petite Venus - Amsterdam no. 91

The other five pieces you mention in your letter of October 31st -- Amsterdam catalog numbers 19, 23, 32, 10 and 17 -- I will not need for the exhibition. It is already large enough for our space. We will add, however, the drawing, Personnage Terrible no. 2.

As you suggest, we will ask Hans Hartung for the original of l'Homme debout Cothique. Also we will want the bronze of the Figure abstraite, Amsterdam no. 111, as I am afraid it would be very dangerous to ship the original plaster so great a distance.

I look forward to receiving the photographs we have asked for, together with the lenders forms. If you have not already done so, please send all communications, forms and photographs by airmail. We will be glad to reimburse you for postage costs if necessary. Above all I am anxious to get all the material in hand as soon as possible for our catalog, which must go to press by December 1.

Incidentally, I have heard from Miss Darthea Speyer after her conversation with you about your father's notes. I understand the situation and do not wish to trouble you further on the matter. We will now publish only translations of significant statements that have already appeared in the Amsterdam-Brussels catalog.

With kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Mme Gonzalez

Translated from the French:

Arcueil 31-10-55

Mr. Andrew C. Ritchie
The Museum of Modern Art
New York

Dear Sir:

I have received your letter of October 26th and taken note of your requests. I am having photographed the drawings and sculptures of which you spoke. I hope to be able to send you the prints a few days from now.

Otherwise, on the list of sculptures that you left me last June at the time of your trip to Arcueil with Miss D. Speyer, were the following sculptures:

Reliefs
- Maternité - Amsterdam catalog no. 19
- Petite Maternité - no. 23
- Tête au chapeau - no. 32
- Masque fillette - no. 10
- Nu assis de Dos - no. 17

Heads and Masks
- Tête dite "le Cagoulard" - no. 78

These sculptures no longer figure in your new list and I think it is a pity. I suppose it is an oversight. In any case, I am also having photographs made of these works, and I will send them to you with the others.

At the end of this week, I will send you all the lists that I am to return to you.

Believe, dear Sir,...

S/ Roberta Gonzalez

P.S: You have also chosen a magnificent drawing in black and white not exhibited at Amsterdam -- Personnage Terrible no. 2 (32 x 24). I think that it should be added to the list of drawings. I am also having it photographed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Mme Gonzalès

Arueil 31-10-55

Monsieur Andrew C. Ritchie
The Museum of Modern Art
New-York

Cher Monsieur,

Je reçois votre lettre du 26 oct - et je prends note de toutes vos demandes - je fais photographier dessins et sculptures dont vous me parlez - j'espère pouvoir vous envoyer les épreuves d'ici quelques jours.

D'autre part sur la liste des sculptures que vous m'avez remise en juin dernier lors de votre passage à Arueil avec Miss D. Speyer, figuraient les sculptures suivantes :

Reliefs :

Maternité	n° 19	(Catalogue Amsterdam)
Petite Maternité	" 23	"
Tête au chapeau	" 32	"
Masque fillette	" 10	"
Nu assis de dos	" 07	"

Heads and masks :

Tête dite "le Cagoulard" n° 78

Or ces sculptures ne figurent plus sur votre nouvelle liste et je trouve que c'est très dommage - Je suppose que c'est un oubli - De toute manière je fais également faire des photos de ces œuvres, et je vous les adresserai avec les autres -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

A la fin de cette semaine je vous ferai parvenir toutes les listes que je dois vous retourner -

Croyez, cher Monsieur, à ma grande sympathie. Roberta Gonzalez

P.S. Vous aviez également choisi un magnifique dessin en blanc et noir non exposé à Amsterdam — "Personnage Terrible" nº 2 (32X24) Je pense qu'il faut l'ajouter à la liste des dessins - Je ~~les~~ fais également photographier

Mme Roberta Gonzalez
8, rue R. S. Barbeux. Asnieres Seine
Alésia 25-53 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

Translated from the French:

Copy sent to Registrar

Arcueil 30-10-55

Monsieur Ritchie
Museum of Modern Art
New York

Dear Sir:

I have received your letter of October 21st and your package of the same date. First I must tell you that having sold the following three sculptures, you must therefore request them from their owners. I have their firm promise that they will lend them to you.

These are:

La Prière - Amsterdam catalog no. 56
Rijksmuseum Kröller-Müller
Otterlo (G), Holland
(Director M. Hammacher)

La Tête dite "la Suissesse" - no. 61
M. Fernand Graindorge
32 Bd. Frère Orban
Liège, Belgium

Tête dite la grande Trompette - no. 67
Monsieur Dotremont
Belgium (I do not know his address; you can obtain it from the Palais des Beaux Arts at Brussels)

Miss Speyer will put you up to date on our conversation about the photographs of my fathers notes, and besides I am going to see her and speak to her further about that.

Very soon I will send you the forms which I am to complete.

I will write you again very soon.

Believe, dear Sir, ...

S/ Roberta Gonzalez

P.S. If you wish to have the original of L'Homme debout Gothique, you must ask for it from Hans Hartung who owns it.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Meudon 30-10-55

Monsieur Ritchie
Museum of Modern Art
New-York

Cher Monsieur,

J'ai bien reçu votre lettre du 21 oct et votre envoi de la même date - Tout d'abord je dois vous dire qu'ayant vendu les 3 sculptures suivantes c'est à leur propriétaire que vous devez désormais les demander - J'ai leur promesse forme qu'ils vous les prêteront -
Ce sont :

LA PRIÈRE n°56 du catalogue d'Amsterdam -
Rijks Museum Kröller-Müller, OTTERLO (G)-Hollande
(Directeur Monsieur Hammacher)

La Tête Dite "la Suissesse" n° 61 -
Monsieur GRAINDORGE Fernand - 32 Bd Frère ORBAN
LIÈGE - BELGIQUE -

TÊTE Dite la grande Trompette n° 67
Monsieur DOTREMONT - Belgique - (Je n'ai pas son adresse, la demander au Palais des Beaux Arts à Bruxelles) -

Miss Speyer vous met au courant de notre conversation au sujet des photographies des mots de mon père, d'ailleurs je vais la voir et lui parler de nouveau de cela -

Je vous renvoie très prochainement les formules que je dois compléter -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Je vous écrirai très bientôt de nouveau,

croyez, cher Monsieur, à mes sentiments
les meilleurs et les plus sympathiques

Roberto Gonzalez

P. S.
Si vous désirez avoir l'original de L'Homme debout
gothique il faut le demander à Hans
Hartung qui le possède —

Mme R. Gonzalez
8, rue R. S. Barbour —

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonsalez

cc: Dorothy Dudley
Porter McCray

October 31, 1955

Dear Mme Gonzalez:

By an oversight, two of the pieces which we want to borrow from you were not included on the list I sent. Therefore I am enclosing two additional loan agreement forms for:

Tête dite "le cagoulard" - Amsterdam catalog no. 78
Petite Venus - Amsterdam catalog no. 91

As with the other forms, please check the information carefully for accuracy before signing and returning them by airmail.

With many thanks and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

October 26, 1955

Dear Mme Gonzalez:

I received this morning from Mr. Sandberg in Amsterdam the photographs which I mentioned to you in my letter of October 20th. Unfortunately, there were no photographs of the pieces which I have already noted on your list as missing.

Catalogue no. 34 - Masque Espagnol
Catalogue no. 45 - Masque Pilar "Au Soleil"
Catalogue no. 88 - Tête Couchée Petite
Catalogue no. 92 - Femme Assise
Catalogue no. 98 - Torse

Could you please send us photographs if you have any available, or let us know if there is a photographer from whom we could order them. If there are no photographs in existence, could you please arrange to have the five pieces in question photographed and prints sent to us. Of course we will pay any expenses involved.

I would also like very much to have any photographs which are available of the drawings, watercolors, etc. that we are including in the exhibition. I have no photographs of these works at all. If there are no photographs available, could you arrange to have a group of 10 made, using your own best judgment as to which of those that we are borrowing are most representative.

I am sorry to trouble you with all this, but had hoped up to the last minute that everything would have been photographed in Amsterdam. I would very much appreciate having the photographs by airmail as soon as possible.

With many thanks, and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mme Gonzalez

cc: Dorothea Speyer

October 21, 1955

Dear Mme Gonzalez:

In a letter which you wrote to me in 1952 you said: "Mais pour ce qui est des nots de mon père dont je fais allusion dans ma causerie, il ne m'est pas possible de vous en envoyer une copie car il me faudrait beaucoup de temps pour les coordoner et les regrouper, touts ces nots ayant été jetées pêle-mêle sur le papier."

Would it be possible with the help of Miss Dorothea Speyer of the American Embassy (to whom I introduced you last June) to have all the notes -- in whatever state they are -- photographed or photostated and sent to me by airmail. We could then put them in order here, relate them if possible to the sculpture in the exhibition, and have extensive extracts translated and edited for publication. Since our catalogue must go to press in early December this photographing of the notes would have to be done as soon as possible.

As background material for the catalogue I would like to have some specific facts about Gonzalez's father and brother Jean, particularly about their own art work and if any photographs of themselves and of their work are available, I would like to perhaps publish a photograph of each of them and one photograph each of an example of their work.

Finally, do you have any letters or written communications between your father and his friend Picasso that would be of use to us in helping to further document their association with each other.

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

October 20, 1955

Dear Mme. Gonzalez:

I am enclosing our lenders forms for your signature with a list attached of items we wish to borrow from you and two from your mother. Please return the forms to me and keep the list for yourself. You will note that in the case of bronze sculptures I have asked you to send the original from which the cast was made. I have nothing against the bronze casts in themselves. They are very good indeed. But for the purposes of a commemorative exhibition and the first in America, I would like to show original sculptures in preference to casts.

To insure accuracy in our catalog, will you please carefully check the information on our forms. We want to be definitely sure, so far as possible, of dimensions, medium, date and whether a work is signed or dated.

The Minneapolis Institute of Arts is collaborating with us on the exhibition. The dates are now: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, 1956, Minneapolis Institute of Arts.

The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956. We will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

I have noted on the forms those items we don't have photographs of. I have asked Mr. Sandberg in Amsterdam to send us photographs of everything he took in the Gonzalez exhibition. I hope he photographed all the works belonging to you. As soon as I hear from Mr. Sandberg, I shall let you know if any photographs are missing and ask you to find them or have them made for us.

I am writing you another letter, which you will receive shortly, containing questions about your father that I would like to have answered, if possible.

I would appreciate an answer to the letter and return of the signed loan agreement forms as soon as possible since we are now preparing the catalog.

With best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Mme Gonzalez

Asnieil 26-5-55

Monsieur A. C. Ritchie
Victoria Hôtel
London

Cher Monsieur et Ami,

Je reçois votre lettre à l'instant et je m'empresse de vous faire savoir qu'il me sera possible de vous recevoir le 16 juin prochain — C'est avec beaucoup de plaisir que j'attends votre visite —

Je reviens de Bruxelles où j'ai assisté au vernissage de la Rétrospective Gonzalez présentée par Monsieur Robert Giron — Vernissage qui s'est déroulé dans une atmosphère animée — j'étais très contente.

Dans l'attente de votre venue à Asnieil, croyez, cher Monsieur, à mes sentiments les meilleurs.

R. Gonzalez

8, rue R.S. Barbeux, Asnieil, Seine
Aléxia 25-53 —

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

cc: Mr. d'Harnoncourt
Mr. McCray
Mr. Wheeler
Mr. McIlhenny
Mr. Barr
Mr. Keppel
Miss Dudley
file

March 2, 1955

Dear Mme Gonzalez:

Thank you for your letter of February 23.

I am pleased to inform you that we have now settled on the dates for the Gonzelez exhibition, namely February 7 to April 8, 1956.

ACR told Mr Arnason The cost to them, all told would be $5,000 (est)

One other large American museum in Minneapolis has expressed an interest in having this exhibition and we should therefore wish to reserve a six weeks showing period in addition to ours. This period would be from May 1 to June 10, which means you could expect the return of your loans by about July 1.

The collaborating museums will, of course, be responsible for all costs of packing, transport and insurance of the exhibition. As I indicated in my last letter, I expect to be in Paris this coming June or the first week of July, to see you and to make the selection of sculpture and drawings.

I should appreciate your confirmation of the above arrangements as soon as convenient.

With best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director
Department of Painting and Sculpture

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arcueil 23-2-55

Monsieur A- Ritchie
Musée d'Art Moderne
N. Y-

Cher Monsieur et Ami,

Le Directeur du Musée d'Art Moderne ~~de~~ Madrid voudrait présenter une rétrospective Gonzalez vers la fin de l'année, mais je ne puis lui donner de réponse sans savoir à quel moment vous comptez vous-même présenter l'exposition Gonzalez - Pourz-vous me dire approximativement votre date, afin que je puisse donner une réponse à Madrid ?

En attendant de vos bonnes nouvelles, je vous adresse, Cher Monsieur et Ami, mes sentiments les plus amicaux, J. Gonzalez

Mme Roberta Gonzalez
8, rue R. S. Barboux - Arcueil - Seine -

Téléphone: Alésia 25-53

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

gonzalez

Arcueil 26-1-55

Arcueil 26-1-55

Mr. Andrew C. Ritchie
Museum of Modern Art
N. York

Dear Sir:

How can I tell you of our delight at the receipt of such good news?

I am infinitely grateful for your help which has brought about this favorable development.

Of course, I promise that I will not undertake any other exhibition in New York, before this retrospective has taken place.

All my thanks for your devotion to the cause of my father, and let me tell you that I am "very, very happy!"

Sincerely, etc.....

R. Gonzalez

Mme Roberta Gonzalez
8, rue R. S. Barboux-Arcueil, Seine
Telephone: Alesia 25-53

Mme Roberta Gonzalez
8, rue R. S. Barboux - Arcueil Seine
Telephone: Alesia 25-53 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arneil 26 - 1 - 55

Monsieur A. C. Ritchie.
Museum of Modern Art
N. York -

Cher Monsieur,

Comment vous dire notre joie à l'annonce d'une aussi bonne nouvelle ?

Je vous suis infiniment reconnaissante pour votre aide qui a permis que tout se passe aussi favo - rablement -

Bien entendu je vous fais la promesse que je n'entre - prendrai aucune exposition à N. Y - avant que la Rétrospective ait eu lieu -

Tous mes remerciements pour votre dévouement à la cause de mon père, et laissez - moi vous dire que je suis very very happy !

Avec mes sentiments les plus reconnaissants,

R. Gonzalez

Mme Roberta Gonzalez
8, rue R. S. Barboux - Arneil Seine
Telephone: Alésia 25 - 53 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. d'Harnoncourt
Mr. Wheeler
Mr. McIlhenny
Mr. Keppel
Miss Dudley

January 21, 1955

Dear Mme Gonzalez:

I am very happy to inform you that yesterday our Exhibitions Committee approved the holding of a retrospective exhibition of your father's sculpture. The exhibition is being planned for the coming 1955-56 season. The exact dates will be determined in a few days and I will let you know at once.

This decision is, of course, made on the understanding that there will be no other exhibition of your father's work in New York between now and the opening of ours at the Museum.

I can't tell you how pleased I am that the Museum of Modern Art will be able to do honor to your famous father by this exhibition. I expect to be in Paris this coming summer and I shall make arrangements then for the selection of pieces to be shown. I shall, of course, let you know in plenty of time the exact date of my arrival.

With kindest regards and best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director
Department of Painting and Sculpture

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translation from the French

Arcueil, 15-1-55

Dear Sir and Friend,

I have read your letter with great pleasure. You would never believe to what extent I am moved and how much I hope that the decision of the Committee will be favorable toward a retrospective exhibition of thex my father's work.

I am also glad to tell you that from the middle of April until mid-May a retrospective exhibition will be given at the Stedelijk Museum in Amsterdam and from mid-May to mid-June at the Palais des Beaux-Arts in Brussells. We see that late is now doing justice to this great artist - who was my father, and that his clemency will become greater I have no doubt. (sa clemence)

Have you heard about the exhibition of a group of seven sculptors which was shown at Iverdon (Switzerland) last summer, now at the Kunsthaus Zurich - and soon to be at the Gemeente Museum at the Hague (Holland).

Gonzales is represented by 25 sculptures and 20 drawings - Laurens, Brancusi, Duchamp-Villon, Lipchitz, Arp, Chauvin, Pevsner, are the other sculptors exhibited.

In anticipation of favorable word from you, believe, dear Sir, etc...

Yours,

J. Gonzales.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translation from the French

Arcueil, 15-1-55

Dear Sir and Friend,

I have read your letter with great pleasure. You would never believe to what extent I am moved and how much I hope that the decision of the Committee will be favorable toward a retrospective exhibition of ~~them~~ my father's work.

I am also glad to tell you that from the middle of April until mid-May a retrospective exhibition will be given at the Stedelijk Museum in Amsterdam and from mid-May to mid-June at the Palais des Beaux-Arts in Brussells. We see that fate is now doing justice to this great artist - (sa clémence)
who was my father, and that his clemency? will become greater I have no doubt.

Have you heard about the exhibition of a group of seven sculptors which was shown at Yverdon, (Switzerland) last summer, now at the Kunsthaus, Zurich - and soon to be at the Gemeente Museum at the Hague (Holland). Gonzalez is represented by 25 sculptures and 20 drawings - Laurens, Brancusi, Duchamp-Villon, Lipchitz, Arp, Chauvin, Pevsner, are the other sculptors exhibited.

In anticipation of favorable word from you, believe, dear Sir, etc.,,

Yours,

R. Gonzalez.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Avril 15-1-55

Cher Monsieur et Ami

C'est avec une grande joie que j'ai lu votre lettre: vous ne savez voire à quel point je suis émue, et combien je forme des voeux afin que la décision de la Commission soit favorable à une rétrospective des oeuvres de mon père -

J'ai aussi le plaisir de vous annoncer qu'une rétrospective sera présentée à partir du milieu d'Avril jusqu'à la mi-mai au Stédelyck Museum à Amsterdam et de la mi-mai à mi-juin au Palais des Beaux-Arts à Bruxelles - Vous voyez que le destin fait maintenant justice à ce grand artiste qu'est mon père, et que sa clémence se fera de plus en plus grande, je n'en doute pas -

Vous entendez parler de l'exposition d'un groupe de 7 sculpteurs présentée à Yverdon (Suisse) cet été, puis maintenant au Kunsthaus de Zurich - et enfin bientôt au Stedelijk Museum à la Haye (Hollande) Gonzalez est représenté par 25 sculptures et 20 dessins - Lardaens, Brancusi, Duchamp-Villon, Lipchitz, Arp - Chauvin, Pevsner, sont les autres sculpteurs exposés -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Dans l'attente d'une bonne nouvelle de votre part,
croyez, cher Monsieur, à mes sentiments très sympathiques

Votre R. Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

January 5, 1955

Dear Madam Gonzalez:

Thank you for your letter of last December and please forgive the delay in answering it. The following will explain this delay:

As you know, I am very devoted to your father's work and I have been waiting until we could schedule an exhibition committee meeting to place the proposal of an exhibition of his work on the agenda for serious consideration. I now know this meeting will take place within the next two weeks and as soon as I have a definite decision on the matter I will let you know at once. I should therefore appreciate it if, meanwhile, you would avoid making another commitment with any other gallery until you hear from me.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie
Director
Department of Painting and Sculpture

Madame Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine
France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

TRANSLATION FROM THE FRENCH

Arcueil, 16-12-54

Mr. Ritchie
Museum of Modern Art
N. York

Cher Monsieur et Ami,

In a friendly and strictly confidential way I am asking your advice on an ethical question. I need, in fact, advice and ~~lxxxx~~ enlightenment on certain matters and it seemed to me that you could help me, because of the great interest which you have always expressed in my father's work, and also perhaps because of your knowledge of the New York art market.

This is what it is about: Mr. Alexander Iolas, the director of a gallery (57th St) who was recently in Paris, came to see me and proposed a "magnifique" exhibition of the works of Gonzales, at his gallery.

I do not know him, any more than I know the art galleries of New York - except for Curt Valentin, Janis and Pierre Matisse, at least by name.

My aim, you can understand, is to forward, as well as I can, my father's name. My dream, as I told you on your last visit to Arcueil, would be to see the opening of a Gonzalez retrospective at the Museum of Modern Art in New York. But this would not prevent, by any means, an important gallery from beginning with an exhibition, no doubt incomplete, but well selected - what do you think? On the other hand, and in all objectivity, do you think that in the frame-work of the Iolas Gallery one could worthily present a fine Gonzalez exhibition?

One must not, by a clumsy showing, destroy the interest created in the American public, by the works seen in the exhibitions organized by your Museum. Better, rather, to do nothing.

I had started negotiations last spring with Curt Valentin, who unhappily is no longer with us. I had known him several years and I admired him. Now other possibilities appear to me and I do not know what to do since I am completely in the dark - if it concerned my own personal work I would not hesitate, but this concerns the name of my father, which merits a great fate.(destiny). I cannot, therefore, act lightly.

Dear sir and friend, as I said in the beginning of this letter, this is all purely friendly and confidential. Now, if you would rather not tell me anything, I will understand.

Awaiting your answer, believe in my deepest respect,

R. Gonzalez

Mme Roberta Gonzalez
8, rue R. S. Barboux
Arcueil, Seine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Arcueil 16-12-54

Monsieur Ritchie
Museum of Modern Art
N. York -

Cher Monsieur et Ami,

C'est à titre amical et strictement confidentiel que je me permets de venir solliciter votre aide morale - J'ai, en effet, besoin de conseils et d'être éclairée sur certaines choses, et il m'a paru que vous pouviez me donner ces conseils guidé par le grand intérêt que vous avez toujours manifesté pour l'oeuvre de mon père, et aussi, peut-être, par votre connaissance des marchés d'Art à N. York - Voici ce dont il s'agit ! le directeur d'une galerie, Monsieur Alexandre Jolas (52ème Av.) de voyage à Paris tout dernièrement est venu me voir et me propose une magnifique exposition des oeuvres de Gonzalez chez lui - Je ne le connaissais pas, pas plus que je ne connais les galeries d'art de N. York, sauf les galeries C. Valentin, Janis, et Pierre Matisse, du moins de nom -

Mon but, vous pouvez le comprendre, est de servir le mieux possible le nom de mon père - Mon rêve, comme je vous l'avais dit lors de votre dernier passage à Arcueil, serait de voir s'ouvrir une rétrospective Gonzalez au Museum of Modern Art de N. York - Mais ceci n'empêche nullement qu'une galerie importante commence à présenter une exposition, sans doute réduite, mais bien faite - qu'en pensez-vous ? D'autre part, et en toute objectivité,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

2

Croyez-vous que dans le cadre de la galerie A. Jolas on peut légèrement présenter une telle exposition Gonzalez ? Il ne faudrait pas, par une manifestation maladroite, détruire l'intérêt suscité dans le public américain par les œuvres vues dans les expositions organisées par votre Musée - S'il vous mieux vaut ne rien faire -

J'étais entrée en pourparlers au printemps dernier avec Curt Valentin qui malheureusement n'est plus. Je le connaissais depuis quelques années et je l'appréciais -

Maintenant s'ouvre devant moi d'autres possibilités, et je ne sais que faire puisque je suis en plein dans l'inconnu - S'il s'agissait de mes œuvres personnelles je n'hésiterais pas, mais il s'agit ici du nom de mon père qui mérite un grand destin - Je ne puis donc agir légèrement -

Cher confrère et ami, je vous le dis au début de ma lettre, tout ceci est purement amical et confidentiel. Maintenant si vous préférez ne rien me dire je comprendrai -

Dans l'attente de votre réponse, croyez à ma plus grande sympathie, R. Gonzalez

Mme Roberta Gonzalez
8, rue R.S. Barbeux, Asnières - Seine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

TRANSLATION

Liège, August 3, 1956

Madame Marianne Flack
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19

Dear Madame:

I have received your letter of July 13 and the attached receipt, and thank you.

I regret to inform you that the sculpture of Gonzalez has not yet been returned to paris and therefore I cannot return the enclosed document.

May I ask you kindly to let me know the name of the forwarding agent responsible for sending this sculpture?

Thank you, etc.

/s/ Graindorge

Fernand C. Graindorge
32, Boulevard Frère-Orbon
Liège, Belgium

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file GRAINDORGE

FERNAND C. GRAINDORGE
A. L. UN. LG.

LIÈGE, le 3 août 1956 -
32, boulevard Frère-Orban
Tél. 52.01.15

Madame Marianne FLACK
THE MUSEUM OF MODERN ART
II West 53rd street
NEW YORK I9

Chère Madame,

J'ai bien reçu votre lettre du I3 juillet ainsi que l'accusé de réception y annexé, et vous en remercie.-

Je suis au regret de devoir vous informer que la Sculpture de GONZALES n'est pas encore rentrée à Paris, et il ne m'est donc pas possible de vous retourner actuellement le document ci-dessus.-

Puis-je vous demander d'avoir l'amabilité de me signaler le nom du transporteur chargé de la réexpédition de cette oeuvre.-

En vous remerciant, veuillez agréer, chère Madame, l'expression de mes salutations distinguées.-

Graindorge

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley file GRAINDORGE

July 13, 1956

M. Fernand G. Graindorge
32 Bd. Frère Orban
Liége, Belgium

Dear M. Graindorge:

Since Mr. Ritchie is at present abroad, I am writing on his behalf to thank you for your generous loan of the Gonzalez sculpture Head called "the Swiss Woman" to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, this work has been returned to Mme. Roberta Gonzalez.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Graindorge

cc: Dorothy Dudley

November 29, 1955

Dear Monsieur Graindorge:

Thank you very much for returning the loan agreement form for your sculpture by Gonzalez:

La Tête dite "la Suissesse"

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agent in Brussels, Continentale Menkès, 125 Chaussée d'Anvers, to make arrangements with you for collecting, packing, and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Fernand Graindorge
32, boulevard Frère-Orban
Liège, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Translated from the French:

Fernand C. Graindorge
A. L. UN. LG.

Liège, November 26, 1955
32, boulevard Frère-Orban
Tel: 52.01.15

AIRMAIL

Mr. Andrew C. Ritchie
Director of the Museum of Modern Art
11 West 53rd Street
New York 19

Dear Sir:

I have received your letter of November 4th which I apologize for answering so late, but I was away on a trip when it came, and I couldn't attend to it as quickly as you would have wished.

I am returning, enclosed, the form which you sent, duly completed.

I wish you good and prompt receipt, and I beg you, dear Sir, etc...

S/ Graindorge

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

FERNAND C. GRAINDORGE
A. L. UN. LG.

LIÈGE, le 26 novembre 55
32, boulevard Frère-Orban
Tél. ~~26.97.XX~~ 52.01.15

PAR AVION
==========

Monsieur Andrew C. RITCHIE
Direktor of The Museum of Modern Art
II West 53rd street
NEW YORK 19

Cher Monsieur,

J'ai bien reçu votre lettre de ce 4 novembre à laquelle je m'excuse de répondre avec autant de retard, mais j'étais en voyage lorsqu'elle m'est parvenue, et n'ai pu de ce fait y donner la suite immédiate que vous auriez désiré.-

Je vous retourne, en annexe, les documents que vous m'avez envoyés, dûment complétés.-

Je vous en souhaite bonne et prompte réception et vous prie de croire, cher Monsieur, en l'expression de mes sentiments distingués.-

M. Fernand Graindorge
32 Bd. Frère Orban
Liège, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

November 4, 1955

Dear M. Graindorge:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

Mme Roberta Gonzalez writes us that you have recently bought her important sculpture by Julio Gonzalez

La Tête dite "la suissesse" - Amsterdam Exhibition no. 61

and that you have graciously agreed to lend it to us for our exhibition in accordance with our original selection for the show.

I am writing to confirm the loan, and am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date.

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956. On return of the loan agreement form, we will inform our shipping agents in Belgium to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

With many thanks for your generous collaboration,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Fernand Graindorge
32 Bd. Frère Orban
Liège, Belgium

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Guilbaud

October 24, 1955

Dear M. Guilbaud:

M. Hans Hartung writes us that you may possibly have a photograph of his Gonzalez sculpture, Tête plate.

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the work of Julio Gonzalez, and we are anxious to have a photograph of this work for our catalogue.

Could you please let us know by airmail if you have such a photograph and what the price for it would be?

With many thanks,

Very truly yours,

Andrew C. Ritchie
Director

M. Henri Guilbaud
13, rue Médéric
Versailles,
(Seine et Oise)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file HARTUNG

July 13, 1956

M. Hans Hartung
7, rue Cels
Paris 14e, France

Dear M. Hartung:

Since Mr. Ritchie is at present abroad, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis the group of sculptures in your collection have now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received both by the press and the public.

With many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Hartung

cc: Miss Dudley

November 29, 1955

Dear Monsieur Hartung:

Thank you very much for your generosity in agreeing to lend us your sculptures by Gonzalez:

Tête Penchée Ancienne
Tête Petite Montserrat
Tête au Miroir
Homme Debout Gothique
Tête Plate

We received the loan agreement forms this morning and will arrange insurance for the amounts stated. The insurance will be in effect from the time the pieces leave you until they are returned.

As to the "Fragments" and the "Tonton Jean" which you have so kindly offered to lend us in addition to the other pieces, our exhibition will include only a certain number of the pieces from the Amsterdam-Brussels-Berne exhibitions due to limitations here in exhibition space. Therefore, we will not have room for the "Fragments" and the "Tonton Jean" though I appreciate very much your thoughtfulness in offering them.

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We are notifying Lerondelle to make arrangements with you for collecting the sculptures from Robinot, and packing and shipping them to us.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
7, rue Cels
Paris 14e, France

ACR:msc

P.S. I wrote to Guilbaud about the photograph of the Tête Plate, but never received any answer from him. I also wrote Maywald, but he was unable to identify which head we wanted. I wonder if it would be possible for you to obtain a photograph for us now that you are back in Paris. We would like very much to have one for our catalog which is going to press almost immediately.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley

Translated from the French:

Saint Tropez 22-11-55

Dear Mr. Ritchie:

I thank you for your letter which I only received yesterday, forwarded by my concièrge. In a few days we are going to return to Paris. As long as I am here -- to my great regret -- it is absolutely impossible for me to fill out the forms.

All of the sculptures of Gonzalez that I own - as I have already said - were in the exhibition in Switzerland and I am definitely agreed to lend them to you for your exhibition. Naturally, also, the "Homme debout Gothique". But you have asked again for the "Paysanne Debout" - it isn't mine, but Roberta Gonzalez'. On the other hand, I suggested to you the unfinished sculptures called "Fragments" no. 1, 2, and 3, which I find very interesting. You did not mention them in your letter. Would you like to have them or not? They were also in the other exhibitions.

In three or four days I will be in Paris and I can get in touch with Roberta G., Robinot and Lerondelle. I believe that all the sculptures - back from Switzerland - are actually at Robinot's because he hasn't gotten in touch with me. (Idon't have his address here with me.) But once I return to Paris, I will get in touch with him and moreover I hope to find among my papers all the necessary information. I deeply regret all this delay - but you understand that I can't avoid it.

In view of the delay, do you wish me to send you the papers anyhow, or would you prefer that I give them directly to Lerondelle? Do you want the unfinished sculptures? I have lent still another sculpture to the three other exhibitions which - I believe - was entitled "Tonton Jean". There is no mention of it either in your letters. Is there still another error in the catalog or have you eliminated it? Would you like to have it?

I would be very grateful if you would answer these three questions as soon as possible. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, etc....

S/ Hans Hartung

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Saint Tropez le 22 - 11 - 55

Cher Monsieur Ritchie,

je vous remercie pour votre lettre. D'ici quelques jours nous allons rentrer à Paris. Tant que je suis ici — à mon grand regret — il m'est absolument impossible de remplir ces papiers.

Toutes les sculptures de Gonzalez que je possède étaient — comme je l'avais déjà dit — aux expositions en Suisse et je suis absolument d'accord de vous les prêter pour votre exposition. Naturellement aussi "L'Homme debout Gothique".

Que je n'ai reçu qu'hier, renvoyée par ma Concierge.

Tête petite montserrat -- Amsterdam catalog no. 60
Tête penchée ancienne -- Amsterdam catalog no. 9

I understand from Mme Gonzalez that you also own the original of Gonzalez's important sculpture, L'Homme debout Gothique, Amsterdam catalog no. 103, which we want very much to include in the exhibition, and which I would be deeply grateful if you would lend to us.

In the hope that your answer will be in the affirmative, I am enclosing loan agreement forms for this piece also, and I would greatly appreciate it if you would fill out and return all the loan forms to us by airmail.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mais vous me demandez de nouveau la „Paysanne debout" — elle n'est pas à moi mais à Roberta Gonzalez. + D'un autre côté je vous avais proposé les trois sculptures inachevées nommés „fragments" no 1, 2 et 3, que je trouve très intéressantes. Vous ne les mentionnez pas dans votre lettre, si vous voulez les avoir ou non? Elles étaient également dans les autres expositions.
Dans trois ou quatre jours je serai à Paris et je pourrai me mettre en contact avec Roberta G., Robinet et Leroudelle. Je crois savoir que toutes ces sculptures — retour de Suisse — se trouvent actuellement chez Robinet quoiqu'il ne

Tête petite montserrat -- Amsterdam catalog no. 8
Tête penchée ancienne -- Amsterdam catalog no. 9

I understand from Mme Gonzalez that you also own the original of Gonzalez's important sculpture, L'Homme debout Gothique, Amsterdam catalog no. 103, which we want very much to include in the exhibition, and which I would be deeply grateful if you would lend to us.

In the hope that your answer will be in the affirmative, I am enclosing loan agreement forms for this piece also, and I would greatly appreciate it if you would fill out and return all the loan forms to us by airmail.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

m'en a pas avisé. (Je n'ai pas son adresse ici avec moi). Dès que je serai à Paris je me mettrai en contact avec lui. A ce sujet j'espère retrouver dans mes papiers toutes les instructions nécessaires. Mais je regrette infiniment pour ce retard - mais vous comprendrez bien que je n'y puis rien.

Vis le retard - voudrez-vous quand même que je vous envoie les papiers ou préférez-vous que je les donne directement à Leroudelle ?

Désirez-vous les "sculptures inachevées" ?

J'avais prêté encore une autre sculpture pour les 3 dernières expositions qui - je crois - étaient intitulée "Tonton Jean", et n'en est

Tête petite montserrat -- Amsterdam catalog no. 60
Tête penchée ancienne -- Amsterdam catalog no. 9

I understand from Mme Gonzalez that you also own the original of Gonzalez's important sculpture, L'Homme debout Gothique, Amsterdam catalog no. 103, which we want very much to include in the exhibition, and which I would be deeply grateful if you would lend to us.

In the hope that your answer will be in the affirmative, I am enclosing loan agreement forms for this piece also, and I would greatly appreciate it if you would fill out and return all the loan forms to us by airmail.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Tête penchée ancienne -- Amsterdam catalog no. 9

I understand from Mme Gonzalez that you also own the original of Gonzalez's important sculpture, L'Homme debout Gothique, Amsterdam catalog no. 103, which we want very much to include in the exhibition, and which I would be deeply grateful if you would lend to us.

In the hope that your answer will be in the affirmative, I am enclosing loan agreement forms for this piece also, and I would greatly appreciate it if you would fill out and return all the loan forms to us by airmail.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Porter McCray
Dorothy Dudley

H Hartung

November 14, 1955

Dear M. Hartung:

It seems that M. Rüdlinger is no longer at the Kunsthalle in Berne. However, I have had a reply from M. Franz Meyer, his successor, who tells me that the exhibition went to La Chaux-de-Fonds after it was in Berne, and that he had to send them all the information. Therefore, he has only the information contained in the Amsterdam catalog, which he agrees contains many errors.

I wondered if perhaps by now the sculptures had been returned to you, and it would now be possible for you to obtain the necessary information. I do hope that you are planning to give favorable consideration to our requests for:

Tête plate -- Amsterdam catalog no. 115
Paysanne debout -- Amsterdam catalog no. f
Tête au miroir -- Amsterdam catalog no. 83
Tête petite montserrat -- Amsterdam catalog no. 60
Tête penchée ancienne -- Amsterdam catalog no. 9

I understand from Mme Gonzalez that you also own the original of Gonzalez's important sculpture, L'Homme debout Gothique, Amsterdam catalog no. 103, which we want very much to include in the exhibition, and which I would be deeply grateful if you would lend to us.

In the hope that your answer will be in the affirmative, I am enclosing loan agreement forms for this piece also, and I would greatly appreciate it if you would fill out and return all the loan forms to us by airmail.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Hartung

October 25, 1955

Dear M. Hartung:

Thank you for your letter of October 20th. I was very sorry to hear of your wife's illness and hope that she is much better now.

I have written to Dr. Rüdlinger as you suggested and am enclosing a copy of the letter for your information.

It was very kind of you to offer to see the photographer, Henri Guilbaud, about the photograph of the Tête plate, but since our catalogue deadline is December 1st, and we may want to include this picture in it, I am writing to him now.

With my most grateful thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
Camping Provençal
Saint Tropez
(Var)
France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

20 - 10 - 55 -

Cher Monsieur Ritchie,

je m'excuse de vous répondre avec du retard. Votre lettre m'était parvenue quand ma femme était gravement malade et a dû subir une très sérieuse intervention chirurgicale. Enfin maintenant elle va mieux.

Vos propositions de prêt de sculptures sont vraiment basées sur le catalogue d'Amsterdam ou de Bruxelles où il y avait beaucoup de jeunes plusieurs sculptures étant déclarées comme m'appartenant qui ne m'appartiennent pas et d'autres qui m'appartiennent comme appartenant à Roberta Gonzalez

(S and O), has one. If it is not too pressing, I could see him when I return to Paris during the next month. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, in my very sincere sentiments.

S/ Hans Hartung

My actual address is:
Camping Provençal
Saint Tropez
(Var)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Etant ici au Midi de la France il m'est impossible de vous donner des indications exactes. – qui sont entre les mains ~~soit~~ de Mr Rüdlinger. ~~soit celles de Roberta Gonzalez~~ Le mieux je crois serait que vous demandiez les indications (très précises) nécessaires à Mr Rüdlinger et que vous lui demandiez de me les envoyer pour les signer parceque – même une fois retourné à Paris mais n'ayant pas les sculptures sous la main – en tout cas elles ne me sont pas encore revenues – il me serait probablement impossible d'indiquer les mesures etc.

... if it is not too pressing, I could see him when I return to Paris during the next month. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, in my very sincere sentiments.

S/ Hans Hartung

My actual address is:
Camping Provençal
Saint Tropez
(Var)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Je crois que dans l'intérêt de Gonzalez il serait très utile de montrer aussi les sculptures dites « fragments » que j'avais prêtées aussi pour Amsterdam Bruxelles et Berne.

Je n'ai pas de photographie de la « Tête Plate » mais il se peut que le photographe Henri GUILBAUD, 13, rue MÉDÉRIC à VERSAILLES (S et O) en ait une. Si cela n'est pas trop pressé je pourrai le voir quand je serai de retour à Paris au courant du mois prochain. En attendant de vous lire, je vous prie de croire, cher Monsieur Ritchie, à mes sentiments très sincères

Hans Hartung

(S and O), has one. If it is not too pressing, I could see him when I return to Paris during the next month. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, in my very sincere sentiments.

S/ Hans Hartung

My actual address is:
Camping Provençal
Saint Tropez
(Var)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mon adresse actuelle est :
CAMPING PROVENÇAL
SAINT TROPEZ
(VAR)

(3 and 6), has one. If it is not too pressing, I could see him when I return to Paris during the next month. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, in my very sincere sentiments.

S/ Hans Hartung

My actual address is:
Camping Provençal
Saint Tropez
(Var)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Hartung

Translated from the French:

20-10-55

Dear Mr. Ritchie:

I am sorry to be so late in replying to you. Your letter came while my wife was gravely ill and have to undergo a very serious operation. Now she is finally better.

Your proposed sculpture loans are obviously based on the catalogue of Amsterdam or Brussels where there were many mistakes, several sculptures were declared as belonging to me which did not belong to me and others which did belong to me as belonging to Roberta Gonzalez. Being here in the South of France, it is impossible for me to give you exact details -- which are in the hands of Mr. Rüdlinger. I believe the best thing would be for you to ask Mr. Rüdlinger for the necessary details (very exact) and ask him to send them to me to sign, because -- even if I returned to Paris once, without having the sculptures on hand -- they haven't been returned to me yet in any case -- it would probably be impossible for me to indicate the dimensions, etc. I believe that in Gonzalez's interest, it would be very useful to also show the sculptures called "fragments" which I also loaned to Amsterdam, Brussels, and Berne.

I do not have any photographs of the "Tête Plate" but it is possible that the photographer, Henri Guilbaud, 13, rue Médéric, Versailles (S and O), has one. If it is not too pressing, I could see him when I return to Paris during the next month. Awaiting your reply, I beg you to believe, dear Mr. Ritchie, in my very sincere sentiments.

S/ Hans Hartung

My actual address is:
Camping Provençal
Saint Tropez
(Var)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 28, 1955

Dear M. Hartung:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculptures by Gonzalez: Tête plate
Paysanne debout
Tête au miroir
Tête petite monserrat
Tête penchée ancienne

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

I saw your sculpture in the retrospective exhibition at Brussels. Unfortunately, we have no photographs of the Tête plate for reproduction in our catalogue. Do you have one that we may borrow or can you give me the name and address of a photographer who has taken one?

With the sincere hope that you will give your approval to this loan, I am enclosing, for each piece, two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the forms, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Hans Hartung
7, rue Cels
Paris 14e, France

ACR:MB6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Kramarsky

cc: Miss Dudley

file LEVINE

1956

Kaspel

THE MUSEUM OF MODERN ART

Feb. 24, 1956

Corrections GONZALEZ

with Mrs. Riegen, are designed to correct orn, that the English ,30,39 are suggested shortenings of entries to compensate for the NEW entries. However Allen Porter may feel these abbreviations are not required.

BErnard

KLEEMANN GALLERIES
11 EAST 68TH STREET
NEW YORK 21, N. Y.
TRAFALGAR 9-6950

Kleeman

1/27/56

Exhibition!

March 12 - April 7th, 56

Julio Gonzalez

SCULPTURE + PASTELS

Kleemann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Kramarsky

cc: Miss Dudley

file LEFÈVRE

1956

Karpel

THE MUSEUM OF MODERN ART

Private Mailing Card

NEW YORK, N.Y. 17 JAN 27 10 30 PM 1956

GRAND CENTRAL STATION

U.S. POSTAGE

Museum of Modern Art
Att. Mr. A. C. Ritchie
11 West 53rd ST.
New York N.Y.

To: ... NZALEZ

Fro...

De... n, are

...rrect

...nglish

...gested

shortenings of entries to compensate for the NEW entries. However Allen Porter may feel these abbreviations are not required.

B Ernard

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Karpel

THE MUSEUM OF MODERN ART

Date Feb. 24, 1956

To: Mr. Ritchie

From: Mr. Karpel

Re: Corrections GONZALEZ

Dear Andrew: The following modifications, discussed with Mrs. Riegen, are advisable in the bibliography. No. 20 is designed to correct the impression, as stated by Mr. Wittenborn, that the English edition may be obtained overseas. No. 19,30,39 are suggested shortenings of entries to compensate for the NEW entries. However Allen Porter may feel these abbreviations are not required.

B Ernard

E. M. Janet Le Caisne -

Alicia B. Legg
Department of Painting and Sculpture

Mme E. M. Janet Le Caisne in touch
61 rue de Varenne 61
Paris VII°

Mr. Werner H. Kramarsky
Model, Roland, Stone
120 Broadway
New York, New York

ACR:al

H. Kramarsky
-5300
2322

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Ritchie Writes About Late Sculptor

"Julio Gonzalez," with an introduction by Andrew Carnduff Ritchie, has ben published by the Museum of Modern Art to accompany the first retrospective showing in this country of the works by the influential Spanish sculptor (1876-1942), on view at the Museum through April 8. This bulletin contains pictures of almost all the 57 metal sculptures in the exhibition as well as several of the 10 drawings and a complete catalog of the exhibition.

Ritchie, director of the Museum's Department of painting and Sculpture and former director of the Albright Art Gallery, has written the most comprehensive monograph in English on Gonzales to date and has included statements by the artist published for the first time in English.

Ritchie is the author of "Abstract Painting and Sculpture in America," "Sculpture of the Twentieth Century," "The New Decade: 22 European Painters and Sculptors' as well as monographs on Watkins, Demuth and Vuillard.

Twenty-one Meadow Road
Buffalo, New York

Legg
ing and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Kinnefik ACR

no answer

TWENTY-ONE MEADOW ROAD
BUFFALO, NEW YORK

Frankly I abhor this type of cheap publicity and so does your former friend Mrs. Laurence Roberts of Rome, Italy. with whom I spent last week-end in ~~Fetwa~~ Hartford.

F.G.K

2/24/56

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Kramarsky

April 12, 1956

Dear Mr. Kramarsky:

Mr. Wilson Burdett informed Mr. Ritchie that you were interested in the Little Silver Mask by Gonzalez. Mr. Ritchie has been out of the Museum this week but he asked me to let you know that we have had very specific instructions from the artist's daughter, who owns the piece, that it is not for sale.

Very sincerely yours,

Alicia B. Legg
Department of Painting and Sculpture

Mr. Werner H. Kramarsky
Model, Roland, Stone
120 Broadway
New York, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Le Caisne

Monsieur RITCHIE
Museum of Modern Art
11 Ouest 53 Rd Street
NEW-YORK 19

6 décembre 1955

Monsieur,

Mme E. Gonzalès m'a priée de vous adresser très rapidement cette photographie du don Quichotte que vous serez assez aimable pour trouver ci-joint.

J'espère qu'elle vous conviendra et vous parviendra au mieux dans le plus bref délai.

Veuillez agréer, Monsieur, l'assurance de mes sentiments les plus distingués.

E. M. Janet Le Caisne

Mme E. M. Janet Le Caisne
61 rue de Varenne 61
Paris VII°

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

Date

no 36. ill p 13

To:

Re:

From:

Wilson Burdett

Would appreciate your getting in touch with me re: Gonzalez Silver mask

Model Roland Stone
120 Bway
37 fl.

Wesner H. Kramarsky
WO 4-5300
TR 9-2322

Je vous remercie encore, et veuillez croire, Monsieur,
à l'expression de nos sentiments très distingués.

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file LEFÈVRE

July 13, 1956

M. André Lefèvre
4, rue Percier
Paris, France

Mon cher M. Lefèvre:

Au nom de M. Ritchie, qui est à présent en Europe, je vous écris pur vous remercier de votre génereuse collaboration en nous prêtant votre sculpture, Harlequin, à l'exposition Gonzalez. L'exposition s'est terminée récemment à Minneapolis.

On fait des préparatifs pour renvoyer votre sculpture et je vous envoie ci-joint un reçu que je vous prie de bien vouloir signer et de m'expedier lorsque l'envoie vous sera parvenu.

Aussi inclus sont des revues de l'exposition qui peut-être vous intéresseraient.

Je vous remercie encore, et veuillez croire, Monsieur, à l'expression de nos sentiments très distingués.

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lefèvre

23 novembre, 1955

Cher Monsieur:

Nous avons bien reçu votre lettre de 7.11.55.

Ci-joint sont les doubles des lettres que vous avez demandées.

Veuillez croire, Monsieur, à l'expression de mes sentiments très distingués.

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lefèvre

23 novembre, 1955

Cher Monsieur:

Nous avons bien reçu votre lettre de 7.11.55.

Ci-joint sont les doubles des lettres que vous avez demandées.

Veuillez croire, Monsieur, à l'expression de mes sentiments très distingués.

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lefèvre

cc: D. Dudley

October 31, 1955

Dear Mr. Lefèvre:

Thank you very much for returning the loan agreement form for your sculpture by Gonzalez:

Arlequin

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agent in Paris, R. Lerondelle, 76 rue Blanche, to make arrangements with you for collecting, packing and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

31 octobre, 1955

TRADUCTION

Cher M. Lefèvre:

Je suis très heureux d'avoir votre accueil favorable pour le prêt de votre sculpture de Gonzalez:

Arlequin

Comme je l'ai déja ecrit, pour raisons d'installation, et spécialement pour nous permettre de fair construire les piédestals, nous voulions recevoir tous les emprunts pas plus tard que la première semaine de janvier, 1956. Nous préviendrons nos agents à Paris, R. Lérondelle, 76, rue Blanche, de s'arranger avec vous pour la collection et l'emballage de votre sculpture.

Nous arrangerons l'assurance pour la valeur que vous avez déclarée sur les formes. L'assurance commencera au moment du départ de la sculpture de vous et continuera jusqu'au moment du retour chez vous.

Je vous remercie encore de votre collaboration généreuse et veuillex croire, Monsieur, à l'expression de mes sentiments très distingués.

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lefèvre

cc: Dorothy Dudley
Porter McCray

September 29, 1955

Dear M. Lefèvre:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculpture by Gonzalez: Arlequin

The dates of our exhibitions are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

29 septembre, 1955

TRADUCTION

7.11.55

Cher M. Lefèvre:

The Museum of Modern Art, en collaboration avec The Minneapolis Institute of Arts, organise la première exposition rétrospective en Amerique des sculptures de Julio Gonzalez. Nous désirons vivement de fair une exposition compréhensive des plus belles oeuvres de Gonzalez.

Nous voulions, donc, vous prier de nous prêter votre sculpture importante de Gonzalez: Arlequin

Les dates de notre exposition sont: 7 février-8 avril, 1956, Museum of Modern Art; 8 mai-17 juin, Minneapolis Institute of Arts. Naturellement la responsabilité pour tous les frais d'emballage, de transport, et d'assurances sera assumées par les musées collaborateurs. Pour raisons d'installation, et spécialement pour nous permettre de faire construire les piédestals, nous voulions recevoir tous les emprunts pas plus tard que la première semaine de janvier, 1956.

En espérant sincérément que vous donneriez votre accueil favorable à cet emprunt, ci-inclues sont deux formes, l'un pour compléter, signer, et nous retourner, l'autre pour retenir. Je vous prie, aussi, de confirmer l'information y inscrite, spécialement les faits de dimensions, de matériaux et de date. Au moment venu, nous préviendrons nos agents à Paris de s'arranger avec vous pour la collection et l'emballage de votre sculpture. Nous faisons un effort particulier d'emballer chaque sculpture avec attention spéciale.

Je vous prie d'agréer mes salutations distinguées,

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

7. 11. 55

Chers Monsieurs -

j'ai bien reçu votre lettre du 31. 10. 55 mais ne connaissant pas votre langue je vous prie de m'en envoyer un double en Français -

Veuillez agréer l'assurance de ma considération distinguée

H. de Percier

THE MUS

NEW YOR

Departm

Cher M.

Institu
Ameriqu
faire u

importa

Museum
Naturel
transpo
Pour ra
dessine
plus ta

faire construire

favorab
complét
vous pr
les fai
au mome
vous po
un effo

is

s

le.

M. Andr
4, rue
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

THE MUSEU 7.11.55

NEW YORK

Dear Sir:

I have received your letter of 31.10.55 but not knowing your language, I beg you to send me a copy in French.

Please be assured of my distinguished consideration.

André Lefèvre
4 av. Percier

Departmer

Cher M. I

Institute
Amerique,
faire une

important

Les dates de notre exposition sont: 7 février-8 avril, 1956, Museum of Modern Art; 8 mai-17 juin, Minneapolis Institute of Arts. Naturellement la responsabilité pour tous les frais d'emballage, de transport, et d'assurances sera assumée par les musées collaborateurs. Pour raisons d'installation, et spécialement pour nous permettre de ~~dessiner~~ faire construire les piédestals, nous voulions recevoir tous les emprunts pas plus tard que la première semaine de janvier, 1956.

En espérant sincérément que vous donnerez votre accueil favorable à cet emprunt, ci-inclues sont deux formes, l'un pour ~~être~~ compléter, signer, et nous retourner, l'autre pour ~~être~~ retenir. Je vous prie, aussi, de confirmer l'information y inscrite, spécialement les faits de dimensions, de matériaux et de date. ~~Si vous accepteriez,~~ au moment venu nous préviendrons nos agents à Paris de s'arranger avec vous pour la collection et l'emballage de votre sculpture. Nous faisons un effort particulier d'emballer chaque sculpture avec attention spéciale.

Je vous prie d'agréer mes salutations distinguées,

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Percier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

COPY - translated -

THE MUSEUM OF MODERN ART

NEW YORK 19

11 West 53rd Street
Telephone : Circle 5-8900
Cables, Modernart, New-York

Department of Painting and Sculpture

29 septembre, 1955

Cher M. Lefèvre:

The Museum of Modern Art, en collaboration avec The Minneapolis Institute of Arts, organise la première exposition rétrospective en Amerique, des sculptures de Julio Gonzalez. Nous désirons vivement de faire une exposition compréhensive des plus belles oeuvres de Gonzalez.

Nous voulions, donc, vous prier de nous prêter votre sculpture importante de Gonzalez: Arlequin.

Les dates de notre exposition sont: 7 février-8 avril, 1956, Museum of Modern Art; 8 mai-17 juin, Minneapolis Institute of Arts. Naturellement la responsabilité pour tous les frais d'emballage, de transport, et d'assurances sera assumée par les musées collaborateurs. Pour raisons d'installation, et spécialement pour nous permettre de ~~dessiner~~ faire construire les piédestals, nous voulions recevoir tous les emprunts pas plus tard que la première semaine de janvier, 1956.

En espérant sincérément que vous donnerez votre accueil favorable à cet emprunt, ci-inclues sont deux formes, l'un pour ~~être~~ compléter, signer, et nous retourner, l'autre pour ~~être~~ retenir. Je vous prie, aussi, de confirmer l'information y inscrite, spécialement les faits de dimensions, de matériaux et de date. ~~Si vous accepteriez,~~ au moment venu nous préviendrons nos agents à Paris de s'arranger avec vous pour la collection et l'emballage de votre sculpture. Nous faisons un effort particulier d'emballer chaque sculpture avec attention spéciale.

Je vous prie d'agréer mes salutations distinguées,

Andrew C. Ritchie
Director

M. André Lefèvre
4, rue Perrier
Paris, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lidz

YALE UNIVERSITY
SCHOOL OF MEDICINE
333 CEDAR STREET
NEW HAVEN 11, CONNECTICUT

DEPARTMENT OF PSYCHIATRY
F. C. REDLICH, M.D.
PROFESSOR AND CHAIRMAN

THEODORE LIDZ, M.D.
PROFESSOR AND PSYCHIATRIST-IN-CHIEF

March 13, 1956

March 20, 1956

Andrew C. Ritchie
Director of Gonzalez Exhibition
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Dr. Lidz:

In answer to your letter, I am sorry no small Gonzalez pieces are for sale in our exhibition. Only two large pieces are for sale by their owner, Mme Roberta Gonzalez. They are:

Woman Combing Her Hair, 9,000,000 francs (approximately $25,875.) catalog no. 15

Maternity, 6,000,000 francs (approximately $17,250.) catalog no. 28

I am very glad you liked the exhibition and I want to thank you for your kind words of appreciation.

Very sincerely yours,

Andrew C. Ritchie
Director

Theodore Lidz, M.D.
Professor and Psychiatrist-in-Chief
Yale University
School of Medicine
333 Cedar Street
New Haven 11, Connecticut

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

YALE UNIVERSITY
SCHOOL OF MEDICINE
333 CEDAR STREET
NEW HAVEN 11, CONNECTICUT

DEPARTMENT OF PSYCHIATRY
F. C. REDLICH, M.D.
PROFESSOR AND CHAIRMAN

THEODORE LIDZ, M.D.
PROFESSOR AND PSYCHIATRIST-IN-CHIEF

March 13, 1956

Andrew C. Ritchie
Director of Gonzales Exhibition
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mr. Ritchie:

When I was at the Museum of Modern Art on Saturday, I was told that the Gonzales family wish to sell some of the sculpture currently on exhibition. I would very much like to know if any of the smaller pieces are still available for purchase. I would appreciate it very much if you could let me know which pieces are still for sale and the approximate prices.

I wish to express my great appreciation for this exhibition which I believe is among the finest I have seen at the Museum. It was a rare opportunity to see more than an occasional piece by Gonzales and to appreciate his very great genius.

Sincerely yours,

Theo. Lidz

Theodore Lidz, M.D.

Dear Dr. Lidz,

In answer to your letter, I am sorry no small Gonzalez pieces are for sale in our exhibition. Only two large pieces are for sale by his owner, Mme Roberta Gonzalez. They are ~~Large~~ price; ~~Large~~ price.

I am very glad you liked the exhibition and I want to thank you for your kind words of appreciation. Very sincerely yours,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Lloyd

January 27, 1956

Dear Lallie:

The insurance value on the Gonzalez Elongated Figure that you liked so much is quite high. It is $4500. However, as I said about some of the other things, probably a somewhat lower price can be negotiated.

If you are interested, I would suggest that you write her directly. The address is:

Mme Roberta Gonzalez
8, rue R.S. Barboux
Arcueil, Seine, France

And let me know when you write. I in turn will write her, telling her about you as a collector and encouraging her to sell.

Sincerely,

Andrew C. Ritchie
Director

Mrs. H. Gates Lloyd
"Linden"
Haverford, Pennsylvania

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Magnelli

cc: Mr. Ritchie

August 7, 1956

R. Lérondelle
76, rue Blanche
Paris IXe, France

Dear M. Lérondelle:

We have just received a letter from M. Alberto Magnelli informing us that he is at present absent from Paris.

Will you therefore please hold his Gonzalez sculpture "Still Life" until he returns. He will get in touch with you at that time.

Very sincerely yours,

Assistant Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

August 7, 1956

M. Alberto Magnelli
"La Ferrage"
Plan-de-Grasse. (A.M.)
France

Dear M. Magnelli:

Thank you for your letter of August 4. We shall write immediately to our agents in Paris, R. Lérondelle, to inform them to hold your sculpture in consignment until you return to Paris.

The address of our agents is:

R. Lérondelle
76, rue Blance
Paris 9, France.

Very sincerely yours,

Marianne Flack
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

TRANSLATION

Alberto Magnelli
"La Ferrage"
Plan-de-Grasse. (A.M.) France

August 4, 1956

Dear Madame:

Upon my arrival here where I am spending my vacation, I found your good letter and the press notices of the Gonzalez exhibition in the United States several months ago.

Thank you very much.

The only thing I must ask you is to inform the consignment agency that I am absent from my residence in Paris (20, Villa Seurat, 14e) and that they should please keep my Gonzalez Sculpture until my return.

Also, please let me know the name of this agency in Paris so that I can inform them of my return.

I will then return the receipt to you.

With best wishes to Mr. Ritchie, etc.

-s- Magnelli

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Alberto Magnelli
" La Ferrage "
Plan-de-Grasse.(A.M.) France.

.

4 Aout I956

.

Chèr Madame,

En arrivant ici ou je passe mes vacances, j'ai trouvé votre gentille lettre et les coupures de Presse au sujet de l'exposition Gonzales aux Etats Unis, les mois passés.

Je vous remercie beaucoup de tout.

La seule chose que je tiens vous demander, c'est d'avertir la Maison d'expedition à Paris, que je suis absent de mon domicil à Paris, (20, Villa Seurat, I4me), et de bien vouloir tenir jusqu'à mon retour, ma sculpture de Gonzales chez eux, bien conservée.

Je vous prierais aussi de me faire savoir le nom de cette Maison d'expedition à Paris, afin que je puisse me mettre en relation des mon retour.

Je vous retournerais la recue, donc, à cette époque.

Avec mes meilleures salutations à Mr. Ritchie, je vous prie d'agréer, chère Madame, l'assurance de mes sentiments les plus distingués.

Magnelli

The Museum of Modern Art. - New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file MAGNELLI

July 13, 1956

Mr. Alberto Magnelli
20, Villa Seurat
Paris 14e, France

Dear Mr. Magnelli:

Since Mr. Ritchie is at present abroad, I am writing on his behalf to thank you for the generous loan of your sculpture, Still Life, to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, this work has been returned to you.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

With many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Magnelli

cc: Miss Dudley

Translated from the French:

Alberto Magnelli
20 Villa Seurat. Paris 14me

November 29, 1955

11 Nov. 1955

Dear Monsieur Magnelli:

Thank you very much for agreeing to lend us your sculpture by Gonzalez: Nature Morte

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agents in Paris, R. Lérondelle, 76, rue Blanche, to make arrangements with you for collecting, packing and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alberto Magnelli
20 Villa Seurat
Paris 14e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Registrar

Translated from the French:

Alberto Magnelli
20 Villa Seurat. Paris 14me

11 Nov. 1955

Dear Mr. Ritchie:

I am truly sorry to reply so late to your nice letter of 29.9.55. Inadvertantly, your letter remained in my appartment in Paris and was not forwarded to me with the other mail.

In any case, I am very happy to put at your disposal the Gonzalez sculpture which belongs to me, for your coming exhibition.

Rest assured, Sir, of my best regards,

S/ Magnelli

Mr. Andrew C. Ritchie, Director
The Museum of Modern Art. New York 19

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Alberto Magnelli
20 Villa Seurat. Paris I4me

.

II Nov. I955

.

Ch-er Monsieur Ritchie,

Je suis bien desolé de vous repondre si en retard à votre gentille lettre du 29.9.55. Votre lettre, par megard, est resté dans mon appartement à Paris, et ne m'a pas été reexpédié avec l'autre courier.

De toute façon je suis bien haureux de mettre à votre disposition la sculpture de Gonzales qui m'appartien, pour votre prochaine exposition.

Veuillez agréer, Monsieur, mes meilleures salutations .

Magnelli

Votre lettre: ACR: msc.

Mr. Andrew C. Ritchie, Director;
The Museum of Modern Art. New York I9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

FX-1280

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

T8 - P1

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

1955 NOV 22 AM 4 32

PSX62=WUX ZP PARIS 7 22 1017A=

RITCHIE MODERNART NYK=

RITCHIE % 'MODERNART'
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

Mary;
acknowledge and
say we look forward
to receiving the signed lender
form at his convenience.
[illegible]

ACCORD POUR GONZALEZ=

MAGNELLI=••

cc: Registrar

and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alberto Magnelli
20, Villa Seurat
Paris 14e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Magnelli

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

21 NOV 55

ALBERTO MAGNELLI
20 VILLA SEURAT
PARIS 14

URGENTLY NEED YOUR DECISION GONZALEZ LOAN. CATALOG SOON GOING TO PRESS. PREPAY REPLY 10 WORDS.

RITCHIE
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alberto Magnelli
20, Villa Seurat
Paris 14e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Magnelli

November 9, 1955

Dear M. Magnelli:

As you may know, we are organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez.

I wish to call your attention to our letter of September 29th in which we requested the loan of your important sculpture by Gonzalez: Nature Morte (Amsterdam exhibition catalog no. 38)

Our catalog of the exhibition must go to press on December 1st, and we are very anxious to hear from you in the hope that we may include this piece in the catalogue. I do hope that you are planning to give favorable consideration to our request. If your answer is in the affirmative, I would greatly appreciate it if you would fill out and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alberto Magnelli
20, Villa Seurat
Paris 14e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 29, 1955

Dear M. Magnelli:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculpture by Gonzalez: Nature Morte

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alberto Magnelli
20, Villa Seurat
Paris, 14e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Marshall (Arts)

April 10, 1956

Dear Mr. Marshall:

Mr. Ritchie asked me to send you the enclosed catalog of the Gonzalez exhibition.

It is the new printing of the catalog and, as you will note, contains in the bibliography references to the two articles published in Arts, as Mr. Ritchie wrote you in his letter of February 20th we would be certain to insert in any future editions.

Very sincerely yours,

Mary S. Coxe
Assistant to Mr. Ritchie

Mr. Jonathan Marshall
Publisher
Arts
116 East 59th Street
New York 22, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

CC: Mr. Wheeler
Mrs. Shaw
Miss Pernas
Mrs. Riegen

ARTS

116 East 59th Street, New York 22, N. Y. PLaza 9-7621

February 17, 1956

cc: Mrs. Shaw
Miss Pernas
Mrs. Riegen

Marshall (Arts)

February 20, 1956

Mr. Wheeler

Mr. Ritchie

Complaint by Jonathan Marshall of Arts on Gonsales bibliography

Dear Monroe:

You will remember I showed you Marshall's complaint. Here is my answer and promise that all future editions of the Gonzalez catalog will include mention in the bibliography of the two Arts articles in question.

[illegible] future editions of our publication.

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. Jonathan Marshall
Publisher
Arts
116 East 59th Street
New York 22, New York

ACR:msc

Jonathan Marshall
Publisher

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

CC: Mr. Wheeler
Mrs. Shaw
Miss Pernas
Mrs. Riegen

ARTS

116 East 59th Street, New York 22, N. Y. PLaza 9-7621

February 17, 1956

February 20, 1956

Mr. Andrew C. Ritchie, Director
Dept. of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. Ritchie:

Dear Mr. Marshall:

I do apologize for the absence of any mention of your two Gonzalez articles in the bibliography of our catalog.

However, Mrs. Riegen tells me that when she spoke to Mr. Kramer, it was not clear as to when the Gonzalez piece was coming out, and since she hadn't seen it, as a bibliographer she was not in a position to make an accurate entry as to title and date of appearance. She tells me also that she had no information on the Steinberg article and therefore could not make an entry for it. I myself did not know of the prospect of a Steinberg essay until our catalog was on the presses and no additions could be made.

On the other hand, the article by David Smith in Art News, of which mention was made and which you may well wonder about, had been known to me since last October when he started research on it and came to us for what factual information we could provide.

I am truly sorry about this apparent, but completely unintended, slight to your magazine's excellent coverage of the occasion with two such important essays. Most certainly we will see to it that both articles are included in the bibliography in future editions of our publication.

Very sincerely yours,

Andrew C. Ritchie
Director

Jonathan Marshall
Publisher

Mr. Jonathan Marshall
Publisher
Arts
116 East 59th Street
New York 22, New York

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Established 1926
Jonathan Marshall
Publisher

ARTS

Incorporating
Arts Digest

116 East 59th Street, New York 22, N. Y. PLaza 9-7621

February 17, 1956

Mr. Andrew C. Ritchie, Director
Dept. of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Ritchie:

Earlier in the season when Miss Nancy Riegen of the Museum staff was preparing the bibliography for your Gonzalez monograph, she contacted Hilton Kramer and asked permission to come to our office and take down relevant information from the new edition of Carola Giedion-Welcker's Contemporary Sculpture since George Wittenborn had sent us his only available copy. We naturally agreed, and while she was working in our office Mr. Kramer pointed out that because of the special importance we attached to the Museum's Gonzalez exhibition, and because of the scanty literature on Gonzalez in English, ARTS would publish two major features on the exhibition - - a notable departure from our usual editorial practices - - a memoir by Roberta Gonzalez (Feb.) and a critical essay by Leo Steinberg (March). Miss Riegen noted down this information in our office, and we expected it to find its way into the bibliography of your monograph.

We are very disturbed to find that no mention whatever of these features appears in the Museum's publication. We have contacted Miss Riegen, and she seems unable to supply us with an explanation. We do feel an explanation is called for, however; and we feel also that some mention of these features should somehow be inserted into future editions of the publication, including copies to be distributed in Minneapolis.

Very truly yours,

Jonathan Marshall

Jonathan Marshall
Publisher

JM/mbm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Maywald

December 30, 1955

Dear Mr. Maywald:

I wish to thank you for sending us the photograph of the Tête Plate belonging to M. Hartung.

Unfortunately, it arrived too late to be included in the catalog. Therefore, I am returning it to you.

With many thanks for your trouble,

Very sincerely yours,

Andrew C. Ritchie
Director

M. D. Maywald
Studio Maywald
10, Rue de la Grande Chaumière
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Maywald

STUDIO MAYWALD

Translated from the French:

Paris le 5 dec. 1955.

Studio Maywald
10, Rue de la Grande Chaumière
Paris, 6e,

Monsieur. Paris, December 5, 1955

Sir:

I had a phone call from M. Hartung and he told me which photo of the Gonzalez head you wanted.

I am sending you the photo by the same mail.

The reproduction rights are 5000 fr.

Please be assured, Sir, etc....

S/ D. Maywald

J'ai eu au cours de Telephone de Monsieur Hartung et il m'a indiqué la photo je vous donne de la tête de Monsieur Gonzalez.

Je vous en voie la photo avec le même courrier.

Le droit de reproduction est 5000 F.

Veuillez agréer Monsieur l'expression de mes sentiments distingués.

D. Maywald.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

STUDIO MAYWALD
Société à Responsabilité Limitée Cap. 1.200.000 F.
10, Rue de la Grande Chaumière
PARIS-6e - Tél. : ODÉon 95-91
Reg. Com. Seine 54 B. 8.356

Paris le 5 Dec. 1955.

Monsieur.

J'ai eu au coup de telephone de Monsieur Hartung et il m'a indiqué la photo je vous désiré de la tête de Monsieur Fontana.

Je vous envoie la photo avec le même courrier.

Le droit de reproduction est 5000 F.

Veuillez agréer Monsieur l'expression de mes sentiments distingués.

D. Maywald.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Maywald

November 23, 1955

Dear M. Maywald:

Thank you very much for sending us the four prints of the Gonzalez heads. Unfortunately, we have no way of identifying the head as it is still in France.

The deadline for our catalog is almost here, and as we are not certain which piece we need, it seems best to publish the catalog without a photograph of the work.

With many thanks for your trouble,

Very sincerely yours,

Andrew C. Ritchie
Director

M. D. Maywald
Rue de la Grande-Chaumière
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Studio Maywald
10, rue de la Grande-Chaumière
Paris (VIe)

Paris November 13, 1955

The Museum of Modern Art

Sir:

I have just received your letter and am sending you 4 prints as I don't know exactly which photo you want.

I can make you an enlargement very quickly.

The price of the photo and the right of reproduction is 5000 francs.

Receive, Sir, the expression, etc.....

S/ D. Maywald

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Maywald

PHOTOS
CINÉMA
PUBLICITÉ
ÉDITIONS

STUDIO
MAYWALD

Société à Responsabilité Limitée
au Capital de 1.200.000 francs
Reg. Commerce Seine N° 54 B.8.356

10, rue de la Grande-Chaumière
PARIS (VI°)

Téléph. : ODÉon 95-91

Paris le 13 Nov. 1955.

Le Museum of modern art.

Monsieur,

je viens de recevoir votre lettre et je vous envoie 4. Contacts. comme je ne sais pas exactement ce que vous comptez faire de la photo.
je peux vous faire très rapidement un agrandissement.
Le prix de la photo et le droit de reproduction est. 5.000. fr.

Recevez, Monsieur l'expression de mes meilleurs sentiments.

D. Maywald

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Maywald

November 11, 1955

Dear M. Maywald:

Mme Roberta Gonzalez writes us that you may possibly have a photograph of the Julio Gonzalez sculpture, Tête plate, owned by M. Hans Hartung.

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the work of Julio Gonzalez, and we are anxious to have a photograph of this work for our catalogue.

Could you please let us know by airmail if you have such a photograph and what the price for it would be?

With many thanks,

Very truly yours,

Andrew C. Ritchie
Director

M. Maywald
10, Rue de la Grande-Chaumière
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Max

Sa



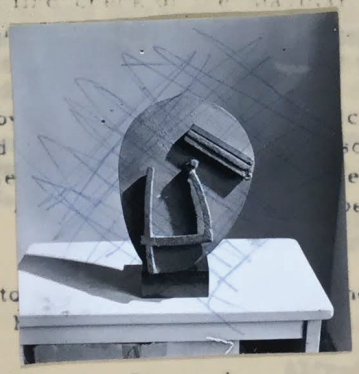
higan Ave.
Chicago, Illinois



Mr. Andrew Ritch
c/o Modern Museu
11 West 53rd Stree
New York 19, New

Dear Andrew:

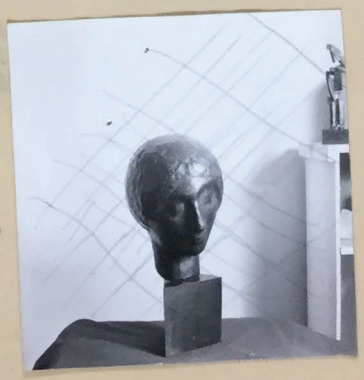
Enclosed you will find check of the Ma
Corporation for $
Florene to send.



We are very happy chase
this Gonzalas and so.
Personally, I be ie ece of
modern sculpture be to
get.

We will be down to he 12th
at which time we

Sincerely,

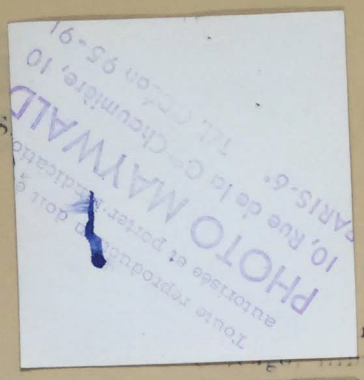


Enclosure
SAM:DB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Marx



S

ichigan Ave.
ois
March 28, 1956

Mr. Andrew Rit
c/o Modern Mus
11 West 53rd St
New York 19, N

Dear Andrew:

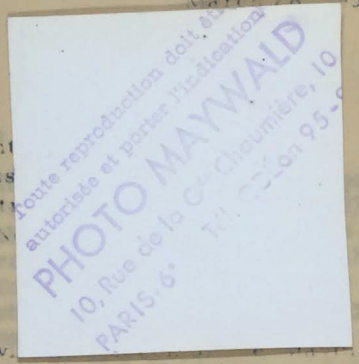
Enclosed you w
Corporation for $1,000.00 which you asked.
Florene to send

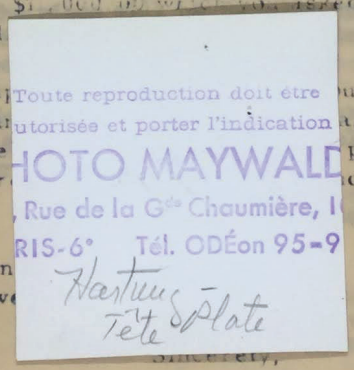
We are very hap urchase
this Gonzalas a also.
Personally, I be piece of
modern sculptur ope to
get.

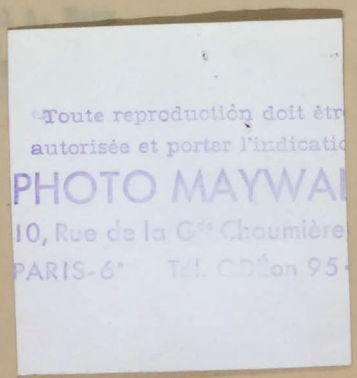
We will be down the 12th
at which time we

Sincerely,

Enclosure
SAM:DB







FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Marx

SAMUEL A. MARX

333 North Michigan Ave.
Chicago, Illinois
March 28, 1956

Mr. Andrew Ritchie
c/o Modern Museum of Art
11 West 53rd Street
New York 9, New York

Dear Andrew:

Enclosed you will find check of the Marmar Corporation for $1,000.00 which you asked Florene to send.

We are very happy that you are able to purchase this Gonzalas and that we shall enjoy it also. Personally, I believe it is as beautiful a piece of modern sculpture as one could possibly hope to get.

We will be down to New York the week of the 12th at which time we hope to see you.

Sincerely,

Enclosure
SAM:DB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Marx AHB

cc: Mr. Ritchie
Mr. Keppel
D. Miller
D. Dudley
Mrs. Woodruff

2 April 1956

Dear Sam:

The check of the Maymar Corporation for $11,000.00 has come with your letter of March 23rd to Andrew Ritchie. I am passing the check on to Charles Keppel, asking him to forward to Mme Roberta Gonzalez the $11,000 as full payment for the Torso in iron. This is a superb piece and one which I feel sure is a really distinguished accession to the Museum Collection.

The piece will be formally accepted at the next meeting of the Trustees and thereafter we shall send you a formal receipt.

Meanwhile, let me assure Florene and you that we are most grateful indeed for your help in acquiring this unique work.

Sincerely,

Alfred H. Barr, Jr.

Mr. Samuel A. Marx
333 North Michigan Avenue
Chicago, Illinois

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Soby
Mr. Ritchie
Miss D. Miller
Miss Dudley
Mr. Keppel

March 27, 1956

Dear Florene:

Andrew tells me he has brought his negotiations with Mme Gonzalez to a happy conclusion and that you have agreed on the price of $11,000 which represents a very considerable concession on the part of Gonzalez' daughter.

I hope you and Sam are as pleased with the Torso as we are. Among Gonzalez' realistic pieces it seems to me it stands second only to the Montserrat. It lacks the monumentality of this great figure but it is far more sensitive in modelling, indeed it seems to me not only very beautiful but a tour de force technically and I know the Committee will be delighted to welcome it into the Collection at its next meeting early in April.

Meanwhile, my thanks to you and Sam.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Samuel A. Marx
1325 Astor Street
Chicago, Illinois

AHB:bj

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Marx

cc: Mr. Barr

full copy

March 23, 1956

Florene

Dear Florine and Sam,

I have just sent the enclosed letter off to Mme Gonzalez, following your telephone agreement today.

Need I say how tremendously grateful I am to you both for all you have done to make this purchase possible. The Torso really has rounded out our selection of Gonzalez and is, in its own right, one of his great masterworks.

My deepest thanks and best love,

Yours,

Andrew C. Ritchie
Director

Mr. and Mrs. Samuel A. Marx
1325 Astor Street
Chicago, Illinois

ACR:al

P.S. I enclose also a translation of Mme Gonzalez' final letter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Meigs

THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

April 5, 1956

Mr. Andrew C. Ritchie
Museum of Modern Art
11 West 53rd Street
New York, New York

April 30, 1956

Dear Mr. Meigs:

Your letter arrived during my absence on a trip to the West Coast, so I hope you will excuse the delay in replying.

Mme Gonzalez' address is:

8, rue R.S. Barboux
Arcueil, Seine
France

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. Walter Meigs, Head
Art Department
The University of Connecticut
Storrs, Connecticut

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis

THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

April 5, 1956

Mr. Andrew C. Ritchie
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Ritchie:

I am extremely interested in having the address of Mme. Roberta Gonzalez so that I may write her concerning a piece of sculpture by her father that was in the exhibition at the museum.

I would appreciate an early reply to my request.

Sincerely yours,

Walter Meigs

Walter Meigs, Head

Art Department

WM/G

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez exhib

Minneapolis

Mr. Ritchie

THE MINNEAPOLIS INSTITUTE OF ARTS

MINNEAPOLIS 4, MINNESOTA

17 April 1956

1 June 1956

Miss Virginia Pearson
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Pearson:

Mr. Ritchie has telephoned me that you are coming to Minneapolis on June 18 to supervise the packing of the Gonzalez exhibition.

Therefore, I have telephoned the Plaza where I have reserved a room for you commencing June 18. I think you will find the hotel convenient to the city as well as the Institute.

I doubt very much if you can commence packing before the afternoon of June 18. Therefore, I think that a morning flight will bring you to Minneapolis in plenty of time. Since it is, as you know, tricky business, I suspect that it will take most of the week.

I am confident that you will find our men careful and conscientious but know that your presence will help alleviate Madame Gonzalez' concern.

Sincerely yours,

Richard S. Davis
Director

RSD:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • FEDERAL 5-4256 ~~BRIDGEPORT 4256~~

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

17 April 1956

Mr. Andrew C. Ritchie
Museum of Modern Art
11 East 53rd Street
New York 19, New York

copied for Liz Shaw

Dear Andrew:

As I telephoned you this date, I would very much appreciate your asking your publicity department to forward, by return air mail and Special Delivery, a group of photographs of the most important loans in the Gonzalez exhibition.

We desperately need these for our own publication, ATTRACTIONS, which is going to press on Thursday, April 19. Later, we shall need a much larger group of photographs for newspaper publicity, etc. It may be easier to mail both at once but, if so, use air mail and Special Delivery.

Sincerely,

Richard S. Davis
Assistant Director

RSD:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis

cc green

registrar
A.Ritchie

AIRMAIL
April 17, 1956

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

Dear Mr. Davis:

The 28 boxes comprising the shipment of the JULIO GONZALEZ exhibition will leave New York on April 20th by Burnham's Van Service. Delivery in Minneapolis is scheduled for April 23rd. The shipment will go collect but the Burnham's Van Service will bill you directly for the shipment and it will not be necessary for you to pay the driver.

Enclosed is a marked catalog, check list and box list for the exhibition.

As you know, the greater part of the sculpture was packed in France. The packer took extraordinary care to brace the sculptures in the boxes and arranged the packing so there are no nails or bolts on the inside braces. In order to remove the pieces from the boxes you will find it is necessary to remove three sides of many of the boxes. In every case the boxes are stenciled to indicate this. Please take special care to replace the braces in the correct boxes as soon as the sculpture is removed.

I trust the exhibition will arrive in good condition. If there should be any questions, we will be glad to help if we can.

Sincerely yours,

Virginia Pearson
Circulation Manager

Enclosures: Catalog (marked)
check list
box list

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis #11

cc: Mr. Ritchie
Miss Horn

March 1, 1956

Dear Dicky:

Thank you for your letter of 28 February. I am delighted to record your outright purchase of 250 copies of the Gonzalez catalogue, with an order of an additional 250 on consignment.

The price to you will be 56¢ per copy. The retail price of the catalogue is 75¢. This is an extremely low price for a catalogue with so many illustrations but as we used it for the Museum bulletin we were able to obtain a low unit cost.

I think you need have no qualms about presenting this exhibition to your public. It has had a sensational success here, even among people who ordinarily do not like modern art. Its extraordinary quality seems to triumph over conventional prejudice.

Cordially yours,

Monroe Wheeler

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

MW:ak

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis

cc: Mr. Ritchie
Miss Horn

THE MINNEAPOLIS INSTITUTE OF ARTS
201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256
MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

February 23, 1956

Miss Mary S. Coxe
Assistant to Mr. Ritchie
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Coxe:

In answer to your letter of December 16 I am writing to say that the inclosed list of our Trustees has been checked and is correct.

Sincerely yours,

Director

Dear Dicky:

I enclose herewith a copy of the Gonzalez catalogue with stiff cover which we are selling here during the exhibition. Will you please let me know how many copies of this you would like us to send you for sale during your show?

With best wishes, I am,

Sincerely yours,

Monroe Wheeler

RSD:er

Mr. Richard S. Davis
Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

MW:ak

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez for Mary
Minneapolis

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

22 December 1955

Miss Mary S. Coxe
Assistant to Mr. Ritchie
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Coxe:

In answer to your letter of December 16 I am writing to say that the inclosed list of our Trustees has been checked and is correct.

Sincerely yours,

Richard S. Davis
Assistant Director

RSD:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

TRUSTEES OF THE MUSEUM OF MODERN ART

John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; Philip L. Goodwin, 2nd Vice-Chairman; William A. M. Burden, President; Mrs. David M. Levy, 1st Vice-President; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, Stephen C. Clark, Ralph F. Colin, Mrs. W. Murray Crane,* René d'Harnoncourt, Mrs. Edsel B. Ford, A. Conger Goodyear, Mrs. Simon Guggenheim,* Wallace K. Harrison, James W. Husted,* Mrs. Albert D. Lasker, Mrs. Henry R. Luce, Ranald H. Macdonald, Mrs. Samuel A. Marx, Mrs. G. Macculloch Miller, William S. Paley, Mrs. Bliss Parkinson, Mrs. Charles S. Payson, Duncan Phillips,* Andrew Carnduff Ritchie, David Rockefeller, Mrs. John D. Rockefeller, 3rd, Nelson A. Rockefeller, Beardsley Ruml, Paul J. Sachs,* John L. Senior, Jr., James Thrall Soby, Edward M. M. Warburg, Monroe Wheeler

* Honorary Trustee for Life

TRUSTEES OF THE MINNEAPOLIS INSTITUTE OF ARTS

Putnam D. McMillan, Chairman of the Board; Bruce B. Dayton, President; Thomas L. Daniels, Vice-President; Richard P. Gale, Vice-President; Harold H. Tearse, Vice-President; G. Sidney Houston, Secretary and Treasurer; James G. Fullerton, Assistant Treasurer; Charles H. Bell, James F. Bell, Russell H. Bennett, Francis D. Butler, Leonard G. Carpenter, Benton J. Case, John C. Cornelius, John Cowles, George C. Crosby, Stephen P. Duffy, Robert J. Flanagan, Goerge H. Halpin, Stanley Hawks, Hadlai A. Hull, Carl W. Jones, Jack J. Jorgensen, Samuel H. Maslon,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Clinton Morrison, H. Terry Morrison, Leo R. Pflaum,
George S. Pillsbury, Philip W. Pillsbury, Harry C.
Piper, Harold W. Sweatt, G. Aaron Youngquist
Russell A. Plimpton, Director; Richard S. Davis,
Assistant Director

cover: Reclining Figure. 1934. Iron, 17 3/4 x 37 3/8".
Collection Nelson A. Rockefeller, New York.

THE MUSEUM OF MODERN ART BULLETIN: Volume , Numbers ,
Winter-Spring 1955

Copyright 1955. The Museum of Modern Art, New York

Printed in the United States of America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

December 16, 1955

Dear Mr. Davis:

The catalog of the Gonzalez exhibition is about to go to press, and I would like very much to check on the accuracy of our list of the Trustees of the Minneapolis Institute of Arts.

I am enclosing a carbon of the list as we are planning to use it. If you would be so kind as to go over it for possible deletions and additions and return it as soon as possible, I would be very grateful.

With many thanks,

Very sincerely yours,

Mary S. Coxe
Assistant to Mr. Ritchie

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East Twenty-Fourth Street
Minneapolis 4, Minnesota

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr Keppel
Mr Wheeler
Miss Bradley
Mr McCray
Mr Burdett

Minneapolis - Institute

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST [illegible] STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

September 19, 1955

Mr. Andrew Ritchie
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Dick:

Thank you for your letter of September 14, confirming our understanding that the Minneapolis Institute of Arts will definitely collaborate with us on the retrospective exhibition of the Spanish sculptor, Julio Gonzalez. The opening date agreed upon for your showing is approximately May 7, 1956. I am assuming that your period of exhibition will extend to no more than six weeks and I am informing prospective lenders that they may expect their loans to be returned as soon after June 17 as possible.

The terms of collaboration, as outlined in my letter of August 19, 1955 are: the cost to your museum will be $3,000, i.e. your share of the costs of assembly, transport, packing and insurance of the exhibition from abroad and return; plus the cost of transport from New York to Minneapolis and return to New York.

We look forward to seeing you Monday evening. Our plane, as I have just telegraphed you, arrives in Minneapolis at 9:25 pm. We will have dinner on the plane.

Sincerely,

Andrew C. Ritchie
Director

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

ACR:al

P.S. As soon as you can, will you give me the exact dates of your showing of the Gonzalez exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

14 September 1955

Mr. Andrew Ritchie
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Andrew:

This is simply a line to confirm arrangements regarding the Gonzales show as outlined in our telephone conversation of September 12.

I am delighted that we can share this. However, I do wish that we could reduce costs but realize the expense involved in crating and shipping sculpture. I expect to hear more details during the course of your visit.

Sincerely,

Richard S. Davis
Assistant Director

RSD:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez

August 19, 1955

Dear Dick:

I have just returned to find your several letters about the New Decade exhibition. Here are the answers to your questions:

1) Porter McCray's department of circulating exhibitions is in charge of all details of shipment. I understand that the whole show will be boxed and sent by truck, leaving September 6 and arriving in Minneapolis September 11 or 12.

2) The only changes in the exhibition are as follows: a) Afro's Boy with Turkey, owned by Mr. and Mrs. Gordon Bunshaft, is replaced by Afro's Figure, 1954, owned by Catherine Viviano Gallery. b) Burri's Red and Burlap I, owned by the artist, is replaced by Burri's No. 12, 1954, owned by the Stable Gallery. Hajdu's Portrait Head, owned by Mme Hajdu is being withdrawn and no replacement can be made. These three changes have been made necessary because of the condition or fragility of the works in question. I might add, however, that we are sending on tour two works, Werner's Prehistoric, 1952, and Ulhmann's Winged Insect, 1954, which we catalogued but did not have room for in our installation. So that your show will actually be larger by one item than ours.

3) A list of new credit lines for works already sold is attached. Will you please change your labels accordingly.

4) A priced list of works for sale is also attached. To avoid any confusion or duplicate sales, all requests for purchases from this list must be addressed to me. We will give the prospective purchaser information on how payment is to be made. If more than one request for purchase is made the one received first will, of course, have priority. Only the exhibiting museum itself can reserve a work for consideration.

5) Tod Catlin has already made a selection of photographs for publicity purposes.

6) I understand you have already settled with our publications department on an order for 200 paper copies of the catalogue.

7) You ask about a show for March or April. The only major exhibition we have available is a retrospective of the great Spanish sculptor, Julio Gonzalez, which opens here February 7 and closes April 8, 1956. I have made the selection this summer and as Gonzalez is in many ways the father of many of our metal sculptors today and this will be the first extensive showing of his work in America, it will be an important event.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

For packing reasons (everything will have to be carefully boxed and trucked), I don't think another museum could hope to open this show after us, much before May 7. There will be approximately fifty works in the exhibition and the cost to you would be $3,000 (to cover costs of assembling, transport from abroad and return, packing and insurance), plus cost of transport from New York to Minneapolis and return to New York.

Would you be able to fit this show into your schedule if it interests you? I hope so, as with our common interest in sculpture it should do both of our institutions credit. We can only have one other showing besides our own and I can think of no museum I would rather see the exhibition in than yours.

8) On Jane's and my arrival in Minneapolis, I think it would be best if we came on September 20 and left no later than Saturday morning, September 24. You don't want us in your hair while you are making last minute adjustments to the show and besides the 20th suits my schedule here best.

All our very best, and looking forward to seeing you,

Sincerely,

Andrew C. Ritchie, Director
Department of Painting and Sculpture

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minn.

August 29, 1955

Mr. Andrew C. Ritchie, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dick:

On the Gonzalez, the quicker you can give me a decision the better, since our letters of request for the sculptures should go out as soon as possible. I want to be able to say in these letters what museum is collaborating with us. If you can tell me before September 10, all the better; if not, I'd appreciate your making September 10 the deadline. In any case, we can discuss the matter when you come on September 1 or the morning of September 2 (I'm taking an early afternoon train to the country on the 2nd.)

Yours,

Andrew C. Ritchie
Director

Mr. Richard S. Davis
Assistant Director
The Minneapolis Institute of Arts
201 East 24th Street
Minneapolis 4, Minnesota

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

RUSSELL A. PLIMPTON, DIRECTOR

23 August 1955

Mr. Andrew C. Ritchie, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Andrew:

Since I would very much like to schedule the Gonzales show, and think that I can, I am writing to ask if you could possibly reserve it for us until September 20.

Both fee and timing are acceptable. However, I have requested another large sculpture show, still in the process of organization, for 1956. Although I have my doubts about its materializing, I must make certain that it will in no way overlap or overshadow the Gonzales show.

I do not believe that I could give you a definite answer before September 10 and possibly not before September 20. However, if you are desperate for a decision, I might be able to push things. But I would rather discuss the matter with you when I come to New York, which will probably be September 1 or 2. I am coming purposely to see your current exhibition before it closes and to visit one or two old friends over Labor Day.

Yours,

Richard S. Davis
Assistant Director

RSD:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minneapolis
Walker A.C.

16 June 1955

Mr. Andrew Ritchie, Director
Museum of Modern Art
11 West 53d Street
New York 19, New York

June 20, 1955

Dear Andrew:

I am extremely sorry but it now seems that it will be impossible for us to join you in the Julio Gonzales show. We are simply overloaded with shows for [illegible] months.

This is really a matter of great regret to me since I would have loved to have the show and it is always a pleasure to work with you.

Elizabeth [illegible] now where we [illegible]

All our best [illegible]

Sincerely yours,

H. H. Arnason
Director

ja

Dear Mr. Arnason:

Thank you for your letter of June 16 about the Gonzalez show.

Mr. and Mrs. Ritchie left for England on May 18. They will be spending most of the month of July in Scotland on vacation, and will be back in London for a short time before returning to New York on August 15. I will send your letter on to Mr. Ritchie at the Victoria Hotel, Victoria Road, Kensington, W. 1, where he will be early in August.

Very sincerely yours,

Alicia B. Legg
Secretary to Mr. Ritchie

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

copied for ACA London
Coordinator Committee

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: GEneva 0301 H. H. Arnason, Director

16 June 1955

Mr. Andrew Ritchie, Director
Museum of Modern Art
11 West 53d Street
New York 19, New York

Dear Andrew:

I am extremely sorry but it now seems that it will be impossible for us to join you in the Julio Gonzales show. We are simply overloaded with shows for the next two years.

This is really a matter of great regret to me since I would have loved to have the show and it is always a pleasure to work with you.

Elizabeth and I sail with the children on July 29. We will let you know where we are in Paris in case you get over during the year.

All our best to Jane and yourself.

Sincerely yours,

Harvey

H. H. Arnason
Director

ja

copied for ACR - London
Coordination Committee

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

June 20, 1955

Dear Mr. Arnason:

Thank you for your letter of June 16 about the Gonzalez show.

Mr. and Mrs. Ritchie left for England on May 18. They will be spending most of the month of July in Scotland on vacation, and will be back in London for a short time before returning to New York on August 15. I will send your letter on to Mr. Ritchie at the Victoria Hotel, Victoria Road, Kensington, W. 1, where he will be early in August.

Very sincerely yours,

Alicia B. Legg
Secretary to Mr. Ritchie

Mr. H. H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

COPY - Mr. Ritchie

WALKER ART CENTER
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

16 June 1955 - rec'd June 20

Mr. Andrew Ritchie, Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Andrew:

I am extremely sorry but it now seems that it will be impossible for us to join you in the Julio Gonzalez show. We are simply overloaded with shows for the next two years.

This is really a matter of great regret to me since I would have loved to have the show and it is always a pleasure to work with you.

Elizabeth and I sail with the children on July 29. We will let you know where we are in Paris in case you get over during the year.

All our best to Jane and yourself.

Sincerely yours,

Harvey

H. H. Arnason
Director
ja

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Minn.

THE MUSEUM OF MODERN ART

Date May 13, 1955

To:

From:

Re: Walker Art Center and Gonzalez show

ACR talked to Mr. Arnason today about participation of Walker Art Center in Gonzalez show. Mr. Arnason said that his board meeting will be next Wednesday the 18th. He will write to Mr. Ritchie at the Victoria Hotel in London.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MoMA

THE MUSEUM OF MODERN ART

cc: D. Miller
D. Dudley

Date 1 December 1955

To: Mr. Ritchie

Re: Gonzalez Exhibition

From: Alfred H. Barr, Jr.

Dear Andrew,

This is to formally acknowledge your memorandum of November 8th asking for the loan of the Collection's Woman Combing Her Hair and the Head by Gonzalez for the Gonzalez exhibition to be held February 7-April 8 here and May 8-June 17th at the Minneapolis Institute of Arts. We shall reserve these pieces for your exhibition.

A-

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MoMA

cc: Dorothy Miller
Dorothy Dudley

THE MUSEUM OF MODERN ART

Date November 8, 1955

To: Alfred H. Barr, Jr.

Re: Gonzalez Exhibition

From: Andrew Ritchie

February 17, 1956

Dear Alfred:

For the Gonzalez exhibition may I formally request the loan of the Collection's Woman Combing Her Hair and Head.

The dates of the exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts.

I am passing your request for photographs of the silver pieces to our publicity department. The original photographs are French and were borrowed and must be returned to France. However, we have made copies of three and perhaps copies can be made of the other two. Mrs. Elizabeth Shaw, our Publicity Director, will be in touch with you.

ACR:msc

Yes, the head credited to "New York private collection" belongs to me.

With best wishes,

Sincerely,

Andrew C. Ritchie
Director

Miss Emily S. Nathan
551 Madison Avenue
New York 22, New York

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Nathan

cc: Mrs. Shaw

February 17, 1956

Dear Miss Nathan:

Thank you for your kind note of February 10 about the Gonzalez show.

I am passing your request for photographs of the silver pieces to our publicity department. The original photographs are French and were borrowed and must be returned to France. However, we have made copies of three and perhaps copies can be made of the other two. Mrs. Elizabeth Shaw, our Publicity Director, will be in touch with you.

Yes, the head credited to "New York private collection" belongs to me.

With best wishes,

Sincerely,

Andrew C. Ritchie
Director

Miss Emily S. Nathan
551 Madison Avenue
New York 22, New York

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

New York: Hispanic Society

THE HISPANIC SOCIETY OF AMERICA

BROADWAY, BETWEEN 155TH AND 156TH STREETS
NEW YORK 32, NEW YORK

February 15th, 1956

Miss Mary S. Coxe
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Coxe:

Thank you so much for the card of admission to the Julio González exhibition and for a copy of the excellent catalogue, in which you have gathered together a surprising amount of information about the sculptor. It was most courteous of you to give me credit for what was really little effort on my part.

Yours very sincerely,

Beatrice Gilman Proske

Beatrice Gilman Proske
Curator of Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

cc: Miss Dudley

May 16, 1956

Dear Dr. Hammacher:

Your sculpture by Julio Gonzalez, The Prayer, which you so generously lent to the Museum's retrospective exhibition, was shipped to Mme Gonzalez on the SS Liberté on April 26, to be forwarded by her to you.

You will be interested to know that the exhibition received enthusiastic critical acclaim here in New York. This success was altogether due to the generosity of lenders such as yourselves and we are very grateful indeed.

Enclosed is a receipt of delivery. Would you be kind enough to sign and return it to us at your convenience.

With again my thanks for your collaboration in the exhibition,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A. M. Hammacher
Director
Rijksmuseum Kröller-Müller
Otterlo (G.), The Netherlands

ACR:mcs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

February 27, 1956

Dear Dr. Hammacher:

We are happy to send you the three catalogs of the Gonzalez exhibition which you have requested in your letter of February 21st.

One has already been sent, but perhaps it has not yet arrived. I am now sending two more to you under separate cover.

It may interest you to know that the exhibition has been very well received by both the press and the public.

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A. M. Hammacher
Director
Rijksmuseum Kröller-Müller
Otterlo (G.), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

RIJKSMUSEUM KRÖLLER-MÜLLER - OTTERLO (G.)

february 21st 1955

POSTADRES: HARSKAMP (G.)
TELEFOON: HARSKAMP 213
GIRONUMMER: 425316
NUMMER: F2c

Mr Andrew C. Ritchie
Director of The Museum
of Modern Art
NEW YORK 19

Dear Mr Ritchie,

Woult it be possible to send us three catalogues of the GONZALEZ-exhibition ?

Thanking you beforehand, I remain,

Very sincerely Yours,

A.M. Hammacher
director

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

March 17th 1956

Dear Mr Ritchie,

Thank you very much for the three catalogs of the Gonzalez exhibition which we duly received. It is a beautiful and interesting catalog.

Very sincerely Yours,

Hammacher

A.M. Hammacher
director

I am enclosing a copy of part of a letter of November 11, 1955, from Mme Roberts Gonzalez, in which she requests us to return the piece to her in Paris, for customs reasons, to be forwarded to you in Otterlo from there.

I am also enclosing a letter which I have just written to Mme Gonzalez, requesting her to get in touch with you and make certain what the final shipping arrangements are to be.

We look forward to receiving your further instructions.

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. R. v. Pallandt
Secretary
Rijksmuseum Kröller-Müller
Otterlo (G.), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

DIENST

Ministerie van Onderwijs
Kunsten en Wetenschappen
No. 648

ARNHEM-STATION
21 III 21
1956

KEUKENHOF
LISSE
HOLLAND
15c
NEDERLAND

Mr Andrew C. Ritchie
Director The Museum of Modern Art

NEW YORK 19

11 West 53rd Street

De Directeur van het
Rijksmuseum Kröller-Müller
Otterlo (G.)
Tel. Harskamp 213

I am enclosing a copy of part of a letter of November 11, 1955, from Mme Roberts Gonzalez, in which she requests us to return the piece to her in Paris, for customs reasons, to be forwarded to you in Otterlo from there.

I am also enclosing a letter which I have just written to Mme Gonzalez, requesting her to get in touch with you and make certain what the final shipping arrangements are to be.

We look forward to receiving your further instructions.

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. R. v. Pallandt
Secretary
Rijksmuseum Kröller-Müller
Otterlo (G.), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

cc: Mr. McCray
Miss Dudley

February 14, 1956

Dear Mr. Pallandt:

Thank you for your letter of February 3rd to Miss Dudley, regarding the return shipment of the Julio Gonzalez sculpture, La Prière.

I am enclosing a copy of part of a letter of November 11, 1955, from Mme Roberts Gonzalez, in which she requests us to return the piece to her in Paris, for customs reasons, to be forwarded to you in Otterlo from there.

I am also enclosing a letter which I have just written to Mme Gonzalez, requesting her to get in touch with you and make certain what the final shipping arrangements are to be.

We look forward to receiving your further instructions.

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. R. v. Pallandt
Secretary
Rijksmuseum Kröller-Müller
Otterlo (G.), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

RIJKSMUSEUM KRÖLLER-MÜLLER - OTTERLO (G.)

POSTADRES: HARSKAMP (G.)
TELEFOON: HARSKAMP 213
NUMMER: 5076-F8b2

February 3rd 1956

Mrs.D.H.Dudley
Registrar
The Museum of Modern Art
New York 19

Andrew

Dear Madam,

We reiceved your loan receipt for the sculpture of Julio Gonzalez, dated Jan.13th.

In the foot-note you are stating that the Prière must be returned to Mme Roberta Gonzalez at the close of the exhibition in New-York. We bring to your attention, however, that this is not correct. The Museum of Modern Art should collect the sculpture from Mme Gonzalez in Paris, but after closure of the New York exhibition ship it to us here in the museum at Otterlo.

Yours truly,

R.v.Pallandt
secretary.

Do you want to write Madame G. about this and ask her to explain to Otterlo museum? We could send copy of your letter to Otterlo.

DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

COPY

Arcueil 30 - 11 - 55

Roberta Gonzalez
8, Rue R.S. Barboux
Arcueil (Seine)

Monsieur Ritchie
The Museum of Modern Art
New York

Cher Monsieur Ritchie,

...

Actuellement Monsieur Hammacher prépare une monographie sur mon père. C'est la première qui sera éditée, hélas! Mais je suis très reconnaissante à Monsieur Hammacher de le faire et d'avoir acquis cette belle sculpture "la Prière".

A propos de cette sculpture elle devra m'être renvoyée à Paris, sinon j'aurais des grands ennuis avec la Douane Française -- C'est de Paris qu'elle partira vers la Holland.

...

(signed) Roberta Gonzalez

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mam Arch.
O Hetlo
no acknowledgement needed

RIJKSMUSEUM KRÖLLER-MÜLLER - OTTERLO (G.)

POSTADRES: HARSKAMP (G.)
TELEFOON: HARSKAMP 213
NUMMER:

November 15th 1955

Mr.Andrew C.Ritchie
Mussum of Modern Art
New York 19

Dear mr.Ritchie,

We herewith return you the loan agreement form. I am sorry it took quite some time, the necessary measurements having been asked first to Madame Gonzalez.

Very truly yours,

R.v.Pallandt.
secretary.

of the value to be declared for customs, and arrange insurance.

Again, with many thanks for your generous collaboration,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A.M. Hammacher
Director
Rijksmuseum Kröller-Müller
Otterlo (G), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

cc: Dorothy Dudley
Virginia Pearson

RIJKSMUSEUM KRÖLLER-MÜLLER - OTTERLO (G.)

November 15, 1955

Dear Dr. Hammacher:

Thank you very much for your museum's agreement to lend us the Gonzalez "La Prière". I quite understand why you wish to have it returned without going to Minneapolis, although I know they will be very sorry not to have it since it is such an important piece.

We will notify our Paris forwarding agent, R. Lerondelle, 76 rue Blanche, to make the necessary shipping arrangements with Mme Gonzalez, as you suggest. We would appreciate very much your filling out and returning by airmail the green loan agreement form so that we may notify the shippers of the value to be declared for customs, and arrange insurance.

Again, with many thanks for your generous collaboration,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A.M. Hammacher
Director
Rijksmuseum Kröller-Müller
Otterlo (G), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Otterlo

RIJKSMUSEUM KRÖLLER-MÜLLER - OTTERLO (G.)

POSTADRES: HARSKAMP (G.)
TELEFOON: HARSKAMP 213
NUMMER: 3739-F8b2

November 10th 1955

Mr. Andrew C, Ritchie
Director the Museum of Modern Art
New York

Dear Mr. Ritchie,

I am quite willing to lend you the sculpture 'La Prière' for the retrospective exhibition you are organizing in the States.

As the sculpture is not yet transported to Otterlo but is still in France, it appears to me to be quite preferable to arrange the transport with Mme Gonzalez, leaving the sculpture in France till the American exhibition. In the meantime I wrote to Mme Gonzalez, saying so; furthermore I explained Mme Gonzalez the impossibility of lending the sculpture to the Minneapolis Institute too and I am quite sure you are understanding my difficulties, pleading to the Museum Committee the loan of a sculpture which-acquired by the Committee in 1955- is not exhibited in Otterlo before April 1956!

Looking forward to your reply, very sincerely yours,

Hammacher

A.M. Hammacher,
Director.

cc: Dorothy Dudley
Virginia Pearson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

November 4, 1955

Dear Mr. Hammacher:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

Mme Roberta Gonzalez writes us that you have recently bought her important sculpture by Julio Gonzalez

La Prière - Amsterdam Exhibition catalog no. 56

and that you have graciously agreed to lend it to us for our exhibition in accordance with our original selection for the show.

I am writing to confirm the loan, and am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date.

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956. On return of the loan agreement form, we will inform our shipping agents in Holland to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

With many thanks for your generous collaboration,

Very sincerely yours,

Andrew C. Ritchie
Director

Dr. A. M. Hammacher
Director
Rijksmuseum Kröller-Müller
Otterlo (G), The Netherlands

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez / Paris
Musée d'Art Moderne

MUSÉE NATIONAL D'ART MODERNE

Adresser la correspondance :
2, RUE DE LA MANUTENTION

Entrée de la conservation :
13, AVENUE DU PRÉSIDENT-WILSON

PARIS (XVIe) - 2, RUE DE LA MANUTENTION
Tél. PASsy 77-73

Le 15 Octobre 1956

Mrs Marianne Flack
Research Assistant
The Museum of Modern Art
II West 53rd Street
NEW YORK .

Madame,

Vous avez bien voulu , par votre aimable lettre du 6 Juillet dernier , nous informer que la sculpture de GONZALEZ " l'Ange " ,que nous avions eu le plaisir de prêter à vos expositions de New York et de Minneapolis avait été embarquée à destination du Musée National d'Art Moderne.

En vous remerciant de votre communication , j'ai l'honneu de vous faire connaître que " L'Ange " nous a été remis par la Maison Lerondelle et je vous retourne sous ce pli, comme vous nous l'avez demandé, le certificat de réception, signé par le Conservateur.

Je vous prie d'agréer, Madame, l'expression de mes sentiments très distingués.

Geneviève Homolle

Mme Homolle,
Assistante.

L'Ange has been returned to Musée National d'Art Moderu

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file PARIS
Musée d'Art Moderne

July 13, 1956

M. Jean Cassou
Conservateur en Chef
Musée National d'Art Moderne
2, rue de la Manutention
Paris 16e, France

Dear M. Cassou:

Since Mr. Ritchie is at present abroad, I am writing on his behalf to thank you for lending so generously to the Julio Gonzalez Retrospective Exhbition. With the close of this exhibition in Minneapolis, your sculpture, The Angel, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American publications and which you may not have seen. The exhibition was very well received by both the press and the public.

With many thanks again for your generous cooperation,

Very sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Porter McCray
Dorothy Dudley
Virginia Pearson

November 14, 1955

Dear M. Cassou:

I received your letter of November 3 and your cable about the Tanguy. I am sorry the latter exhibition was not practicable for you at this time.

On the Gonzalez sculpture, I thoroughly understand your distress over the damage to "La Femme se coiffant" and I hope it can be repaired satisfactorily. It is such a wonderful piece.

On the "L'Ange" we have given instructions to Lérondelle to pack with extreme care and under the supervision of your curator at the Musée National d'Art Moderne. With reference to Minneapolis, while it is a very responsible museum we will take the additional precaution to send one of our people to supervise the packing there. We also as a matter of course give a collaborating museum very precise instructions on the unpacking of our exhibitions. I hope, therefore, with all this care that we will be free of accident.

I do appreciate your generosity in lending and with all best wishes and kindest regards,

Yours very sincerely

Andrew C. Ritchie
Director

M. Jean Cassou
Conservateur en Chef
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVIe, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley

Paris

Translated from the French:

Le 3 November 1955

Musée National d'Art Moderne
2, rue de la Manutention
Paris XVIe

November 3, 1955

Dear Mr. Ritchie:

An extremely annoying incident which befell the Gonzalez sculpture "la Femme se coiffant" which the Kunsthalle of Berne returned to us very seriously deteriorated obliges me to take further precautions relative to the loan of "l'Ange" which I promised you. First I will ask you to insure it for $30,000. and then to give instructions to your Paris packers that they pack it in the Musée National d'Art Moderne itself, and under the eyes of one of my collaborators.

I am counting on you that on its arrival in New York, "l'Ange" will be unpacked with the greatest care, and that at the moment of its departure from New York for Minneapolis, it will be packed in your museum itself, in the presence of one of your collaborators who would be willing to write me about the precautions taken. I will also ask you not to fail to give to the Director of the Minneapolis museum very precise instructions on the unpacking and packing of this piece which its fragility renders particularly delicate to transport.

I thank you very greatly in advance, etc....

S/ Jean Cassou

Mr. Andrew C. Ritchie
Director
The Museum of Modern Art
11 West 53rd Street
New York 19

Merci et amitiés
Jean Cassou

Jean Cassou
Conservateur en Chef

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MUSÉE NATIONAL D'ART MODERNE

Adresser la correspondance :
2, RUE DE LA MANUTENTION
Entrée de la conservation :
13, AVENUE DU PRÉSIDENT-WILSON

PARIS (XVIe) - 2, RUE DE LA MANUTENTION
Tél. PASsy 77-73

Le 3 Novembre 1955

Cher Monsieur Ritchie,

Un incident extrêmement fâcheux survenu à la sculpture de GONZALEZ " la Femme se coiffant " que la Kunsthalle de Berne nous a renvoyée très gravement détériorée m'oblige à prendre des précautions supplémentaires relati - vement au prêt de "l'Ange" que je vous ai promis. Je vous demanderai d'abord de l'assurer pour 30.000 dollars et de donner ensuite des instructions à vos emballeurs parisiens pour qu'ils en fassent l'emballage au Musée National d'Art Moderne même, et sous les yeux d'un de mes collaborateurs.

Je compte sur vous pour qu'à son arrivée à New York"l'Ange"soit déballé avec le plus grand soin , et qu'au moment de son départ de New York pour Minneapolis, il soit emballé dans votre musée même, en présence d'un de vos collaborateurs qui voudra bien m'écrire au sujet des précautions prises. . Je vous demanderai également de ne pas manquer de donner au Directeur du Musée de Minneapolis,des instructions très précises sur le déballage et l'emballage de cette pièce que sa fragilité rend particulièrement délicate à transporter.

Je vous remercie très vivement par avance et je vous prie de croire, cher Monsieur Ritchie, à mes sentiments bien cordiaux et dévoués.

Merci et amitiés
Jean Cassou

Jean Cassou
Conservateur en Chef

Monsieur Andrew C.Ritchie
Director
The Museum of Modern Art
II West 53 r d Street
NEW YORK I9.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

Paris - Musée Nat d'Art Moderne

October 21, 1955

Dear M. Cassou:

Thank you for agreeing to the loan of Gonzalez's L'Ange. I quite understand why you want to keep La Femme se coiffant, although I shall be very sorry not to have it since it is so important a piece.

As I wrote you earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agent in Paris, R. Lerondelle, 76 rue Blanche, to make arrangements with you for collecting, packing, and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreemwnt form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards and best wishes,

Sincerely yours,

Andrew C. Ritchie
Director

M. Jean Cassou
Director
Musée National d'Art Moderne
2, rue de la Manutention
Paris 16e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Paris - Musée Nat. d'Art Moderne

TRANSLATION FROM THE FRENCH:

Musée National d'Art Moderne
2, rue de la Manutention
Paris XVIe

October 6, 1955

Dear Mr. Ritchie,

La Femme se coiffant by Gonzalez has just made a large circuit to Amsterdam, Bruxelles, and Berne: she has been absent almost six months and I would like very much to keep her at home for a while. You wouldn't ask it of me, would you? But I will willingly lend you l'Ange for a tour in America, that is to say from February until June, 1956.

I am happy to contribute to the magnificent effort that all the American museums are making in favor of Gonzalez, a great artist too little known until recently.

I beg you, dear Mr. Ritchie, to believe in my most crodial and devoted sentiments,

Jean Cassou

Mr. Ritchie
Director of the Department of Painting and Sculpture
The Museum of Modern Art
New York 19 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MUSÉE NATIONAL D'ART MODERNE

Adresser la correspondance :
2, RUE DE LA MANUTENTION
Entrée de la conservation :
13, AVENUE DU PRÉSIDENT-WILSON

PARIS (XVI') - 2, RUE DE LA MANUTENTION
Tél. PASsy 77-73

Le 6 Octobre 1955

Cher Monsieur Ritchie,

La Femme se coiffant de Gonzalez vient de faire une grande randonnée à Amsterdam, Bruxelles et Berne: elle a été absente près de six mois et je voudrais bien la garder quelque temps au logis. Vous ne m'en voudrez pas, n'est-ce pas? Mais c'est très volontiers que je vous prête l'Ange pour une tournée en Amérique, c'est à dire depuis février jusqu'en Juin 1956.

Je suis heureux de contribuer au magnifique effort que tous les Musées américains font en faveur de Gonzalez, grand artiste trop méconnu jusqu'a ces derniers temps .

Croyez, je vous prie, Cher Monsieur Ritchie, à mes sentiments bbien cordieux et dévoués.

Jean CASSOU

Monsieur RITCHIE
Directeur du Department of Painting et Sculpture
The Museum of Modern art, New York I9 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 28, 1955

Dear M. Cassou:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculptures by Gonzalez: L'Ange
Femme se coiffant

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing, for each piece, two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the forms, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Jean Cassou
Director
Musée National d'Art Moderne
2, rue de la Manutention
Paris 16, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file PHILADELPHIA
Marceau

July 13, 1956

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway at Fairmont Avenue
Philadelphia 30, Pennsylvania

Dear Mr. Marceau:

With the close of the Julio Gonzalez Retrospective Exhibition in Minneapolis your sculpture, Standing Figure, silver, which your museum so kindly lent, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience, in the attached envelope.

Since Mr. Ritchie is at present in Europe, I am writing on his behalf to thank you again for lending so generously to this show.

Very sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Philadelphia

cc: Porter McCray
Dorothy Dudley
Virginia Pearson

PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

December 6, 1955

Dear Henri:

Thank you so much for your letter of November 28th, telling us that the loan of the Julio Gonzalez Sculpture from the Gallatin Collection has been approved by your Board of Governors.

I have already written to Miss Toomey to say that for installation purposes, we would like very much to have the piece here by the first week in January, 1956.

We will arrange insurance for five hundred dollars as stated on the loan agreement form. This will be in effect from the time the piece leaves your museum until it is returned.

Again, with many thanks for your museum's generous collaboration, and with kindest regards,

Sincerely,

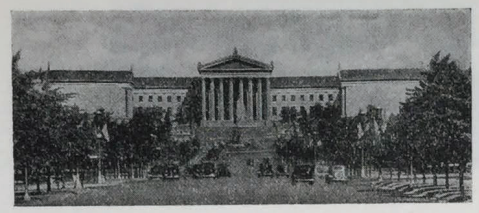
Andrew C. Ritchie
Director

Mr. Henri Marceau
Director
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6



MOUNT AVENUE
HIA 30

PHILADELPHIA MUSEUM OF ART • FAIRMOUNT, PHILADELPHIA 30

November 30, 1955

Mr. Andrew C. Ritchie, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Andrew:

I am happy to tell you that, at the meeting of our Board of Governors on November 28th, your request for the loan of the Julio Gonzalez small silver Sculpture from the Gallatin Collection was approved.

It is understood that this work will be included in your Gonzalez retrospective exhibition in New York from February 7th to April 8th, 1956, and in Minneapolis at the Minneapolis Institute of Arts from May 8th to June 17th. I assume that you will let us have shipping instructions later.

The valuation placed on this work is five hundred dollars, and I would appreciate it if you would take out the insurance for both showings.

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Director

MG

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

PHILADELPHIA MUSEUM OF ART



TELEPHONE
POplar 5-0500

PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

November 10, 1955

Mr. Andrew C. Ritchie, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Andrew:

I have your letter of November 8th and can see no reason why the small silver Sculpture of Julio Gonzalez from the Gallatin Collection should not go along to your Exhibition and to Minneapolis. I will put this matter before the next meeting of our Board on November 28th and will let you know. Meanwhile, I will see that our Registrar completes your forms and returns them to you.

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Director

MGK/AD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Philadelphia

cc: Miss Dudley
Miss Pearson

November 29, 1955

Dear Miss Toomey:

Thank you for returning our loan form for the Gonzalez Sculpture.

For installation purposes, and particularly for making a vitrine, we would like to receive the sculpture by the first week in January, 1956.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

Miss Gertrude Toomey
Registrar
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Philadelphia Apt. Mary

PHILADELPHIA MUSEUM OF ART

TELEPHONE
POplar 5-0500

PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

November 16, 1955

Mr. Andrew C. Ritchie, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Ritchie:

Enclosed I am returning your form for the small silver Gonzalez entitled Sculpture.

We noteyour exhibition will open February 7 and would appreciate it very much if, at your convenience, you would let us know when you would like to receive the sculpture.

Thanking you, I am,

Sincerely yours,

Gertrude Toomey

Gertrude Toomey,
Registrar.

enclosure

for me
Write, saying we want pics by first week in January, 1956

cc Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Philadelphia

cc: Dorothy Dudley
Porter McCray

November 8, 1955

Dear Henri:

As I may have told you, in collaboration with the Minneapolis Institute of Arts, we are organizing the first retrospective exhibition in the United States of the work of Julio Gonzalez.

May I ask you once again for the loan of your extremely fine small silver Sculpture from the A. E. Gallatin Collection?

The dates of the exhibition are: New York, February 7- April 8, 1956; Minneapolis, May 8- June 17. For installation purposes we would like to have all loans delivered to the Museum of Modern Art by the first week in January, 1956.

The collaborating museums will, of course, be responsible for all costs of packing, transport and insurance. With the hope that you will give this request favorable consideration, I am enclosing lenders forms for your signature.

With kindest regards,

Sincerely,

Andrew C. Ritchie
Director

Mr. Henri Marceau
Director
Philadelphia Museum of Art
Parkway at Fairmont Avenue
Philadelphia 30, Pennsylvania

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Price

March 8, 1956

Dear Mr. Price:

Many thanks for your extremely kind letter of congratulations on the Gonzalez show. I appreciate your writing very much and I am so glad you like the exhibition. Gonzalez was a most interesting sculptor to work with and I am happy to find that so many people, including the critics, have appreciated him at his full worth.

With all best wishes,

Sincerely,

Andrew C. Ritchie
Director

Mr. Frederic Newlin Price
19 East 55th Street
New York 22, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

FREDERIC NEWLIN PRICE
19 EAST 55th STREET, NEW YORK 22
PLaza 3-6716

PUMPKINSEED
NEW HOPE, PA.

FERARGIL GALLERY
NEW YORK

A.C.R.—

Thank you for Gonzales
Its a grand "Coup" for Modern
and congratulations for a point
and counterpoint gift to U.S.A.—
a beautiful showing.

Iron I believe was discovered
first in Spain - an accident of a
Camp fire - and the melted iron
worked up and beaten into super
designs for cathedral and castle - for
iron red hot is as malleable as lead.

perhaps you know of the fabulous
work of Derderian. he left the P.A.
to work in Spain again thanks

Fred Price

A.C.R.
Modern Museum
N.Y. -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Publicity

THE MUSEUM OF MODERN ART

Date March 8, 1956

To: Mrs. Shaw

From: Mary Coxe

Re: Gonzalez Exhibition

Request for information for Charles Estienne of "Combat", in Paris from Mme R. G.

Dear Mrs. Shaw:

Mr. Ritchie asked me to send you copies of these letters for your files. We will take care of the request since it involves Mme Gonzalez.

[illegible] as stated above.

Again, many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Publicity

THE MUSEUM OF MODERN ART

Date January 15, 1956

To: Pat Bass **Re:** GONZALEZ

From: Mary Coxe

Dear Pat --

Here is the photo of the Reclining Figure that I borrowed.

I imagine that you have noted that this is a Rockefeller piece and subject to the usaul policy, i.e. Permission to reproduce this work for the normal newspaper press releases of the Museum in connection with the show and in the catalog of the exhibition is granted. However, permission must be obtained from Mr. Rockefeller's office for each request to reporduce, photograph, sketch or publicize the piece or Mr. Rockefeller's name for any other purpose than as stated above.

received by the press and the public,

Again, many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file RENÉ

July 13, 1956

Galerie Denise René
124, rue la Boétie
Paris 8e, France

Dear Mme. René:

Since Mr. Ritchie is abroad at the present, I am writing on his behalf to thank you for the generous loan of your Gonzalez sculpture, The Couple, to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, this work has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

As you may know, the exhibition was extremely well received by the press and the public,

Again, many thanks for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

René

René

cc: Dorothy Dudley

GALERIE DENISE RENÉ
124 RUE LA BOÉTIE, PARIS 8
ÉLY. 93-17, R.C. SEINE 651-590

Paris, November 22 1955

November 25, 1955

Dear Mme René:

Thank you very much for returning the loan agreement form for your sculpture by Gonzalez, Le Couple. I appreciate very much the photograph which you sent and which we are hoping to use in the catalog.

As I stated earlier, for installation purposes we would like to receive all works by the first week in January, 1956. We will notify our forwarding agent in Paris, R. Lérondelle, 76, rue Blanche, to make arrangements with you for collecting, packing and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Denise René
Galerie Denise René
124, rue la Boétie
Paris 8e, France

ACR:msc

Very sincerely yours,

Denise René

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

René

René

GALERIE DENISE RENÉ

124 RUE LA BOÉTIE, PARIS 8
ÉLY. 93-17, R.C. SEINE 651-590

Paris, November 22 1955

Mr. Andrew C. RITCHIE
Museum of Modern Art
11 West 53rd Street
NEW YORK 19

Dear Sir,

In acknowledging the receipt of your letter dated the 9th inst., I am very sorry to realize that my delay in answering you and sending back the form filled, owing to the lack at the moment of the photo required, has created an embarrassing situation for you as this loan is concerned.

Now, I hope that my letter dated the 21st Oct. and the form has already reached you, and the photo enclosed has served you well for the catalogue. Besides, the sculpture is ready here and is completely at your disposal.

Very sincerely yours,

Denise René

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

René

Many
acknowledgements thanks.

GALERIE DENISE RENÉ
124 RUE LA BOÉTIE, PARIS 8
ÉLY. 93-17, R.C. SEINE 651-590

Paris 21st October 1955

Mr. Andrew C. Ritchie
Director
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19

Dear Sir,

In receipt of your letter of the 29 Sept., I beg to inform you that I accept with pleasure the proposal of lending you Le Couple, the sculpture by Gonzalez in our possession, for the retrospective show of this great artist.

Enclosed herewith you will find the lenders form completed and signed according to your instructions, and a photographic reproduction of this work.

In anticipating a great success of your exhibition, I would appreciate very much, if it is possible, this work to be reproduced in your catalogue.

Very sincerely yours,

Denise René

cc: Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

René

cc: Dorothy Dudley
Porter McCray

November 9, 1955

Dear Mme René:

As you may know, we are organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez.

I wish to call to your attention our letter of September 29th in which we requested the loan of your important sculpture by Gonzalez: Le Couple (Amsterdam catalog no. 26)

Our catalogue of the exhibition must go to press on December 1st, and we are very anxious to hear from you in the hope that we may include this piece in the catalogue. I do hope that you are planning to give favorable consideration to our request. If your answer is in the affirmative, I would greatly appreciate it if you would fill out and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

Mme Denise René
124, rue la Boétie
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 29, 1955

Dear Mme. René:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculpture by Gonzalez: Le Couple

The dates or our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

Mme. Denise René
124, rue la Boétie
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez/

RICHET

A. RICHET
92, Avenue Niel
PARIS

le 22 Octobre 1955

Mr. Andrew C. RITCHIE
Director Dept. of Painting and Sculpture
THE MUSEUM OF MODERN ART
11 West 53rd. Street
NEW YORK 19
U.S.A.

Cher Monsieur Ritchie,

J'ai bien reçu votre lettre du 17 Octobre et tiens immédiatement à vous faire savoir que la sculpture de GONZALES m'a été retournée il y a quelques jours en parfait état d'ailleurs, et dont je vous adresse, sous ce pli, reçu régulier.

Je vous remercie de la diligence que vous avez bien voulu prendre à cet égard et serais heureux quand vous aurez l'occasion de passer par PARIS de prendre contact avec vous.

Je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments très distingués.

A Richet

P.J.1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Gonzalez / Richet

cc: Mr. Ritchie

October 11, 1956

October 17, 1956

M. Alfred Richet
92, Avenue Niel
Paris, France

Dear M. Richet:

We were very sorry to learn from your letter of October 8 that the sculpture which you loaned to our Gonzalez exhibition has not yet been returned to you.

Our registrar has written to our agents in Paris, R. Lérondelle, 76, rue Blanche, asking them to deliver the sculpture to you as soon as possible.

We regret any inconvenience this has caused you and once again, we would like to thank you for your cooperation.

Sincerely yours,

Andrew C. Ritchie
Director
Dept. of Painting and Sculpture

acr/mf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mr. Ritchie

Translation

October 11, 1956

R. Lérondelle
76, rue Blanche
Paris IXe, France

Dear M. Lérondelle:

We wrote you on September 7th asking if you had been able to make delivery of the Gonzalez sculptures to the various lenders in and around Paris. Since that time we have heard from Mme Gonzalez and know that you have returned all her sculptures to her.

We have just had a letter from M. Alfred Richet asking for the return of his sculpture. As yet none of the other lenders have acknowledged receipt of their sculptures.

We would appreciate it if you would make every effort to return all of the sculptures to M. Hartung, M. Andre Lefebvre, M. Magnelli, Musée National d'Art Moderne, Galerie Denise Rene and M. Richet immediately.

Sincerely yours,

Assistant Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translation

October 8, 1956

Dear Mr. Ritchie:

In her letter of July 13, Mrs. Flack informed me that the sculpture of Julio Gonzalez which belongs to me and which was loaned to your exhibition had been ship on the S.S. Liberte on July 3.

As I was away from home until the end of July, the sculpture was not returned to me.

May I ask you please to do what is necessary to instruct your agent to return it to me?

I would like to take this opportunity to thank you and also Mrs. Flack for the photostat which greatly interested me.

I beg you to accept my most distinguished sentiments,

/s/ A. Richet

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

A. RICHET
92, Avenue Niel
PARIS

le 8 Octobre 1956

THE MUSUM OF MODERN ART
11 West 53rd. Street
NEW YORK -19-

Monaree will write Verondelle
& tell him to get in touch with Richet immediately

à l'attention de Mr. RITCHIE
ou de
Mrs. Marianne FLACK

M. Number
58.86.

Cher Monsieur Ritchie,

Par lettre du 13 Juillet, Mrs. FLACK a bien voulu m'informer que la sculpture de Julio Gonzalès m'appartenant et prêtée à votre exposition, avait été chargée sur le s/s "LIBERTE" le 3 Juillet.

Or j'ai été absent de mon domicile à la fin du mois de Juillet et depuis lors la sculpture en cause ne m'a pas été restituée.

Puis-je vous demander de bien vouloir faire le nécessaire à cet égard pour donner les instructions à votre correspondant, pour qu'elle me soit remise?

Je saisis cette occasion pour vous remercier, ainsi que Mrs. FLACK des photostat qui m'ont vivement intéressé.

Je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments très distingués.

A Richet

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley file RICHET

July 13, 1956

Mr. Alfred Richet
92, avenue Niel
Paris 17e, France

Dear Mr. Richet:

Since Mr. Richet is abroad at the present, I am writing on his behalf to thank you for the generous loan of your Gonzalez sculpture, Reclining Head, to the Julio Gonzalez Retrospective Exhibition. With the close of this exhibition in Minneapolis, this work has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience.

Also enclosed are some photostats of reviews of the exhibition which appeared in American periodicals and which you may not have seen. The exhibition was very well received by both the press and the public.

With many thanks again for your generous cooperation,

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: D. Dudley

Richet -

Translated from the French:

Mr. Alfred Richet
92, avenue Niel
Paris 17e

Paris, October 13, 1955

October 20, 1955

Mr. Andrew C. Ritchie
Director
The Museum of Modern Arts
11 West 53rd Street

Dear Mr. Richet:

Thank you very much for returning the loan agreement form for your sculpture by Gonzalez:

Dear Sir: Tête couchée

As I stated earlier, for installation purposes and designing of pedestals, we would like to receive all works by the first week in January. We will notify our forwarding agent in Paris, R. Lerondelle, 76 rue Blanche, to make arrangements with you for collecting, packing and shipping the sculpture.

We will arrange insurance for the amount stated on your loan agreement form. This will be in effect from the time the piece leaves you until it is returned.

Again, many thanks for your generous collaboration, and with kindest regards,

also, all my compliments for M. d'Harnoncourt

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. Alfred Richet
92, avenue Niel
Paris 17e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translated from the French:

Mr. Alfred Richet
92, avenue Niel
Paris 17e

Paris, October 13, 1955

Mr. Andrew C. Ritchie
Director
The Museum of Modern Arts
11 West 53rd Street
New York

Dear Sir:

I have received your letter of September 29, relative to the exhibition of Julio Gonzalez which you are planning to undertake next year in collaboration with the Minneapolis Institute of Arts.

I will lend the work which you have requested and am returning, attached, my signed, detailed acceptance.

Please accept, dear Sir, the expression of my distinguished compliments.

A. Richet

also, all my compliments for M. d'Harnoncourt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Mr. Alfred RICHET
92, avenue Niel
PARIS (I7°)

Paris, le I3 Octobre I955.

Monsieur Andrew C. RITCHIE
Director
The Museum of Modern Arts
11 West 53 rd Street
NEW YORK
(Etats-Unis)

Cher Monsieur,

J'ai bien reçu votre lettre du 29 Septembre relative à l'exposition de Julio GONZALEZ que vous comptez entreprendre l'année prochaine, conjointement avec le Minneapolis Institute of Arts.

J'accepte de vous prêter l'oeuvre que vous me demandez et vous retourne, sous ce pli, mon acceptation détaillée signée.

Veuillez agréer, cher Monsieur, l'expression de mes sentiments distingués.

A Richet.

avec tous mes compliments pour M. d'Harnoncourt

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 29, 1955

Dear M. Richet:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculpture by Gonzalez: Tête couchée

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Alfred Richet
92, avenue Neil
Paris 17e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file ROCKEFELLER

July 13, 1956

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York, New York

Dear Mr. Rockefeller:

With the close of the Julio Gonzalez Retrospective Exhibition in Minneapolis your sculpture, Reclining Figure, iron, which you so kindly lent has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience, in the attached envelope.

As you know, the exhibition was very well received in both New York and Minneapolis. Since Mr. Ritchie is at present in Europe, I am writing on his behalf to thank you again for your generous cooperation.

Sincerely yours,

Marianne Flack (Mrs.)
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Mrs. Woodruff

Rockefeller

January 9, 1956

Dear Nelson:

Your Gonzalez, Reclining Figure, has arrived and I feel sure you will like it very much.

May I now officially ask you for the loan of this piece for the exhibition? We are, as you will remember, doing this show in collaboration with the Minneapolis Institute of Arts. The dates are: New York, February 7-April 8; Minneapolis, May 8-June 17. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance. I am enclosing a lenders form for your signature and to return to me, and a copy for your files.

In connection with the opening of our show on February 7 would you and Tod feel at all inclined to give a dinner in honor of this first retrospective in America of the artist? He, of course, is dead and there are no outstanding American lenders other than yourself, Mr. and Mrs. Charles Zadok, and the Museum of Modern Art. If you wished to give a dinner, I would suggest, as possible guests, a number of the American sculptors who are now working in the brazed and welded construction tradition of Gonzalez and who owe a conscious or unconscious debt to him. I think, for example, of Roszak, Smith, Hare, Ferber, Lassau, to name a few of the best known.

Please let me know how this idea appeals to you. And may I say again how very much we are enjoying our Tarascan figure!

With best wishes,

Sincerely,

Andrew C. Ritchie
Director

Mr. Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Rockefeller

cc:Miss Dudley

December 2, 1955

November 7, 1955

Dear Mrs. Boyer:

This is to let you know that we have received word from our Paris agent, R. Lerondelle, 76, rue Blanche, that he has collected, packed, and is shipping the Gonzalez sculpture Personnage Couché.

The check for one and a half million French francs should be made payable to Christian Zervos, but sent to Lerondelle. I understand that after the necessary formalities at the Office des Changes are taken care of, He will transmit the check to M. Zervos.

Very sincerely yours,

Mary S. Coxe
Assistant to Mr. Ritchie

Mrs. Louise A. Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

Sincerely,

Andrew C. Ritchie
Director

Mrs. Louise A. Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

B

CC:Miss Dudley

November 7, 1955

Dear Mrs. Boyer:

You will remember that Nelson last week agreed to purchase the Gonzalez sculpture, Personnage couché, from Christian Zervos for one and a half million francs (approximately $4,200). I therefore sent the following cable to M. Zervos:

> YOUR GONZALEZ PURCHASED NELSON ROCKEFELLER ONE AND HALF MILLION FRANCS STOP INSTRUCTING PARIS SHIPPER LERONDELLE SHIP PIECE AT OUR EXPENSE AND ARRANGE EXPORT DETAILS. FOR CUSTOMS PURPOSES PAYMENT WILL BE MADE THROUGH LERONDELLE TO YOU ON RECEIPT OF INFORMATION HAS BEEN SHIPPED.

sculpture

I enclose a copy of my letter to M. Zervos and our Registrar's letter to our agent in Paris, R. Lerondelle. This is just to keep you up to date on these negotiations.

Sincerely,

Andrew C. Ritchie
Director

Mrs. Louise A. Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

February 17, 1956

Dear Florence and Ted,

Many thanks for your warm note about the Gonzalez show. I'm very glad you liked it. He is a magnificent artist.

My best to you both and it was good to see you at dinner and at the opening.

Cordially,

Andrew C. Ritchie
Director

Mr. and Mrs. Theodore Roszak
One St. Luke's Place
New York, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Feb 10 - 1956

Dear Andrew Ritchie,

The Gonzales exhibition that you arranged at the Museum of Modern Art was a rich and rewarding experience for us.

We were happy for the opportunity to share with others the sterling qualities of a unique creative personality.

Many thanks to you and with our warmest congratulations!

Cordially,

Dr. Florence Rougat

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

San Marino
Huntington Library

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

July 5, 1956

Mrs. Margaret Truax Hunter
Art Reference Library
Henry E. Huntington Art Gallery
San Marino 9, California

Dear Mrs. Hunter:

Mr. Ritchie is in Europe, but I know he would like me to acknowledge your letter of June 16 and to thank you for your kind comments on the Julio Gonzalez catalogue.

We are glad to hear that the Museum publications are proving useful to your Library.

Sincerely yours,

(Mrs.) Marianne Flack
Research Assistant

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Sawyer

MORNING EVENING SUNDAY

THE SUN

THE A.S. ABELL COMPANY, PUBLISHERS
BALTIMORE-3, MD.

March 23, 1956

Mr Andrew C. Ritchie

tments, my editor
xhibition. I was
ation was among the

s have made a special
uniformly enthusiastic.

B. Sawyer
tic

HENRY E. HUNTINGTON LIBRARY AND ART GALLERY
SAN MARINO 9, CALIFORNIA

June 16th, 1956

Mr. Andrew C. Ritchie, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Ritchie,

A bountiful windfall from the Museum of Modern Art greeted me upon my return from vacation this week. May I, in behalf of the Huntington Art Gallery, express thanks to you for the copy of Ambassador Kennan's thoughtful, and thought-provoking, address, as well as the handsome catalogue "Julio Gonzalez".

What a wonderful exhibition it must have been, and your introductions and the statements by Gonzalez himself provide extra dividends of stimulation!

Once again we are grateful for the Museum of Modern Art Bulletin, and the issue dealing with painting and sculpture acquisitions from 1953 through 1955 is of course especially interesting and important for our Art Reference Library.

Most sincerely yours,

Margaret Hunter

Margaret Truax Hunter (Mrs.)
Art Reference Library

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Sawyer KBS

MORNING EVENING SUNDAY

THE SUN

THE A.S. ABELL COMPANY, PUBLISHERS
BALTIMORE-3, MD.

March 23, 1956

Mr Andrew C. Ritchie
The Museum of Modern Art
New York 19, New York

Dear Mr Ritchie:

Unfortunately, due to previous space commitments, my editor was unable to use photographs of the Gonzalez exhibition. I was particularly sorry about this since the installation was among the best I have ever seen.

In any case, a great number of Baltimoreans have made a special point of seeing it, and the comments have been uniformly enthusiastic.

Once more, my congratulations.

Yours sincerely,

Kenneth B. Sawyer

Kenneth B. Sawyer
Art Critic

KBS:mm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Sawyer

Please return to Mr. Ritchie's Office.

March 13, 1956

Dear Mr. Sawyer:

Thank you for your very nice letter about the Gonzalez exhibition. I'm glad you got everything you think you need. Do you, however, still want some installation shots for the article you spoke about?

With all best wishes,

Sincerely yours,

Andrew C. Ritchie
Director

Mr. Kenneth B. Sawyer
Art Critic
The Baltimore Sun
Baltimore 3, Maryland

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

December 8, 1955

Dear Darthea:

Many, many thanks for checking on the Gonzalez loans for us. I'm sorry Tozzi proved so difficult, but I'm happy to say that, with the exception of his two pieces, we now have everything promised that we asked for. So I'm content. We'll have a first rate show.

All the very best,

Sincerely,

Andrew C. Ritchie
Director

Miss Darthea Speyer
Assistant Cultural Officer
The Foreign Service of the
United States of America
Cultural Relations Section
4, Avenue Gabriel
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

MORNING EVENING SUNDAY

THE SUN

THE A. S. ABELL COMPANY, PUBLISHERS
BALTIMORE - 3, MD.

March 6, 1956

Mr Andrew Carnduff Ritchie
The Museum of Modern Art
New York 19, New York

Dear Mr Ritchie:

After several viewings, the Gonzalez show seemed even more extraordinary than I had first thought it. Since no questions arose that your excellent monograph failed to answer, I was hesitant to disturb you further, knowing that you must be extremely busy.

I would like to extend my warmest thanks to you and to Mrs Shaw for your many courtesies, and my deepest congratulations to you for an exhibition that can scarcely fail to prove crucial to contemporary sculpture.

With sincerest best wishes, I am

Yours very truly,

Kenneth B. Sawyer

Kenneth B. Sawyer
Art Critic

KBS:mm

November 18, 1955

her or not three Paris
exhibition -- both for
importantly for packing
y.

lies on Monday the 21st
get in touch with them
hing definite.
titles of the works we

re Morte - 1929

ouple - 1927/29

e au balai - 1929
aiser - 1930

ce you could give us.

erely,

ew C. Ritchie
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

November 18, 1955

Dear Darthea:

We are extremely anxious to find out whether or not three Paris lenders are going to agree to lend for our Gonzalez exhibition -- both for the catalog which should go to press soon and more importantly for packing and shipping to insure arrival here early in January.

I am sending them cables with prepaid replies on Monday the 21st and wondered if you would be kind enough to try to get in touch with them by phone and perhaps urge them to let us know something definite.

Here are the names and addresses, and the titles of the works we want to borrow:

M. Alberto Magnelli
20, Villa Seurat
Paris, 14e — Nature Morte - 1929

Mme Denise René
124, rue la Boétie
Paris, 8e — Le Couple - 1927/29

M. Mario Tozzi
90, rue de Rennes
Paris 6e — Femme au balai - 1929
Le Baiser - 1930

I would be very grateful for any assistance you could give us.

With warmest regards,

Sincerely,

Andrew C. Ritchie
Director

Miss Darthea Speyer
Assistant Cultural Officer
The Foreign Service of the
United States of America
Cultural Relations Section
4, avenue Gabriel
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

November 8, 1955

Dear Darthea:

Many thanks for trying so hard on the Gonzalez notes. Roberta is a very tough lady and I suspect as you do that she either wants to publish the notes herself someday or hopes to make some money out of them. She's a hard lady with a franc.

So, I feel we'd better give up and do the catalog with translations of the notes that have already been published. I certainly don't want her revisions and rewritings of them.

Nevertheless, I'm deeply grateful for all your efforts. Better luck on our next artist -- whoever he may be!

With warmest regards,

Sincerely,

Andrew C. Ritchie
Director

Miss Darthea Speyer
Assistant Cultural Officer
The Foreign Service of the
United States of America
Cultural Relations Section
4, avenue Gabriel
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 597.6

Speyer

U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
4, Avenue Gabriel
Paris (8e)

October 28, 1955

Dear Andrew:

I just received your letter and phoned Mme Conzales at once. We had a half hour's conversation, during which time I made no headway whatsoever! I told her I would be delighted to go out and see her at any time and discuss the matter--that you would like to have all or even some of the notes photographed or photostated; she was very uncooperative. In conclusion, she refused absolutely to have this done and did not want me to see the notes ! However, if you want the notes, she said she will be delighted to "revise them and re-write them" and "put them in good French", and send them to you; I do not imagine this is what you want as it seems to me she would be re-writing the notes, giving her version. She said these notes were all mixed up, in very poor Catalan, not in good French, and that she would not think of giving them to you in the present form. If you do want her to re-write these notes, let me know at once, and she will do so.

She said if you are interested in having an example of her father's writing, she will agree to have photographed one letter he had written to his father. She did not think this would be too interesting, however.

My opinion is that she probably wants to hold on to these notes, as she may believe that they will become very valuable some day.

She said there was no correspondence between her father and Picasso.

Please let me know what you would like me to do about the notes and I shall communicate with her immediately. It is no trouble and I am delighted to help you in any possible way.

With warmest regards.

Sincerely,

Darthea Speyer
Assistant Cultural Officer

Mr. Andrew C. Ritchie
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

October 24, 1955

Dear Darthea:

I find on going through some of my earlier correspondence that Mme Gonzalez did indicate that her father must have left many notes on his work that haven't been put into order for publication. I am enclosing a copy of my recent letter to her on this, among other things, which explains itself.

Here is something on which you could be of enormous help to me if it is not too much of a chore for you. It would mean, I should think, a visit to the studio to see just what shape the notes are in and whether she is willing to have them photostated and sent pronto to us for editing. Our catalog deadline is December 1.

If this is too much of a headache please say so and I'll understand. Sorry to be so late asking you but I just recently looked again at her old letter.

We're looking forward to Nora's show. I was quite impressed by her painting and think she's a very worthy "New Talent".

With warmest regards and profound thanks in anticipation of anything you can do on the above,

Sincerely,

Andrew C. Ritchie
Director

Miss Darthea Speyer
Assistant Cultural Officer
The Foreign Service of the
United States of America
Cultural Relations Section
4, avenue Gabriel
Paris 8e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Cultural Relations Section
4, avenue Gabriel
Paris 8e

October 19, 1955

Dear Andrew,

My sister wrote me a few weeks ago how very pleased she was by your visit and how excited she is about the prospective exhibition at your museum.

Many thanks for everything you have done. I am deeply appreciative. I hope all goes well with you and that you will be paying another visit to Paris soon.

With warmest regards.

Sincerely,

Dar Thea

Mr. Andrew C. Ritchie
Director,
Department of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Miss Darthea Speyer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Speyer

COPY: original to ACR in London 6/6

THE FOREIGN SERVICE OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
41 rue du Faubourt Saint-Honoré
Paris 8e

June 2, 1955

Mr. Andrew C. Ritchie
Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Andrew:

We called Mrs. Gonzelez and made an appointment for 4.00 pm on June 16. I shall be delighted to go with you to visit her studio.

I think I wrote you the opening of "Medea" was on June 15. However, I discover it is on June 14. I hope you can come for the 14th and I have already asked for a Delux seat for you.

If you cannot be here on the 14th, will you please let me know at once.

The best to you.

Sincerely,

/s/ Darthea

Darthea Speyer
Assistant Cultural Officer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Tharrats

c
o
p
y Mr.Ritchie

Barcelona, 4 February 1956

Mr. Porter A. McCray
New-York

AIR MAIL

Dear Mr. McCray:

February 9,1956

I received your kind letter in which announced the travel to Barcelona of Mr. Henry-Russell Hitchcock. I am interessed to

Sr. J. J. Tharrats
Valseca 27
Barcelona
Spain

Thank for the books forwarded to me. I am very interessed to publish in "Revista" one article of this extraordinary exhibition. If you send me some information and photographs of the works of Julio Gonzales

Dear Sr. Tharrats:

Thank you for your letter of February 4th. I only wish I could reply in Catalan as successfully as you have managed for the first time in English.

I am delighted that you will publish an article on Gonzales and am therefore sending you herewith our press release on the exhibition, the catalog and 9 photographs. I look forward to receiving a copy of your article in Revista when it appears.

Helen Franc joins me in sending you our best wishes.

/s/ J.J.Tharrats.

Sincerely,

Porter A, McCray
Director, Circulating Exhibitions
and the International Program

PAM:HHF:eh

enclosures:
Press release
Catalog
9 photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

c
o
p
y

Mr. Ritchie

Barcelona, 4 February 1956

Mr. Porter A. McCray
New-York

Dear Mr. McCray:

I received your kind letter in which announced the travel to Barcelona of Mr. Henry-Russell Hitchcock. I am interessed to know him.

Thank you for the books forwarded to me. I am very interessed to publish in "Revista" one article of this extraordinary exhibition. If you send me some information and photographs of the works of Julio Gonzalez is more easy for my article.

Excuse me for my bad english. That is my first letter in this language.

Cordially,

/s/ J.J.Tharrats.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Tozzi

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

21 NOV 55

MARIO TOZZI
90 RUE RENNES
PARIS 6

URGENTLY NEED YOUR DECISION GONZALEZ LOAN. CATALOG SOON GOING TO PRESS. PREPAY REPLY 10 WORDS.

RITCHIE
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Mario Tozzi
90, rue de Rennes
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Tozzi

November 9, 1955

Dear M. Tozzi:

As you may know, we are organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez.

I wish to call to your attention our letter of September 29th in which we requested the loan of your important sculptures by Gonzalez: Le Baiser (Amsterdam exhibition catalog no. 51)
Femme au balai (Amsterdam exhibition catalog no. 37)

Our catalog of the exhibition must go to press on December 1st, and we are very anxious to hear from you in the hope that we may include this piece in the catalog. I do hope that you are planning to give favorable consideration to our request. If your answer is in the affirmative, I would greatly appreciate it if you would fill out and return by airmail the loan agreement form which we sent you earlier.

With many thanks for your cooperation,

Very sincerely yours,

Andrew C. Ritchie
Director

M. Mario Tozzi
90, rue de Rennes
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Dorothy Dudley
Porter McCray

September 29, 1955

Dear M. Tozzi:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculptures by Gonzalez: Le Baiser
Femme au balai

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing, for each piece, two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the forms, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Andrew C. Ritchie
Director

M. Mario Tozzi
90, rue de Rennes
Paris 6e, France

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Utica

ACA

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

March 12, 1956

Mr. Andrew C. Ritchie, Director
Department of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Andrew:

Many thanks for your good letter about the Gonzalez sculpture. The prices do seem to me quite high, and I think I shall not pursue the matter further at this time. The other information is also extremely helpful. Many, many thanks.

Best regards.

Yours sincerely,

Harris

Harris K. Prior
Director
Community Arts Program

HKP:mg

which you might
alez, 8 rue R. S.
i us to put only
she has made to

,000,000 Fr. francs
pprox. $25,875.00

,000,000 Fr. francs
pprox. $17,250.00

nzalez insists that
rice for them, and of
es left for sale is

that Kleemann has
smaller original
that they are the
difference between
sculpture and the

me help to you,
ve said about the
with.

working out so well

Sincerely,

Andrew C. Ritchie
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Utica

March 8, 1956

Mr. Harris K. Prior,
Director
Munson-Williams-Proctor Institute
Utica 4, New York

Dear Harry:

The one source of Gonzalez sculptures from which you might buy is the daughter of the artist, Mme Roberta Gonzalez, 8 rue R. S. Barboux, Arcueil, Seine, France. She has permitted us to put only two works on sale from all the loans of sculpture she has made to the exhibition. These are:

Catalog No. 15. Woman Combing Her Hair — 9,000,000 Fr. francs approx. $25,875.00

Catalog No. 28. Maternity — 6,000,000 Fr. francs approx. $17,250.00

As you can see, the prices are quite high. Mme Gonzalez insists that since they are unique pieces she must get a good price for them, and of course, as she knows, the number of important pieces left for sale is very limited.

In strictest confidence, I should tell you that Kleemann has quite a few bronze replicas made from some of the smaller original forged iron pieces. I believe he does not pretend that they are the originals but you will, of course, appreciate the difference between a posthumous cast in bronze after an original iron sculpture and the original itself - and what this implies.

I hope that this information will be of some help to you, and thank you very much for the kind things you have said about the show. The sculpture was a great pleasure to work with.

I am pleased to hear that Ellen Jones is working out so well for you.

With kindest regards,

Sincerely,

Andrew C. Ritchie
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

March 5, 1956

Mr. Andrew Ritchie, Director
Department, Painting & Sculpture
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Andrew:

You are certainly to be congratulated on the wonderful show of sculpture by Gonzalez. I have never seen an exhibition in which the quality of the work was so consistently high. If I were acquiring one piece from the group, I would be hard put to narrow it down, even to a manageable number for consideration.

That brings me to my question: How may one purchase sculpture by Gonzalez? I have heard that Kleemann has a few pieces but that there is something a little suspect about them. Is there any other source which I might investigate? I would appreciate any help you may be able to offer.

Kindest regards.

Yours sincerely,

Harris

Harris K. Prior
Director
Community Arts Program

HKP:mg

P. S. Ellen Jones has worked in very nicely here and seems to be enjoying it. I do want to thank you for recommending her to us.

H.K.P.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

W. Wittenborn

THE MUSEUM OF MODERN ART

December 15, 1955

Dear George:

Thank you very much for the new edition of the Giedion-Welcker. I am very happy to receive this beautiful present and I look forward very much to reading it.

With all best wishes of the season,

Very sincerely,

Andrew C. Ritchie
Director

Mr. George Wittenborn
George Wittenborn, Inc.
38 East 57th Street
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Woodruff AHR.

THE MUSEUM OF MODERN ART

Date February 27, 1956

cc: Mr. Andrew Carnduff Ritchie

To: Mr. Monroe Wheeler

From: Emily C. Woodruff

Re: Gonzalez Bulletin

Because of an error in the Purchase Order (No. 6259) the Membership Department is re-ordering the Gonzalez Bulletin. The breakdown of the order is as follows:

1,050	Complimentary list
250	Department of Painting and Sculpture
200	Staff
1,100	Membership - current
500	New members through March 30th
150	Publicity
Total 3,250	

The original Purchase Order for the Gonzalez Bulletin included 3,000 copies for Publication Sales. I understand that some of these 3,000 are to be sent to Minneapolis. I have checked the sales to date and find that from February 7th through the 23rd, 226 copies have been sold at 75¢ each.

Before re-ordering, I would like to be sure that you do not wish to have more copies of the Gonzalez Bulletin on hand in case the show circulates to other cities, or to cover estimated sales.

It is understood that there will be two additions to the bibliography in the re-run. Is there anything else that should be changed before we place the order?

ECW

ECW:fk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: Miss Dudley

file ZADOK

June 27, 1956

Dear Mr. and Mrs. Zadok:

With the close of the Julio Gonzalez Retrospective Exhibition in Minneapolis your sculpture, Tête Montserrat II, has now been returned.

I am enclosing a receipt of delivery for your signature and return, at your convenience, in the attached envelope.

As you know, the exhibition was very well received in New York and in Minneapolis. Mr. Ritchie is in Europe at the present time, but I know that he would like me to thank you, in his absence, for your generous cooperation.

Sincerely yours,

(Mrs.) Marianne Flack
Research Assistant

Mr. and Mrs. Charles Zadok
7748 North Club Circle
Milwaukee 17, Wisconsin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zadok

cc: Miss Dudley

CHARLES ZADOK
7748 N. CLUB CIRCLE
MILWAUKEE 17

November 25, 1955

Dear Charles:

Many thanks to Genia and yourself for agreeing to lend your Gonzalez, Tête Montserrat II, and for returning our lender's form. We will definitely make sure that our catalog listing reads Mr. and Mrs. Charles Zadok.

Thank you also for instructing Otto Gerson to deliver the piece to us in its box in order to avoid costs to us of packing. We will borrow photographs from Gerson, as you suggest.

I'm sorry I won't see you on Tuesday either at the dinner or the opening as, unfortunately, another engagement will keep me away. I hope I may see you on another day of the week if you are planning to stay over.

My very best to Genia and yourself and again my thanks,

Sincerely,

Andrew C. Ritchie
Director

Mr. Charles Zadok
7748 North Club Circle
Milwaukee 17, Wisconsin

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zadok

CHARLES ZADOK
7748 N. CLUB CIRCLE
MILWAUKEE 17

November 22, 1955

Mr. Andrew C. Ritchie
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Andrew:

I have yours of November sixteenth. The head in question is the same as the one at the Museum of Modern Art in Paris of which Roberta has casts. Of course you can borrow ours. Genia and I will be delighted to lend it.

I had it very well packed in a special case when I lent it to Otto Gerson at Fine Arts for his exhibition, and I will write to him to deliver it to you in the case so as to avoid you all costs of packing.

I notice you have put down the date of 1942. I had not inquired about the date of the original head in stone, so that if you are aware of the date of the work let 1942 stand.

The only change that I made on your loan agreement form, as you will notice, is that the lenders are Mr. and Mrs. Charles Zadok, and in this respect I would like you to be particularly sure that you have the catalogue mention the Collection of Mr. and Mrs. Charles Zadok.

In as far as a photograph is concerned, you can ask Otto Gerson to lend you those I sent to him which were excellent.

I plan to be in New York on the 29th for the opening and the dinner at the William Burdens', and I am sure that I will see you there.

Sincerely,

Chas.

Charles Zadok

cc: Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

CHARLES ZADOK
7748 N. CLUB CIRCLE
MILWAUKEE 11

November 22, 1955

[illegible] Ritchie
[illegible] of Modern Art
[illegible] Street
[illegible], New York

[illegible] sixteenth. The head in question is the [illegible] the Museum of Modern Art in Paris of which [illegible] Of course you can borrow ours. Genia and [illegible] lend it.

[illegible] in a special case when I lent it to [illegible] Arts for his exhibition, and I will write [illegible] you in the case so as to avoid you all [illegible]

[illegible] the date of 1942. I had not inquired [illegible] original head in stone, so that if you are [illegible] work let 1942 stand.

[illegible] that I made on your loan agreement form, [illegible] is that the lenders are Mr. and Mrs. Charles [illegible] respect I would like you to be particularly [illegible] catalogue mention the Collection of Mr. Zadok.

[illegible] is concerned, you can ask Otto Gerson [illegible] to him which were excellent.

[illegible] on the 29th for the opening and the dinner [illegible], and I am sure that I will see you there.

Sincerely,

Charles Zadok

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zadok

cc: Porter McCray
Dorothy Dudley

November 16, 1955

Dear Charles:

I don't know if you have heard that the Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in the United States of the sculpture of Julio Gonzalez.

I was in the Fine Arts Associates the other day and saw there the fine Gonzalez Tête Montserrat II which Mr. Gersen tells me you have purchased. This is the same cast we were planning to borrow from Mme Roberta Gonzalez, the artist's daughter who lives outside of Paris. I wondered if you would be so kind as to lend us your cast instead.

The dates of our exhibition are: February 7-April 8, 1955, Museum of Modern Art; May 8-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. If this loan meets with your approval, should we make arrangements to collect the piece from you in Milwaukee, or from the gallery here in New York?

Very sincerely yours,

Andrew C. Ritchie
Director

Mr. Charles Zadok
1748 North Club Circle
Milwaukee 11, Wisconsin

ACR:msc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MAD - Gonzalez
Zervos

THE MUSEUM OF MODERN ART DATE April 17, 1956

REQUEST FOR PUBLICATIONS

Kindly send one *copies of the following publications:*

paper
cloth Gonzalez catalog - hard cover

To: please deliver to Mr. Ritchie's office
for Christian Zervos - Cahiers d'Art

For: charge Gonzalez exhib.

*Requested by*_____

NO._____ DELIVERED_____

certainly supply you with prints.

I am enclosing a catalogue of our exhibition, which just closed here and which was received very favorably by both the general public and the press.

I have just received today your letter of April 11 asking me to write a page on Brancusi. I am at present under enormous pressure to complete a book for this Museum and I regret to say I cannot write anything new on Brancusi. May I suggest, if you wish, that you quote whatever you please from my statement on Brancusi in my book, "Sculpture of the Twentieth Century," pages 21 - 23.

With kind regards,

Sincerely,

Andrew C. Ritchie
Director

M. Christian Zervos
Editions "Cahiers d'Art"
14 rue du Dragon
Paris 6, France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

cc: D. Miller

Date 10 April 1956

To: Mr. Ritchie

Re: Zervos request

From: Alfred Barr

April 17, 1956

Dear Andrew:

I received a letter from Zervos dated April 5 in which he asks for some Brancusi material. He also says:

Dear M. Zervos:

Mr. Alfred Barr has passed on to me your request for photographs of Gonzalez sculptures.

I regret to tell you that I can be of very little help to you. The photographs which we have are unique prints and were secured with considerable difficulty and I am therefore unable to part with them, as we need them for the permanent record of the exhibition. I can only tell you that most of these photographs were secured from Mme Roberta Gonzalez, 8 rue R. S. Barboux, Arcueil, Seine, and I suggest that you get in touch with her directly. The Stedelijk Museum in Amsterdam also has a certain number of Gonzalez photographs and could certainly supply you with prints.

I am enclosing a catalogue of our exhibition, which just closed here and which was received very favorably by both the general public and the press.

I have just received today your letter of April 11 asking me to write a page on Brancusi. I am at present under enormous pressure to complete a book for this Museum and I regret to say I cannot write anything new on Brancusi. May I suggest, if you wish, that you quote whatever you please from my statement on Brancusi in my book, "Sculpture of the Twentieth Century," pages 21 - 23.

With kind regards,

Sincerely,

Andrew C. Ritchie
Director

M. Christian Zervos
Editions "Cahiers d'Art"
14 rue du Dragon
Paris 6, France

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

cc: D. Miller

Date 10 April 1956

To: Mr. Ritchie

Re: Zervos request

From: Alfred Barr

Dear Andrew:

I received a letter from Zervos dated April 5 in which he asks for some Brancusi material. He also says:

"Je profite de l'occasion pour vous faire savoir que dans le cahier suivant je publierai un assez grand nombre de reproduction de Gonzalès. Vous serait-il possible de me faire envoyer le plus grand nombre de photos possible de votre exposition et le catalogue avec votre texte?"

Would you be able to take care of this?

A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

NAR: Gonzalez

cc: Mr. Ritchie
D. Miller
C. Leavenworth

10 April 1956

Dear M. Zervos:

Thank you for your letter of April 5th. I am honored by your invitation to write a brief homage to Brancusi, but unfortunately such is the pressure of my work that I shan't be able to write anything new about Brancusi at the present time. Should you find interesting the few paragraphs on page 124 of the Museum's book, Masters of Modern Art, you are quite welcome to reprint them. I am afraid that is the best I can do now.

We shall send you a photograph of the Poisson, the Socrate (just acquired), the Mlle Pogany, 1913 (the original bronze bought from Mlle Pogany herself), and the Maïastra, 1912. All of these are either unique or of special interest. We shall also send you a photograph of a drawing.

However, unless you need them badly, we shall not send you our bronze Bird in Space or our bronze New-born, neither of which is of unique interest.

I had nothing to do with the Gonzalez exhibition except to take pleasure in studying it. The Gonzalez show was entirely the responsibility of Andrew Ritchie. I am asking him if he will reply to your request.

I expect to be in Paris within the next month or so to work on our Picasso exhibition. My wife and I look forward to seeing you at that time. Indeed, I hope that we may count on your help. With very kind regards to Madame Zervos and yourself, I am

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

M. Christian Zervos
Éditions "Cahiers d'Art"
14 Rue du Dragon
Paris 6, France

AHB:ma
cc: Mr. Ritchie

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

NAR: Gonzalez

ÉDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, PARIS VI[E]
TÉLÉPHONE LITTRÉ 76-73 — R. C. SEINE 754.242 — CHÈQUES POSTAUX PARIS 927.89

le 11 avril 1956

Cher Monsieur,

Pour le 30e anniversaire des "Cahiers d'Art" je prépare une livraison assez importante dans laquelle je publierai, dans la mesure du possible, presque toute l'oeuvre de Brancusi.

Je me propose d'accompagner les photographies d'un certain nombre d'hommages à l'artiste. Aussi serais-je très heureux si vous vouliez avoir l'obligeance d'écrire un petit texte sur Brancusi d'environ une page dactylographiée pour le fin de ce mois.

En vous remerciant d'avance, je vous prie, cher Monsieur, de croire à mes sentiments distingués.

Christian Zervos

For the 30th anniversary of "Cahiers d'Art" I am preparing an important issue in which I shall publish, to as large an extent as possible, nearly all the work of Brancusi.

I would like to have, as well as photographs, a certain number of hommages to the artist. I would be very happy if you would be kind enough to write a short piece on Brancusi of about one typewritten page, by the end of this month.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

NAR: Gonzalez

EDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS VI

Zervos

le 10 novembre 1955

Cher Monsieur Barr,

December 2, 1955

Aujourd'hui la maison Lerondelle est venue chercher la sculpture de Gonzalez.

Dear Mrs. Boyer:

This is to let you know that we have received word from our Paris agent, R. Lerondelle, 76, rue Blanche, that he has collected, packed, and is shipping the Gonzalez sculpture Personnage Couché.

The check for one and a half million French francs should be made payable to Christian Zervos, but sent to Lerondelle. I understand that after the necessary formalities at the Office des Changes are taken care of, He will transmit the check to M. Zervos.

Very sincerely yours,

Bien cordialement vôtre

Mary S. Coxe
Assistant to Mr. Ritchie

Mrs. Louise A. Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

MAR: Gonzalez

ÉDITIONS " CAHIERS D'ART ", 14, RUE DU DRAGON, PARIS-VI^E

le 10 novembre 1955

Cher Monsieur Barr,

Aujourd'hui la maison Lerondelle est venue chercher la sculpture de Gonzalez.

Je profite de l'occasion pour vous remercier de l'empressement que vous avez mis pour me faire rendre un service.

Bien cordialement vôtre

Christian

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zervos

Zervos

cc: A.H. Barr, Jr.
Dorothy Dudley
Nelson Rockefeller

November 4, 1955

Dear M. Zervos:

Today I sent you the following cable:

YOUR GONZALEZ PURCHASED NELSON ROCKEFELLER ONE AND HALF MILLION FRANCS STOP INSTRUCTING PARIS SHIPPER LERONDELLE SHIP PIECE AT OUR EXPENSE AND ARRANGE EXPORT DETAILS. FOR CUSTOMS PURPOSES PAYMENT WILL BE MADE THROUGH LERONDELLE TO YOU ON RECEIPT OF INFORMATION SCULPTURE HAS BEEN SHIPPED

REGARDS

As soon as R. Lerondelle, 76 rue Blanche, our agent, has made the necessary arrangements for packing, shipping, and customs clearance, Mr. Rockefeller's check will be sent to him for transmittal to you. This procedure is necessary so that Lerondelle can show proof of the value of the sculpture to the French customs, for export.

In order to expedite matters I would suggest that the sculpture be shipped by Lerondelle as soon as possible.

With kindest regards and best wishes,

Very sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

M. Christian Zervos
11, rue du Dragon
Paris VIe, France

AHB:mac

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zervos

cc: Mr. Ritchie ✓
Mr. Kappel
Mr. Royals (Keating)
Nelson Rockefeller

November 4, 1955

R. Lérondelle
76 rue Blanche
Paris 9, France

Dear M. Lérondelle:

In our letter of October 25 we listed a request for a loan of the Gonzalez: Personnage Couché from M. Christian Zervos, 14 rue de Dragon, Paris.

This sculpture has just been purchased by Mr. Nelson A. Rockefeller and he is anxious to have the sculpture here as soon as possible.

Will you please arrange to collect, pack and forward this piece without waiting for the assemblage of the rest of the Gonzalez shipment. Please forward it by ship with freight charges based on measurement and payable at destination. Consign the shipment to our customs brokers, W. R. Keating & Co., Inc., 90 Broad Street, New York 4, New York for customs clearance and delivery to the Museum of Modern Art.

As usual please airmail one copy of the bill of lading, shippers invoice and certificate of originality to this office and the originals and all other copies to W. R. Keating & Company. The sculpture will be covered under our insurance policy for 1,500,000 Fr. Fes. If you will let us know when you have collected the sculpture for shipment we will arrange to have Mr. Rockefeller's check in payment for the sculpture sent to you for transmittal to Mr. Zervos.

Please let me know the date of departure and the name of the ship on which the sculpture will be forwarded. Your charges for collecting, packing and forwarding this sculpture should be billed to us under our purchase order number 3740 covering the entire shipment of the Gonzalez exhibition.

We shall write you on Monday giving you the additional confirmations of loans to this exhibition and the valuations.

Very sincerely yours,

Mennwee Allen
Assistant Registrar

MA:mg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Zervos

THE MUSEUM OF MODERN ART

Date November 4, 1955

To: Monewee Allen

From: Andrew C. Ritchie

Re: Gonzalez sculpture to be shipped by Lerondelle

Nelson Rockefeller has purchased the Gonzalez sculpture Personnage Couché from M. Christian Zervos, 14 rue du Dragon, Paris vi. The sculpture is in Zervos' possession. I have just sent the following cable under Alfred Barr's name (who initiated the sale proceedings with Zervos):

YOUR GONZALEZ PURCHASED NELSON ROCKEFELLER ONE AND HALF MILLION FRANCS STOP INSTRUCTING PARIS SHIPPER LERONDELLE SHIP PIECE AT OUR EXPENSE AND ARRANGE EXPORT DETAILS. FOR CUSTOMS PURPOSES PAYMENT WILL BE MADE THROUGH LERONDELLE TO YOU ON RECEIPT OF INFORMATION SCULPTURE HAS BEEN SHIPPED.

REGARDS

BARR
MODERNART NY

Would you write please to Lerondelle and ask him to contact Zervos, pack and ship the sculpture to the museum as soon as possible. For your information, since we had asked for the sculpture for the Gonzalez exhibition, the Museum will pay for all packing, transportation, customs and insurance charges. Lerondelle's bill should thus be sent to us. As the above cable indicates, tell Lerondelle to inform us when he has received the sculpture for shipment and I will arrange to have Nelson Rockefeller's office send the check in payment of the price of one and one half million French francs to Lerondelle for transmittal to Zervos. I would appreciate your sending a letter to Lerondelle today, since Zervos is rather anxious to get his money.

Many thanks,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

DRAFT OF CABLE

NOVEMBER 4, 1955

TO: CHRISTIAN ZERVOS
14 RUE DRAGON
PARIS

YOUR GONZALEZ PURCHASED NELSON ROCKEFELLER ONE AND HALF MILLION FRANCS STOP INSTRUCTING PARIS SHIPPER LERONDELLE SHIP PIECE AT OUR EXPENSE AND ARRANGE EXPORT DETAILS. FOR CUSTOMS PURPOSES PAYMENT WILL BE MADE THROUGH LERONDELLE TO YOU ON RECEIPT OF INFORMATION SCULPTURE HAS BEEN SHIPPED

REGARDS

BARR
MODERNART NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

Translation from the French:

Editions "Cahiers d'Art"
14, rue du Dragon
Paris VIe

October 12, 1955

Dear Mr. Barr:

I was very glad to hear from you and to read the nice things you wrote about my work. I have often regretted not seeing you here a few months ago, but I think that while you were in Paris, you must have been very busy.

I am replying to the essential content of your letter.

In spite of the almost daily praises which I hear about my work, the financial situation of the review has never improved because of the fact that the issues which I publish cost me more than the price of sale, a price already very high and which I can not increase. At the moment I am once again in a jam with the review and it is for this reason that I have not yet decided to start work on a new issue before being able to sell some works belonging to me. I have decided to sell:

A painting of F. Léger, a 1924 abstraction, the same size as Carré sold over there , if I am not mistaken, to Mr. Nelson Rockefeller. But, I believe, mine is much more sensitive and balanced in color.

and, exactly that Gonzalez sculpture which you asked me to lend to your show. You understand that under these circumstances, it is impossible for me to give it up for a specific time because I am awaiting the result of the sale of these works to begin the new issue of the Review.

Perhaps you could assist me in this situation by recommending these two works to persons who ask you for advice in their purchases.

I would like to have for the Léger two and a half million ($7000.00)* and for the Gonzalez one and a half million ($4200.00)*.

Best regards,

Christian Zervos

* (rate quoted by Chase 10/19)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: A. H. Barr (original to Mr. Ritchie with copies)
D. Dudley

cc: Mr. Barr
Front Desk

Zervos

THE MUSEUM OF MODERN ART

Date October 19, 1955
6:00 P.M.

To: Christian Zervos
14 rue du Dragon
From: Paris VIe

Re: CABLE - Delayed
~~Charge Gonzalez Show~~

Very hopeful purchaser can be found here for Gonzalez. However urgently need airmail two or three good photographs showing different views and giving dimensions. Also need photograph Léger.

Barr Museum Modern Art

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

M. Christian Zervos
14 Rue de Dragon
Paris, France

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

cc: A. H. Barr (original to Mr. Ritchie with copies)
D. Dudley
P. McCray

4 October 1955

Dear M. Zervos:

One of the grateful memories I have of you is your showing me the work of Gonzalez back in the mid-1930s. I had never known it before and had just barely heard his name in connection with Picasso's sculpture. As you know, we borrowed some pieces through you and bought the first important Gonzalez acquired in this country.

Now the Museum, thanks to your pioneer efforts, is organizing a comprehensive retrospective of Gonzalez' work, the first in America.

We would therefore be deeply grateful for the loan of your work by Gonzalez, Personnage Couché. This is particularly important for the show since I believe it to be the only large reclining figure by Gonzalez.

The dates of our exhibition are: February 7- April 8, 1956, Museum of Modern Art; May 9-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

M. Christian Zervos
14 Rue de Dragon
Paris, France

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

Date September 28, 1955

To: Mr. Alfred Barr

Re: Gonzalez loan from Zervos

From: A. C. Ritchie

Dear Alfred:

Here is the draft of a letter to Zervos I spoke to you about. Please make any changes you see fit and return to our Mary Coxe for typing. Many thanks. I hope this may move him to lend.

Andrew

I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Alfred H. Barr Jr.
Director
Museum Collections

Mr. Christian Zervos
14 Rue de Dragon
Paris, France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

DRAFT

THE MUSEUM OF MODERN ART
NEW YORK 19

TWENTY-FIFTH ANNIVERSARY

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 28, 1955

Dear M. Zervos:

The Museum of Modern Art, in collaboration with the Minneapolis Institute of Arts, is organizing the first retrospective exhibition in America of the sculpture of Julio Gonzalez. We are very anxious to make this a comprehensive showing of Gonzalez's finest work.

We would, therefore, be deeply grateful for the loan of your important sculpture by Gonzalez: Personnage Couché.

The dates of our exhibition are: February 7-April 8, 1956, Museum of Modern Art; May 9-June 17, Minneapolis Institute of Arts. The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance of loans. For installation purposes, and particularly for the designing of pedestals, we would like to receive all loans no later than the first week in January, 1956.

With the sincere hope that you will give your approval to this loan, I am enclosing two lenders forms, one for you to complete, sign, and return to me, and one for you to keep on file. I would appreciate it also if you would confirm the information which appears on the form, particularly with reference to dimensions, medium, and date. If this loan meets with your approval, we will inform our Paris packers to get in touch with you in due course. We are making a special effort to have every sculpture packed with extreme care.

Very sincerely yours,

Alfred H. Barr Jr.
Director
Museum Collections

Mr. Christian Zervos
14 Rue de Dragon
Paris, France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	597.6

THE MUSEUM OF MODERN ART

Date September 28, 1955

To: Mr. Alfred Barr

From: A. C. Ritchie

Re:

Dear Alfred:

Here is the draft of a letter to Zervos I spoke to you about. Please make any changes you see fit and return to our Mary Coxe for typing. Many thanks. I hope this may move him to lend.