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Paris le 30 Juin 1961
5, R. de Lille (7e)

Chers Messieurs,

Veuillez prendre note des modifications suivantes au catalogue, selon les précisions que m'a données Arp.

La trousse d'un Da
(signée au dos, au milieu).
1920. Exécuté à Ascona.

La trousse du voyageur
(signée au dos, au milieu)
1920. Exécuté à Sylt (Allemagne du nord) où Arp a passé les vacances avec Schwitters.

Exh. 695 - Art of Assemblage
Correspondence S-Z
Tristan Tzara

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Je quitte Paris dans environ
15 jours et il serait bon la table
pour ces œuvres ~~soient~~ soient
prises chez moi avant cette
date par votre expéditeur.

Avec mes meilleures salutations

Tristan TZARA

Exh. 695 - Art of Assemblage
Correspondence S-Z
Tristan Tzara

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TERMINAL IRON WORKS

DAVID SMITH — BOLTON LANDING, N. Y.

11/27/61

cc: Miss Dudley

Dear Bill

I hope you haven't planned 'Paul's wood Bob' for travel. I'd like it sent direct to Bolton Landing.

If you carry insurance send it Parcel Post - it can pack easily. Parcel Post only carries $200 Maximum.

Regards

David Smith

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Art Assemb.
Saidenberg

May 17, 1962

Dear Eleanor,

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

Saidenberg Gallery
10 E. 77th St.
N.Y.C.

Enclosure: 1 loan receipt for: Cesar, Motor 4

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ART OF ASSEMBL[illegible]

Saidenberg

cc: Miss Dudley

May 3, 1961

Miss Eleanor Saidenberg
Saidenberg Gallery
10 East 77th Street
New York, New York

Dear Eleanor,

As you know, The Museum of Modern Art is preparing and 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: and 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 inconnection with the exhibition.

The schedule of the show follows:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm our agreement to loan Motor 44, 1960, by Cesar. As for a Compression, until the large one (Yellow Buick) is definite, I would like to hold the Suite, 1961 or the Viens ici que j't'esquiche, 1961.

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

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

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

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

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

Thanking you in advance for your cooperation.

Very sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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cc: Mr. Philip C. Johnson
Miss Dorothy Dudley

ART OF ASSEMBLAGE

Saidenberg

April 7, 1961

Mrs. Eleanor Saidenberg
Saidenberg Gallery
10 East 77th Street
New York, New York

Dear Eleanor:

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, Andre 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" of 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 of 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 the 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 Assem-
blage
Schenectady

May 31, 1962

Dear Mr. Smith:

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. Donald S. Smith, Director
The Schenectady Museum Association
37 Steuben Street
Schenectady 7, N.Y.

Enclosure: 1 loan receipt for: McCaffrey, House by the Railroad

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ART OF ASSEMB SEM-BLAGE

Schmalenb

lfred Barr
/orter McCray
r. Monroe Wheeler
Mr. Peter Selz
Miss Dorothy
Miss Doro
Miss P

July 11, 1961

Dr. Werner Schmalenbach
c/o Dr. Willy Krumholz
Central Islip State Hospital
Central Islip, L.I., New York

Dear Dr. Schmalenbach:

May I thank you for your great kindness in giving me your opinion on the collage alleged to be by Kurt Schwitters. I was just speaking on the telephone with Eugene Thaw of the New Gallery, who I know bought the work in good faith and sold it to the Martha Jackson Gallery. I said nothing to him of my letter from you and, though of course I have decided not to exhibit it, I shall say nothing to the Martha Jackson Gallery about it, except to tell them that you would like to look at it.

Unfortunately, I am going to be out of the city from the seventh of July until the first of August, so I very much hope that you will be here for at least a short time after that date. As you may know, Peter Selz is doing an exhibition of contemporary Polish painting which opens July 31, and we hope that you will be here. I am going to make every attempt to be back by then myself. We will send you an invitation.

You may have heard that we hope to do a traveling exhibition selected from the works of Kurt Schwitters, which are being shown in the Bianal, Sao Paulo. Mr. Ernst Schwitters has tentatively agreed to this exhibition already, and I still hope that it will come about.

When is your catalogue raisonné of Schwitters to appear? If it is in the near future and you wish to send me a bibliographical note about it, I should like to publish it in the book for the exhibition, "The Art of Assemblage," which will include a small room of Schwitters' work.

I shall be looking forward to seeing you when I return to New York at the end of July.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:cc

Signed in the absence of Mr. Seitz.

Associate Curator

ASSOCIATE, ROYAL PHOTOGR. SOCIETY OF GR. BRITAIN

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THE ART OF ASSEMBLAGE
Schwitters

lfred Barr
Porter McCray
Mr. Monroe Wheeler
Mr. Peter Selz
Miss Dorothy Dudley
Miss Dorothy Miller
Miss Pearl Moeller

March 24, 1961

Mr. Ernst Schwitters
Fagerholvn 22
Lysaker
Norway

Dear Mr. Schwitters:

As you have probably heard by now, I spoke to Mrs. Schwitters from Amsterdam during the we kend of March 10, but could not come to Oslo because you were away and, unfortunately, I had not yet received your letter of February 26. May I say how grateful I was to find it when I returned.

A few days later in England I spoke to Mr. Lloyd of the Marlborough Gallery about my desire to have one or two of the large major works (such as the one with the wire wheel) for the forthcoming exhibition of collage and construction. At the very most I shall have 15 works by Schwitters here, and I have several good possibilities but it is my hope that each work should be a magnificent one. The exhibition will go to Dallas and San Francisco and possibly elsewhere after being shown here.

As for our plans for a travelling exhibition, it would work perfectly to have it drawn from the works to be shown in Sao Paulo. Depending on discussions with Mr. McCray, Director of our Circulating Exhibitions Program, the pictures could be shipped here from Sao Paulo as you suggest, or I could go there during the exhibition and make a selection for our show. A Schwitters exhibition of such importance, of course, would be scheduled only at major American museums, on a tour which would probably last for about one year. With these plans the Marlborough and Knoedler exhibitions are helpful, to say the least.

While I am occupied with Schwitters, I shall be happy to see that you get a photographic record of all the works in the Museum of Modern Art. Although we do not have 2 1/4 X 2 1/4" slides available, it should be easy to get together a group of black and white photographs with the necessary data.

I am sure there will be many more details which we must discuss, so I shall expect to hear from you soon. May I say how sorry I am now that, even though I had not received your letter, I could not make the trip to Lysaker.

