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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.2

orig exhsn. / Man Ray

MAN RAY 2 bis rue Férou PARIS 6

orig: Miss Dudley
Mr. Seitz

June 21 1962

My dear Seitz,
Jean Larcade of the Galerie Rive Droite now informs me that the two assemblages "THEATR" and Mr. Knife & Miss Fork have been returned to you. He agrees that while the former belongs to him, the second is still my property. In fact, it was to be delivered to Mr. Savage, Drake's Corner Road, Princeton N.J. after your exhibitions. I therefore authorize you to please send it to him. If Larcade hasn't written to you yet on this matter, I assume full responsibility for my request.

Thanking you for your kind attention,

Sincerely,

Man Ray

ret'd to Mrs. Savage 6-25-62
via Bill Farnie per instructions
from J. Farcade of Galerie Rive Droite

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original: Miss Dudley

MAN RAY 2 bis rue Férou Paris 6 November 5 1961

My dear Seitz,

Been getting letters and clippings about your show, but would like to see the catalogue.

I am writing you in reference to the object: Mr. Knife & Miss Fork. Since it was shown at Iolas Gallery in 59, I have lost trace of it. Nor have I been advised that it has been borrowed from a collection, in which case I consider it my property. I had promised it to my niece, Mrs. Naomi Savage, Drake's Corner Road, Princeton, N.J., and shall be extremely obliged if you will remit it to her at the end of the show.

With best wishes,

Sincerely

Man Ray

Day & Meyer have this
Stored under G. Marci's account.

Do not release to Mr. Ray's niece
until authorized by Gre. Rive Droite.
DD

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Art of

cc: Miss Dudley
Miss Legg

November 9, 1961

Mr. Man Ray
2 bis rue Férou
Paris 6
France

Dear Man Ray:

It is pleasant to hear from you even though the content of your letter raises peculiar questions.

First of all may I tell you how beautiful the "Man Ray corner" is in the exhibition. As soon as it is available I shall send you an installation photograph of your part of the exhibition. The amount of interest stimulated by the presence of your objects and collage in the show and the book can be measured by the fact that two candidates for doctorial degrees, one at Princeton and the other at Yale, have expressed the desire to work on Man Ray. I took the liberty of giving the man at Princeton, Carl Belz, your address. By now, I hope, you have received the assemblage book; they were to be sent to artists in the exhibition.

Concerning your Mr. Knife and Miss Fork I am really mystified. I was shown this piece at a warehouse in New York by Georges Marci, and, as far as I know, or knew, it is the property of the Galerie Rive Droite. My instructions were to return it to the warehouse after the exhibition. As you may know, Georges is no longer workin at the Rive Droite. Probably the best thing for you to do is to ge in touch with Larcade in Paris of Georges in Switzerland where I understand she is opening a gallery which may be a branch of the Rive Droite. As it stands, I obviously must return the piece to those from whom I got it.

With best regards, and thanks for your cooperation in the exhibition.

William C. Seitz
Associate Curator

WCS:sjk

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...othy Dudley
...licia Legg

July 11, 1961

Mr. Man Ray
2 bis, rue Ferou
Paris
France

Dear Man Ray:

I am still annoyed with the way I had to (or thought I had to) rush off from a most pleasant talk and a good lunch when we were together in Paris. Frankly, this is the way life has been from then until now.

You may remember that when we met in Paris you gave me a copy of a preface for your forthcoming book, The Objects of My Affection. I am going to include this preface, in its entirety, in the book to be published with the exhibition, "The Art of Assemblage," which will open at the Museum on October 2. You may recall that is is signed in typescript "The Editor," but your signature, which I think you wrote when I was there, is below. There is a note at the top of the first page which says: "Preface, To be revised or rewritten." As I have sent the copy to be made in galley proof it is not signed with your name but is as follows:

Preface,"To be revised or rewritten,"
for a forthcoming book of Man Ray's objects.

At what stage is the publication of the book at present? I am sorry we are not doing it ourselves, though I heard something vague about a German publisher offering it to us -- when we like to do our own books.

In the exhibition I am including Mort Neumann's Indestructible Object and the drawing for the original metronome, a piece with a ukelele and a swinging ball owned by Pierre Matisse, and The Theatre and Mr. Knife and Mrs. Fork (or is it the other way around?) from Georges Marci.

If you wish the preface signed with your name, let me know right away and I will make the change in galley.

May I say how much I enjoyed meeting you and seeing Juliette once more.

With best regards,

William C. Seitz
Associate Curator

WCS:cc

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ART OF ASSEMBLAGE

Orig DD

22 Portland Rd Lathom
London W.11.
27 April

Dear Mr Seitz

Thanks for your letter and forms re. your exhibition. I enclose the photographs, two copies of each, as asked.

Regarding the insurance, I have put a damage valuation of $100 - these things are very simple to repair if necessary, provided the bits & pieces are not lost. I hope this works out.

Sincerely,

John Latham

P.S. These are new photos of Shem & Shaun, others were sent to you last month - I don't know if you got them?

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orig DD

ART OF ASSEMB

Paris, May 2, 1961

Jean

Dear Mr Seitz,

Thanks for the letter of April 24, and the kind remarks you added personnally. I myself was very happy to meet you, during the too short moments we spent together in Paris.

I am very glad that my Spectre is taking another journey to the States and 53 rd. Sheet. Enclosed you will find the loan agreement duly filled in. Regarding the materials in my object, I have listed them briefly in the attached sheet. However, remembering that you have been interested by the details I gave you about the creative process of this work and that you mentioned the possibility of using them somehow, I am preparing a short notice explaining how the idea of the Spectre du Sardénia came to me, how it was executed and some of its implications. I shall send it in a few days.

Naturally you will use that text only if you find it worth while and answering your purposes. I shall agree with your own decision, but if you choose to use it (whether in the catalog, or in your preface to the exhibition, or beside the object when exhibited) I must ask you not to alter or clip it and to give it in full as it is now - except for errors in style or grammar which of course should be corrected! (I write it in English).

I am having photographs made of the Spectre, you will have them within a few short days.

I remember too that you mentioned the possibility for this object to take place one day among the permanent collections of the Museum of Modern Art. Although the Spectre is probably the best object I made and I like very much to have it here with me, I have also envisaged the idea of parting from it. I have mentioned in the loan form a selling price of $ 1200 because in case of a sale, once deducted the Museum's fee of 10%, the sum I should receive should be no less than $ 1.000. (It is also the figure given as insurance value). Of course this sum - one thousand dollars - would be the price for the Museum of Modern Art, should they be willing to acquire my work.

In any case I thank you for your invitation, and hope that the exhibition will be a great success. Could I have news too of the Moreau-Redon exhibit that you are also preparing? Especially because of Gustave Moreau!

Again with my best wishes and thanks,

very sincerely yours

Jean

Marcel Duchamp

— Please note: the number of my house is 17 - not 77! —

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ART OF ASSEMBL
Crotti - Duchamp

Madame CROTTI-DUCHAMP
5 Rue Parmentier
Neuilly-sur-Seine
Ce 22 août 1961

original: Miss Dudley
à Mr. Seitz
Musée d'art Moderne - New-York (U.S.A.)

Dear Mr. Seitz, J'ai reçu une lettre et un câble de Mrs Sonnabend, me disant que vous aviez l'amabilité de demander un collage de Jean CROTTI (mon mari décédé en 1958), et un Collage de moi-même pour les faire figurer à votre prochaine exposition, le 1er octobre, au Musée d'art moderne de New-York.

J'en suis très heureuse et vous en remercie très vivement. Aussitôt, j'ai confié les deux oeuvres à votre emballeur (la maison LÉRONDELLE - 76 Rue Blanche à Paris) qui en a paris possession hier, le 21 août.

Désolée à la pensée de ne pouvoir assister à l'exposition, je vous adresse, dear Mr. Seitz, l'expression de mes meilleurs sentiments.

Suzanne Crotti-Duchamp

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Renseignements demandés par Mrs Sonnabend

1°. Clown (1916) par Jean ROTTI.
Verre-objet - collage. Hauteur 34 centimètres
Largeur 25 centimètres.
Matériaux : Papiers rouge et bleu, collés sur verre -
Fils d'argent - Yeux de verre avec cils en soie noire
L'œuvre se présente sous forme (shape) de boîte (box), sans couvercle.

Valeur d'assurance = 1.500.000 anciens francs (15.000 nouveaux francs)

2°. "Un et Une Menacés" (1916) par Suzanne DUCHAMP.
~~Gill~~ Dessin sur papier - (monté sur Toile) - Encre de Chine noire et encre de couleur - Gouache blanche -
Collage : Papier d'argent - Roue (wheel) métallique dentée (cogged) -
Fils d'argent - Rondelles (rings) en cuivre - Fil-à-plomb.

Valeur d'assurance : 900.000 anciens francs (9.000 nouveaux frs)
Ces prix sont valables (valid) pour une vente éventuelle -
Ils pourraient même, si nécessaire, être légèrement réduits

autre question = "Multiplication Brisée et Rétablie" 1918-19. par Suzanne DUCHAMP. a été acheté par Monsieur DONATI, dans une exposition chez Sydney Janis, je crois. A défaut, Rose Fried pourrait donner le renseignement.
Au Musée de l'Université de Yale (U.S.A.) figure également un collage de Suzanne DUCHAMP : "Chef-d'œuvre accordéon" 1921. Collage sur Toile papier d'argent et peinture à l'huile -

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An das Museum of Modern Art

New York 19 N.Y.
11 West 53 Street

Die von Ihnen angeforderte Plastik aus der DADA-Zeit von Raoul Hausmann „Mechanischer Kopf" wird heute von Fa Krauer abgeholt. Ich stelle Sie Ihnen als Leihgabe für die Ausstellungen zur Verfügung und erwarte sie Ende April 1962 zurück.
Bitte senden Sie mir die Kataloge der Ausstellungen zu.
Anbei zwei Fotos. Rechnung lege ich auch bei.

Ich empfehle mich Ihnen,

Hannah Höch

Berlin-Heiligensee
An der Wildbahn 33
23.6.61

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Exh. 695
ART OF ASSEMBLAGE

Suzanne DUCHAMP

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Collages
Crotti

TRANSLATION FROM FRENCH (cc)

(from Mme Crotti-Duchamp)
August 22, 1961

Dear Mr. Seitz:

I have received a letter and a cable from Mrs. Sonnabend, telling me that you had the kindness to ask for a collage of Jean Crotti (my husband who died in 1958), and a collage of mine in order that you may show them in your next exhibition, October 1, at the Museum of Modern Art in New York.

I am very happy about this and thank you most heartily. I have forthwith entrusted the two works to your shipper (la maison Lerondelle, 76 rue Blanche, Paris) who took possession of them yesterday, August 21.

Grieved at the thought of not being able to aid you in the exhibition, I send you, dear Mr. Seitz, my best regards,

****

Information requested by Mrs. Sonnabend:

1. Clown (1916) by Jean Crotti

glass- object-collage- Height 37 cm
Width 25 cm

Materials: red and blue papers pasted on glass, silver threads, glass eyes with black silk eyelashes

The work appears in the shape of a box, without a lid.

Insurance value: 1,500,000 old francs (15,000 New Francs)

2. Un et Une Menacés (1916) by Suzanne Duchamp

drawing on paper (mounted on canvas), India ink and colored ink, white gouache.

Collage: silver paper, metallic cogged wheel, silver thread, copper rings (washers?) , plumb line.

Insurance value: 900,000 old francs (9,000 NF)

These prices are valid for an eventual sale-
They would even be able to be, if necessary, slightly reduced.

****

Other question: Multiplication Brisée et Rétablie 1918-19 by Suzanne Duchamp- has been bought by Monsieur Donati in a show at the Sydney Janis Gallery, I think. If not, Rose Fried would be able to give the information.

At the Yale University Museum there is also a collage of Suzanne Dichamp, Chef d'oeuvre accordéon , 1921 - collage on canvas, silver paper, and oil paint.

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May 15, 1962

Dear Madame:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mme. Suzanne Crotti-Duchamp
5 rue Parmentier
Neuilly-sur-Seine
France

Enclosure: 1 loan receipt for each of the following:

Duchamp, Un et Une Menance
Crotti, Clown

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Art of Assembl
Ellin Gall. Ellin Gal.



cc: Miss Dudley

8654 SUNSET BLVD.
TEL. OLYMPIA 7-1171

March 23, 1962

May 31, 1962

Dear Everett,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Everett Ellin Gallery
8654 Sunset Boulevard
Los Angeles, California

Enclosure: 1 loan receipt for each of the following:
Smith, Paul's Wood Bob
Beasley, Tree House

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ART OF ASSEM.
Ellin Gallery

EVERETT ELLIN GALLERY · LOS ANGELES 46 ·

8654 SUNSET BLVD.
TEL. OLYMPIA 7-1171

March 23, 1962

Mr. William Seitz
The Musem of Modern Art
11 West 53ed Street
New York 19, New York

Dear Bill,

In reply to your letter of March 21st concerning the damage to the Beasley, please be advised that Bruce Beasley is now living in San Francisco. I have, therefore, written to Mr. Baker instructing him how to get in touch with Mr. Beasley, as it would be preferable for Bruce to make the necessary repairs to the piece himself.

With warmest personal regards. . .

Sincerely,

Everett

Everett Ellin

EE:gc
Air Mail

cc: Miss Dudley

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original: Miss Dudley

Art of Ass
Ellin

EVERETT ELLIN GALLERY · LOS ANGELES 46 ·

8654 SUNSET BLVD.
TEL. OLYMPIA 7-1171

August 17, 1961

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

Dear Bill:

David Smith's Paul's Wood Bob is now in the hands of Brugger's for forwarding to you via Railway Express, and should reach your hands comfortably before the deadline of September 5th. I am returning herewith the loan agreement forms you sent me, which I assume that you wanted me to fill in as well as to sign.

The selling price which I have entered on the form of $3100 is the price that the piece has been offered for in my gallery, although you will have to check with David inorder to find out (1) if he wants the piece to be available for purchase while it is in the Museum, and (2) if so, whether he wants to leave it at this price, as I do not presume to speak for him as to these matters.

With respect to your questionaire form as to the "materials and objects" used by David in making this piece, I can furnish you with the following information based upon my own observations. The base of the piece is a steel plate and all of the ring, bolt and cylindrical objects which are welded to it appear to be from the same apparatus. The objects appeared to me to be from some sort of wooden apparatus for hitching a horse to a waggon (as I do know a little about horses) and, upon checking further with an old timer of my acquaintance in the stable business, I have learned that a "wood bob" is indeed the name for a collar made out of wood that used to be employed in the old days (in place of a leather collar) to hitch a horse to a waggon. I am quite sure that the objects in this sculpture were taken from such a piece of equipment, and I believe that I recall having asked David about this sometime ago and that his reply was that these objects came from a "wood bob" owned by a fellow named Paul who was an acquaintance of his from the local citizenry around Bolton Landing.

I understand that the piece will be shipped back to David in Bolton Landing after the complete tour of the exhibition. I hope that the above has been of some help to you. Please do not hesitate to write if there is anything further I can do. With warmest personal regards.

Sincerely,

Everett Ellin

EE:mln
Encl.

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ART OF ASSEMBL.

cc: Mr. David Smith
Terminal Iron Works
Bolton Landing, New York

Miss Dudley

Ellin

August 4, 1961

Mr. Everett Ellin
Everett Ellin Gallery
8654 Sunset Boulevard
Los Angeles 46
California

Dear Everett,

The photograph of David Smith's Paul's Wood Bob which you sent me is a beautiful one. Many thanks for sending it so quickly.

I have spoken to David and he agrees to have this piece in the show. I am enclosing loan agreement forms for you to sign as David requested.

Our understanding is that, after the complete tour of the exhibition, the piece will be shipped back directly to David Smith at Bolton Landing. For other details concerning shipping, etc. you may refer to my letter of May 4.

With appreciation for your assistance.

Sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Assem Bl

THE MUSEUM OF MODERN ART

Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE June 6, 1961 Ellin

Expect ☒ from:
Collect ☐ from:
Deliver ☐ to:
Release ☐ to:

Everett Ellin Gallery
8654 Sunset Blvd.
Los Angeles 46, Calif.

on (date): early June
at (time) [redacted]:

The following objects: (artist, medium, size)

Value, if needed for insurance or invoice

Beasley: Tree House, metal sculpture (very brittle) in drum 2

Shipped collect express from Los Angeles by Bruger on May 31, 1961. VAL: 550=

Rec. 6/7/61

PURPOSE ART OF ASSEMBLAGE EXHIBITION

CHARGES Collect ☒ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to: Art of Assemblage Exh.

VIA Railway Express ☒ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department _____ Signed _____

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Art of Assemblage
E Ellin Gallery

(Division of Brugger Transfer & Storage Co.)

Brugger Fine Arts & Transfer Co., Inc.

2110 WEST TWENTIETH STREET
LOS ANGELES 18, CALIFORNIA
(At Western Avenue)

Pls send
Expect notice
to Bill Farmer

May 31, 1961

Museum of Modern Art
11 West 53rd St.
New York 19, New York

M2949

Detach and Return this Stub with Your Check.
Your Returned Check Is Your Receipt.

A/C No. P5499
Amount 31.15

BRUGGER FINE ARTS & TRANSFER CO., INC.
REpublic 4-2121 — 2110 West Twentieth Street — REpublic 4-4953
Los Angeles 18, California

Movers, Packers, Shippers, Storage of Paintings, Sculptures, Antiques

Hours: 8:30 a.m. - 4:30 p.m. - - Saturdays 8:30 a.m. - 1:00 p.m.

Due and Payable on Receipt

Instructions of Everett Ellin Galleries
for Museum of Modern Art

P5499 May 31, as enclosed

M2949 enclosed Cartage	18.00
P5499 prepare for ship ment Metal Sculpture (very brittle) in drum	13.15
	$31.15

Shipped Collect Express at
$550. Valuation

YOU RETAIN THIS STATEMENT — MAIL US STUB WITH REMITTANCE

Encl.

ASSEMBL. BLAGE

erett Ellin Gall.

1961

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ART OF ASSEMBL. BLAGE
Everett Ellin Gall.

EVERETT ELLIN GALLERY
LOS ANGELES 46

8654 SUNSET BLVD.
TEL. OLYMPIA 7-1171

orig: Miss Dudley

May 18, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Bill:

Many thanks for your letter of May 4th, and especially for the good news that you have selected Bruce Beasley's sculpture Tree House from my collection for your "The Art of Assemblage" exhibition.

As I imagine that time is growing short for your selection of illustrations for the catalog, I am enclosing three photographs of different views of Mr. Bealsey's piece, and should you desire an extra print of any of these photographs I should be pleased to send you one by return mail. I am making arrangements for shipping the piece on to you directly and shall return your loan agreement and questionnaire to you within the next few days.

With kindest personal regards.

Sincerely,

Everett

EVERETT ELLIN

EE:mln
Airmail
Encl.

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cc: Miss Dudley ✓

ART OF ASSEMBLAGE
Ellin

May 4, 1961

Mr. Everett Ellin
Everett Ellin Gallery
8654 Sunset Blvd.
Los Angeles 46
California

Dear Everett:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. I should like to confirm our agreement to lend Tree House by Bruce Beasley from your collection.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value not exceeding 50 cents per lb. Packing charges are to be billed separately to the Museum and not included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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RICHARD FEIGEN GALLERY

Art of Assemb.

Feigen

May 31, 1962

Dear Dick,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Richard Feigen
53 East Division St.
Chicago 10, Illinois

Enclosure: 1 loan receipt for: Cohen, Game Preserve

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Art of Assemb

RICHARD FEIGEN GALLERY

INCORPORATED

OCTOBER 19, 1961

Feigen

MISS DOROTHY H. DUDLEY, REGISTRAR
THE MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, N.Y.

M C
M Goodrich

DEAR MISS DUDLEY:

I JUST NOTICED AN ERROR THAT WE MADE IN SPECIFYING THE INSURANCE VALUATION PLACED ON COHEN'S "ANYBODY'S SELF-PORTRAIT, ON LOAN TO YOUR "ART OF ASSEMBLAGE" EXHIBITION.

"GAME PRESERVE" IS PROPERLY COVERED AT $1,800, BUT "ANYBODY'S SELF-PORTRAIT" SHOULD BE COVERED AT $1,600 RATHER THAN $800. I WOULD APPRECIATE IT IF THIS CHANGE COULD BE MADE BEFORE SHIPMENT TO DALLAS, BECAUSE OF THE FRAGILITY OF THE PIECE.

(accepted for M.C.)
but loan forms say $NFS ?)

SINCERELY,

Richard Feigen

RICHARD L. FEIGEN

RLF:SL

53 EAST DIVISION STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

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Art of Assembl

RICHARD FEIGEN GALLERY
INCORPORATED

October 5, 1961

Feigen Gall

Registrar's Office
The Museum of Modern Art
11 W. 53rd Street
New York 19, N.Y.

Dear Sirs:

If our office has not already informed you, would you be kind enough to see that the two works by George Cohen which we have lent to your "Art of Assemblage" exhibition are listed as not for sale?

(already on guarantee)

Very truly yours,

Richard Feigen

Richard L. Feigen

RLF:sl

53 EAST DIVISION STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

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RICHARD FEIGEN GALLERY
INCORPORATED

ASSEMBL
Feigen

original: Miss Dudley ✓

21 June 1961

Mr. William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz,

The loan forms for Mr. Feigen's "Game Preserve" are enclosed, together with a photograph. As you may not this Cohen is Lent by Mr. Feigen personally.

I am enclosing two photographs of "Anybody's Self-Portrait"; one was taken recently by our photographer and the other was given to us by Mr. Cohen at some time in the past. I thought that you might be ineterested in seeing it because his face is reflected in the mirrors.

With best regards.

Sincerely,

Carol Osuhowski

Carol Osuhowski

CO/lg

53 EAST DIVISION STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

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RICHARD FEIGEN GALLERY INC.

Assembl

Feigen

cc: Miss Dudley

June 4, 1961

original: Miss Dudley

Dear Bill,

June 8, 1961

Mrs. Linda C. Gilbert, Secretary to Mr. Feigen
Richard Feigen Gallery
53 East Division Street
Chicago 10
Illinois

Dear Mrs. Gilbert:

Mr. Feigen has agreed to loan to us George Cohens Game Preserve for the exhibition, "The Art of Assemblage." Enclosed are the loan forms for this piece. For further information as to shipping, etc., please refer to our original request letter of May 25.

We already have one photograph of Game Preserve but would appreciate having another print if you would be good enough to send it to us.

I believe Mr. Feigen wants one of the two works by Cohen which he is lending to us listed as his personally and the other from the Gallery. In returning the forms would you please make this clear.

Thank you for your cooperation.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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RICHARD FEIGEN GALLERY
INCORPORATED

June 4, 1961

original: Miss Dudley

Dear Bill,

The loan forms for the Cornell and Cohen were received. We forwarded the form for the Cornell to Mr. and Mrs. Edwin Bergman, to whom it now belongs. I took the form for the Cohen to California with me to give to Mr. and Mrs. John M. Freter, 17901 Tramonto Drive, Pacific Palisades, to whom "Anybody's Self-Portrait" belongs.

I visited Mr. and Mrs. Freter yesterday and saw the Cohen for the first time. I did not, however, give them the form nor indicate that you had invited the Cohen, because I thought that I ought to drop you a line first. I wondered, first of all, whether you realized that the Cohen is only about 6" or 8" in diameter. Might it not be lost in the show? Also, although it is certainly interesting, might not the fact that it requires so much viewer-participation and is so relatively uninvolved in concept give an erroneous idea of Cohen's work? These are the thoughts that ran through my mind as I looked at the Cohen, which was frankly quite different from what I had imagined. All this is based, of course, on the assumption that this was to be the only Cohen in the show. In this event, don't you think that "Game of Chance" or "Game Preserve" would give a much more comprehensive idea of his complex image? Or "Figure with Attendants", which is, of course, basically a painting rather than a construction? But perhaps you planned to invite another Cohen also, in which case "Anybody's Self-Portrait" would be most interesting

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to show. My reason for making this suggestion is that Cohen's work has such great plastic beauty, such a "painterly" quality, even when he uses these far-out media. "Anybody's Self-Portrait" just seems to lack some of this plastic beauty, probably because it is not very involved in its workmanship.

In any case, I would suggest that, in the event that you want to borrow it, you send a loan form to the Freters. If this, or other Cohens, are to be reproduced, would there be any way to put the owner's name, and "courtesy Richard Feigen Gallery", as I sometimes see done? Of course this is not necessary, but would be much appreciated.

I hope that you will not mind my making these comments on "Anybody's Self-Portrait", but George's work and getting it known means so much to me. This piece is certainly important, but I simply wonder how representative it is.

With best regards,

Cordially,

Dick

Mr. William Seitz
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

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ART OF ASSEM BLAGE

Feigen

cc: Miss Dudley

May 29, 1961

Mr. Richard L. Feigen
Richard Feigen Gallery
53 East Division Street
Chicago 10, Illinois

Dear Dick,

Here is the specific date on the "Art of Assemblage" exhibition, which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I am enclosing loan forms for Cornells Hôtel Bon Port: "Anne in Memory," and Cohens Anybody's Self Portrait.

The loan forms are in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Collages are to be shipped by Railway Express collect, with a value of not more than $650 placed on each box, and objects with a value not exceeding 50 cents per lb. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to each loan form on which the materials and bbjects used can be listed. May I ask that you identify every material, or fragment employed, or if this becomes too detailed, each type of material.

May I thank you again for your cooperation in preparing this exhibition.

Sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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FERUS GALLERY

art of assem. / Ferus

orig: Miss Dudley

4 October 1962

Dr. William Seitz
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Bill,

My lame correspondence certainly gives no indication that I have thought of you fondly, and often. Thank you so much for your note on the Habitat Group. Both Walter and I plan to be in New York for the opening of the Whitney survey of westcoast activity. We will secure the Cornell at that time. —OCT 23

I look forward to seeing you in two weeks, and if I can assist you in any way prior to that time, please let me know.

My best to Irma.

Sincerely yours,

Irving Blum

IB:sh

723 NORTH LA CIENEGA BOULEVARD
LOS ANGELES 46, CALIFORNIA

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cc: Miss Dudley
Miss Legg

October 1, 1962

Mr. Irving Blum
Ferus Gallery
723 No th la Cienega Blvd.
Los Angeles 46, Calif.

Dear Irving,

Our Registrar has told me that Habitat Group for a Shooting Gallery is still at the Museum. I have heard a rumor that you expect to be in New York soon, so perhaps you can pick it up.

I hear great things about what you are doing at the gallery, as well as fine reverberations from Walter's activities in Pasadena.

Don't forget to get in touch with me when you come to New York. With best regards to you, Chico and Shirl,

Yours,

William C. Seitz
Associate Curator

WCS:sjk
cc: Walter Hopps

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Art of Assemb
Ferus Gall

May 31, 1962

Dear Irving,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Irving Blum
Ferus Gallery
723 North La Cienega Blvd.
Los Angeles 46, Calif.

Enclosure: 1 loan receipt for: John Doe, Kienholz

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ART OF ASSEMBLAGE
Ferus Gall.

cc: Miss Dudley

December 21, 1961

Mr. Walter Hopps
The Ferus Gallery
723 North La Cienega Blvd.
Los Angeles 46, California

Dear Walter:

May I thank you for your kindness in lending your beautiful Cornell, Space, Object Box, to the New York showing of "The Art of Assemblage" exhibition. As you will notice and as we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to current art life.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this fine work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

P.S. Do you have any drawings by Bruce Conner for sale? If so, could you give me an idea of which they are and prices, and photographs if you happen to have any. Don't be disturbed by the above letter, which as you may realize is only a form.

WCS:sjk
enc.

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cc: Mr. Barr
Miss Miller
Miss Dudley ✓

Art of Assemblage
Ferus Gal

December 19, 1961

Mr. Walter Hopps
723 North La Cienega Blvd.
Los Angeles 46, California

Dear Walter,

Forgive me for not letting you know that I had received the slides. I found your letter on returning from a short trip south.

Alfred Barr and Dorothy Miller are tied up at the moment hanging an exhibition of new acquisitions. As soon as they are free we shall look at the slides together. As I have told you, they were extremely interested in the things they have already seen and I should be surprised if they do not want one, at least, of the group for the Museum Collection.

By the way, don't forget that we have Habitat Group for a Shooting Gallery here at the Museum. Would you like to have us hold it until you pick it up personally?

Will you tell Betty that she will hear from the Collections Department in the near future about Gabriel Kohn's Chelsea Beach. It was accepted with much gratitude. Will you also give her my fond regards, and also the same to Shirl and Irving,

As ever,

William C. Seitz
Associate Curator

WCS:sjk

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cc: Mr. Barr
Miss Miller
Miss Dudley
Miss Rubenstein
Mr. Koch
Mr. Selz

Art of Assemblage
Ferus Gallery

COPY: Mr. G. David Thompson

November 6, 1961

Messrs. Walter Hopps and Irving Blum
Ferus Gallery
723 North La Cienega Blvd.
Los Angeles 46, Calif.

Dear Walter and Irving:

As I told you when you were in New York, Mr. G. David Thompson, 4554 Brownsville Road, Pittsburgh 36, is interested in purchasing Joseph Cornell's Space Object Box, now in "The Art of Assemblage" exhibition, for $2,200. As is specified on the loan agreement form for the exhibition, the selling price "shall be understood to include a ten percent handling charge for The Museum of Modern Art."

If the sale on these terms is agreeable to you, the Treasurer's Office of the Museum will bill Mr. Thompson asking for two checks: one in the amount of 90% of the selling price plus sales tax computed on 100%, payable to you, and the other in the amount of 10% of the selling price, payable to the Museum. Delivery will be postponed for some time because of the duration of the exhibition, and if Mr. Thompson wishes to defer payment until delivery we shall inform him that the 10% due the Museum is due immediately. If it is your wish to conclude this transaction with Mr. Thompson would you please authorize us to deliver the work to him at the conclusion of the exhibition.

After having looked at the sculpture of Kenneth Price, Alfred Barr and Dorothy Miller are both interested in seeing original work with a view to possible acquisition of a piece for the Museum's Collections. You will remember that you agreed to give us a first refusal on the work available before it is placed in the hands of a dealer in New York. We should very much like to have available for examination the green and yellow piece (slide #3), the red one with two bright red tongues (slide #4) and the silver one (slide #6). You told me that there were other new works that were not photographed. If you have slides of them now, we should very much appreciate seeing them with the idea of adding to those available for selection or substituting for one of those we have chosen.

It is understood that, inasmuch as you are planning to send these works to New York anyway, the Ferus Gallery will take the responsibility of shipping costs.

When it is convenient I think we are going to also be interested in looking at some pieces by Bengston.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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FERUS GALLERY

Art of Assemblage
Ferus Gallery

orig: Miss Dudley

September 13, 1961

Dr. William Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Bill:

We have been closed during September; this is never going to happen again with any of us remaining in town - the working hours being longer and meaner than any personnel here find stimulating.

For the past two weeks Wolper Productions have been filming "Story of An Artist"(none other than Kienholz) for their national television series (Standard Oil sponsoring) beginning in January. The series will include weekly episodes ranging through test pilot, matador, jockey - artist is episode number 17 next March or April. Last Monday morning we mounted a full Kienholz exhibition with an unusually fancy opening night and with the chaotic accompaniment of a nine-man filming crew - the entire pack moving on to Barney's for a post-opening climax. Kienholz, who has been photographed in every conceivable activity, is now confined to bed with severe middle ear and bronchial infection. The rest of us are ready for the booby hatch.

Jane Doe, John Doe and Boy, Son of John Doe played prominent roles. Jane and John left today for you via air freight.

MG
DD
note:

This coming weekend I join Shirl in San Francisco and we proceed to drive on to Chicago and establish a base. From there I plan to fly on to New York, arriving September 30 with one Cornell. Irving will be flying directly from Los Angeles on that date with the other Cornell - one of us should get through safe and sound.

With warmest regards to you and Irma.

See you soon,

Walter

WH/lb

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LOS ANGELES 46, CALIFORNIA

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Art of Assemb.

Ferus Gall
(Stearns)

cc: Miss Dudley ✓

September 13, 1961

Miss Laura Lee Stearns
c/o Ferus Gallery
723 North La Cienega Blvd.
Los Angeles 46, Calif.

Dear Miss Stearns:

I have been requested by Walter Hopps to credit Ed Kienholz Jane Doe in the exhibition, "The Art of Assemblage," as coming from your collection.

Although we have the data on this work, which you can see in Walter's copy, I should appreciate your signing the enclosed loan agreement form for our files.

Thanking you for your cooperation, I am

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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FERUS GALLERY

cc: Miss Dudley

TELEGRAM

Sept. 13

July 10, 1961

to: William C. Seitz

From: Walter Hopps, Ferus Gallery, Los Angeles

IF AT ALL POSSIBLE CREDIT LAURA LEE STEARNS ON JANE DOE

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ART OF ASSEMBLAGE

FERUS GALLERY

Ferus gall.

July 10, 1961

Dr. William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Bill:

Please find enclosed the loan receipts on the two Cornell objects and a bill for the 5" x 7" color shots of the Rodia Towers.

By the way, did someone mention that Jane Doe by Kienholz has new solid aluminum legs, fabricated and painted to look exactly like her original frail legs of soft pine? All of us, by the way, hope that matters work out so that John makes the trip with Jane.

Bet you have been even more busy than we would guess you have been. Look forward to seeing you for whatever conversation, fun and nonsense next week.

Best to everyone,

Walter

Walter

WH/lb
Encls.

P.S. Will talk about "shipping" when we see you — w -

Connie — please copy + give this to DD

723 NORTH LA CIENEGA BOULEVARD LOS ANGELES 46, CALIFORNIA OLympia 2-7859

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THE ART OF ASSEMBLAGE

Ferus Gallery

cc: Miss Dudley ✓

April 18, 1961

Messrs. Walter Hopps and Irving Blum
Ferus Gallery
723 North La Cienega Boulevard
Los Angeles 46, Calif.

Dear Irving and Chico,

Following this first paragraph is a standard request letter for the exhibition. It only asks for the Kienholz, so will you please save it, and for any other requests I will just send loan agreement forms with a covering note.

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm our agreement to lend Jane Doe by Edward Kienholz.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value not exceeding 50 cents per lb. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and bbjects used can be listed. May I ask that you identify

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every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

Thanking you for your cooperation.

Very sincerely yours,

William C. Seitz
Associate Curator

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enclosures

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Art of Assemblage
Albert

May 31, 1962

Dear Mr. and Mrs. Albert:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. Eddie Albert
719 South Amalfi Drive
Pacific Palisades
California

Enclosure: C loan receipt for: Getman, Maria

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Art of Assemblage
Albert

EDWARD ALBERT

Dear Miss Gannon:

Mr and Mrs Albert would prefer to have the Getman collage shipped to their home in Pacific Palisades.

719 South Amalfi Drive
Pacific Palisades, California.

Thank you.

On list for new Railway Express Box.

Sincerely,

Kaile Sandes

Kaile Sandes, sec'y to
MR AND MRS EDDIE ALBERT

Marianne Gannon
Modern Museum of Art
11 West 53rd Street
Ndw York, 19, N. Y.

November 13th, 1961

Department Painting and Sculpture Signed William C. Seitz

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URGENT Assemblage

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments. Albert

TO THE REGISTRAR:

DATE June 6, 1961

Expect ☐ from:
Collect ☒ from: Mrs. Eddie Albert, 1 W. 72 St.
Deliver ☐ to: (SU7 - 7616) Margo, the actress
Release ☐ to:

on (date): Soon Thurs 2 OK W. Margo

at (time):

The following objects: (artist, medium, size) — Value if needed for insurance or invoice

1 collage Maria by William Getman 47 x 35 1/2"

Rec'd 6-9-61

Coming Friday, June 9th.

The Dakota
EN 2-1448

PURPOSE for exhibition "The Art of Assemblage"

CHARGES Collect ☐ Prepaid ☐ Bill to: The Art of Assemblage

INSURANCE Ours ☐ Theirs ☐ Charge to: The Art of Assemblage

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☒ Theirs ☐

Department Painting and Sculpture **Signed** William C. Seitz

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Art of Assemblage
Alsdorf

May 31, 1962

Dear Jim,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. James W. Alsdorf
220 Chestnut Street
Winnetka
Illinois

Enclosure: 1 loan receipt for: Schwitters: Ya, Was Ist?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

cc Miss Dudley

Arts of Assemb.
Alsdorf

CORY CORPORATION

August 30, 1961

June 12, 1961

AIR MAIL

Mr. William C. Seitz,
Associate Curator
The Museum of Modern Art
11 West 53
New York

Mr. James W. Alsdorf
220 Chestnut Street
Winnetka, Illinois

Dear Bill:

Dear Jim:

I am happy to say that your beautiful Schwitters' collage, Ya, Was Ist? , has arrived safely at the Museum. It is a marvelous piece and I am delighted to have it in the exhibition. I shall turn over your letter with instructions concerning the invoice to our Registrar.

I look forward to seeing you at the opening of the exhibition, which you know is on October 2nd.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:cc

J. W. Alsdorf/re
Encl.

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	MoMA Exhs.	695.2

original: Miss Dudley

ASSEMBL

Alsdorf

CORY CORPORATION
3200 PETERSON AVENUE · CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

June 12, 1961

Please note: All correspondence and shipments are to be addressed to:
J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

AIR MAIL

Mr. William C. Seitz,
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Bill:

Appreciate your letter of May 29th and enjoyed talking to you this week end about the show you are organizing, "The Art of Assemblage".

The exhibition sounds very exciting, particularly with the great interest that exists for collage and construction from various objects and materials.

Delighted that you are publishing a book, and this will be the first definitive work on this type of art, and should be well received by everyone interested in art.

As you plan to illustrate in the book our Schwitters, "Ya, Was Ist?" ("Yes - What?"), we are quite pleased to loan this work for the forthcoming exhibitions. The loan form, properly filled out, you will find enclosed.

Also, as requested, you will find enclosed two black and white glossy prints. Additional copies are available if desired. Am also sending you, as we discussed, the original color ektachrome on this Schwitters. Please return this negative to me.

Terribly disappointed the show is not coming to Chicago, but we look forward to attending the opening in New York.

Best regards.

Cordially,

J. W. Alsdorf/rs
Enc.

Associate Curator

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ART OF ASSEMBL

cc D. Dudley

Alsdorf

May 29, 1961

Mr. and Mrs. James W. Alsdorf
220 Chestnut Street
Winnetka, Illinois

Dear Mr. and Mrs. Alsdorf:

May I thank you for your willingness to lend to the forthcoming exhibition I am preparing, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I should very much like to include Ya, Was Ist? (Yes-What?) by Schwitters in this exhibition. I have not taken advantage of your kind offer to sponsor a color plate because I have arranged to have a Schwitters with very strong three dimensional projections

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans in New York not later than September 5. Please have the work shipped by Railway Express collect with a value not exceeding $650 placed on the box. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material or fragment employed in the work, or if this becomes too detailed, each type of material. It is our intention to illustrate the book with many of the objects in the exhibition. If you already have photographs, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address.

May I thank you in advance of your cooperation.

William C. Seitz
Associate Curator

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COLLAGE OBJ.
Alsdorf

CORY CORPORATION
3200 PETERSON AVENUE · CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

cc: Mr. Monroe Wheeler
Mr. Richard Koch
Miss Sarah Rubenstein
Mr. Porter McCray
Miss Dorothy Dudley
Mr. Peter Sels

March 10, 1961

AIR MAIL

Miss Alicia Legg,
Assistant Curator,
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Legg:

Appreciate your letter of February 27th.

Mrs. Alsdorf and I were most pleased to receive your letter upon returning from out of the City, and, as discussed over the phone, I promised to have photographs and information in your hands by the first part of next week, which is when you advised you would be back at the Museum.

EARLY SCHWITTERS: With regard to your inquiry about the early large oil and collage that we have by Schwitters, the painting is titled, "Yes - What?", signed and dated 1920. The painting measures 38-1/2" x 27-1/4", and interestingly enough is in a black wood border frame done by Schwitters, and the back is a complete collage of newspapers. The front collage is, of course, of oil, wood, cardboard and paper. This collage was exhibited and illustrated in Europe . . . Hannover, Kestnergesellschaft, 1956, catalog No. 39; Bern, Kunsthalle, 1956, catalog No. 93; Basel, Galerie d'Art Moderne, 1956/57, catalog No. 1. Photograph marked "A" is attached on this work.

We have three other interesting Schwitters, all of the 1947 period. One again is rather large, oil on board, titled, "Carefree", and another that is rather unique is one titled, "Via Air Mail", which was when he was on a fellowship or grant from The Museum of Modern Art, and used envelopes, etc. and correspondance from the Museum to create the collage. Descriptions and titles of these three collages are given below:

B. Kurt Schwitters collage. Title, "Carefree". Oil and collage on board. Sight size, 19-1/2" high x 16" wide. Signed lower right, "K.S. 47". Date 1947.

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C. Kurt Schwitters paper collage. Title, "Via Air Mail". Size 9" high x 7-1/4" wide. Date 1947. Signed lower left in pencil, "Kurt Schwitters, 1947, Via Air Mail".

D. "Dead Cissor". Signed left, "Kurt Schwitters, 1947, Dead Cissor". Size 13-1/4" high x 8-1/4" wide. The collage is a cloth face mask with a rusty scissor inserted in the composition.

The last one we do not have our photo of, so we took a quick polaroid shot.

We also have a rather interesting construction by Moholy-Nagy done in oil, plastic and wood . . . Again, see enclosed polaroid photo marked "E" for details and description of this.

As you will recall, we mentioned the early Miro oil and collage from 1916. Again, I am out of photos, but it is currently on exhibition at The Arts Club and catalog is enclosed. You will find it illustrated and described on Page 1, Catalog No. 1.

On the items we have given you temporary photographs of for consideration, should you want them for the show we have the negatives to pull regular 8 x 10" photos.

As a Trustee of The Art Institute of Chicago and Chairman of the Exhibitions Committee, I am pleased that we are endeavoring to conclude arrangements with you to have this show at The Art Institute May 14th to June 23rd of next year. It sounds like a very exciting and interesting show.

Please let me know if there is any further information you desire.

Sincerely,

J. W. Alsdorf
rs
Enc.

Please note: All correspondence and shipments are to be addressed to:
J. W. ALSDORF

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Art of Assemblage Assembl.
Alsdorf

CORY CORPORATION
3200 PETERSON AVENUE · CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

orignial: Miss Dudley

August 28, 1961

AIR MAIL

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Attention: Mr. William C. Seitz,
Associate Curator

Dear Bill:

Have now received the packing charges covering the Schwitters collage, "Ya, Was Ist?", shipped express collect to your attention on Wednesday, August 23rd.

Enclosed is invoice No. 3374 in the amount of $53.50 dated August 23rd.

Please make your check for this amount payable to me and I in turn will arrange to make payment of this invoice to Armand Lee & Co.

My thanks for your attention to this matter.

Best regards.

Cordially,

J. W. Alsdorf
rs
Enc.

Please note: All correspondence and shipments are to be addressed to:
J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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Art of Assembl.

Alter

May 31, 1962

Dear Mr. and Mrs. Alter:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. James M. Alter
c/o Holland-Goldowsky Gallery
155 East Ontario Street
Chicago 11, Illinois

Enclosure: 1 loan receipt for: Bouras: The D's Testament

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Art of Assemblage

Alter

cc: Miss Dudley

June 21, 1961

Mr. and Mrs. James M. Alter
c/o Holland Goldowsky Gallery
155 East Ontario Street
Chicago 11
Illinois

Dear Mr. and Mrs. Alter:

The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend The D's Testament, 1961, by Harry Bouras.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value not exceeding 50 cents per lb. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to

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ART OF ASSEMBLAGE

david anderson gallery · 32 east 69 street · new york 21 · yu 8-1802

Dear Anderson Gal.

original: Miss Dudley May 24, 1961

the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

Museum of Modern Art
New York, N.Y.

Dear Bill:

I was delighted that you chose Robert Indiana's "Moon" for the show you are putting together for the Museum.

Enclosed I am returning your forms with the information requested. If there is anything else I can help you with please feel free to contact me.

Sincerely,

Rolf G. Nelson
Director

P.S. Mr. Barr stopped by today and asked to see Indiana's painting "The American Dream" and has requested that it be sent to the Museum, which, of course, I am very happy about. Also please note the enclosed announcement of our new show which opens this Thursday, June 5 P.M. to 8 P.M., and which you might like to see.

WCS:sjk
enclosures

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ART OF ASSEMBLAGE

david anderson gallery · 32 east 69 street · new york 21 · yu 8-1802

David Anderson Gall.

original: Miss Dudley

May 24, 1961

Mr. William C. Seitz
Associate Curator
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Bill:

I was delighted that you chose Robert Indiana's "Moon" for the show you are putting together for the Museum.

Enclosed I am returning your forms with the information requested. If there is anything else I can help you with please feel free to contact me.

~~Sincerely,~~

Rolf

Rolf G. Nelson
Director

P.S. Mr. Barr stopped by today and asked to see Indiana's painting "The American Dream" and has requested that it be sent to the Museum, which, of course, I am very happy about. Also please note the enclosed announcement of our new show which opens this Thursday, from 5 P.M. to 8 P.M., and which you might like to see.

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ART OF ASSEMBLAGE

cc: Miss Dudley ✓

Anderson

May 11, 1961

Mr. David Anderson
David Anderson Gallery
32 East 69th Street
New York 21, New York

Dear David,

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of Moon by Robert Indiana from your collection has been made with special care.

In the hope that you will find it possible to collaborate with us, I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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Hoping that you will wish to participate in a project we feel to be worthwhile as well as timely, may I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Cast of Assemblage
Baden-Baden

cc: Miss Dudley

December 22, 1961

Dr. Dietrich Mahlow
Lichtentaler Allee
Staatliche Kunsthalle
Baden-Baden
Germany

Dear Dietrich,

Thank you so much for the Huelsenbeck review, which he had already told me was going to appear.

To my embarrassment I find that the pictures by Harnest have not yet been returned to you. They are being shipped immediately however.

May I also thank you for the interesting catalogues of the shows you are having.

Best regards,

William C. Seitz
Associate Curator
(dictated by Mr. Seitz and signed in his absence)

WCS:sjk

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original: Miss Dudley

228-2170

vesper lane, nantucket, mass.

Dear Mr. Seitz -

Since the gallery is closed and there is no satisfactory delegating duties, I would much appreciate a reverse-charge phone call [Nantucket - 516-228-2170] as to sending Jacob's "URSULA" to you. I can easily have it delivered by hand.

Many thanks -

Yours -

Jill Kornfeld.

William C. Seitz
Associate Curator

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ART OF ASSEMBLAGE

cc: Miss Dudley ✓

Barone Gall

May 24, 1961

Miss Jill Kornblee
Barone Gallery Inc.
1018 Madison Avenue
New York 21, New York

Dear Miss Kornblee:

Thank you for the photographs of works by Jacobs and Seley. I am enclosing loan forms for Jacobs Ursula, and another one for a work by Seley. I am hoping to visit his studio in the near future, however, so I shall not decide which piece until then.

The schedule for the exhibition, "The Art of Assemblage," follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

The enclosed loan agreement forms are in duplicate for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Our Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to each loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in each work, or if this becomes too detailed, each type of material.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ASSEMBL
Barr

cc: Miss Dudley

June 22, 1961

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Dear Alfred,

This is my formal request for the Jasper Johns Book which you said you would lend to The Art of Assemblage exhibition.

As you know, the show will go to the Dallas Museum for Contemporary Arts, January 9 - February 11, 1962 and the San Francisco Museum of Art, March 5 - April 15, 1962.

Yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Museum für Völkerkunde und
Schweizerisches Museum für Volkskunde
Basel

Musée Ethnographique
et Musée Suisse de Folklore
Bâle

Tel. (061) 22 38 86

And of Assemblage
Basle

3rd July 1961

Refused

See letter already written to Jam in Oberstedt

TO

William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
U.S.A.

Dear Mr. Seitz,

we have received your letter of June 15th and we were much pleased by your invitation. The more we regret that we cannot comply with it. It is our general policy, which has been laid down in a Governmental decree, not to lend our objects outside of Europe - and I may add, that even within Europe we very seldom lend our objects to other museums.

Wemust ask you to understand our position. We have full confidence in your authority, but we cannot permit any exception. In fact we receive many invitations of this kind, all of which have been returned.

I am sincerly yours

Schmitz

Dr. Carl A. Schmitz
Curator

Orig: DD

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Assemblage
Basle

cc: Miss Dudley ✓

June 15, 1961

Museum fur Volkerkunde und Schweizerisches
Museum fur Volkerkunde
Augustinergasse 2
Basàà
Switzerland

Dear Sir:

The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
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San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it ràáses, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of Idole en bois des Nouvelles-Hébrides (reproduced in L'Oeil, February, 1961, p. 34) has been made with special care.

In the hope that you will find it possible to collaborate with us, I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 28. Our Basle agent, John Im Obersteg and Co. Ltd., Aeschengraben 28, will get in touch with you to arrange for packing and shipment.

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It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the installation of the exhibition and the photographic layout for the book must be planned within the next few weeks, I should appreciate having the loan form and photographs at your earliest convenience.

Hoping that you will wish to participate in a project we feel to be worthwhile as well as timely, may I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASS
Baxter

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

DATE August 3, 1961

Expect ☒ from: John R. Baxter
Collect ☐ from: 20 Humphrey Place
Deliver ☐ to: Oakland, Calif.
Release ☐ to:

on (date):

at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

Instruments at the Silence Refinery (sculpture)

by John Baxter

Stonger - Driver
Moving + Storage Co.
2027 Sutter Street
San Francisco
to be packed forward
by Railway Express
collect

PURPOSE to be held for "The Art of Assemblage" exhibition

CHARGES Collect ☐ Prepaid ☐ Bill to: The Art of Assemblage

INSURANCE Ours ☐ Theirs ☐ Charge to: The Art of Assemblage

VIA Railway Express ☒ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department ~~Painting and Sculpture~~ Signed William C. Seitz

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THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

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Instruments at the Silence Refinery (sculpture)

by John Baxter

PURPOSE to be held for "The Art of Assemblage" exhibition

CHARGES Collect ☐ Prepaid ☐ Bill to: The Art of Assemblage

INSURANCE Ours ☐ Theirs ☐ Charge to: The Art of Assemblage

VIA Railway Express ☒ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department Painting and Sculpture Signed William C. Seitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

original: Miss Dudley ✓

Art of Assemblage
Baxter

729 Leavenworth Street
San Francisco, California
August 1, 1961

Mr. William Seitz, Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz:

I am sending off to-day my sculpture INSTRUMENTS AT THE SILENCE REFINERY, which is to be included in the exhibition "The Art of Assemblage."

Stringer-Driver Moving and Storage Company, 2027 Sutter Street, San Francisco, will pack and forward it by Railway Express, with instructions to charge expenses to the Museum of Modern Art. According to your instructions, I am having them insure it in transit for $50—assuming the work to be insured while it is out of my hands for its full value by the Museum.

You will note that my address on the label attached to the sculpture is 20 Humphrey Place, Oakland, California; this will be my address after August 15, 1961. More studio space—you can imagine how welcome that will be to a sculptor particularly my kind of sculptor!

With all good wishes for the exhibition; I hope it will be possible for me to see it in New York.

Sincerely,

John R Baxter

John R. Baxter

cc: David Cole

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Art of Ass/ Brook St Gall.

May 15, 1962

Dear Mr. Lewin:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Lewin, Director
Brook Street Gallery
24 Brook Street
London W.1

Enclosure: 1 loan receipt for: Woman Reading, Agar

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ac ART OF ASSEM.

brook street gallery ltd

directors: robert lewin rena lewin

24 brook street
london w 1
hyde park 1550

16th May 1961

Brook St gall.

original: Miss Dudley

Mr.William C.Seitz, Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y. U.S.A.

Dear Mr.Seitz,

Please find enclosed the Loan Agreement for the collage by Eileen Agar "Seated Woman".

I am informed by Eileen Agar that the photographs have been already sent to you some time ago.

Yours sincerely

R Lewin

Robert Lewin
Director

P.S. We are also enclosing photograph of PAPIER COLLE by Sonia Delaunay with details on back.

for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 28. Our London Agent, Messrs. Bolton and Fairhead, 106 Regent Street, will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask [illegible] identify every material, or fragment employed in the work, or if [illegible] detailed, every type of material.

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Brook St- ART OF ASSEMB

brook street gallery ltd

directors: robert lewin rena lewin

24 brook street
london w 1
hyde park 1550

10th May 1961

Brook St Gall.

Mr.William C.Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y. U.S.A.

original: Miss Dudley

Dear Mr.Seitz,

Thank you for your letter of 5th May. We are very pleased to lend the collage by Eileen Agar for your exhibition, "The Art of Assemblage" and the loan agreement and photograph will be sent to you within the next few days.

I understand that, while visiting our collage exhibition, you were interested in the work of Michel Fussell of whom we exhibited a picture made of tissue soaked in oil, all white. He has been working very well in this medium and has achieved some very interesting results. Are you prepared to include his work in your exhibition?

We have at our gallery throughout the month of May a retrospective exhibition of the work of Sonia Delaunay and it is because of this coincidence that I allow myself to mention it.

I have seen at Madame Delaunay's studio some fascinating examples of collages dated from 1911 which are at the same time very characteristic for her prismatic colour-bands. Indeed, one or two are included in our exhibition (no.12 in the catalogue). I should be very happy to lend for the exhibition one of these collages. We could

/p.t.o.

for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

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also ask Madame Delaunay to let you have something of a larger size. She is willing to sell these early works to museum collections only.

I am sending under separate cover the catalogue of our exhibition. Please note that the collage no.12 which I mentioned is very similar to the gouache no.26, reproduced in the catalogue. I am enclosing a cutting of it. It is, however, more abstract and does not show any head or arms which are seen in the top part of no.26.

Trusting that my suggestions may be of assistance to you,

I remain,

Yours sincerely

R. Lewin

Robert Lewin
Director

for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

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ART OF ASSEMBLAGE
Brook St Gall

cc: Miss Dudley
Miss Eileen Agar

May 5, 1961

The Brook Street Gallery
24 Brook Street
London W.1.
England

Dear Sir:

As you may know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. I should like to confirm your agreement to lend Woman Reading, 1936, by Eileen Agar.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

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	MoMA Exhs.	695.2

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, owould you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for your cooperation.

Sincerely yours,

William C. Seitz

William C. Seitz
Associate Curator

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encl-

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Art of Assemb
Bergman

May 31, 1962

Dear Mr. and Mrs. Bergman:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. E. A. Bergman
6759 Bennett Avenue
Chicago 49, Illinois

Enclosure: 1 loan receipt for: Cornell, La Favorite , Hotel Bon Port
Crippa, Personage
Ernst, Loplop Introduces

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Art of Assemblage
Bergman

orig: Miss Dudley ✓

April 3, 1962

Miss Katherine Baker, Administrator
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Miss Baker:

Mr. William Seitz has forwarded to me a copy of your letter to him of March 20, 1962. You may consider this letter as your authorization to pack and ship the Cornell construction, Night Skies: Auriga to the exhibition at the Seattle World's Fair.

I am also enclosing, for your information, a copy of Mr. Seitz's letter to me dated March 27.

Very truly yours,

E. A. Bergman

hn
encl.

cc--Mr. William C. Seitz, Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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ART OF ASSEM

Bergman

cc: Miss Dudley ✓

March 27, 1962

Mr. E. A. Bergman
U.S. Reduction Co.
East Chicago
Indiana

Dear Mr. Bergman:

Although I have not been specifically informed by anyone, it is my understanding that you have agreed to lend your Cornell construction, Night Skies: Auriga, now in the Assemblage exhibition in San Francisco, to the exhibition at the Seattle World's Fair. Sam Hunter has requested that this be packed in advance of the closing date of the Assemblage show for shipment. Naturally I am willing to have this done, but only providing that I have positive approval from you.

I am enclosing a copy of a letter from Miss Katherine Baker of the San Francisco Museum of Art. If you wish to write her directly, approving the packing and shipping, sending me a copy will be sufficient.

May I thank you again for your extremely kind cooperation in making the Assemblage show a success.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enc.

WCS:sjk

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cc: Miss Dudley

July 19, 1961

Dear Mr. Bergman:

Bill Seitz has gone away for a few weeks vacation and he asked me to thank you for your cooperation in arranging for us to have your Ernst Lop Lop in the Art of Assemblage show. We have heard from the Arts Council that Roland Penrose is willing to relinquish it from the Tate show.

May I ask you to return the loan forms for the works Bill requested in his letter of June 26; we are beginning work on the catalogue list and would like to include them:

Cornell:	La Favorite
Cornell:	Night Skies
Crippa:	Personage
Ernst:	Loplop Introduces, 1932

With many thanks for your generous support,

Sincerely,

Alicia Legg
Assistant Curator

Mr. A. E. Bergman
6759 South Bennett
Chicago 37, Illinois

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cc: Miss Dudley ✓

Assembl

Bergman

June 26, 1961

Mr. E. A. Bergman
U. S. Reduction Co.
East Chicago
Indiana

Dear Mr. Bergman:

The detailed letter from you which I have in my hand apologizes for a delay. I must do the same, but it is not accidental. I did not want to request things from you until I was positive what I wanted.

Peter and I talked about the Thimble Forest, but it seemed pointless to show it when it could not be viewed properly. I am asking you for only two Cornell boxes, both of which should be fairly easy to pack and ship: La Favorite and Night Skies.

From the other list I am requesting only Roberto Crippas Personage. The other Crippa possibilities which I had were all large, and inasmuch as yours is both small and, as it appears in the photograph, good I should like very much to show it. The space problems in the show have become very critical and my choice was between a small Crippa or none at all.

We have already agreed on the Ernst Loplop Introduces. I am enclosing a loan agreement form in duplicate for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program must be drastically curtailed.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to each loan form on which the materials and objects used can be listed. May I ask that you identify every material used in the works, or if this becomes too detailed, each type of material.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

We hope to receive loans not later than September 5. Please have the works shipped by Railway Express collect. In the case of collages, the value

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is not to exceed $650 on each box, and in the case of objects not more than 50 cents per lb.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan forms at your earliest convenience.

May I apologize again for postponing my request for such a long time and thank you for your cooperation. I shall put together the other photographs and return them to you shortly.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Telefax **WESTERN UNION** Telefax

SENDING BLANK

CALL LETTERS DLS CHARGE TO MUSEUM OF MODERN ART

June 12, 1961

MR. E. A. BERGMAN
U.S. REDUCTION CO.
EAST CHICAGO
INDIANA

PLEASE HOLD LOP LOP 1932 NO. 18a FOR MOMA. CORNELL REQUEST LATER.

REGARDS

WILLIAM SEITZ
MUSTUM OF MODERNART

cc: Miss Dudley charge Art of Assemblage
Mr. Lieberman

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Victor Brauner
72 rue de Lepic
Paris 18e

Enclosure: 1 loan receipt for: Loup-table, Brauner

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Seitz/Braumer

May 15, 1962

Dear Mr. Braumer:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Victor Braumer
72 rue de Lepic
Paris 18e

Enclosure: 1 loan receipt for: Loup-table, Braumer

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Art of Assemblage

THE MUSEUM OF MODERN ART

NEW YORK 19

TRANSLATION

cc: Mr. Wheeler Brauner
Mr. Koch
Miss Rubenstein
Miss Dudley

cc: Walter Hopps
Dorothy Dudley

Nov. 24, 1961

Brauner

Mr. William C. Seitz
The Museum of Modern Art
11 W. 53rd St.
NYC

Dear Mr. Seitz:

Thank you very much for your letter of November 6. As you instructed me, I have replied directly to Mr. Hopps. But as I told you in Paris I do not wish to sell the Loup-Table, but on the contrary to keep it. I hope to see you on your next trip to Paris. Awaiting that pleasure, thanking you again, and sending you my best regards,

God!

Victor Brauner
72 rue Lepic
Paris XVIIIe

With best regards,

William C. Seitz
Associate Curator

WCSrajk

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THE MUSEUM OF MODERN ART

Art of Assemb.

NEW YORK 19

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

cc: Walter Hopps
Dorothy Dudley

November 6, 1961

Brauner

M. Victor Brauner
72 rue du Lepic
Paris 18e
France

Dear Mr. Brauner:

Mr. Walter Hopps of the Ferus Gallery, 723 North La Cienega Boulevard, Los Angeles 46, California, has expressed an interest in purchasing your object, Loup-Table. If you are interested in selling this work will you communicate directly with him, and later let me know what you and he have decided.

As our loan agreement form indicated, the Museum received a 10% handling charge on all sales of works in our exhibitions.

May I thank you for your kind cooperation on this exhibition. Your works, especially Loup-Table were fine additions to it. May I tell you how much I enjoyed the books on your work which you gave me, and the charming drawings which you placed in them.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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ART OF ASSEMBLAGE

Brauner

cc: Miss Dudley ✓

April 10, 1961

Mr. Victor Brauner
72 rue du Lepic
Paris 18e
France

Dear Mr. Brauner,

As you know, the Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

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Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm our agreement to lend your ~~collage~~ object Loup-table.

I am enclosing a loan agreement form in dupplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 16. Our Paris agent, R. Lérondelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material or fragment employed in the work, or if this becomes too detailed, each type of material.

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It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

In spite of this frighteningly pompous letter, may I add how much I enjoyed meeting you in Paris and how pleased I will be to have your work in my exhibition.

Cordially yours,

William C. Seitz
Associate Curator

WCS:sjk

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THE ART OF ASSEMBLAGE

Breton

cc: Miss Dudley

April 18, 1961

M. André Breton
42 rue Fontaine
Paris
France

D Sopus

Dear Mr. Breton:

When I was in Paris in March I made several attempts to see you, both through friends and by telephone, but was unable to find you at home. I wanted to ask your advice and a possible loan or two for an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects, work by Picasso, Bracue, Duchamp, Schwitters, Miróo Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

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Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition.

I know that your collection contains many things which would be of interest, and was therefore sad not to have been able to see it. I should very much appreciate having, however, your "object assembled and mounted by a psychopathic patient" (Barr, Fantastic Art Dada Surrealism, #609). If you think of one or two other objects you would be willing to lend, and you think would be exciting additions, I should appreciate hearing of them, and having photographs if they are available. As for your own work, if you have no other suggestion, I am planning to use the construction with a (plastic) egg in the Roland Renrose collection.

In the hope that you will find it possible to collaborate with us, I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stoppped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments. We hope to receive loans in New York not later than August 28. Our Paris agent, R. Lérondelle, 76 rue Blanche, will contact you to arrange for packing and shipment.

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May I say again how sad I was not to be able to meet you while I was in Paris, and thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemb
Brown

May 31, 1962

Dear Mr.aand Mrs. Brown:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. Leonard Brown
Crescent Hill
Springfield 15, Mass.

Enclosure: 1 loan receipt for: Duchamp, Green Box

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	MoMA Exhs.	695.2

Art of Ass
Brown

cc: Miss Dudley

August 18, 1961

Mr. and Mrs. Leonard Brown
7 Crescent Hill
Springfield 15
Mass.

Dear Mr. and Mrs. Brown:

The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

The exhibition is going to include a small room of ready-mades and other relevant objects by Marcel Duchamp. Among these will be "the green box." Although we own one, it is in such bad condition that I hate to show it, and Bernard Karpel has told me that he believes you would be willing to lend us your copy for the exhibition.

Inasmuch as this is virtually the final object to be added to the catalogue before it goes to press, I should appreciate greatly a quick answer from you, and the completed loan agreement forms if you are going to lend the box.

You will find the enclosed loan forms in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and shipment and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition and indeed of our entire program, must be drastically curtailed.

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We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value of not more than $650 placed on the box. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

May I thank you in advance for contributing to what we hope to be a stimulating exhibition.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
encs.

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arch of Assemblage/Bryen

BRYEN

4 rue de l'université
PARIS V11

orig: Miss Dudley

Cher Monsieur,

I am coming back in Paris just now, and send you the receipt of delivery of my object. I thank you for your kind letter, and will tell you how i was interested by your book "The Art of Assemblage" by the spirit and the documentation.

I shall be very pleased if you come soon in Paris to see you in my new studio 4 rue de l'Université tel. Babylone 27.42

Sincerely yours

Bryen

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ART OF ASSEMBL
Bryen

May 16, 1962

Dear Monsieur Bryen:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

M. Camille Bryen
32 rue du Dragon
Paris 6e

Enclosure: 1 loan receipt for: Objet a Fonctionment, Bryen

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Bryen
32 rue du Dragon

Paris VI
ce 18 mai 1961

ART OF ASSEMBLAGE

Bryen

original : Miss Dudley

Cher Monsieur Seitz

C'est volontiers que je vous prete, comme nous en avions convenu, mon "Objet à fonctionnement" pour votre exposition.

Je vous autorise donc à le prendre à l'exposition de Stockholm, et j'envoie dans ce sens un mot à Monsieur Hulten au Musée de Stockholm.

Je vais vous adresser incessamment un jeu de lampes électriques. Non seulement vous auriez pu voir de la peinture chez moi, mais je vous aurais montré aussi des collages, car j'en fais depuis 1932. Ce sera peut-être pour un de vos prochains voyages, à Paris

Croyez-moi

Votre

Bryen

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ART OF ASSEMBLAGE

Bryen

cc: Miss Dudley

May 11, 1961

Mr. Pontus Hulten
Moderna Museet
Stockholm 100
Sweden

Dear Pontus:

I just rescued your very kind note with the interesting object catalogue from under a pile of mail. It is extremely helpful to have and I shall include it in the bibliography under exhibitions.

As for the Bryen object, I definitely wish to include it in the exhibition and should have it in New York by August 28. Our Stockholm agent, Aktiebolaget Skandiatransport, Kungsgatan 18, will get in touch with you to arrange for packing and shipment, unless you prefer to recommend your own shipper. I am enclosing a copy of a standard request letter which has been sent to Bryen in Paris along with the loan forms.

As for the movement exhibition, it was found that our schedule for the space which I was considering was absolutely committed for the summer after next. Unfortunately, therefore, we will have to assemble our own movement exhibition at a later date.

As you have probably already heard, the Collections Department is not disposed to lend Klee's Twittering Machine, but I am continuing to do everything I can to get it for you, and will let you know immediately if anything happens.

The way things have gone since I have been back in New York, the weekend in Amsterdam has become a distant memory of freedom. It was the greatest pleasure to meet you and Mrs. Hulten.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBLAGE

Bryen

cc: Mr. Pontus Hulten
Miss Dudley

May 11, 1961

M. Camille Bryen
32, rue du Dragon
Paris 6e
France

Dear Monsieur Bryen:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topcial, perhaps even controversial, exhibition. I should like to confirm your agreement to lend your Objet à Fonctionment.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 28, and we are arranging to have the piece shipped from Stockholm.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, of if this becomes too detailed, each type of material.

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It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

Pontus Hulten has agreed to let me have this work from the movement exhibition, because he feels it is very appropriate for my show. May I say how much I enjoyed visiting you when I was in Paris. Why didn't you show me paintings as well as objects?

Yours very sincerely,

William C. Seitz
Associate Curator

P.S. Would it be possible to wire this with a plug and a small bulb so it could be lighted throughout the show from a switch?

WCS:sjk
enclosures

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ART OF ASSEMBLAGE

Bryen

cc: Mr. Hulten
Miss Dudley ✓

May 8, 1961

M. Camille Bryen
32, rue du Dragon
Paris 6e
France

Dear Monsieur Bryen:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

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Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. I should like to confirm your agreement to lend your Object à Fonctionment.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 28. Our Paris agent, R. Lérondelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

Pontus Hulten has agreed to let me have this work from the movement exhibition, because he feels it is very appropriate for my show. May I say how much I enjoyed visiting you when I was in Paris. Why didn't you show me paintings as well as objects?

Yours very sincerely,

William C. Seitz
Associate Curator

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Art of Assembl
Burri

cc: Miss Dudley

May 17, 1962

Dear Mr. Burri:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Alberto Burri
c/o Galleria Odyssia
Via Liguria 36 C-D
Rome, Italy

Enclosure: 1 loan receipt for: Burri: Tutto Nero, Sack No. 5

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art of Assemblage
gal. Odyssia

cc: Miss Dudley

June 30, 1961

Miss Odyssia A. Skouras
Galleria Odyssia
via Liguria 36 C-D
Rome
Italy

Dear Odyssia,

I should like to request Skyscraper by Corsi, which you suggested in your letter of May 18, for "The Art of Assemblage" exhibition.

Loan forms are enclosed, and you may refer to my original letter of April 3 for information concerning insurance and shipment.

Inasmuch as the installation for the exhibition and the photographic layout for the book must be planned within the next few weeks, I should appreciate having the loan form and two photographs as soon as possible.

With warm regards,

William C. Seitz
Associate Curator

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ART OF ASSEMBLAGE

Gal. Odyssia

GALLERIA ODYSSIA
VIA LIGURIA 36 C-D
ROMA

May 18th, 1961

Miss Dorothy H. Dudley
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Dudley:

In reference to your loan receipt dated March 27th for the painting (collage) entitled "Tutto Nero" by Alberto Burri (Museum No.61520), please note that the insurance value must be augmented to $10,000 as per instructions given to me by the artist last month.

With best regards

Sincerely,

Odyssia A. Skouras

Odyssia A. Skouras

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.1205

BJ.
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Brothers
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GALLERIA ODYSSIA
VIA LIGURIA 36 C-D
ROMA

Al ART OF ASSEMBLAGE
Odyssia

May 18th, 1961

original: Miss Dudley
cc: Library

Mr. William Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Bill:

I am enclosing the forms for the participation of Burri, Colla and Rotella in the exhibition "The Art of Assemblage".

In the forms of Burri, I corrected the name of the lender who is Burri and not our gallery.

I am also enclosing the photographs of the two sculptures by Colla and Burri's "Sack No.5".

I received yesterday a letter from Corsi, who told me that he would like to donate the book I gave you, to your museum. In case your library would like to send him a "thank you note", his address is:

Prof. Carlo Corsi
Viale Carducci, 7
Bologna, Italy

Both Federico and I feel that Corsi, as a collage artist, is very important in the history of contemporary art in Italy and perhaps his inclusion in the show would be significant.

BJ.
0567
G ROOM:
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COLLAGE + OBJ.

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0567

11 WEST 53 STREET NEW YORK 19 N. Y.

Burri Brothers

DATE March 22, 1961

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Hahn Brothers
231 East 55 Street
NYC 22

DATE RECEIVED OR SHIPPED

Please collect a Burri collage from the Rivoli Theater, 49th St. and Broadway, Seventh Avenue entrance, attention Miss Kimball, on Monday, March 27th, and bring it to the museum. Please collect this in the morning.

(Jal Odyssia)

PURPOSE College Exhibition

ORDERED BY [redacted]

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Of the three collages you picked out, the two best ones are No.52 "Grattacieli" and No.60 "Venezia". Both paintings are of small sizes, approximately 30" wide and 19" high.

In the event you should decide to include him in the show, please let me know.

Federico joins me in sending you our best regards.

Sincerely,

Odyssia

Odyssia A. Skouras

P.S. I have not included photos of "Tutto nero" by Burri nor the painting by Rotella as you have both of these paintings and photos were not available at this time.

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ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

Rowras

Date May 1, 1961

To: Miss Dorothy Dudley

From: William C. Seitz

Re: Burri and Rotella to be Shipped by Air

Note that the Burri collage we discussed, Sack #5, is being shipped by air. The Rotella is an unframed collage which is going in the exhibition, and Odyssia is sending it in order to save the expense later on. Both of these can be brought to my office.

write to Arthur Balliger (forwarding agent Rome) to confirm shipment & Send P.O.

DD

WCS:sjk

I am only sorry that things were so crowded that I could not have given you more help on your exhibition.

I have not made up my mind on the inclusion of Corsi yet--maybe the additional information will force me to decide.

With warm regards to you and Federico,

William C. Seitz
Associate Curator

Arthur Balliger
Piazza di Spagna 49

WCS:sjk
enclosures

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	MoMA Exhs.	695.2

cc: Miss Dudley

May 1, 1961

Miss Odyssia A. Skouras
Galleria Odyssia
Via Liguria 36 C-D
Rome
Italy

Dear Odyssia,

How can I thank you and Federico for taking care of so many things on the part of artists with whom you have not been directly associated.

Your letter forces me to make up my mind about my Colla selection, and I think I shall go right back to my original choices of Agrestes and Continuity. The loan form for Rotella I shall leave blank for you to fill in the title and dimensions.

We enjoyed our Saturday with you surely as much as you did. Irma has spoken of her pleasure in meeting you over and over again. I am only sorry that things were so crowded that I could not have given you more help on your exhibition.

I have not made up my mind on the inclusion of Corsi yet--maybe the additional information will force me to decide.

With warm regards to you and Federico,

William C. Seitz
Associate Curator

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original to: Miss Dudley

GALLERIA ODYSSIA
VIA LIGURIA 36 C-D
ROMA

April 28th, 1961

Mr. Bill Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Bill:

I spoke to Rotella so that he would immediately put aside the painting which you chose for the Assemblage Exhibition.

Please send me the forms for both Rotella and Colla as they asked our help. Federico has already completed Burri's form.

I am giving instructions to the shipping broker to send the Burri and the Rotella to you by air immediately.

I will forward all documents to the Keating Shipping Agency as I was instructed by your head of transportation department (what was her name?).

I cannot tell you how much I enjoyed seeing you in New York. It was awfully nice of you to invite me last Saturday night. I had great fun and never realized it was so late so early.

I hope you will find some excuse to come back to Rome very soon again.

In the meantime my very best regards to you and to your lovely wife.

Sincerely,

Odyssia

Odyssia A. Skouras

P.S. I will send you the information on Corsi in a day or two.

Arthur Bellizzi
Piazza di Spagna 49

OF ASSEMBL
erstairs Gall.

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ART OF ASSEMBL
Carstairs Gall.

May 15, 1962

Dear Mr. Keller:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. George Keller
Carstair Gallery
11 East 57th St.
N.Y.C.

Enclosure: 1 loan receipt for: Message No. 14, Goeritz

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original: Miss Dudley

ASSEMBL
Carstairs

TEL PLAZA 3-4480
CABLE ADDRESS:
CAROLLA, NEW YORK

CARSTAIRS GALLERY
11 EAST 57TH STREET
NEW YORK 22, N.Y.

June 15th, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Seitz:

I wish to thank you for your letter concerning the exhibition THE ART OF ASSEMBLAGE, for which you are borrowing the clouage by Mathias Goeritz: "Message No. 14". As I told your assistant yesterday, this is now in our gallery, and I am returning to you herewith the Loan agreement duly signed. The gallery is closing tomorrow for the summer months, and we will reopen on the 11th of September and, if it will be all right, I could have it ready for pick-up on that date instead of the earlier one of September 5th noted on your Loan agreement. If this delay would inconvenience you, let me know and I shall arrange to have someone open the gallery while I am still in Europe and have the Goeritz left with our elevatorman on the 5th.

With best wishes for a pleasant summer,

Sincerely,

Margaret Sharkey

William C. Seitz
Associate Curator

WCS:tv

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cc: Dorothy Dudley ✓

June 13, 1961

Carstairs Gallery
11 East 57 Street
New York, New York

Gentlemen:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

The Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 11, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore, I should like to confirm your agreement to lend Message No. 14 by Mathias Goeritz.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify each material, or fragment employed in the work, or if this becomes too detailed, each type of material.

May I thank you in advance for your cooperation.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:tv

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ART OF ASSEMBLAGE
Castelli

cc: Mr. Philip C. Johnson
Miss Dorothy Dudley

April 7, 1961

Leo Castelli Gallery
4 East 77th Street
New York 21, New York

Dear Leo:

As you already know, I am now preparing for The Museum of Modern Art an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and other types of art assembled from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Man Ray, Breton, Miró, Cornell and other masters, and recent work by David Smith, Alberto Burri, Robert Rauschenberg, Richard Stankiewicz, Arman Fernandez, Jean Dubuffet, Victor Brauner and many other artists.

Because of the current interest in unorthodox media, and the philosophical questions that it raises, this should be a topical, perhaps even controversial, exhibition. In fact, Dorothy Dudley, our registrar, informs me that a question has already arisen concerning customs clearance of two works by Arman Fernandez, recently purchased by Philip C. Johnson. Mr. Peter Selz and I have already written to the customs examiner, Mr. Joseph R. Gilio, stating that, in our opinion, these works are unquestionably works of art, intended to be duty free under Tariff Paragraph 1807, as amended (copies of letters enclosed). In our opinion, these works are eligible for free entry under Tariff Paragraph 1807 (a) as collages, constructions in metal or "works of art in any other medium including....materials, manufactured or otherwise such as are used on collages" or under Tariff Paragraph 1807 (b) as works "not provided for in subparagraph (a)."

Miss Dudley tells me that subparagraph (b) was added to the revised law at the suggestion of the Treasury specifically to relieve customs officers of the responsibility of deciding whether or not an import is a work of art by providing regulations requiring "proof of the character of the article, including, when necessary, certificates from curators or other recognized authorities on art that the imported article represents some school, kind, or medium of the free fine arts" (Section 10.48 of the customs regulations, as amended). If you agree with us that recent examples of "assembled art" produced by artists such as those I have cited should be allowed free entry under Tariff Paragraph 1807, as amended, and that the decision as to what constitutes a work of art should not be made by the customs officials but referred to curators or other recognized authorities on art, will you please send your opinion to Mr. Joseph R. Gilio, Appraisers' Stores, 201 Varick Street, New York 14, New York.

If you need more information about the artists in this exhibition or the media they employ, I should be pleased to have you get in touch with me.

Yours sincerely,

William C. Seitz
Associate Curator

WCS/lkh
enclosures

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Art of Assemb.
Chalette

May 15, 1962

Dear Dr. Lejwa:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Dr. Arthur Lejwa
Galerie Chalette
1100 Madison Avenue
NYC

Enclosure: 1 loan receipt for: Textured Composition 91, Kierzkowski

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

cc: Miss Dudley ✓

ART OF ASSEMBLAGE
Chalette

May 8, 1961

Dear Mrs. Lejwa:

Thank you for the photograph of the Kierzkowski Textured Composition No. 91. This will be a handsome piece for the Assemblage show.

M6

As your gallery will close on June 1 we would like to collect the work before this. The Registrar will telephone you to arrange a convenient time.

It was pleasant seeing you and Mr. Lejwa at the Selz's.

With kindest regards,

Sincerely,

William C. Seitz
Associate Curator

Mrs. Arthur Lejwa
Galerie Chalette
1100 Madison Avenue
New York 28, New York

WCS:al

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.2

1100 MADISON AVENUE NEW YORK 28, N.Y. LEHIGH 5 8120

ART OF ASSEMBLAGE

Chalette

original to Miss Dudely

May 4, 1961

Mr. William Seitz
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Seitz,

Enclosed is a photograph of the Kierzkowski work which you have selected for inclusion in the forthcoming exhibition ofcollages etc. The details concerning this work are as follows:

Bronislaw Kierzkowski:
" Textured Composition No 91 ", 1959
Colored cement, iron and plastic
18½ x 17½"
Exhibited: 6 Contemporary Polish Painters, Galerie Chalette, New York. April 1961. Catal.# 22.

we called early

We should appreciate it very much if you could let us know when you will have this work called for. We are closing the gallery on June 1st and will not reopen until the end of September.

With best regards,

Sincerely,

Madeleine Chalette-Lejwa

Madeleine Chalette-Lejwa

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	MoMA Exhs.	695.2

ART OF ASSEMBLAGE

cc: Miss Dudley

Lejwa

April 14, 1961

Dr. and Mrs. Arthur Lejwa
Galerie Chalette
1100 Madison Avenue
New York, New York

Dear Dr. and Mrs. Lejwa:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm our agreement to lend Textural Composition #91, 1959, by Bronislaw Kierzkowski.

Inam enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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	MoMA Exhs.	695.2

Dr. and Mrs. Arthur Lejwa

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

Thanking you for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

ART OF ASSEMBLAGE
Gal. Chalette

Mr. Philip C. Johnson
cc: Miss Dorothy Dudley ✓

April 7, 1961

Dr. Arthur Lejwa
Galerie Chalette
1100 Madison Avenue
New York 28, New York

Dear Dr. Lejwa:

As you already know, I am now preparing for The Museum of Modern Art an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and other types of art assembled from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Man Ray, Breton, Miró, Cornell and other masters, and recent work by David Smith, Alberto Burri, Robert Rauschenberg, Richard Stankiewicz, Arman Fernandez, Jean Dubuffet, Victor Brauner and many other artists.

Because of the current interest in unorthodox media, and the philosophical questions that it raises, this should be a topical, perhaps even controversial, exhibition. In fact, Dorothy Dudley, our registrar, informs me that a question has already arisen concerning customs clearance of two works by Arman Fernandez, recently purchased by Philip C. Johnson. Mr. Peter Selz and I have already written to the customs examiner, Mr. Joseph R. Gilio, stating that, in our opinion, these works are unquestionably works of art, intended to be duty free under Tariff Paragraph 1807, as amended (copies of letters enclosed). In our opinion, these works are eligible for free entry under Tariff Paragraph 1807 (a) as collages, constructions in metal or "works of art in any other medium including....materials, manufactured or otherwise such as are used on collages" or under Tariff Paragraph 1807 (b) as works "not provided for in subparagraph (a)."

Miss Dudley tells me that subparagraph (b) was added to the revised law at the suggestion of the Treasury specifically to relieve customs officers of the responsibility of deciding whether or not an import is a work of art by providing regulations requiring "proof of the character of the article, including, when necessary, certificates from curators or other recognized authorities on art that the imported article represents some school, kind, or medium of the free fine arts" (Section 10.48 of the customs regulations, as amended). If you agree with us that recent examples of "assembled art" produced by artists such as those I have cited should be allowed free entry under Tariff Paragraph 1807, as amended, and that the decision as to what constitutes a work of art should not be made by the customs officials but referred to curators or other recognized authorities on art, will you please send your opinion to Mr. Joseph R. Gilio, Appraisers' Stores, 201 Varick Street, New York 14, New York.

If you need more information about the artists in this exhibition or the media they employ, I should be pleased to have you get in touch with me.

Yours sincerely,

William C. Seitz
Associate Curator

WCS/lkh
enclosures

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	MoMA Exhs.	695.2

Sally
Apparently he sent a
reproduction instead
of the original.
DD

Dear M. Seylaz:

It is surely kind of you to send me a photograph of your collage by Dahmen which looks extremely interesting.

I have not yet completed the exhibition list, but you will hear from me in a short time when this has been done.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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	MoMA Exhs.	695.2

CHO ~~La Dahmen~~ Seylaz Chaux-de-Fonds

ART OF ASSEMBLAGE

April 13, 1961

M. Paul Seylaz
Musée des Beaux-Arts
Societe des Amis des Arts
La Chaux-de-Fonds
Suisse

Dear M. Seylaz:

It is surely kind of you to send me a photograph of your bollage by Dahmen which looks extremely interesting.

I have not yet completed the exhibition list, but you will hear from me in a short time when this has been done.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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	MoMA Exhs.	695.2

MUSÉE DES BEAUX-ARTS
SOCIÉTÉ DES AMIS DES ARTS
LA CHAUX-DE-FONDS

(Suisse)

le 27 mars 1961

Monsieur Willaim.-C. SEITZ
Musée d'Art Moderne
53 . Street
NEW YORK U.S.A

Monsieur et cher Collègue,

Mon ami Dietrich MAHLOW, de Baden-Baden, m'informe qu'il vous a proposé pour votre exposition "Collages", le collage que je possède du peintre DAHMEN : "Holzcollage", 1958, 44 X 29. C'est avec plaisir que je mettrai à votre disposition cette oeuvre dont je vous remets ci-joint une reproduction. A toutes fins utiles je vous signale le poids : 1 kilo, 7oo

J'attends vos instructions pour la date et les conditions d'expédition, et vous prie de croire, Monsieur et cher collègue à mes sentiments distingués.

P. Seylaz

(Paul Seylaz)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

Art of Assemb
Chermayeff

May 31, 1962

Dear Ivan,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

...uests are being made of collectors and dealers ...f art, we are especially grateful for your ...to say without the loan of this work the ...ve been as successful as it was.

...f delivery which I should appreciate your ...n the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

...ipt for: Type Collage with Newspaper, Chermayeff

Dahmen
collage
44 x 29

Raul Dierkes hat jüngsthin mehr und mehr den Bereich des Figurativen verlassen. Er w... det sich der Konkretisierung schraffierter, rhythmischer Zeichen zu — siehe auch Abbild... „Gespaltenes Zeichen". Er bringt zugleich ein Element Kaligraphie — vorerst noch ... Geiste des Experimentes — ins plastische Spiel. Daß man ihn ob seiner Ideen, die au... Neugier auch Systematik verraten, mit der plastischen Formung der inneren Wand (e... Art halben Zylinders) im neuen Theater zu Gelsenkirchen beauftragt hat, mag unserer ... tigen Architektur einigen fruchtbaren Anstoß geben. Jede Wand als solche enthält Spannung. Wer diese als „Strukturen" enthüllt, hält sich „an" der Sache und hebt nur Nerven der Mauer ins Bild.

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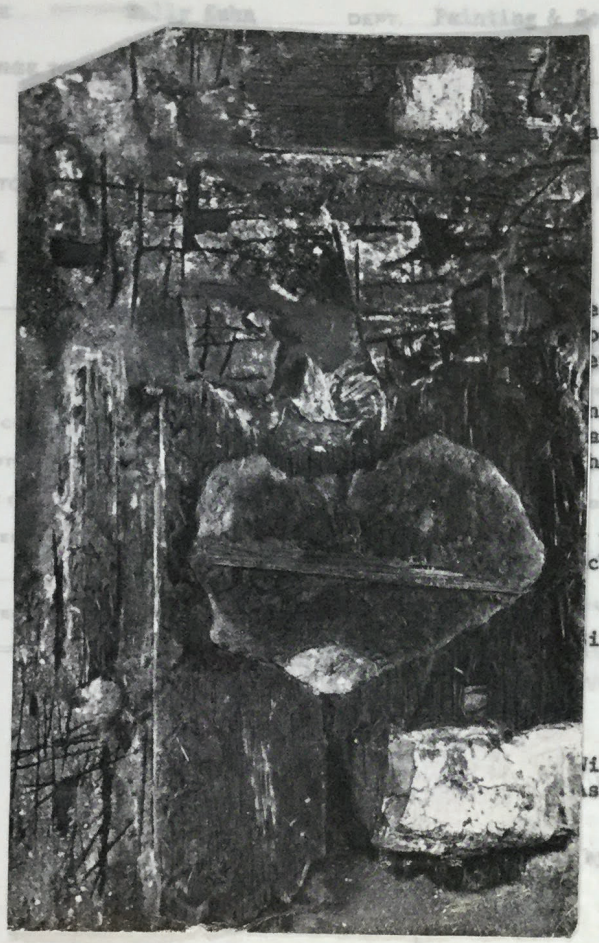
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

STAFF
PHOTOGRAPH REQUISITION

Art of Assemb
Chermayeff



y 31, 1962

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illiam C. Seitz
ssociate Curator

Enclosure: 1 loan receipt for: Type Collage with Newspaper, Chermayeff

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Art of Assemb
Chermayeff

May 31, 1962

Dear Ivan,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Ivan Chermayeff
347 East 62 St.
N.Y.C.

Enclosure: 1 loan receipt for: Type Collage with Newspaper, Chermayeff

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Art of Assemblage
Chermayeff

SEPARATE REQUISITION REQUIRED FOR EACH PHOTOGRAPHER

cc: Miss Dudley

STAFF PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Sally Kuhn DEPT. Painting & Sculpture DATE OF REQUEST August 9, 1961

CHARGE TO: THE ART OF ASSEMBLAGE
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT ..... DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES ..... LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS ..... DESCRIBE BELOW REG. ..... B & W .....

COPY NEGATIVES ..... LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

MUS. COLL. APPROVAL .....

REGISTRAR'S APPROVAL .....

NAME OF PHOTOGRAPHER Saul Studly

ADDRESS .....

.....

NO. NEGS. 1 NO. PRINTS 2

SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

TO BE TAKEN Aug 10 (DATE) morning (TIME)

LOCATION IN MUSEUM Sunami's room (SPECIFY)

OTHER ..... (SPECIFY)

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH (GLOSSY, MATTE, SEMI-MATTE)
please have photographed: 2 prints 1 negative		
Type Collage with Newspaper by Ivan Chermayeff (7" x 8 1/2") 1957		

TOTALS: NEGS. 1 PRINTS 2 PHOTOSTATS ..... BLUEPRINTS .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

SEPARATE REQUISITION REQUIRED FOR EACH PHOTOGRAPHER

cc: Miss Dudley

STAFF PHOTOGRAPH REQUISITION

DATE NEEDED

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CHARGE TO: THE ART OF ASSEMBLAGE
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT ..... DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES ..... LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS ..... DESCRIBE BELOW REG. ..... B & W .....

COPY NEGATIVES ..... LIST ARTIST, TITLE AND NEG. NUMBER BELOW

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PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

MUS. COLL. APPROVAL .....

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NAME OF PHOTOGRAPHER Saul Studly

ADDRESS .....

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TO BE TAKEN Aug 10 (DATE) morning (TIME)

LOCATION IN MUSEUM Sunami's room (SPECIFY)

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ARTIST AND TITLE	NEGATIVE NUMBER	FINISH (GLOSSY, MATTE, SEMI-MATTE)
please have photographed: 2 prints 1 negative Type Collage with Newspaper by Ivan Chermayeff (7" x 8 1/2") 1957		

TOTALS: NEGS. 1 PRINTS 2 PHOTOSTATS ..... BLUEPRINTS .....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA Exhs.	695.2

hate refused ASSEMBL AIC

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Office of the Director
of Fine Arts

June 29, 1961

Mr. William C. Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz:

I intensely dislike having to disappoint you, but our restorer points out to me that our Schwitters is in rather fragile condition and the Chairman of our 20th Century Painting and Sculpture Committee and I both feel that even if it were not, we simply could not be without this work for such an extended period. It is our only example of this kind of material and is much used by our own art school and by the local colleges and universities in their teaching. I trust you will understand.

With real regret,

Yours sincerely,

John Maxon

John Maxon
Director of Fine Arts

orig DD

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	MoMA Exhs.	695.2

Assemblage

AIC

Collages

AIC

cc: Miss Dudley ✓

June 23, 1961

Mr. John Maxon, Director
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Maxon:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum of Contemporary Arts: January 9 - February 11, 1962
San Francsico Museum of Art: March 5 - April 15, 1962

I should like to request the loan of Aerated VIII, 1942, by Kurt Schwitters from the collection of The Art Institute of Chicago. I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value of not more than $650 placed on the box. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, every type of material.

Thanking you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

bc: Mr. Peter Selz
Mr. William C. Seitz
Mr. Richard H. Koch
Miss Sarah Rubenstein
Miss Dorothy H. Dudley

COLLAGE x O.
AIC

March 7, 1961

Dear John:

Since your telephone call asking for the "Collage and the Object" exhibition, I have communicated with William Seitz, who is in Europe assembling the material for it. I am glad to say that he consents to an extra showing at the Art Institute of Chicago following those previously arranged for Dallas and San Francisco, conditional upon the agreement of the lenders. There may be a few withdrawals by European museums which want their works back for the summer, but we would try to provide substitutions. The dates are:

The Museum of Modern Art, New York
-- October 2 - November 19, 1961

Dallas Museum for Contemporary Arts
-- January 9 - February 11, 1962

San Francisco Museum of Art
-- March 5 - April 15, 1962

The dates open to you would be May 14 to June 16 or 23, 1962, about the same time you will be having the Ernst show this year. I have left one month between you and San Francisco, which will not be too much time in view of the considerable packing it involves for San Francisco and the time you will require for installation.

Mr. John Maxon
Director of Fine Arts
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 1, Illinois

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

As you know, the exhibition will consist of the interrelated media of collage, montage and the assembly of three-dimensional "found" objects of a great variety of materials. It will be, in a sense, an historical exhibition beginning with analogous works from earlier periods followed by Cubist and other early collages and constructions. Grouped around Duchamp, Schwitters and Cornell, it will culminate with an extremely varied demonstration of the widespread current wave of collage-construction with examples from the United States, France, Germany, Italy, Poland and other centers.

Bill Seitz is writing a book on the subject which will be published in connection with the exhibition. As no other book covering this important subject exists, we are sure that it will be well received.

Because there will be three other participants, we have been able to reduce the cost of the exhibition to $6,000 for each, plus transportation; with the Art Institute paying the transportation from San Francisco to Chicago.

I telephoned you the other day when you were out to say that our exhibition of Jean Dubuffet will be available at the same period following our own showing from February 12 to April 8, 1962 but as I have not heard from you, I assume that you prefer Collage. The Dubuffet show would cost about $12,000 as their valuations are fantastically high and only one other participant is possible. It will consist of about 85 paintings, five sculptures and 40 drawings and prints.

Please let me know your decision as soon as you can.

Sincerely yours,

Monroe Wheeler

MW:fk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

May 15, 1962

Dear Iris,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mme. Iris Clert
Galerie Iris Clert
3 rue des Beaux-Arts
Paris 6, France

Enclosure: 1 loan receipt for each of the following:

Vail, Bottle
Vail, Composition (returned 12/7/61)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

ART OF ASSEMBLAGE

Clert

cc: Miss Dudley ✓

May 15, 1961

Miss Iris Clert
Galerie Iris Cler
3 rue des Beaux-A
Paris, France

Dear Iris,

As you know, ... international exhibition, "The ... fall of 1961. It will include ma... rom found objects and material... popular objects, work by Picasso, ... and other masters, and recent work by ... to survey the diverse types of assemble... the exhibition.

The schedule ...

Museum ...
Dallas ... bruary 11, 1962
San Fra... 62

I have postpo... use, with limited space, each choice... o not wish to ask for loans prematu... he following works:

Bottle ...

Composition by Lawrence Vail

In the case of subsequent requests I shall simply send the forms with a covering note.

I am enclosing a loan agreement form in duplicate for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

iris clert

28 RUE DU FAUBOURG SAINT-HONORÉ - ANJ. 32-05

VOUS INVITE

AU VERNISSAGE DES PEINTURES DE

Brô

LE JEUDI 15 JUIN 1961

DE 21 H. A 24 HEURES

ORCHESTRE

DE MUSIQUE ANCIENNE

"SORBETS"

INVITATION POUR DEUX PERSONNES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

ART OF ASSEMBLAGE

Clert

cc: Miss Dudley ✓

May 15, 1961

Miss Iris Clert
Galerie Iris Clert
3 rue des Beaux-Arts
Paris, France

Dear Iris,

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I have postponed sending a letter of request to you because, with limited space, each choice must be made with particular care, and I do not wish to ask for loans prematurely. In this letter I am requesting only the following works:

Bottle by Lawrence Vail

Composition by Lawrence Vail

In the case of subsequent requests I shall simply send the forms with a covering note.

I am enclosing a loan agreement form in duplicate for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

We hope to receive loans in New York not later than August 28. Our Paris agent, R. Lérondelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to each loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in each work, or if this becomes too detailed, every type of material.

Thank you again for all the help you gave me in Paris, and for the photographs. I'll let you know about any other requests as soon as things are a bit clearer.

Sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

Add'g Assemb.
L 0755
Cohen + Powell

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

TRANSPORTATION ORDER

DATE November 21, 1961

Cohen & Powell
33 Clive Street
New Haven 8, Connecticut

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

DATE RECEIVED OR SHIPPED
11/28/61

On Tuesday, November 28th, please arrange to pick up the following works of art from the museum, 11 West 53rd St., N.Y. and deliver the same day to the following:

To: Mr. Philip Johnson, Ponus Road, New Canaan - Gate Lodge

Coetzee: The Butterfly Lighting on a Diamond, construction (77 x 51" -- very fragile!)

61.198

To: Mrs. Burton G. Tremaine, Opening Hill Road, Madison, Conn. (directions -- Exit 59 on Connecticut thruway; proceed East on Route 1; you can call from here, Circle 5-2430, and they will come down & guide you; otherwise continue to Wildwood Avenue which runs into Opening Hill.)

61.2022

Stankiewicz: Untitled, sculpture, 67 x 38"

If these can't be arranged for Tuesday, please call Circle 5-8900, Miss Gannon, as soon as possible.

PURPOSE Art of Assemblage Exhibition

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.2

ALLIED VAN LINES, INC.—25th Ave. at Roosevelt Rd., Broadview, Ill. **INVENTORY & CONDITION REPORT**

SHIPPER Museum of Modern Art P.O. L-0755. | DATE | SHEET NO. | OF | SHEETS

FROM: New York, New York. | REG. NO. | B/L NO.

TO: New Canaan, Connecticut & Madison, Conn. | DEST. AGENT

Item No.	ARTICLES	COND. ORIGIN	✓ CHECK IF COND. SAME A	B	C	D	Item No.	ARTICLES	COND. ORIGIN	✓ CHECK IF COND. SAME A	B	C	D
1	Piece OF ART						1						
2	" " "						2						
3							3						
4							4						
5							5						
6							6						
7							7						
8							8						
9							9						
0							0						
1							1						
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CONDITION AT ORIGIN	AGENT	DRIVER	DATE
A/FOR TRANSFER OR S.I.T. WHSE.	AGENT	DRIVER	DATE
B/FOR TFR. FROM S.I.T. OR OUTBOUND PORT	AGENT	DRIVER	DATE
C/FOR TFR. INBOUND PORT OR S.I.T. DEST.	AGENT	DRIVER	DATE
D/CONDITION WHEN FINAL DELIVERY IS MADE	AGENT	DRIVER	DATE

Delivered To AVL By:

I delivered the above articles to Allied Van Lines in the condition as shown above at time of loading and I have received a copy of this report.

(SIGNED) [signature]

(DATE) 11/28/61

Delivered By AVL To:

I received all of the above articles and I agree that the goods were delivered in same condition as at time of loading except as noted above.

(SIGNED)

(DATE)

CONDITION SYMBOLS

BR-Broken, BU-Burned, CH-Chipped, CU-Cond. Unkn., D-Dented, F-Faded, G-Gouged, GC-Good Cond., L-Loose, M-Marred

(THESE SYMBOLS MUST BE SHOWN FOR EACH ARTICLE)

MI-Mildew, ME-Moth Eaten, NW-Normal Wear, OR-Owner's Risk, PBO-P'kd by O'n'r, PW-Padded Wrpd., R-Rubbed, RU-Rusted, SC-Scratched, SH-Short, SO-Soiled, T-Torn, Z-Cracked

(✓ SAME)

LOCATION SYMBOLS

1.-Bottom, 2.-Corner, 3.-Front, 4.-Left, 5.-Rear, 6.-Right, 7.-Side, 8.-Top, 9.-Leg, 10.-Veneer

IDENTIFY COLOR OR LOT NUMBER HERE

HARCO INC. - CHICAGO

AVL FORM 400-5
REV. 6-60 PRT. IN U.S.A.

TRIPLICATE - SHIPPER'S COPY - To be given party signing at time of loading.

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ALLIED VAN LINES, INC., I.C.C.--MC 15735

STANDARD HOUSEHOLD GOODS BILL OF LADING AND FREIGHT BILL — Not Negotiable

ISSUED BY Cohen&Powell DATE LOADED 11-28 19 61 A. V. L. VAN NO. 462 REGISTRATION NO. F-426

Ship Household Goods Described Below From

Shipper Museum of Modern Art
Associated with
Street Address New York, New York.
Origin 11 West 53rd Street Floor
Phone

For Transportation and Delivery To

Consignee 1-Mr. Philip Johnson,
Street Address New Canaan, Conn.
Destination #2-Mrs. B. Tremaine Floor
Notify Madison, Connecticut.
Phone

SUBJECT TO THE FOLLOWING CONDITIONS:-

1. RATES, RULES AND REGULATIONS IN ALLIED VAN TARIFF 85 C Sec. III in effect on date hereof;
2. CHARGES PAYABLE IN CASH, MONEY ORDER or CERTIFIED CHECK on LOADING ☐ DELIVERY ☐ or CHARGE XXX
3. SHIPPER DECLARES VALUE OF ENTIRE SHIPMENT to be $ None and RELEASES AND LIMITS VALUE AND LIABILITY as provided in Section 1 of Contract Terms ON REVERSE SIDE hereof.

NOTICE: UNLESS A GREATER VALUE IS DECLARED, LIABILITY IS LIMITED TO 30 CENTS PER POUND OF AND FOR EACH ARTICLE LOST OR DAMAGED

4. STORE SHIPMENT PERMANENTLY ☐ or IN TRANSIT ☐ at _____ warehouse at _____
5. ALL TERMS printed or stamped hereon or on the reverse side of the Original Bill of Lading.

SHIPPER'S SIGNATURE - ORIGIN

I hereby make foregoing declaration and release of value and agree to foregoing contract, terms and conditions.

Signed (X) [signature]
By (X)

Foregoing Shipment Received on Above Date Subject to Above Declaration Release, Terms and Conditions.

ALLIED VAN LINES, INC.
By ● [signature]

ALLIED SERVICING AGENTS

	CODE #	NAME
Booker		Cohen & Powell, Inc.
O/A		" "
D/A		" "
Packer		
Unpacker		
Port Hdlg.		
Hauler		
Hauler		Cohen & Powell, Inc.

		RATE	CHARGES	TOTAL CHGS.
NET WEIGHT LBS.				
Mileage Straight Shipments	100 Miles			
Storage-In-Transit Shipments:				
Origin to Warehouse	Miles			
Warehouse to Destination	Miles			
Warehouse Handling Charge				
Storage in Transit (per 30 days or fraction)				
Waiting Time Hours at	(Hour)			
Extra Pick-ups and deliveries	(Stop)			
Additional Transportation Charges				
Other service				
Total Above Services	Quantity			
BARRELS				
BOXES WOODEN Not over 5 Cu. Ft.				
Over 5 Cu. Ft. not over 8 Cu. Ft.				
Over 5 Cu. Ft. Not over 10 Cu. Ft.				
CARTONS LESS THAN 1½ Cu. Ft.				
3 Cu. Ft. Less Than 5 Cu. Ft.				
3 Cu. Ft. Less Than 6 Cu. Ft.				
6 Cu. Ft. Less Than 6½ Cu. Ft.				
5 Cu. Ft. Less Than 7 Cu. Ft.				
6½ Cu. Ft.				
7 Cu. Ft. Less Than 10 Cu. Ft.				
10 Cu. Ft. and Over				
Wardrobe Ctn. Not Less Than 10 Cu. Ft.				
MATTRESS CARTONS				
CRIB MATTRESS CARTONS				
MATTRESS COVERS				
CRATES				
CRATES				
HOURS EXTRA LABOR				
TOTAL PACKING CHARGES				
Declared Value Protection per $100.00		50¢		
Export or Import pounds	at ¢			
Other Charges				
Total Miscellaneous				
TOTAL				

WEIGHMASTERS' CERTIFICATES

GROSS WEIGHT _____ LBS.
(Signed) (X) _____
Scales owned by _____
Located at _____ St.
In city of _____ State _____
TARE WEIGHT _____ LBS.
(Signed) (X) _____
Scales owned by _____
Located at _____ St.
In city of _____ State

VAN FOREMAN'S CERTIFICATE:

Constructive Weight _____ cu. ft. at 7 lbs. _____ LBS.
Signed ● _____

Declaration of Documents, Specie, Extraordinary Valued Articles.

DEPOSIT RECEIVED IN PREPAYMENT ● Collecting agent, person collecting | City | Date

RECEIVED BALANCE PAYABLE ●

The Above Described Shipment Was Received In Good Condition Except As Noted On The Inventory And Condition Report.

Date Delivered _____ 19____ Consignee X _____

No. 762922

FORM 167 D 6-61
PTD. IN U.S.A.

1 ORIGINAL BILL OF LADING - Shipper's Copy

SHIPPER'S COPY NOT VALID FOR CLAIM OR TRANSIT PROTECTION

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Art of Assemb.
Colla

May 15, 1962

Dear Mr. Colla:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Ettore Colla
c/o Galleria Odyssia
via Liguria 36 C-D
Rome, Italy

Enclosure: 1 loan receipt for: Agreste, Colla

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Art of Assemblage
Cordier-Warren Gallery

May 31, 1962

Dear Mr. Warren:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Cordier-Warren Gallery
978 Madison Avenue
N.Y.C.

Enclosure: 1 loan receipt for: Ossorio, Excelsior

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	MoMA Exhs.	695.2

May 15, 1962

Dear Daniel,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

M. Daniel Cordier
Galerie Daniel Cordier
8 rue de Miromesnil
Paris 8, France

Enclosure: 1 loan receipt for each of the following:

Les Captifs, Fievre
Negre, Lablais
Nuit de Mai, Kalinowski (MOMA purchase)

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	MoMA Exhs.	695.2

cc: Miss Dudley ✓

ASSEMBL.
Cordier

April 18, 1961

Mr. Daniel Cordier
Galerie Daniel Cordier
8 rue de Miromesnil
Paris 8e
France

Dear Daniel,

Thank you for returning the loans forms and for the photographs.

As I mentioned to you in my letter of April 18, I thought I might substitute The Captives for the "Suppliciers. You will find loan forms for The Captives enclosed, and you may refer to my original request letter for further information concerning insurance and shipment. I shall, therefore cancel my request for the loan of Petite Galerie pour Suppliciers.

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I hope that this change will not inconvenience you, and may I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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THE ART OF ASSEMBLAGE
Cordier

cc: Miss Dudley ✓

April 18, 1961

M. Daniel Cordier
Galerie Daniel Cordier
8 rue de Miromesnil
Paris 8e
France

Dear Daniel,

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of the following works in your collection has been made with special care:

Les Gardiens (abrasive) by Yolande Fièvre
Petite Galerie pour Suppliciers (Bois flotté) by Yolande Fièvre

Could you also send me a photograph of The Captives which I might substitute for the "Suppliciers."

Though I expect to make other requests from you for this exhibition, I am writing now to avoid an over loaded correspondence later on. Will you please keep this letter for reference, and for future requests I will send only the loan forms with a covering note.

I am enclosing a loan agreement form in duplicate for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

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We hope to receive loans in New York not later than August 28, Our Paris agent, R. Lérondelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to each loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in each work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have photographs, would you please send us two prints of each work; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you again for your friendly cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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	MoMA Exhs.	695.2

Art of Assemblage
Cordier

D L S THE MUSEUM OF MODERN ART

DANIEL CORDIER
GALERIE DANIEL CORDIER
8 RUE DE MIROMESNIL
PARIS 8e

SEPT. 25, 1961

PLEASE INFORM YOLANDE FIEVRE IMMEDIATE NEED LES GARDIENS.

REGARDS

SEITZ
MODERNART
NEW YORK

chg: THE ART OF ASSEMBLAGE cc: Miss Dudley

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	MoMA Exhs.	695.2

galerie daniel cordier 8 rue de Miromesnil \ tél. Anjou 20—39 \ Paris 8 \ Francfort \ Taunusanlage 21

R.C. Seine 60 A 3972

cc: Miss Dudley

Monsieur William C. SEITZ
MUSEUM OF MODERNE ART
II West 53rd Street
NEW-YORK I9

Paris le I5 Septembre I96I

Cher Monsieur,

Je n'ai reçu votre lettre du 4 Août qu'à la réouverture de cette Galerie, c'est-à-dire le 5 Septembre.

Je me suis mis immédiatement en rapport avec la Maison Lérondelle afin de savoir si je pouvais encore joindre l'oeuvre de Yolande Fièvre intitulée " LES GARDIENS " aux pièces que j'avais déposées auprès de cette Maison de Transport au mois de Juillet.

Il m'a été malheureusement répondu que les envois qui vous étaient destinés avaient déjà été acheminés vers Le Havre où ils devaient prendre un bateau le 9 Septembre.

J'ai été, en conséquence, dans l'impossibilité absolue de joindre " LES GARDIENS " aux " CAPTIFS " et m'en excuse d'autant plus vivement qu'il semble bien que je sois responsable de l'erreur qui s'est produite.

En vous demandant de bien vouloir accepter mes regrets pour ce malentendu, je vous prie de croire, Cher Monsieur, à l'assurance de mes sentiments très distingués.

Pierre de Montbas

Pierre de Montbas

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Art of Assemblage
Cordier

cc: Miss Dudley

August 4, 1961

Dear M. de Montbas:

In checking our list of the works which Lerondelle is going to collect for the Art of Assemblage exhibition, we happened to note that, according to your letter of July 12, there may be some confusion concerning the works of Yolande Fièvre which are to be included.

So that this will be perfectly clear, may I emphasize that the following two works are those which we requested, and for which we have loan forms filled out by you:

Les Captifs. 1960. 60 x 73 cm
Les Gardiens. 1961. 90 x 40 cm

With kind regards,

Sincerely,

William C. Seitz
Associate Curator

M. Pierre de Montbas
Galerie Daniel Cordier
8, rue de Miromesnil
Paris 8e

WCS:al

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ART OF ASS
Cordier

galerie daniel cordier 8 rue de Miromesnil \ tél. Anjou 20—39 \ Paris 8 \ Francfort \ Taunusanlage 21

R. C. Seine 60 A 3972

crig: Miss Dudley

Monsieur William C. SEITZ
MUSEE D'ART MODERNE
II West 53rd Street
NEW-YORK I9

Paris le 26 Juillet I96I

CHer Monsieur,

Comme suite à notre échange de correspondance et notamment à votre lettre du 29 Juin et à ma réponse du I2 Juillet dernier, je me permets de vous adresser, sous ce pli, les fiches de prêt concernant les oeuvres de Kalinowski et de Lablais que vous avez choisies pour votre exposition.

A ces fiches sont jointes les notes donnant le détail des matériaux employés.

Je me permets d'attirer votre attention sur le fait que " Rosée sur les Mousses " de Kalinowski, que vous avez vue et qui vous avait beaucoup plu, n'étant malheureusement plus disponible pour votre exposition, Daniel Cordier a fait le choix d'une oeuvre extrêmement voisine intitulée " Nuit de Mai " pour laquelle je vous envoie donc la fiche de prêt que vous m'aviez adressée.

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

Pierre de Montbas

Pierre de Montbas

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ART OF ASS
Cordier

galerie daniel cordier 8 rue de Miromesnil \ tél. Anjou 20——39 \ Paris 8 \ Francfort \ Taunusanlage 21

R.C. Seine 60 A 3972

Monsieur William C. SEITZ
THE MUSEUM OF MODERN ART
II West 53rd Street
NEW-YORK I9

Paris le I2 Juillet I96I

Cher Monsieur,

Comme suite à notre récent échange de lettres, je me permets de vous adresser sous ce pli la fiche de prêt concernant l'oeuvre de Yolande Fièvre intitulée " Les Captifs "; à cette fiche est jointe la note donnant le détail des matériaux employés.

J'ai pris bonne note du fait que vous renonciez à exposer " Les Gardiens " et " Petite Galerie pour Suppliciés ".

Je vous adresserai, par un prochain courrier, les fiches de prêt et notes de renseignements concernant les oeuvres de Lablais et Kalinowski que vous avez choisies pour votre exposition.

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

Pierre de Montbas

Pierre de Montbas

orig : DD

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ART OF ASSEMBLAGE
Cordier Gl.

galerie daniel cordier 8 rue de Miromesnil \ tél. Anjou 20—39 \ Paris 8 \ Francfort \ Taunusanlage 21

R.C. Seine 60 A 3972

Monsieur William C. SEITZ
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19

PARIS, le 6 Juillet 1961

Cher Monsieur,

En réponse à vos lettres concernant Yolande Fièvre et Michel Lablais, Egon Kalinowski, je vous informe que vous pouvez compter sur les pièces que vous demandez.

Les papiers que vous m'avez envoyés vous seront retournés la semaine prochaine.

Je vous prie de recevoir, Cher Monsieur, l'expression de mes pensées les plus amicales.

Daniel CORDIER

orig DD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

Art of Assemblage
Cordier

galerie daniel cordier

cc: Miss Dudley

June 29, 1961

original. Miss Dudley

Mr. Daniel Cordier
Galerie Daniel Cordier
8 rue de Miromesnil
Paris 8

THE MUSEUM OF MODERN ART
Monsieur William C. SEITZ
Associate Curator
II West 53 rd Street
NEW - YORK 19

Paris le 13 Juin 1961

Dear Daniel:

I should like to make two additional requests from you for "The Art of Assemblage" exhibition:

Nègre, by Michel Lablais
Rosee sur les Mousses, by Horst Egon Kalinowski

You may refer to my original request letter of April 18 for information concerning shipment and insurance. Loan forms for these two works are enclosed, and inasmuch as the installation of the exhibition and the photographic layout for the book must be planned within the next few weeks, I should appreciate having these forms as soon as possible.

May I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

Pierre de Montbas

Pierre de Montbas

WCS:sjk
enclosures

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art of assemblage
Cordier

galerie daniel cordier 8 rue de Miromesnil \ tél. Anjou 20—39 \ Paris 8 \ Francfort \ Taunusanlage 21

original: Miss Dudley

THE MUSEUM OF MODERN ART
Monsieur William C. SEITZ
Associate Curator
II West 53 rd Street
NEW - YORK I9

Paris le I3 Juin I96I

Cher Monsieur,

Je réponds enfin à la lettre que vous avez adressée à Daniel Cordier le I8 Avril dernier concernant des oeuvres de Yolande Fièvre que vous comptez inclure dans une exposition " d'objets " qui se tiendra dans votre Musée à la fin de cette année.

Vous voudrez bien trouver sous ce pli, avec une photographie de l'oeuvre de Yolande Fièvre intitulée " Les Captifs " , deux photographies des oeuvres respectivement dénommées " Les Gardiens " et " Petite Galerie pour Suppliciés ", accompagnées de la fiche de prêt ainsi que d'une note donnant le détail des matériaux employés pour chacune de ces deux dernières oeuvres.

Je vous serais très reconnaissant de bien vouloir me faire savoir si vous désireriez exposer " Les Captifs " en plus des deux autres oeuvres ou à la place de l'une d'entre elles.

En m'excusant encore du très grand retard de ma réponse, je vous prie de croire, Cher Monsieur, à l'assurande de mes sentiments très distingués.

Pierre de Montbas

Pierre de Montbas

R. C. Seine 60 A 3972

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art of Ass/Denny

May 15, 1962

Dear Mr. Denny:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robyn Denny
Flat Two, 39 Colville Gardens
London W. 11

Enclosure: 1 loan receipt for: Collage, Denny

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	MoMA Exhs.	695.2

ART OF ASSEMBLAGE

ART OF ASSEMBLAGE

Denny

original to Miss Dudley

Robyn Denny.
Flat two, 89 Colville Gardens, LONDON W.11

May 29 1961.

Dear Mr. Seitz.

"The Art of Assemblage."

Thank you for your letter of May 18. I am pleased to return to your your copy of the loan agreement referring to my collage for the above exhibition. I also enclose two photographs as requested.

Yours sincerely,

Robyn Denny.

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	MoMA Exhs.	695.2

ART OF ASSEMBLAGE

cc: Miss Dudley ✓

Denny

May 18, 1961

Mr. Robyn Denny
Flat Two
39 Colville Gardens
London W.11
England

Dear Mr. Denny:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2- November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend your Collage, dated June 1957 (18" x 21").

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed. Reasonable valuations are especially necessary in the case of European loans, for insurance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope to receive loans in New York not later than August 28. Our London agent, Messrs. Bolton and Fairhead, 106 Regent St., will get in touch with you to arrange for packing and shipment.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Ass/Dienes

cc: Miss Dudley

June 8, 1962

Miss Sari Dienes
58 West 57th Street
New York City

Dear Miss Dienes:

May I thank you for your ganerous loan to the exhibition "The Art of Assemblage". As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Encl: 1 loan receipt for Construction #11, Dienes

WCS:sjk

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ASSEMBL
Dienes

...iss Dudley

June 29, 1961

Miss Sari Dienes
58 West 57th St
New York
New York

Dear Miss D...s:

As y... know, The Museum of Modern Art is preparing an international exhibition, "The Ar... Assemblage " which will open in the fall of 1961. It will include many varieti... introductory group ... chwitters, Miro, ... A book the first ... nnection with the ...

The ... 2

I s... 1961. I am encl... ned to us and the ... osts of packing ... r our regular fine art... t within the true ... valuation is stopp... must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible. May I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

ART OF ASS.
Dienes

Please return my loan(s) to the exhibition

THE ART OF ASSEMBLAGE to me at:

(and the day & time that would convenient for you.)

20 E. 58 N.Y.C. c/o Hans Lindblom
Phone PL56078 for date + time of delivery

Signed Sari Dienes

RADIO CITY STATION
NEW YORK 19 N.Y. MAY 12 1962 11-AM
STONY BROOK N.Y. 1962

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ASSEMBL
Dienes

...iss Dudley

June 29, 1961

Miss Sari Dienes
58 West 57th St
New York
New York

Dear Miss D...s:

As y... know, The Museum of Modern Art is preparing an international exhibition, "The Art ... Assemblage," which will open in the fall of 1961. It will include many variet... introductory group ... Schwitters, Miro, ... A book the first ... connection with the ...

The ...

I s... 1961. I am enc... rned to us and the ... costs of packing ... er our regular fine art... ct within the true ... f valuation is stopp... must be drastical...

Sari Dienes
Willow Grove Rd RFD.
Stony Point N.Y.

SPRING VALLEY, N.Y. MAY 29 10-AM 1962

PRAY FOR PEACE

U.S. POSTAGE 3¢ LIBERTY

THIS SIDE OF CARD IS FOR ADDRESS

Office of the Registrar

The Museum of Modern Art

11 West 53 Street

New York 19, N. Y.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible. May I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ASSEMBL
Dienes

...ss Dudley

June 29, 1961

Miss Sari Dienes
58 West 57th St
New York
New York

Dear Miss D...s:

As y... know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I should like to confirm your agreement to lend your Construction #11, 1961. I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figuee be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible. May I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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DILEXI
gallery

Art of Assemblage
Dilexi Gall.
Dilexi Gall.

original: Miss Dudley

May 31, 1962

Dear Jim,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. L. James Newman, Director
Dilexi Gallery
1858 Union St.
San Francisco 23
Calif.

Enclosure: 1 loan receipt for: Jess, Nadine

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ART OF ASSEMBLAGE
Dilexi Gall

DILEXI
gallery

original: Miss Dudley

May 26, 1961

Mr. William C. Seitz
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Bill:

I am enclosing the information you requested. I will get the photos to you as soon as I can. Of course I am pleased you are including Jess in the show. Nadine (1955) is a good choice, although I had hoped you were planning also to use an example from the more recent paste-ups under consideration. If there is any chance of your doing this, please let me know. Nadine with one of the newer ones would give Jess a little more range; the newer paste-ups are more complex and more interesting visually, Nadine is more strictly pictorial, if you get what I mean.

I am having a box frame made for Nadine. It should work fine. Let me hear from you regarding the possibility of including a recent work.

Cordially,

LJN/jkn

L. James Newman, Director
DILEXI gallery

answered

1858 Union Street San Francisco 23, California WAlnut 2-1394

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ART OF ASSEMBL

Dilexi Gall

cc: Miss Dudley

May 16, 1961

Mr. L. James Newman, Director
Dilexi Gallery
1858 Union Street
San Francisco 23
California

Dear Jim,

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2- November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of Nadine by Jess from your collection has been made with special care.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. Please have the work shipped by Railway Express collect, with a value of not more than $650 placed on the box. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to

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Art of Assemblage

Dilexi Gall.

THE MUSEUM OF MODERN ART

Dilexi Gallery
NEW YORK 19

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

the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Would you please have a photograph made and send two prints with the photographerss bill. I will keep the Polaroid print for reference th the meantime.

You mention that you are reframing the group of Jess pieces. As I remember this one, it was in a box under glass. If not, it seems as if it would look better that way.

Thanking you for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemblage

Dilexi Gall.

THE MUSEUM OF MODERN ART
NEW YORK 19

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

November 6, 1961

Mr. L. James Newman, Director
Dilexi Gallery
1858 Union Street
San Francisco 23
California

Dear Jim,

As far as I know Walter Hopps is the owner of Cornell's Habitat Group for a Shooting Gallery, and it is listed as not for sale. It is only to be shown in New York because of its fragility. Walter delivered it personally and will take it back to Los Angeles personally.

This is all the information that I have about the ownership of this piece, and I suggest you get in touch with Walter if you wish to know more about it.

Sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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Art of Assemblage
Dubiner

May 17, 1962

Dear Sam,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Samuel Dubiner
13 Hakeshet St.
Ramat-Gan
Tel Aviv, Israel

Enclosure: 1 loan receipt for: Tumarkin, Rendez-vous en 229984

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ART OF ASSEMBLAGE

Dubiner

orig: Miss Dudley

13 Hakeshet Street
Ramat Gan
November 16, 1961

Miss Alicia Legg
Assistant Curator
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Legg,

Thank you for your letter of November 8th.

I would a sk you to please return the Tumarkin painting to the America-Israel Cultural Foundation, 2 West 45th Street, New York 36.

I hope to be able to catch this show in San Francisco.

scheduled for New ~~York~~ box for NYC
~~how a sandwich??~~

Yours sincerely,

Samuel Dubiner

61.1559 Tumarkin ; Rendez-vous in 22984

SD:ccr

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cc: Dorothy Dudley

Art of Assemblage

איגרת אוויר
AEROGRAMME

0.35 ISRAEL

Miss Alicia Legg
Assistant Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.
U.S.A.

דואר אוויר
PAR AVION

קפל שלישי

אם יושם משהו בפנים, תישלח האיגרת בדואר רגיל

EXPEDITEUR - השולח

S. Dubiner, 13 Hakeshet Street

Ramat Gan, Israel

קפל שני

קפל ראשון

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cc: Dorothy Dudley

Art of Assemblage

Dubiner

November 8, 1961

Mr. Samuel Dubiner
13 Hakeshet Street
Ramat Gan
Isreal

Dear Mr. Dubiner:

The Art of Assemblage exhibition is about to close at the Museum and will soon be packed for shipment to Dallas. As you know, the show will then go to the San Francisco Museum of Art where it will close on April 15th. To facilitate the packing arrangements, we should like to know whether you wish to have your Tumarkin returned to you from San Francisco to Tel Aviv or whether you wish it to be sent to an address in the United States. We should appreciate your prompt reply.

We were sorry that you were not able to see the show in New York but hope you might possibly be in the States and be able to catch it at Dallas or San Francisco.

Yours sincerely,

Alicia Legg
Assistant Curator

(now on list for new box for return to Tel Aviv.)
AL

AL:tv

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ART OF ASSEMBL

Dubiner Kow

cc: Miss Dudley

July 10, 1961

Mr. Samuel Dubiner
13 Hakeshet
Ramat Gan
Tel Aviv
Israel

Dear Mr. Dubiner:

Mr. Seitz is now on vacation but he asked me to write to you to ask if you would be good enough to return the loan agreement form for the Tumarkin work which you left at the Museum, and which he would like for the exhibition The Art of Assemblage. For your convenience I am enclosing another form in duplicate. If the insurance valuation which we placed at $300 is not correct, would you please make the change on the green form and keep the white copy for your files? A receipt was sent to you with this valuation but a corrected one can be made.

As you may know, the exhibition will go to Dallas and San Francisco and the schedule follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: Jan. 9 - Feb. 11, 1962
San Francisco Museum of Art - March 5 - April 15, 1962

We enjoyed meeting you and hope you will come to New York again when the exhibition opens; it promises to be a very fascinating one.

Yours sincerely,

Alicia Legg
Assistant Curator

Enclosure

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Betty & M G

Assembl

The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

Dubiner

TO **Registrar** Date June 7, 1961

The department of P & S

CI 1-0300

has received the following from Mr. Dubiner, Isaac

House Central Park West 59th St

for (purpose) viewed by Mr. Seitz

1 collage by Tumarkin

for Art of Assemblage

taken to Mezz. 7-5-61
and recorded

Signed S. Kuhn

Disposition Date Aug 3

Released to Registrar's office

Signed

File copy—to be retained by department receiving material

...t of Assembl.

Elkon

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Art of Assemblage
Elkon

May 17, 1962

Dear Mr. Elkon:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Robert Elkon
Robert Elkon Gallery
155 E. 77th St.
N.Y.C. 21

Enclosure: 1 loan receipt for: Torres-Garcia, Wood Relief

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Assembl
Elkon

cc: Miss Dudley ✓

June 8, 1961

Mr. Robert Elkon
Robert Elkon Gallery
155 East 77th Street
New York 21, New York

Dear Mr. Elkon:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

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Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend Wood relief, 1931, by Torres-Garcia.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May

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I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, every type of material.

It is our intention to illustrate the book with many of the works in the exhibition. We already have one photograph of the Wood relief but would appreciate having another print if you would be good enough to send it to us. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having this photograph at your earliest convenience.

Thanking you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assem
Emmerich

May 15,, 1962

original; Miss Dudley

Dear Mr. Emmerich:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevence to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Andre Emmerich Gallery
17 E. 64 St.
N.Y.C.

Enclosure: 1 loan receipt for each of the following:

Vicente: No. 10
Black and Blue

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	MoMA Exhs.	695.2

ASSEMBL.
Emmerich

ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET · NEW YORK 21 · LEHIGH 5-5055

original: Miss Dudley

June 21, 1961

Dear Mr. Seitz,

Enclosed herewith is the filled-out loan agreement for the Vicente collage, No. 10, 1957, which you will be borrowing for The Art of Assemblage.

The photographs (2 glossy 8 x 10" prints) will be sent on as soon as they are available, and we shall forward the bill to Miss Alicia Legg.

I shall expect a call from the Registrar sometime before September to arrange for collection.

Sincerely,

(Miss) Natasha Lutov

Natasha Lutov

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York, New York

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ASSEMBLAGE
Emmerich

June 9, 1961

Mr. André Emmerich
André Emmerich Gallery
17 East 64 Street
New York, New York

Dear Mr. Emmerich:

As you know, the Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

The Museum of Modern Art: October 2 - November 19, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 11, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like, therefore, to confirm your agreement to lend No. 1 by Esteban Vicente.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify each material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next few weeks, I should appreciate having these photographs as soon as possible.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:tv

cc: Dorothy Dudley

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Art of Assemblage

Escobar

May 31, 1962

Dear Marisol,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Miss Marisol Escobar
141 East 33rd Street
N.Y.C.

Enclosure: 1 loan receipt for: From Franne, Marisol

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cc: Miss Dudley ✓

ART OF ASSEMBL.

Escobar

Arts Ass

Escobar

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0649

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE July 31, 1961

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Hahn Brothers

231 East 55th Street

New York City

DATE RECEIVED OR SHIPPED

Rec. 8/1/61

For collecting a collage construction from Miss Marisol Escobar, [redacted], on Tuesday, August 1st, in the afternoon, 58 East 13th Street,

and delivering to the museum.

PURPOSE ART OF Assem- blage Exhibition

ORDERED BY

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cc: Miss Dudley ✓

ART OF ASSEMBL.
Escobar

July 12, 1961

Miss Marisol Escobar
141 East 33rd Street
New York, NY

Dear Marisol:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I should like to confirm your agreement to lend your construction From France. I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that the figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

MG
Telephone
MV 5-2218

I understand that you are going away soon and that you wish us to have your work collected about August 1. The Registrar will telephone you to arrange a convenient time. Please check whether piece is at above address or at 58 E 13th St.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible. May I thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

Signed

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Art of Assemb.

Ethe

May 17, 1962

Dear Mr. and Mrs. Ethe:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. Solomon Ethe
25 5th Avenue
N.Y.C. 3, N.Y.

Enclosure: 1 loan receipt for: Schwitters, Zeichnung 6, Der Blaue Vogel

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Assembl

Ethe

cc: Miss Dudley

June 15, 1961

Mr. and Mrs. Solomon Ethe
25 Fifth Avenue
New York 3
New York

Dear Mr. and Mrs. Ethe:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1962
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend the small, dark Schwitters from your collection.

I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped, the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to

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the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment used in the work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have photographs, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. These can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the installation of the exhibition and the photographic layout for the book must be planned within the next few weeks, I should appreciate having the loan form and photographs as soon as possible.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBL.
Fried

cc: Miss Dudley

Art of Ass Farnie

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0971

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE June 22, 1962

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Mr. William Farnie

Museum of Modern Art

DATE RECEIVED OR SHIPPED

6/25/62

For delivering the following from the museum to Mrs. David Savage, Drake's Corner Road, Princeton, N.J., on Monday evening, June 25th:

61.1995 Man Ray: Mr. Knife and Miss Fork (Gal.Rive Droite)

NOTE: If necessary, you can call Mrs. Savage for directions when you get to Princeton (WA 4-2015).

TOTAL $18.

PURPOSE ART OF ASSEMBLAGE return.

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ART OF ASSEMBL.
Fried

May 16, 1962

Dear Mrs. Fried:

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mrs. Rose Fried
Rose Fried Gallery
40 East 68th St.
N.Y.C.

Enclosure: 1 loan receipt for: Shrine, Lewitin

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ART OF ASSEMBLAGE

Fried

cc: Miss Dudley ✓

May 4, 1961

Miss Rose Fried
Rose Fried Gallery
40 East 68th Street
New York
New York

Dear Miss Fried:

As you may know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of the collage of oranges with eyes by Landes Lewitin from your collection has been made with special care. A Thermofax copy of a photograph of this collage is enclosed.

I am also enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.2

to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemb
Frumkin

May 15, 1962

Dear Denis,

May I thank you for your generous loan to the exhibition "The Art of Assemblage." As we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to the current scene.

Now that so many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Needless to say without the loan of this work the exhibition would not have been as successful as it was.

Enclosed is a receipt of delivery which I should appreciate your signing and returning in the attached envelope.

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Denis Adrian
Allan Frumkin Gallery
32 East 57th Street
N.Y.C.

Enclosure: 1 loan receipt for: About a Black Magic Maker, Westermann

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ART OF ASSEMBLAGE

cc Miss Dudley ✓ Frumkin

May 25, 1961

Mr. Denis Adrian
Allan Frumkin Gallery
32 East 57th Street
New York, New York

Dear Denis,

Enclosed you will find loan forms for Westermann's About a Black Magic Maker. I am also considering the possibility of a couple of primitive objects which you have, but have not made the "proto" selections yet.

The schedule for the exhibition, "The Art of Assemblage," follows:

Museum of Modern Art: October 2 - November 12, 1961
Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

The enclosed loan form is in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the ture value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. The Registrar will telephone you to arrange a convenient time for collection.

It is of interest to survey the wide variety of materials used in assembled art. For this reason we are enclosing a special sheet affixed to the loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, every type of material.

Thanking you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures