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Art of Assemblage

Gal. J

May 31, 1962

Dear Jeanine,

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

Enc. 1 loan delivery receipt for: Dufrene, Dessous d'Affiches de la Villegle, 6 Blvd. Poissoniere

Mlle Jeanine Goldschmidt
Galerie J
8 rue Montfaucon
Paris 6

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GALERIE "J"
8, rue Montfaucon
P A R I S VI

Ass of Assembl.
Gal. J.

PARIS le 9 Août 1961

Mr. W.C. SEITZ
Associate Curator
THE MUSEUM OF MODERN ART
II, West, 53 rd.Street
N E X Y O R K, I9

(N . Y .)

Monsieur,

Nous avons l'honneur de vous faire parvenir ci-joint, de la part de Madame DE GOLDSCHMIDT, le "Loan agreement" concernant le dessous d'affiche de DUFRENE, ainsi qu'une photograpie de cette œuvre.

Nous vous en souhaitons bonne réception, et vous prions d'agréer, Monsieur, l'expression de notre considération distinguée,

p.p.

M. Jubert

2.P.J.

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ART OF ASSEMBL.
Gal. J

cc: Dorothy Dudley

July 11, 1961

Galerie "J"
8 rue Montfaucon
Paris 6, France

Dear Jeannine and Pierre,

This letter will be sent after I leave because I am about to go away for three weeks in a very few moments. Before I go, however, I should like to straighten out a couple of confusions chez les afficheurs. I am enclosing a copy of the last letter I wrote to Georges in which I took out two pieces, Hains' Il est né le Divin Enfant and Villeglé's Oui. I must do this because of the tremendous size of the show and because of the large number of Americans whom I have been forced to include. Whether this is the Hains I would have preferred I don't know, but at this point, I feel I should use Scull's piece. I hated to remove Villeglé's Oui because it was such an exciting piece but, at the same time, I couldn't part with the other one.

At the present, as you know, the Dufrêne I have in the show is the immense one inscribed, Lebel et Jouffroy. Not only is this very large, but I am not sure it is the best example to represent Dufrêne. I am enclosing another loan form so that you can select a smaller, yet perhaps stronger, example of his to substitute for the big one, unless you feel strongly that the large affiche (of which my memory has slightly dimmed) is the best possible one. If you should decide this would you tell me one thing about it? I have forgotten whether the names are on there by accident, or whether they refer to the collagist. I already have photos of La Belle and La Bête by Dufrêne. If one of these would be a good substitute, I may still be able to reproduce it in the catalog.

Pierre, is there any chance that you will be in New York for the opening or that both of you will come? If you plan to be here, let me know.

I have used two quotations of Pierre's in the catalog, one on the new realists and the other on César.

With warmest regards to everyone,

William C. Seitz
Associate Curator

WCS:tv
enc.

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ART OF ASSEMBLAGE

Getman

cc: Miss Dudley

May 2, 1961

Mr. William Getman
Box 996
Southold, Long Island
New York

Dear Bill,

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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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 your collage Maris, 1958.

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 tooddetailed, each type of material.

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	MoMA Exhs.	695.3

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would youuplease 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 tell you again how happy I am to have this piece in the exhibition, If there should turn out to be space for another, I shall let you know later on.

Yours,

William C. Seitz
Associate Curator

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ART OF ASSEMBLAGE

cc: Mr. Philip Johnson
Miss Dudley
Mr. Seitz

May 15, 1961

Dear Mr. Gilio:

Miss Dudley has told me that you would like to have statements from people in the art world, including myself, affirming our belief that the work of Arman (Arman Fernandez) and other artists using unconventional materials should be admitted to this country duty free under the provisions of the tariff regulations governing the importation of works of art.

First let me assure you that although I think I have seen only two of Arman's compositions I have seen many more in reproduction and I believe him to be a serious creative artist. There is no doubt in my mind that his "assemblages" qualify for admission as duty free work as defined in subparagraph (a) of Tariff Paragraph 1807: "...works of the free fine arts in any other media including applied paper and other materials, manufactured or otherwise, such as are used on collages...." They would be admissible also, of course, under subparagraph (b) which covers works not defined by (a).

As far as Arman's reputation as an artist is concerned, I note that he had his first one-man show in 1956 and has exhibited widely since then in France, Italy, Germany and Great Britain. I have before me a catalogue of an exhibition held at the Galleria Schwarz in Milan in March of this year, called Lŏoggetto nella pittura which included works by 21 artists, all of them making use of objects, manufactured or natural, in their compositions. In addition to Arman such world-renowned pioneers of collage as Francis Picabia (1878-1953), Jean Arp, Kurt Schwitters (1887-1948), Marcel Duchamp, Man Ray, and E.L.T. Mesens are represented. The fact that Arman is shown alongside these "old masters" attests, I think, to the respect in which he is held abroad though it is true that he is not yet well known in this country.

Some artists who use objects in their works call themselves neo-realists since their subject matter is the external world--though, instead of painting representations of the real world as older realists had done these artists use actual objects. Arman's

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	MoMA Exhs.	695.3

work is in this tradition and also in the Dada tradition. His highly original compositions, instead of simply incorporating objects, are made up exclusively of objects, often of only one kind. For instance, in a catalogue of a two-man exhibition at the Galleria Schwarz in April there are reproduced a composition of clocks, one of kewpie dolls, one of shoe lasts and one of forks and spoons.

It is my understanding that one of the aims of subparagraph (b) of 1807 was to relieve the customs officials of the necessity of deciding whether or not an import is a work of art by suggesting that opinions may be sought from experts in the art world in cases of doubt.

Please do not hesitate to call upon me again if there is any further question about this matter.

Sincerely,

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

Mr. Joseph R. Gilio
Appraisers' Stores
210 Varick Street
New York 14, New York

AHB:bj

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THE ART of ASSEMBLAGE
Gilio

cc: Mr. Seitz

April 4, 1961

Mr. Joseph R. Gilio
Appraisers' Stores
201 Varick Street
New York 14, New York

Dear Mr. Gilio:

I am enclosing material relating to Arman Fernandez and other artists whose work will be included in the exhibition "The Art of Assemblage" which is scheduled to open at the Museum next fall. Mr. Barr sent me the enclosed Galleria Schwarz catalogue noting that Arman is in the same catalogue with Arp, Picabia, Schwitters, Man Ray and other "old masters."

We have a photograph of an Arman in the collection of the Kaiser-Wilhelm-Museum, Krefeld, Germany. We can send it to you for your files if you want it. Arman's box of pills is illustrated in an article "Young Culture" in the March 1961 issue of ARCHITECTURAL DESIGN. We hope to have a copy of this publication the next time you come to the Museum.

With best regards,

Sincerely,

Dorothy H. Dudley
Registrar

DHD/lkh

Enclosures

cc: Philip C. Johnson
Francis T. Christy

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I am familiar with the work of Arman Fernandez and I know him personally. He is a well-known artist whose "assemblages" have been exhibited and purchased widely in Europe, and I can vouch for the artistic intent by which he is motivated. I intend also to include his work in an important international exhibition of collage and assembled art to be shown in this and four other American museums next fall. Moreover, although Arman's use of everyday objects is at first startling, his procedure is entirely in conformity with the definition of collage included in Miss Dudley's statement in support of H.R. 2411 (p. 45 of the printed statements made at the Senate Hearing on H.R. 2411) which I quote: " 'collages' that is, pictures made of paper, cloth, small objects - manufactured or not - etcetera, pasted, glued, sewn, pinned, or nailed together . . . ." Miss Dudley's statement in turn, is in accord with the currently accepted definition of collage, for example, that in the Oxford Dictionary of American-English Usage.

> COLLAGE. Art: An assortment of fragments (cards, matchboxes, etc.) put together to make an artistic composition.

Both of the works in question combine small "manufactured" objects to form a work of art. Although they are not fastened together, the artist's chosen

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Arman.

Poubelle 1959

Collection Musée de Krefeld

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cc: Miss Dorothy Dudley
Alfred H. Barr, Jr.
Peter Selz

March 23, 1961

Mr. Joseph R. Gilio
Appraisers' Stores
201 Varick Street
New York 14, New York

Dear Mr. Gilio:

Miss Dudley has informed me of the question which has arisen concerning customs clearance of two works by Arman Fernandez purchased by Philip E. Johnson. She has asked me to send you my opinion of their status as works of art to support Mr. Johnson's claim that these works are eligible for free entry under Tariff Paragraph 1807 (a) as collages, constructions in metal, etc. or "works of art in any other medium including... materials, manufactured or otherwise such as are used on collages" or under 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).

I am familiar with the work of Arman Fernandez and I know him personally. He is a well-known artist whose "assemblages" have been exhibited and purchased widely in Europe, and I can vouch for the artistic intent by which he is motivated. I intend also to include his work in an important international exhibition of collage and assembled art to be shown in this and four other American museums next fall. Moreover, although Arman's use of everyday objects is at first startling, his procedure is entirely in conformity with the definition of collage included in Miss Dudley's statement in support of H.R. 2411 (p. 45 of the printed statements made at the Senate Hearing on H.R. 2411) which I quote: " 'collages' that is, pictures made of paper, cloth, small objects - manufactured or not - etcetera, pasted, glued, sewn, pinned, or nailed together . . . ." Miss Dudley's statement in turn, is in accord with the currently accepted definition of collage, for example, that in the Oxford Dictionary of American-English Usage.

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juxtaposition is maintained by packing them tightly within their containers.

Although the revised law provides for the free entry of work "in any other media" as well as for collages and constructions, you may prefer to take advantage of subparagraph (b). It would seem unnecessary, however, to have recourse to it in these cases.

As a summary of my opinion, may I say that I feel these objects unquestionably to be works of art, intended to be free under tariff paragraph 1807, as amended.

If you feel it would be helpful, I should be pleased to discuss this with you personally.

Yours sincerely,

William C. Seitz
Associate Curator

cc: Mr. Francis T. Christy
Mr. Philip C. Johnson

WCS:al

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE

March 23, 1961

Mr. Joseph R. Gilio
Appraisers Stores
201 Varick Street
New York 14, New York

Dear Mr. Gilio:

I have just read Dr. Seitz' letter regarding his opinion on the collage constructions by Arman Fernandez and I want to support his statement. There is no question in my mind that Mr. Fernandez is a recognized artist whose works are being shown in a legitimate art gallery, Iris Clert in Paris. They have also been exhibited recently at the Schwartz Gallery in Milan.and, as Dr. Seitz mentioned in his letter, we also expect to show Fernandez' work in an exhibition here next Fall.

I certainly admit that Fernandez' works are highly original and slightly different from the more traditional collages, but it is precisely this originality which gives them an unique artistic quality and should indeed qualify them as works of art.

Sincerely yours,

Peter Selz

Peter Selz
Curator

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Junk Culture

Lawrence Alloway

HISTORY. Throughout the twentieth century both the role of the artist and the technical definition of the work of art have been stretched. 'Everyone is talented': this proposition, for instance, is common to both the Surrealists *and* the Bauhaus educators. Moholy Nagy believed in everybody's 'capacity for developing the creative energies in his nature', which is not far from André Breton's belief that access to his Unconscious mind makes every man a poet. Such ideas combine to subvert the compact, professional image of the artist as the possessor and exponent of unique skills. As a result, the reach of the artist has been increased and the area that could be claimed as art has expanded. The definition of art has dilated, like cinema screens in the Big Screen revolution of the 1950s.

Boccioni's *Manifesto of Futurist Sculpture* attacked the hierarchy of noble materials in sculpture (bronze, marble) and the purity of media: 'one may use in a single work twenty different materials: glass, wood, cardboard, iron, cement, horsehair, leather, cloth, mirrors, electric lights, etc'. That was 1912; in 1944 Moholy Nagy remembered how, 'under the influence of cubist collages [and] Schwitters' *Merz* painting' he responded to 'the influence of the industrial "landscape" of Berlin'. 'On my walks I found scrap machine parts, screws, bolts, mechanical devices. I fastened, glued and nailed them on wooden boards'. Ettore Colla records similar excursions 'soon after the war, both in places where there had been fighting and in places where the objects of that struggle, having been torn open and reduced to skeletons, were dumped' **1**.

Most of the artists (to use a term that has not been replaced, nor should be) reproduced here have been called Dada or Neo-Dada. It is true that there is a most important link with Duchamp's Readymades, especially with the late works *Tu 'm* (1918) and *Ready-made malheureux* (1919). The earlier readymades, such as the *Bicycle Wheel* and the *Bottlerack*, were more compact and formal than the extensive late objects. However, William Rubin has a pertinent observation to make about this: 'as the Readymades proliferated, they created an environment in themselves (as attested by the photograph of Duchamp's West 67 Street apartment)'—reproduced in Robert Lebel's *Marcel Duchamp* as plate 83. However, it is important to remember that Junk Culture is not simply a Dada revival, but a continuation of themes of general validity in the body of modern art as a whole.

ENVIRONMENT. By dissolving the uniqueness of the medium of the work of art, using readymade objects—including ephemeral ones—of various sorts in various stages from mint condition to the threshold of collapse, connections of the work of art with the environment are multiplied. The space of an object is literal, not pictorial; the dimension of illusion, the means to many of art's most valuable effects, is denied. According to Allan Kaprow, 'there has been a shift in general from a concern for the work of art as a thing to be possessed, i.e., a valuable object upon which highly specialized care has been lavished, to the work of art as a situation, an action, or an event' **2**.

The acceptance of mass-produced objects, just because they are what is around, not because they issue from idolatrized technology, is central to mid-century Junk Culture. David Myers' delight in ungraded, non-hierarchic variety when writing about Rauschenberg's combine paintings **3** updates the already-quoted Futurist manifesto. 'Table-cloths, kitchen utensils, light bulbs, animals, baseballs, reproductions of Old Masters, hats, packing crates, comic strips, love stories, Coca Cola.'

Junk culture is city art. Its source is obsolescence, the throw-away material of cities, as it collects in drawers, cupboards, attics, dustbins, gutters, waste lots, and city dumps. Objects have a history: first they are new brand goods **4**; then they are possessions, accessible to few, subjected, often, to intimate and repeated use; then, as waste, they are scarred by use but available again **5**. We eat 400 times our own weight in food, if we live long enough, and I don't know the figures for suits, shoes, beds, razor blades, records, friends. Assemblages of such material come at the spectator as bits of life, bits of the environment. The urban environment is present, then, as the source of objects, whether transfigured or left alone. In addition, the objects are frequently presented in terms that dramatize spread, flow, extension, trespass **6, 7**. The junk is obtruded into our space with the aim of achieving maximum intimacy. Proximity and participation replace distance and contemplation as the communicative style of the object.

OBJECTS. The professionally grouchy American critic Hilton Kramer objects to Junk Culture on the grounds that 'raw junk



1

1 Ettore Colla *Red Relief* 1957
2 Allan Kaprow *Section of Environment, Escalator* (wire, cloth, paper) 1960
3 Robert Rauschenberg *Pilgrim* (collage and paint on canvas with chair) 1960

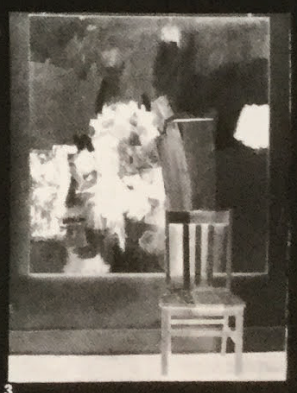
that has not suffered the attentions (not always improving) of so-called artists' is at least as interesting as the junk after treatment. But this is to miss the fact that essential to junk culture is preservation of the original status and function of the objects in the new context of the work of art. Kramer expects the new status of the object to overwhelm its former role completely. For instance, the history and function of books (gunpowder of the mind, etc.) is implicit in John Latham's *Libraries* **8**, but the way he uses books results in their transformation.

Recognition of the original object and the new status conferred on it by the artist are linked in a double image which is factual and demonstrable at both ends. The found and the made are equally solid. Latham's destructive gestures—cutting, tearing, sticking, burning, are vandalism to the librarian. But the spines and fans of pages take on an unexpected three-dimensional vigour when inverted and displayed in not-for-reading positions. The book becomes a solid object, not a transparent carrier of information; sculpture not a manual. The fact that the formality of the new object may be destructively arrived at or diffuse and chancey in organization does not entitle one to forget the presence of the artist. After all, somebody collected and connected the bits. As a collection of such works shows **9** they do not disappear into the environment as anonymous objects but stick out like islands.



2

The mystery of objects, a theme explored by Surrealism, is central to Junk Culture. The general character of Surrealist objects, however fruitful for æsthetics, was somewhat cultish; most of them looked like bibelots from the house of Des Esseintes, which is all right but specialized. Junk Culture, on the contrary, rests, not on esoteric fetishes, but on the comedy of waste—the uses artists make of their own and other people's high rate of consumption, and on standards of direct participation in art as a game. George Brecht, for example, developing out of Joseph Cornell's boxes, makes *Play Incident* in which the spectator drops a ping pong ball in one of two holes and waits while it rattles, musically, down through a pattern of (invisible) nails, to land in one of five compartments **10**.

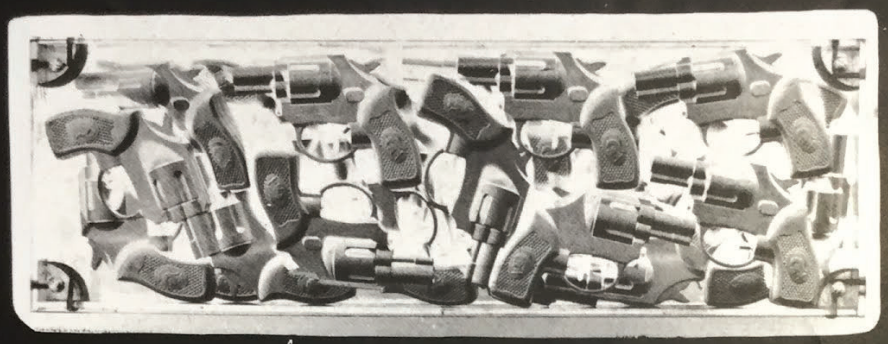


3

Junk Culture, in fact, is nearer to J. A. Castagnary, the friend of Courbet, in certain respects than to Surrealism: 'The painter of our own time', wrote Castagnary, 'will take the feelings he gets from the look of things in our society, and give them back to us in pictures where we recognize ourselves and our own surroundings'. This is part of an argument for realism, but it characterizes the urban roots and anti-idealist æsthetics of Junk Culture perfectly well. The paradox of Junk Culture is that though it is the most far-out and *un*popular art form, it is also the most democratic. It is the art which celebrates the ways in which artists are like other people, sharing objects, sharing the environment, literally.

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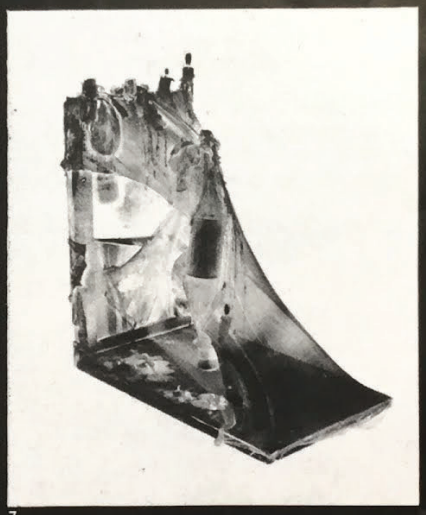
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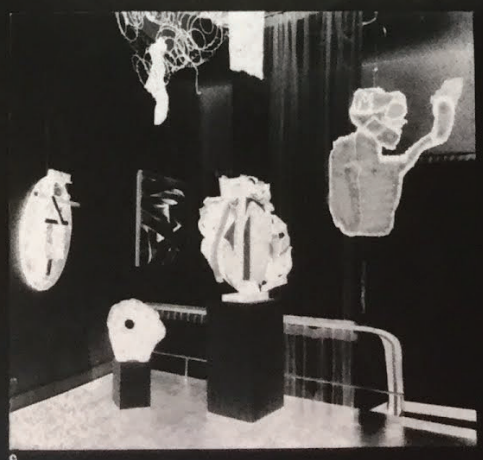


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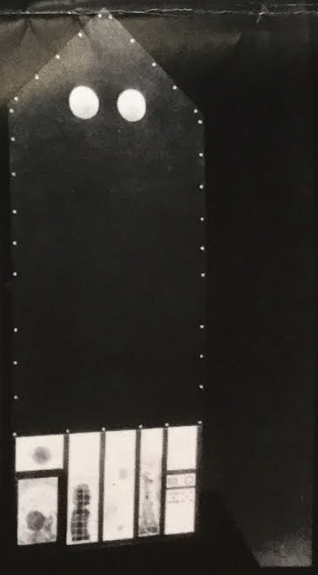
4 Arman *Object* (toy revolvers) 1960
5 Arman *Object* (keys) 1960
6 Jim Dine *Household Piece* (fabric, wire, paint) 1960
7 Bruce Connor *Portrait of Allen Ginsberg* (wood, wax, cloth, nylon) 1960
8 John Latham *Library* (detail) 1960
9 General view, *New Media New Forms, I*, Martha Jackson Gallery, New York. From left to right, Hanging: Jim Dine (detail), Claes Oldenberg; on the wall: Red Grooms, Scarpitta; on the floor: Teshigara, John Chamberlain.
10 George Brecht *Play Incident* (wood with various objects) 1960



8



9



10

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Art of Ass/Gimpel

May 15, 1962

Dear Mr. Gimpel:

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. Peter Gimpel
Gimpel Fils Gallery Ltd.
50 South Molton St.
London W.1

Enclosure: 1 loan receipt for: Tal-lee, Cooper

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ART OF ASSEMBL

art of assemblage
Gimpel

GIMPEL FILS LTD.

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET

LONDON, W.1

June 5th, 1961.

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

Dear Mr. Seitz,

I am enclosing the forms for Austin Cooper's picture "Tal-lee" duly filled in, as well as the black and white photograph of it.

Let me know if you want the colour block of it.

Yours sincerely,

Peter Gimpel.

ENC.

CABLE ADDRESS: GIMPELFILS-LONDON

CABLE ADDRESS: GIMPELFILS-LONDON

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ART OF ASSEMBL

ART OF ASSEMBLAGE

GIMPEL FILS LTD.

OLD MASTERS
AND
CONTEMPORARY ARTISTS

TEL. MAYFAIR 3720

50, SOUTH MOLTON STREET
LONDON, W.1

Gimpel Fils Gall

original: Miss Dudley

June 2nd, 1961.

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

Dear Mr. Seitz,

Thank you for your letter of May 16th and for the forms concerning Austin Cooper's "Tal-lee". I am getting the artist to complete this form and I will return them to you then.

I am delighted that you should be borrowing his work. This particular one is not and never has been for sale as there are only about 5 in existance of this period and we keep them as a record of his work for that period. His current work of that size would be sold at the insurance value of this picture I have given you. However I would not be willing to sell this early work at this insurance price.

I have both black and white and in fact a colour block of this painting the size or the colour block is $4\frac{3}{4}$ x $7\frac{1}{4}$ inches. Perhaps you will let me know if you can use this block. I will enclose a black and white photo with the forms.

I am very pleased Mr. Maremont is willing to lend his Irwin, that will avoid extra expense.

Yours sincerely,

Peter Gimpel.

E

CABLE ADDRESS: GIMPELFILS-LONDON

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ART OF ASSEMBL

Gimpel Fils Gall

cc: Miss Dudley ✓

May 16, 1961

Mr. and Mrs. Charles Gimpel
Gimpel Fils Gallery Ltd.
50 South Molton Street
London W.1.
England

Dear Mr. and Mrs. Gimpel:

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 Tal-lee by Austin Cooper.

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, MMessrs. 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

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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 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 a print; 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 the photograph at your earliest convenience.

As for Irwin, Mr. Maremont in Chicago offered me one which seems to me to be excellent, so we will not have to bring one from Europe. Ittis possible that I may have another request to make of you, however, in which case I shall simply send the loan form with a covering note.

It was extremely pleasant to see and talk with you in New York. I only wish that life was less crowded so we could have spent more time with each-other.

Very sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBLAGE
Graham Gall.

May 16, 1962

Dear Mrs. Washburn:

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. Alan L. Washburn
Graham Gallery
1014 Madison Avenue
N.Y.C.

Enclosure: 1 loan receipt for: Sudden Encounter, Fine

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ASSEMBL
Graham Gall.

June 12, 1961

Graham Gallery
1014 Madison Avenue
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 Sudden Encounter by Pearl Fine.

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
enc.

cc: Dorothy Dudley ✓

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ART OF ASSEMBL.
Grand Central Mod.

May 16, 1962

Dear Miss Roberts:

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 Colette Roberts
Grand Central Moderns
8 West 56th Street
N.Y.C.

Enclosure: 1 loan receipt for: Oracle, Manso

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Assembl
G.C. Moderns

cc: Miss Dudley

June 21, 1961

Miss Colette Roberts
Grand Central Moderns
1018 Madison Avenue
New York, New York

Dear Miss Roberts:

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 d 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 Oracle, 1961, by Leo Manso. I am enclosing a loan agreement form in duplicate, the original to be returned to us and the cop 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.

It is our intention to illustrate the book with many of the objects in the exhbition. If you already have photographs, would you please send us two prints. The bill can be addressed to Miss Alicia Legg here at the Museum.

Thanking you for your cooperation, I am yours sincerely,

William C. Seitz
Associate Curator

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Assembl
Green Gall

cc: Miss Dudley

June 27, 1961

Mr. Dick Bellamy
Green Gallery
15 West 57th St.
New York, New York

Dear Dick,

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 willinclude 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:

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I should like to confirm your agreement to lend the following two works:

Untitled, by Samaris (23" x 18 1/2")

Untitled, by Follet, (24" x 30")

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.

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 diverse types 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.

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

Thanking you for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Ass/Grosvenor (Estorick)

May 15, 1962

Dear Mr. Estorick:

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. Eric Estorick
Grosvenor Gallery
15 Davies St.
London W.1

Enclosure: 1 loan receipt for each of the following:
Mesens: Mouvement immobile
Verdures Dorees

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with compliments

Grosvenor Gallery

15 Davies Street London W1

Mayfair 2782 and Hyde Park 3314

Telegrams Sevenartz London

Mr E.L.T. Mesens will be sending photographs of his collages to you direct.

Yours sincerely,

Marie Evans

Marie Evans,
Secretary to Mr Estorick

Orig DD

Proprietors Sevenarts Limited Directors E.E.Estorick (usa) E.Wolff

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 ocean transit are thirteen times those for domestic shipments.

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

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ASSEMBL
Grosvenor

Grosvenor Gallery

15 Davies Street London W1

Mayfair 2782 and Hyde Park 3314

Telegrams Sevenartz London

29 June 1961

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

Dear Mr Seitz,

Mr Eric Estorick, who is at present in the Soviet Union, has asked me to return the enclosed loan agreement forms which you sent him on May 29. I understand that Mr E.L.T. Mesens will be sending photographs of his collages to you direct.

Yours sincerely,

Marie Evans

Marie Evans,
Secretary to Mr Estorick

orig DD

Proprietors Sevenarts Limited Directors E E Estorick (usa) E Wolff

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 ocean transit are thirteen times those for domestic shipments.

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

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	MoMA Exhs.	695.3

ART OF ASSEMBLAGE

cc D.D.

Grosvenor Gallery

May 29, 1961

Grosvenor Gallery
15 Davies Street
London W1
England

Dear Sirs:

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

Because of the current interest in unorthodox media, and the philosophical questions that it reises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of Mouvement Immobile and Verdures Dorees by E.L.T. Mesens 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 for each work, the originals to be returned to us and the copies 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 ocean transit are thirteen times those for domestic shipments.

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

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May 29, 1961

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 each material, or gragment employed in each work, or 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.

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: cc

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art of Ass't Hahn)

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0965

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE June 1, 1962

Hahn Brothers

231 East 55 Street

New York City

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

Please come to the museum on Tuesday, June 5th, and collect the following for return:

1.) Deliver to: Mr. & Mrs. David M. Solinger, 33 East 70th St.
62.178 Dubuffet: Vue de Paris, #1 (Dubuffet Repair)

✓2.) Deliver to: Scandinavian Design, 20 East 58th St., 2nd floor
61.192h Dienes: Construction #11

✓3.) Deliver to: Art Cart Storage, 315 East 91st Street
61.2019 Mallary: Jouster, construction

PURPOSE

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ART OF ASSEM.

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0959

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE May 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.

Kahn Brothers
231 East 55 Street
NYC

DATE RECEIVED OR SHIPPED

5/24/62

Please come to the museum on Thursday, May 24th, and collect the following works of art for delivery:

Deliver to Imperial House, 150 East 69th St., Apt. 26 L - Mr. & Mrs. Arnold H. Maremont -- maid only is there, if no answer right away, keep trying:

61.1967 Marca-Relli: The Snare, oil & cut canvas

Deliver to Kornblee Gallery, 1018 Madison Avenue:

61.2144 Jacobs: Ursula, sculpture

PURPOSE

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Art of Assembl

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0952

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE May 10, 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.

Hahn Brothers

231 East 55 St.

NYC

DATE RECEIVED OR SHIPPED

Please arrange to come to the museum on the dates below and collect the following assemblages for return to the owners:

Tuesday, May 15th

Deliver to Marisol Escobar, 58 East 13th St.:

✓61.1969 a-d Marisol: From France, construction

Deliver to the Museum of Primitive Art, 15 West 54th St.:

✓61.2766 Matisse: Design for Rose Window, gouache

Deliver to Castelli Gallery, 4 East 77th St.:

✓61.1991 Duchamp: Bottle dryer

Deliver to Grippi Gallery, 905 Madison Ave.:

✓61.2012 Simon: Kiosk, construction

Pick up from and deliver to the museum: from David Salinger 33 East 70th St.

✓62.178 Dubuffet: View of Paris

5/16/62

Wednesday, May 16th

Deliver to Mr. Salvatore Neo, 356 Seventh Ave., near 30th: between 2 and 4:00 PM

5/16/62

PURPOSE

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Deliver to Salvatore Meo: (continued from Page One) (between 2 - 4:00 PM)

61.2100 Meo: Totem, construction
61.2099 " : Sherenna, "
plus empty box

5/16/62

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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art of ass / Hahn

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0947

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE May 7, 1962

Hahn Brothers

231 East 55 St.

NYC 22

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

5/9/62

Please arrange to come to the museum on Wednesday, Thursday & Friday, May 9, 10 & 11, and collect the following assemblages for return to their owners:

Wednesday, May 9:

Deliver to Ivan Chermayeff, 347 East 62nd St.:

61.2088 Chermayeff: Type Collage with Newspaper, collage

Deliver to America-Israel Cultural Foundation, 2 West 45 St.:

61.1559 Tumarkin: Rendez-vous en 22998h, collage

Deliver to Stephen Hahn Gallery, 611 Madison Avenue:

61.1947 Dubuffet: Le Duc, sponge sculpture

Deliver to Dr. & Mrs. Hans Kleinschmidt, 170 E. 79th St., before 12:00 noon:

61.1959 Schnitter: Large S Nora 265, collage

Deliver to Koots Gallery, 655 Madison Ave.:

61.1960 Dubuffet: Tapis tabac, collage

Deliver to Matisse Gallery, 41 East 57 St.:

61.3399 Man Ray: Optical Holes..., construction
61.1921 Marcel Duchamp: L.H.O.O.Q.,
61.2753 Matisse: Nude with Oranges, gouache (deliver in box - 7 x 49 x 68" - 151 pds.)

PURPOSE

ORDERED BY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

5/9/62

Wednesday, May 9 (continued):

Deliver to Mr. & Mrs. B. J. Reis, 252 East 68th St., BEFORE NOON:

61.1592 Gross: Remember Uncle August, oil
61.1835 Braque: The Program, collage

Deliver to Mrs. John D. Rockefeller, III, 1 Beekman Place, Apartment 9 A:

61.1218 Nierenkousid: Textured Composition #91, collage

Deliver to Catherine Viviano Gallery, 42 East 57th St.:

61.1533 Sage: The Great Impossible, collage

Deliver to Howard Wise Gallery, 50 West 57th St.:

61.2029 von Wiegand: Dark Journey, collage

Thursday, May 10:

5/10/62

Deliver to Elkon Gallery, 1063 Madison Avenue:

61.1928 Torres-Garcia: Wood relief

Deliver to Kornblee Gallery, 1018 Madison Avenue:

61.2114 Jacobs: Ursula, iron sculpture

Deliver to Mr. H. Richard Miller, 1060 Park Avenue at 87th, in the afternoon:

61.1974 Dubuffet: Bread Carrier, assemblage

Deliver to Robert Motherwell, 173 East 94th St.

61.1975 Motherwell: Pyrénéen collage

Deliver to the Metropolitan Museum of Art, Fifth Avenue at 82nd St.:

61.2139 Valentine, 19th Century

Deliver to Mr. & Mrs. William C. Seitz, 11 Riverside Drive:

61.2062 Saint-Phalle: Tu est moi, collage

Deliver to Allan Stone Gallery, 18 East 82nd St.:

61.2091 Durkee: Sala, construction
61.3397 Langlais: Wishy Washy 1, construction

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5/10/62

Thursday, May 10 (continued):

Deliver to Mr. & Mrs. George Wittenborn, 1018 Madison Avenue:

✓ 61.3401 Schwitters: Merzbild, collage
✓ 61.3402 Goodnough: Collage

Deliver to Richard Zeisler, 4 East 70th St.:

✓ 61.1962 Masson: Caristide, collage
✓ 61.2031 Schwitters: The Neatest Trick of the Month, collage

5/11/62

Friday, May 11th:

Deliver to Mrs. Elizabeth McFadden, 92 Bank Street, before 12:00 noon:

✓ 61.1973 Ryan: Collage (grey)
✓ 61.1972 " : " (small red)

Deliver to Richard Stankiewicz, 417 Broadway, 3rd floor, around 3:00 PM in afternoon:

✓ 61.3461 Stankiewicz: Untitled sculpture

~~Deliver to Mr. & Mrs.~~ Solomon & the

~~✓ 61.1931 Schwitters: Collage~~
~~✓ 61.1932 " : "~~

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Art of Assembl.

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L ~~0933~~

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE May 3, 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.

Hahn Brothers

231 East 55 Street

New York City 22

DATE RECEIVED OR SHIPPED

5/4/62

Please return the following on Friday, May 4th:

To: Alan Gallery, 766 Madison (at 66th St.)

61.1930 Conner: Cocoon, assemblage

To: Carstairs Gallery, 11 East 57th St.

61.1911 Goerits: Message No. 11, collage

To: Downtown Gallery, 32 East 51 St.

61.1926 Dove: The Critic, collage
61.3448 " : Ten-Cent Store, collage

To: Emmerich Gallery, 17 East 64th St.

61.1929 Vicente: No. 10, collage
61.2143 " : Black and Blue, collage

To: Fried Gallery, 40 East 68th St.

61.3398 Leuitin: Shrine, collage

To: Allan Frumkin Gallery, 32 East 57th St.

61.1939 Westermann: About a Black Magic Maker, wood

To: Graham Gallery, 1014 Madison Avenue

61.1941 Pine: Sudden Encounter, collage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To: Grand Central Moderns, 8 West 56th St.

61.1942 Manso: Oracle, collage

To: Tibor de Nagy Gallery, 149 East 72nd St.

61.1558 Richenberg: Paper Collage II, collage
61.2092 Goodnough: Horse and Rider, collage

To: Betty Parsons Gallery, 15 East 57th St.

61.1981 Ossorio: Excelsior, construction
61.3376 Pousette-Dart: Mirror, collage

To: New Gallery, 50 East 78th Street

61.1247 Motherwell: In Gray with Parasol, collage (deliver in sandwich pkg.)

To: Saidenberg Gallery, 10 East 77th St.

61.1998 a & b César: Motor 4, sculpture (deliver in box)

To: Stable Gallery, 33 East 74th St.

61.1752 Garcia: Sailor to Thy Rest, collage

To: Zabriskie Gallery, 36 East 61st St.

61.2037 Stella: No. 7, collage
61.2036 " : No. 6, "

HAHN
5/4/62

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Art of Assembl.

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L 0761**

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE November 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.

Kahn Brothers

231 East 55 Street

New York City

DATE RECEIVED OR SHIPPED

On Monday, November 27th, please come to the museum & collect the following works for delivery:

To Mr. William Weintraub, 333 East 57th St., Apartment 1h A - after 12:00 noon — 11/28/61

61.2028 Dubuffet: George in the Garden, oil on canvas

To Mr. and Mrs. J. de Menil, 111 East 73rd Street, — 11/27/61

61.1532 Cornell: Apothecary, construction GLASS - fragile!

To Staempfli Gallery, 47 East 77th St.

61.2016 Tinguely: Makroko, construction
61.2017 " : Monstranz, construction

On Tuesday, November 28th, please collect the following for delivery: to the Castelli Gallery, 4 East 77th St.

61.2111 Dubuffet: The Horseman, clinker FRAGILE
61.2112 " : The Commander, " "

PURPOSE Art of Assemblage Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Art of Assemblage

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0754

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE November 17, 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 St.
New York City

DATE RECEIVED OR SHIPPED

On Tuesday, please collect the following works from the museum and deliver them as follows:

To: Alan Gallery, 766 Madison Avenue — 11/21/61

61.2669 Conner: Temptation of St. Barney Google, construction ✓

To: Mr. and Mrs. Thos. Hess, 19 Beekman Place

61.3396 de Kooning: Study for Woman, oil on paper ✓

To: Mr. and Mrs. Pierre Matisse, 1 East 94th St., before noon

61.3400 Miro: Objet-Poetique (4 detached pieces) ✓

To: Mrs. Edith Schloss Burckhardt, 116 West 21st St., before one o'clock

61.2001 Schloss: Dow Road, collage-construction ✓

To: Mr. & Mrs. Bernard J. Reis, 252 East 68th St., between 11 & 12 noon

61.1594 Cornell: Medici Slot Machine, construction FRAGILE - Glass ✓
61.1596 Vail: Bottle, construction ✓ " - "

To: Mrs. Eleanor Ward, Stable Gallery, 33 East 74th St.

61.1753 Cornell: Hleriot, construction FRAGILE - Glass ✓
61.1754 " : Compartmented Cubes, construction FRAGILE - Glass ✓
61.1755 " : Pink Castle, construction FRAGILE - Glass ✓

To: Nelson Rockefeller's storage at your warehouse, 7th floor 61.1997 Braque: Clarinet ✓ Glass - fragile; put in rack.

PURPOSE Art of Assemblage Exhibition returns

ORDERED BY [illegible]

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

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0750

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE November 17, 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 St.
NYC 22

DATE RECEIVED OR SHIPPED

11/17/61

For collecting a sculpture by Stankiewics from the Stable Gallery and delivering to the museum on Friday, November 17.

Also, for returning a Miro collage to Royal S. Marks, 21 East 66th St., NYC on Friday, November 17.

PURPOSE Art of Assemblage Exhibition

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Art of Assembl

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0746

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE November 14, 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

11/16/61

Please collect the following works and deliver to the museum on Thursday, November 16th:

From: Downtown Gallery, 32 East 51st St.:

Ten-cent Store, by Dove

From: Alan Gallery, 766 Madison at 66th St.:

Cocoon, 1959, 36" high, by Conner

PURPOSE Art of Assemblage Exhibition

ORDERED BY Dorothy H. Dudley, Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0688

11 WEST 53 STREET NEW YORK 19 N. Y.

Hahn

DATE September 8, 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 St.
NYC

DATE RECEIVED OR SHIPPED

Please make the following collections for delivery to the museum:

WEDNESDAY, SEPTEMBER 13TH:

From Mr. & Mrs. Solomon Ethe, 25 Fifth Avenue, NYC 3 (in the morning)

Schwitters: Zeichnung 6, collage
" : Der Blaue Vogel, " — 9/13/61

From Mr. H. Richard Miller, 1060 Park Avenue (before 12:00 noon)

Dubuffet: Bread Carrier — 9/13/61

From Saidenberg Gallery, 10 East 77 St. (after 10:00 AM)

César: Moter 4 — 9/13/61

From Allan Stone Gallery, 18 East 82nd St.

Langlais: Misty Washy 1, wood
de Kooning: Red Rye, oil & collage — 9/13/61

This order will also cover the following collections for which we have no definite collection dates, but will telephone you:

From Landes Levitin, 117 Waverly Place

Levitin: Shrine, collage — 9/15/61

ART OF ASSEMBLAGE EXH.

Also from Robert Scull,
8 Blue Sea Lane, Great Neck, L.I.

1 or 2 items: we will notify you. — 9/20/61

PURPOSE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0684

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE September 6, 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

New York City

Please collect the following works for delivery to the museum:

	DATE RECEIVED OR SHIPPED
TUESDAY, SEPTEMBER 12:	
From: ✓Staempfli Gallery, 47 East 77th St. ✓Love: Figure, iron ✓Tinguely: Makroko ✓ " : Monstrans	9/12/61
From: ✓Allan Frumkin Gallery, 32 East 57th St. (after 10:00 AM) Westermann: About a Black Magic Maker NOTE: DON'T REMOVE WHEELS!	9/12/61
From: Koots Gallery, 655 Madison Avenue - 9/13 ✓Dubuffet: Tapis tabac, collage	9/13/61
From: ✓Stephen Hahn Gallery, 611 Madison Avenue (between 10:30 & 12:00 noon) Dubuffet: Le Duc,	9/12/61
WEDNESDAY, SEPTEMBER 13:	
From: ✓Parsons Gallery, 15 East 57th St. Cesario: Excelsior, collage	9/13/61
TUESDAY, SEPTEMBER 19:	
From: ✓Robert Motherwell, 173 East 98th St. Motherwell: Pyreneen collage	9/19/61
From: ✓William Weintraub, 333 East 57th St. Dubuffet: George in the Garden	9/19/61

PURPOSE ART IN ASSEMBLAGE EXHIBITION

ORDERED BY [illegible]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0677

11 WEST 53 STREET NEW YORK 19 N. Y.

Assembl
Hahn

DATE August 30, 1961

Kahn Brothers

231 East 55 Street

New York City

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.

Page One

	DATE RECEIVED OR SHIPPED
Please make the following pickups for us next week (& week after) & deliver to the museum:	
TUESDAY, SEPTEMBER 5:	
From Martha Jackson Gallery, 32 East 69th St. Schnitzler: Aerated Painting, collage	9/5/61
From André Emmerich Gallery, 17 East 64th St. Vicente: No. 10, collage	9/5/61
From Zabriskie Gallery, 36 East 61st Street Stella, J.: Number 6 (profile) TR9-7590 TE2-9034	9/6/61
WEDNESDAY, SEPTEMBER 6:	
From Miss Meri Bienes, 58 West 57th Street (before 12:00 noon) Dienes: Construction #11, construction ✓	9/6/61
From Boontown Gallery, 32 East 51st Street Dove: The Critic, collage (1) " : ~~The Sea No. 2, collage~~	9/7/61
From Green Gallery, 15 West 57th St. (in the afternoon) ✓ Follet: Untitled Semeres: "	9/6/61
From Janis Gallery, 15 East 57th St. HAYES STORAGE Duchamp: Bicycle Wheel	9/6/61
From Matisse Gallery, 41 East 57th St. (before 12:00 noon) Man Ray: Optical Hopes Miro: Objet-Poetique (4 detached pieces) ✓	9/6/61

PURPOSE ART OF ASSEMBLAGE EXHIBITION

ORDERED BY [illegible]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Cert of Assembl
S. Hahn

May 17, 1962

Dear Mr. Hahn:

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. Stephen Hahn
Stephen Hahn Gallery
611 Madison Avenue
New York City

Enclosure: 1 loan receipt for: Dubuffet: Le Duc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

cc: Miss Dudley ✓

Assmbl

Hahn, S.

June 12, 1961

Mr. Stephen Hahn
1212 Fifth Avenue
New York 29, New York

Dear Mr. Hahn:

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 Le Duc by Jean Dubuffet 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, of if this becomes too detailed, each type of material.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

It is our intention to illustrate the book with many of the objects in the exhibition. We already have one photograph of Le Duc but would appreciate your sending another print. 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 form and photograph as soon as possible.

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

May 31, 1962

Dear Mr. Halstead:

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. Whitney Halstead
405 Menomonee
Chicago 14, Illinois

Enclosure: 1 loan receipt for: Halstead, Personnage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

original to Miss Dudley

ART OF ASSEMB
Al Halstead

WHITNEY HALSTEAD
405 Menomonee
Chicago 14, Illinois

May 15, 1961

Dear Mr. Seitz:

I am replying to your letter of May 3, to the Superior Street Gallery, 152 East Superior. Since the gallery will not be in business after June 1, I think it will be more satisfactory if you contact me direct.

I am of course very happy to cooperate and to lend the Personnage. I will arrange to have it packed and shipped to you before the September 5 date. I will also send by the end of this week the photographs that you requested.

I have taken the liberty of changing the Loan Agreement - lender and address. If the changed forms are not satisfactory please fill in new ones according to the changes, and send them to me for signing.

Thank you again for the opportunity to participate in what sounds like an interesting and very timely exhibition.

Very sincerely yours,

Whitney Halstead

William C. Seitz
Associate Curator
The Museum of Modern Art
New York 19, New York

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.

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	MoMA Exhs.	695.3

ART of ASSEMBLAGE

Superior St. gall

cc: Miss Dudley ✓

May 3, 1961

Miss Marianne Gaw, Director
Superior Street Gallery
152 East Superior Street
Chicago
Illinois

Dear Miss Gaw:

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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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 Personnage by Whitney Halstead 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.

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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 selection of illustrations must be made within the next month, I should appreciate having these photographs 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 ASSEMBLAGE

HAMBURGER KUNSTHALLE

HAMBURG 1 · GLOCKENGIESSERWALL · FERNRUF 24 82 5 1, 2607 Hamburg

May 23, 1961
Prof.H./Ti.

original: Miss Dudley

Mr. William C. S e i t z ,
Associate Curator,
The Museum of Modern Art,
11 West 53rd. Street,
N e w Y o r k 19.

Dear Mr. Seitz,

Many thanks for your letter of May 18. The address of Rolf N e s c h is: Aal b./Hallingdal, Norway. I did send your letter with the loan forms directly to him and he will certainly answer your questions.

I do not have a photograph of "Der Schnarcher" and the editor in Stuttgart will only have a ektachrome for the color plate. Perhaps Nesch can send you a photo or a new one has to bee made in Oslo.

With kindest regards

Yours truly

(Prof.Dr. A. Hentzen)
Director

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	MoMA Exhs.	695.3

ART OF ASSEMBLAGE

Hamburg

cc: Miss Dudley ✓

May 18, 1961

Dr. Alfred Hentzen, Director
Kunsthalle
Hamburg 1
Glockengiesserwall
Germany

Dear Dr. Hentzen:

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 very much to include Rolf Nesch's collage, Der Schnarcher, (on page 73 of your book) in this exhibition. Inasmuch as I do not have Mr. Nesch's address, I should appreciate having you make contact with him for me, and forwarding the enclosed loan forms to him in the hope that he will find it possible to collaborate with us.

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 Berlin agent, Gustav Knauer, Pfalzburgerstrasse 19-21, will get in touch with Mr. Nesch 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.

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	MoMA Exhs.	695.3

+ 25 Art of Assemblage -

May I ask that every material or fragment employed in the work be identified, 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.

Thanking you in advance for your assistance, may I look forward to an early reply inasmuch as the catalogue must go to press in a few weeks.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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#695 Art of Assemblage - Hayes/Germany

art & assem./ Hayes

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L 0005**

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE September 18, 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.

Hayes Storage
305 East 61st Street
New York City
Att.: Mr. Stanton

DATE RECEIVED OR SHIPPED

9/20/62

For collecting the following 2 works by Marcel Duchamp belonging to the Sidney Janis Gallery from the museum on Wednesday afternoon, September 19th, and delivering them to the Gallery's account at your warehouse:

61.1956 Fountain, ceramic
61.1955 Bicycle Wheel (and stand)

PURPOSE return of loans to ART OF ASSEMBLAGE EXH.

ORDERED BY

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	MoMA Exhs.	695.3

#695 Art of Assemblage - Harvard/Germany

cc: Miss Dudley

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L 0944**

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE May 4, 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.

Hayes Storage
305 East 61st Street
NYC

DATE RECEIVED OR SHIPPED

Please come to the museum and collect the following works of art for the Janis Gallery storage account; please call the Janis Gallery (PL 9-4241) so that they can arrange to be there when they are returned:

Duchamp: Bicycle Wheel
" : Fountain

PURPOSE Art of Assemblage Exh. return

ORDERED BY [redacted]

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Assemblage –
/Germany

To David

Date _____ Time 3-

WHILE YOU WERE OUT

M Lorentina

of _____

Phone _____
Area Code Number Extension

TELEPHONED	✓	PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message She present to Germany
Pan Am - Flight #74
leaving June 9
Customs bill # 031521

Operator

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

, 1963

Struck an
Spaldings
Hamburg,

Dear Sirs

to W. R.
the retur
exported

David Vance
Associate Registrar

Enclosure

Sincerely yours,

William S. Seitz
Associate Curator

WSSrajk
enc.

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	MoMA Exhs.	695.3

#695 Art of Assemblage – Harnest/Germany

June 7, 1963

Struck and Renck
Spaldingstrasse 210
Hamburg, Germany

Dear Sirs:

I enclose copies of my letter of instructions to W. R. Keating & Co. and the shipper's invoice covering the return of two paintings by Fritz Harnest which you exported for our account in May 1961.

Very truly yours,

David Vance
Associate Registrar

Enclosure

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	MoMA Exhs.	695.3

Art of Assemblage

Hess

cc: Miss Dudley ✓

November 27, 1961

Mr. and Mrs. Thomas Hess
19 Beekman Place
New York 22, New York

Dear Tom and Audrey:

May I thank you for your kindness in lending your beautiful de Kooning collage Study for Woman 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

WCS:sjk
enc.

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cc: Miss Dudley

ART OF ASSEMBL.
Hess

July 13, 1961

Mr. Thomas B. Hess
Executive Editor
Art News
32 East 57th Street
New York, New York

Dear Mr. Hess:

We are planning the layout of the Art of Assemblage book and in Bill Seitz' absence on vacation I am writing about a photograph of the final version of your de Kooning Woman, which Bill said you had agreed to lend to the exhibition.

We are working with a photograph marked "uncompleted" which seems almost identical to one of the illustrations in Art News, March 1953, page 31 (the third from the left at the top of the page). This seems to be cropped on all four sides.

Would you please telephone Bill Seitz or me as soon as you return to New York, which Mrs. Silvers in your office says will be about August 1. If you are back by then, there would be time for us to have a new photograph made, if necessary.

We would appreciate very much your cooperation in getting a good reproduction of the painting. May I ask also if you would return the loan form at your earliest convenience?

With best wishes,

Sincerely,

Alicia Legg
Assistant Curator

cc: Mr. Hess at Hotel St. Georges, Beirut, Lebanon

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A Sseemblage

Hess

cc: Miss Dudley

June 26, 1961

Mr. and Mrs. Thomas B. Hess
19 Beekman Place
New York, New York

Dear Tom,

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 should like to confirm your agreement to lend the de Kooning "Woman" (oil on paper, with mouth from an advertisement). 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 responsbile 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 reasonw 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: of 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 as soon as possible.

Thanking you for your cooperation.

Yours very sincerely

William C. Seitz
Associate Curator

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	MoMA Exhs.	695.3

Assemb
Hirscher

May 31, 1962

Dear Mr. Hirscher:

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. Heinz E. Hirscher
Seidenstrasse 64
Stuttgart, Germany

Enclosure: 1 loan receipt for: Magellanische Kuste, Hirscher

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	MoMA Exhs.	695.3

cc: Miss Dudley ✓

Art of Assemblage
Hirscher

June 8, 1961

Mr. Heinz E. Hirscher
Seidenstr. 64
Stuttgart W.
Germany

Dear Mr. Hirscher:

As the installation plans for our exhibition, "The Art of Assemblage," now stand, I find that I cannot accomodate a number of interesting pieces which I have requested. As I wrote you in my letter of April 25th, I might only have room for one of your works and this is Magellanische Kunste. I am returning to you your signed copy of the Loan Form for From the Memory of a Forest Ranger.

May I say that I am delighted that you will be represented in this exhibition which will be, I am convinced, of international importance.

Yours sincerely,

William C. Seitz
Associate Curator

WCS: co

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	MoMA Exhs.	695.3

Art of Assemblage

cc: Miss Dudley

Hirscher

April 25, 1961

Mr. Heinz E. Hirscher
Seideastr. 64
Stuttgart W.
Germany

Dear Mr. Hirscher:

Thank you so much for your letter and the photographs of the Magellanische Künste. I am very interested in having your work in the exhibition we discussed, "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 your two works, Magellanische Künste and From the Memory of a Forest Ranger, has been made with special care.

It may be that I will only be able to use one work, however if this is the case, I shall inform you by June at the latest. 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 uggently 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.

We hope to receive loans in New York not later than August 28. Our Germany forwarding agent, Gustav Knauer, Berlin-Wilmersdorf, Pfalzburgerstrasse 19-21, will get in touch with you to arrange for packing and shipment.

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	MoMA Exhs.	695.3

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.

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 say how much I enjoyed visiting you in Stuttgart and thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
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Art of Assemblage
Höch

TRANSLATION FROM GERMAN

To the Museum of Modern Art
New York 19 NY
11 West 53 Street

May 22, 1962

Dear Frau Höch:

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

Frau Hannah Höch
Berlin-Heiligensee
An der Wildbahn 33
Germany

Enclosure: 1 loan receipt for: Hausmann: Mechanischer Knopf

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	MoMA Exhs.	695.3

ART of ASSEMBL
Höch

TRANSLATION FROM GERMAN

To the Museum of Modern Art
New York 19 NY
11 West 53 Street

An das Museum of Modern Art
New York 19 N.Y.
11 West 53 Street

The sculpture from the Dada perios by Raoul Haussmann, Mechanical Head has today been picked up by Knauer. I put this loan at your disposal for your exhibition and expect it back at the end of April 1962. Please send me the catalogues of the exhibitions. Enclosed is a bill for two photographs.

Yours, etc.

Hannah Höch

Berlin-Heiligensee,
An der Wildbahn 33

28.6.61

Ich empfehle mich Ihnen,
Hannah Höch

Original: D. Dudley

Berlin-Heiligensee
An der Wildbahn 33
28.6.61

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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 Rauer 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
28.6.61

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	MoMA Exhs.	695.3

ART of ASSEMBLAGE

Höch

cc: Miss Dudley ✓
Dr. Mahlow

April 25, 1961

Mr. Eberhard Seel
Geschaftsführer des Deutschen Künstlerbundes
c/o Staatliche Kunsthalle
Lichtentaler Allee
Baden-Baden
Germany

Dear Mr. Seel:

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

Dr. Dietrich Mahlow has suggested to me that I write to you concerning the Mechanischer Kopf, by Raoul Haussmann, in the collection of Hanna Höch. I hoped to visit her when I was in Germany but did not have suffieient time, and Dietrich advised me to write to you about this request rather than to Frau Höch.

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 German forwarding agent, Gustav Knauer, Berlin-Wilmersdorf, Pfalzburgerstrasse 19-21, 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,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

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 madw within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for any cooperation you can give me in this matter.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS;sjk
enclosures

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Art of Assemblage
Gal. Iris Clert

cc Miss Dudley

December 13, 1961

Miss Iris Clert
Galerie Iris Clert
3 rue des Beaux-Arts
Paris 6
France

Dear Miss Clert,

May I thank you for your kindness in lending your beautiful Vail Composition 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 these fine works 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
(dictated by Mr. Seitz and
signed in his absence)

WCS:sjk
enc.

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cc: miss dudley

October 1, 1962

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57th Street
New York, New York

Dear Sidney,

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

Encl. 1 loan receipt for: Duchamp Bicycle Wheel and Fountain.

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Art Assembled
Gallery
Janis

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

TRANSPORTATION ORDER L 0680

DATE September 5, 1961

Hayes Storage
305 East 61st St.
NYC

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
9/6/61

For delivering 2 works of art by Duchamp from the Sidney Janis account to the museum.

PURPOSE ART OF ASSEMBLAGE EXHIBITION

ORDERED BY

Yours sincerely,

William C. Seitz
Associate Curator

ne/ikh
Enclosure

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ART OF ASSEMBLAGE

Janis

Mr. Philip C. Johnson

cc: Miss Dorothy Dudley

April 7, 1961

Sidney Janis Gallery
15 East 57th Street
New York 22, New York

Dear Sidney,

As you already know, I am 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

ws/ikh

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	MoMA Exhs.	695.3

May 15, 1962

Dear Monsieur Jean:

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. Marcel Jean
17 rue Hegesippe Moreau
Paris 18
France

Enclosure: 1 loan receipt for: Spectre of the Gardenia, Jean

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

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 53rd. Street. 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 had 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 Sardénie 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 to your purposes. I shall agree with your own decision ~~whatever~~, 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 ~~in due course~~ 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 ~~with~~ from it. I have mentioned in the loan form a selling price of $ 1200 because in case of a sale, ~~and~~ 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

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

THE ART OF ASSEMBLAGE

cc: Miss Dorothy Dudley ✓

Mr. Marcel Mean Page 2.

Jean

April 24, 1961

Mr. Marcel Jean
77 rue Hégésippe Moreau
Paris 18e
France

Dear Mr. Jean:

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, works 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

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 Spectre of the gardenia 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. 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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	MoMA Exhs.	695.3

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 Assemblage
Kleinschmidt

May 17, 1962

Dear Dr. and Mrs. Kleinschmidt:

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. and Mrs. Hans Kleinschmidt
170 E. 79th St.
N.Y.C.

Enclosure: 1 loan receipt for: Schwitters, Large S Merz 265

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ASSEMBL
Kleinschmidt

June 9, 1961

Dr. and Mrs. Hans Kleinschmidt
170 East 79 Street
New York, New York

Dear Dr. and Mrs. Kleinschmidt:

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 my request for the loan of Large S Merz 265 by Kurt Schwitters 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 ungently 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 month, I should appreciate having these 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:tv

cc: Dorothy Dudley

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Art of Assembl.
Kootz

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 M. Kootz
35 Sutton Place
N.Y.C.

Enclosure: 1 loan receipt for: Dubuffet, Tapes tabac

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cc Miss Dudley

ART OF ASSEMBL.
Kootz

July 10, 1961

Mr. Samuel M. Kootz
35 Sutton Place
New York, New York

Dear Sam:

Peter and I had a wonderful time with you and Jane on Sattrday. Thanks so much for giving us the opportunity to spend a fine day in the country and to see your collection. When my photographs are developed I'll send you prints, if they are any good at all.

Thanks alsofor signing the loan form for the Dubuffet Tapis tabac. Bill Seitz will be very glad to know he can have this for his exhibition The Art of Assemblage. As you know, the show will go to Dallas and San Francisco and the schedule is:

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

The work will be insured by the Museum for the value you indicated, $2500 from wall to wall. We will telephone you early in September to arrange for collection.

All best to you both,

Sincerely,

Alicia Legg
Assistant Curator

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Art of Assembl.
Kornblee

May 31, 1962

Dear Mrs. Kornblee:

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. Leonard V. Kornblee
Kornblee Gallery
1018 Madison Avenue
N.Y.C.

Enclosure: 1 loan receipt for: Jacobs, Ursula

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Art of Assemblage
Kuh

cc: Miss Dudley ✓

November 27, 1961

Mrs. Katharine Kuh
30 East 68th Street
New York 21, New York

Dear Katharine:

May I thank you for your kindness in lending your beautiful Brauner object, Roy-Les contraires trouve l'ho me - lire - Melancolie du bien, 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

WCS:sjk
enc.

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cc: Miss Dudley

Assemb.
Kuh

June 22, 1961

Mrs. Katharine Kuh
30 East 68th St.
New York 21
New York

Dear Katharine,

Here 6-22-61

This will assure you that the Brauner arrived safely at the Museum and that we are insuring it for the sum you suggested ($3,500). Although we have transcribed the title, it is hardly suseptible to catalogue listing so I have written to Brauner to ask him how he wishes it listed.

The schedule of "The Art of Assemblage" exhibition 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 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 issure the work from wall to wall under our regular fine arts policy.

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

I shall be looking forward to seeing you when you return in the fall.

Best regards,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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	MoMA Exhs.	695.3

Art of Assemb.
Landau

May 31, 1962

Dear Mr. Landau:

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. Felix Landau
702 North La Cienega
Los Angeles 46, Calif.

Enclosure: 1 loan receipt for: Rudowicz 167/b/II/61, collage

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	MoMA Exhs.	695.3

ART OF ASSEMBLAGE

Landau
file

cc: Dorothy Dudley
Porter McCray
Virginia Pearson
William C. Seitz

June 1, 1961

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 46,
California

Dear Felix,

By this time, you probably have received the collages of Rudowicz and Warzecha which came from Cracow by way of the Museum. I am enclosing a list of the work by the two collagists. As you will see, numbers 1, 2, 3, 10, 13, 16, 29, 32, 33, 37, 38 are missing and are being held by us.

For the exhibition, Fifteen Polish Painters, I want to use the following collages:

Rudowicz, 167a/11/61, 1960
Rudowicz, 167/11/61, 1960
Rudowicz, 169/11/61, 1959
Rudowicz, 170a/11/61, 1960
Warzecha, 174/11/61, 1961
Warzecha, 174c/11/61, 1960
Warzecha, 175c/11/61, 1960

The exhibition will open in New York on July 31st and continue through October 1st. It will afterward travel to seven important institutions in the United States and Canada, terminating November 1962. We shall, of course, be responsible for costs of packing, transportation and insurance. You may be certain that the greatest care will be given the preparation of all loans for travel.

For the exhibition, The Art of Assemblage, we would like to have:

Rudowicz, 167b/11/61, 1960
Warzecha, 174d/11/61, 1960

The schedule of this show is as 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

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With the hope that you will grant these requests, I am enclosing our Loan Agreement Forms in duplicate for the nine works, asking that you retain the duplicate copies for your records and return the signed originals to us.

Two other colleges, number 13 by Rudowicz, 169c/11/61, 1959 and number 38 by Warzecha, 175d/11/61, 1960, are also missing from the shipment. Alicia Legg, the Assistant Curator of this department, is interested in possibly buying one or both of these and would like to know their prices from you.

Thank you very much for your cooperation.

As ever,

Peter Sala
Curator

PS:tv

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Art of Assemblage
Latham

December 8, 1961

Mr. John Latham
22 Portland Road
London W 11
England

cc: Miss Dudley ✓

Dear John,

A little bit late here is the check for the "shelf" (I do not know what its real name is). Although I expect to be in England late in February probably the best thing to do is have it shipped. Would you send it to the Museum to my attention, if possible with an invoice to be payed here, or if this is not possible let me know what costs you incur so I can reimburse you.

I am looking forward to seeing you in London and looking at your new work. Needless to say I am also anticipating getting the "shelf."

With best regards,

William C. Seitz
Associate Curator

WCS:sjk
enc. - check 30 pounds sterling

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art of assemblage Latham

cc Miss Dudley ✓

Art of Assemblage

Orig DD

22 Portland Rd Latham

June 9, 1961
June 9, 1961

London W.11.

27 April

Dear Mr Seitz

Mr. John Latham
c/o Lawrence Alloway
Chepstow Road 36
London, England

Dear Mr. Latham:

As the installation plans for our exhibition, "The Art of Assemblage," now stand, I find that I cannot accommodate a number of interesting pieces which I have requested. As I wrote you in my letter of April 14th, I might only have room for one of your works and this is Shem.

May I say that I am delighted that you will be represented in this exhibition which will be, I am convinced, of international importance.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:cc

Sincerely

John Latham

These are new photos of Shem + Shem, others are sent to you last month - I don't know you got them?

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ART OF ASSEMBLAGE

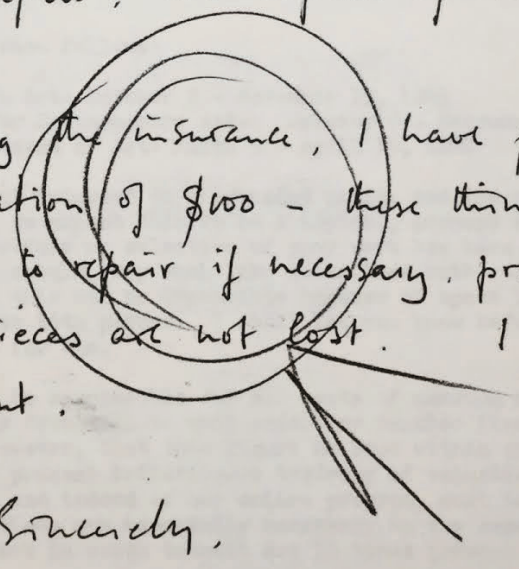
Orig DD

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 Chem + Chem, others were sent to you last month - I don't know if you got them?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

ART OF ASSEMBLAGE

Latham

cc: Miss Dudley

April 14, 1961

Mr. John Latham
c/o Lawrence Alloway
36 Chepstow Road
London
England

Dear Mr. Latham:

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 included 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 selection of your work has been made with a great deal of thought. I should very much like to include both related pieces, Shaum and Shem, Although this may be impossible because of space limitations, loan forms are enclosed to cover both pieees. I shall let you know before time for shipment if I have only space for one.

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.

We hope to receive loans in New York not later than August 28. Our London agent, Messrs. Bolton and Fairhead, 106 Regent Street, London W.1., 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 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, of 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 say how much I enjoyed seeing your work, and speaking with you about it. If you have any more comments on your ideas, I should be pleased to see them.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Copy Assembly
Armand Lee

April 30, 1962

Armand Lee & Co.
350 West Erie
Chicago 10, Illinois

Dear Sirs:

We have arranged to have the following boxes sent to you from the San Francisco Museum of Art for unpacking and delivery to the owners:

Box 45 Schwitters: Yes-What?, collage

Deliver to: Mr. & Mrs. James W. Alsdorf
220 Chestnut St., Winnetka

Box 47 Crippa: Personage, oil on wood
Ernst: Loplop Introduces, collage

Box 48 Cornell: La Favorite, construction
" : Hotel Bon Port, "

Deliver to: Mr. & Mrs. E. A. Bergman
6759 Bennett Avenue, Chicago 49

Box 58 Jacobsen: Head with Keys, sculpture

Box 59 Irwin: Collage No. IX, sculpture

Box 60 Rauschenberg: Talisman, combine-painting

Deliver to: Mr. & Mrs. Arnold H. Maremont
168 North Michigan Avenue, Chicago 1

Please bill us for all charges in connection with these deliveries, including phone calls to arrange convenient times for delivery, under our purchase order number 33319 which will be sent to you under separate cover.

Sincerely yours,

Assistant to the Registrar

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STAATLICHE KUNSTHALLE
BADEN-BADEN
LICHTENTALER ALLEE

TELEFON 3250
Sparkasse 510

May 20, 1963 Lf.

orig: Miss Dudley.
cc: Miss Legg

William C.Seitz
Associate Curator
THE MUSEUM OF MODERN ART
New York 19, N.Y.
USA

David
Here's a for
your week-
DD

Dear Bill Seitz,

Thank you for your letter containing your "Discover" of the two collages by Fritz Harnest. This artist asked me for several times where his collages has been sent from your Museum. I was convinced that in the meantime that question has been finished.

May I ask you now to send these collages back directly to Mr. Fritz Harnest, 8212 Übersee/Bavaria, and since that transport has been delayed by unfortunately circumstances, I would very much appreciate when your Museum would take over all costs for the transport back to Germany.

Next month, we have the opening of a big exhibition ART AND WRITING, which has started in Amsterdam. I will send you the catalogue as soon as I have enough available. I would be very pleased to see you here at the opening on June 14. Do you see any possibility in this way???

How is everything going in your Museum?

With best regards,
Yours

Dietrich Mahlow

(Dr.Dietrich Mahlow)

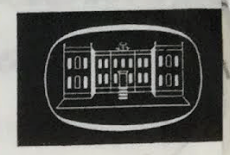
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	MoMA Exhs.	695.3

art of Assemblage

oirignal: Miss Dudley

Marlborough



Marlborough

Marlborough Fine Art Ltd 39 Old Bond Street London w1 Hyde Park 6195-6

Directors F K Lloyd H Lloyd
H R Fischer D R Somerset
Secretary J H Forester
Cables Bondarto London
Bankers Lloyds 39 Old Bond Street
London w1

HRF/ARB

27th June, 1961.

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

Dear Mr Seitz,

Thank you for your letter of 7th June, to which I am replying in the absence of my partner Lloyd.

I very much regret that we are unable to lend you the large three-dimensional Schwitters which we possess. It is such a fragile picture and in the past it is has suffered damage when out on loan. I am sure you will understand that this type of picture should not travel. We have other small Schwitters which we would gladly lend you if you find you really need them.

Yours sincerely,

H.R. Fischer.

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	MoMA Exhs.	695.3

Art & assemblage
Marlborough

cc: Dorothy Dudley

June 7, 1961

Mr. F. K. Lloyd
Marlborough Fine Art Ltd.
39 Old Bond Street
London W1l,
England

Dear Mr. Lloyd:

You may remember that, when I was in England last winter, I asked you for the loan of one of the large three-dimensional works by Kurt Schwitters for the exhibition to open at The Museum of Modern Art this fall and then to show in Dallas and San Francisco.

If it is possible for me to have one of these large-scale works, Please cable collect the title, size, etc. because the exhibition lists must be completed soon.

refused

With appreciation for your cooperation,

Sincerely,

William C. Seitz
Associate Curator

WCS:tv

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orig assem. / 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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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

...othy Dudley
...licia Legg

Man Ray

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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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 Geo. Rivière Drake.
DD

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Art of Ass

Man Ray

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 working at the Rive Droite. Probably the best thing for you to do is to get 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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Art of Assemblage
Maremont

May 31, 1962

Dear Adele and Arnold:

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. Arnold H. Maremont
168 Nothh Michigan Ave.
Chicago 1, Illinois

Enclosure: 2 loan receipts for:

Marca-Relli, The Snare
Irwin, Collage IX
Jacobsen, Head with Keys
Rauschenberg: Talisman

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WESTERN UNION

SENDING BLANK

Telefax

LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

Via W.U.C. - December 22, 1961

MRS. J. L. BUSH
ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE
CHICAGO, ILLINOIS

RELEASE CORNELL DOVE COTE AND MOND-OBERFLAECHE TO MAREMONT

AND IF NECESSARY DELIVER AT OUR EXPENSE.

DAVID VANCE
ASSISTANT REGISTRAR

Charge to: Art of Assemblage

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)

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 these fine works 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

WCS:sjk
enc.

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Art of Assemblage
Maremont

cc: Miss Dudley ✓

December 21, 1961

Mr. and Mrs. Arnold H. Maremont
169 North Michigan Avenue
Chicago 1
Illinois

Dear Adele and Arnold:

May I thank you for your kindness in lending your beautiful Cornell boxes, Dove Cote and Mond-Oberflaeche, 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 these fine works 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

WCS:sjk
enc.

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cc: Miss Dudley

December 18, 1961

Miss Sara A. Helme, Secretary to Mrs. Maremont
168 North Michigan Avenue
Chicago 1, Illinois

Dear Miss Helme:

In answer to your letter of December 15, inquiring about the return of Mrs. Maremont's Dove Cote by Joseph Cornell, one of our staff members is bringin both Cornells to Chicago this week. They will be delivered to Mrs. Bush, the Registrar at the Art Institute.

Sincerely yours,

Sally J. Kuhn
Secretary to Mr. Seitz

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ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

orig: to Miss Dudley

October 18, 1961

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

Dear Mr. Seitz:

In checking through our loan receipts we notice that the Marca Relli is shown as being on loan from October 2, 1961 to April 15, 1962. If you will refer to Mr. Maremont's letter of June 6 you will see that Mr. Maremont agreed to loan it only until November 11, 1961, therefore, would you please correct your records.

Mrs. Maremont would appreciate being advised when it will be returned to the apartment so that she may make arrangements for its receipt.

Sincerely,

Josephine Cina

Josephine Cina
Executive Assistant

JC:sh

0675

NG ROOM:

PPED OR RECEIVED
UMN BELOW AND

E RECEIVED
R SHIPPED
31/61

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

TRANSPORTATION ORDER Art of Assemblage L 0675 Marcmont

DATE August 29, 1961

Hahn Brothers
231 East 55 Street
New York City

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
8/31/61

Please collect the following work of art from
Imperial House, 150 East 69th Street, Apt. 26 L,
& bring to the museum:

Baron-Belli: The Snare, painting

The lender is Mr. & Mrs. Arnold H. Maremont,
Chicago, Illinois. It is to be collected Thursday,
August 31st.

E Exhibition: THE ART OF ASSEMBLAGE

D BY Dorothy H. Dudley, Registrar

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	MoMA Exhs.	695.3

Art 9 C

THE MUSEUM OF MODERN ART

Date August 17

To: Miss Dudley

From: Alicia

Re: Maremont loan
Assemblage

Bill Seitz talked to Mrs. Maremont on the telephone the other day and she has agreed to have their Marca-Relli remain in the Assemblage show for Dallas and San Francisco

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Art Assem
Maremont

From the desk of

ARNOLD H. MAREMONT

original: Miss Dudley ✓

8-14-61

Mr. Seitz:

Because of the delicate nature of the Cornell, Mond-Oberflache, the Maremonts intend to carry it to New York on their next trip there -- this should be some time in September.

Miss Cina

ng.

AREMONT
AN AVENUE
LINOIS

August 14, 1961

ng items picked up, crated

f Assemblage
f Modern Art
3rd Street
New York

ay all charges. Packing
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nd should be shipped Railway
ot more than $650 placed on

1958
Robert Rauschenberg
. IX, 1959
Gwyther Irwin
1952
Joseph Cornell

y Jacobsen should have a

truly,

. Cina

350 West Erie Street
Chicago, Illinois

cc: William Seitz
Museum of Modern Art

lg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

original: Miss Dudley ✓

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

August 14, 1961

Dear Mr. Lee:

Please arrange to have the following items picked up, crated and shipped to:

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

The Museum of Modern Art will pay all charges. Packing charges are to be billed separately and NOT to be included in the express charges.

The following items are collages and should be shipped Railway Express, collect, with a value of not more than $650 placed on each box:

Talisman, 1958
By Robert Rauschenberg
Collage No. IX, 1959
By Gwyther Irwin
Dove Cote, 1952
By Joseph Cornell

The HEAD WITH KEYS sculpture by Jacobsen should have a value not exceeding 50¢ per pound.

Yours very truly,

Josephine C. Cina

Mr. Armand Lee, Jr.
Armand Lee
350 West Erie Street
Chicago, Illinois

cc: William Seitz
Museum of Modern Art

lg

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Art of Assemblage

THE MUSEUM OF MODERN ART

RH
A-2436

Date August 7, 1961

To: Miss Dudley

From: Alicia Legg

Re: Maremont loan of Marca-Relli to Assemblage show

Bill Seitz talked to Mrs. Maremont today and she said that their Marca-Relli is at their New York apartment -- Imperial House 150 E. 69th Street, Apt. 26L. We are to pick it up about Sept. 1 and we should notify the Manager of the Apartment before collecting. The Imperial House telephone is LE 5-2218.

Sept 5th

The only stipulation is that it be exhibited at the Museum of Modern Art show, October 2 to November 12, 1961.

As I advised, we intend to hang the picture in our New York apartment and, therefore, would want to have it returned there. The apartment address is the Imperial House, 6 East 45th Street.

Sincerely,

Arnold

Arnold H. Maremont

AHM:jc/slc
enc. 2

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Assembl
Maremont

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

June 6, 1961

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

Dear Bill:

We have reconsidered the loan of our Marca Relli and are attaching the loan forms.

The only stipulation is that it be exhibited at the Museum of Modern Art show, October 2 to November 12, 1961.

As I advised, we intend to hang the picture in our New York apartment and, therefore, would want to have it returned there. The apartment address is the Imperial House, 6 East 45th Street.

Sincerely,

Arnold

Arnold H. Maremont

AHM:jc/slc
enc. 2

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	MoMA Exhs.	695.3

ART OF ASSEMBL.

Maremont

cc: Miss Dudley

June 6, 1961

Mrs. Arnold H. Maremont
168 North Michigan Avenue
Chicago 1
Illinois

Dear Adele,

I am sorry that I missed you the last time you were in New York and could not tell you in person how much I appreciate your generousity in lending so many things for the assemblage exhibition.

I must confess I also wanted to see you, however, in the hopes that you might reconsider the loan of the Marca-Relli. Because of the nature of this exhibition, yours is the only work I have found that really seems appropriate. Sam Kootz has pressed very large and recent work on me, but these have a clean-cut "decoupage" look about them, and others are too much like painting. Yours is a beautiful picture, and I can understand that it would be a loss to you. This is as far as my urging will go however, and I shall try to find something else as good and as appropriate if the loss would be too great. One other possibility: would you consider, in principle, lending the Miro Object-painting? If you see Peter in Chicago you could tell him how you feel about this.

I am returning some extra photographs to you under separate cover, but will keep the Marca-Relli until I hear from you.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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ART OF ASSEMBLAGE

ASSEMBL.

Maremont

emont

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

ajk

May 25. 1961

Mr. William C. Seitz
The Museum of Modern Art
New York 19, New York

Dear Mr. Seitz:

Mrs. Maremont is in New York but we referred your letter of May 23 requesting the loan of the Marca-Relli to her.

She asked that we advise that they have decided not to loan this picture for the assemblage show as it occupies a prominent place in their apartment and would be missed too much.

Yours very truly,

J. Cina

Josephine C. Cina
Executive Assistant

jcc

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ART OF ASSEMB SEMBL.

Maremont emont

Mrs. Arnold Harold Maremont

May 23, 1961

original to Miss Dudley

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

Dear Bill:

In accordance with your letter of May 11, I am returning the signed loan forms for the following:

Talisman by Robert Rauschenberg

Collage No. IX by Gwyther Irwin

Head with Keys by Robert Jacobsen

Dove Cote by Joseph Cornell

Mond-Oberflaeche by Joseph Cornell

You will note we are loaning Dove Cote and Mond-Oberflaeche by Joseph Cornell only for the Museum of Modern Art show, October 2 to November 12, 1961.

As far as the Gris is concerned, if you will recall the Gris was lent to the Museum of Modern Art, against the advice of our conservator, and was in the Museum fire. It is an extremely fragile picture and we have decided not to lend it for any show regardless of the show's importance.

I would appreciate your returning all of the photographs you are not using at your earliest convenience.

Sincerely,

Adele

AHM:slc

Mrs. Arnold H. Maremont

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	MoMA Exhs.	695.3

ART OF ASSEMBL.
Maremont

cc: Miss Dudley

May 23, 1961

Mrs. Arnold H. Maremont
168 North Michigan Avenue
Chicago 1, Illinois

Dear Mrs. Maremont:

May I add The Snare by Marca-Relli to my requests for the assemblage show. A loan form is enclosed.

Thanks again for your assistance.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemblage
Maremont

Mrs. Arnold Harold Maremont

614 Pine Lane, Winnetka

May 15, 1962

Miss Marianne Gannon
Assistant to Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Gannon:

We have closed our New York apartment for the summer. However, my cleaning woman is at the apartment every Thursday from 10 a.m. to 4 p.m. If you will deliver our Marca Relli "Snare" any week during those hours she will accept it and sign for it.

Sorry to cause you this inconvenience. If you should have any further trouble please hold the painting until September as we are off to Europe next week.

Sincerely,

Adele Maremont

Adele Maremont

AM:sh

RH4-2436
to be returned
5/24/62

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ART OF ASSEMBLAGE

Maremont

cc: Miss Dudley ✓

May 11, 1961

Mrs. Arnold H. Maremont
168 North Michigan Avenue
Chicago 1
Illinois

Dear Mrs. Maremont:

May I say how happy I was that we met the other evening and had a moment to speak of the exhibition I am preparing which, as you probably know by now, will be called "The Art of Assemblage," and which will open in the fall of 1961. It will include many varieties of collage and constructions 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 had not made specific requests of Mr. Maremont previously because I did not want them to be premature, and my list is even now not complete. Here are the requests I am now sure of:

Talisman. 1958, Robert Rauschenberg

Collage No. IX. 1959, Gwyther Irwin

Head with Keys. 1957, Robert Jacobsen

Dove Cote. 1952, Joseph Cornell

Mond-Oberflaeche, Joseph Cornell

If I make any additional request, which is more than possible, I shall simply send you 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.

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Although I have not decided whether or not to include Kemeny in this exhibition, I remember that your piece, using an automobile radiator, somehow had the right look, and if you have a photograph I should very much appreciate having one. We already have one photograph of each of the pieces so far requested, and we can have additional photographs made ourselves after we get the loan forms. I had originally not planned to include anything by Gris except a piece from the Museum Collection, but I should appreciate having a photograph of The Marble Console with the mirror included in it to consider if you would be willing to lend it.

We hope to receive loans not later than September 5. In the case of collages, please have them shipped by Railway Express collect, with a value of not more than $650 placed on each box. Objects are to be shipped the same way but 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 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.

I am terribly sorry not to be able to see your exhibition in Chicago. If an impossible crush of responsibilities did not make it impossible, I would take a day off and come and look at it.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assembl.
Maremont

cc: Miss Dudley

October 26, 1961

Miss Josephine Cina, Executive Assistant
c/o Arnold H. Maremont
168 North Michigan Avenue
Chicago 1
Illinois

Dear Miss Cina:

In regard to your request for a return date for Mrs. Maremont's Marca-Relli collage in the assemblage exhibition, may I tell you that it was agreed by telephone that this work was going to continue to remain in the exhibition during the Dallas and San Francisco showings. I explained to Mrs. Maremont how important I felt it was for the spirit of the show, and she very graciously agreed that we could have it.

If there has been any misunderstanding about this agreement would you please let me know.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk

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	MoMA Exhs.	695.3

cc: Miss Dudley ✓

Art of Assemblage
Marks

November 22, 1961

Mr. Royal S. Marks
21 East 66th Street
New York, New York

Dear Mr. Marks:

May I thank you for your kindness in lending your beautiful Miró Composition Collage 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

WCS:sjk
enc.

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P. S. C. No. 79

NEW YORK COMMERCIAL ZONE
BILL OF LADING AND FREIGHT BILL

MOVERS JOB NO.

Time Wanted.....

Order No.....

Date Aug. 25, 1961 19....

Day & Meyer
Murray & Young Corp.

SECOND AVENUE at 61st STREET
NEW YORK 21, N. Y.

TELEPHONE
TEmpleton 8-5151

Call on M ROYAL MARKS ART GALLERY, WAREHOUSE

Remove PAINTING - OWNERS #85 am # 9

To MUSEUM OF MODERN ART, 11 WEST 53RD ST.

CONDITIONS

The depositor assumes all risk and no liability of any kind shall attach to the company for any damage to goods unless caused by the company's negligence, but in no event shall the company be held liable for damage caused by moth, vermin, wear, tear, rust, fire, gradual deterioration, inherent vice, loss of market or delay.

The owner of the goods hereby declares that the value in case of loss or damage, whether arising out of transportation, packing, storage, unpacking or handling of the property, for any piece or package and the contents thereof does not exceed thirty (30) cents per pound per article, upon which declaration this Company has accepted this deposit and accorded a lower rate to the owner by reason of which this Company is not responsible for loss, injury or damage for any cause which would make this Company liable beyond the specific valuation unless the owner avails of the option hereby given of paying a higher rate without limitation as to the value, in which case, the Company assumes full liability up to, but not exceeding the amount declared and in no event for more than the actual cash value or cost of replacement of said goods, for loss or damage from any cause whatsoever excepting only loss or damage by moth, vermin, wear, tear, gradual deterioration, inherent vice, loss of market or delay. This Company shall not be responsible for the mechanical functions of pianos, radios, television sets, phonographs, clocks, barometers, mechanical refrigerators or other instruments or appliances whether or not such articles are packed or unpacked by the company.

This Company shall not be held liable for damage or loss due to any cause, for injury to fragile articles that are not packed or that are packed or unpacked by others than the employees of the Company, nor in any event where the articles are not unpacked on delivery.

Any dispute or claim arising out of or for the breach of this agreement, shall be settled under rules of the American Arbitration Association, provided, however, that upon such arbitration the arbitrator may not vary, modify or disregard the foregoing provision respecting the declared or agreed valuation of the goods or any other matter.

All claims must be made in writing within ten days from the date of delivery of property and failure to do so shall invalidate the claim.

The Minimum Storage charge on this property will be for three months.

The customer (shipper) hereby declares valuations in excess of the above limits on the following articles:

ARTICLE	VALUE

The Shipper hereby orders the Carrier to furnish the transportation facilities and service described, subject to all conditions herein contained, for which are hereby agreed to by the Shipper and accepted for himself or his assigns.

RATES	Charges
TIME STARTED TIME FINISHED	
VAN(s) MEN HRS. @ per HR.	
VAN(s) MEN HRS. @ per HR. overtime	
Cu. Ft. CARTAGE to or from WHSE. @ per Cu. Ft.	
POUNDS MILES @ per Cwt.	
ACCESSORIAL CHARGES (itemized list attached)	
WAREHOUSE LABOR CHARGES	
WAREHOUSE STORAGE CHARGES	
INSURANCE	
OTHER CHARGES	
TOTAL AMOUNT	
RECEIVED	
BALANCE DUE	

FOR: Day & Meyer Murray & Young Corp.

DELIVERY RECEIPT

Signed.....
OWNER OR AGENT

.....
MAIL ADDRESS

KAY C. DALTON

FOR: Day & Meyer Murray & Young Corp.

CUSTOMER'S BILL AND RECEIPT

MILBIN PRINTING INC., 800 UNION STREET, BROOKLYN 15, N. Y.

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Art of Ass.

THE MUSEUM C

TO THE REGISTRAR:

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

or more in advance of
oing foreign shipments.

, 1961 Marks

The following objects: (

ue if needed for
rance or invoice

1 Composition C

1933

u 8-7916

To Marianne Gannon

Date August 24, 1961 Time 12:30

WHILE YOU WERE OUT

Mr. Royal S. Marks

of TE 8-5151

Phone

TELEPHONED	X	PLEASE CALL HIM	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	

Message you can pick up the painting Miro tomorrow or Monday at Day, Meyer & Pierce, 1166 Second Ave. (62 St.); have men ask for Mrs. Dalton and tell her they want Mr. Marks' painting.

Operator Lynn

Alpha Office Supply Co., Inc.

PURPOSE 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Art of Ass.

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 Aug. 23, 1961 Marks

Expect ☐ from:
Collect ☒ from: Royal S. Marks
Deliver ☐ to: 21 East 66th St.
Release ☐ to: NYC

on (date):

at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

1 Composition Collage by Miró (42 1/2 x 28")
1933

Yu 8-7916

PURPOSE 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.	695.3

Assembl.

Marks

ROYAL S. MARKS
Works of Art

original: Miss Dudley

June 6, 1961

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

Att: Mr. William C. Seitz, Associate Curator

Dear Bill:

I am so sorry that my illness prevented me from having the opportunity to lunch and visit with you before my departure for Europe. However, upon my return I shall look forward to seeing you and spending some time together.

Enclosed, please find a second photograph of the Miro collage and one of the Dubuffet assemblage both of which I am making available for your assemblage exhibition for the period of October 21 st through November 19, 1961 at the Museum of Modern Art in New York.

For reasons which I explained to you on the telephone yesterday it would be virtually impossible for me to permit these works of art to travel. They are both very delicate and tops in quality. One of the conditions under which I agreed to loan these two works is that there will be a credit mention in your catalogue for same. Both works are framed exquisitely and I must insist that they not be tampered with in any way for fear of endangering the art works.

After the photographs have served their purpose I would greatly appreciate your returning them to me as they are constantly used for documentary purposes in the gallery.

I shall call you upon my return from Europe, nearing the end of July, and hope that you will have time to lunch with me. In the meantime, wishing you a fine summer.

With best regards, I am

sincerely,

ROYAL S. MARKS

Royal

RSM/sm (Enc.)

21 EAST 66TH STREET
NEW YORK

TELEPHONE
YU 8-7916

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	MoMA Exhs.	695.3

ART OF ASSEMBLAGE 2

Marks

cc: Miss Dudley

May 31, 1961

Mr. Royal S. Marks
Royal S. Marks Gallery
21 East 66th Street
New York, New York

Dear Mr. Marks,

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 21- 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 Composition Collage, 1933, by Miro 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 each material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

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.

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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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

ART OF ASS

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 Mayer Gall

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

on (date): ?
at (time):

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

1 collage by Katzen

3 collages by Mesibov

they are in Mr. Seitz' office on the 5th floor

Rejected

PURPOSE

CHARGES Collect ☐ Prepaid ☒ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

Painting and Sculpture Signed William C. Seitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Art of Assemblé.
Mc Fadden

cc: Miss Dudley

August 23, 1961

May 17, 1962

Miss Elizabeth McFadden
92 Bank Street
New York 14, New York

Dear Miss McFadden:

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 Elizabeth McFadden
92 Bank Street
N.Y.C. 14, N.Y.

Enclosure: 1 loan receipt for 2 collages, Ryan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

ART OF ASS.

McFadden

cc: Miss Dudley

August 23, 1961

Miss Elizabeth McFadden
92 Bank Street
New York 14, New York

Dear Miss McFadden:

After careful consideration I have decided to use your collage Banners of the Sun, owned by the Museum, in the exhibition, The Art of Assemblage, rather than Collage No. 160.

Sincerely yours,

William C. Seitz
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Assemblage

McFadden

original: Miss Dudley

92 Bank Street
New York City
June 26, 1961

Dear Mr. Seitz:

I'm enclosing forms onthe red collage and grey collage of Anne Ryan and one also on No. 160 of mine. Thanks for changing the last one for me.

Here also are pictures of Mother's collages which I had taken for me. In line with your instructions, I'm sending the bill for these to Miss Alicia Legg.

I'm also enclosing some collages and prints, three in black and white and three in color. Actually, this is in the hope you may be able touse a colored one in your catalog. I'll 'phone your secretary and call for these, if you are through with them, one day next week.

Here also is a photo of the collage No. 48 that the Museum owns.

With kindregards,

Sincerely,

Elizabeth McFadden

(Miss) Elizabeth McFadden

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

cc: Betty Parsons Gallery

cc: Miss Dudley

June 22, 1961

Miss Elizabeth McFadden
92 Bank Street
New York 14, New York

Dear Miss McFadden:

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 indlude 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 the small, red collage and the grey collage by Anne Ryan. I am also enclosing a loan agreement form for your collage No. 160 which you said you would prefer to lend to No. 159 which we have already requested from the Parsons Gallery. I shall, therefore, cancell the request for No. 159.

NOTE

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 Sept. 5. The Registrar will telephone you to arrange a convenient time for collection.

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

Thanking you for your cooperation, I am yours sinverely,

William C. Seitz
Associate Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Assembl.
McFadden

original: Miss Dudley

92 Bank Street
New York 14, New York
June 17, 1961

Dear Mr. Seitz:

The two collages of mother's that I'll take up to the Museum in early September for your show are both unnumbered. One, the grey one, is marked Apr. '53 and is 19" x 24" framed. The other, a red one, will be 12" x 10¼" when it's framed with a linen mat. I should have pictures of them to send you by next week.

There's no commentary on her work in collages which she began in 1948 after seeing the Schwitters show at Rose Fried's gallery, then in 58th Street. We went to see that show four times and she took fire from it and went to work immediately. In all, she did, I guess, about 500 or so. I have close to 400 of them now. You see, Betty, whose forte is finding new, living artists, wasn't showing the collages or selling them so I took them from the gallery a couple of years ago. I've tried to get her a gallery but haven't succeeded so all the small ones, the bulk of her work, are in a safe deposit box. I do hope you can eke out the time to write about them.

I'm enclosing the loan agreement on my collage No. 159 with the description of materials used. This collage is 36" x 12" and I know how vital the question of size is. But I wonder if you'd consider using my No. 160 which I prefer. This is six inches wider, being 36" x 18".

In any event, my thanks to you for your understanding help.

Sincerely,
Elizabeth McFadden
(Miss) Elizabeth McFadden

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Art of Assemb.
Meo

cc: Dorothy Dudley
Andrew Olah

September 22, 1961

Messrs. Charles Egan and
Salvatore Meo
Egan Gallery
313 East 79th Street
New York, New York

Dear Charlie and Salvatore:

This is to confirm our telephone conversations of this morning in which you gave me permission to alter the shadow boxes on Totem and Speranza, which will be in the assemblage show.

MG permits

We are going to remove that portion of the boxes that projects behind the backing panels and 5/8" from the front edges. Otherwise these shadow boxes will not be changed, and the new front edges will be finished similarly to the ones removed.

With best regards,

William C. Seitz
Associate Curator

WCS:ejk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Art of Assembl.

Miller

May 17, 1962

Dear Mr. Miller:

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. N. Richard Miller
1060 Park Avenue
N.Y.C. 28

Enclosure: 1 loan receipt for: Dubuffet, Bread Carrier

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

ASSEMBL

Miller

cc: Miss Dudley

June 30, 1961

Mr. N. Richard Miller
RCA Building
30 Rockefeller Plaza
New York, New York

Dear Mr. Miller:

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 Bread Carrier by Jean Dubuffet. 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.

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 a print; 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 for the exhibition and the photographic layout of the book must be planned within the next few weeks, I should appreciate having the loan form and photograph as soon as possible. Thanking you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

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COLLAGE + OBJECT

Minneapolis (Walker AC)

cc: Mr. Monroe Wheeler
Mr. Peter Bala
Mr. Richard Koch
Miss Sarah Newmeyer

November 29, 1960

Miss Dorothy Dudley

Mr. Harvey H. Arnason, Director
Walker Art Center
1710 Lyndale Avenue S
Minneapolis, Minnesota

Dear Harvey,

As you may already know from the inquiry letter you received last summer, The Museum of Modern Art is planning a major exhibition, to open early in the fall of 1961, of the closely interrelated media of collage, montage and the assembly of three-dimensional objects from diverse materials. Although two museums have already shown interest in participating in this exhibition, I want to tell you about it because it is a theme that I think might interest you also, and that it is the kind of exhibition which the Art Center may wish to share.

The "collage and object" theme, which is much broader in its implications than the technically limited concept of collage, is at once timely, exploratory and retrospective. The exhibition will be preceded by a group of analogous works from earlier periods, and introduced by a showing of cubist and other early collage and construction. The main section of the exhibition will be grouped around strong representations of Duchamp, Schwitters and Cornell; it will culminate with as varied as possible a demonstration of the widespread current wave of collage-construction. Included will be work from the United States, France, Germany, Italy, Poland and other centers where such work is being done.

To place work of young artists in juxtaposition with that of recognized masters is inevitably to raise questions of precedence and historical development. Nevertheless, it is not my intention to be historically exhaustive, but rather to reveal the diversity, expressive power and beauty which has been achieved in these uniquely contemporary art forms.

Because of the constantly rising cost of preparing even the most predictable of exhibitions, this one, which raises new problems, will not be cheap. Nevertheless, estimating the number of works (some of which will be small) at a maximum of 160, we can offer it to you for $7,000., plus transportation. It will be held at this museum between September 18 and November 19. The subsequent showings should take place during consecutive four to six week periods between mid-December and April allowing, of course, sufficient time for installation and shipping.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

A book, of which I shall be the author, will be published in connection with the exhibition. Inasmuchas no other book covering the subject as yet exists, I believe that it will be well received.

I am enclosing a copy of the modern program that will be given at the Institute of Arts for your interest. May I also say how much I am looking forward to seeing the two geometric shows together at that time.

If the prospect of sharing the "collage and object" exhibition appeals to you, I should appreciate hearing of it at your earliest convenience. As a project, it is gaining momentum every day and I look forward to its being a rather exciting event.

Cordially yours,

William C. Seitz
Associate Curator

enclosure
WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

Ans 9 Assemblage
Morot-Sir

Ambassade de France

SERVICES
DU CONSEILLER
CULTUREL
4416

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

ps copy for mr. Whyte
mr. Seitz

September 15, 1961

Miss Dorothy H. Dudley, Registrar
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Dudley:

Thank you for your letter of September 13th and the clarifications you give me on the equipment of the "Collage and the Object" Exhibition.

I will send this information to the Department of Cultural Relations in Paris.

Sincerely yours,

Edouard Morot-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.3

cc: Mr. Wheeler
Mr. Koch
Mr. Seitz

MATISSE
Morot-Sir

September 13, 1961

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

My dear Mr. Morot-Sir:

In the temporary absence of Mr. Monroe Wheeler, I have been asked to answer your letter of September 12 regarding our forthcoming exhibitions, Collage and the Object and The Last Works of Henri Matisse.

Our French shipping agent Mr. R. Lérondelle has notified us that all except a few loans to the Collage and the Object exhibition are for sale. He was able to obtain tax waivers only for a few works which are not for sale, packed in cases 33, 34, and 35 and which were shipped to the Museum on the SS Liberté on September 7. We hope that he now has the necessary certificate from l'Action Artistique.

We understand that Lérondelle has paid whatever taxes are necessary on the other loans. At his request, we shall send to him checks in payment of any works which may be sold while in our exhibitions.

We were disturbed to hear that La Maison Lefebvre-Foinet is not accredited at the customs in Paris since Mr. Maurice Lefebvre-Foinet has been in charge of all packing and shipping arrangements during the European tour of the Matisse exhibition. We have, however, cabled him today as follows:

TO AVOID FRENCH TAXES MATISSE EXPORT ARRANGEMENTS MUST BE MADE

BY SHIPPING BROKER ACCREDITED AT CUSTOMS STOP PLEASE EMPLOY

LERONDELLE AND BILL US WITH YOUR OTHER CHARGES

May I thank you again on behalf of the Museum for your valuable assistance in obtaining official approval for our exhibitions.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD/lkh

cc: R. Lérondelle

P. S. All of the French lenders to the Matisse exhibition have indicated that none of their works is for sale.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

ART. OF ASS.

Morot-Sir

cc: Mr. Wheeler
Mr. Koch
Mr. Leitz

September 13, 1961

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

My dear Mr. Morot-Sir:

In the temporary absence of Mr. Monroe Wheeler, I have been asked to answer your letter of September 12 regarding our forthcoming exhibitions, Collage and the Object and The Last Works of Henri Matisse.

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BY SHIPPING BROKER ACCREDITED AT CUSTOMS STOP PLEASE EMPLOY

LERONDELLE AND BILL US WITH YOUR OTHER CHARGES

May I thank you again on behalf of the Museum for your valuable assistance in obtaining official approval for our exhibitions.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD/lkh

cc: R. Lérondelle

P. S. All of the French lenders to the Matisse exhibition have indicated that none of their works is for sale..

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Andy Assembly
Morot-Sir
France
(Tax waiver covers.)

THE MUSEUM OF MODERN ART

NEW YORK 19

Ambassade de France

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

September 13, 1961

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

My dear Mr. Morot-Sir:

In the temporary absence of Mr. Monroe Wheeler, I have been asked to answer your letter of September 12 regarding our forthcoming exhibitions, Collage and the Object and The Last Works of Henri Matisse.

Our French shipping agent Mr. R. Lérondelle has notified us that all except a few loans to the Collage and the Object exhibition are for sale. He was able to obtain tax waivers only for a few works which are not for sale, packed in cases 33, 34, and 35 and which were shipped to the Museum on the SS Liberté on September 7. We hope that he now has the necessary certificate from l'Action Artistique.

We understand that Lérondelle has paid whatever taxes are necessary on the other loans. At his request, we shall send to him checks in payment of any works which may be sold while in our exhibitions.

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TO AVOID FRENCH TAXES MATISSE EXPORT ARRANGEMENTS MUST BE MADE
BY SHIPPING BROKER ACCREDITED AT CUSTOMS STOP PLEASE EMPLOY
LERONDELLE AND BILL US WITH YOUR OTHER CHARGES

May I thank you again on behalf of the Museum for your valuable assistance in obtaining official approval for our exhibitions.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD/lkh

cc: R. Lérondelle

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.3

ART OF ASSEMB.
Morot-Sir

Ambassade de France

SERVICES
DU CONSEILLER
CULTUREL

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

H3 f6

September 12, 1961

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I have just received a letter from the Department of Cultural Relations in Paris concerning the copy of your letter to my Services (August 25th,1961) which you sent them. I am afraid that a misunderstanding occurred, regarding the shipment of the COLLAGE AND THE OBJECT exhibition:

M. Lerondelle has shipped the collection before l'Action Artistique could give them the necessary certificates. Moreover the brokers seem to have indicated that some of the objects were for sale.

For the record, would you please kindly confirm that no object or work of art, which are part of the five exhibitions sponsored by the Action Artistique, are for sale in the United States.

On the other hand, you indicate that your shipping broker in France, for the Henri Matisse Exhibition is La Maison Lefevre-Foinet. This company is not accredited at the Customs in Paris and therefore it would be necessary to select another one. Kindly advise me of your new choice.

With best regards,

Sincerely yours,

Edouard Morot-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv

See copy of my call to Jefferson Town instructing him to employ Lerondelle

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Ambassade de France

SERVICES
DU CONSEILLER
CULTUREL

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

HSfC

September 12, 1961

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I have just received a letter from the Department of Cultural Relations in Paris concerning the copy of your letter to my Services (August 25th,1961) which you sent them. I am afraid that a misunderstanding occurred, regarding the shipment of the COLLAGE AND THE OBJECT exhibition:

M. Lerondelle has shipped the collection before l'Action Artistique could give them the necessary certificates. Moreover the brokers seem to have indicated that some of the objects were for sale.

For the record, would you please kindly confirm that no object or work of art, which are part of the five exhibitions sponsored by the Action Artistique, are for sale in the United States.

On the other hand, you indicate that your shipping broker in France, for the Henri Matisse Exhibition is La Maison Lefevre-Foinet. This company is not accredited at the Customs in Paris and therefore it would be necessary to select another one. Kindly advise me of your new choice.

With best regards,

Sincerely yours,

Edouard Morot-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv

See copy of my call to Lefevre-Foinet instructing him to employ Lerondelle

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

September 13, 1961

Mr. Edouard Maret-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

My dear Mr. Maret-Sir:

In the temporary absence of Mr. Monroe Wheeler, I have been asked to answer your letter of September 12 regarding our forthcoming exhibitions, Collage and the Object and The Last Works of Henri Matisse.

Our French shipping agent Mr. R. Lérondelle has notified us that all except a few looms to the Collage and the Object exhibition are for sale. He was able to obtain tax waivers only for a few works which are not for sale, packed in cases 33, 34, and 35 and which were shipped to the Museum on the SS Liberté on September 7. We hope that he now has the necessary certificate from l'Action Artistique.

We understand that Lérondelle has paid whatever taxes are necessary on the other looms. At his request, we shall send to him checks in payment of any works which may be sold while in our exhibitions.

We were disturbed to hear that La Maison Lefebvre-Foinet is not accredited at the customs in Paris since Mr. Maurice Lefebvre-Foinet has been in charge of all packing and shipping arrangements during the European tour of the Matisse exhibition. We have, however, cabled him today as follows:

TO AVOID FRENCH TAXES MATISSE EXPORT ARRANGEMENTS MUST BE MADE

BY SHIPPING BROKER ACCREDITED AT CUSTOMS STOP PLEASE EMPLOY

LERONDELLE AND BILL US WITH YOUR OTHER CHARGES

May I thank you again on behalf of the Museum for your valuable assistance in obtaining official approval for our exhibitions.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD/lkh

cc: R. Lérondelle

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55 / Pls copy for following files: Import

Art of Assemblage

bc: Miss Dorothy H. Dudley
Mr. Peter Selz
Mr. William C. Seitz
Miss Alicia Legg

France

Facsimile copy to: M. Philippe Erlanger

Matisse

Redon - Moreau - Bresdin

Dubuffet

August 25, 1961

Dear Mr. Morot-Sir:

With further reference to the patronage of the Association Française d'Action Artistique, which has been granted to our forthcoming exhibitions, I wish to inform you that the French shipping agents for them will be as follows:

Collage and the Object (which is now called "The Art of Assemblage"):
-- R. Lérondelle
76, rue Blanche, Paris 9e

"The Last Works of Henri Matisse: Large Cut Gouaches":
-- Ets. Lucien Lefebvre-Foinet
19, rue Vavin, Paris 6e

"Odilon Redon - Gustave Moreau - Rodolphe Bresdin":
-- R. Lérondelle
76, rue Blanche, Paris 9e

"Jean Dubuffet Retrospective"
-- R. Lérondelle
76, rue Blanche, Paris 9e

Because of litigation over the estate of Pierre Bonnard, we have postponed this exhibition for the time being.

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

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If you need any further information about these exhibitions, I should be glad to supply it.

With many thanks for your invaluable cooperation and with kind personal regards, I am,

Sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

MW:fk

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Art of Assn

Paris/
(Morot-Sir)

May 22, 1961

Dear Mr. Morot-Sir:

In the absence of Mr. Wheeler, who is at present in Europe, I am writing to acknowledge your kind letter to him of May eighteenth. I have forwarded a copy to him and he will, I know, be most appreciative of your good offices in obtaining the sponsorship of the Association Française d'Action Artistique for the Museum exhibitions you mention. As to the information required by the Department of Cultural Relations, Mr. Wheeler will, I am sure, provide this at the earliest opportunity following his return to the office, which we expect to be early in June.

Sincerely yours,

Frances Keech
Secretary to
Mr. Wheeler

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

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COLLAGE + OBJ
ART OF ASSEM

Ambassade de France

SERVICES
DU CONSEILLER
CULTUREL

2641

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

May 18th, 1961

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Musen of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I am pleased to advise you that I have just received a letter from the Department of Cultural Relations advising me that the Association Française d'Action Artistique is granting its Sponsorship to your Exhibitions(Collages et Objets;Henri Matisse;Odilon Redon-Gustave Moreau-Rodolphe Bresdin; Jean Dubuffet; Bonnard).

Kindly confirm that none of the paintings will be sold during their stay in the United States and that all will be returned to France immediately upon the end of each of the Exhibitions.

The Department also requests the name of your shipping broker in France.

With all my best wishes for the success of your exhibitions,

Sincerely yours,

Edouard Morot-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv

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REDON - MORSAU
DUBUFFET
MATISSE GOUACHES
ASSEMBLAGES
BONNARD

SERVICES
DU CONSEILLER
CULTUREL

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-0760

March 28, 1961

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Wheeler:

I have just received from Paris an answer to my letter announcing the 5 Exhibitions the Museum of Modern Art is planning to organize during the period of 1961-1963 and for which you have requested the Sponsorship of the Action Artistique.

I have every reason to believe that this Sponsorship will be granted . In the meantime please let me know the name of your transitaire in France. This is the person to whom the Association Française d'Action Artistique will give all the necessary documents for the Custom Authorities.

With all my best wishes for the success of your shows,

Sincerely yours,

Edouard Meret-Sir
Cultural Counselor
Representative in the United States
of French Universities

AM/mv

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COLLAGE + OBJECT

Morot-Sir

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

February 23, 1961

My dear Mr. Morot-Sir:

On behalf of the Trustees of The Museum of Modern Art I am writing to ask your kind cooperation in obtaining the official sponsorship of your government for exhibitions of the work of the following French artists:

1. COLLAGE AND THE OBJECT. A major survey of contemporary achievement in this medium, including sculptures of "found" materials, by Picasso, Braque, Gris, Apollinaire, Breton, Picabia, Masson, Ernst, Arp. Directed by William C. Seitz. Approximately 50 works from French museums and private collections.

   To be shown at 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.

2. HENRI-MATISSE: LARGE GOUACHES. The exhibition of approximately 40 large cut and pasted gouaches compositions which will be shown at the Musée des Arts Decoratifs in Paris this spring.

   To be shown at The Museum of Modern Art, New York, October 9 - December 3, 1961.

Mr. Edouard Morot-Sir
Cultural Counselor
Embassy of France
972 Fifth Avenue
New York 21, New York

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	MoMA Exhs.	695.3

3. ODILON REDON - GUSTAVE MOREAU - RODOLPHE BRESDIN. A three-man retrospective exhibition. Directed by John Rewald, with the assistance of Peter Sels, William C. Seitz and Harold Joachim. To include approximately 70 works from French museums and private collections.

   To be shown at The Museum of Modern Art, December 4, 1961 - January 28, 1962; The Art Institute of Chicago, March - April, 1962.

4. JEAN DUBUFFET: a retrospective exhibition. Directed by Peter Sels. To include 50 works from French museums and private collections.

   To be shown at The Museum of Modern Art from February 12 to April 8, 1962.

5. PIERRE BONNARD: RETROSPECTIVE EXHIBITION. Directed by James Elliott. To include approximately 50 works from French museums and private collections. This exhibition is being co-sponsored by The Museum of Modern Art, The Los Angeles County Museum and The Art Institute of Chicago. It will be organized by The Los Angeles County Museum with our full assistance and cooperation. We plan to open the exhibition here in October 1962 and it will be shown at the other museums early in 1963.

As you know, because of the high valuations now placed on contemporary art, we cannot undertake these exhibitions unless we receive exemption from the French government's export and reimportation tax which is now applicable to works of art borrowed for exhibition at non-profit educational institutions such as ours. May I thank you in advance for your esteemed

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attention in obtaining the official approval of the Association Française d'Action Artistique.

I am very happy that the art of France is to be so extensively represented in our future program.

With cordial remembrances, I am

Sincerely yours,

Monroe Wheeler

MW:fk

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Art of Assembl.

Motherwell

May 31, 1962

Dear Bob,

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 Motherwell
173 East 94th Street
New York, New York

Enclosure: 1 loan receipt for: Pyreneen Collage, Motherwell

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ART OF ASSEMBLAGE
Motherwell

cc Miss Dudley

June 6, 1961

Mr. Robert Motherwell
173 East 94th Street
New York, New York

Dear Bob,

I am writing in confirmation of our telephone conversation today regarding the loan of your Pyreneean Collage to our exhibition "The Art of Assemblage." For your information the details of the show follow:

Schedule for The Art of Assemblage:

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 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.

The Registrar will get in touch with you about collecting the work after your return to New York, September 15.

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 objects and materials 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.

Alicia tells me that you are photographing the collage this week. We would appreciate two prints if you can get them to us in the near future.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemblage
Moyens

May 31, , 1962

Dear Mr. Moyens:

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. H. Marc Moyens
402 Paul Spring Rd.
Hollin Hill
Alexandria, Va.

Enclosure: 1 loan receipt for: Coppel, Collage

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ART OF ASSEMBLAGE

Moyens 12

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 May 26, 1961

Expect ☒ from: Walter S. Goodhue, 402 Paul Spring Rd.
Collect ☐ from: Hollin Hills
Deliver ☐ to: Alexandria, Va.
Release ☐ to:

on (date): approx. May 29

at (time): ---

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

Collage by Jeanne Coppel 1955. $500.

Rec. 5/31/61

PURPOSE for THE ART OF ASSEMBLAGE exhibition

CHARGES Collect ☐ Prepaid ☐ Bill to:

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

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

Messenger: Ours ☐ Theirs ☒ (by hand) Truck: Ours ☐ Theirs ☐

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

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ART OF AS. 52

original: Miss Dudley

Moyens

Phone: SOuth 5-9283

402 Paul Spring Road
Hollin Hills
Alexandria, Virginia

May 19, 1961

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

Dear Mr. Seitz:

I have been asked by Mr. H. Marc Moyens to reply to your letter of May 4, 1961. Mr. Moyens is in Japan and will not return to this country until late summer or early fall.

Mr. Moyens is agreeable to loaning the 1955 Collage by Jeanne Coppel for the Art of Assemblage and I will deliver it to you by hand on or about May 28, 1961.

we have photo

Unfortunately, Mr. Moyens does not have a photograph of this work but it was reproduced in XX Siecle - Le Papier Colle Du Cubisme a Nos Jours - 6 - 1956, page 53. The photography credit is to Yves Hervochon, 168 Boulevard du Montparnasse, Paris XIV, France.

In connection with "The Art of Assemblage" Madame Karskaya mentioned to Mr. Moyens just recently that her work was to be included and that she was particularly desirous of having a piece owned by him loaned for this purpose. If you are interested in this piece I will be glad to bring it to you along with the Coppel. Mr. Moyens has long been interested in Karskaya's work and owns a number of pieces.

I am wondering if you are familiar with the work of an English artist named John Latham who makes reliefs using old books and found objects. I own four pieces two of which the artist considers to be major examples(Dante and Beatrice, 50 x 71½"; Window with an Observer, 63 x 68"). Unfortunately I have a photograph only of Dante and Beatrice which I am enclosing. Latham's work is relatively unknown in this country but you might find it of sufficient interest to include it in "The Art of Assemblage." I would appreciate having the photograph returned.

The Loan Agreement relating to the Coppel is enclosed.

Sincerely,

Walter S. Goodhue

Walter S. Goodhue

P.S. I am leaving for Europe on May 30 so if you are interested in either the Karskaya or the Latham please advise me as soon as possible. W.S.G.

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ART OF ASSEMBLAGE
Moyens

cc: Miss Dudley

May 4, 1961

Mr. H. Marc Moyens
402 Paul Spring Road
Hollin Hill
Alexandria
Virginia

Dear Mr. Moyens:

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, Bracue, Duchamp, Schwitters, Miro, Corenll 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 1955 collage by Jeanne Coppel from your collection has been made with special care.

In the hope that you will fine 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. 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.

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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. 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.

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