Yours appreciatively,

William C. Seitz
Associate Curator

ASSOCIATE, ROYAL PHOTOGR. SOCIETY OF GR. BRITAIN · MEDL. KERLOMEL

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ERNST SCHWITTERS, A.R.P.S., M.R.F.L. — KVALITETSFOTO

REKLAMEFOTO
INDUSTRIFOTO
REISEOPPDRAG
NORGESBILDER
I STORT ARKIV
ARKITEKTUR OG
TEKNISK FOTO
KINOPLATER

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

FAGERHØIVN. 22, LYSAKER, NORWAY - TEL. 53 57 26 - FARGE OG SVART/HVIT I EGET LABORATORIUM

P.t. Luleå, North Sweden, Febr.26, 1961

Dear Mr. Seitz,

Thank you for your interesting letter of the 9th inst., which was forwarded to me here, in Northern Sweden, where I am on an extensive lecturing-tour, at present. This accounts for the delay in answering. However, judging by the postmark, your letter arrived in Oslo on the 16th inst., and it would obviously have been impossible for me to send you an answer before your departure for Europe on the 17th, even if I had been in Oslo at the time. - Still, I hope, this letter will reach you in a not too distant future.

Now, in principle, I am naturally interested in assisting a Schwitters-show at or by the Museum of Modern Art as much as possible. The problem, however, are the dates you are suggesting.

The Biennale at Venice was a further major breakthrough for the work of my father, following up the success of the chain of exhibitions in 1956 in Hanover, Bern, Amsterdam and Brussels. The result was a veritable flood of requests to exhibit Schwitters. I declined all these offers but one: to show Schwitters at the Biennale at Sao Paulo in the autumn of this year, and this show is now under active preparation. It is to be nearly double as extensive as the Venice-show, including practically all works from that Biennale, plus an equal number from my collection. This still leaves me with many hundreds of works, but you will appreciate that I have endeavoured to "skim the cream" of the works in my possession. There is little chance, I feel, for the remainder to form the body of a travelling-exhibition, as you plan it. I am afraid this would have to wait until after the Biennale in Sao Paulo. In fact, if we reach an agreement meanwhile, it might be advantageous for both parts to have the selection from the Biennale of Sao Paulo sent directly to the Museum of Modern Art.

On the other hand, there should be more than enough first-rate works left in my collection for an addition to your proposed "small Schwitters-room" at your exhibition of collages and three-dimensional constructions, and I am quite prepared to put these at the disposition of the Museum of Modern Art for a specified time. Would you be able to see me in Oslo during your present Europe-tour, to select these works? Alternatively, should I make the selection myself? In any case: I am willing to help, and I shall look forward to hearing from you again in due course, concerning details like: number of works in each category, i.e.

P.t.o.

ASSOCIATE, ROYAL PHOTOGR. SOCIETY OF GR. BRITAIN - MEDL. REKLAMEFOTOGR. LANDSLAG

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collages and constructions, method of transfer, packing, insurance, etc. The pictures would most probably have to be selected from my store in Bern as well as from Oslo, but I have got colour-reproductions of all works in my possession in my file in Oslo, so that the actual selection can easily be made there.

As to the exhibition at the Marlborough Gallery in London, this plan had to be abandoned for the time being, partly, of course, because of the overriding importance of the Biennale in Sao Paulo, but mainly and actually, because a former friend of my father is questioning my right to the inheritance. As long as this case is going on, I do not want to exhibit in London. She has lost it once, but has now started it anew, with a somewhat different "twist". However, the delay of the Marlborough-exhibition also causes a delay of the possible sequel at the Knoedler Gallery in New York, and this may even be an advantage from your point of view.

Lastly, I have meant to approach the Museum of Modern Art for a long time now, with a request for photographs of those of my father's works, which are in the possession of the Museum. Principally, I am interested in colour (slides) as much as b.&w., but my colour-slides are all size 2 1/4x2 1/4, and, I suppose, it is unlikely for the Museum to have that size. But I would even apreciate b.&w.s very much, together with all pertinent data. The photographs are to be incorporated in my "central file" on Kurt Schwitters, which, I hope, will one day really become such a central "institution" on my father and his work. So far, I have registered approximately 1200 works, of which approximately 1000 are or were in my possession. If you can help me with this, I would be very glad, indeed. Many thanks in advance, and hoping to hear from you again in due course, I remain,

Yours very sincerely.

Ernst Schwitters.

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COLLAGE + CONST
Schwitters

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

Mr. Ernst Schwitters
Fagerhoivejn 22
Lysacker, Norway

February 9, 1961

Dear Mr. Schwitters:

Your friend Kate Steinitz has written you, I believe, about our interest in showing the work of Kurt Schwitters from your collection. Unfortunately, I did not visit the Biennale in Venice last summer, but everyone who did returned with a glowing account of the Schwitters collages which were shown there.

For several months I have been preparing an exhibition of collage and three dimensional construction which will open at our Museum in October, 1961, and then will travel to two other major American museums. Despite the fact that the exhibition will be large, we should nevertheless like to include a small room of Schwitters collages and constructions. As you know, we have some beautiful things ourselves, but I should very much like to add to the works owned in this country three or four works which were in Venice.

In addition to this project, our Department of Circulating Exhibitions wishes to offer a travelling one-man show of Schwitters collages. It would be interesting if it could be drawn only from your collection, or even (except for the selections mentioned above) consist of your entire collection.

Kate Steinitz was very interested in these prospects. She is contributing a description of the Merzbau to the catalogue text of the collage and construction exhibition, and I am trying to urge her to push forward work on the book about Schwitters which she is planning.

Kate informed me that you are planning an exhibition at the Marlborough Galleries in London in the spring, and another at the Knoedler Gallery in New York later on. I shall be in London early in March; will I be able to see the Marlborough exhibition then? If the Knoedler exhibition is planned to coinside with ours I realize difficulties will be presented. If so, would it be possible to reserve the three or four major works mentioned above and get the rest for the travelling show later?

By discussing such details I do not mean to imply that they should necessarily interest you. I know you are conscious of the Museum's long-standing interest in Schwitters, however, for I have read the warm correspondence between Margaret Miller and your father back in 1946 and 1947; needless to add, we would be immensely gratified if you should see fit to cooperate with us. Inasmuch as I am leaving for Europe on February 17, it may be impossible to hear from you before I leave. Hoping that there is time, however, I should be delighted if you would write, if only briefly, by return mail.

