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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

Art of Assem
de Nagy

May 22, 1962

Dear John,

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

Tihor de Nagy Gallery
149 East 72 St.
N.Y.C.

Enclosure: 1 loan receipt for each of the following:

Richenberg: Paper Collage II
Goodnough: Horse and Rider

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Betty & MG
The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

TO **Registrar**

Date July 3, 1961 *Nagy*

The department of MS

has received the following from Art Lending Service

for (purpose) Art of Assemblage show to be credited to Tibor de Nagy Gallery

Robert Richtenberg;
Paper Collage II (Tibor de Nagy Gallery)

the lender

*for Art of Assemblage
taken to Nagy 7-5-61
and recorded*

Signed _____

Disposition

Date July 3

Released to Registrar's office

Signed _____

File copy—to be retained by department receiving material

Assemblage

de Nagy Gal

Page 2.

1961

many of the objects
would you please send
order directly from the
Inasmuch as the
ring an international
in the fall of 1961.
struction from found ob-
lisse and popular objects,
Cornell and other masters,
he first to survey the
n connection with the ex-

er 12, 1961
ary 9 - February 11, 1962
ril 15, 1962

media, and the philosophical
pical, perhaps even contro-
agreement to lend Paper

ate, the original to be
ll, of course, be responsible
ll insure the work from
ay I urgently request,
value of the work, for un-
is stopped the scope of
must be drastically cur-

and we understand that

It is of interest to survey the wide variety of materials used in as-
sembled 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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cc: Miss Dudley ✓

Assemblage

de Nagy Gal

Tibor de Nagy

Page 2.

June 15, 1961

Tibor de Nagy Gallery
149 East 72nd Street
New York, New York

Dear John, 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 9 - 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 Paper Collage II, 1960, by Robert Richtenberg.

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 picture is here in the Art Lending Service and we understand that we may keep it until the exhibition is installed.

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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Tibor de Nagy

Page 2.

May 31, 1962

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. 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.

And 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, the exhibition would not have been as successful as it was.

Yours very sincerely,

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

William C. Seitz
Associate Curator

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Rolf Wessch
c/o B. Hollingdal
Norway

Enclosure: 1 loan receipt for: Wessch, Rolf

WCS:sgk
enclosures

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Aal, Norge, 28.5.62

Art of Assemblage

Nesch

Sehr verehrte Alicia Legg.

May 31, 1962

Dear Mr. Nesch:

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. Rolf Nesch
Aal B./ Hallingdal
Norway

Enclosure: 1 loan receipt for: Nesch, Der Schnarcher

Rolf Nesch

Aal, Norge.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	695.4

Aal, Norge, 28.I. 61

Sehr verehrte Alicia Legg!

Ich habe heute telegraphisch
Belser-Verlag, Stuttgart
gebeten, an Ihre Adresse
2 Fotos vom "Schwarzes"
zu schicken. Und lies die
ausgefüllten Papiere.

Mit meinem Spediteur
in Oslo: Adams Express, Oslo
Karl Johan 7 II, der meine Bilder
auf dem Lager hat, werde ich
den Transport vereinbaren, so
wie Sie es wünschen. (Kuaner).

Ich hoffe, dass ich keine
Fehler gemacht habe.

Mit bestem Gruss
Ihr ergebener

Rolf Vesch

Aal, Norge.

get translation +
send it + this original to DD

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NORWEGIAN EMBASSY
INFORMATION SERVICE
3516 MASSACHUSETTS AVENUE, N. W.
WASHINGTON 7, D. C.
FEDERAL 3-6000

NEW YORK OFFICE:
290 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 3-8933

cc: Miss Legg
orig: Miss Dudley

New York, April 17, 1962
File: 410 A

Mr. George D. Culler
Director
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Culler,

Rolf Nesch - "The Snorer."

Upon receipt of your kind letter of April 6
I cabled the commissioner for Norway's
participation on the Venice Biennale to have
a final confirmation to whether or not they
intended to include the above mentioned work
by Rolf Nesch.

However, by cable today I have been informed
that "The Snorer" is not needed and should
therefore be returned to the Museum of Modern
Art.

I do regret the inconvenience we may have
caused you and Mr. William C. Seitz.

Thanking you for your very kind cooperation, we are,

Sincerely yours,

Hans Aanestad

HAa/ET

cc.: Mr. William C. Seitz, Associate Curator, The Museum of
Modern Art, New York 19, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

ART OF ASSEMBLAGE

Nesch

TRANSLATION

March 30, 1961

May 6, 1961

Mr. George D. Guller, Director
The Museum of Modern Art
Civil
San Francisco
California

from:
Mr. Rolf Nesch
Aal
Norway

Dear George,

Dear Miss Legg:

I have asked Zelser-Verlag, Stuttgart, by telegram to send to your address two photographs of Der Scharcher, and here are the filled out forms.

My shipper in Oslo: Adams Express, Karl Johan II, has my picture in the warehouse and he is going to transport it according to your wishes (Knauer). I hope that I have made no errors.

With best wishes,

Rolf Nesch

Letter re Knauer
Adams ship
by air. m
Important file.
DD

cc: Miss Dudley✓

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

THE MUSEUM OF MODERN ART
NEW YORK 19

ART OF ASSEMBL.

Nesch

cc: Miss Dudley ✓

March 20, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2
California

Dear George,

Thanks for your letter concerning Rolf Nesch's The Snorer. One reason I informed you of it as I did, was my hope that if you stalled a little and I put the need for initiative on Mr. Aanestad, time might be in our favor. Surely you do not need to do anything until you hear from him, and then you might write concerning the last possible date when the picture could be shipped. It may be that it could remain until the show closed, and then, if they request it, it could be packed and shipped directly to Venice at their expense.

Mc
pls mitt
100

I am delighted that both Matisse and Assemblage are going well, and that you have been able to install both of them without cracking up completely. I am interested, naturally, in what the response to Assemblage is like in the press.

William C. Seitz
Associate Curator
Cordially,
(in his absence)

William C. Seitz
Associate Curator

WCS:sjk

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

March 14, 1962

Mr. George Culler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2
California

Dear George:

If you receive a letter requesting you to send the
assemblage by Rolf Nesch in response to your letter, be
sure to let us know about it so that Dorothy Dudley can
make proper arrangements.

With best regards,

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

WCS:sjk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	695.4

NORWEGIAN EMBASSY
INFORMATION SERVICE
3516 MASSACHUSETTS AVENUE, N.W.
WASHINGTON, D.C.
20007-1000

cc: Dorothy Dudley
George Culler

COPY: Mr. Culler

cc: Miss Dudley ✓

Art of Assemblage
Nesch

New York, February 28, 1962
March 10, 1962

*MA
is this part
of the
yes.*

Mr. Hans Aanestad
Norwegian Embassy Information Service
3516 Massachusetts Avenue N. W.
Washington 7, D. C.

Dear Mr. Aanestad:

Thank you for your letter of February 22, and forgive me for not answering it sooner. I was out of the country until just before its arrival and have not had time to catch up with my correspondence.

By now, of course, Mr. Nesch's The Snorer has already been installed in the museum in San Francisco. I should like to do anything I can, however, to cooperate with Mr. Nesch, and shall send a copy of this letter to the director of the San Francisco Museum, Mr. George Culler, with the request that if he is willing to remove this piece from the Assemblage exhibition before the close of the showing in San Francisco so that it can be sent to Venice, I shall not object.

May I suggest that you write to Mr. Culler and see if he is willing to make an arrangement to release the work for you?

I received the honorable commission to represent Norway on the forthcoming Biennale at Venice. I would therefore be very glad if it is at all possible to return the material work "Snorkeren" ("The Snorer") which will be on its last exhibition in San Francisco, Museum of Art, March 5 - April 15 to enable me to include it in the exhibition for the Biennale.

Yours sincerely,
William C. Seitz
Associate Curator

Hoping that this can be carried out with your help I send you my best wishes.

Golf Nesch

WCS:sjk Please feel free to call or write me if I can be of any help to arrange for the return shipment of the work to Norway.

Sincerely yours,

Hans Aanestad
Hans Aanestad

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	MoMA Exhs.	695.4

cc: Dorothy Dudley
George Culler

NORWEGIAN EMBASSY
INFORMATION SERVICE
3010 MESSINGHOFFS AVENUE, N. W.
WASHINGTON 25 D. C.
FEDERAL 3-0000

NEW YORK OFFICE:
200 MADISON AVENUE
NEW YORK 17, N. Y.
MURRAY HILL 3-0000

New York, February 28, 1962
File: 190

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

Dear Mr. Seitz,

I send you enclosed a letter from Mr. Rolf Mesch dated 21 February 22 which in free translation read as follows:

Many thanks for the beautiful book "The Art of Assemblage" which was sent me through the Museum of Modern Art.

Yesterday I received the honorable commission to represent Norway on the forthcoming Biennale at Venice. I would therefore be very glad if it is at all possible to return the material work "Snorkeren" ("The Snorer") which will be on its last exhibition in San Francisco, Museum of Art, March 5 - April 15 to enable me to include this in my exhibition for the Biennale.

Hoping that this can be carried out with your help I send you my best wishes.

Rolf Mesch

Please feel free to call or write me if I can be of any help to arrange for the return shipment of the work to Norway.

Sincerely yours,

M. Aarstad
Einar Aarstad

HAA/ET

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	MoMA Exhs.	695.4

original: Miss Dudley

Assembly

Venezia 2. Juni 1967

Nesch

Schick! Rolf Nesch, Percione Alboretti

TRANSLATION

Accademia 882 Venezia

FROM: Mr. Rolf Nesch
Percione Alboretti
Accademia 882
Venice

to: William C. Seitz

Dear Mr. Seitz:

Your letter was forwarded to me from Venice. I have given orders to Adams Express in Oslo according to your wishes. I am going to sign the documents as soon as I receive them.

sincerely,

Rolf Nesch

nachgelesen habe Adams Express
in Oslo beauftragt Ihren Wunsch
sofort auszuführen. Die benötigte
Unterschrift werde ich bei Gelegenheit
sowie ich das Formular zugesandt
bekomme.

Mit besten Grüßen!

Sh.

begebenen

Rolf Nesch

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

Venezia 13. juni 1961.

Adresse: Rolf Nesch, Pancione Alboretti
Accademia 882 Venezia.

Sehr verehrter Herr

William C. Seik!

Ihr Brief wurde mir von Norwegen aus
nachgeschickt. Habe Adams Express
in Oslo beauftragt (Koen Lunsch
sollte ausführen). Die benötigte
Unterschrift werde ich hier abgeben
sowie ich das Formular zugewandt
bekomme.

Mit bestem Gruss

Ih.

ergebener

Rolf Nesch.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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art of assem./neumann

THE MUSEUM OF MODERN ART

cc: William C. Seitz
Dorothy Dudley

Date November 7, 1963

To: William C. Seitz
Dorothy Dudley

Re: Door for Morton Neumann's

December 11, 1963

From: Alicia Legg

Man Ray Metronome

Mr. Morton G. Neumann
5555 Everett Avenue
Chicago 37, Illinois

Dear Mr. Neumann:
As I told you on the telephone, the Man Ray metronome has been returned to us from the Seth Thomas Clock Company in Thomaston, Connecticut.

They have made a new door which fits beautifully, but apologize for the fact that the grain of the wood does not match. They have, however, matched the stain color so well that no-one could improve on the job. We would like you to see it before it leaves us and we shall hold it here for you to pick up on your next trip to New York.

You asked me to put this in a letter so that it will serve as a reminder to you.

All best wishes.

In spite of their disappointment they gallantly agreed to make us a new door and finish it with an antique patina to match the old one. They expect it will take about a week and will either deliver it by hand or by United Parcel Service, which they say is more reliable than Railway Express. They won't hear of our paying for either labor or delivery charges.

Yours sincerely,

Alicia Legg
Assistant Curator

AL:br

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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art assemblage / neumann

THE MUSEUM OF MODERN ART

Date November 7, 1963

William C. Seitz
To: Dorothy Dudley

Re: Door for Morton Neumann's

From: Alicia Legg

Man Ray Metronome

Yesterday was the day for Teri and me to go to Thomaston, Conn. to the Seth Thomas Clock Company, with Mr. Morton Neumann's metronome. Teri had already combed the music stores in the city to find a metronome with a door that would fit Morty's without success. She was told by several people that Neumann's metronome was probably an old Seth Thomas make, so we telephoned them and asked if they could supply a door or make a new one for us. They expressed great interest and suggested we bring it up.

After driving through a deluge, we arrived in Thomaston late for our appointment, but Mr. Wehrli greeted us very pleasantly. He brought in the production manager of their metronomes, a Mr. Kramer, who looked at our object eagerly and then with obvious disappointment announced that it was very old - approximately 85 years - but not a Seth Thomas. It now developed that they were excited at the idea of one of their early metronomes being in an art collection featured in a Museum exhibition, and were planning to use this as advertising copy in a big campaign to feature a new transistor metronome that they are about to spring on the market.

In spite of their disappointment they gallantly agreed to make us a new door and finish it with an antique patina to match the old walnut of our metronome. They expect it will take about a week and will either deliver it by hand or by United Parcel Service, which they say is more reliable than Railway Express. They won't hear of our paying for either labor or delivery charges.

Box 66 Nickle: Collage

Please deliver to: Mr. Robert Nickle
1740 N. Wells St., Chicago 14

Box 70 Schwitters: Trin, collage

Please return to: Mr. & Mrs. Joseph Shapiro
516 Augusta Blvd., Oak Park

Please bill us for all your charges in connection with these deliveries, including phone calls to lenders to arrange a convenient time for delivery. We promise order 11887 which will be sent to you under separate cover.

Sincerely yours,

[Signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

*Art of Assemblage
Newcomb-Macklin*

cc: Miss Dudley

Mr. H. H. Arnason
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 22, New York

April 30, 1962

Newcomb-Macklin Company
400 - 408 North State St.
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 56 Halstead: Personage, construction
Please return to: Mr. Whitney Halstead
405 Menomonee, Chicago 14
- Box 63 Man Ray: Indestructible Object, construction
" " : Le Cadeau, "
- Box 64 " " : Smoking Device, construction
Tanguy: From the Other Side of the Bridge, construction
- Box 65 Höch: Collage
Breton et al: Exquisite Corpse, ink
Man Ray: Object to be Destroyed, ink
Schwitters: Du Mauri, collage
Please return to: Mr. & Mrs. Morton G. Neumann
5555 Everett Avenue, Chicago 37
- Box 66 Nickle: Collage
Please deliver to: Mr. Robert Nickle
1740 N. Wells St., Chicago 14
- Box 70 Schwitters: Trein, collage
Please return to: Mr. & Mrs. Joseph Shapiro
516 Augusta Blvd., Oak Park

Please bill us for all your charges in connection with these deliveries, including phone calls to lenders to arrange a convenient time for delivery, to purchase order 33322 which will be sent to you under separate cover.

Sincerely yours,

Asst. to Registrar
Dorothy H. Dudley
Registrar

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	MoMA Exhs.	695.4

cc: Miss Dudley ✓

Mr. H. H. Arnason
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 22, New York

June 30, 1961

Dear Harvey,

I talked to Dorothy Dudley, our Registrar, about your question as to the value of a letter to Mr. Gilio at this time. She felt that, with all the loans for the assemblage show still to arrive, it would be valuable to have you write.

Except for a couple of weeks at the end of July, we expect to spend the summer in New York. It would give me the greatest pleasure if we could meet for lunch or sometime in the evening.

With best regards,

I am most embarrassed that a letter which you wrote me in April was put aside and never answered. This had to do with the customs problem of your import of "The Art of Assemblage". William C. Seitz, Associate Curator, was handling my first few months at the Guggenheim.

If a letter at this date can serve any useful purpose, I shall, of course, be most happy to write it. Please advise me.

If you are going to be around New York during the summer, let me know so we can get together for luncheon.

Best personal wishes,

Sincerely yours,

H. H. Arnason

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

WCS/sjk

Art of Assemblage
file with suggestions
N.Y. / Gugg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc DD *Guggenheim*

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE NEW YORK 28, N. Y.
ENRIGHT 9-5110

June 27, 1961

Dear Bill,

I am most embarrassed that a letter which you wrote me in April was put aside and never answered. This had to do with the customs problem of your import on "The Art of Assemblage". You will appreciate that many things piled up during my first few months at the Guggenheim.

If a letter at this date can serve any useful purpose, I shall, of course, be most happy to write it. Please advise me.

If you are going to be around New York during the summer, let me know so we can get together for luncheon.

Best personal wishes,

Sincerely yours,

Harney

H. H. Arnason

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

HHA/a

OF ASSEMBLAGE
n.y. Guggenheim

April 7, 1961

of Modern Art and inter-
en in the fall of 1961. It
t assembled from found objects
r objects, work by Picasso,
and other masters, and recent
hard Stankiewicz, Arman
ets.

d the philosophical questions
oversial, exhibition. In fact,
s already arisen concerning
purchased by Philip C. Johnson.
ainer, Mr. Joseph R. Gilio,
works of art, intended to be
(letters enclosed). In our
f Paragraph 1807 (a) as col-
medium including....materials,
nder Tariff Paragraph 1807

ey are unpacked
rt. Often proper
the revised law at the
fficers of the responsibility
viding regulations requiring
ssary, certificates from
orted article represents
10.48 of the customs regul-
les of "assembled art" produced
entry under Tariff Paragraph
s a work of art should not
other recognized authorities
ilio, Appraisers' Stores,

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.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBLAGE

n.y. Guggenheim

cc: Mr. Philip C. Johnson
Miss Dorothy Dudley ✓
New York 17, N.Y.

April 7, 1961

Mr. Harvey Arnason
Solomon Guggenheim Museum
1071 Fifth Avenue
New York, New York. 10017

Dear Harvey:

As you already know, I am now preparing for the Museum of Modern Art and 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)." time they are unpacked for inspection, may not look like works of art. Often proper

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.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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	MoMA Exhs.	695.4

cc: MISS DUTLEY

ART OF
ASSEMBLAGE

The Whitney Museum of American Art
22 West 54th Street
New York 19, N.Y.

New York -
Whitney
Gordon

April 14, 1961

Mr. Joseph R. Gilio
Appraiser's Stores
291 Verick Street
New York 14, N.Y.

Dear Mr. Gilio:

I am writing to you concerning the entrance into the country of "assembled art" (collage, constructions, etc.). It is my opinion that the final decision on what constitutes a work of art should be made by authorities in the art world, such as museum curators, rather than by customs officials. Often works of art, when seen at the time they are unpacked for inspection, may not look like works of art. Often proper display presentation is necessary before they can be appreciated and understood.

With best wishes and thanks to you for your understanding in many customs problems when I was attached to the Brooklyn Museum.

Sincerely yours,

Curator

JG:egn

c.c. Mr. W. C. Seitz

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	MoMA Exhs.	695.4

cc: Mr. Philip C. Johnson

cc: Miss Dorothy Dudley

Art of Assemblage
N.Y. - Whitney Mus.

April 7, 1961

Mr. John Gordon, Curator
Whitney Museum of Art
22 West 54th Street
New York 19, New York

Dear Jack

As you already know, I am now preparing for the Museum of Modern Art an international exhibition, "The Art of Assemblage," which will open in the fall of 1961. It will include many varieties of collage and other types of art assembled from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Man Ray, Breton, Miro, 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.

Sincerely yours,

William C. Seitz
Associate Curator

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cc: Mr. Philip C. Johnson

Miss Dorothy Dudley ✓

N.Y. Whitney
mus. J
Goodrich

April 7, 1961

Mr. Lloyd Goodrich, Director
The Whitney Museum of American Art
22 West 54th Street
New York 19, New York

Dear Lloyd,

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

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

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

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

Yours sincerely,

William C. Seitz
Associate Curator

encs.

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	MoMA Exhs.	695.4

*Art of Assemblage
Nickle*

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 Nickle
1740 North Wells Street
Chicago 14, Illinois

Enclosure: 1 loan receipt for: Nickle, Collage

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Art of Assembl

is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

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

ND617 CTA630

CT CA505 NL PD CHICAGO ILL 5
MUSEUM OF MODERN ART

11 WEST 53 ST NYK

COLLEGE FROM ROBERT NICKLE TO THIS ART OF ASSEMBLAGE SHOW SHIPPED
SEPT 5 TO ARRIVE SEPT 7 THANKS

ROBERT NICKLE 1740 N WELLS ST CHICAGO 14.

1961 SEP 5 PM 11 19

Art of Ass
Nickle

orig. Miss Dudley

critical questions that it raises, we expect this to be a topical, perhaps
controversial, exhibition. We would like to confirm your agreement to
loan your collage, Untitled, to the Museum.

William C. Seitz
Associate Curator

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 un-
less the present inflationary tendency of valuation is stopped the scope of
this exhibition, and indeed of our entire program, must be drastically cur-
tailed.

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.

WCS:sjk
enclosures

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	MoMA Exhs.	695.4

Art of Assemblage

Nickle

cc: Miss Dudley
cc: Miss Dudley

August 9, 1961

Mr. Robert Nickle
1740 N. Wells Street
Chicago 14
Illinois
Dear Bob,

The photographs arrived just in time to substitute
your first choice Collage, 1958-59 (photograph no. 85490-3)

for your other collage in The Art of Assemblage exhibition.

Will you send back the enclosed loan form immediately

because you do not give the size on the back of the photo-

graph and the catalogue must go to press right away.

William C. Seitz
Associate Curator

Because of the current interest in unorthodox media, and the philos-
ophical questions that it raises, we expect this to be a topical, perhaps
even controversial, exhibition. I should like to confirm your agreement to
lend your collage, Untitled, 1958-59.

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 un-
less the present inflationary tendency of valuation is stopped the scope of
this exhibition, and indeed of our entire program, must be drastically cur-
tailed.

We hope to receive loans not later than September 1. 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.

WCS:sjk
enclosures

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Art of Assemblage
Nickle

Mr. Robert Nickle

cc: Miss Dudley ✓

Page 2.

June 21, 1961

It is of interest to survey the wide variety of materials used in
Mr. Robert Nickle This reason we are enclosing a special sheet affixed
c/o Holland Goldowsky Gallery materials and objects used can be listed.
155 East Ontario Street identify every material, or fragment employed in the
Chicago 11 this becomes too detailed, each type of material.
Illinois

Dear Bob, It is our intention to illustrate the book with many of the objects
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 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 ob-
jects 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 ex-
hibition.

The schedule of the show follows: sincerely,

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 philos-
ophical questions that it raises, we expect this to be a topical, perhaps
even controversial, exhibition. I should like to confirm your agreement to
lend your collage, Untitled, c. 1956.

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 un-
less the present inflationary tendency of valuation is stopped the scope of
this exhibition, and indeed of our entire program, must be drastically cur-
tailed.

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.

enclosures

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Mr. Robert Nickle

Page 2.

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

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

Thanking you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
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cc: Miss Dudley

Art of Assemblage
Ossorio 31

July 19, 1961

Mr. Alfonso Ossorio
The Creeks
East Hampton, New York

Dear Alfonso:

I am writing to follow up Peter Selz's visit with you last weekend on behalf of Bill Seitz, who asked him to select an object from the Art Brut Collection for his exhibition The Art of Assemblage. Peter tells me that he chose the piece by Auguste For, Monstre Marin Ailé (No. 301).

As you may know, the exhibition will be shown in Dallas and San Francisco, and the schedule 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 willingness to lend this piece to the show, and 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 for the value you indicate.

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

Inasmuch as the installation of the exhibition must be planned within the next few weeks, I should appreciate having the loan form as soon as possible. We should like to receive loans about September 5 and will have your object collected by one of the van services in East Hampton. Could you tell me whether you have any preference between the Home Sweet Home Moving and Storage Co. and the Hampton's Moving & Storage Co.? We have dealt with them both and found them satisfactory.

With kind regards,

Sincerely,

Alicia Legg
Assistant Curator

Enclosure

7?
no loan form

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	MoMA Exhs.	695.4

Art of Assemblage
Paolozzi

May 11, 1962

May 17, 1962

Dear Mr. Paolozzi:

Dear Mr. Paolozzi:

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.

Museum of Modern Art, October 1 - November 13, 1961

Dallas Museum for Contemporary Art, February 11, 1962

San Francisco Museum of Art, February 11, 1962

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Eduardo Paolozzi
107 Dovehouse St.
London S.W. 3, England

Enclosure: 1 loan receipt for: Paolozzi Collage

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ART OF ASSEMBLAGE
Paolozzi

cc: Miss Dudley ✓

May 31, 1961

Mr. Eduardo Paolozzi
107 Dovehouse Street
London S.W.3
England

Dear Mr. Paolozzi:

Our Registrar has convinced me that, in order to avoid shipping and insurance complications, it would be best to make a choice between your two collages from photographs. Would you please inform Bolton & Fairhead to hold both pictures and ship the one which I have selected with the rest of our English shipment.

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

The schedule of the show follows:

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

I should like to confirm your agreement to lend your work entitled Collage, 1953. 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 time greater than those for domestic shipments.

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.

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

Paolozzi
Identify for
shipper
by size +
photo neg.

DD

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

Mr. Paolozzi

Page 2.

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 say how much I enjoyed visiting you when I was in England, and express my hope that this change in procedure has not caused you undue inconvenience or expense. Let me know if there are any complications.

May I thank you for your generous loan to the exhibition "The Art of Anachronism." As Yours very sincerely,

Now that so many requests are being made of collectors and dealers for the loan of works of art, I am especially grateful for your cooperation. Needless to say, 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. Michel Lohrie, Conservateur
Musée de l'Homme
Palais de Chaillot
Paris XVI

Enclosure: 1 loan receipt for: African 19th Century ; Other 2 loan receipts

WCS:sjk
enclosures

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	MoMA Exhs.	695.4

MUSÉE DE L'HOMME
MUSEUM NATIONAL D'HISTOIRE NATURELLE
PALAIS DE CHAILLOT - PARIS-16
TÉLÉPHONE : PASSY 74-46
TÉLÉGRAPHE : MUSIHNK G

ADRESSE : BOULEVARD

LE DIRECTEUR : M. L.

Paris le 29 avril 1961

Mr William C. SEITZ
Curator
THE MUSEUM OF MODERN ART
11 West 53rd Street
May 15, 1962
N.Y.
U.S.A.

Dear Monsieur Leiris:

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.

with nails that you wish to borrow for your exhibition and you may give instructions to your Paris Agent, M. LEROUXELLE, on this subject.

Sincerely yours,

Unfortunately, we have not yet taken photographs of the fetish. We will do our best to have one next week.

William C. Seitz
Associate Curator

M. Michel Leiris, Conservateur
Musée de l'Homme
Palais de Chaillot
Paris XVI

Enclosure: 1 loan receipt for: African 19th Century : Chien a deaux tete

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	MoMA Exhs.	695.4

MUSÉE DE L'HOMME

MUSÉUM NATIONAL D'HISTOIRE NATURELLE

PALAIS DE CHAILLOT - PARIS-16*

TÉLÉPHONE : PASSY 74-46

TÉLÉGRAPHE : MUSETHNO

RÉFÉRENCE A RAPPELER:

LE DIRECTEUR: 566

Miss Dudley ART OF ASSEMBLAGE
Paris

Paris le 29 avril 1961

Mr William C. SEITZ
Curator
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19
N.Y.
U.S.A.

M. Michel Leiris, Conservateur
Musée de l'Homme
Palais de Chaillot
Paris XVIe
France

Dear M. Leiris:

May I tell you how much I appreciated
your kindness in conducting us through the
reserve of your museum. I have only asked
for one piece, to restrict the request to
what seems most essential.

If the loan is granted, I should very much

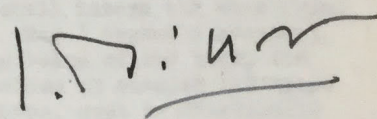
Dear Curator, about the object's provenance,
date and type to assist us in preparing the

Thank you for your kind letter of 25th April.

We shall be glad to lend you the fetish covered
with nails that you wish to borrow for your exhibition and
you may give instructions to your Paris Agent, M. LERONDELLE,
on this subject.

Unfortunately, we have not yet taken photographs
of the fetish. We will do our best to have one next week.

Yours very sincerely.



Professeur J. MILLOT.

enclosure: copy of request letter to Professeur Millot

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

COPY FOR THE INFORMATION OF: M. Michel Leiris

cc: Miss Dudley ✓

cc: Miss Dudley ✓

Page 2.

April 25, 1961

April 26, 1961

Professeur Jacques Millot, Directeur

Musée de l'Homme

Palais de Chaillot

Paris XVIe

France

M. Michel Leiris, Conservateur
Musée de l'Homme
Palais de Chaillot
Paris XVIe
France

Dear M. Leiris:

May I tell you how much I appreciated your kindness in conducting me through the reserve of your museum. I have only asked for one piece, to restrict the request to what seems most essential.

If the loan is granted, I should very much appreciate a note about the object's provenance, date and type to assist us in preparing the catalogue.

When I was in Paris early in March, I visited your storeroom of African objects and found a large fetish representing an animal, almost totally covered with nails of various types, which I should very much appreciate borrowing for this exhibition. M. Leiris suggested that I write you directly.

William C. Seitz

Associate Curator

In the hope that you will 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 Paris agent, A. Lervandelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

WCS:sjk

enclosure: copy of request letter to Professeur Millot

ART OF ASSEMBLAGE
Paris: Mus. de l'Homme

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Art of Assemblage

Paris: Mus. de l'Homme

COPY FOR THE INFORMATION OF: M. Michel Leiris

cc: Miss Dudley

Page 2.

April 25, 1961

Professeur Jacques Millot, Directeur
Musée de l'Homme

Palais de Chaillot
Paris XVIIe
France
Dear Professeur Millot:

M. Leiris may have mentioned to you that 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

When I was in Paris early in March, I visited your storeroom of African objects and found a large fetish representing an animal, almost totally covered with nails of various types, which I should very much appreciate borrowing for this exhibition. M. Leiris suggested that I write you directly.

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 Paris agent, R. Léronnelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

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	MoMA Exhs.	695.4

Professeur Millot

Page 2.

May 17, 1962

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.

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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	MoMA Exhs.	695.4

*Art of Assemblage.
Parsons*

cc: Miss Dudley

June 9, 1961

May 17, 1962

Mrs. Betty Parsons

Betty Parsons Gallery

15 East 57th Street

New York, New York

Dear Betty,

Dear Betty,

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.

The schedule of the show follows:

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

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

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

Sincerely yours,

I should like to confirm your agreement to loan the following works:

Ensemble, by Alfonso Ossorio

No. 459, by Elizabeth Murray

William C. Seitz

Associate Curator

Untitled, by Richard Pousette-Dart

Betty Parsons Gallery
15 East 57th St.
N.Y.C.

Enclosure: 1 loan receipt for: Pousette-Dart, Mirror

We hope to receive loans by September 1. 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 assemblage 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 call

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cc: Miss Dudley ✓

Assembl
Parsons

Betty Parsons Gallery

Page 2.

June 9, 1961

Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57th Street
New York, New York

It is our intention to illustrate the book with many of the objects
material, or fragment employed in each work, or if
mailed, each type of material.
Dear Betty, 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 you. 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 ob-
jects, 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. Thank you in advance for your cooperation.

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 loan the following works:

Excelsior, by Alfonso Ossorio

No. 159, by Elizabeth McFadden

Untitled, by Richard Pousette-Dart

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 dramatically curtailed.

We hope to receive loans by 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 as-
sembled 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

MB:ejk
enclosures

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	MoMA Exhs.	695.4

cc: Miss Dailley

Betty Parsons Gallery

Page 2.

December 13, 1961

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

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

May I thank you in advance for your cooperation.

As many requests are being made of collectors and dealers for the loan of works of art, we are especially grateful for your cooperation. Had it not been for the loan of these fine works the exhibition would not have been as successful as it was.

Yours very sincerely,

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

William C. Seitz
Associate Curator

Sincerely yours,

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

WCS:sjk
enc.

WCS:sjk
enclosures

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cc: Miss Dudley

December 13, 1961

Mr. Roland Penrose
11 A Hornon St.
London W. 8
England

Dear Mr. Penrose:

May I thank you for your kindness in lending your beautiful Picasso, Still Life, 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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

11A, HORNTON ST. LONDON. W.8
WESTERN 0115

7th June, 1961

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

Dear Mr. Seitz,

Thank you for your letter of June 2nd. I am very sorry that after examining the Breton construction I have come to the conclusion that it cannot possibly be allowed to travel. It is much too fragile. Also I am alarmed at the idea of the Picasso Still Life travelling so far and being away for so long. I am willing to lend it to your exhibition at the Museum of Modern Art, as I told you when we met, but I am afraid I must insist on having it back when that exhibition closes. It also is really too fragile to travel great distances, but I shall be glad for you to have it in New York.

The figure I am giving for insurance is not inflationary. In this case it is a unique piece and therefore I think my valuation is probably on the low side.

It would certainly be very nice to see you again and I hope next time you come to Europe we shall have better luck.

Yours sincerely,

Roland Penrose

Roland Penrose

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.

art of Picasso's life
Penrose

ASSUMBLAGE

Penrose

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ART OF ASSEMBLAGE

Mr. Roland Penrose cc: Miss Dudley ✓

Page 2.

Penrose

June 2, 1961

Mr. Roland Penrose
11A Hornton Street
London W.8
England

Dear Mr. Penrose:

May I tell you how sorry I am that events were so confused when you were in New York that we did not have the opportunity to spend more time together. I have known your writing and of your influence on modern art for so long that meeting you was an extreme pleasure. I am delighted that you are willing to lend the Picasso construction, Still Life, to the exhibition I am preparing, "The Art of Assemblage," which will open in the fall of 1961. In the hopes that you may feel that it is strong enough to send, I am enclosing loans form also for the André Breton construction.

The schedule of the show follows:

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

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

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

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

Page 2.

May 22, 1961

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.

In the hope that we may meet soon again in more relaxed circumstances,

Yours very sincerely,

The schedule of the show indicates:

Museum of Modern Art: October 2 - November 12, 1961

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

San Francisco Museum of Modern Art: April 15, 1962

William C. Seitz
Associate Curator

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 book of the following of your work has been kept with special care:

The Simplest Best

October, 1965

Marcelin, 1961

Still Life with Chair Caning, 1922

I have chosen the title "assemblage" rather than "collage," both because the theme is broader and because I feel that assembled art has existed in both two and three dimensions from the very beginning. The reason I have singled out these four pieces is because they demonstrate your importance as the originator of assemblage in both two and three dimensions.

As I told Monsieur Kahnweiler, the great expense of Assemblage is a lighting factor in preparing our exhibitions. Because of this I want to know what is available to me, and what their importance is. I shall no longer be able to do this for after I have accepted assemblage I shall no longer be able to do this.

WCS:sjk
enclosures

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THE MUSEUM

ART OF ASSEMBLAGE
Picasso

cc: Monsieur Kahnweiler
Miss Dudley ✓

May 22, 1961

M. Pablo Picasso
Château de Vauvenargues
Vauvenargues
Bouche du Rhone
France

Dear Monsieur Picasso: I give this matter consideration I should be happy

Madame Leiris has spoken to you, I believe, about an exhibition I am preparing which will be called "The Art of Assemblage," and 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.

William C. Seitz
Associate Curator

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 following of your works has been made with special care:

The Bicycle Seat

Guitar, 1926

Mandolin, 1914

Still Life with Chair Caning, 1912

I have chosen the title "assemblage" rather than "collage," both because the theme is broader and because I feel that assembled art has existed in both two and three dimensions from the very beginning. The reason I have singled out these four pieces is because they demonstrate your importance as the originator of assemblage in both two and three dimensions.

As I told Monsieur Kahnweiler, the great expense of insurance is a limiting factor in preparing our exhibitions. Because of this I must know soon if any of these works will be available to me, and what their insurance valuations will be, for after I have accepted substitutes I shall no longer be able to afford them.

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THE MUSEUM OF MODERN ART

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

TO THE REGISTAR:

Exhibit ☒ from Mr. Richard Pousette-Dart
to M. Pablo Picasso, New York
Deliver ☐ to
Release ☐ to

DATE Aug. 14, 1961

on (date): Aug. 16 Page 2.

at (time): /?

The following objects (artist, medium, size)

Value if needed for insurance or invoice

Loan forms and shipping information have already been sent to Monsieur Kahnweiler.

If you are able to give this matter consideration I should be deeply grateful.

Nonulith

The Artist
Yours very sincerely,

(loan form follows)

William C. Seitz
Associate Curator

PURPOSE To be held for The Art of Assemblage exhibition

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

INSURANCE Own ☒ Their ☐ Charge to: The Art of Assemblage

WCS:sjk
VIA Airfreight ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Redesign: Cost ☐ Their ☐ Truck: Own ☐ Their ☒

Department Printing and Engraving Signed William C. Seitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

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:

Expect ☒ from: Mr. Richard Pousette-Dart
Collect ☐ from: Suffran, New York
Deliver ☐ to:
Release ☐ to:

DATE Aug. 14, 1961

on (date): Aug. 16

at (time): /?

The following objects: (artist, medium, size)

Value if needed for
insurance or invoice

Collage by Richard Pousette-Dart

~~1948~~ Menolith

The Mirror, 1951

(loan form follows)

PURPOSE To be held for The Art of Assemblage exhibition

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

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

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

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

Department Painting and Sculpture Signed William C. Seitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

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:

Expect ☒ from: Mr. Richard Pousette-Dart
Collect ☐ from: Suffran, New York
Deliver ☐ to:
Release ☐ to:

DATE Aug. 14, 1961

on (date): Aug. 16

at (time): /?

Value if needed for
insurance or invoice

The following objects: (artist, medium, size)

Collage by Richard Pousette-Dart
1948 Monolith

(loan form follows)

Rec. 8/16/61

PURPOSE To be held for The Art of Assemblage exhibition

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

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

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

Department Painting and Sculpture Signed William C. Seitz

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NYACK EXPRESS CO., INC.

OFFICE: 38 HIGH AVENUE
NYACK, N. Y.
NYack 7-0432 - 7-1056

FIREPROOF STORAGE WAREHOUSE
Furniture, Machinery & Safes Moved

RECEIVING STATIONS
520 WEST 25th ST. CHelsea 2-2006
41 VESTRY ST. WALKer 5-0209

SHIPPER *Connette Bart Suffer* DATE *8/15* 19 *61*

CONSIGNEE *W. Seitz Art of Assembly - Mus. Mod. Art* SEND BILL TO *NYack*

TRANSFER FROM TO

NO. PIECES	DESCRIPTION	WEIGHT	RATE	FREIGHT	ADV. CHGS.	PREPAID	TOTAL COLLECT
	<i>Small Montage</i>						
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TERMS CASH UNTIL CREDIT RATING IS ESTABLISHED.
NO CLAIM FOR CONCEALED LOSS OR DAMAGE WILL BE CONSIDERED UNLESS THE COMPANY SHALL HAVE BEEN NOTIFIED OF SUCH LOSS OR DAMAGE WITHIN 48 HOURS AFTER GOODS RECEIVED. INSPECT SUCH ALLEGED LOSS OR DAMAGE IN THE ORIGINAL CONTAINER OR PACKAGE.

RECEIVED ABOVE DESCRIBED PROPERTY IN GOOD ORDER AND CONDITION

CONSIGNEE

BY _____ TIME _____ DATE _____

508289 MFD. BY THE BALTIMORE BUSINESS FORMS CO., BALTIMORE 29, MD.

Subject to terms and conditions of
Uniform Motor Carrier's Bill of Lading

William C. Seitz
Associate Curator

Mr. Robert Rauschenberg
c/o Leo Castelli Gallery
4 East 77th Street
New York, New York

Enclosure: 1 loan receipt for Duchamp, Bottle Rack

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

May 17, 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 Rauschenberg
c/o Leo Castelli Gallery
4 East 77th Street
New York, New York

Enclosure: 1 loan receipt for Duchamp, Bottle Rack

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	MoMA Exhs.	695.4

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

TRANSPORTATION ORDER

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Art of Ass
L 0669

Kauschenberg

DATE August 24, 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 Bros.

231 East 55 St.

NYC

DATE RECEIVED
OR SHIPPED

8/25/61

For collecting "Bottle Rack" from Mr. Robert Kauschenberg's
studio, 126 Front Street, on Friday, August 25th, and
delivering to the museum (between 2 and 5:00 PM).

PURPOSE

Exh: ART OF ASSEMBLAGE

ORDERED BY

Donna H. Hartman, Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

art of modern / Reis

BERNARD REIS & COMPANY

orig: Miss Dudley
cc: Miss Legg
Mr. Seitz

10 EAST 40TH STREET
NEW YORK 16, N. Y.
June 22, 1962

May 11, 1962

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

Dear Bill:

I am returning herewith the signed receipt for the collages.

Sam Hunter was at the house the other day and he called to my attention the fact that the Grosz collage was apparently scratched during shipping.

I wonder if you could have someone take care of this for me.

Sincerely,

B
Bernard J. Reis

this condition
is old - shown
in photo. &
noted on green
slip when rec'd
at MOMA.

BJR:rbm
enc.

William C. Seitz
Associate Curator

Mr. Bernard J. Reis
252 East 65th Street
N.Y.C.

Enclosure: 1 loan receipt for: Gruppe, The FINEST
Group, November 1961, August, 1962

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

Art of Assemblage
Reis

May 31, 1962

Mr. Bernard J. Reis
252 East 68th Street
New York 10021

Dear Bernard:

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. Bernard J. Reis
252 East 68th Street
N.Y.C.

William C. Seitz
Associate Curator

Enclosure: 1 loan receipt for: Braque, The Program
Grosz, Remember Uncle August....

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	695.4

cc: Miss Dudley ✓

November 27, 1961

Mr. Bernard J. Reis
252 East 68th Street
New York, New York

Dear Bernard,

May I thank you for your kindness in lending your beautiful Cornell assemblage, Medici Slot Machine, and Vail's Bottle, 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.

Cert of Assemblage
Reis

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

cc: Miss Dudley

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

TRANSPORTATION ORDER

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Reis

DATE July 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 55 Street

New York City

DATE RECEIVED
OR SHIPPED

On Monday, July 24th, please arrange to be at the apartment
of Bernard J. Reis, 252 East 68th Street, at one o'clock
in the afternoon to collect a painting by Braque called "The
Program" for delivery to the museum. This is very valuable
and requires great care. There will be two men from the museum
at this apartment at one o'clock also to hang another picture
in its place.

Rec.
7/24/61

PURPOSE EXH: THE ART OF ASSEMBLAGE

ORDERED BY Dorothy H. Buxley, Registrar

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cc: Miss Dudley ✓
cc: Bob Schmidt ✓

ART OF ASSEMBLAGE
ART OF REIS

July 14, 1961

July 10, 1961

Dear Mr. Reis:

Thank you for the loan form for your Braque The Program.
This will be a wonderful addition to the Assemblage show.

Mr. Bernard We have arranged with Hahn Brothers to pick up the
picture at one o'clock on Monday, July 24. Two men from the
New Museum will be there at that time to take it from the wall and
to hang a Picasso in its place.

Dear Mr. Reis:

With again our thanks,

Before he left for vacation Bill Saits asked me to send you the
undated loan agreement form for your Collage The Program,
which you have generously agreed to lend to the exhibition "The Art
of Assemblage." This will be a wonderful addition to the show.

Alicia Legg

Assistant Curator

As you know, the exhibition will travel to New York and San Francisco.

The schedule follows:

Mr. Bernard J. Reis

252 East 68th Street New York Art - September 2 - November 12, 1961

New York 21, New York Contemporary Arts: January 9 - February 11, 1962

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

Would you be good enough to sign and return the loan form, giving
an insurance valuation. The Museum will, of course, insure the work
from wall to wall. We should like to receive loans on or about September 5
and the Registrar will telephone you to arrange a convenient time for
collection.

With many thanks,

Sincerely,

Alicia Legg
Assistant Curator

Enclosed

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cc: Miss Dudley

BERNARD REIS & COMPANY

ART OF ASSEMBLY

10 EAST 40TH STREET
NEW YORK 18
July 13, 1961

July 10, 1961

Miss Alicia Legg

The Museum of Modern Art

11 East 57th Street

RE 4-6755
Mr. Bernard J. Reis
252 East 68th Street
New York, New York

Dear Mr. Reis:

Before he left for vacation Bill Seitz asked me to send you the enclosed loan agreement form for your Braque collage The Program, which you have generously agreed to lend to the exhibition "The Art of Assemblage." This will be a wonderful addition to the show.

As you know, the exhibition will travel to Dallas and San Francisco. The schedule follows:

The Museum of Modern Art - September 2 - November 12, 1961

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

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

Would you be good enough to sign and return the loan form, giving an insurance valuation. The Museum will, of course, insure the work from wall to wall. We should like to receive loans on or about September 5 and the Registrar will telephone you to arrange a convenient time for collection.

With many thanks,

Sincerely,

Alicia Legg
Assistant Curator

Enclosed

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BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK 16, N. Y.
July 13, 1961

Mr. William C. Selts
The Museum of Modern Art
Miss Alicia Legg
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Legg: I have three loan forms. I told your secretary that a photographer was coming to our house today and asked whether you wanted to have photographs. I enclose herewith signed loan agreement for the Braque, "The Program".

I would appreciate it if you would have someone call for it on Monday, July 24th, at about noon. We will be away in August and early September. There is a slip pasted on the back "MoMA 46.1971".

This is a very valuable painting and inasmuch as it requires great care, when you call for it I would like you to send a man who will be able to take the picture off the wall and, further, to hang in its space a large Picasso. Painted at a show in Houston, Texas.

Well: No record of where it was exhibited but Sincerely yours, If you look up "The Nation" you will find an article by Clement Greenberg and Laurence King bottles. It was the same year that Peggy Guggenheim had the bottles. I know I have the catalogue of the show.

Bernard J. Reis

You state that you will pick up the work by September 8th. As I shall be away, I think the work should be picked up in July. Inasmuch as the show is across the country it would be well to have your storage department ensure that everything is in good condition.

Kind regards.

Orig. Miss D.

Dr. Jones

only

apt.
at 1:00 -

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ASSEMBL -

original; Miss Dudley

Reis

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK 16, N. Y.

June 13, 1961

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

Dear Bill:

I enclose herewith three loan forms. I told your secretary that a photographer was coming to our house today and asked whether you wanted to have photographs. She said you wanted them and it's being done.

Grosz: I am attaching herewith letter from Grosz which will interest you. For your information the work was shown at the Museum and there is a notation on a slip pasted on the back "MMA 46.1971".

Cornell: This is reproduced in Sidney Janis' book "Abstract and Surrealist Art". It was exhibited at the Museum of Modern Art, Loan 48.1108. It was also exhibited at a show in Houston, Texas.

Vail: No record of where it was exhibited but I'm sure it was. If you look up "The Nation" you will find an article by Clement Greenberg on Laurence Vail bottles. It was the same year that Peggy Guggenheim had a show of the bottles. I know I have the catalogue of the show.

You state that you will pick up the work by September 5th. As I shall be away, I think the work should be picked up in July. Inasmuch as the show is going across the country it would be well to have your storage department make sure that everything is in good condition.

Kind regards.

Sincerely,

Ben

Bernard J. Reis

Order #
20634

Have
to
collect
7-10-61

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THE MUSEUM OF MODERN ART

Date July 12, 1961

To: Miss Dudley

Re: Bernard Reis' Braque

From: Alicia

for Assemblage

Mr. Reis called to say that he would like us to collect ~~his~~ his Braque The Program on July 25; he is going away on the 26th. He is sending the loan form in a few days.

PURPOSE For ART OF ASSEMBLAGE Exh.

ORDERED BY _____

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19 N. Y.

TRANSPORTATION ORDER

ART OF ASS
L 0634

Reis

DATE July 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 55th Street

New York 22, N.Y.

DATE RECEIVED
OR SHIPPED

7/10/61

For collecting the following 3 items from Mr. and Mrs.
Bernard J. Reis, 252 East 68th St., N.Y.C., on Monday,
July 10th, between 10:00 and 11:00 a.m., and delivering
them to the museum:

Cornell: Medici Slot Machine. Construction.

Gross: Remember Uncle August the Unhappy Inventor. Painting.

Vail: Bottle. Object.

PURPOSE For ART OF ASSEMBLAGE Exh.

ORDERED BY

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ART OF ASSEMBLAGE

cc: Miss Dudley ✓

Mr. Bernard Reis

Reis

May 31, 1961

Mr. Bernard J. Reis
252 East 68th Street
New York, New York

Dear Bernard:

I am writing to confirm my request of the loan of three works from your collection to the 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 have left the spaces for titles on the loan forms vacant so you can fill them in exactly. As you will remember, the works are: the Cornell "Medici prints," the Grosz collage, and the bottle by Lawrence Vail. The loan forms are in duplicate, for each work, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the works, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

We hope to receive loans not later than September 5. 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 each loan form, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in each work, or if this becomes too detailed, each type of material.

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

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Mr. Bernard Reis

Page 2.

I have already told you what an exciting time I had with you looking at your collection and what I would call your archives. Never have I felt closer to what art is all about.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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cc: Miss Dudley

JOHN REWALD
67 PARK AVENUE
TELEGRAM
NEW YORK 16, N. Y.

May 2, 1961

Sept. 16

from: John Rewald

to: William Seitz

COMPRESSION FINISHED TODAY LEAVING EARLY NEXT WEEK. BE BACK MONDAY
MYSELF.

JOHN

Art of Assemblage
Rewald

...or perhaps, unless Alfred Berg is dis-
posed to call it "The Yellow Book," in which
case he will go along.

Should you really want to reproduce the
table of contents in the catalogue, please let me
know, since I would have to arrange to have
them taken to Paris (this would be easier
if the matter could wait until Alice gets
there). I still have to be able to identify
some of the material concerning what plans, but
this can be done only once Alice is over
there.

and I suggest that the compression be
left as is, without any or plaxiglas.

Best regards and wishes.
John

the compression as soon as JOHN has gone to the US.

We hope to receive loans not later than September 5. The publisher
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 preparing a special sheet entitled to
which you have, on which the artists and objects used are listed. May
I ask that you identify every work, or fragment included in each work,
or if this becomes too difficult, that type of material.

October 12, 1961
January 2 - January 11, 1962
April 12, 1962

...in the "booklet" on
...in the still needed
...at I heard, of "The
...of 1961

...for work with the
...the time of
...for all kinds of
...from 1911 to 1912
...also for the collection,
...begin only as needed, the
...knowing the extent of

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JOHN REWALD
67 PARK AVENUE
NEW YORK 16, N. Y.

May 2, 1961

Dear Bill:

You are most welcome to our two loans to your "Art of Assemblage" show, even though the medieval Water Spout is NOT by César (and I doubt that the other Cesar, Jules, had anything to do with it). But do you have to have these objects by Sept. 5? I had planned to bring them with me from France upon my return, sometime towards the middle of September. Will that be all right?

I have no photographs of either, for I don't imagine that you will want a photo of the Buick in its "before" rather than its "after" condition. Alice plans to go to Paris in June and we have just asked César whether it would be convenient to compress our car after she gets there. I don't think photos of the compression will be available before July. Would that be too late?

I shall ask César about the weight of the thing as well as about the title he prefers or suggests, unless Alfred Barr is anxious to call it "The Yellow Buick," in which case we may as well go along.

Should you really want to reproduce the Water Spout in the catalogue, please let me know, since I would have to arrange to have photos taken in Paris (this would be easier if the matter could wait until Alice gets there). I still hope to be able to obtain more information concerning this piece, but this can be done only once Alice is over there.

May I suggest that the compression be left as it is, without mat or plexiglas?

Best

regards and wishes. John
the compression as soon as Cesar can give it to us.

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 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.

Collection:

MoMA Exhs.

Series/Folder:

695.4

Rewald

ART OF ASSEMBLAGE

Rewald

28, 1961

With many of the objects
graphs, would you please send
convenient, we can order
as his name and address.
here at the Museum. Inasmuch
within the next month, I
your earliest convenience.

preparing an international
open in the fall of 1961.
construction from found ob-
primitive and popular objects,
Miró, Cornell and other masters,
book, the first to survey the
shed in connection with the ex-

September 12, 1961

January 9 - February 11, 1962
March 5 - April 15, 1962

for? Is the "medieval" as-
or not? Is the still imagined
Buick," as I hoped, or "Bon-
d, or both?

duplicate for each work, the
r your files. In the case of
responsible for all costs of
the work from wall to wall under
true also for the compression,
ll begin only on receiving the
preciate knowing the weight of

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	MoMA Exhs.	695.4

Art of Assemblage
Rewald
Page 2.

cc: Miss Dudley ✓

Mr. and Mrs. John Rewald

April 28, 1961

Mr. and Mrs. John Rewald
67 Park Avenue
New York
New York

Dear John and Alice,

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

What can I call the objects I am asking for? Is the "medieval" assemblage a water spout or not? Is it Gothic or not? Is the still imagined compression of César to be called "The Yellow Buick," as I hoped, or "Bonjour (Bonsoir?) à New York" as César suggested, or both?

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. In the case of the small assemblage, 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. This will hold true also for the compression, with the exception that our responsibility will begin only on receiving the work at The Museum of Modern Art. I would appreciate knowing the weight of the compression as soon as César can give it to us.

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 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.

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	MoMA Exhs.	695.4

Mr. and Mrs. Rewald

Page 2.

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.

I am looking forward to having two fascinating objects, one very small and the other very large, in this exhibition.

Yours in expectation,

William C. Seitz
Associate Curator

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

WCS:sjk
enclosures

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cc: Miss Dudley

December 13, 1961

Mr. Ceri Richards
12 Edith Grove
Chelsea S. W. 10
England

Dear Mr. Richards:

May I thank you for your kindness in lending your beautiful assemblage, The Variable Costerwoman, 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.

William C. Seitz
Associate Curator
Sincerely yours,

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

WCS:sjk
enc.

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	MoMA Exhs.	695.4

cc: Miss Dudley ✓

Art of Assemblage
Richards

December 12, 1961

Mr. Ceri Richards
12 Edith Grove
Chelsea S. W. 10
England

Dear Mr. Richards:

I was happy to receive your comments on the Assemblage book.

Concerning your Variable Costerwoman, may I tell you that it has already been removed from the exhibition and shall be returned to you in the very near future. It was a fine addition to the exhibition.

May I offer you my best wishes for your showing at the Biennale in Venice which I hope to see.

With very best regards,

William C. Seitz
Associate Curator

WCS:sjk

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original Miss Dudley
12 Edin Grove
Chelms, S.W.10

THE MUSEUM OF MODERN ART

Art of Assemblage
Richards

William Seitz,
Museum of Modern Art,
New York.

Date Oct. 20, 1961

To: Marianne Gannon

Re: Ceri Richards Variable Costerwoman

From: Sally Kuhn

Please note that the ~~Ylar~~ Variable Costerwoman by Ceri Richards, now
in The Art of Assemblage exhibition, is not to travel to Dallas and
San Francisco.

(Receipt said N.Y. only)

I am pleased to hear that the
construction looks well in the show,
and would very much like to have a
catalogue, if you are publishing one.

With best regards,

Yours sincerely,

Ceri Richards

Ceri Richards.

William G. Seitz
Associate Curator

WCS:sjk

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original Miss Dudley

12 Edith Grove
Chelsea, S.W.10
Flaxman 8343

William Seitz,
Museum of Modern Art,
New York.

October 17th 1961.

Dear Mr. Seitz,

Thank you for your letter and
congratulations.

I am very pleased that it is
possible for you to release the
"Variable Costerwoman", and I think
if it is back here by the end of
February or beginning of March, that
would be in time for Venice, so if
you think that is alright it could
perhaps go on to Dallas Museum for
Contemporary Arts and be returned to
me after being shown there.

I am pleased to hear that the
construction looks well in the show,
and would very much like to have a
catalogue, *if you are publishing me.*

With best regards,

Yours sincerely,

Ceri Richards

Ceri Richards.

William C. Seitz
Associate Curator

WCS:sjk

September 25, 1961

sed exhibition
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date by which

coming exhibition will
visit.

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we shall have
exhibition. It

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.4

original: Miss Dudley

cc: Miss Dudley

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

September 25, 1961

Dear Mr. Richards:
Mr. Ceri Richards
12 Edith Grove
Chelsea S. W. 10
England

Dear Mr. Richards:

I had already heard about your proposed exhibition at the Biennale in Venice in 1962, and naturally I should be delighted to release the Variable Costerwoman after the New York showing of "The Art of Assemblage" if you must have it then. If there is any possibility that we could keep it for one of the other showings, I should appreciate it. Would you let me know the date by which you must have it back?

May I congratulate you on your forthcoming exhibition in Venice which I hope I shall be able to visit.

Thanks for the loan of the piece which is already hung and looks beautiful.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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

12 Edith Grove
Chelsea, S.W.10
Flaxman 8343

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

Sept. 22nd 1961.

Dear Mr. Seitz,

Since I saw you and confirmed the loan of my collage "The Variable Coster-woman" for the Art of Assemblage exhibition at the Museum of Modern Art and two subsequent cities, I had the news that I am representing British painting at the Venice Biennale next year. Because I have been given three rooms my show will be retrospective in some way, and I have decided to have a room of constructions, a large room of recent paintings and a small room of older paintings.

When I made my constructions I did not make so many, and I intend exhibiting twelve. The one you have borrowed is one of the best (which you have recognised), and it is essential and important for the appearance of my show in Venice that it should be shown.

/cont.

Alicia Legg
Assistant Curator

AL:cc

Art of Assemblage

Richards

July 19, 1961

July, 1961.

Mr. William Seitz who
that Ceri Richards will

not be available for
are glad we shall have
blage" exhibition. It
er 12th.

in this matter.

H. R. Fischer.

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2.

12 Edith Grove
Chelsea, S.W.10
Flaxman 8343

I should be most grateful if you could let me have it back after the New York showing.

The Marlborough Gallery, Bond Street, had written earlier to you about this and they told me that were not willing to release it. I do hope that you will see how important it is for me to have the construction back in good time for the assembly of my exhibition in Venice, and according to the dates you have given for the exhibitions following the New York exhibition, its return after those showings would be too late for Venice.

I am sorry about this disarranging of your plans and catalogue, but I trust you will be able to withdraw this construction in the circumstances, and of course I will bear the extra cost.

I hope to hear from you soon about this.

Yours very sincerely,

Ceri Richards

Ceri Richards.

Alicia Legg
Assistant Curator

AL:cc

NOT OF ASSEMBLY

LAG2

Richards

July 19, 1961

July, 1961.

Mr. William Seitz who that Ceri Richards will

not be available for are glad we shall have blage" exhibition. It ver 12th.

in this matter.

H. K. Fischer
H. K. Fischer.

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cc: D. Dudley

Art of Assemblage

LAB 2

Richards

Marlborough Fine Art Ltd 39 Old Bond Street London W1
July 19, 1961

12th July, 1961.

Mr. H. R. Fischer
Marlborough Fine Art Ltd.
39 Old Bond Street
London W1
England

Dear Mr. Fischer:

I am replying to your letter of July 12 to Mr. William Seitz who is on vacation. He will be interested to learn that Ceri Richards will represent Great Britain at the Venice Biennale.

We regret that the Richard's collage will not be available for exhibitions in Dallas and San Francisco, but we are glad we shall have it for the New York showing of "The Art of Assemblage" exhibition. It will be returned after the show closes on November 12th.

Thank you very much. Yours sincerely,

Alicia Legg
Assistant Curator

AL:cc

H. R. Fischer.

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Marlborough

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

Directors FKLloyd H.Lloyd
HRFischer DR Somerset
Secretary JHForester
Cables Bondarto London
Bankers Lloyds 39 Old Bond Street
London w1

HRF/ARB

12th July, 1961.

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

Dear Mr Seitz,

You might have heard that Ceri Richards has been chosen
as the official British artist (the only painter) for the Venice
Biennale, 1962.

Ceri has promised you a collage for your exhibition which
he now wants to include in the Biennale. This means he would
like it back before the end of the year.

Thank you very much for your cooperation in this matter.

Yours sincerely,

H. R. Fischer.

Aug 10

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	MoMA Exhs.	695.4

THE ART OF ASSEMBLAGE

Richards

cc: Miss Dudley ✓

April 3, 1961

Mr. Ceril Richards
12 Edith Grove
Chelsea S. W. 10
England
Dear Mr. Richards:

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

The Schedule of the show follows:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm our agreement to lend your collage, The Variable Costerwoman, 1938.

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

We hope to receive loans in New York not later than August 28. Our London agent, Messrs. Bolton and Fairhead, 106 Regent Street, London W.1., 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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Mr. Ceri Richards

Page 2.

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 AlttaaLegg 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 pleasant it was to meet you, and how happy I am to include one of your works in this exhibition.

Yours very sincerely,

William C. Seitz
Associate Curator

Dear Miss LEGG,

In reference to our letters 8th and 15th of June 1962 concerning the collage TREMERS, by MAN RAY, I have the pleasure to inform you that you can now send me this work.

I think the most convenient way would be to send it to

Mr. Jean LARCAUD
GALERIE RIVE DROITE, 47 Boulevard Haussmann PARIS 8
c/o W. WINGATE & JOHNSTON, 1 rue d'Enghien PARIS 8

W. WINGATE & JOHNSTON are my usual transportation, and their agent in New-York is KEATING & Co, 90 Broadstreet.

With my thanks in advance,

Yours very sincerely,

WCS:sjk
enclosures

Jean LARCAUD

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GALERIE RIVE DROITE

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 61.600 NF • R. C. SEINE 362.046 B

23 FAUBOURG SAINT HONORÉ, PARIS-VIII ANJ 02-28
65 Boulevard Lannes PARIS XVI° TRO 85-83

PARIS, November 20th 1962

THE MUSEUM OF MODERN ART

11 West 53rd Street

NEW-YORK 19 N.Y. MOH
U.S.A.

11 West 53rd Street

NEW-YORK
U.S.A.

Dear Miss LEGG,

In reference to our letters 8th and 15th of June 1962 concerning the collage THEATRE, by MAN RAY, I have the pleasure to inform you that you can now send me this work.

I think the most convenient way would be to send it to:

Mr. Jean LARCADE
GALERIE RIVE DROITE, 65 Boulevard Lannes PARIS XVI°
C/O W. WINGATE & JOHNSTON
9 rue d'Enghien PARIS X°

W. WINGATE & JOHNSTON are my usual transporters, and their agent in New-York is KEATING & Co, 90 Broadstreet.

With my thanks in advance,

Yours very sincerely.

Jean LARCADE

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Art of Assemblage
Gal. Rive Droite

GALERIE RIVE DROITE

THE MUSEUM OF MODERN ART

cc: Miss Legg

Date May 23, 1962

To: Miss Dudley

Re: Works by Man Ray in Assemblage

From: William C. Seitz

Exhibition

The question of who is to get Man Rays works which were in the Assemblage exhibition has become so complicated that I want to keep them here until we are positive to whom they should be sent.

THE MUSEUM OF MODERN ART

11 West 53rd Street

NEW-YORK
U.S.A.

Dear Sirs,

Thank you for your letter from June 8th.
We have taken good notice that Mr. Knife and Miss Fork will be released by you to Mrs. David Savage, and that you will hold for me the other work by MAN RAY "The Theatre" until my arrival in New-York.

Sincerely yours.

*Mrs. David Savage
Drake's Corner Rd.
Princeton
WA 4-2015*

*Bill Farnie
to return
6-25-62
T.O.# L0971*

J. Larcade
Jean LARCADE

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GALERIE RIVE DROITE

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 6.160.000 FR. • R. C. SEINE 362.046 B

23, FAUBOURG SAINT-HONORÉ, PARIS-VIII • ANJ. 02-28

PARIS, June 15th 1962

Mlle. George Harri
Galerie New York
Gstaad
Switzerland

Dear George,

Thank you very much for your letter about Mr. Rive
and his work. The studio being out of the city
I have been waiting at all times to get a chance

to visit at present I am not a fully qualified
as yet as I am still in the state of a month's absence
from the city.

I am sorry to hear that you have been away from the
city. I am sure you will be back for a while longer
and I am sure you will be back for a while longer
and I am sure you will be back for a while longer.

Dear Sirs,

Thank you for your letter from June 8th.
We have taken good notice that Mr. Knife and Miss Fork will be
released by you to Mrs. David Savage, and that you will hold
for me the other work by MAN RAY "The Theatre" until my arrival in
New-York.

Sincerely yours.

*Mrs. David Savage
Drake's Corner Rd.
Princeton
WA 4-2015*

*Bill Farnie
to return
6-25-62
T.O.# L0971*

Jean LARCADE

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Galerie Saqqarah
Gstaad - Switzerland

cc: Miss Dudley
Miss Legg

cc: Miss Dudley
Miss Legg

May 31, 1962

Cannes, 21st May, 1962

Mlle. Georges Marci
Galerie Saqqarah
Gstaad
Switzerland

Dear Georges,

Thanks so much for your letter about Mr. Knife and Miss Fork and Theatr. The whole thing got so confused that I have been holding it all until it gets cleared up.

I was at Franz' funeral and a later memorial service. As near as I can tell, he died of a heart attack exaggerated by pneumonia.

It makes me very sad not to have ever seen your new gallery. I am going to be in Venice for a week beginning June 14, but probably will come back shortly after that. It would be a great pleasure to see you there.

With warm regards, "Knife" and "Miss Fork", you must get in touch with Mrs. David Savage of Princeton, New Jersey. Her husband is an architect and she is the niece of Stan Ray.

As for the "Theatr" - it belongs to Jean. I will not be in the William C. Seitz next Fall sometime. Are you planning to be Associate Curator summer?

I have just heard of the death of Franz Kline but no-one here seems to know what he died from. Maybe you can enlighten me. I think he was rather young and I am very sad about this news.

Please let me hear from you soon, especially if you are coming to Europe.

WCS:sjk

By very best regards,

George Marci

ART OF ASSEMBLAGE

Gal. Rue d'Orte

5/31:
Mr Seitz said
still to
hold
=

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Galerie Saqqârah
Gstaad - Switzerland
Téléphone 030 954 09

cc: Miss Dudley ✓
Miss Legg

Cannes, 21st May, 1962

Mr. William Seitz
Museum of Modern Art
11 West 53rd Street,
NEW YORK 19
N.Y.

My dear Bill,

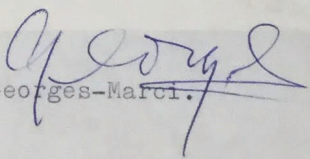
In connection with "Mr.Knife" and "Miss Fork",
you must get in touch with Mrs. David Savage of Princeton,
New Jersey. Her husband is an architect and she is the
niece of Man Ray.

As for the "Theatre" - it belongs to Jean.
I will not be in the States before next Fall sometime. Are
you planning to be in Europe this summer?

I have just heard of the death of Franz Kline
but no-one here seems to know what he died from. Maybe you
can enlighten me. I think he was rather young and I am
ver sad about this news.

Please let me hear from you soon, especially
if you are coming to Europe.

My very best regards,


Georges-Marc.

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*Art of Assemblage.
Gal. Rive Droite*

orig: Miss Dudley
cc: Miss Legg

May 21, 1962

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

Dear Mr. Seitz:

I believe you have had some correspondence from Man Ray relating to the disposition of his object "Mr Knife and Miss Fork" (photo enclosed) at the conclusion of the tour of the "Assemblage" show. As he has asked my husband and me to act as his representatives in this country, if you have not sent the piece to Beauseigneur Storage Warehouse, at 552 West 43rd Street, New York, New York, will you please send it directly to me at Drakes Corner Road, Princeton, N.J. If it has been delivered to Beauseigneur already they will notify me, but I should also like to request that you let me know when and to what address you are sending it.

Besides being Man Ray's agent here I am also his niece and have a number of works of his, so if you should ever wish to include something of his in another exhibition do not hesitate to call on me. Also if you are again in Princeton, we would be pleased to meet you. We enjoyed your panel discussion with Louise Nevelson and Harold Rosenberg, and have also heard of you through Carl Belz who has just returned from a trip to France to see Man Ray.

In the meantime, thank you for checking into the whereabouts of "Mr Knife and Miss Fork", and looking forward to meeting you.

Sincerely yours,

Naomi Savage
Naomi Savage (Mrs. David Savage)

IFE
LERIE
hose
ORK,
them
ose

erely.

cap

Naomi Savage Drakes Corner Road Princeton, New Jersey

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GALERIE RIVE DROITE

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23, FAUBOURG SAINT-HONORÉ, PARIS-VIII • ANJ. 02-28

orig: Miss Dudley
cc: Miss Legg

PARIS, May 16th 1962

MUSEUM OF MODERN ART

11 West 53rd Street

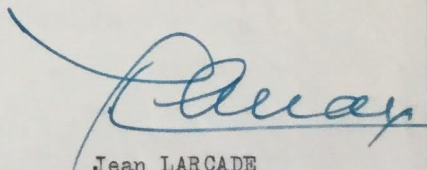
NEW-YORK 19
U.S.A.

Dear Miss LEGG,

In reference to your letter from May 9th ,
concerning two works by MAN RAY : "THEATRE " and " Mr. KNIFE
& Miss FORK" which had been lent to your Museum by the GALERIE
RIVE DROITE, I would be very obliged to you to deliver those
works to Bernard REIS & C° , 10 East 40th Street in NEW-YORK,
who is actually the lawyer of Mr. MAN RAY, who will keep them
for me until I go to New-York myself at the fall and dispose
definitely what must be done with them.

I thank you very much in advance,

Yours very sincerely.


Jean LARCADE

Bill Sertz
will call
Mr Reis about
this.

↓
doesn't
want!
5/22/62

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*Art of assemblage
Galerie Rive Droite*

cc: Miss Legg
Miss Dudley

May 10, 1962

Mlle. Georges Marci
Chalet Saqqarah S.A.
GSTAAD
Switzerland

Dear Georges: close of the exhibition The Art of Assemblage
we wish to return all the works to their owners. I am writing
to you to return all the works to their owners. I am writing
The enclosed letter to Jean from Miss Alicia Legg will
two works by Man Ray -- Theater, 1914 and Mr. Knife and Miss Fork,
1914 inform you of the difficulty we are having in returning Man

Ray's Theater and Mr. Knife and Miss Fork, which we borrowed
from the Galerie Rive Droite for "The Art of Assemblage"
exhibition. Inasmuch as we are not positive what arrangements
have been made concerning these works, we shall hold them
until it becomes clear. The warehouse therefore

With fond regards,
Since our responsibility for the Galerie Rive Droite is
the official owner, we should appreciate your instructions by return
mail about the disposition of the works.

With our thanks for your cooperation,
William C. Seitz
Associate Curator
Yours sincerely,

Alicia Legg
Assistant Curator

Mr. Jean Luronde
Galerie Rive Droite
23 Faubourg Saint-Hippolyte
Paris, VIII
WCS:sjk
enc.
cc: Miss Georges Marci

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cc: Miss Dudley

ART OF ASSEMBLAGE.
Galerie Rive Droite

May 9, 1962

Dear Mr. Larcade:

With the close of the exhibition The Art of Assemblage we wish to return all the works to their owners. I am writing to you because of a situation which has arisen in regard to the two works by Man Ray -- Theatr, 1916 and Mr. Knife and Miss Fork, 1944.

The loan agreement forms which were signed by your gallery on June 7, 1961, instructed us to collect the works from the warehouse of Day & Meyer, Murray & Young, wnd Ave. at 61st St., New York, and return them there after the exhibition. The warehouse was authorized by Miss Georges Marci to release the works to the Museum of Modern Art. When we called the Storage today to arrange for their return, we were informed that the account of Miss Georges Marci has been closed and the works stored there have been returned to her in care of Mr. Henry Harsh, 15 Avenue Weber, Geneva, Switzerland. The warehouse therefore refuses to accept the two pieces by Man Ray.

Since our records indicate that the Galerie Rive Droite is the official owner, we should appreciate your instructions by return mail about the disposition of the works.

With our thanks for your generous cooperation,

Yours sincerely,

Alicia Legg
Assistant Curator

Mr. Jean Larcade
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII

cc: Miss Georges Marci

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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. 27, 1961 19

**Day & Meyer
Murray & Young Corp.**

TELEPHONE
TEmpleton 8-5151

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

Call on M. MISS GEORGES MARCI, WAREHOUSE 12019

Remove 2 PAINTINGS AS PER ATTACHED LIST REGISTRAR

To THE MUSEUM OF MODERN ART, 11 WEST 53RD ST. ATT:- MISS DOROTHY H. DUDLEY

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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PLEASE CHECK ITEMS ON THIS RECEIPT

New York, AUGUST 24, 1961 19

Building

Location P/V 518

Received from Day & Meyer
Murray & Young Corp. the following lots in good order from Storage No. 12019

for account of MISS GEORGES MARCI

at THE MUSEUM OF MODERN ART, 11 WEST 53RD ST. ATT: MISS DUDLEY

PAINTING "THE THEATRE" BY MAN RAY

PAINTING "MR. FORK & MRS. KNIFE" BY MAN RAY AND / SMALL PIECE OF BRASS

Miss Dalton

not part
of it!

The property above described has been checked off by me, item by item, and the signature herewith acknowledges receipt thereof, as well as to the checking.

Delivered by.....

Time Started _____

Time Finished _____

Exhibition: ART OF ASSEMBLAGE

ORDERED BY _____

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I

0664

8/22/6

PURPOSE.

ORDERED BY:

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The Art of Assemblage
Gal. Rive Droite
Rive Dr.

GALERIE RIVE DROITE

cc: Dorothy Dudley

23, FAUBOURG SAINT-HONORÉ, PARIS-VIII • ANJ. 02-28

July 3, 1961

PARIS, June 27th 1961

Mlle. Georges Marci
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII
France

Dear Georges,

It is wonderful of you to go to the effort to chase the affiche people, both for them and for the exhibition. I am writing you now because, with the way this show is expanding, I must cut my requests to one from each artist. This means that I am cancelling Hains, Il est né le Divine Enfant and Villeglé's Oui. This will still mean that everyone is represented because, as you know, I am putting in Scull's work by Hains.

Thank you for the loan forms on the two pieces by Man Ray, both of which are very beautiful, and for the note regarding their removal from storage. You omitted, however, to put insurance valuations on the loan forms, so I should appreciate getting these when you send the forms for the poster boys.

Gratefully yours,

As I have been absent, I have not been able to go out enough to chase the three afficheistes. We spent days chasing them in order to get them to fill out the slips on the forms... You know, William C. Seitz I am however telegraphing everybody, to-day, and you should have the forms on Friday or Saturday at the latest.

WCS:tv

I am enclosing herewith the authorization for you which will allow you to go directly to the storage and get the two works of MAN RAY for the Museum.

Please excuse this "légèr retard" and I hope to have the pleasure of hearing from you soon on any problem you may encounter.

Very cordily,

Ed. You can fill in the slips yourself, as you have the works.

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GALERIE RIVE DROITE

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23, FAUBOURG SAINT-HONORÉ, PARIS-VIII • ANJ. 02-28.

June 7, 1961

Mlle. Georges Marci
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII
France

PARIS, June 27th 1961

Dear Georges, Jean, Pierre - and Susan,

First, best wishes for the new gallery and address that I could not be at the "cocktail" is a copy of the letter I wrote to you. I hope it will have some effect.

Mr. William C. SEITZ

MUSEUM OF MODERN ART

I am also enclosing loan forms for the following affiches:

Deuxes d'Affiches, 1961, by Francois Dufrenoy 11 West 53 Street
NEW-YORK 19 N.Y.
U.S.A.

Il est né le Divin Enfant, Raymond Hains

6 Boulevard Pissonnier, 1957, by Jacques de la Villeglé

Oui, 1958, by Jacques de la Villeglé

My dear Bill,

I hope all of you together can manage to get them filled in and sent back fast. We already have one photo of the exhibition. Another one. As you know, I have been in the south of France where I saw his atelier, and I must say I am most impressed with his new works.

One night, Bastien, you told me that I was not human because I did not have any time to continue our work. As I have been absent, I have not been able to push "fast enough" the three affichistes. We spent days chasing them in order to get them to fill out the sizes on the forms... You know how Paris is! - I am however telegraphing everybody, to-day, to "get on the ball" and you should have the forms on Friday of Saturday at the latest.

With warm regards,

I am enclosing herewith the authorization for you which will allow you to go directly to the storage and get the two works of MAN RAY for the Museum.

Please excuse this "léger retard" and I hope to have the pleasure of hearing from you soon on any problem you may encounter.

Very fondly,

WCS:sjh
enclosures

Georges MARCI

P.S. You can fill in the sizes yourself, as you have the works.

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Art of Assemblage
Rive Droite
GALERIE RIVE DROITE

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE cc: Miss Dudley ✓ DE 81-000 NF - N. D. DÉPOSÉ 202.548.8

23, FAUBOURG SAINT-HONORE, PARIS-VIII - ANJ. 02-28

June 7, 1961

PARIS the 24th of May 1961

Mlle. Georges Marci
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII
France

Mr. William C. SEITZ

Dear Georges, Jean, Pierre - and Maman,

First, best wishes for the new gallery and sadness that I could not be at the "cocktail." Enclosed is a copy of the letter I wrote for Arman which I hope will have some effect.

I am also enclosing loan forms for the following affiches:

Dessous d'Affiches, 1961, by Francois Dufréne

Il est né le Divine Enfant, Raymond Hains

6 Boulevard Poissonnière, 1957, by Jacques de la Villeglé

Oui, 1958, by Jacques de la Villeglé

I hope all of you together can manage to get them filled in and sent back fast. We already have one photograph of each, but if possible I should like another one. As you may know, the Hains bought by Bob Scull will also be in the exhibition.

One night, Restany, you told me that I was not human because I did not have any time to continue our theoretical researches. Now I am even less human, but ~~this is~~ non-humanity devoted to human ends--this is just the opposite of humanity devoted to non-human ends.

With warm regards to all, plus Yves and (if this right?) Trot-trot,

W. C. Seitz
William C. Seitz
Associate Curator

WCS:sjk
enclosures

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SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 61.600 NF • R. C. SEINE 362.046 B

PARIS the 26th of May 1961

THE MUSEUM OF MODERN ART

11 West 53rd Street

NEW YORK 19 N.Y.

original: Miss Dudley

Royal Marks may already have told you of my interest in having your marvelous Miro collage in the exhibition. I should

Dear Bill, soon if you are willing to lend it because I have some other fine collage possibilities held in abeyance. You know also that We are very sorry to inform you that the

know also that We are very sorry to inform you that the
of collectors Bob Scull. I do not think Yves belongs in the
business with the MIRO did not work. This will not alter that

Just in case If you wish to have the MIRO, as this loan forms. You already have forms for the two Man Ray which painting is yet in ROYAL MARKS's appartement, you

just ask him to lend you the painting .

With my best wishes

Yours sincerely

William C. Seitz
Associate Curator

Jean LARCADE

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	MoMA Exhs.	695.4

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley ✓

cc: Miss Dudley

ART OF ASSEMBLAGE
Galerie Rive Droite

TELEPHONE: CIRCUL 5-8444
CABLES: MODERNART, NEW YORK

May 22, 1961

Mlle. Georges Marci
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII
France

Dear Georges and Jean,
The Art of Assemblage, which will be an international exhibition, "The varieties of First, Georges may I say how sad I was to learn that your mother was ill, and not to be able to see you again before you left for Paris and, Jean to have been able to spend so little time with you when you were here. The world is full of entirely too many interesting responsibilities and exciting possibilities."

The Royal Marks may already have told you of my interest in having your marvelous Miró collage in the exhibition. I should like to know soon if you are willing to lend it because I have some other Miró collage possibilities held in abeyance. You know also that I have requested the Arman from that most sterling of collectors Bob Scull. I do not think Yves belongs in the show, and even my love for you and for him will not alter that. Just in case you want to lend the Miró, I have enclosed loan forms. You already have forms for the two Man Rays which I still want just as much as ever.

The Theater, Man Ray

Mr. Fork and Mrs. Knife

With warm regards,

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 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 insurance works from wall to wall under our regular fine arts policy. May I say, however, that this figure be kept within the true value of the works, for unless the present in-laboratory 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 15. Our Paris agent, R. Léronelle, 76 rue Blanche, Paris 9e, will get in touch with you to arrange for packing and shipment.

WCS:sjk
enclosures

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	MoMA Exhs.	695.4

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley

THE ART OF ASSEMBLAGE

Gal. Rive Droite

11 WEST 53rd STREET

TELEPHONE: CIRCLES 5-8900

CABLES: MODERNART, NEW-YORK

March 31, 1961

Mlle. Georges Marci
Galerie Rive Droite
23 Faubourg Saint-Honoré
Paris VIII
France

Dear Georges,

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, Bracque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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

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

The Theater, Man Ray
Mr. Fork and Mrs. Knife, Man Ray

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

We hope to receive loans in New York not later than August 28. Our Paris agent, R. Léronnelle, 76 rue Blanche, Paris 9e, will get in touch with you to arrange for packing and shipment.

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Mlle. Georges Marci

Page 2

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

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

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,

Bill
William C. Seitz
Associate Curator

P.S. in my other thing I shall send a less pompous note!

Yours

Bill

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ART OF ASSEMBLAGE
Mrs. J.D. Rockefeller

cc: Miss Dudley

November 27, 1961

May 15, 1962

Governor and Mrs. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20

Dear Mrs. Rockefeller:

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. The loan of this fine work the exhibition would not have been as successful as it was.

Sincerely yours,

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

Sincerely William C. Seitz
Associate Curator

Mrs. John D. Rockefeller III
One Beekman Place
N.Y.C.

William C. Seitz
Associate Curator

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

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cc: Mr. Barr
Library
Miss Dudley

NOVEMBER

Art of
Cent of Assemblage
NAR

cc: Miss Dudley ✓

DEAR MR. SEITZ:

November 27, 1961

Governor and Mrs. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20
New York

Dear Governor and Mrs. Rockefeller:

May I thank you for your kindness in lending your beautiful Braque collage, Carrinet, 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.

I MUST TELL YOU THAT I WAS THE FIRST
IN THE WORLD TO EXHIBIT IN THE YEAR 1954.

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cc: Mr. Barr
Library

Miss Dudley

NOVEMBER 27, 1961

ART OF
ASSEMBL
Rotella

DEAR MR. SEITZ:

I HEARD FROM MRS. TREMAINE.

I AM SORRY SHE DIDN'T BUY MY WORK.

THANK YOU FOR YOUR WORDS.

I AM ENCLOSING A TRANSLATION
INTO ENGLISH OF THE FOREWORD THAT
PIERRE RESTANY WROTE IN THE
CATALOG OF MY LATE ONE-MAN

SHOW I HAD IN ROME LAST MARCH.

YOU CAN UNDERSTAND THAT I WAS
WORKING INDEPENDANTLY OF THE
GROUP OF THE "AFFICHEURS" IN PARIS -
LAST YEAR PIERRE RESTANY INVITED
ME TO JOIN THE FRENCH GROUP OF
THE "NEW-RÉALISTS" IN PARIS.

OUR FIRST SHOW IN PARIS WAS ON MAY.
IT WAS CALLED "A 40° DEGREES ABOVE
DADA" - LAST MAY THE "GALERIE J"
IN PARIS MADE ME A CONTRACT - THEY
WANTED THE EXCLUSIVITY OF MY
WORK FOR THE ALL FRANCE.

I MUST TELL YOU THAT I WAS THE FIRST
IN THE WORLD TO EXHIBIT IN ~~THE~~ THE YEAR 1954

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IN A GROUP SHOW IN ROME AN "AFFICHE LACERÉE"
AS WORK OF ART. IN MY "AFFICHES"
THERE ARE NO ADDITIONS AND NO ALTERATIONS }
THERE ARE ONLY ALTERATIONS MADE BY PEOPLE }
OF THE STREET OR BY RAIN AND WIND - }
IN MY RECENT WORK THERE IS AN "IMAGE"
AS YOU CAN SEE ~~ON~~ THE PHOTO-REPRO-
DUCTIONS I AM ENCLOSING, ~~THE~~
IN CONCLUSION I WOULD SAY THAT MY
WORK IS RELATED TO THE PARIS GROUP
~~ONLY~~ WITH THE EXCEPTION ^{THAT} MY "AFFICHES"
HAVE MY OWN STYLE AND CONCEPTION.
THANK YOU VERY MUCH AND BEST
REGARDS

Rotella

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Art of American Lager

NAR

Nov 9-10-11

cc: Miss Dudley

August 9, 1961

August 30, 1961

Dear Mr. Goldenberg:

Confirming our telephone conversation of this morning, this will authorize you to release Governor Nelson A. Rockefeller's Braque, CLARINET, to The Museum of Modern Art, on the close of your present exhibition. The Registrar's office at the Museum will be in touch with you at some time before September ninth to make exact arrangements.

I would appreciate your calling me at Circle 7-3700 before final shipping arrangements are made for the rest of the Governor's items, as there is a possibility that some will be returned to places other than whence they came.

Thank you very much for your attention,

Sincerely yours,

(Mrs.) Carol K. Uht

William C. Seitz
Associate Curator

Mr. Louis Goldenberg
Wildenstein and Company
19 East 64th Street
New York 21, New York

✓ CC: Dorothy Dudley

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Covered Envelope 1. Rockefeller

Room 2101

10 Rockefeller Plaza

New York 20, New York

cc: Miss Dudley ✓

Dear Governor Rockefeller:

The Museum of Modern Art is preparing an exhibition, "The Art of Assemblage," which will open in the Fall of 1961. It will include many varieties of assemblage and constructions from found objects and materials. Mrs. John D. Rockefeller, 3rd, One Beekman Place, New York 22, New York, is the owner of a beautiful work by Kierzkowski, Textured Composition #91, 1959, which you saw in the Museum Mezzanine recently. A book, the first to survey the diverse assembled art, will be published in connection with the exhibition.

Dear Mrs. Rockefeller:

After Peter Selz left for vacation he told me of your interest in the Polish artist Kierzkowski's Textured Composition #91, 1959, which you saw in the Museum Mezzanine recently.

As you know, this work is to be in my exhibition, The Art of Assemblage, which will open October 2. This piece is owned by the Galerie Chalette, 1100 Madison Avenue, and it is priced at \$500.

As we are now working on the catalogue list for the assemblage exhibition we wondered whether you do wish to acquire this piece and, if so, whether we should list it in your name.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

Art of Assemblage

Rockefeller Mrs
J.D. III

August 9, 1961

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June 29, 1961

Governor Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

Dear Governor Rockefeller:

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 expect to include only one, or at the most two, works by Braque in this exhibition, and I should like it to be a work of capital quality and importance. I should therefore deeply appreciate having Clarinet in the show, for I regard it as one of Braque's most beautiful collages. I realize that, because of certain plans that had to be settled, this request comes rather late but may I beg you nevertheless to give it consideration.

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.

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Nino Rosella
WCS:sjk Galleria Odessa
enclosures Piazza 34 C-B
Rome, Italy

Enclosures: 1 loan receipt for: Plin, P. Rosella

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Mr. Seitz
Mr. Tull
Mr. Tull
Miss Dudley
Miss Rubenstein
Miss Legg

Art of Assemblage
Rotella

November 21, 1961

Mr. Mimeo Rotella
via Angela Brunetti 42
Rome
Italy

May 15, 1962

Dear Mr. Rotella:

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,

With best
William C. Seitz
Associate Curator

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

William C. Seitz
Associate Curator

Enclosure: 1 loan receipt for: Prima o Boi, Rotella

WCS:sjk

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cc: Mr. Wheeler
Mr. Koch
Mr. Selz
Miss Dudley ✓
Miss Rubenstein
Miss Legg

Art & Assemblage
Rotella

November 21, 1961

Mr. Mimmo Rotella
via Angelo Brunetti 42
Rome
Italy

Dear Mr. Rotella:

You have probably heard by now that Mrs. Tremaine, for reasons unknown to me, decided not to acquire Prima o Poi. Someone should surely want this collage, for I find it very beautiful.

By the way, could you tell me something about the relationship of your work to the "Afficheurs" in Paris? It was my understanding that you were working independantly of them, but made contact with them later. I assume that certain changes have been made in your torn posters, i.e., your collages are not simply "affiches lacérées." I was asked what additions and alterations had been made, but was not sure what parts were assembled by you and which were found on the original poster.

Do you consider your work to be related to the Paris group?

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 13, 1961

CC: Miss Duely

Mr. Mimmo Rotella
c/o Galleria Odisseia
via Liguria 36
Rome, Italy

Dear Mr. Rotella:

At the opening of "The Art of Assemblage" show, Mrs. Tremaine requested a refusal on your Prima e Poi (Before and After). As she did not hear from the Museum for some time, she has changed her plans about adding this painting to her collection.

She has released the hold on this painting with a telephone call to Mr. William Seitz of the Museum of Modern Art on Monday, November 13, 1961 at 2:00 P. M. advising him of her decision. I spoke to Mr. Seitz's Secretary who said she would advise Mr. Seitz of this upon his return to the office which was to be approximately forty-five minutes.

Very truly yours,

Secretary to
Mrs. Tremaine

cc/Mr. William C. Seitz

Tremaine
Art of Assemblage
Rotella

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COPY: Mrs. Burton G. Tremaine

cc: Mr. Wheeler
Mr. Koch
Mr. Seitz
Miss Dudley ✓
Miss Rubenstein

November 8, 1961

Mr. Mimmo Rotella
c/o Galleria Odyssia
via Liguria 36
Rome, Italy

Dear Mr. Rotella:

Mrs. Burton G. Tremaine, The Miller Co., 99 Center St., Meridan, Conn., is interested in purchasing your Prima o Poi (Before and After) now being shown at the Museum in the exhibition "The Art of Assemblage." In the loan agreement form you have listed the selling price at \$650. As is specified on this form, the selling price "shall be understood to include a ten percent handling charge for The Museum of Modern Art."

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

With sincere thanks for your assistance in making the Assemblage exhibition a success.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

Art of Assemblage
Rotella