Very sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

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Art of Assemblage
Scull

May 22, 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 C. Scull
8 Blue Sea Lane
Great Neck, L.I.

Enclosure: 1 loan receipt for each of the following:
Fernandez, Les Petit Mains...
Chamberlain, Zaar
Bontecou, Untitled
Hains "De Gaulle compte sur vous.."

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Art of Assemb.
Scull

ROBERT C. SCULL

BLUE SEA LANE, GREAT NECK, NEW YORK

cneg: Miss Dudley
~~cc#~~

August 7
19 61

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

Dear Bill:

Just a note to let you know that the Hains piece is on the way in to New York. Jeanine Goldschmidt of the Galerie "J" has already forwarded papers.

Also, in case you haven't the exact title as yet, it is listed as NO. 16 on the enclosed card.

Regards,

Bob Scull

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ROBERT C. SCULL

BLUE SEA LANE, GREAT NECK, NEW YORK

July 10, 1961

Dear Bill,

At long last I have heard from Jeanine Goldschmidt regarding the state of affairs with my Hains Poster.

Instead of going through the entire thing, I am enclosing the letter that Jeanine sent me and the size which appears to be in meters. However, I am sure you can decipher the size better than I.

Please telephone me if there are any problems.

Regards,

Robert C. Scull/dt

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J. DE GOLDSCHMIDT
GALERIE "J"
8, rue de Montfaucon
PARIS VI

PARIS July 3 th I96I

Mr. Robert C. SCULL
Blue Sea Lane
Great Neck, N.Y.

Dear Bob,

By this time you should have received, and this weeks ago :

I) A letter we both wrote to you and Ethel
2) A coloured photograph of the poster by HAINS, along with 2 black and wite pictures as you asked me to do.

I have been insanely busy since the gallery apened, too busy for long detailed letters that I was planning to write after the last show, but certainly not busy enough not to send you these photos. I am terribly sorry and fail to understand what happened. I am sending this letter air-mailed, registered, and I am doing it myself. If you do not get it, I'll shoot myself to start with. As this invitation to our last show will show you, I have all I need right in the gallery to exterminate paintings, painters and art-dea - lers.

Se size of your poster is : Im X Im, 20. The title is : " De Gaulle compte sur vous, aidez-le " (De Gaulle is counting on you, help him) . The full name of the artist is Raymond HAINS.

I had the poster re-potographed in colour and should get in in two days at the latest. It will be sent to you immediately. It has been put on canvas and it looked very good in the exhibition which was well received here in Paris.

We saw Leo a couple of times, although he has been travelling around here with a grass-hopper rythm. I hope you and Ethel are well and that you have at last found the dream place on the Riviera. Could I be of any help on the subject if you did not find it yet ?

We shall be happy to greet her on July I7th. Meanwhile , all our best to you both.

Jeannine

P.S. Of course, you can have your poster sent to you immediately if you wish, as the exhi- bition is now finished. Otherwise, it can be shipped along with the others for Bill Seitz show. I am entirely at your disposal.

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art of Assemblage
Scull

ASSEMBL

ll

original: Miss Dudley

ROBERT C. SCULL

BLUE SEA LANE, GREAT NECK, NEW YORK

Dear Bill:

Here are the loan agreements on the Hains, Arman, Bountecou, and the Chamberlain.

Up to this writing I haven't received the papers on my ~~Moscowitz~~ window shades. Castelli's office inform me that not all papers have as yet been mailed.

The Arman piece and the photo will be in your office Monday.

Regards,

June 23

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ART OF ASSEMBL
Scull

cc: Miss Dudley

June 6, 1961

Mr. Robert C. Scull
8 Blue Sea Lane
Great Neck
Long Island

Dear Bob,

Here are the loan forms for the affiche by Hains, and also for the Chamberlayne which I am requesting for Dallas and San Francisco only. Not knowing what the titles for either of them are, I have left the spaces blank for you to fill in.

It was extremely pleasant having lunch with you yesterday, and I hope that we can meet soon again in the future. Needless to say I am looking forward to seeing Les Petits Mains.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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original to Miss Dudley

ART OF ASSEMBL.

Scull

ROBERT C. SCULL

BLUE SEA LANE, GREAT NECK, NEW YORK

May 3
19 61

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

Dear Bill:

Enclosed you will find a very bad photo of "Les Petites Mains" by Arman which I have officially acquired from the Rive Droite Gallery in Paris.

The photo is very bad, but Jean Lacarde has informed me that he is airmailing the piece to me and in a few days we should have it in New York, along with enough information so that I can fill out the form for the loan. Of course at that time we can also photograph it properly as well.

Up to this writing I havenot heard from Paris on my Hains, as as soon as it comes in I shall pass the information along to you.

With kind regards,

R.C. Scull:dm
Encl: 1 Photo

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Art of Assemblage
Scull

cc: Miss Dudley

cc: Miss Dudley ✓

April 11, 1961

April 25, 1961

Mr. Robert C. Scull
8 Blue Sea Lane
Great Neck, L. I.
New York

Dear Bob,

I was very interested to hear that you have acquired the construction made of baby hands by Arman Fernandez. As I said to you, this is a work I very much want to show in the assemblage exhibition, so you can consider this letter as a request for it on the same basis as that you received for the Bontecou. Forms are enclosed and you can check the other letter for details.

Can you let me know when you receive the work by Hains. I am very interested in it and, although I do have some space problems, I should like to include something of his if possible.

Yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBLAGE
Scull

cc: Miss Dudley ✓

April 11, 1961

Mr. Robert C. Scull
8 Blue Sea Lane
Great Neck
Long Island

Dear Mr. Scull:

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

The schedule of the show follows:

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

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 large vertical construction by Lee Bontecou from you collection has been made with special care.

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

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

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

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Mr. Robert C. Scull

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 fell to be worthwhile as well as timely, may I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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ART OF ASSEMBLAGE
Seligmann

July 11, 1961

Dear Mr. Seligmann

I am replying to your note to Mr. Seitz as he is taking a few weeks vacation. I know he will be terribly disappointed to hear that your wonderful Ultrameuble was destroyed, and therefore cannot be in his exhibition "The Art of Assemblage." We are planning to reproduce the piece in the book which will accompany the exhibition and it looks very striking in the layout. I hope this is agreeable to you.

Yours very sincerely,

Alicia Legg
Assistant Curator

Mr. Kurt Seligmann
Sugar Loaf
New York

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Assembl

Seligmann

June 27, 1961

Mr. Kurt Seligmann
Sugar Loaf
New York

Dear Mr. Seligmann:

May I tell you how disturbed I have been to hear of your illness from Mr. Bonnefoy of the d'Arcy Gallery. After having been unable to locate you by telephone, I called him because I was trying to find your Ultrameuble of 1937, which was shown in the 1938 surrealist exhibition.

For several months I have been preparing an exhibition to be called, "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. We already have a photograph of your Ultrameuble in our files and I am going to reproduce it in the book, but inasmuch as I have learned that this exciting object is still in existence in Paris, I should be immensely pleased to include it in 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

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 September. Our Paris agent is R. Lérondelle, 76 rue Blanche.

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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.

If there is anyone else whom I should make contact with to get this object I should appreciate hearing of him as soon as possible, and inasmuch as the catalogue must go to press soon I must have confirmation of the loan shortly.

Although we have never met, I have heard so much about you from my friend Arthur Szathmary that I feel as if I had.

With best wishes for your immediate recovery,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Assemblage
Silberman

cc: Mr. Selz
D. Dudley

June 30, 1961

Mrs. Margaret Silberman
1100 Madison Avenue
New York, New York

Dear Mrs. Silberman:

Peter Selz has told me that you would be willing to speak to Picasso concerning the requests I had made to Mr. Kahnweiler for loans to the exhibition "The Art of Assemblage."

As Mr. Selz may have told you, I was informed that Picasso would be unable to lend the things I wanted and, unfortunately, the exhibition budget no longer enables me to ask for these because I have already made substitutes for them.

At present the exhibition includes the following works by Picasso:

La Valse, 1912-13
Bottle of Suze, 1913
Still Life, 1914
Des et Paquet de Tabac, 1914
Personnage

Of the original list which you will see in my letter to Mr. Kahnweiler, of which a copy is enclosed, I still would like to get The Bicycle Seat (Bull's Head), 1943-44?, which is reproduced in Barr's Picasso on page 241. I understand that a bronze caste exists of this work also, which I would not want.

If granted add to Leonidoff's order 100

May I thank you for your willingness to speak of this in our behalf. If you do find the object and Picasso is willing to lend it, I should appreciate a collect cable from you to that effect.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosure

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art gen/silvers

Silvers

May 15, 1962

Dear Madame Silvers:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mme. Y. Silvers
18 rue Royale
Paris, France

Enclosure: 1 loan receipt for: Portrait d'Homme, Dubuffet

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Assembl
Silvers

cc: Miss Dudley ✓

June 13, 1961

Mme. Silvers
18 rue Royale
Paris
France

Dear Madame:

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:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of Portrait d'Homme, 1957, by Jean Dubuffet from your collection has been made with special care.

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

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

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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, of fragment e employed in the work, or if this becomes too detailed, every 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.

Hoping that you will wishtto 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

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Art of Assemb

Simon

cc: Miss Dorothy Dudley
Miss Mildred Constantine

May 17, 1962

Dear Mr. Simon:

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. Sidney Simon
South Mountain Road
New City, N.Y.

Enclosure: 1 loan receipt for: Simon, Kiosk

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ART OF ASSEMBLAGE

Simon

cc: Miss Dorothy Dudley
Miss Mildred Constantine

June 1, 1961

Mr. Sidney Simon
South Mountain Road
New City
New York

Dear Mr. Simon:

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

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. I should like to confirm your agreement to lend your Kiosk, 1961.

I am enclosing anloan 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. We understand that the work is to be collected from Miss Mildred Constantine, Saw Mill Road, New City, and the Registrar will be in touch with her.

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. Sidney Simon

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

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

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Art of Assemblage
Sonnabend

Art of Assemblage
Smith

COPY: Mr. Douglas MacAgy

cc: Miss Dudley ✓

Mr. David Smith
Terminal Iron Works
Bolton Landing
New York

Dear David,

Unfortunately your letter about your piece, Paul's Wood Bob, came after the Assemblage exhibition had already been packed and shipped to Dallas. As you will remember, I agreed to return the piece after the three showings and not after the one in New York. However if you wish to have it back sooner, you could have it returned directly from Dallas either before or after the showing of the exhibition which opens on January 9.

I shall send a copy of this letter to Douglas MacAgy at the Dallas Museum so that he will be kept informed. The full address there is:

Mr. Douglas MacAgy, Director
The Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

In conversation Tom Hess objected because the piece I had in the show was not big enough. My reaction was double: first, that the quality of the representation does not depend on size. Second, that you so often obliterate the sources of the things you use that I did not regard you as essentially an assembler but as a sculptor, and simply wanted to note that you had included this approach in what you have done. Besides I think it is a wonderful piece.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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Art of Assemblage
Sonnabend

May 22, 1962

Dear Michael and Ileana:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. Michael Sonnabend
312 West 73rd Street
N.Y.C.

Enclosure: 1 loan receipt for: Rauschenberg, Canyon
Dubuffet, Le Reitre
The Commander
Tinguely, Moritz

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cc: Miss Dudley ✓

Art of Assemblage
Sonnabend

November 30, 1961

Mr. and Mrs. Michael Sonnabend
c/o Castelli Gallery
4 East 77th Street
New York City

Dear Mr. and Mrs. Sonnabend:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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ART OF ASSEMBLAGE
Sonnabend

cc: Miss Dudley

April 11, 1961

Mrs. Ilina Sonnabend
312 West 73rd Street
New York, New York

Dear Mrs. Sonnabend:

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

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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 Canyon by Robert Rauschenberg.

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

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

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

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints;

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or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the selection of illustrations must be made within the next month, I should appreciate having these photographs at your earliest convenience.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

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Art of Assemblage
Speyer

June 12, 1961

Miss Darthea Speyer
Assistant Cultural Officer
Foreign Service of the U.S.A.
41 Rue du Faubourg St.-Honore
Paris 8e
France

Dear Darthea:

May I ask you for a couple of favors relating to one of our standard emergency situtations? The matter involved is the exhibition of expanded collage, called "The Art of Assemblage." There are several requests for works in Paris outstanding, for which we have no confirmation or photographs. The deadline for the list can be extended until July, but if works are to be reproduced in the book we must have photographs as quickly as possible.

I would appreciate it, therefore, if you would telephone the Daniel Cordier Gallery concerning two works by Yolande Fievre, and Tristan Tzara concerning two works by Arp, one by Schwitters, and one by Ernst. I very much want to reproduce at least one of the Arp constructions. I have received confirmation of a loan of a primitive African object from the Musee de L'homme but have no photographs. Could someone call Michel Lerris about this?

The last problem is more complicated. When I was in Paris, I asked D. H. Kahnweiler in principle for some loans from Picasso. I must know immediately whether any of these are forthcoming- that is, in time to make substitutions if they are not, because we can afford neither space nor the money for both possibilities. If I am not going to get them, I should know very soon. Would you call the Louise Lerris Gallery about this? I suppose there may be a couple more problems before this show is all set.

So many thanks, as always, well in advance,

William C. Seitz
Associate Curator

WCS:cc

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Art of Assembl.
Stable Gall.

May 17, 1962

Dear Eleanor,

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

Stable Gallery
33 East 74th St.
N.Y.C.

Enclosure: 1 loan receipt for G Garcia, Sailor to Thy Rest

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cc: Miss Dudley

Art of Ass/Stadler

Mme Edith Zerlaut-Rauscher
Galerie Stadler
51, rue de Seine
Paris, VI

October 27, 1961

May 15, 1962

Dear Edith,

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mme Edith Zerlaut-Rauscher
Galerie Stadler
51 rue de Seine
Paris VI, France

Enclosure: 1 loan receipt for: Beynon Tableau-object No. 37

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cc: Miss Dudley

Art of Assembl.
Gal. Stadler

Mme Edith Zerlaut-Rauscher
Galerie Stadler
51, rue de Seine
Paris, VI

October 27, 1961

Dear Edith,

Sorry not to have written you sooner, but we've been terribly busy. The Assemblage show is a great success, and the catalogue very handsome; I hope you have received one by this time.

About Mr. Sachs and the Coetzee -- we were rather surprised to receive it with the Assemblage shipment, as this piece was not requested for the show. If there are any customs problems, we shall have to refer them to you. I called Mr. Sachs and he will arrange to collect his picture in a few days.

All the best to you, and regards to J.

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GALERIE STADLER
51, RUE DE SEINE - PARIS-VI
DANTON 91-10

al

ART OF ASSEMBL
Paris, May 17 th. 1961.

Gal. Stadler

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

original: Miss Dudley

Dear Mr. SEITZ,

We received your letter of May 5 th and we thank you for it.

We were pleased to hear that you selected BEYNON's work tableau objet nº 37 for your exhibition "The Art of Assemblage" and we agree to lent it to the Museum of Modern Art until April 15 th.

You will find enclosed herewith the informations concerning the work itself and the prices for insurance and selling, we hope both prices will look reasonable.

We are including an extra photo in case you need it, and we are waiting for Monsieur LERONDELLE to give us instructions concerning the shipment.

With our warmest wishes for the success of your show, we remain,

Sincerely yours,

Edith Zerlaut-Rauscher

Edith ZERLAUT-RAUSCHER,
Rodolphe STADLER Ass.

R. C. SEINE 55 A 2275

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ART OF ASSEMBLAGE

Gal. Stadler

cc: Miss Dudley

May 5, 1961

Miss Edith Zerlaut-Rauscher
Galerie Stadler
51 rue de Seine
Paris VI
France

Dear Edith,

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

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 Tableau-object No. 37 by Eric Beynon.

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

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

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.

May I thank you for your cooperation and for the photographs.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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cc: Miss Dudley

Art of Assemblage
Staempfli

November 30, 1961

Mr. George Staempfli
Staempfli Gallery
47 East 77th Street
New York, New York

Dear George:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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ART OF ASSEMBLAGE

Staempfli

cc: Miss Dudley ✓

April 27, 1961

Mr. George Staempfli
Staempfli Gallery
47 East 77th Street
New York, New York

Dear George,

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

The schedule of the show follows:

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

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

Monstranz, 1960, by Jean Tinguely
Makroko, 1961, by Jean Tinguely
Figure (Seated) by James Love

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

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

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	MoMA Exhs.	695.5

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

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

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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cc: Miss Dudley

Art of Assemblage
Stearns

December 13, 1961

Miss Laura Lee Stearns
11677 Montana Avenue
Los Angeles 49, California

Dear Miss Stearns:

May I thank you for your kindness in lending your beautiful Kienholz, Jane Doe, 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
(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.	695.5

Cert of Assembl

Stearns

orig. Miss Dudley

11677 Montana Avenue
Los Angeles 49, California
November 9, 1961

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

Dear Mr. Seitz,

Thank you very much for the kind things you say in your letter about Jane Doe.

Thank you even more for your understanding of my attachment to this piece. I would appreciate having her back at the close of the New York show.

Sincerely —
Lawna Lee Stearns

Assembl

arns

orig. Receipt to be sent for all pieces

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Art of Assemb.
Stearns

cc: Walter Hopps
Dorothy Dudley ✓

November 2, 1961

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

Dear Miss Stearns:

In checking the green loan form sent us by the Ferus Gallery I find that it states that Jane Doe is being lent only for the New York showing, although, as I remember it, this was not our original understanding.

→ orig. Receipt to Ferus sent for all places

As you know, I think this is a very beautiful piece by Ed, and it makes me very sad not to have it be shown in Dallas and San Francisco. In my opinion it is one of his most effective pieces for an uninitiated public, but I realize how attached you are to it, and also that you fear that it may be damaged. I am sending a copy of this letter to Walter and if both of you feel that it should be eliminated from subsequent showings, I shall have it returned after the New York exhibition closes on November 12.

I am glad that you have heard interesting things about the exhibition, and may I thank you for contributing to its success.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

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NYC only

cc: Miss Dudley

Art of Assembl-

11677 Montana Avenue
Los Angeles 49, California
October 26, 1961

Stearns

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

Dear Mr. Seitz,

Mr. Hopps mentioned to me that you had some interest in sending Edward Kienholz's construction "Jane Doe" to Dallas and San Francisco. At the time I offered to make this piece available for the New York Show I indicated a wish to limit her appearance to New York and was given assurance that this would be acceptable.

No I truly hope this assurance still holds and that "Jane Doe" will be returned directly to Los Angeles at the close of the New York exhibition. Reasons to return the dressers removed from Ferus

There have been many delighted and enthusiastic reports on the Assemblage Show, my warmest congratulations to you.

(How could I forget)

Sincerely,

Launa Lee Stearns

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Art of Assemb.

Stone

May 31, 1962

Dear Mr. Stone:

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. Allan Stone
18 East 82nd St.
N.Y.C.

Enclosure: 1 loan receipt for: Durkee, Sale
Langlais, Wish-Washy 1

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ASSEMBLAGE
Stone

cc: Miss Dudley

June 30, 1961

Mr. Allan Stone
Allan Stone Gallery
18 East 82nd Street
New York, New York

Dear Allan,

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

The schedule of the show follows:

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

I should like to confirm your agreement to lend Jowster by Mallary. 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 transporation 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 work is here at the Museum and we understand that it is to be stored here until the exhibition.

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.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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

Tanguy

May 22, 1962

Dear Mrs. Tanguy:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mrs. Kay Sage Tanguy
Farm Town
Woodbury, Conn.

Enclosure: 1 loan receipt for: Breton/ Objet-Poetique

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	MoMA Exhs.	695.5

art & Ass/Tzara

Art of Assem

Art of Assemblage
Tremaine

cc: Miss Dudley

November 30, 1961

Mr. and Mrs. Burton G. Tremaine
The Miller Company
99 Center Street
Meridan, Conn.

Dear Mr. and Mrs. Tremaine:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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	MoMA Exhs.	695.5

art & Architecture

Art of Assem

mrs. burton tremaine
99 center street
meriden, connecticut

Tremaine

July 26, 1961

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

Gentlemen:

I am enclosing herewith loan form covering the Richard Stankiewicz sculpture which has been filled out by Mrs. Tremaine.

Very truly yours,

Gladys Vandersloot

Gladys Vandersloot
Secretary to Mrs. Tremaine

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

art of Ass/Tzara

May 15, 1962

Dear Mr. Tzara:

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. Tristan Tzara
5 rue de Lille
Paris, France

Enclosure: 1 loan receipt for each of the following:

Arp, la trousse d'un da
Arp, la trousse du voyageau
Ernst, The Chinese Nightingale
Schwitters: untitled collage

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	MoMA Exhs.	695.5

Art of Assemblage
Tzara

cc: Miss Dudley

December 13, 1961

Mr. Tristan Tzara
5 rue de Lille
Paris, France

Dear Mr. Tzara:

May I thank you for your kindness in lending your beautiful Arps, La Trausse d'un da and La Trousse du Voyageur, 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)

WBS:sjk

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Assemblage Tzara

TRANSLATION FROM THE FRENCH

Paris, June 30, 1961
5 rue de Lille (17e)

Dear Sir,

Please note the ~~mote~~ the catalog data, according to information given to me by Arp.

La Trousse d'un Da

signed on reverse in center). 1920. Executed at Ascona

La Trousse du voyageur

(signed on reverse, in center). 1920. Executed at Sylt (north Germany) where Arp spent his vacation with Schwitters.

I am leaving Paris in about 15 days and it would be ? if these works could be collected from me before this date.

With best greetings

/s/ Tristan Tzara

Lavandelle notified
Tokyo

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Paris le 30 Juin 1961
5, R. de Lille (7e)

Chers Messieurs,

Veuillez prendre note des modifications suivantes au catalogue, selon les précisions que m'a données Arp.

La trouvaille d'un Da

(signée au dos, au milieu).
1920. Exécuté à Ascona.

La trouvaille du voyageur

(signée au dos, au milieu)
1920. Exécuté à Sylt (Allemagne du nord) où Arp a passé les vacances avec Schwitters.

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6.

Je quitte Paris dans environ
15 jours et il serait souhaitable
que ces œuvres ~~soient~~ soient
prises chez moi avant cette
date par votre expéditeur.

Avec mes meilleures salutations

Tristan TZARA

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	MoMA Exhs.	695.5

cc: Miss Dudley

Assumbl

Tzara

June 28, 1961

M. Tristan Tzara
5 rue de Lille
Paris
France

Dear Mr. Tzara:

May I tell you how grateful I am for your willingness to lend the Chinese Nightingale, the Schwitters and the two works by Arp to the exhibition I am preparing.

Even though the wood reliefs must be returned for the Paris show, I am delighted to have them at least for New York, and the Ernst is especially appropriate for this exhibition.

May I also say how helpful your writings have been to me in both the preparation of the exhibition and the writing of the book which will accompany it.

Gratefully yours,

William C. Seitz
Associate Curator

WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

ART OF ASSEMBLAGE

Tzara

cc: Miss Dudley ✓

June 1, 1961

M. Tristan Tzara
5 rue de Lille
Paris
France

Dear Mr. Tzara:

You have probably been wondering whether or not I was going to ask you for the things in your collection which we discussed when I was in Paris. I have not written sooner so that I should be sure about what I wanted. The exhibition is going to 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.

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 borrow the two wood constructions by Jean Arp and the little Schwitters assembled on the back of a mirror. The titles are not filled in on the loan forms so that you may indicate them exactly. May I ask if you still have in your possession the Max Ernst photomontage of which I have enclosed a reproduction? I understand there is more than one version. Is (or was) yours a paste-up or a copy? I should very much like to include this in the exhibition if I can find it.

The 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 times greater than those for domestic shipments.

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

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

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

I remember with keenest pleasure the stimulating hour which I spent with you when I was in Paris. I have known of you so long that it was exciting to finally make your aqquaintance. Thanking you in advance for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemb
Verkauf

May 17, 1962

Dear Mr. Verkauf:

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. Willy Verkauf
Galerie Willy Verkauf
Riemergasse 14
Vienna 1, Austria

Enclosure: 1 loan receipt for: Verlon, No Escape?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

cc: Miss Dudley ✓

ART OF Assem
Gal. Willy Verkauf

May 23, 1961

Mr. Willy Verkauf
Galerie Willy Verkauf
Riemergasse 14
Wien 1
Austria

Dear Mr. Verkauf:

Thank you for your letter of May 4. I am pleased to learn that you are the owner of the Verlon gouache-collage No Escape? and that you are willing to make it available for our exhibition "The Art of Assemblage." Because our space is limited I shall only be able to use one work by Verlon.

For your information this exhibition 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 primtive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

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

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

We have noted that your gallery will be closed from June 20 until September 20. Unless it is absolutely necessary we would prefer not to receive the work before September 1. Our shipping agent in Vienna is E. Bauml, Kantgasse 22, and I suggest that you arrange with him to get the work to us about that time. We shall also write to Mr. Bauml with instructions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

We shall need a black and white photograph of this piece. Would you be good enough to have one made and send us two prints with the bill, which can be addressed to Miss Alicia Legg here at the Museum?

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

ART OF ASSEMBLAGE

galerie willy verkauf

kunst u. literatur des xx. jahrhunderts

telephon 52 22 23
bank länderbank wien I, wollzeile 1 konto 80.388
postsparkassenkonto der länderbank wien 3.427

dienstag bis s...tag von 10-13 und 16-18 uhr

Verkauf

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

E. Baum
Kantgasse 2
Vienna I.

wien I, riemergasse 14 May 6,1961

Dear Mr. Seitz :

Thank you very much for your letter of May 1 and for your kind readiness to consider works of Verlon for your exhibition " The Art of Assemblage " .

As I was myself interested in the gouache-collage NO ESCAPE ? (Hofmann No. 8) I succeeded to change another picture of Verlon against this. So it is now part of my privat collection and there is no difficulty to send it to you in time you need it for your exhibition.

Please let me know whether you need also other works of Verlon, so we can keep them back . Verlon made in the last months several assamblages around the theme " town " , which are very special in their kind. If you are interested I can send you photographs.

Enclosed please find a few biographical details on Verlon. I hope to hear from you and remain

Yours sincerely
Willy Verkauf

p.S. Please note that our gallery is closed from June,2o till September 2o.

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	MoMA Exhs.	695.5

ART OF ASSEMBL
Vicente

JAAP WAGEMAKER
ZOMERDIJKSTR.18'

May 15, 1962

Dear Mr. Vicente:

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. Esteban Vicente
88 East 10th St.
N.Y.C.

Jaap Wagemaker

Enclosure: 1 loan receipt for: Black and Blue, Vicente

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ART OF ASSEMBLAGE

JAAP WAGEMAKER
ZOMERDIJKSTR.18
AMSTERDAM, MAY 12, 1961
TEL.73 59 57.

Wagemaker

original to Miss Dudley

MR.WILLIAM C.SEITZ
ASSOCIATE CURATOR
MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW - YORK 19
U.S.A.

DEAR MR.SEITZ,

I WAS IN PARIS FOR A WEEK AND WHEN I RETURNED I FOUND YOUR INVITATION FOR THE EXHIBITION,"THE ART OF ASSEMBLAGE" I AM VERY PLEASED TO BE ON THIS VERY IMPORTANT EXHIBITION. HEREWITH I AM SENDING YOU TWO PHOTOGRAPHS, I SHALL SEND THE LOAN AGREEMENT LATER.
MY WIFE AND I ALSO ENJOYED YOUR VISIT TO MY STUDIO VERY MUCH AND WE HOPE TO MEET YOU AGAIN.

YOURS SINCERELY

jaap Wagemaker.

JAAP WAGEMAKER.

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Art of Assemblage
Wagemaker

cc: Miss Dudley ✓

May 2,,1961

Mr. Jaap Wagemaker
Zamerdijkstraat 18
Amsterdam
The Netherlands

Dear Mr. Wagemaker:

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

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

I have finally decided to put the Gris Metalique in this exhibition. It is possible that you may feel that because this collage is small, it is a minor example of your work. It seems to me that it is so powerful, however, that thedemonstrates the best qualities of your assemblages at least as well as a very large picture.

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, tthat 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 inserance costs for work in ocean transit are 13 times greater than those for domestic shipments.

We hope tor receive loans in New York not later than August 28. Our Amsterdam agent, H. Hackenitz, N. V., Keizersgracht 83, will get in touch with you to arrange for packing and shipment.

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

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

May I tell you how much I enjoyed meeting you and your wife in Amsterdam, and how pleased I am to have this work for the exhibition.

Very sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.5

Art of Assem
Ward

cc: Miss Dudley

November 27, 1961

Mrs. Eleanor Ward
33 East 74th Street
New York, New York

Dear Eleanor,

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.5

ASSEMBL
Ward

cc: Miss Dudley

June 27, 1961

Mrs. Eleanor Ward
Stable Gallery
33 East 74th Street
New York, New York

Dear Eleanor,

I should like to confirm your agreement to lend the following Cornells to "The Art of Assemblage" exhibition:

Compartmented Cubes

Pink Castle

Bleriot

Loan agreement forms are enclosed, and you may refer to my original request letter of June 8 for further information concerning insurance, etc.

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 forms and photographs as soon as possible.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

cc: Miss Dudley

June 8, 1961

Mrs. Eleanor Ward
Stable Gallery
33 East 74th Street
New York, New York

Dear Eleanor:

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

The schedule of the show follows:

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

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

Sailor To Thy Rest, by Mario Garcia

Untitled, 1961, by Richard Stankiewicz

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

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

It is of interest to survey the 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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	MoMA Exhs.	695.5

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

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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Art of Assemblage

Weintraub

cc: Miss Dudley

November 30, 1961

Mr. William Weintraub
333 East 57th Street
New York, New York

Dear Mr. Weintraub:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enc.

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cc: Miss Dudley

ART OF ASSEMBL.
Weintraub

THE MUSEUM OF MODERN ART
NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE

July 13, 1961

Weintraub

Dear Mr. Weintraub:

I am replying to your letter of July 12 to Mr. Seitz; he is on vacation for a few weeks.

Thank you for returning the loan form for your Dubuffet George in the Garden. We understand that your are lending it to the New York showing only and that you wish to have it collected during the week of September 12.

With many thanks for your generous cooperation,

Sincerely,

Alicia Legg
Assistant Curator

Mr. William H. Weintraub
333 East 57th Street
New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.5

THE ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

NEW YORK 19

cc: Miss Dudley

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

DEPARTMENT OF PAINTING AND SCULPTURE

Weintraub

April 3, 1961

Mr. William H. Weintraub
333 East 57th Street
New York, New York

Dear Mr. Weintraub:

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 undorthodox 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 large Dubuffet assemblage from your collection has been made with special care.

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

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

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

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	MoMA Exhs.	695.5

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

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THE ART OF ASSEMBLAGE

Wescher

cc: Mr. Wheeler
Mr. Koch
Mr. McCray
Miss Rubenstein
Miss Dudley
Mr. Selz

March 27, 1961

Dr. Herta Wescher
98 rue Raymond Losserand
Paris XVIe
France

Dear Dr. Wescher:

Unfortunately I did not receive your note until after I had left Paris. I did get a letter from Miss Michelson but when I called she was out, and my time was so short and pressed when I was there that I did not locate her.

The exhibition I am preparing includes all sorts of assembled art objects in addition to "proto" objects, Cubist and later collage, etc. Because of the recent efflorescence of such work, the selection will be difficult, to say the least. However, inasmuch as the work will consist largely of objects and collages made of "found" materials, I shall eliminate all pure geometric découpage and work in which collage is a substitute for paint.

Because my time in Europe was so limited I was unable to see the work of certain artists included in your 1954 article in Art d'Aujourd'hui. If you have it I should greatly appreciate the addresses of: Karskaya, Coppel, Deyrolle, and de Laitre. As for individual works which are reproduced in this article, could you tell me the location of Rossi Composition d'une Rue and the works by Carlo Corsi on page 32. I had hoped to visit Corsi in Bologna but time became too short. Although he is elegant it seems he may be one of the best Italian collagists.

I have heard about your forthcoming book and look forward to it with great pleasure. May I also say how sad I am that we failed to meet in Paris. If the favors I ask you seem to be unreasonable, or you are too busy to think of them, I shall understand perfectly well, but would greatly appreciate any suggestions you may have.

If any of these artists, or any others you may know, wish to send me photographs I should be pleased to look at them. The only qualifications I would add are, first my interest in "used" collages, and also that very high quality and/or originality of statement is essential because of the many possibilities from which I am selecting.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk

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Art of Assemb.

Von Wiegand

May 31, 1962

Dear Miss von Wiegand:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Miss Charmion von Wiegand
301 E. 38th St.
N.Y.C.

Enclosure: 1 loan receipt for: Dark Journey, von Wiegand

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ASSEMBL

Von Wiegand

cc: Miss Dudley

June 22, 1961

Miss Charmion von Wiegand
301 East 38th Street
New York, New York

Dear Miss von Wiegand:

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:

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Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. I should like to confirm your agreement to lend your Dark Journey, 1958.

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

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

It is of interest to survey the wide variety of materials used in [illegible]ed art. For this reason we are enclosing a special sheet affixed [illegible]loan form, on wh[illegible] materials and objects used can be listed.

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tsn

Miss von Wiegand Page 2.

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 addredded 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 form and photographs as soon as possible.

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

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art of Assemblage/Kaprow

Aug 7. 1962

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

May 31, 1962

Dear Lydia and Harry:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mr. and Mrs. Harry L. Winston
483 Aspen Road
Birmingham, Michigan

Enclosure: 1 loan receipt for: Carra, Aggle Penetrant de Joffre,,,
Magnelli, Collage
Schwitters, S Y CUT
Severini, Still Life with Cherries

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MRS. HARRY LEWIS WINSTON
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN

William Seitz

THE FOLLOWING HAVE BEEN DELIVERED TO THE DETROIT INSTITUTE OF ARTS ON AUGUST 22, 1961 - TO BE SHIPPED TO THE MUSEUM OF MODERN ART FOR "THE ART OF ASSEMBLAGE SHOW".

No.	Artist	Title	Media
8	Severini, Gino	"Still Life With Cherries".1913	Collage
39	Carra, Carlo	"Angle Penetrant de Joffre sur la Marne Contre 2 Cubes Allemands"	Collage
46	Schwitters, Kurt	"S.48 S.Y. Cut-Merz" 1946	Collage
48	Magnelli, Albert	"	Collage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

cc: Miss Dudley ✓ ART OF ASSEMBLA

Winston

May 23, 1961

Mr. and Mrs. Harry L. Winston
483 Aspen Road
Birmingham
Michigan

Dear Harry and Lydia,

Thank you so much for the gift for which, I am sorry to say, I did not have the chance to thank you in person. Now--to modulate into a characteristic Museum of Modern Art loan letter--may I tell you that the exhibition, "The Art of Assemblage," 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 of Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I should like to request the loan of the following works from your collection:

Anglé Penetrant de Joffre sur la Marne Contre 2 Cubes Allemands, by Carrá, 1914.

Still Life with Cherries, by Severini

Clinker Figure, by Dubuffet

Collage, by Manelli

_____, by Prapolini (we agreed on one. If you are not sure which one it is and have photographs of the three, I would appreciate seeing them.)

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

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Art of Assemb.
Wittenborn

May 31, 1962

Dear George,

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mr. George Wittenborn
1018 Madison Avenue
N.Y.C.

Enclosure: 1 loan receipt for: Schwitters, Merzbild
Goodnough, Collage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

Art of Assemb.
Zabriskie Gall.

May 17, 1962

Dear Mr. Schoelkopf:

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 J. Schoelkopf, Jr.
Zabriskie Gallery
36 East 61 Street
N.Y.C.

Enclosure: 1 loan receipt for: Stella: Number 6, Number 7

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ART OF ASSEMBLA

Zabriskie

cc: Miss Dudley

May 10, 1961

Mr. Robert J. Schoelkopf, Jr.
Zabriskie Gallery
36 East 61st Street
New York, New York

Dear Mr. Schoelkopf:

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 constructions from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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Dallas Museum for Contemporary Arts: January 9 - February 11, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend the following two collages by Joseph Stella:

1) Untitled collage #7, c. 1921 (11 x 8 7/8") Schiff Neg. No. 335334-285-2

2) refer to Schiff Negative No. 335334-298-2

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

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.5

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.

Thanking you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

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	MoMA Exhs.	695.5

Art of Assemblage
Zeisler

May 31, 1962

Dear Dick,

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mr. Richard S. Zeisler
4 East 70th Street
N.Y.C.

Enclosure: 1 loan receipt for: Schwitters, The Neatest Trick of the Month
Masson, Cariatide

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ART OF ASSEMBLAGE

Zeisler

cc: Miss Dudley

May 3, 1961

Mr. Richard S. Zeisler
4 East 70th Street
New York, New York

Dear Dick,

I am returning to you the reproduction of your Man Ray which, as a painting, is not appropriate for the assemblage exhibition. However, may I request the loan of your Schwitters collage, The Neatest Trick of the Month, for this show, "The Art of Assemblage," which will opn 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, Mró, Cornell and other masters, and recent work by lesser known artists. A bok, 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 1, 1962
San Francisco Museum of Art: March 5 - April 15, 1962

I am enclosing a loan agreement form in duplicate, the original o be returned to us and the copy for your files. We shall, of course, responsible for all costs of packing and transportation and shall insu 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 va of the work, for unless the present inflationary tendency of valuation stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

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

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

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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 we enjoyed our visit with you the other afternoon, and how happy I will be to have this beautiful collage in the exhibition.

Yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures