CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Corresp. A-F

Insurance Values

Shipping Costs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.

Alan

Art of A

Alan S

RAILWAY EXPRESS AGENCY

INCORPORATED

Special contract for the transportation of carvings, ceramics (pottery and porcelain all kinds), Chinaware, cl champleve, glass half-tone screens, glass panels, carved or etched, glass photographic color plates, glass ph graphic negatives, glass photographic positives, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value of over $550.00.

THIS CONTRACT, made at NEW YORK this 21st day of MAY, 1962, between Railway Express Agency, (hereinafter called the "Express Company") party of the first part, and MUSEUM OF MODERN ART (hereinafter called the "Shipper"), party of the second part, WITNESSETH:

11 WEST 53 ST.

1. The Express Company agrees, subject to the conditions hereinafter set forth and subject to the Classification and Tariffs in effect on the date hereof to forward to the point reached by the Express Company which is nearest or most convenient to destination, and there deliver to consignee or to other parties to complete the transportation, the following property, of which the Shipper declares himself to be the owner or duly authorized agent of the owner, namely 1-CASE (PAINTINGS) consigned to MR. STEPHEN PAINE c/o IVEST at 1-STATE ST. BOSTON MASSACHUSETTS for the sum of ..... dollars and ..... cents, which charge is dependent upon the value of said property, as hereinafter stated.

2. (a) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing 1,100 pounds or less exceeds $550, the charges for the portion of such value up to $550 are 18 cents greater for each $100 or fraction thereof in excess of $50 on shipments weighing 100 pounds or less, or 50 cents per pound on shipments weighing more than 100 pounds. The charges for the portion of such value in excess of $550 will be greater for each $100 or fraction thereof as shown in paragraph (c).

(b) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing more than 1,100 pounds exceeds $550, the charges will be greater for each $100 or fraction thereof of such value in excess of 50 cents per pound actual weight as shown in paragraph (c).

(c) Between points where the first-class rate per 100 pounds	Charge in Cents for Each $100 or Fraction thereof
Does not exceed $3.19	42
Exceeds $3.19 but not $6.48	49
Exceeds $6.48 but not $9.14	59
Exceeds $9.14 but not $12.77	66
Exceeds $12.77	83

3. The Shipper hereby declares the value thereof to be SIX HUNDRED & FIFTY) 650.00 (dollars.

4. The Express Company shall not be required to make free delivery at points where it maintains no free delivery service nor at any point beyond its established and published delivery limits.

5. The Express Company shall not be liable for loss or damage arising from the condition of the property, or from any defect or fault in packing, crating or boxing, which risks are assumed by the Shipper. The Shipper of said property hereby releases and discharges the said Express Company from all liability for the delay or loss of, or damage or injury to, said property from any cause whatever, unless any such delay, loss, damage or injury shall be proved to have been caused by the Express Company or by the negligence of its agents or employes, and in such event the Express Company shall be liable only to the extent of actual damage sustained, but in no event to an amount in excess of the value declared above.

6. All the stipulations and conditions in this contract contained shall inure to the benefit of, and extend to, each and every connecting carrier, railroad company, express company, forwarder, or person to whom the Express Company may entrust or deliver said property for transportation, and shall define the responsibility and liability therefor of any such company or person for the acts or negligence of their several agents or employes.

7. Upon the arrival of said property at destination, the Shipper, owner or consignee shall forthwith receive said property and pay any charges due thereon, and any sums besides charges to be collected from consignee, according to terms of shipment; and if he or they shall fail or refuse to duly receive the same and pay any such charges and other sums, or after 48 hours (exclusive of Saturdays, Sundays and legal holidays) from mailing of notice to consignee of arrival of shipment, the Company's liability shall be that of warehouseman only and said Express Company, or other carrier, as the agent of such Shipper, owner or consignee, may thereupon have said property put in some suitable place at the cost and risk of such Shipper, owner or consignee, and at any time or times thereafter may sell the same, or any portion thereof, at public or private sale, with or without notice, as said agent may deem necessary or expedient, and apply the proceeds arising therefrom, or so much thereof as may be needed, for the payment of any freight and charges that may be due, and other necessary and proper costs and expenses; or said Express Company or other carrier may, at its option, return said property to Shipper, the Shipper to pay charges for transportation both ways, and all other expenses.

8. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

9. All the conditions of this contract shall apply to any reforwarding or return of said property.

X COLLECT 209-349

Signed in triplicate.

FOR RAILWAY EXPRESS AGENCY, INC.

MUSEUM OF MODERN ART
Shipper

J. McCarthy 5234
Agent

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Alan

May 17, 1962

Dear Charles,

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. Chaales Alan
Alan Gallery
766 Madison Ave:
N.Y.C.

Enclosures: 2 loan receipts for: Conner, Last Supper and Cocoon

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

TRANSPORTATION ORDER L 0942

Art of Assemb
Allan Gall.

DATE May 1, 1962

Art-Cart, Inc.
325 East 91st St.
NYC

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED

For coming to the museum on Friday, May 4, and collecting a box containing a Bruce Conner sculpture for storage in the Alan Gallery storage space. Box to be discarded.

5/4/62

PURPOSE

ORDERED BY

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Alan

cc: Miss Dudley ✓

November 28, 1961

Mr. Charles Alan
The Alan Gallery
766 Madison Avenue
New York 21, New York

Dear Charles,

May I thank you for your kindness in lending your beautiful Conner assemblage Temptation of St. Barney Google 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

The Art of Assembl
Alan gall.

THE ALAN GALLERY

INCORPORATED

766 MADISON AVENUE NEW YORK 21, N. Y. LEHIGH 5-3113

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

ATT: Mr William Seitz

DATE September 30 1961

Shipping Charges payable by consignee
Insurance Valuation 2/3 selling price
Premium payable by consignee
TERMS
APPROVAL ☐ MEMO ☐ EXHIBITION ☒

ARTIST	MED.	NO.	TITLE	PRICE
BRUCE CONNER	!	BC109	TEMPTATION OF ST BARNEY GOOGLE	$1200
	!	BC124	THE LAST SUPPER	1500

Received of The Alan Gallery, Inc. the above property. It is hereby agreed that title to the above property is to remain in The Alan Gallery, Inc. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Alan Gallery, Inc., and is to be paid to it on demand. If unsold, the item is to be returned on demand.

It is understood that the undersigned consignee assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while the property is under the consignee's control until it is received and receipted for by The Alan Gallery, Inc.

The consignee further agrees to conduct all negotiations with any insurance companies issuing insurance on the above property, but no settlement with any insurance companies shall be made or become final until approved in writing by The Alan Gallery, Inc.

PLEASE SIGN AND RETURN ONE COPY

Signed _____

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Amsterdam

May 17, 1962

Assemblage
Amsterdam

rekening

gemeentemusea amsterdam - paulus potterstraat 13 - telefoon 732166
gemeentegiro no. 92
postgiro no. 13500
van de gemeentegiro amsterdam
met vermelding „bestemd voor rekening 92 gem.musea"

amsterdam, 18 juli 19 62
no. 1803.

mr. william c. seitz
the museum of modern art
11, west 53rd street
new york 19 n.y. U.S.A.

re: malevitch - the lady at the advertising pillar

prolongation of the insurance f 33.75

G. M. 13 - SDA 16843-9-61-1000

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Amsterdam

May 17, 1962

Dear Mr. Sanberg:

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. W. Sanberg, Director
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, The Netherlands

Enclosure: 1 loan receipt for: Malevitch, The Lady at the Advertising Pillar

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.

rekening

Amsterdam

gemeentemusea amsterdam - paulus potterstraat 13 - telefoon 73 21 66
gemeentegiro no. 92
postgiro no. 13500
van de gemeentegiro amsterdam
met vermelding „bestemd voor rekening 92 gem.musea"

amsterdam, 19th dec. 19 61
no. 1503

mr. william c. seitz
the museum of modern art
11 west 53rd street
new york 19, n.y.
u.s.a.

re: malevitch - the lady at the advertising pillar -

costs of insurance	Hfl. 172.-
packing	- 41.-
	Hfl. 213.-

orig. to account payable

Landesinnen - $20,000.

G. M. 13 - SDA 16843-9-61-1000

As this Malevitch will be part of our summer exhibition we, unfortunately, cannot possibly send it you in August, but it will be dispatched in the beginning of September. I am sure, however, it will arrive in time.

Sincerely yours,

Sandberg

Orig: DD

W. Sandberg,
Director of the
Municipal Museums.

Model G.M. 07

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSTOBL

stedelijk museum

Amsterdam

gemeentemusea amsterdam

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 73 21 66
no. 28373

June 29th 1961

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

Dear Mr. Seitz,

In answer to your letter of June 12nd I can inform you that we shall gladly grant you the loan of our Malevitch: "The Lady at the advertising pillar". for the exhibition "The Art of Assemblage", in New York, Dallas and San Francisco from October 2nd '61 till April 15th 1962.

The loan-agreement as well as the sheet concerning the materials and objects used are returned herewith.

We suppose that the premium in Holland will be much lower than in the U.S., therefore the work will be insured by us, all risks, for $20.000.-

As this Malevitch will be part of our summer exhibition we, unfortunately, cannot possibly send it you in August, but it will be dispatched in the beginning of September. I am sure, however, it will arrive in time.

Sincerely yours,

Sandberg

W. Sandberg,
Director of the
Municipal Museums.

Orig ; DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

art of assemblage
amsterdam
(Stedelijk)

cc: Miss Dudley

June 12, 1961

Dr. A. Petersen
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam
The Netherlands

Dear Dr. Petersen:

Thank you very much for the photographs which I am delighted to have for research in preparing the exhibition, "The Art of Assemblage," Payment of the bill will follow shortly. I should now like to make our formal loan request from the Stedelijk Museum.

The exhibition will open in the fall of 1961 and 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 expense of bringing things from Europe (a worry which will be explained in the next paragraph), I am requesting the loan of only one work. This is the marvelous Kasimir Malevitch, The lady at the advertising pillar, 1914.

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 Amsterdam agent, H. Hackenitz, N.V., Keizersgracht 83, will get in touch with you to arrange for packing and shipment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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.

Will you give my best regards to Mr. and Mrs. Sandberg, and may I thank you for your kindness when I was in Amsterdam.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Brecht

May 17, 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 Brecht
315 Woodbridge Avenue
Metuchen, N.J.

Enclosure: 1 loan receipt for: Medicine Cabinet, Brecht

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE MUSEUM OF MODERN ART

Art of Assembl. Brecht

NEW YORK 19

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

THE MUSEUM COLLECTIONS

DD

November 24, 1961

Dear Mr. Brecht:

As you may have heard, the Museum is eager to purchase for its Collection your piece called Repository which has been in our Art of Assemblage exhibition.

I believe your asking price was $450. Would you grant the usual museum discount of 10%? If so, the price would be $405.

Won't you let me know whether you agree?

Sincerely,

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

Mr. George Brecht
325 Woodbridge
Metuchen, New Jersey

AHB:bj

Thank you; I'm happy that you want "Repository". The 10% discount is O.K.

George Brecht

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

THE MUSEUM OF MODERN ART

Brecht

cc: Miss Dudley

Date Nov. 17, 1961

To: Mr. Alfred Barr

From: William C. Seitz

Re: Replacement for Brecht Repository

Attached is a statement submitted by George Brecht to accompany his piece, Medicine Cabinet, to be substituted for our Repository in the touring version of "The Art of Assemblage."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

original: Miss Dudley

315 Woodbridge Ave.
Metuchen, N.J.
16 November 1961

Dear Bill,

A copy of the statement that will be packed with the MEDICINE CABINET is enclosed. (I now prefer that title to MEDICINE CHEST, though if you are already committed to the latter, it doesn't greatly matter. I was wrong about the date though: it was made in '59.)

I plan to bring the cabinet in on Monday. The wide-mouth jar will be filled, but I really think I'd better leave out the liquid for shipping.

Best personal wishes. I hope to be seeing you soon.

George

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

November 15, 1961

Notes on shipping and exhibiting MEDICINE CABINET (alternative titles: MEDICINE CHEST, CABINET), ~~1960~~ 1959

The aspect of this work which (to me) is of most interest is not the object-like part, that is, the cabinet and its contents, but rather what occurs when someone is involved with its object-like part. That is, the work to me is more in the nature of a performance (music and dance) than of an object. It is therefore of greatest importance that the spectator, participant, be free to open and close the door and handle the objects freely. In this way both major phases of the work, the placid, reflective, phase of the closed cabinet and the manifold, changing phase of the interior are open to him.

It is within the spirit of the work that (as in life in general) parts may be lost, broken, spilled, stolen, replaced, contributed, soiled, cleaned, constructed, destroyed... How shall an exhibitor cope with this? First, by relaxing, since I absolve him completely of responsibility for returning the work in its original form, secondly, by doing what seems to him appropriate to do. (When our shoes wear out we have them re-soled, without fuss.) When (if) parts disappear, replace them with parts that seem equivalent (able to substitute). If no equivalent parts are available, substitute something else, or nothing at all, if you'd rather.

Everyone will do what it is appropriate for him to do. No catastrophes are possible.

The clock keeps an interesting (to me), erratic time. One might attempt to make it agree with other clocks (at the risk of stopping it forever), or substitute another simple clock. The bottle is shipped empty. For exhibition it may be filled (to perhaps a third or a half of its volume) with a clear, drinkable liquid, preferably cranberry juice, but also possibly water, wine, etc. The wide-mouthed jar is to contain something herb- or spice-like, preferably in seed form, though it may also contain candy.

G. Brecht
11.16.61

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Brecht

cc: Miss Dudley

November 15, 1961

Mr. George Brecht
315 Woodbridge
Metuchen
New Jersey

Dear Mr. Brecht:

Mr. Seitz has asked me to send you the enclosed loan agreement form for your "small medicine chest," to be shown in the exhibition "The Art of Assemblage."

We understand that you will deliver this piece to the Museum either on November 17 or November 20.

Sincerely yours,

Sally J. Kuhn
Secretary to Mr. Seitz

enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Brecht

~~Pls copy for Mr. Soltz~~
done

315 Woodbridge Ave.
Metuchen, N.J.
September 20, 1961

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

Dear Dorothy Dudley:

I have decided to sell the "Collage, 1958" by Robert Watts which I lent to you for exhibition in "The Art of Assemblage". I would therefore like to request that you list a selling price of $450 for this work, which you have registered under the Museum Number 61.1907.

Thank you.

Very truly yours,

George Brecht

George Brecht

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage Brecht

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0679

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE Au September 5, 1961

Mr. William Farnie

Museum of Modern Art

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED 9/8/61

For collecting the following works from Mr. & Mrs. George Brecht, 315 Woodbridge, Metuchen, New Jersey on Friday morning, September 8, 1961 and delivering to the museum:

Repository by George Brecht

Collage by Robert Watts

PURPOSE ART OF ASSEMBLAGE EXHIBITION

ORDERED BY [illegible]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
Brecht

315 Woodbridge Avenue
Metuchen, N.J.
14 July 1961

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

Dear Bill,

Enclosed are the forms you requested. I hope to have a photograph of Bob Watts' collage within a week, and will send it as soon as possible.

Best personal wishes.

George

George Brecht

Orig DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL

Brecht

cc: Miss Dudley ✓

June 9, 1961

Mr. George Brecht
315 Woodbridge
Metuchen
New Jersey

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

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

Repository, 1961, by George Brecht

Collage, 1958, by Robert Watts

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Mr. George Brecht

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 installation of the exhibition and the photographic layout for the book must be planned within the enxt few weeks, I should appreciate having the loan forms and the photographs at your earliest convenience.

It was a pleasure to meet you and your wife--and I can't tell you how much we value Solitaire I.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART of ASSEMBLAGE
Buffalo

cc: Miss Dudley

December 13, 1961

Miss Virginia Cummings, Curator of Anthropology
Buffalo Society of Natural Sciences
Humboldt Park
Buffalo 11
New York

Dear Miss Cummings:

May I thank you for your kindness in lending your beautiful Taburi Breast Ornament 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

Art of Assemblage
Buffalo

BUFFALO SOCIETY OF NATURAL SCIENCES
HUMBOLDT PARK
BUFFALO 11, NEW YORK

September 26, 1961

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

Dear Miss Gannon

Sorry I missed the insurance value on our loan item for the Art of Assemblage.

We do not have an exact value for the piece for it is part of a large collection insured in an over-all policy. However I would estimate that $25. would cover the item.

Thank you for your concern - and extra work.

Sincerely yours,
Virginia Cummings
Virginia Cummings
Curator of Anthropology

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

Art of Ass
Buffalo
(Soc. of Nat. Sciences)

August 15, 1961

Miss Virginia Cummings, Curator of Anthropology
Buffalo Society of Natural Sciences
Humboldt Park
Buffalo 11
New York

Dear Miss Cummings:

Mr. Seitz has asked me to tell you that we should very much like to have the Taburi breast ornament in the exhibition, "The Art of Assemblage," which will open here in the fall.

Enclosed is a loan agreement form in duplicate, the original to be returned to us and the copy for your files. For further information as to shipping and insurance, you may refer to Mr. Seitz' letter of May 9.

As the catalogue for this exhibition must go to press shortly, we should appreciate knowing as soon as possible whether we may count on this loan.

Thanking you for your cooperation, I am

Sincerely yours,

Sally J. Kuhn
Secretary to William C. Seitz

enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Buffalo (Buff Soc. of Nat. Sciences)

cc: Miss Dudley ✓

June 5, 1961

Miss Virginia Cummings, Curator of Anthropology
Buffalo Society of Natural Sciences
Humboldt Park
Buffalo 11
New York

Dear Miss Cummings:

Thank you so much for your letter about the breast ornament from New Guinea.

Although I have not decided what to do about the scull yet, the other object looks extremely beautiful and I should be delighted to have it in the exhibition. Enclosed you will find a loan form for it. Other instructions will be the same as those which appeared in the previous letter.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

BUFFALO SOCIETY OF NATURAL SCIENCES
HUMBOLDT PARK
BUFFALO 11, NEW YORK

TELEPHONE, KEystone 5200
CABLE ADDRESS, BUFSCI

ADMINISTRATORS OF
BUFFALO MUSEUM OF SCIENCE

original to Miss Dudley

May 23, 1961

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

Dear Mr. Seitz

Realizing the scope and importance of the international exhibitions of the Museum of Modern Art, we are gratified indeed to receive your request for an item from the collections of the Buffalo Museum of Science.

Unfortunately the Bamu skull you have requested is one of the few items we have that is fast succumbing to old age and deterioration. At the present time it is on display at the Museum of Primitive Art. Despite our most careful packing and handling it was damaged in transit, and I am most apprehensive of the return trip. I would be delighted to have it moved from 54th to 53rd Street, but I regret to say that I cannot agree to its inclusion in a show that would necessarily travel across the country.

It is not a question of care or proper handling. It is simply that the materials involved have reached a state of dissolution.

I am also aware of the thought and interest you have expended in making your choices for this important exhibit, however, may I ask if you would consider a substitute item? The piece I would suggest might meet the requirements of a collage approach, as you can see from the enclosed photograph. I am sorry we cannot comply with your original request, but hope you may consider our inclusion in "The Art of Assemblage."

Very truly yours,
Virginia Cummings
Virginia Cummings
Curator of Anthropology

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.

Buffalo

(Buff Mus of Sci)

cc: Miss Dudley ✓

May 9, 1961

The Director
Buffalo Museum of Science
Humboldt Park
Buffalo
New York

Dear Sir:

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

The schedule of the show follows:

Museum of Modern Art: October 2 - November 12, 1961
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 Skull:(Bamu River, wood nose piece, grey coix lachryma seeds red mucuna beans, 16" long) from your collection has been made with special care.

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

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

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

C-O Buffalo
Collage + Objects
Buffalo
(Albright AG)

cc: Miss Dorothy Dudley

Buffalo Museum of Science

November 7, 1960

Mr. Gordon M. Smith, Director
Albright Art Gallery
The Buffalo Fine Arts Academy
Delaware Park
1285 Elmwood Ave.
Buffalo 22

Dear Gordon:

As you may already know from the inquiry letter you received last summer, The Museum of Modern Art is planning a large exhibition of collage and object sculpture, of the closely related forms of assemblage, and of the various combinations of pictorial and sculptural elements. As the plans for this exhibition begin to develop it looks more and more exciting, and as an enthusiastic Buffalo alumnus it would be a special pleasure for me to share it with you.

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

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

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

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

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.

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 and for sending the two photographs of the Bamu River Skull.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

C-O Buffalo
Collage + Objects
Buffalo
(Albright AG)

cc: Miss Dorothy Dudley

November 7, 1960

Mr. Gordon M. Smith, Director
Albright Art Gallery
The Buffalo Fine Arts Academy
Delaware Park
1285 Elmwood Avenue
Buffalo 22, New York

Dear Gordon,

As you may already know from the inquiry letter you received last summer, The Museum of Modern Art is planning a major exhibition, to open early in the fall of 1961, of the closely interrelated media of collage, montage and the assembly of three-dimensional objects from diverse materials. As the plans for this exhibition begin to develop it looks more and more exciting, and as an enthusiastic Buffalo alumnus it would be a special pleasure for me to share it with you.

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

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

it will be well received.

Since time is already beginning to look short, we should appreciate hearing at your earliest convenience whether of not the prospect of sharing this exhibition appeals to you.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Burckhardt

cc: Miss Dudley

November 27, 1961

Mrs. Edith Schloss Burckhardt
116 West 21 Street
New York 11, New York

Dear Mrs. Burckhardt:

May I thank you for your kindness in lending your beautiful Dow Road 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Schloss

cc: Miss Dudley

May 9, 1961

Dear Edith,

Thank you for returning the loan form for your box Dow Road for the Assemblage show. We are delighted we will have it.

We would rather wait until you return in September and will not need the piece before the 19th. As you said today on the telephone that you would rather deliver it yourself, we will not have it collected by van.

About the insurance and selling price, I have revised the figure from $100 to $200 as you requested on the telephone.

I am returning your other photographs under separate cover.

All best,

Alicia Legg

Miss Edith Schloss
116 West 21st Street
New York 11, New York

Edith Schloss
(Burckhardt)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

116 W 21 ; N.Y.11; N.Y.

May 8 , 1961

Dr. W.C. Seitz
Museum of Modern Art
11W 53 St. N.Y.

original to: Miss Dudley

Dear Dr. Seitz,

thank you for your letter. Here, with the information, is another photograph of "Dow Road". When I sent you a batch of photographs of my boxes and collages last month, there was another " Dow Road" among them - so you have one already there. But please let me know right away if you need more than that.

I have a little problem: the form says your registrar will telephone for collection before September 5. But we'll be away from the end of June until late September. Therefore could I bring the object to the museum before we leave, before the end of June?

Sincerely yours

Edith Schloss
(Burckhardt)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Burckhardt

cc: Miss Dudley ✓

April 27, 1961

Mrs. Edith Schloss Burckhardt
116 West 21st Street
New York 11, New York

WA 4 - 6928

Dear Mrs. Burckhardt:

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 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:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for your construction, Dow Road, 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, wach type of material.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

116 West 21 Street
New York, 11. New York
Wa 4 - 6928
March 15, 1961

530-6
Tues 25

Dear Dr. Seitz,

I heard through the Castelli gallery that you are assembling an exhibition of found objects and collages, so I thought of sending you these photographs of some of mine, which might interest you , though I fear they are more romantic than sinister. I began doing them because I admired Cornell and like to collect odds and ends of weathered things in the country, in Maine. Some of these photographs will be reproduced in a book soon to be published by Viking with text by John Lynch. Most of the originals and some older and newer boxes are at our loft. I could show them to you there, or bring them if you like.

Just now I am exhibiting oils at the Tanager Gallery.

I met you and Mrs. Seitz an an Asia House opening of Indian miniatures.

Yours sincerely

Edith Schloss

Edith Schloss Burckhardt

them to your Liederkranz Hall Studio, 111 East 58 Street. At the conclusion of the telecast, the works will be immediately returned to the Museum, where they will be re-installed. Two Museum custodians, and Miss Alicia Legg, Assistant Curator, will accompany the works to and from the studio, and will place them on the set as requested. Only Museum personnel will be permitted to handle the works at any time. Henry Hansen of your program will be charged for overtime of the custodians on Project Order Number 2860.

more...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

CBS

October 24, 1961

Miss Alice Serviss
Calendar
CBS-TV
6th Floor
545 Madison Avenue
New York, New York

Dear Alice:

This is to confirm our arrangements about the appearance of William Seitz, Associate Curator, Department of Painting and Sculpture Exhibitions, and 15 works from the Art of Assemblage exhibition, which Mr. Seitz directed, on

CALENDAR
CBS-TV
Wednesday, October 25, 10-10:30 a.m.

On Tuesday, October 24, after 6:00 p.m., two Museum custodians will pack and prepare the following works from the exhibition. You have stated, and the Museum understands, that CBS will arrange for full coverage in the amounts indicated:

		Insurance evaluation
165.	Picasso. Bottle of Suze. (1913)	$ 75,000
74.	Duchamp. Bicycle Wheel. Readymade. (replica of lost original of 1914)	2,500
203.	Schwitters. Merz Construction. (1921)	1,500
175.	Ray. Optical Hopes and Illusions. 1944	1,500
22.	Brauner. Wolf-Table. 1939.	4,070
111.	Herms. Poet. (1960)	1,500
157.	Nesch. The Snorer. (1942-43).	5,000
108.	Hains. "De Gaulle compte sur vous, aidez-le."(1961)	1,000
162.	Ossorio. Excelsior (1960).	1,000
135.	Love. Figure. (1959).	100
15.	Baxter. Instruments at the Silence Refinery. (1960)	1,000
245.	Vicente. Collage No. 10. (1957)	1,500
57.	Cornell. Space Object Box. (1959).	2,400
209.	Schwitters. The Blue Bird. (1922)	3,500
230.	Spoerri. Kichka's Breakfast. 1960.	800

On Wednesday, October 25, at 3:00 a.m., your truck will pick up the works at the loading platform of the Museum, 21 West 53 Street, and will transport them to your Liederkranz Hall Studio, 111 East 58 Street. At the conclusion of the telecast, the works will be immediately returned to the Museum, where they will be re-installed. Two Museum custodians, and Miss Alicia Legg, Assistant Curator, will accompany the works to and from the studio, and will place them on the set as requested. Only Museum personnel will be permitted to handle the works at any time. Henry Hansen of your program will be charged for overtime of the custodians on Project Order Number 2860.

more...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

At 7:45 a.m., you will send a car to pick up Mr. Seitz, whose address is 11 Riverside Drive. He will be waiting at the rear entrance of his apartment, Schwab House, on West End Avenue, between 73 and 74 Street, West side.

Mr. Seitz requests that his correct title, as given in the opening paragraph, be announced; and we would appreciate a mention that the Art of Assemblage will be on view at the Museum through November 12, and that it will later travel to the Dallas Museum for Contemporary Arts and the San Francisco Museum of Art.

Good Luck.

Sincerely,

Herbert Bronstein
Associate Publicity Director

cc: Miss Dudley
Miss Legg
Mr. Seitz
Mr. Koch
Mr. Schmidt
Mr. Farney
Mr. Linn
Mr. Dalton
Mr. Poppo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Chapman

cc: Miss Dudley ✓

November 22, 1961

Mrs. Gilbert Chapman
One Sutton Place South
New York 22, New York

Dear Mrs. Chapman:

May I thank you for your kindness in lending your beautiful Picasso collage, Dés et Paquet de Tabac, 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L ~~0651~~ Art of Ass Chapman

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE August 2, 1961

Hahn Brothers

231 East 55 St.

NYC

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED

Rec. 8/3/61

For collecting a collage by Picasso called "Des et Paquet de Tabac" from Mrs. Gilbert W. Chapman, 1 Sutton Place South on Thursday, August 3rd, and delivering to the museum.

PURPOSE ART OF ASSEMBLAGE EXHIBITION

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Chapman

cc: Miss Dudley

August 3, 1961

Mrs. Gilbert W. Chapman
One Sutton Place South
New York 22, New York

Dear Mrs. Chapman:

May I tall you how sorry I am that you were not properly informed about the details of the exhibition, The Art of Assemblage, to which you have been kind enough to lend your beautiful Picasso collage. I think it is my fault because I thought we both understood that my acceptance of it was definite after receiving the loan agreement forms.

As I may have mentioned to you when we met, the exhibition will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, works by Picasso, Braque, Duchamp, Schwitters, Miró, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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

I just learned that your collage, Dés et Paquet de Tabac, was picked up today so now we both know that it is safe at the Museum.

May I thank you again for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Ass.

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

Chapman

TO THE REGISTRAR:

DATE Aug. 2, 1961

Expect ☐ from:
Collect ☒ from: Mrs. Gilbert W. Chapman
Deliver ☐ to: 1 Sutton Place South
Release ☐ to:

on (date): by Aug. 3 at the latest

at (time):

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

Des et Paquet de Tabac by Pablo Picasso — insurance value: $20,000

1914. 5" x 8"

collage

PURPOSE To be held for "The Art of Assemblage" Exhibition

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

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

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

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

Department Painting and Sculpture Signed William C. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Cole Gall.
David Cole Gall.

May 31, 1962

Dear Mr. Cole:

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

David Cole Gallery
Gate Five Rd.
Sausalito, Calif.

Enclosure: 1 loan receipt for: Baxter, Instruments at the Silence
Refinery
Locks, Claw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Miss Dudley
Mr. Koch
Mr. Wheeler

Art of Assemblage
David Cole Gall.

November 16, 1961

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

Dear Mr. Seitz:

Thank you for letter regarding Mr. John Baxter's sculpture Instruments at the Silence Refinery. I am most happy that Mr. Thompson wishes to purchase the work and advise you to proceed in billing him for it, also I authorize you to deliver the work to him at the conclusion of the exhibition.

I am looking forward very much to seeing the Assemblage exhibition when it comes to our own museum in San Francisco. You might be interested to know that Mr. Thompson also purchased Mr. Baxter's sculpture The Birth of Venus which is in the current Carnegie International.

I will be opening a new gallery in San Francisco after the first of next year and look forward to seeing you again when next you come west.

Most cordially

David Cole

David Cole
David Cole Gallery
75 Valdez avenue
San Francisco 12
California

DC:dk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COPY: Mr. G. David Thompson

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

Bd of Assemb.
Cole Gall.

November 10, 1961

Mr. David Cole
David Cole Gallery
Gate Five Road
Sausalito
Calif.

Dear Mr. Cole:

Mr. G. David Thompson, 4554 Brownsville Rd., Pittsburgh 36, Penn., is interested in purchasing John Baxter's Instruments at the Silence Refinery now being shown at the Museum in the exhibition "The Art of Assemblage." In the loan agreement form you have listed the selling price at $1,000. As is specified on this form, the selling price "shall be understood to include a ten percent handling charge for the Museum of Modern Art."

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

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

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL.
Cole Gall

June 30, 1961

Miss Alicia Legg, Assistant Curator
Museum of Modern Art
11 West 53rd
New York 19, N. Y.

Dear Miss Legg:

I believe that a mistake has been made in regard to the price of John Baxter's "Instruments at the Silence Refinery".

It was incorrectly quoted on the forms sent to you as $750.00; it should have been $1,000.00.

OK
MG

Thank you very much for your attention to this matter.

Looking forward to seeing the show in October, I am

Cordially yours

DAVID COLE GALLERY

David Cole

David Cole
75 Valdez
San Francisco

DC:km

Orig DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

ART OF ASSEMBLAGE

COLE GALL.

April 25, 1961

Dear Mr. Baxter:

Mr. Seitz has asked me to thank you for sending the loan form for your construction Instruments at the Silence Refinery. We are delighted we can count on your work for the Assemblage exhibition.

We should like very much to have the de Young Museum exhibition catalog and biographical material, when they are available. Thank you for the photographs.

Packing and shipping instructions have been given to the David Cole Gallery and we shall expect to receive the work on or about September 5.

Yours sincerely,

Alicia Legg
Assistant Curator

Mr. John Baxter
729 Leavenworth Street
San Francisco, California

cc: Mr. David Cole

* One a bit darker than the other - so there's a chance depending on which reproduction process may be used -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Original Miss D.
cc WCS

729 Leavenworth Street
San Francisco, California
April 21, 1961

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

Dear Mr. Seitz:

In David Cole's absence on his European trip, I have filled out the entry form for my sculpture myself. If you haven't already heard from Seymour Locks in the same way, you will shortly. Needless to say I'm very happy to be included in The Art of Assemblage. I think it would be well for the sake of clarity, where the gallery name is listed, that it should appear David Cole Gallery, Sausalito, California—if this isn't too lengthy.

I would like my own name to be listed simply John Baxter.

The title should read Instruments at the Silence Refinery—not of, as entered by the Museum on the green form.

I enclose two photographs* of the work, as you request; if credit for these is given it should be to me, since mine was the hand that clicked the shutter.

I'll be having an exhibition at the de Young Museum next month, and shall of course send you the brochure for that as soon as it is off the press. As byproducts of this show, I have copies of a biographical outline, a press release and a statement of aims as an artist; please let me know if any or all of these would be of interest to you relevant to your forthcoming publication and publicity.

yes

All good wishes,

Sincerely,

John R Baxter

John R. Baxter

* One a bit darker than the other - so there's a chance depending on which reproduction process may be used -
J.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓ ART OF ASSEMBLAGE

Cole

April 11, 1961

Mr. David Cole
Gate Five Road
Sausalito
California

Dear Mr. Cole:

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

The schedule of the show follows:

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

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

Claw by Seymour Locks
Instruments of the Silence Refinery by John R. Baxter

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 indded of our entire program, must be drastically curtailed.

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

Thanking you for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage/ Crotti-D

ART OF ASSEMBL.
Corsi

MADAME JEAN CROTTI

adresse à Mr. William C. Seitz ses remerciements. ainsi que

Dear Mr. Corsi:

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. Carlo Corsi
c/o Galleria Odyssia
Via Liguria 36 C-D
Rome, Italy

Enclosure: 1 loan receipt for: Skyscraper, Corsi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

l'expression de mes
sentiments les meilleurs.
14 juin 1962

ET OF ASSEMBL
Corsi

Dear Mr. Corsi:

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. Carlo Corsi
c/o Galleria Odyssia
Via Liguria 36 C-D
Rome, Italy

Enclosure: 1 loan receipt for: Skyscraper, Corsi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.
Corsi

May 15, 1962

Dear Mr. Corsi:

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. Carlo Corsi
c/o Galleria Odyssia
Via Liguria 36 C-D
Rome, Italy

Enclosure: 1 loan receipt for: Skyscraper, Corsi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage / Crotti-Duchamp

Crotti

May 15, 1962

Dear Madame:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

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

Enclosure: 1 loan receipt for each of the following:

Duchamp, Un et Une Menance
Crotti, Clown

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Crotti

TRANSLATION FROM FRENCH (cc)

(from Mme Crotti-Duchamp)
August 22, 1961

Dear Mr. Seitz:

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

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

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

****

Information requested by Mrs. Sonnabend:

1. Clown (1916) by Jean Crotti

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

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

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

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

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

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

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

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

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

****

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

CROTTI-DUCHAMP
ART OF ASSM.
Crotti

TRANSLATION FROM FRENCH (cc)

(from Mme Crotti-Duchamp)
August 22, 1961

Dear Mr. Seitz:

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

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

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

Signed / Suzanne Crotti-Duchamp

****

Information requested by Mrs. Sonnabend:

1. Clown (1916) by Jean Crotti

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

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

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

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

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

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

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

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

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

61.1927
BOX 39
(7)

wrinkled frame-gouged GLASS

25 5/8 x 19 3/4"
F: 26 7/8 x 21 x 1 1/2

Signed LR "Suzanne Duchamp 1916"

untacked; screw eyes only

****

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

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

round 3 white sections crackled

paper yellowed & ar. edges

GLASS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

... Madame CROTTI-DUCHAMP

original: Miss Dudley

ART OF ASSEMBL-
Crotti - Duchamp

5 Rue Parmentier
Neuilly-sur-Seine
Ce 22 août 1961

à Mr. Seitz
Musée d'art Moderne - New-York (USA)

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

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

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

Suzanne Crotti-Duchamp

Suzanne DUCHAMP: "CHEF-d'oeuvre accordéon" 1921. Collage sur toile papier d'argent et peinture à l'huile -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Renseignements demandés par Mrs Sonnabend :

1° Clown (1916) par Jean ROTTI.
Verre-objet. collage. Hauteur 37 centimètres
Largeur 25 centimètres

Matériaux : Papiers rouge et bleu, collés sur verre.
Fils d'argent. Yeux de verre avec cils en soie noire
L'œuvre se présente sous forme de boîte, sans couvercle.

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

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Dallas

cc: Miss Dudley

January 3, 1962

Mr. Douglas MacAgy, Director
Dallas Museum for Contemporary Arts
Dallas 19
Texas

Dear Doug,

I just made arrangements to come to Dallas on the dinner plane, Wednesday, January 10, and will plan to stay until sometime Friday. If it is convenient, could you send me the expense check beforehhadd

All kinds of luck on the installation. If there is anything I can do, do not hesitate to call me. Dorothy Dudley told me that you asked her about labels. These are always destroyed when an exhibition is taken down, so they are never sent to the next location. It is easy to type them directly from the marked catalogue which you have.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Telefax

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES here"

ART OF ASSEMB

Dallas

CALL LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

To DOUGLAS MACAGY
DALLAS MUSEUM FOR CONTEMPORARY ARTS
3415 CEDAR SPRINGS RD
DALLAS 19, TEXAS

Via WUC

INSURANCE CERTIFICATE AIRMAILED TODAY. HAPPY NEW YEAR.

DOROTHY DUDLEY
MODERNART

Charge: Art of Assemblage Exhibition

Jan. 3, 1962

1272 1C (9-60)

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

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

574,732

Note: Liability of assured as bailee covered in an amount not to exceed $100,000 in any one loss.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY

Aetna Insurance Company
Hartford, Connecticut

Boston Insurance Company
Boston, Mass.

Queen Insurance Company
of America
New York, N. Y.

National Surety Corp.
San Francisco, Calif.

COMPANY

Maryland Casualty
Company
Baltimore, Md.

Phoenix Insurance Company
Hartford, Connecticut

National Fire Insurance Company
Hartford, Connecticut

Combined Lloyds
London, England

The McLaughlin Company, Agent
Washington, D. C. & Mr. Shamback

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar
The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES here"

CALL LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

To
DOUGLAS MACAGY
DALLAS MUSEUM FOR CONTEMPORARY ARTS
3415 CEDAR SPRINGS RD
DALIAS 19, TEXAS

Via WUC

INSURANCE CERTIFICATE AIRMAILED TODAY. HAPPY NEW YEAR.

DOROTHY DUDLEY
MODERNART

Charge: Art of Assemblage Exhibition

Jan. 3, 1962

1272 1C (9-60)

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

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

574,732

Note: Liability of assured as bailee covered in an amount not to exceed $100,000 in any one loss.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY

Aetna Insurance Company
Hartford, Connecticut

Boston Insurance Company
Boston, Mass.

Queen Insurance Company
of America
New York, N. Y.

National Surety Corp.
San Francisco, Calif.

COMPANY

Maryland Casualty
Company
Baltimore, Md.

Phoenix Insurance Company
Hartford, Connecticut

National Fire Insurance Company
Hartford, Connecticut

Combined Lloyds
London, England

The McLaughlin Company, Agent
Washington, D. C. & Mr. Shamback

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar
The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

POLICY

January 3, 1962

IMF 393645

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART and the Dallas Museum for Contemporary Arts, Dallas, Texas -

ADDRESS - 11 West 53rd Street, New York, N.Y.

January 9 - February 11, 1962

TERM - July 1, 1960 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
ART OF ASSEMBLAGE Exhibition	Various	Collages and constructions	$ ~~561,232~~ 574,732

Note: Liability of assured as bailee covered in an amount not to exceed $100,000 in any one loss.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Maryland Casualty Company Baltimore, Md.
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
Queen Insurance Company of America New York, N. Y.	National Fire Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	Combined Lloyds London, England

The McLaughlin Company, Agent
Washington, D. C.

cc: Mr. Block & Mr. Shamback

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar
The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

POLICY

January 3, 1962

INF 393645

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART and the Dallas Museum for Contemporary Arts, Dallas, Texas -

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1960 Until Cancelled January 9 - February 11, 1962

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
ART OF ASSEMBLAGE Exhibition	Various	Collages and constructions	~~$ 501,232~~ $ 574,432

Note: Liability of assured as bailee covered in an amount not to exceed $100,000 in any one loss.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Maryland Casualty Company Baltimore, Md.
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
Queen Insurance Company of America New York, N. Y.	National Fire Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	Combined Lloyds London, England

The McLaughlin Company, Agent
Washington, D. C. & Mr. Shamback

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar
The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

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

1964 JAN 2 PM 6

DL

CDW368 DA4/9
D LLB409 PD DALLAS TEX 2 356P CST
MISS DOROTHY DUDLEY, MUSEUM OF MODERN ARTS
11 WEST ~~64~~ ST NYK

EMD(3)

OUR POLICY NECESSITATES BEING CO-ASSURED WITH YOU IF POSSIBLE OR MUST HAVE VALUATION FOR INSURANCE REPORT. IF CO-ASSURING PLEASE SEND CERTIFICATE OF CONFIRMATION HAPPY NEW YEAR ANYWAY
DOUGLAS MACAGY DALLAS MUSEUM FOR CONTEMPORARY ARTS.

Ins certificate am mailed today. Happy New Year
Dorothy Dudley

traced onto the waterproof paper lining the [illegible]
in its repacking.

The only box which is a little complicated inside is Box 7, which is simply divided into 3 inner compartments, with the list of the contents for each compartment written on the inside of the lid of the box. Each piece is packed separately in cardboard cartons or paper packages floated in excelsior and each marked with the loan number and Compartment I, II, or III. When unpacking each empty container should be returned to its proper section so that there will not be any repacking problem.

I hope this will be of some help to you. Please write again if you have a further problem.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Mr. Wheeler
Mr. Seitz

Telefax

WESTERN UNION

SENDING BLANK

Telefax

ART OF ASSMBL

CALL LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

W.J.C. - January 2, 1962

Dallas

DOUGLAS MACAGY
DALLAS MUSEUM FOR CONTEMPORARY ARTS
DALLAS, TEXAS

ASSEMBLAGE SHOW FULLY INSURED UNDER OUR POLICY STOP LABELS

NEVER SENT AS ALWAYS DAMAGED IN REMOVING FROM OUR WALLS STOP

YOU HAVE INTRODUCTORY LABEL ONLY IN PACKAGE NUMBER FOUR STOP

DOROTHY DUDLEY

Charge To: ASSEMBLAGE exhibition.

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

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

(bottoms are nailed). If the contents before removal from the box, you mark the location of braces for repacking if you think this would be helpful. The large Box 25 containing the Beynon "Object-Painting No. 37" will have the braces already marked, as it is especially important for this to be repacked exactly as it is received; the outline of the piece itself is also traced onto the waterproof paper lining the bottom of the box to help in its repacking.

The only box which is a little complicated inside is Box 7, which is simply divided into 3 inner compartments, with the list of the contents for each compartment written on the inside of the lid of the box. Each piece is packed separately in cardboard cartons or paper packages floated in excelsior and each marked with the loan number and Compartment I, II, or III. When unpacking each empty container should be returned to its proper section so that there will not be any repacking problem.

I hope this will be of some help to you. Please write again if you have a further problem.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Telefax WESTERN UNION Telefax

B KMA053 (D LLV54) PD VIA KM (NSN W 63) DALLAS TEX 2 1003A CST
DOROTHY DUDLEY, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
PLEASE SEND LABELS FOR ASSEMBLAGE SHOW IMMEDIATELY ALSO INSURANCE EVALUATION
DOUGLAS MACAGY. 1236 P Ex.

1270 (1-51)

(bottoms are nailed). If the contents are braced, we suggest that before removal from the box, you mark the location of braces for repacking if you think this would be helpful. The large Box 25 containing the Beynon "Object-Painting No. 37" will have the braces already marked, as it is especially important for this to be repacked exactly as it is received; the outline of the piece itself is also traced onto the waterproof paper lining the bottom of the box to help in its repacking.

The only box which is a little complicated inside is Box 7, which is simply divided into 3 inner compartments, with the list of the contents for each compartment written on the inside of the lid of the box. Each piece is packed separately in cardboard cartons or paper packages floated in excelsior and each marked with the loan number and Compartment I, II, or III. When unpacking each empty container should be returned to its proper section so that there will not be any repacking problem.

I hope this will be of some help to you. Please write again if you have a further problem.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Dallas

December 19, 1961

Mr. Urban Neininger, Asst. Director
The Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Mr. Neininger:

Miss Dudley has referred your letter of December 16th to me regarding uncrating diagrams for our "Art of Assemblage" Exhibition boxes.

I have conferred with our packers, and they can conceive of no complicated boxes for which you would need unpacking directions. All boxes should be opened by unfastening the screws in the covers (bottoms are nailed). If the contents are braced, we suggest that before removal from the box, you mark the location of braces for repacking if you think this would be helpful. The large Box 25 containing the Beynon "Object-Painting No. 37" will have the braces already marked, as it is especially important for this to be repacked exactly as it is received; the outline of the piece itself is also traced onto the waterproof paper lining the bottom of the box to help in its repacking.

The only box which is a little complicated inside is Box 7, which is simply divided into 3 inner compartments, with the list of the contents for each compartment written on the inside of the lid of the box. Each piece is packed separately in cardboard cartons or paper packages floated in excelsior and each marked with the loan number and Compartment I, II, or III. When unpacking each empty container should be returned to its proper section so that there will not be any repacking problem.

I hope this will be of some help to you. Please write again if you have a further problem.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road Dallas 19, Texas LA 6-8855

December 16, 1961

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Dudley:

All of the Assemblage exhibition from The Museum of Modern Art arrived last week, and is in our storage here.

Early next week we plan to uncrate the show, and in order to facilitate the work it would be of considerable help if we had your diagrams for uncrating the more complicated boxes. Perhaps, if there is no such memorandum, we might obtain photostats of your working copies. We have your other unpacking and packing instructions*; but for this particular show, the diagrams would expedite the work, if it is possible for you to send them.

I trust that this is not an unreasonable request, and appreciate your help. Thank you.

Sincerely yours,

Urban Neininger

Urban Neininger,
Assistant Director

UN;jr

*These instructions referred to are all written instructions, with no working drawings.

lid has section Top always screws; bottom nailed

everything packed in cardboard excelsior cartons or paper packages
ea package marked with loan no., and section I, II or III

Be sure to mark where braces were packed -

Bontecou -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Mr. Wheeler
Miss Legg

Art of Assemblage
Dallas

December 8, 1961

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

Dear Douglas:

I am enclosing a copy of my November 27 letter to Miss Henrietta Schumm confirming transportation arrangements for the ART OF ASSEMBLAGE exhibition. As you know, it was delayed in our Treasurer's office for clarification of payments for return transportation from San Francisco to New York. You will note that Miss Schumm is to bill us and we are then to bill the participating museums on a pro rata basis.

I am enclosing another copy of our packing list. Will you please have it checked and returned to me when the exhibition has been unpacked. I hope everything arrives in good shape.

It was good to see you the other day. Please give my best to Betty and the children.

With all good wishes for Christmas and the New Year.

Very sincerely yours,

Dorothy H. Dudley
Registrar

DD:ss

Enc. (2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Andy Assemblage
Dallas

cc: Mr. Barr
Miss Miller
Mr. Selz
Miss Dudley ✓
Mrs. Shaw

December 7, 1961

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

Dear Doug,

I have several suggestions that should facilitate the installation of the Assemblage exhibition. As you unquestionably realize, this show presents unique problems because of the unprecidented form of many of the works, because of the fragility of some of them, and because of the controversial nature of the exhibition and many of the objects in it. A famous piece like the "Fur-lined tea cup" by Méret Oppenheim, for example, must be kept under constant surveillance.

Concerning installation in general, may I suggest that you allow yourself sufficient time and plan on sufficient labor to take care of unexpected difficulties.

The following works must be seen under glass or under their own vitrines:

85. Duchamp. The Bride Stripped Bare... (Green box)
110. Hausmann. Mechanical Head
118. Jean. Spectre of the Gardenia
160. Oppenheim. Objet
161. Oppenheim. Squirrel
173. Man Ray. Le Cadeau
175. Man Ray. Optical Hopes and Illusions
177. Man Ray. Indestructible Object (cardboard eye must be attached to pendulum with paper clip -- which is included)
178. Man Ray. Smoking Device
236. Tanguy. From the other side of the bridge
241. Vail. Bottle

It is our custom to wire all small works (under 20 inches including frame), to the wall to prevent theft. Among those which should be thus secured are the following:

2. Anon. Valentine's card
81. Duchamp. L.H.O.O.Q.
92. Ernst. The Chinese Nightingale
94. Cadavre Exquis (MOMA)
95. Cadavre Exquis (Neumann)
103. Goodnough, Collage
109. Halstead. Personage
129. Langlais. Wishy-Washy I
145. Masson. Caryatid
174. Man Ray. Object to be Destroyed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

186. Ryan. Collage
232. Stella. Collage No. 6
233. Stella. Collage No. 7

Certain works, as you know, have been eliminated from the exhibition, either because of fragility or because the lenders refuse to allow them to travel. Under separate cover you will receive a copy of the catalogue in which eliminations are circled in red and substitutions are indicated on the relevant pages.

Following are some notes on special items: No. 111, George Herms, The Poet, has been removed from the exhibition at the request of the owner because of its fragility. Although it will not be shown in Dallas, I thknk Dr. Neumann, who lives in San Francisco, will be happy to add it to the showing there.

No. 230, Daniel Spoerri, Kichka's Breakfast, is extremely fragile. We have nevertheless sent it (even though the Museum may acquire it), because I feel it to be important for the spirit of the exhibition. May I specially request that it be packed and unpacked with the greatest care, and that it be hung high on the wall to prevent accidental damage or vandalism.

No. 32, John Chamberlain, Zaar, needs a pedestal strong enough and properly balanced to support it, and to allow for one side to hang over it and approximately 6 inches below the edge.

No. 41, Bruce Conner, Last Supper. The artist requests that it be shown on a low platform.

May I ask that you take special care of the Museum's large Schwitters, No. 201, Cherry Picture, which we value especially highly, and naturally all of the Schwitters, being sure to wire all the small ones.

Needless to say you will have to fight off resentful attacks from several quarters, but Mrs. Shaw is going to send you some ammunition which may be helpful.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Dallas

cc: Miss Miller
Mr. Seitz
Miss Dudley
Miss Jones

November 28, 1961

Dear Douglas:

I am writing you about the Museum Collections loans to Bill Seitz' assemblage exhibition which you are about to show. As you can imagine, we consented to the loan of certain items with great misgivings because of their vulnerability either to damage in handling or to theft.

We are particularly worried about the Méret Oppenheim fur-lined cup, saucer and spoon which because of its fame would be a tempting object to lift from the exhibition. Handling on the part of the public is also highly undesirable. We have therefore included in the shipment a plexiglas vitrine for this object. This vitrine is actually rather inadequate, although we used it in the exhibition here, where it was placed on a platform well out of reach. Had our shops not been totally occupied with the Chagall installation we would have made a larger vitrine which could be locked. We hope that you may have a more adequate vitrine available, or possibly a large case in which this and several other objects could be placed. If not, I think our vitrine can be fastened with angle irons to whatever base or platform you place it on.

The tiny Schwitters collages have been fastened in groups to panels to prevent theft. We ask that you do not permit them to be detached from the panels or shown separately.

The Juan Gris collage Breakfast was once shown in Europe under plexiglas with damaging effects in pulling up the bits of paper because of the static electricity in the plexiglas. We have therefore shipped this very valuable collage under glass instead of plexiglas, and ask that you make sure that the glass is taped when the exhibition leaves your museum.

The collage by Baader and the Cadavre Exquis have been placed on panels, as in the case of the Schwitters.

The small Miro Object which Bill Seitz has asked for as an addition to the show should be in a vitrine or otherwise out of hands' reach. The shadowbox was placed on our Miro Relief Construction to protect the very dried out, brittle wood which was broken the only other time we lent this piece.

I hope these cautionary remarks will not seem impertinent. Actually,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

we are getting more and more paranoiac about the damages our loans suffer, especially after the disastrous tour of the Art Nouveau show.

Sincerely,

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

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

AHB:ew

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + OBJ.

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

February 10, 1961

Dear Doug:

This letter will confirm what I told you by telephone yesterday: that the San Francisco Museum of Art has very kindly changed its schedule so that they will now take "Collage and the Object" from March 5 to April 15, 1962, thus permitting you to have it from January 9 to February 11, as you had requested. In view of the fact that you cannot pay the full fee of $7,000 plus transportation, we have decided to reduce the fee for both co-sponsoring museums to $6,000 plus transportation. Bill Seitz leaves next week to assemble the European loans for the exhibition. We are all persuaded that this will be one of the most exciting shows we have ever held and we are delighted that you are making it possible for Dallas to have it.

Cordially yours,

Monroe Wheeler

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

MW:fk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + CONSTR.
Dallas

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

February 10, 1961

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

Dear Doug,

I have your letter in hand and am delighted to realize that, after your conversation with Monroe yesterday, the possibility of your withdrawal from participation in the collage exhibition no longer exists. It is my understanding that we now have a definite agreement for the show to appear in Dallas between January 9 and February 11, owing to George's kindess in postponing his regional exhibition.

I wish I were not so utterly pressed for time, because I would like to tell you of the exciting possibilities which are developing, partly because of my recent trip. Unfortunately, not having yet gone over my notes and thoughts since returning, I must get ready to go away again. As soon as there is a lull, either here or when I am in Europe, I hope to write you a more chatty epistle.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGES + CONSTRUCTIONS

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

February 6, 1961

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

Dear Doug,

As you may have suspected, I was back in New York just the day you left. I called the GRamercy number on Friday but there was no answer.

I am delighted that your Museum wishes to share the collage and construction show with us. I discussed everything with George Culler and I surely think that we can work it out. However, I think it will be necessary for your concluding date to come a week earlier than the 11th. There is more than one reason for this. First the space in the San Francisco Museum is committed from about March 15 on, and as you will remember, we had discussed one month as the approximate period for having the show in Dallas. If the time is not shorter, I cannot see what possible justification we would have in offering you the show for the fee which we have discussed.

Thank you for the catalogue of the Magritte exhibition. Although I have not had a chance to read your essay yet, it is an extremely attractive catalogue, and I would give anything to see the exhibition.

If a terminal date of February 4 is satisfactory to you (I see no reason why from our point of view it could not open a few days before the 9th), let me know and we can get this schedule firmly established.

The possibilities for the exhibition are developing so rapidly that it is all I can do to keep up with them. I shall be leaving just after the middle of the month to be in Europe working on it until mid-March, with the book come late in April.

With regrets that I missed you in New York,

yours,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + OBJECT
C-C Dallas
Mus Contemporary
Arts

cc: Miss Dorothy Dudley

November 7, 1960

Mr. Douglas MacAgy, Director
Dallas Museum for Contemporary Arts
5966 W. Northwest Highway
Dallas, Texas

Dear Doug,

It is possible that you may have heard about the exhibition of collage, montage and three-dimensional objects on which I am working. It will open here at the Museum late in September, 1961. We are offering participation in this exhibition to two other museums, and it seemed to me that the Dallas Museum for Contemporary Arts, especially under your direction, would be a wonderful place for it.

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

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

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

A book, of which I shall be the author, will be published in connection with the exhibition. Inasmuch as no other book covering the subject as yet

cc Peter Selz
Monroe Wheeler
Richard Koch
Sarah Rubinstein

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

exists, I believe that it will be well received.

I sent an inquiry letter to Jerry telling her about the exhibition, and asking her for suggestions of people whom I might not know, remembering the wonderful things in the collection and also the collage show which she arranged in Houston, but I have not heard from her.

At the moment the possibilities for the pattern of the show, which overlaps music, the film and poetry as well as the so-called plastic arts, is falling into place very rapidly. The timing seems to be just right and I feel confident that it will be an exciting and at the same time theoretically valid group of works.

I would appreciate it if I could hear how you feel about the prospect of sharing this exhibition as soon as possible, and I look forward to seeing you the next time you are in New York.

Best regards,

William C. Seitz
Associate Curator

WCS:sjk

cc: Monroe Wheeler
Peter Selz
Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
Downtown G.

May 16, 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

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
N.Y.C.

Enclosure: 1 loan receipt for: The Critic, Dove

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

No. 6630

THE DOWNTOWN GALLERY

INCORPORATED

32 East 51st Street
NEW YORK 22, N. Y.
Telephone PLaza 3-3707

AMERICAN FOLK ART GALLERY

Date Nov. 16, 1961

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

Shipping charges payable by Consignee
Insurance Valuation Full Valuation
Premium payable by Consignee

Terms Less 10% Spec. Mus.
Purchase Price

On Approval ☐ On Memo ☐ 11/61 - 4/62 Tour Exhibition ☒

Med.	Artist	No.	Title	Price	
Collage	Arthur G. Dove	70	10¢ Store 1924 Materials Used Artificial flowers, Foliage. Price Sign; mounted on Cardboard -	$3500	00

Received of The Downtown Gallery, Inc. the above property. It is hereby agreed that title to above property is to remain in The Downtown Gallery, Inc. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Downtown Gallery, Inc., and is to be paid to them on demand. If unsold the item is to be returned to The Downtown Gallery, Inc. on demand.

It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while such property is under the consignee's control and/or custody, and/or until such property is received and receipted for by The Downtown Gallery Inc.; and will negotiate for the collection of the insurance. It is further understood and agreed that the undersigned consignee, as insurer, assumes full responsibility for the collection of all claims.

Signed.....

Please sign and return blue receipt form.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art & Ass
Downtown Gall

THE DOWNTOWN GALLERY

INCORPORATED

32 East 51st Street
NEW YORK 22, N. Y.
Telephone PLaza 3-3707

AMERICAN FOLK ART GALLERY

No. 6432

Date Sept. 6, 1961

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

Shipping charges payable by Consignee

Insurance Valuation $2000.00

Premium payable by Consignee

Terms .....

On Approval ☐ On Memo ☐ Exhibition ☒

Med.	Artist	No.	Title	Price
Collage	Arthur G. Dove	81	The Critic 1925 * Materials Used Cardboard Hat Magazine advertisements Cord of Wool Velvet - All above applied on cardboard and enclosed in a shadow box under glass -	NFS

Received of The Downtown Gallery, Inc. the above property. It is hereby agreed that title to above property is to remain in The Downtown Gallery, Inc. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Downtown Gallery, Inc., and is to be paid to them on demand. If unsold the item is to be returned to The Downtown Gallery, Inc. on demand.

It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while such property is under the consignee's control and/or custody, and/or until such property is received and receipted for by The Downtown Gallery Inc.; and will negotiate for the collection of the insurance. It is further understood and agreed that the undersigned consignee, as insurer, assumes full responsibility for the collection of all claims.

Signed.....

Please sign and return blue receipt form.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
Downtown gall

cc: Miss Dudley ✓

May 18, 1961

Mrs. Edith Helpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

You have not heard from me about the Doves, etc., because I did not want to make requests from you until I was sure of what I would need. It is a terrific problem for me because, on the one hand the museums are so good, and on the other the show must be so limited. I have finally decided, however, to ask for The Critic, 1925 (it is rather timely) and (if it is the subtle one with the mirror) The Sea No. 2.

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

The schedule of the show follows:

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

I am enclosing 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

I have decided not to include the early American objects you showed me because, with space limited I must use objects precisely in the context of the exhibition. I hope it was not too much effort to show them to me.

With best wishes,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ERUS GALLERY

Original: Miss Rubenstein
Dec: Mr. Koch
Miss Dudley. ✓

March 2, 1960

cc Dorothy Dudley

Mr. G. David Thompson
Stones-Throw
1354 Brownsville Road
Pittsburgh 36, Pennsylvania

STATEMENT

Construction by Joseph Cornell.

Title: Space Object Box (Lunar Level #3).

Date: 1959.

Size: 9¾"(H) x 15"(W) x 3¾ (D).

Signed, lower left back, with mirror image of: Joseph Cornell.

Exhibited: The Museum of Modern Art, N.Y.C. "The Art of Assemblage", October, 1961. Item #57.

Publication: Seitz, William C., The Art of Assemblage, N.Y.C., 1961, pp. 68,157.

Price:	$2,200.00
10% handling charge due Museum of Modern Art :	220.00
Balance due Ferus Gallery:	$1,980.00

AB:sh

725 NORTH LA CIENEGA BOULEVARD
LOS ANGELES 46, CALIFORNIA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art Assembl.
Jackson

Correspondence G-M

Insurance Values

May 31, 1962

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.

As you can imagine, 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

Enclosure: 1 loan receipt for: Nevelson Royal Tide I

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art Assembl.
Jackson

THE MUSEUM OF MODERN ART

May 31, 1962

Dear Martha,

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

Martha Jackson Gallery
32 E, 69 St.
N.Y.C.

Enclosure: 1 loan receipt for: Nevelson Royal Tide I

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Jackson

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Dudley

Date January 26, 1962

To: Miss Sarah Rubenstein

Re: Sale of Louise Nevelson's Royal Tide I

From: William C. Seitz

The Martha Jackson Gallery has sold Louise Nevelson's Royal Tide I, now touring with the Assemblage show, to Mr. Howard Lipman of Canondale, Conn., for $7,500. However the Gallery wants us to bill them directly for the 10% handling charge due the Museum, and they have billed Mr. Lipman directly from the Gallery.

Inasmuch as I shall be away, I should appreciate having someone in your office speak to them about this if there are any more complications.

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

MARTHA JACKSON GALLERY • 32 east 69 st • new york 21, n. y. • YU 8-1800

Art of Assemb

RECEIVED FROM Museum of Modern Art
11 West 53rd Street
N.Y.

DATE 9/26/61

Jackson Gall.

ARTIST KURT SCHWITTERS

INVENTORY #	TITLE & YEAR	SIG.	MED.	SIZE	CONDITION	SPECIAL NOTE
1003	AEREATED PAINTING 1917		o/c	18½ x 24¼"	good	

Cancelled from exhibition

OFFICE USE ONLY

BY DP

NOTE: LIABILITY IN CASES OF LOSS OR DAMAGE TO THE WORKS LISTED ABOVE IS HEREBY LIMITED TO THE TERMS AND CONDITIONS (AVAILABLE ON REQUEST) OF OUR INSURANCE POLICY.

235. " - 5138 243. " - 5122
236. " - 5124 244. " - 5127
237. " - 5136 245. " - 5129
238. " - 5132 246. " - 5128
239. " - 5133 247 " - 5134
240. " - 5126 248 " - 5125
241. " - 5123 249. " - 5130

Received of SANTINI BROS., INC., *the above in good order with conditions as noted on reverse side.*

Signature _____

Form No. 151 JMC 25M 8-58

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6



ART OF ASS.

MARTHA JACKSON GALLERY · east street · cable jaygalry

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

TRANSPORTATION ORDER L 0681

Art of Assemblage
Jackson Gallery

...tember 5, ...

...M TO RECEIVING AND SHIPPING ROOM:

...NT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED ... DATE IN THE RIGHT HAND COLUMN BELOW AND ...GISTRAR.

	DATE RECEIVED OR SHIPPED
	9/8/61

Art of Assemb
Jackson

JOB LOT No. _____ Driver _____

Acct. New York Sept. 8, 1961

MANHATTAN
449 W. 49th St.
COlumbus 5-4600

JAMAICA
93-28 170th St.
JAmaica 6-2171

BROOKLYN
402 Eastern Parkway
INgersoll 7-3000

The 7 SANTINI BROTHERS

BROOKLYN
150 52nd St.
HYacinth 2-3980

BRONX
607-9 Jackson Ave.
CYpress 3-7000

LONG ISLAND CITY
36-01 Queens Blvd.
STillwell 4-5555

GENERAL OFFICES:
1405 Jerome Ave., New York 52, N. Y. • CYpress 3-7000

For Account of Martha Jackson Gallery
From Part Rel - M3128-15

Delivered to MoMA
11 W 53rd St. N.Y.

234 - Nevelson - 5135	242. Nevelson - 5137
235. " - 5138	243. " - 5122
236. " - 5124	244. " - 5127
237. " - 5136	245. " - 5129
238. " - 5132	246. " - 5128
239. " - 5133	247 " - 5134
240. " - 5126	248 " - 5125
241. " - 5123	249. " - 5130

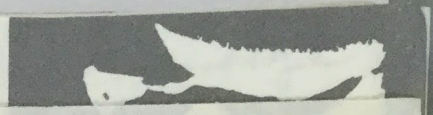
Received of SANTINI BROS., INC., *the above in good order with conditions as noted on reverse side.*

Signature _____

Form No. 151 JMC 25M 8-58

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6



MARTHA JACKSON GALLERY · east street · cable jaygalry

Art Ass.

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** L 0681
11 WEST 53 STREET NEW YORK 19 N. Y.

Art Envelope
Jackson Gallery

JOB LOT No. [illegible] Driver

Acct. New York Sept. 8, 1961

MANHATTAN
449 W. 49th St.
COlumbus 5-4600

JAMAICA
93-28 170th St.
JAmaica 6-2171

BROOKLYN
402 Eastern Parkway
INgersoll 7-3000

The 7 SANTINI BROTHERS

BROOKLYN
150 52nd St.
HYacinth 2-3980

BRONX
607-9 Jackson Ave.
CYpress 3-7000

LONG ISLAND CITY
36-01 Queens Blvd.
STillwell 4-5555

GENERAL OFFICES:
1405 Jerome Ave., New York 52, N. Y. • CYpress 3-7000

For Account of MARTHA JACKSON GALLERY
From PORT REX - M 3128-15

Delivered to MOMA
11 W 53 RD St. N.Y.

250. NEVELSON - 5131
251. NEVELSON - 5121

Received of SANTINI BROS., INC., *the above in good order with conditions as noted on reverse side.*

Signature

Form No. 151 JMC 25M 8-58

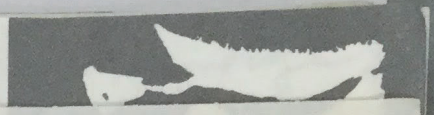
O RECEIVING AND SHIPPING ROOM:

DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED
ATE IN THE RIGHT HAND COLUMN BELOW AND
TRAR.

	DATE RECEIVED OR SHIPPED
	9/8/61

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6



ART OF ASS.

MARTHA JACKSON GALLERY · 32 east 65 street · cable jaygalry

Art Assemblage
Jackson Gallery

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

TRANSPORTATION ORDER L 0681

DATE September 5, 1961

Sentini Brothers
147 West 19th St.
NYC

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED

Please deliver the following piece by Nevelson to the museum as soon as possible:

Royal Tide I, gold wood, 18 units — 9/8/61

This piece belongs to the Martha Jackson Gallery.

PURPOSE Art of Assemblage Exh.

ORDERED BY Dorothy H. Dudley, Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

MARTHA JACKSON GALLERY INC. • 32 east 65 street • cable jaygalry
• new york 21, n. y. • phone yu 8-1800

Art of Ass.

Jackson Gall.

ON MEMO TO: Museum of Modern Art
11 West 53 Street
New York, New York
(Attn Miss Gannon)

DATE 8/28/61

PICK UP DATE: 9/5/61 (Tues)

EXHIBITION TITLE

APPROXIMATE RETURN DATE

INVENTORY NUMBER	TITLE AND YEAR	MED.	SIZE	SALES PRICE	NET/INSURANCE AMOUNT
	LOUISE NEVELSON:				
5121-M	ROYAL TIDE I 1960 gold wood 18 units (pick-up at Santini Brothers) (449 West 49 Street)	s	8 x 3'	$5000.-	$4500.00
~~XXXX~~	KURT SCHWITTERS:-				
1003	AERATED PAINTING 1917 (pick-up at Gallery)	o/c	18½x24¼"	10,000.-	9,000.00

TOTAL THIS OM: 1 SCULPTURE
1 PAINTING

Please Return Copy

We hereby acknowledge receipt of the above listed works which have arrived in good condition, unless otherwise stated on this form. We agree to the following conditions: to provide "wall-to-wall, all-risk" insurance on all works listed above based on the value indicated in the net/insurance column of this receipt. We further agree to return the above listed works, or their equivalent value as indicated in the net/insurance column to the Martha Jackson Gallery on demand.

ORIGINAL FOR YOUR RECORDS, PLEASE SIGN AND RETURN ENCLOSED COPY.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

original: Miss Dudley

thirty-two east 69 street, new york 21

MARTHA JACKSON GALLERY

yukon 8-1800, area 212 · cable: jaygalry new-york

June 28, 1961

ART OF ASSEM
Jackson

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

Dear Bill:

Enclosed is the loan form and the additional print requested of AEREATED PAINTING.

At the moment, the painting is now out on approval to a private collector, and we should be hearing momentarily of its sale. Naturally, I will let you know if this occurs, so that proper credit can be given as well as getting approval from the new owner for the loan. However, since the painting is now in our possession, it will be sold with the understanding that we have already promised it for your fall exhibition, and this should present no problem.

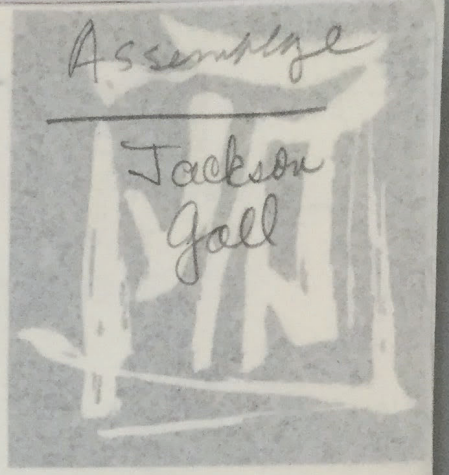
Note

Sincerely,

John W. Weber
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6



cc: Miss Dudley

thirty-two east 69 street, new york 21

MARTHA JACKSON GALLERY

June 23, 1961

Mrs. Martha Jackson
Martha Jackson Gallery
32 East 69th Street
New York, New York

Dear Martha,

I should like to request Aereated Painting, 1917, by Kurt Schwitters, for "The Art of Assemblage" exhibition. Enclosed are the loan agreement forms for this work, and you may refer to my original request letter of May 25 for further information concerning insurance, etc.

We already have one photograph of this piece but would appreciate having another print.

Inasmuch as the installation of the exhibition and the photographic layout for the book must be planned within the next few weeks, I should like to have the loan form and photograph at your earliest convenience.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

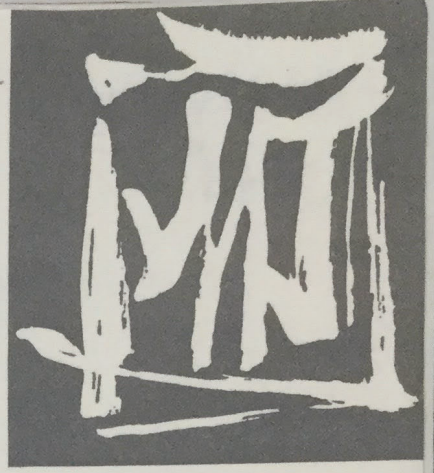
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Al Jackson

thirty-two east 69 street, new york 21

MARTHA JACKSON GALLERY

original: Miss Dudley ✓



yukon 8-1800, area 212 · cable: jaygalry new-york

May 30, 1961

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

Dear Mr. Seitz:

Martha has just left for Europe so you will please excuse a stranger's answering your letter to her.

In regard to the loan of Louise Nevelson's ROYAL TIDE I, I can certainly appreciate your plea to keep the insurance valuations at a minimum. We are therefore taking this into consideration in making the evaluation.

I note that Schwitters will be included in the exhibition. I would like to call your attention to a very excellent work by Schwitters in Mrs. Jackson's collection. It is an oil collage, signed and dated 1917, of incredible beauty.

If you are not familiar with this piece, I would be glad to have the chance to show it to you at your convenience.

Very sincerely yours,

John W. Weber

John W. Weber
Executive Assistant
to Martha Jackson

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Jackson

cc: Miss Dudley

May 25, 1961

Martha Jackson Gallery
32 East 69th Street
New York
New York

Dear Martha,

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

The schedule of the show follows:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. I should like to confirm your agreement to lend Royal Tide 1 by Louise Nevelson.

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

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

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

Thanking you in advance for your cooperation,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Johnson

cc: Miss Dudley

November 30, 1961

Mr. Philip C. Johnson
375 Park Avenue
New York 2, New York

Dear Philip,

May I thank you for your kindness in lending your beautiful Coetzee The Butterfly Lighting on a Diamond 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 andindication, 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

ASSEMBL.

Johnson

cc: Miss Dudley

June 26, 1961

Mr. Philip Johnson
Philip Johnson Associates
375 Park Avenue
New York 22, New York

Dear Philip:

I am delighted to have the "bicycle" by Coetzee in what is going to be the most crowded show in history.

Inasmuch as I had requested two works by Arman when I was in Europe, I shall not need them. When you mentioned Love to me, you will remember that you suggested that I look at his work at the Staempfli Gallery. I found a very amusing piece there made of a polishing brush which I am putting in the exhibition.

If you should see your neighbor will you tell him that, because the show is very crowded, I shall not be able to include his work? I feel if there is any extra space I should include the work of certain young artists who are giving their entire time to what they are doing rather than adding objects that, however amusing, are done as a hobby.

René told me some of the conversation you had with him about his "primitive assemblage," but he was leaving for the country the next day so I didn't see it. I understand, also, that you were enthusiastic about the big wall piece by Chamberlain. I think it is magnificent, and hope it will end up in our collection. It would be a wonderful decoration for the Penthouse Restaurant.

Best regards,

William C. Seitz
Associate Curator

WCS:cc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

original: Miss Dudley

375 Park Avenue New York 22 N Y PLaza 1 7440 Philip Johnson Associates

June 15, 1961

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

Dear Bill:

I shall be delighted to loan the Coetzee under the conditions you mentioned in your letter of June 12th. The insurance value will only be what I paid for the picture which is $1,000.

Will you please arrange with Stadler about shipping. I would like not to be involved with that if possible. I am sure you won't mind if they ship another piece by Geissler that I bought from them along with the two others.

I take it that you will not be needing any Armans or my Jim Love.

One is always of two minds about these loans because they denude the walls for so long -- however!

Sincerely,

Philip

Philip Johnson

PJ:mam

P.S. The picture is of the piece that I bought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

June 12, 1961

Mr. Philip C. Johnson
112 East 55 Street
New York 22, New York

Dear Philip,

I have heard from the Galerie Stadler that you have acquired The Butterfly Lighting on a Diamond by Coetzee. You will remember that I told you of putting this piece in the exhibition, "The Art of Assemblage", if you bought it, so may I ask you to consider this a request letter?

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

The schedule of the show follows:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore, my request for the loan of The Butterfly Lighting on a Diamond by Coetzee 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.

Have you made arrangements with Stadler about shipment, and if not would you like us to take care of this for you? We are getting another large construction by Beynon from them and perhaps they could be shipped together.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

We have already received photographs of the Coetzee but, just to make sure that our photographs are of the one you bought, I am enclosing a copy of it for you.

As you probably realize, I would like to include The Child but I know perfectly well René would rather I didn't.

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

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:tv
enc.

cc: Dorothy Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemb.
Leiris

May 31, 1962

Dear Madame Leiris:

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

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

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

Sincerely yours,

William C. Seitz
Associate Curator

Mme Louise Leiris
Galerie Louise Leiris
47 rue de Monceau
Paris 8e

Enclosure: 1 loan receipt for: Masson, Cariatide

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
Leiris

GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU – PARIS VIIIe

TÉL. LAB. 57-35

REG. COM. SEINE 57 A 11887

ADR. TÉL. GALLEIRIS-PARIS

DHK/bl

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

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

7 November 1961

Dear Mr. Seitz,

We have your letter of November 2nd .

Yes , the " Cariatide " is still available at the selling price of $ 1.025 and we quite agree with you about the two checks , one of 90 % of the selling price being payable to us .

We authorize you to deliver the work to Mr. Richard S. Zeisler at the conclusion of the exhibition.

Yours sincerely

Daniel-Henry Kahnweiler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COPY: Mr. Richard S. Zeisler

Cert of Assemblage
Leiris

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

November 2, 1961

Galerie Louise Leiris
47, rue de Monceau
Paris 8e, France

Dear Madame Leiris:

Mr. Richard S. Zeisler, 595 Madison Avenue, New York City 22, is interested in purchasing André Masson's Caryatid now being shown at the Museum in the exhibition "The Art of Assemblage." In the loan agreement form you have listed the selling price at $1,025. As is specified on this form, the selling price "shall be understood to include a ten percent handling charge for The Museum of Modern Art."

Shipping
Invoice
5,000
New
Frames

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

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

Yours sincerely,

William C. Seitz
Associate Curator

5000
2030
15 000
1000
(1015,0000

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley
Miss Rubenstein

November 2, 1961

Mr. Richard S. Zeisler
595 Madison Avenue
New York 22
New York

Dear Dick,

Don't let this letter confuse you. I know we have received your check for the Masson, and probably by now you have learned that we want you to give it back to us in two pieces.

We are trying to work out a method of handling sales from Museum exhibitions which is systematic and can be handled easily.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Ass
Gal. Louise Leiris

GALERIE LOUISE LEIRIS

SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 2 000 000 NF

47, RUE DE MONCEAU - PARIS VIIIe

TEL. LAB. 57-35

REG COM SEINE 61 B 1193

ADR TEL GALLEIRIS-PARIS

MJ/bl

Museum of Modern Art New York USA Doit

Paris, le 27 Juillet 1961

				Nouveaux francs valeur d'assurance
	André Masson			
12754	Cariatide	huile 1939	33 x 18	5.000.-

En consignation pendant la durée de l'exposition/

DIRECTION : LOUISE LEIRIS - D. - H. KAHNWEILER - MAURICE JARDOT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Dorothy Dudley

June 7, 1961

Mr. Daniel-Henry Kahnweiler
Galerie Louise Leiris
47, Rue de Monceau
Paris 8, France

Dear Mr. Kahnweiler:

I should like to add Andre Masson's Cariatide to my requests for the Assemblage exhibition. If you have learned anything about my Picasso requests I would appreciate it if you would cable collect because I must abondon them if I do not hear very soon.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:tv

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Kahnweiler

GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU – PARIS VIIIe

TÉL. LAB. 57-35

REG. COM. SEINE 57 A 11887

ADR. TÉL. GALLEIRIS-PARIS

DHK/bl

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

25 May 1961

original: Miss Dudley

Dear Mr. Seitz,

I have your letter of May 22nd as well as the copy of your letter to Picasso.

I am going to phone with Picasso to-morrow and to ask him if he has found these 4 works.

Your letter to him is going to be belated unfortunately as he is not at Vauvenargues but at Cannes .

As to the " Personnage " , it has been sold since to Mr. Gerson, 41 East 57th Street , New York 22 and so you must ask him for the loan of it .

Yours sincerely

Daniel-Henry Kahnweiler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ABC OF ASSEMBL.
Gal. Louise Leiris

cc: Miss Dudley

May 22, 1961

Galerie Louise Leiris
47 rue de Monceau
Paris VIIIe
France

Dear Monsieur Kahnweiler,

I was interested to hear that Picasso agrees to the loan of the four works mentioned in my letter of April 17. As I indicated in that letter, the expense of insurance at the present time effects very much what works I can ask for. It is therefore important for me to know whether or not any of these things will be available, because I could not include them if I accept other substitute works in the meantime. If I postpone acceptance of these loans too long, the opportunity to have them may be lost.

Meanwhile, I would appreciate receiving the forms and photographs of the Picasso "Personnage" if this is convenient. Enclosed also is a letter to Monsieur Picasso explaining the situation.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

the Art of Assemblage?

GALERIE LOUISE LEIRIS

Gal L. Leiris

47, RUE DE MONCEAU - PARIS VIIIE
TÉL. LAB. 57-35

Rég. Com. Seine 61 B 1198
Rég. Com. Seine 53 A 14887

ADR. TÉL. GALLEIRIS-PARIS

MJ/bl

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

29 Avril 1961

Dear Mr. Seitz,

Monsieur Kahnweiler is in Spain, at present, and could not answer yet your letter of April 17th.

Anyhow, before giving you an answer, contact had to be taken with Picasso to know if he agrees to the loan of the 4 works mentioned in your list and which still belong to him. This is done recently by Madame Leiris who just came back from a short stay at Vauvenargues.

Picasso, in general, agrees to lend these works to your Museum but he must try to find them first and nobody can tell you if he will do this effort one day or not.

With best regards

Yours sincerely

Orig - DD

Maurice Jardot

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

cc: Miss Dudley ✓ Gal. Louise Leiris

April 17, 1961

Mr. Daniel-Henry Kahnweiler
Galerie Louise Leiris
47 rue de Monceau
Paris VIIIe
France

Dear Mr. Kahnweiler:

Here is the letter that I told you I would send confirming my request for certain works by Picasso to include in 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

Listed below are the works in which I am interested:

Still Life with Chair Caning, 1912 (Barr, p. 79)
Mandolin, 1914 (Barr, p. 87)
Guitar, 1926 (Barr, p. 143)
The Bicycle Seat, 1944? (Barr, p. 241)
the recent "Personnage" which you have already promised me.

This list is probably longer than I could afford to accept, but I am sending it to you to see if you could find out which of the works Picasso would lend. Naturally I would like to have all of them but, as a paragraph below will indicate, this would depend on the valuations.

If, in the very near future you find that the Still Life with Chair Caning will be available, and if I could get a good ektachrome quickly, I would reproduce it in color. If this would be possible will you please cable me collect.

Although they will probably not all be used, I am enclosing loan agreement forms in duplicate, the originals to be returned to us and the copies for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the works from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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. Lerondelle, 76 rue Blanche, will get in touch with you to arrange for packing and shipment.

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

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

May I thank you for your kindess when I was in Paris, and I am looking forward to certain of these works, at least, for the exhibition.

Very sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Clergy Act 401 - contingencies RHK

THE MUSEUM OF MODERN ART

cc: Miss Legg

Date May 27, 1963

To: Betty

Re: Harnest Collages

From: Sally Kuhn

Would you arrange to have the collages by Fritz Harnest returned to him at 8212 Ubersee/Bavaria.

Since the Assemblage budget is no longer exstant, the expenses incurred should be charged to the Hofmann Exhibition.

Thank you.

P.O. 3682 for packing.

Yours sincerely,

William C. Seitz
Associate Curator

(dictated by Mr. Seitz and signed in his absence)

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley
MissLegg

May 27, 1963

Dr. Dietrich Mahlow
Staatliche Kunsthalle
Baden-Baden
Lichtentaler Allee

Dear Dietrich,

The collages by Harnest will be sent out right away. I guess I cannot make Germany this summber, but who knows, maybe some day.

Will you tell Mr. Harnest that I am extremely sorry that He did not get his work back sooner.

Yours sincerely,

William C. Seitz
Associate Curator

(dictated by Mr. Seitz and signed in his absence)

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemb.
Matisse

May 17, 1962

Dear Mr. Matisse:

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

Pierre Matisse Gallery
41 E. 57th St.
N.Y.C., N.Y.

Enclosure: 1 loan receipt for each of the following:

Man Ray, Optical Hopes ....
Duchamp, L.H.O.O.Q.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Matisse

cc: Miss Dudley ✓

November 27, 1961

Mr. Pierre Matisse
Pierre Matisse Gallery
41 East 57th Street
New York, New York

Dear Mr. Matisse:

May I thank you for your kindness in lending your beautiful Miró assemblage, Objet Poetique, 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.
Matisse

COPY Miss Dudley

August 28, 1961

Mr. and Mrs. Pierre Matisse
Matisse Gallery
41 East 57th Street
New York, New York

Dear Mr. and Mrs. Matisse:

A gentleman called me yesterday, your attorney I believe, to let me know that the Man Ray "Opitcal Hopes" should be listed as coming from the collection of Mrs. Pierre Matisse, and the Miró Objet Poetique from the gallery.

He also told me that, inasmuch as the Duchamp L.H.O.O.Q. would not be available in time for the opening, my request therefore could not be granted. For two reasons, first because the exhibition list had gone to the printers, and second because as a famous readymade aidé I should very much like it in the show, it has not been removed from the list. Even if it arrives late, I should very much appreciate having it if this is still possible.

As for the Dubuffet Botanique aux Pierres: after learning that you did not wish it to be sent on tour, I removed it from the list because I already have a large assemblage for New York, and it was primarily for tour that I requested it. I am sure you will be happy to have it, inasmuch as the Dubuffet show is coming up shortly.

May I thank you again for your kind cooperation in the assemblage exhibition, and hope that you will be able to be here for the opening.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

MRS has seen

Art of Assembl.
Matisse

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

August 16, 1961

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

Dear Miss Legg:

With reference to my letter of August 2 and the forms sent with it, please note the following insurance values:

Joan Miro	"Objet-poétique"	$2,500
Man Ray	"Optical Hopes ....."	$1,500

Neither of these is for sale.

/ MS

There is some question as to the accessibility of the Duchamp before the end of September. Mrs. Matisse writes that she thinks it is even smaller than $7\frac{1}{2}$ x 5. The gallery is closed and I shall myself be away until September 12.

Mr. Matisse regrets that Dubuffet's "Botanique aux pierres" will not be available for the showings in Dallas and San Francisco. Would you tell Mr. Seitz?

noted

The Man Ray photo is enclosed.

Sincerely yours,

M V Moore

Orig: Miss Dudley

I am requesting the loan of the Dubuffet only for the showings in Dallas and San Francisco.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Orig Miss D Art of Assemblage
Matisse

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

August 2, 1961

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

Dear Miss Legg:

Enclosed please find the loan forms for Miro's "Objet poétique" and Man Ray"s "Optical Hopes .....", with attached sheets on which materials used are noted.

You will be notified of the insurance value of each, and of the selling price if applicable, as soon as there is word from Mr. Matisse.

I hope to hear from him about the Duchamp and the Dubuffet as well.

Sincerely yours,

M V More

M.V. More (Miss)
Secretary to Pierre Matisse

P.S. A photograph of the Man Ray is being sent to you shortly.

I am requesting the loan of the Dubuffet only for the showings in Dallas and San Francisco.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Matisse

cc: Miss Dudley

May 25, 1961

Matisse Gallery
41 East 57th Street
New York
New York

Dear Mr. Matisse:

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

The schedule of the show follows:

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

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

Objet-Poetique, 1936, Miró

Man Ray object (with banjo ukulele)

L.H.O.O.Q. by Duchamp

Botanique aux Pierres by Dubuffet

I am requesting the loan of the Dubuffet only for the showings in Dallas and San Francisco.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

It is our intention to illustrate the book with many of the objects used 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 for your cooperation in what I hope will be an exciting exhibition.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

May 31, 1962

Dear Salvatore,

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. Salvatore Meo
129 East 30th Street
New York City

Enclosure: 1 loan receipt for: Meo, Speranza and Totem

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

Arch Assembl

Meo

Salvatore S. meo — B. 1920
129 - E. 30th St., (Home)
N. Y. 16, N. Y. (Phone OR9-5649)
356 - 7th ave., (Studio, no Phone)

Lived in Europe from 1950 - 1960

My dear Mr. Seitz:

I have already taken the photo's of the two pieces you selected. They shall be ready on monday at which time I will personally take them to the museum as you requested.

I have also designed the boxes to place the works in and have also purchased the materials already. I will construct them and finish them off to the best advantage for the pictures. Monday I shall also take the completed works to the museum.

Do hope all meets with your approval - if not, I shall try, my best, to oblige.

Thanking you for your enthused interest in my work! It gives me an incentive to do more pictures now.

Most appreciatively and sincerely,

yours, Salvatore Meo

Orig: DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

de Menil

December 9, 1961

cc: Miss Dudley

Mr. William C. Seitz
Museum of Modern Art
New York City

Dear Mr. Seitz:

Thank you for your letter of December 7. Thank you ever more for being so kind to our Cornell box, Apothecary. It is very fragile indeed and we are very glad that you decided against letting it travel with the rest of the show.

It was an excellent show indeed and very intelligently displayed and we congratulate you for it.

Yours sincerely,

John de Menil

JdM:ep

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

de Menil

COPY: Mr. MacAgy
cc: Miss Dudley

December 7, 1961

Mr. and Mrs. Jean de Menil
3363 San Felipe Road
Houston 19
Texas

Dear Mr. and Mrs. de Menil:

May I thank you for your kindness in lending your beautiful Cornell box, Apothecary, 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.

You may be surprised that you are being thanked for the loan of this work when you gracious agreed, despite its fragility, to lend it for all three showings of the exhibition. However, it is so delicate that we were afraid to ship it with the other works. It occurs to me, however, that you may be willing to show this marvelous work in the Dallas exhibition, delivering it by air in the same way that you brought it here. I am therefore sending a copy of this letter to Mr. MacAgy so that you can make any arrangements with him if you decide to show the Apothecary once more.

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley

Art of Assemblage
de Menil

November 30, 1961

Mr. and Mrs. Jean de Menil
3363 San Felipe Road
Houston 19
Texas

Dear Mr. and Mrs. de Menil:

May I thank you for your kindness in lending your beautiful Cornell box, Apothecary, 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

ART OF ASSEMBL

de Menil

3363 SAN FELIPE ROAD
HOUSTON, TEXAS

July 13, 1961

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

Dear Mr. Seitz:

Isn't $4,000 a high price to set on the Cornell Apothecary? If it is not, then it will show that recognition has come to Cornell and I will be delighted.

Yours sincerely,

John de Menil

JdM:cp

Orig - DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

de Menil

July 10, 1961

Mr. John de Menil
3363 San Felepe Road
Houston 19, Texas

Dear Mr. de Menil:

I thank you for your graciousness in rushing the Cornell, Apothecary photographs to me.

As you probably realize, the paragraph on evaluations was in all the loan letters we sent out as an experiment to slow the constant rise of evaluations. I hope it did not seem impolite to you on reading it. It was surely nice of you to leave the evaluation up to us. I have put it at $4,000. If this seems inadequate, let me know.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:tv

cc: Dorothy Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL

ART OF ASSEMBLAGE

de Menil

3363 SAN FELIPE ROAD
HOUSTON, TEXAS

June 29, 1961

Mr. William Seitz
The Museum of Modern Art
New York City

Dear Mr. Seitz:

Enclosed you will find your loan agreement covering the Apothecary by Joseph Cornell.

In connection with your remark about the valuation, I am inclined to think that you know more about that than I do myself, and at the present time, I have little possibility of checking with any gallery, so I leave it to you to fill in whatever insurance value you will deem reasonable. Kindly let me know what you will have decided so that I can complete accordingly my copy of the loan agreement.

I have not used the special sheet affixed to the loan agreement: you already have the Cornell and you can thus fill in whatever information you feel is desirable for the catalogue.

Yours sincerely,

John de Menil
cp

JdM: cp

Orig - DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL

de Menil, J.

3363 SAN FELIPE ROAD
HOUSTON, TEXAS

June 28, 1961

original: Miss Dudley

Mr. William Seitz
The Museum of Modern Art
New York City

Dear Mr. Seitz:

Enclosed is the photograph of the Cornell Apothecary requested by your telegram of today. It is 15-7/8" high, 10-1/2" wide and 3-7/8" deep. It is signed "Joseph Cornell" on a label stuck to the back and marked Joseph Cornell 1950.

If you will kindly send me your lender's form, I will return it promptly.

received June 29

I am sending this shadow box today to Dominique in New York. Will you kindly tell her when you will need it and where it should be delivered before we leave New York for the summer.

Yours sincerely,

John de Menil
cp

John de Menil

JdM: cp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assembl
de Menil

cc: Miss Dudley ✓

June 28, 1961

Mr. and Mrs. Jean de Menil
3363 San Felepe Road
Houston 19
Texas

Dear Mr. and Mrs. de Menil:

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 Apothecary by Joseph Cornell.

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE MUSEUM OF MODERN ART

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

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

May I thank you in advance for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Mus. Coll.

THE MUSEUM OF MODERN ART

cc: Marianne Gannon
Mr. Seitz
Betsy Jones

Date ~~January 3, 1962~~

To: Miss Dudley

Re: Insurance values on ~~M.C. Miros added to Miro show~~ Assemblage

From: Olive Bragazzi

Here are insurance values on the two Museum Collection Miró's which have been added to the Assemblage show for Dallas and San Francisco:

259.37	Relief Construction.	$15,000.
7.61	Object	9,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

Mus Coll.

cc: Marianne Gannon
Mr. Seitz
Betsy Jones

Date ~~January 3, 1962~~

To: Miss Dudley

Re: ~~Insurance values on M.C. Miros added to Miro show~~

From: Olive Bragazzi

Here are insurance values on the two Museum Collection Miros which have been added to the Assemblage show for Dallas and San Francisco:

259.37	Relief Construction.	$15,000.
7.61	Object	9,000.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Exhs of Assemb.

Neumann

Correspondence N-R

Insurance Values

Confidential materials relating to a lost piece

May 31, 1962

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. Morton G. Neumann
5555 Everett Avenue
Chicago, Illinois

Enclosure: 1 loan receipt for: Man Ray, Smoking Device No. 1
Hoch, Collage
Breton et al, Exquisite Corpse
Man Ray, Indestructable Object..
Object of Destruction
Millares, Cuadro No. 40
Man Ray, Le Cadeau
Schwitters, Du Mauri
Tanguy, From the Other Side of the Bridge

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Arb of Assemb.

Neumann

May 31, 1962

Dear Mort,

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. Morton G. Neumann
5555 Everett Avenue
Chicago, Illinois

Enclosure: 1 loan receipt for: Man Ray, Smoking Device No. 1
Hoch, Collage
Breton et al, Exquisite Corpse
Man Ray, Indestructable Object..
Object of Destruction
Millares, Cuadro No. 40
Man Ray, Le Cadeau
Schwitters, Du Mauri
Tanguy, From the Other Side of the Bridge

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

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

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

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

Art of Assemblage
Neumann, M.G.

NJ168 OB192
O SFC091 NL PD SAN FRANCISCO CALIF 21
MARIANNE GANNON, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
UNABLE TO FIND NEUMANN OWNED METRONOME COVER OF RECROD OF ITS
BEING RECEIVED
REGISTRAR SAN FRANCISCO MUSEUM.

1962 MAY 22 AM 5 36

LA 6-8855
LA 6-8856

LA6-837[illegible]

Again may I tell you how sorry I am that things were not packed properly. As you know they came directly from San Francisco and not from the Museum of Modern Art.

When I find out something else about the cover for the Man Ray object I shall let you know right away.

Irma said she wrote you about the Conner box. With some regret I am beginning to think she is right and it should just be thrown out, that is why I held up the check.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Part of Assemblage
Neumann, M.G.

cc: Miss Dudley
Miss Legg

May 21, 1962

Mr. Morton G. Neuman
5555 Everett Avenue
Chicago 37
Illinois

Dear Mort,

I am extremely sorry that your things were returned in less than perfect condition. Our Registrar assures me that the cover was sent along with Indestructable Object, and she is now in touch with San Francisco to determine what happened to it. If we find that this was lost naturally we shall make a claim to the insurance company.

Concerning From the other side of the Bridge: there is a photograph of the object in the Assemblage catalogue, on page 65, which should be right. I believe, also, that if you will look at the back of the fingers there is a marking to indicate which holes they are to be placed in.

Again may I tell you how sorry I am that things were not packed properly. As you know they came directly from San Francisco and not from the Museum of Modern Art.

When I find out something else about the cover for the Man Ray object I shall let you know right away.

Irma said she wrote you about the Conner box. With some regret I am beginning to think she is right and it should just be thrown out, that is why I held up the check.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

Art of Assemb. mblage
Neumann, M.G. Neumann

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37. ILLINOIS

orig: Miss Dudley ✓
cc: Miss Legg

May 14, 1962

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

Dear Bill:

I wish to advise you that the object by Man Ray entitled " Indestructable Object" was returned with out the wooden cover that is part of this object.

When it was shipped to you I included the cover for protection but when it was returned I found that this object was packed very carelessly and no cover was in the box. Perhaps you have the cover at the Museum of Modern Art? When you exhibited the peice you took this cover off which of course was proper. If youcan find the cover please return it. If not kindly make a report to the insurance company.

Bot 63

With kindest regards,

Very truly yours,

Mort

MGN:RF

P.S. I also thought I would let you know that the object by Tanguy was packed very poorly and covered with lint or packing material- also the fingers were not in the proper places. Perhaps you have a photograph that you could send me so that I could put the fingers back in place.
was so moved to share who fingers so!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

ART OF ASSEM

Neumann, M.G.

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37, ILLINOIS

Mar 31, 1962

Museum of Modern Art
11 W 53
New York 19 NY

Attention Miss Dorothy Dudley

Dear Miss Dudley:-

Regarding the painting by Millares loaned by my son Arthur to the Art of of Assemblage. which is now in San Francisco. Please do not return it to Chicago but deliver it to:- DR Arthur Neumann 2009 Vallejo San Francisco Calif.

Very sincerely yours
Morton G Neumann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

M.G. Neumann

cc: Miss Dudley
Miss Moeller

December 20, 1961

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

Dear Mort,

We have gone through our photographs to discover any which have not already been returned to you. Several were mailed to you yesterday, Exquisite Corpse, the Hannah Höch Collage, and Man Ray's Indestructable Object. The copy neg of the Cadeau was sent in this group, but I am also sending you Man Ray's original photograph which I know that you want.

We were also looking for the photograph of the Smoking Device and did not find it yet--but suddenly I seem to remember that it may already have been returned to you.

The photograph of George Herm's, The Poet, is also being returned to your son Arthur.

There is something else that I also want to mention to you. Dorothy Dudley came in to see me recently to tell me that the remains of Bruce Conner's Deadly Nightshade were going to be thrown out. Rather than have this happen I paid them $15 for it and had it shipped to my house. If I get the time I may work on it and see if it could be restored. If I do this, of course, it will be an entirely private interest, and it goes without saying that the work would never appear on the market, or even leave my house, unless Bruce say it and approved of its being seen outside. However, if you, Arthur, or Herbert are interested in having Deadly Nightshade in its present state, and wish to pick it up at my home, you are welcome to it. I only ask that whoever takes it pay me the $22 which it cost me to acquire it and have it delivered.

There are two more points I wish to add. 1) I am not trying to get rid of it, but informing you that I have it. I do not know whether or not it could be restored, but the photograph we have of it is excellent, and I would enjoy trying. 2) It may be that Bruce would prefer to have it destroyed than to have anyone else touch it. Naturally I will give preference to his wishes in this regard, and if he says so it will go in the scrap heap from whence its comments come.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

COPIES: Dr. Arthur Neumann
Mr. Herbert Neumann
Mr. Bruce Conner

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓
Mr. Koch
Miss Legg

Artog Assam
M.G. Neumann

COPY: Dr. Arthur Neumann

October 30, 1961

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

Dear Mort,

You are probably wondering why the devil I don't answer letters faster. The reason, in this case at least, is that I have been laid up for a week with the flu and am a bit behind.

In answer to your first question about the Exquisite Corpse: as you know, this is the same work illustrated in Alfred Barr's Fantastic Art Dada Surrealism, 1936, p. 42. It is listed in the catalogue on p. 226 in a group of three, nos. 293-296. You will see that the one called "ink on white paper" is listed as a "copy after a lost original." This interpretation is supported internally by examing the work itself. If it were a collaborative drawing made by four people, three folds, or at least the marks where one person's drawing ended and the others began, would be evident. Here we have a perfectly smooth and clean ink drawing. This of course does not mean that the drawing does not have a value comparable to that of the original collaborative drawing, or that it was misrepresented by Tristan Tzara. I have not discussed it with him, but have conformed entirely to the information presented when it was first exhibited here.

As for the New York Times photograph: nobody in the Museum permitted them to do anything. Canaday used some ancient photograph which they presumably had on file, rather than a new one which we would have supplied if asked. The strings must have been around the object at the time it was photographed.

As I remember it, you and I have already discussed the question of the insurance on Bruce Conner's Deadly Nightshade. The Museum has never insured works it borrows so that any raises in value would be reflected in possible insurance adjustments. Such a policy would be prohibitive in cost, and according to Miss Dudley, our Registrar, it has not been requested in the past. The instructions given by the Museum to Dr. Neumann in our letter of September 7 were as follows:

> "A reliable shipper in San Francisco is: Bekin Van & Storage Co., 13th and Mission Streets, However, because of the complicated nature of your loans, it might be advisable for you to call Mr. Culler, Director of the San Francisco Museum of Art, and ask if he thinks that Bekins can pack the works safely and if not, to suggest another shipper."

After this advice we can hardly be made responsible for improper packing. That the work was improperly packed has been attested to in a letter to Dr. Neumann from the insurance adjuster, Albert R. Lee and Co., of which a copy is enclosed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Although our insurers will undoubtedly try to recover all or part of the value up to $800 from the packer, Dr. Neumann may be able to collect additional damages over and above this amount. We should of course have no objections to any additional agreements made between other parties.

I hope that this letter answers your questions, and look forward to seeing you in the near future.

With best regards,

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

WCS:sjk
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Putnam's letter
lent to Bill Seitz

Neumann
Art of Assemb
M.G. Neumann

ILLINOIS

, 1961

New York, 19, N. Y

Dear Bill:

The book of the Assemblage Exhibition mentions that the "Exquisite Corps" drawing that I loaned is a reproduction. I wonder where you received this information because I bought this as an original drawing. I can also get further information from Tristan Tzara regarding this but I am waiting first until I hear from you.

The photograph that the New York Times published of the Tanguy Object was certainly very bad and I am wondering who in the Museum permitted them to tie string around it and distort the shape of it. It would of been just as easy to furnish the photograph I gave you.

Dick pls note →

The Allen Gallery wrote Arthur that it would cost $1500.00 for a work of art like that destroyed. Perhaps the Museum could collect this amount for Arthur on the Museums Fine Art Policy as it seems quite unfair as he followed the instructions of the Museum in getting the name of the packer. we told him to check with San Francisco Museum of Art & Sec of Bekins was recommended. DD

With kindest regards,

Very sincerely yours,

Mort

MGN:RF

Proof for Cambridge
check for $ 700
will be sent
to us later. DD

Alan Gallery misspelled

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Neumann
Art of Assemb
M.G. Neumann

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37, ILLINOIS

cc: Miss Dudley
cc m Koch

October 16, 1961

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

Dear Bill:

The book of the Assemblage Exhibition mentions that the "Exquisite Corps" drawing that I loaned is a reproduction. I wonder where you received this information because I bought this as an original drawing. I can also get further information from Tristan Tzara regarding this but I am waiting first until I hear from you.

The photograph that the New York Times published of the Tanguy Object was certainly very bad and I am wondering who in the Museum permitted them to tie string around it and distort the shape of it. It would of been just as easy to furnish the photograph I gave you.

Dick pls note

The Allen Gallery wrote Arthur that it would cost $1500.00 for a work of art like that destroyed. Perhaps the Museum could collect this amount for Arthur on the Museums Fine Art Policy as it seems quite unfair as he followed the instructions of the Museum in getting the name of the packer. we told him to check with San Francisco Museum of Art & Ser of Bekins was recommended. DD

With kindest regards,

Very sincerely yours,

Mort

MGN:RF

Proof for Cambridge & Chicago for you will be sent to us later. DD

Alan Gallery misspelled

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Neumann, M.G.

cc: A. Legg

September 26, 1961

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

Dear Mr. Neumann:

Miss Dudley asked me to reply to your letter of September 25th in which you mention not receiving a loan receipt for your Man Ray "Smoking Device".

We have checked our records and find that a receipt for this loan dated August 29th was mailed to you. If you have not located it, we will send you a duplicate. You should also have received a receipt dated June 12th for your Tanguy construction.

We are enclosing a revised receipt dated September 15 and 20, as we find that instead of "Important Wartime Suggestion" by Schwitters, we received "Du Maurl", also 1947. Mr. Seitz will discuss this with you at the opening of the exhibition.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37. ILLINOIS

Sept 25, 1961

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

Att; Dorothy H Dudley

Dear Miss Dudley:

I have your Loan Receipt dated Sept 15th &20th for 7 items. You left off one called "Smoking Device" by Man Ray which I delivered in person to Mr. Seitz.

This is dataloged in the name of the Artist by requestof the artist but it is my property.

Very truly yours,

Morton Neumann

MGN:RF

ACKNOWLEDGMENT
DATE SHIPPED SEP 11 1961
DATE PROMISED
DATE ENTERED

NEWCOMB—MACKLIN CO.
MANUFACTURERS
PICTURE FRAMES, MOULDINGS, CORNICES, MIRRORS AND DECORATIVE SPECIALTIES
ESTABLISHED 1871
TELEPHONE SU 7.5415.5416.5417
124 WEST 55TH STREET NEW YORK OFFICE TEL. CIRCLE 7-2618
ORDER No. 349434

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

Art & Assemblage

ACKNOWLEDGMENT

OF YOUR ORDER AS ENTERED

GOODS ALL MADE TO ORDER. NO CANCELLATION ACCEPTED.

Neumann, M.G.

ACKNOWLEDGMENT

DATE SHIPPED: SEP 11 1961
DATE PROMISED: Atonce
DATE ENTERED: Sept. 8, 1961
SALESMAN: Geo. J. Lacina

TELEPHONE SU 7-5415-5416-5417
ESTABLISHED 1871

NEWCOMB—MACKLIN CO.
MANUFACTURERS
PICTURE FRAMES, MOULDINGS,
CORNICES, MIRRORS
AND
DECORATIVE SPECIALTIES
400-408 NORTH STATE ST.
CHICAGO 10, ILL.

Art & Assemblage

ORDER Nº 349434

Neumann, M.G.

124 WEST 55TH STREET
NEW YORK OFFICE
TEL. CIRCLE 7-2618

TERMS: NET

VISIT OUR ART GALLERIES
IN CHICAGO — On Display
Paintings : Mezzotints : Etchings : Prints

SOLD TO
The Museum of Modern Art,
Attention Mr. Wm. Seitz,
11 West 53rd. Street,
New York 19, New York

3 Boxes
145#

SHIP VIA Express Valuation 1300.00 #473

CUST. NO. Per instructions received from Mr. Morton Neumann

CK.	QUAN.	PATTERN	WTH.	SIZE	FINISH	PRICE	AMOUNT	TOTAL
		Our Truck calling at Mr. Morton Neumann's home at 5555 So. Everett Street, Chicago, Ills. for the following.						
	1	"Indestructable Objet by ManRay						
	1	"Object flat Iron with Tacks, by ManRay 1 didn't arrive yet						65 00
	1	framed drawing		11-1/2 x 15-1/2 overall size with glass Legend(Object of Destruction) by ManRay				
	1	framed Collage		with glass, 19-1/4 x 22-3/4 overall size #3920-Schwitters, DuMauri, 1947				
	1	framed Drawing,		13-3/4 x 16-3/8 overall size with glass Exquiste Corpse(Payssge,-Tzara				
	1	framed Collage,		with glass 18-1/4 x24 overall size By H. Hoch				
	1	large framed painting		with Burlap, 50 x 60 no glass By Millards, Cuadro 40				
		Wrapping, Hauling, Handling, Packing and Boxing						

THIS IS TO CERTIFY THAT THE MERCHANDISE LISTED IN THIS INVOICE HAS BEEN PRODUCED IN ACCORDANCE WITH THE FAIR LABOR STANDARDS ACT OF 1938.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Neumann, M.G.

cc: Man Ray

Miss Dudley

August 9, 1961

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

cc: Pont-Royal-Hotel
7, rue Montalembert
Paris, France

Dear Mort,

On arriving back from a short vacation I discovered your letters to me and Alicia.

Although I think I have enough Arman in the exhibition, I should be delighted to show Smoking Device by Man Ray. However, the catalogue goes to press very soon and the only dimension I have for it is 8 3/4" wide. We should have more specific dimensions for it in the catalogue. If you know these will you send them to me right away.

I shall send a copy of this letter to Man Ray in the hopes that he can send me the dimensions.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSUMBL

Neumann
M.G.

cc: Miss Dudley

June 28, 1961

Mr. Morton G. Neumann
5555 Everett Avenue
Chicago
Illinois

Dear Mort,

You will remember that I told you that I might cancel my request for the Man Ray Mirror That Died Laughing. Inasmuch as I already have several works by Man Ray, and the exhibition has become overcrowded, I think I shall have to eliminate it.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk
enc. - photograph

Very sincerely yours,

MGN:RF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL ASSEMBLAG

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37, ILLINOIS

Neumann, M.G

nann MG

May 22, 1961

cc: Miss Dudley

Mr. William Seitz
Museum of Modern Art
New York, N. Y.

Dear Bill:

Here are the additional loan agreements you requested. I am also enclosing photographs which I believe you want. The two photographs taken by Manray and given to me by him are herewith enclosed. When you are finished with these please return them.

Alice Note

It was my intention to bring the object by Tanguy with me to New York. However, in my rush to get away (as you know I am going to Europe) I may forget this. In that case I will ship it with the rest of the things in September.

With kindest regards,

Very sincerely yours,

MGN:RF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART of ASSEMBLAGE
Neumann
MG

cc: Miss Dudley

May 16, 1961

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

Dear Mort,

I have talked with our registrar, Dorothy Dudley, about your being away during the summer, and she has agreed that we will receive the Tanguy object and Le Cadeau by Man Ray in June, and the other things in the fall before September 10. If you wish to have both the Tanguy and the Man Ray objects sent through the Art Institute of Chicago or Newcomb-Maclin, would you ask them to have them packed in special boxes with a value of not more than 50 cents per lb. If you bring the Tanguy object yourself, we can have a box made for the traveling exhibition.

I am enclosing loan forms for the following list of works, which I hope will complete my requests from your collection:

Cuadro No. 40 by Manolo Millares

Le Cadeau by Man Ray

Exquisite Corpse by Breton et al

I am also sending loan forms for the Man Ray Mirror That Died Laughing, if I may have the privilege of relinquishing it if the show becomes too crowded. As I said to you over the telephone, we are calling the Schwitters that includes the letters "nion" Important Wartime Suggestion.

Looking through the photographs you sent me, I do not find one of the Man Ray, but a letter from you telling me that you have not sent it. If you wish to send it to me I shall take proper care of it. Also, I should very much appreciate a photograph of the Exquisite Corpse if you have one.

Let me know if this does not seem to cover everything; meanwhile I shall be looking forward to talking to you in June.

Withebest wishes,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Neumann

MORTON G. NEUMANN 5555 EVERETT AVENUE CHICAGO 37. ILLINOIS

original to Miss Dudley May 8, 1961

Mr William Seitz
Museum of Modern Art
N.Y.

Dear Bill:

Because I am leaving for Europe in June 5th and will not be back by Sept. 5, — Do you want these 5 works shipped to the Museum now?

The difficult one to ship is the object by Tanguy. Perhaps the Art Institute here should pack it — The others could be packed by Newcomb Macklin or as you please

The Tanguy worries me because

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

it would be difficult for the other museums to pack it when sending it from one to the other.

You didn't ask for the Cadeau  by Man Ray I thought you said you wanted this

Please advise either by calling me or by return mail

Best regards Sincerely yours

Mort

PS Also let me know if you want more photographs before I leave

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Neumann

ss Dudley

May 5, 1961

Art is prepa ing an international exhibition,
n in the fall of 1961. It will include many
rom found objects and materials: an intro-
objects, work by Picasso, Braque, Duchamp,
sters, and recent work by lesser known artists.
types of assembled art, will be published

2 - November 12, 1961
ry Arts: January 9 - February 11, 1962
March 5 - April 15, 1962

of request to you because, with limited
articular care, and I do not wish to ask
I am requesting only the following works:

Object of Destruction by Man Ray 1932

Indestructable Object Reconstructed after Destruction of Original Object, by Man Ray 1958

Collage by Hannah Höch 1920

Collage by Kurt Schwitters 1947

From the Other Side of the Bridge by Yves Tanguy (1936)

William C. Seitz
Associate Curator

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

I am enclsoing 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.

WCS:ajk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

Neumann

cc: Miss Dudley

May 5, 1961

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

Dear Mort,

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

The schedule of the show follows:

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

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

Object of Destruction by Man Ray 1932

Indestructable Object Reconstructed after Destruction of Original Object, by Man Ray 1958

Collage by Hannah Höch 1920

Collage by Kurt Schwitters 1947

From the Other Side of the Bridge by Yves Tanguy (1936)

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

I am enclsoing 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

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

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.

Thanks again for the interest you have shown in the exhibition.

The very best to you and Rose.

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
May 23rd, 1962
Neumann, A.J.

Dear Mrs Dudley

Regarding the Millares painting lent to the Assemblage show — please do not ship it back from San Francisco when the show is completed. It is covered by my father's insurance and the San Francisco Museum of Art can ship it to my San Francisco address. ~~— 2~~ when advised by me.

Arthur J Neumann

Copy sent to Harry Baker, S.F. M. of Art 5/23/62

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assemblage
Neumann, A.J.

WAREHOUSES
ARCADIA
BERKELEY
BEVERLY HILLS
COMPTON
FRESNO
GLENDALE
HOLLYWOOD
LONG BEACH
LOS ANGELES
NORTH HOLLYWOOD

BEKINS
VAN & STORAGE CO.

13TH & MISSION STREETS
SAN FRANCISCO 3, CALIFORNIA
TELEPHONE MARKET 1-3520

WAREHOUSES
OAKLAND
PASADENA
SACRAMENTO
SAN BERNARDINO
SAN DIEGO
SAN FRANCISCO
SANTA ANA
SANTA BARBARA
SANTA MONICA
VAN NUYS
WILMINGTON

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

TERMS: NET CASH

YOUR ORDER NO.	DATE	REFERENCE NO.	INVOICE NO.
31692	January 30, 1962	DB 700/24	120

Charges in connection with the uncrating and delivery of Herm: The Poet to: Dr. Arthur J. Neumann 2009 Vallejo Street San Francisco 23, California for Art of Assemblage Show at the San Francisco Museum of Modern Arts:	$ 18.75	
Total Amount Due		$ 18.75

269177

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Neumann, A.J.

BEKINS VAN & STORAGE CO.

13TH & MISSION STS. · MArket 1-3500 · SAN FRANCISCO, CALIFORNIA

December 21, 1961

Bekins Van & Storage Co.
13th and Mission St.
San Francisco, California

Dear Sirs:

On December 7th we shipped a box to you via Railway Express containing Herms: The Poet for unpacking and delivery to:

Dr. Arthur J. Neumann
2009 Vallejo Street
San Francisco 23, California

Please bill us for your services under our purchase order number 31692 which will be sent to you separately.

Sincerely yours,

Assistant to the Registrar

cc Mr. Arthur Terry
Whse Superintendent
13th & Mission Sts.
San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
a. Neumann

BEKINS VAN & STORAGE CO.
Since 1891

13TH & MISSION STS. · MArket 1-3520 · SAN FRANCISCO, CALIFORNIA

December 20, 1961

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

Gentlemen:

Dec. 14th the REA Express delivered a shipment to our warehouse for A. J. Neumann, 1 box 123#, prepaid REA EXPRESS rec 58-633.

This shipment was forwarded by your company.

Will you please let us know where we may notify Mr. Neumann of the arrival of his shipment.

Sincerely

Bekins Van & Storage Co.

E. J. Semple, Freight Dept.

cc Mr. Arthur Terry
Whse Superintendent
13th & Mission Sts.
San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

RAILWAY EXPRESS AGENCY
INCORPORATED

Art of Assembl
Neumann

Special contract for the transportation of carvings, ceramics (pottery and porcelain all kinds), Chinaware, cloisonne, champleve, glass half-tone screens, glass panels, carved or etched, glass photographic color plates, glass photographic negatives, glass photographic positives, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value of over $550.00.

THIS CONTRACT, made at NEW YORK this 7th day of DECEMBER, 1961, between Railway Express Agency, (hereinafter called the "Express Company") party of the first part, and MUSEUM OF MODERN ART (hereinafter called the "Shipper"), party of the second part, WITNESSETH: 11 W. 53 ST.

1. The Express Company agrees, subject to the conditions hereinafter set forth and subject to the Classification and Tariffs in effect on the date hereof to forward to the point reached by the Express Company which is nearest or most convenient to destination, and there deliver to consignee or to other parties to complete the transportation, the following property, of which the Shipper declares himself to be the owner or duly authorized agent of the owner, namely 1 CASE (PAINTINGS) consigned to MR. A.J. NEUMANN, BEKINS VAN + STORAGE CO at 13th + MISSION ST. SAN FRANCISCO, CALIFORNIA for the sum of ..... dollars and 32.35 cents, which charge is dependent upon the value of said property, as hereinafter stated.

2. (a) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing 1,100 pounds or less exceeds $550, the charges for the portion of such value up to $550 are 18 cents greater for each $100 or fraction thereof in excess of $50 on shipments weighing 100 pounds or less, or 50 cents per pound on shipments weighing more than 100 pounds. The charges for the portion of such value in excess of $550 will be greater for each $100 or fraction thereof as shown in paragraph (c).

(b) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing more than 1,100 pounds exceeds $550, the charges will be greater for each $100 or fraction thereof of such value in excess of 50 cents per pound actual weight as shown in paragraph (c).

(c) Between points where the first-class rate per 100 pounds	Charge in Cents for Each $100 or Fraction thereof
Does not exceed $3.19	42
Exceeds $3.19 but not $6.48	49
Exceeds $6.48 but not $9.14	59
Exceeds $9.14 but not $12.77	66
Exceeds $12.77	83

3. The Shipper hereby declares the value thereof to be SIX HUNDRED + FIFTY (650.00) dollars.

4. The Express Company shall not be required to make free delivery at points where it maintains no free delivery service nor at any point beyond its established and published delivery limits.

5. The Express Company shall not be liable for loss or damage arising from the condition of the property, or from any defect or fault in packing, crating or boxing, which risks are assumed by the Shipper. The Shipper of said property hereby releases and discharges the said Express Company from all liability for the delay or loss of, or damage or injury to, said property from any cause whatever, unless any such delay, loss, damage or injury shall be proved to have been caused by the Express Company or by the negligence of its agents or employes, and in such event the Express Company shall be liable only to the extent of actual damage sustained, but in no event to an amount in excess of the value declared above.

6. All the stipulations and conditions in this contract contained shall inure to the benefit of, and extend to, each and every connecting carrier, railroad company, express company, forwarder, or person to whom the Express Company may entrust or deliver said property for transportation, and shall define the responsibility and liability therefor of any such company or person for the acts or negligence of their several agents or employes.

7. Upon the arrival of said property at destination, the Shipper, owner or consignee shall forthwith receive said property and pay any charges due thereon, and any sums besides charges to be collected from consignee, according to terms of shipment; and if he or they shall fail or refuse to duly receive the same and pay any such charges and other sums, or after 48 hours (exclusive of Saturdays, Sundays and legal holidays) from mailing of notice to consignee of arrival of shipment, the Company's liability shall be that of warehouseman only and said Express Company, or other carrier, as the agent of such Shipper, owner or consignee, may thereupon have said property put in some suitable place at the cost and risk of such Shipper, owner or consignee, and at any time or times thereafter may sell the same, or any portion thereof, at public or private sale, with or without notice, as said agent may deem necessary or expedient, and apply the proceeds arising therefrom, or so much thereof as may be needed, for the payment of any freight and charges that may be due, and other necessary and proper costs and expenses; or said Express Company or other carrier may, at its option, return said property to Shipper, the Shipper to pay charges for transportation both ways, and all other expenses.

8. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

9. All the conditions of this contract shall apply to any reforwarding or return of said property.

X PREPAID 58-633

Signed in triplicate. 29.83 .00 2.32 32.35

FOR RAILWAY EXPRESS AGENCY, INC.

Shipper

J. McCarthy 5234

Agent

Traffic Dept.

Collect REA Express receipt #1436 covers a shipment of one crate and one box sculpture 211#, valued to REA at $1,300.00, with our charges $44.64 COD and express collect. Shipment sent by Batman Gallery, 222 Fillmore Street, San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART IN ASSEMBLAGE

58-63

Per ejs.

Traffic Dept.

Collect REA Express receipt #1436 covers a shipment of one crate and one box sculpture 211#, valued to REA at $1,300.00, with our charges $44.64 COD and express collect. Shipment sent by Batman Gallery, 222 Fillmore Street, San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
A. J. Neumann

cc: Miss Dudley

December 19, 1961

Dr. Arthur J. Neumann
2009 Vallejo Street
San Francisco 23, Calif.

Dear Art,

May I thank you for your kindness in lending your beautiful George Herms, The Poet, 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemb.

A. Neumann

September 22, 1961

DELAYED AND IS

D EXPRESS TICKET

NOTICE OF SHIPMENT

FILE PR #8616

BEKINS VAN AND STORAGE CO.

13TH AND MISSION STREETS

TELEPHONE MARKET 1-3520

SAN FRANCISCO 9/20/61

MUSEUM OF MODERN ART
11 West 53 St
NEW YORK NY

We have just turned your shipment over to the Railway Express Agency, San Francisco, and immediately on its arrival at your city, they will make delivery at the above address if a free delivery service is maintained there, otherwise they will give you notice of arrival.

In case you do not receive it within a reasonable time, we suggest you communicate with the Railway Express Agency in your city.

We trust that we have handled this matter in a manner that will enable you to recommend our services to your friends and that we shall have a further opportunity of serving you.

Yours very truly,

BEKINS VAN & STORAGE CO.,

Per ejs.

Traffic Dept.

Collect REA Express receipt #1436 covers a shipment of one crate and one box sculpture 211#, valued to REA at $1,300.00, with our charges $44.64 COD and express collect. Shipment sent by Batman Gallery, 222 Fillmore Street, San Francisco

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley

Art of Assemb.
A. Neumann

T E L E G R A M

to: Mr. Seitz

September 22, 1961

from: Dr. Arthur Neumann, San Francisco

DUE TO AN ERROR ON THE PART OF BEKINS THE SHIPMENT WAS DELAYED AND IS NOT EXPECTED TO REACH NEW YORK TIL SEPT 28 VIA RAILROAD EXPRESS TICKET #1436 COVERING TWO SEPARATE PACKAGES.

DR. ARTHUR NEUMANN SAN FRANCISCO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASS.
Neumann, A.J.

cc: Miss Dudley

September 7, 1961

Dr. Arthur J. Neumann
2009 Vallejo St.
San Francisco 23
California

Dear Dr. Neumann:

Your father mentioned that you might need some suggestions about the transportation of your loans to "The Art of Assemblage" exhibition. A reliable shipper in San Francisco is: Bekins Van & Storage Co., 13th and Mission Streets, However, because of the complicated nature of your loans, it might be advisable for you to call Mr. Culler, Director of the San Francisco Museum of Art, and ask if he thinks that Bekins can pack the works safely and if not, to suggest another shipper.

As we wrote you in our original request letter, the works are to be shipped by Railway Express collect, with a value of not more than $650 placed on each box, and the Museum is to be billed separately for the packing charges. As we had planned to receive loans not later than September 5, we should appreciate receiving yours as soon as possible.

Sincerely yours,

William C. Seitz
Associate Curator

WCS:sjk
sjk enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assemb L

Neumann, A.J.

cc: Miss Dudley

PRESBYTERIAN MEDICAL CENTER
CLAY AND WEBSTER STREETS
SAN FRANCISCO 15, CALIFORNIA

June 13, 1961

Dr. Arthur J. Neumann
2009 Vallejo Street
San Francisco 23
California

Dear Dr. Neumann:

Your father has forwarded the photograph of Deadly Nightshade by Bruce Conner to me, and I should like to confirm your agreement to lend it to the exhibition, "The Art of Assemblage."

Loan forms are enclosed and you may refer to my original request letter for information concerning insurance and shipping instructions.

When we have finished with the photograph of the Conner, it shall be returned to you.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL

Naumann, A.J.

original: Miss Dudley

PRESBYTERIAN MEDICAL CENTER
CLAY AND WEBSTER STREETS
SAN FRANCISCO 15, CALIFORNIA

Mr. William C. Seitz
Associate Curator
Museum of Modern Art
N.Y, 19, N.Y.

Dear Mr. Seitz;

Please find enclosed two photographs of the "Deadly Nightshade" by Bruce Conner and the completed loan agreement sheet. Because of the great technical problem in obtaining photographs of this black on black collage it became necessary for me to retain the services of an expert photographer, Mr. Sam Ehrlich, to capture the detail seen in these photos. I have asked him to send a minimal bill for his services to Miss Alicia Legg at the Museum. I am hoping that it is not too late to have this make the book deadline for illustrations.

I have changed the loan agreement sheet that was typed by the Museum to omit the lender as being "DR. & MRS." because I am single. It is interesting that you too like "Hommage to Joan Brown", because the only reason I do not own it was for the fact Bruce wanted the buyer to sign a contract that would permit him to come and change it, and to work on it where ever it may be at any time he had a notion to do so. It might be interesting to see Conner come to a museum show and begin work on the collage. For that reason I didn't buy it.

Cordially yours,

Art

Arthur J. Neumann, M.D.
2009 Vallejo St.
San Francisco, 23, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

NEW YORK 19

cc - Miss Dudley

Neumann
A. J.

TELEPHONE CIRCLE 5-8900
CABLES MODERNART, NEW YORK

Dr. Arthur Neumann
Presbyterian Medical Center
Clay and Webster Streets
San Francisco
Calif.

Dear Dr. Neumann:

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 Poet by George Herms 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 transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that this figure be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

May 16, 1962

Dear Mr. Thaw:

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. Eugene Thaw
The New Gallery
50 East 78th Street
N.Y.C.

Enclosure: 1 loan receipt for: In Grey with Parasol, Motherwell

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

C O P Y: Mr. W. J. Withrow, Director, The Art Gallery of Toronto

Art of Assemblage

New Gall.

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

January 19, 1962

Mr. Eugene Thaw
New Gallery
50 East 78th St.
New York, New York

Dear Mr. Thaw:

Mr. W. J. Withrow, Director of The Art Gallery of Toronto, Grange Park, Toronto 28, Canada, has written us that they are interested in purchasing Robert Motherwell's collage In Grey with Parasol, now being shown at the Dallas Museum for Contemporary Arts in the exhibition "The Art of Assemblage." In the loan agreement form you have listed the selling price at $6,500. As is specified on this form, the selling price "shall be understood to include a ten percent handling charge for The Museum of Modern Art."

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

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

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk

who pays for new box & shipping? I referred the to Dick Hart and Tom Sally to art Mr Seitz to discuss with him. DD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, D.S.O., M.C., C.D., Governor-General of Canada

Patrons:
Lieutenant-Governor of Ontario
Chairman of The Council of Metropolitan Toronto
Mayor of Toronto
President of the University of Toronto

Honorary President:
THE RIGHT HONOURABLE VINCENT MASSEY, C.H.

Honorary Vice-Presidents:
CHARLES S. BAND
CHARLES P. FELL, LL.D.
R. W. FINLAYSON
H. R. JACKMAN, Q.C.
A. BRUCE MATTHEWS, C.B.E., D.S.O.
R. S. McLAUGHLIN, LL.D.
E. P. TAYLOR, C.M.G.
HAROLD C. WALKER, Q.C.

Director Emeritus:
MARTIN BALDWIN, LL.B.

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA • 363-3485

ALAN Y. EATON, President
HUGH L. ALLWARD, Vice-President
W. C. LAIDLAW, Honorary Secretary

Director
W. J. WITHROW

Secretary-Treasurer
A. K. KEMBAR

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

January 15, 1962

Mr. W. C. Seitz,
Associate Curator of Paintings and
Sculpture Exhibition,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y., U.S.A.

Dear Mr. Seitz:

We understand that the MOTHERWELL collage in Grey with Parasol, 1947, owned by the New Gallery, New York, is for sale. The Art Gallery of Toronto is interested in purchasing an early collage by Motherwell and this one at present on tour with your excellent exhibition "The Art of Assemblage" is, we believe, a particularly fine one.

We would appreciate very much knowing if it is still available and when it will be free.

Yours sincerely,

William Withrow

W. J. Withrow
Director

WJW/cf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.
New Gall.

THE NEW GALLERY, INC.

50 EAST 78TH STREET
NEW YORK 21, N. Y.

LEHIGH 5-6333

EUGENE VICTOR THAW

CABLE ADDRESS: NEWGALART, NEWYORK

July 5, 1961

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

Dear Mr. Seitz,

When we returned your copy of the loan agreement on our de Kooning "Red Eye" for your forthcoming exhibition "The Art of Assemblage", we mentioned that the picture was about to be sold and that there would be a new lender's name.

We have just sold it to Mr. Allan Stone, 18 East 82nd Street, New York, in whose possession it now is. He will be able to supply any further information you may need, particularly as to the exact form in which the lender's name is to appear.

at his home 441 West End ave.

Sincerely yours,

Frank Strasser

THE NEW GALLERY INC.
Frank Strasser

Orig DD

Alice: should be marked "collection of Allan Stone"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assemblage

New Gallery

cc: Miss Dudley

June 23, 1961

Mr. Eugene Thaw
The New Gallery
50 East 78th Street
New York 21, New York

Dear Mr. Thaw:

I should like to request La Valse by Picasso for the New York showing of "The Art of Assemblage" exhibition.

Loan forms for this piece are enclosed and you may refer to my original request letter of June 7 for further information as to insurance and transportation.

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

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

TO THE REGISTRAR:

DATE June 19, 1961

Expect ☒ from:
Collect ☐ from: New Gallery
Deliver ☐ to: 50 E. 78th Street
Release ☐ to:

on (date): Tues. June 20

at (time):

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

frame for Motherwell: In Grey with Parasol

PURPOSE keep for Assemblage exhibition, to be put on by A. Olah

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

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

Department P&S Signed A. Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL

THE MUSEUM OF MODERN ART

New Gall

cc: Alicia Legg.

Date June 14, 1961

To: David

From: bb

Re: Collage Exh.

New Gallery called today to say the following about their loans:

Motherwell:	Collage	OK to keep at MOMA until Sept.
de Kooning:	Red Eye	Being sold; Gal. to give us name of new owner very shortly.

[illegible] 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 you agreement to lend the following two works from your collection:

Red Eye, 1955, by Willem de Kooning

In Grey with Parasol, 1947, by Robert Motherwell

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley

June 7, 1961

Mr. Eugene Thaw
New Gallery
50 East 78th Street
New York, New York

Dear Mr. Thaw:

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 you agreement to lend the following two works from your collection:

Red Eye, 1955, by Willem de Kooning

In Grey with Parasol, 1947, by Robert Motherwell

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

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

Thank you for the promptness with which you sent the photograph of the de Kooning.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

OF ASSEMB

THE MUSEU

in advance of
ign shipments.

New
Gall

TO THE REGISTRA

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

To call back
whether they
want it or not
before Sept

OK to keep

The following obj

needed for
or invoice

Mother

Collage, 48 x 36"

PURPOSE for color plate photography - Art of Assemblage

CHARGES Collect ☒ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

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

Department P&S Signed A. Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMB

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

New Gall

TO THE REGISTRAR:

Expect ☒ from: New Gallery
Collect ☐ from: 50 E. 78th St.
Deliver ☐ to:
Release ☐ to:

DATE May 23, 1961

on (date): soon

at (time):

The following objects: (artist, medium, size)	Value if needed for insurance or invoice
Motherwell: In Grey with Parasol. 1947 Collage, 48 x 36"	$5500

PURPOSE for color plate photography - Art of Assemblage

CHARGES Collect ☒ Prepaid ☐ Bill to:

INSURANCE Ours ☒ Theirs ☐ Charge to:

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

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

Department P&S **Signed** A. Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
New Haven

cc: Miss Dudley

December 13, 1961

Mr. Stanton L. Catlin, Director
Yale University Art Gallery
1111 Chapel St.
New Haven 11
Conn.

Dear Tod:

May I thank you for your kindness in lending your beautiful Duchamp Tu m' 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 reuqests 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

RAILWAY EXPRESS AGENCY
INCORPORATED

Special contract for the transportation of carvings, ceramics (pottery and porcelain all kinds), Chinaware, cloisonne, champleve, glass half-tone screens, glass panels, carved or etched, glass photographic color plates, glass photographic negatives, glass photographic positives, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value of over $550.00.

THIS CONTRACT, made at NEW YORK this 7th day of DECEMBER, 19 61, between Railway Express Agency, (hereinafter called the "Express Company") party of the first part, and MUSEUM OF MODERN ART 11 W 53 ST (hereinafter called the "Shipper"), party of the second part, WITNESSETH:

1. The Express Company agrees, subject to the conditions hereinafter set forth and subject to the Classification and Tariffs in effect on the date hereof to forward to the point reached by the Express Company which is nearest or most convenient to destination, and there deliver to consignee or to other parties to complete the transportation, the following property of which the Shipper declares himself to be the owner or duly authorized agent of the owner, namely 1 CASE (PAINTING)

consigned to YALE UNIVERSITY ART GALLERY

at 1111 CHAPEL ST. NEW HAVEN, CONN.

for the sum of

and 11.09 cents, which charge is dependent upon the value of said property, as hereinafter stated.

2. (a) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing 1,100 pounds or less exceeds $550, the charges for the portion of such value up to $550 are 18 cents greater for each $100 or fraction thereof in excess of $50 on shipments weighing 100 pounds or less, or 50 cents per pound on shipments weighing more than 100 pounds. The charges for the portion of such value in excess of $550 will be greater for each $100 or fraction thereof as shown in paragraph (c).

(b) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing more than 1,100 pounds exceeds $550, the charges will be greater for each $100 or fraction thereof of such value in excess of 50 cents per pound actual weight as shown in paragraph (c).

(c) Between points where the first-class rate per 100 pounds

	Charge in Cents for Each $100 or Fraction thereof
Does not exceed $3.19	42
Exceeds $3.19 but not $6.48	49
Exceeds $6.48 but not $9.14	59
Exceeds $9.14 but not $12.77	66
Exceeds $12.77	83

3. The Shipper hereby declares the value thereof to be SIX HUNDRED & FIFTY (650 ⇌) dollars.

4. The Express Company shall not be required to make free delivery at points where it maintains no free delivery service nor at any point beyond its established and published delivery limits.

5. The Express Company shall not be liable for loss or damage arising from the condition of the property, or from any defect or fault in packing, crating or boxing, which risks are assumed by the Shipper. The Shipper of said property hereby releases and discharges the said Express Company from all liability for the delay or loss of, or damage or injury to, said property from any cause whatever, unless any such delay, loss, damage or injury shall be proved to have been caused by the Express Company or by the negligence of its agents or employes, and in such event the Express Company shall be liable only to the extent of actual damage sustained, but in no event to an amount in excess of the value declared above.

6. All the stipulations and conditions in this contract contained shall inure to the benefit of, and extend to, each and every connecting carrier, railroad company, express company, forwarder, or person to whom the Express Company may entrust or deliver said property for transportation, and shall define the responsibility and liability therefor of any such company or person for the acts or negligence of their several agents or employes.

7. Upon the arrival of said property at destination, the Shipper, owner or consignee shall forthwith receive said property and pay any charges due thereon, and any sums besides charges to be collected from consignee, according to terms of shipment; and if he or they shall fail or refuse to duly receive the same, and pay any such charges and other sums, or after 48 hours (exclusive of Saturdays, Sundays and legal holidays) from mailing of notice to consignee of arrival of shipment, the Company's liability shall be that of warehouseman only and said Express Company, or other carrier, as the agent of such Shipper, owner or consignee, may thereupon have said property put in some suitable place at the cost and risk of such Shipper, owner or consignee, and at any time or times thereafter may sell the same, or any portion thereof, at public or private sale, with or without notice, as said agent may deem necessary or expedient, and apply the proceeds arising therefrom, or so much thereof as may be needed, for the payment of any freight and charges that may be due, and other necessary and proper costs and expenses; or said Express Company or other carrier may, at its option, return said property to Shipper, the Shipper to pay charges for transportation both ways, and all other expenses.

8. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

9. All the conditions of this contract shall apply to any reforwarding or return of said property.

58-629 9.04 .20 1.85 11.09

Signed in triplicate.

FOR RAILWAY EXPRESS AGENCY, INC.

MUSEUM OF MODERN ART. Shipper

J. McCarty 05734 Agent

Remarks

Received in good condition.

Date Signed by

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART in ASSEMBLAGE

58-629

Remarks

Received in good condition.

Date_____ Signed by_____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Ass.

DUPLICATE
TO BE RETAINED

Yale University Art Gallery
New Haven

RECEIPT NO. L 1001 New Haven

The following objects are delivered via Railway Express Collect

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

For the purpose of loan for exhibition

Date August 30, 1961 Approved by Nancy W. Thompson Assistant Registrar
Nancy W. Thompson

NO.	DESCRIPTION OF OBJECTS	CATALOGUE NUMBER	INSURANCE VALUE
			Borrower Insures
	Marcel Duchamp: Tu m' Oil on canvas	1953.6.4	$15,000.00

Remarks

Received in good condition.

Date _____ Signed by _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL.
New Haven

Yale University Art Gallery

original: Miss Dudley

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

June 27, 1961

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

Dear Bill:

I've just received your letter of June 22nd. I do believe that when you see the Duchamp picture Tum', you will understand Andrew's concern about sending it across the country after the New York showing.

Since beginning this letter, we have had our telephone conversation and I have noted your desire to borrow this work for the New York showing even though it cannot travel to Dallas and San Francisco. I am therefore having the loan agreement forms filled out and amended accordingly, and will enclose them in this letter. Arrangements will be made to have the picture in your hands by September 5.

The black and white photographs have not yet come back from our photographer, but they are due today or tomorrow. Miss Rollins will send you the two prints as soon as they are ready.

If I come to New York in the next fortnight I will call you beforehand in the hope that we may have luncheon. In the meantime I am looking forward to receiving your draft and will let you know if there is anything to footnote.

With all best wishes,

Sincerely,

Stanton L. Catlin
Assistant Director

SLC:msf
cc: Miss Rollins, Mrs. Bohan
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

original: Miss Dudley ✓

ART OF ASSEMBLAGE
New Haven

file

Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

June 26, 1961

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

Dear Bill:

I have just received word from Andrew that we will be able to lend the Duchamp Tu m' to the "Arts of Assemblage" exhibition. Because of its fragile condition, however, Andrew feels that we cannot send it to Dallas or San Francisco.

Would you confirm to us if you desire this loan request to remain in force despite this limitation. As soon as we hear from you we will proceed with arrangements for making the picture available in accordance with your letter of June 8th.

We have placed an insurance valuation of $15,000 on this work. In the event that a lower appraisal is vouched for we may be able to reduce this figure somewhat. At this writing, however, we have been unable to reach a qualified source.

With best regards,

Sincerely,

Stanton L. Catlin
Assistant Director

1st met in Italy.

SLC:msf

cc: Mrs. Bohan, Registrar

Dear Bill

Hope you're still planning to come up. My vacation starts June 30th and we will be away Sat and Sun. Holyoke and the following week end. However I will be here in between and after the 9th through the 21st of July. Home telephone No. CHestnut 8-3952.

JS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Mr. McCray
Mr. Wylly
Miss Dudley ✓

June 8, 1961

Mr. Stanton L. Catlin, Assistant Director
Yale University Art Gallery
1111 Chapel Street
New Haven, Conn.

Dear Todd,

I just received a letter from Jane telling me that the loan of Engmans piece is approved. We need photographs right away--but you have probably been alerted by phone already. I am also enclosing loan forms for Duchamps Tu m', which Andrew has agreed to lend to the Art of Assemblage exhibition, which will open in the fall of 1961. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, Miro, Cornell and other masters, and recent work by lesser known artists. A book, the first to survey the diverse types of assembled art, will be published in connection with the exhibition.

The schedule of the show follows:

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

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

RECEIPT

THE METROPOLITAN MUSEUM OF ART

NEW YORK

Art of Assemb
N.Y.: Met. Mus.

May 31, 1962

Dear Miss Howe:

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 Gertrude D. Howe
Assistant Curator in Charge of Loans
The Metropolitan Museum of Art
N.Y.C. 28

Enclosure: 1 loan receipt for: Valentine, 19th Century

BORROWER'S COPY

DO NOT DETACH LOAN LISTINGS FROM ORIGINAL RECEIPT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

ART OF ASSEMBLAGE
4527.N.4
(MoM)

RECEIPT

THE METROPOLITAN MUSEUM OF ART

NEW YORK

The following objects from the Museum collections are delivered to The Museum of Modern Art
11 West 53rd Street, New York City
for the purpose of a loan for exhibition from October 2 to November 12, 1961.

Authorized by: Irma B. Wilkinson
Registrar
Irma B. Wilkinson
(Mrs. Charles K.)

Approved Dudley T. Easby, Jr.
for the Director

NO.	OBJECTS	VALUE
	(1) object as per list attached.	$100
	Pick up date: September 7, 1961	
	Pick up by: Borrower's Representative [Hahn Bros.]	
	Insured by: The Metropolitan Museum of Art at the value given against all risks for the full period of the loan, including the time in transit.	
	Charges: The insurance premium is covered by the Inter-Museum Reciprocal Agreement. Any other expenses will be billed to the borrower. The Museum of Modern Art will be billed for the insurance premiums covering the showings in Dallas Museum for Contemporary Arts and San Francisco Museum of Art.	
MG pls note	Remarks: When shipping to Dallas Museum for Contemporary Arts please declare $600 to the carrier and request Protective Signature Service.	

BORROWER'S COPY

Receipt of the objects summarized above and described in the attached listings, all in good condition, is hereby acknowledged, and the conditions appearing on the reverse side of this receipt are hereby accepted.

Date _____ Official signature _____

DO NOT DETACH LOAN LISTINGS FROM ORIGINAL RECEIPT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

0830

4527.1

THE METROPOLITAN MUSEUM OF ART

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

Date Oct. 2 - Nov. 12, 1961
Department Print Department

OBJECTS	ACCESSION NO.
(Anon.) Paper by Mansell: British 19th Century, Valentine. Gift of Bella C. Landauer. Framed and glazed in Lucite.	—

August 21, 1961

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

Dear Mr. Seitz:

I am glad to send you confirmation of our loan of a British 19th-century valentine for inclusion in the exhibition "The Art of Assemblage," to be shown at the Museum of Modern Art from October 2 to November 12, then at the Dallas Museum of Contemporary Arts from January 9 to February 11, 1962, and at the San Francisco Museum of Art from March 5 to April 15. I am sorry that vacation schedules caused a delay in our attention to this matter, and I now enclose your green Loan Agreement form, together with notes on materials used.

I understand that your Registrar will telephone ours with regard to collecting the valentine; if this could be done after September 5 rather than before, it would be helpful. Two photographs of the piece will be sent to you shortly.

Coming 9/7

The valentine will be covered by our insurance; in due course we shall bill the Museum of Modern Art for transit and on-the-premises premiums covering the showings in Dallas and San Francisco, but the exhibition period at your museum will be covered by our inter-museum reciprocal agreement.

We are very glad to contribute to your interesting exhibition.

Sincerely yours,

Gertrude D. Rhoe
Assistant Curator
in Charge of Loans

bcc:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

original: Miss Dudley

Art of Assem.
N.Y.: Met. Mus.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

August 21, 1961

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

Dear Mr. Seitz:

I am glad to send you confirmation of our loan of a British 19th-century valentine for inclusion in the exhibition "The Art of Assemblage," to be shown at the Museum of Modern Art from October 2 to November 12, then at the Dallas Museum of Contemporary Arts from January 9 to February 11, 1962, and at the San Francisco Museum of Art from March 5 to April 15. I am sorry that vacation schedules caused a delay in our attention to this matter, and I now enclose your green Loan Agreement form, together with notes on materials used.

I understand that your Registrar will telephone ours with regard to collecting the valentine; if this could be done after September 5 rather than before, it would be helpful. Two photographs of the piece will be sent to you shortly.

Coming 9/7

The valentine will be covered by our insurance; in due course we shall bill the Museum of Modern Art for transit and on-the-premises premiums covering the showings in Dallas and San Francisco, but the exhibition period at your museum will be covered by our inter-museum reciprocal agreement.

We are very glad to contribute to your interesting exhibition.

Sincerely yours,

Gertrude D. Howe

Gertrude D. Howe
Assistant Curator
in Charge of Loans

Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc Miss Dudley ✓ ART OF ASSEMBL. NY (Mod.)

July 12, 1961

Mr. John McKendry
Curatorial Assistant
Print Department
The Metropolitan Museum of Art
New York 28, New York

Dear Mr. McKendry:

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

The schedule of the show follows:

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

I should like to request the loan of your 19th-century British valentine. 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.

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

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

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

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:al

Signed in Mr. Seitz' absence

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
'61 (MoMA)

cc: Alfred Barr
Dorothy Dudley

September 1, 1961

DOROTHY MILLER

WILLIAM SEITZ

MOMA LOANS TO ASSEMBLAGE EXHIBITION

Dear Dorothy:

Forgive me for being so late in sending the final request list for the assemblage exhibition. I postponed it intentionally until the list was complete and then was interrupted by a flood of galley and page proof.

The following requests refer to the New York showing only:

NR Dove. Grandmother. 436.39.
NR Portrait of Alfred Stieglitz. 193.55.

NR Duchamp. Fresh Widow. 151.53.

As we have agreed, I am planning to show all of the Museum's Committees' colleges in New York. This can serve as a request for all of those not listed below, which are being requested for the entire tour.

In your memorandum June 19, you expressed some doubts over the two Cornells and suggested that if the Gris goes on the tour it should be put under plastic. As you know, there are several other Cornells which are equally delicate in the exhibition, and they should be packed together in one container and uniformly for special handling. I have indicated in the exhibition list that these works will go to Dallas and San Francisco, and very much hope that this can be the case. If you have any objection, will you let me know as soon as possible because I shall be able to correct the list if I know right away.

After our preliminary memoranda and conversations, I doubt if there will be any problems concerning the remainder of the requests which are listed below:

Arp.	Collage with Squares Arranged According to the Law of Chance.	457.37
Baader.	The Author in His Home.	275.37
Baargeld.	The Red King.	283.37
Cornell.	Taglioni's Jewel Casket.	474.53
	Central Park Carousel---1950, in Memoriam.	5.51
Duchamp.	Boite-en-Valise.	67.43.1-70
Lissenzja.	Metallic Sculpture.	2.61
Ernst.	The Hat Makes the Man.	242.35
Cadavre Exquis.	Breton, Morise, Jeampette, Naville, Péret, Tanguy.	267.37

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assem. NY (MoMA)

DOROTHY MILLER

WILLIAM SEITZ

MOMA LOANS TO ASSEMBLAGE EXHIBITION

Oris.	Breakfast.	243.48
Kienbusch.	New England Collage II.	249.48
Levitin.	Innocence in a Labrinth.	6.48
McFadden.	Summers of the Sun.	576.56
Ryan.	Summer 46.	22.51
Oppenheimer.	Object.	130.46 a-c
Stuart.	Mayo.	-
Mockowitz.	Untitled. (Castelli)	pending acquisition

Schwitters:

Cherry Picture.	27.54	To be shown at MOMA and for traveling show to Dallas and Los Angeles
Santa Claus.	258.35	
Merz 39 (Russian Picture)	191.53	
Merz 22.	190.53	
Merz 448.	196.53	
Merz 379 Potsdamer	97.36	
Merz 704 Bühlau	198.53	
Merz 2005 Constantinople	199.53	
Merz drawing	202.53	
Merz 458	193.53	
Merz (with Kamerka Wrapper)	197.53	

I am sorry that I did not know of the work by Koman sooner. Somehow it was missed when the collection was gone over with the exhibition in view. Although I have not seen it, I can tell it would be a very strong addition, but unfortunately the show is already very crowded and it would be a mistake to add it now.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

MoMa
Assemblage

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Legg
Miss Dudley

Date July 20, 1961

To: Bill Seitz

From: Alfred Barr

Re:

Dear Bill:

Alicia Legg has shown me photographs of most of the objects in your Assemblage show and I should like to reserve for the Museum the following:

Arman: Arteriosclerosis. $800.

Bouras: The D's Testament. $750.

Kierzkowski: Textured Composition Number 91. $500.

Latham: Shem (panel with books). $100 (ins. value)

Man Ray: Theater. 1916. Collage. (Pending information about price)

Spoerri: Le Petit dejeuner de Kichka. $800.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Phila.

May 31, 1962

Dear Mr. Marceau:

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. Henry Marceau, Director
The Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1, Penn.

Enclosure: 1 loan receipt for: Schwitters, Merz Construction

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Phila.

cc: Miss Dudley

December 13, 1961

Mr. Henry Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1, Penn.

Dear Mr. Marceau:

May I thank you for your kindness in lending your beautiful Duchamp readymades, Air de Paris, Ball of Twine, Comb, Girl with Bedstead, and Why not Sneeze?, and the Miró assemblage, Object, to the New York showing of the Art of Assemblage exhibition. As you will notice and as we expected, the reactions of the press to this show were varied and in some cases extreme. This is an indication, I believe, of its relevance to current art life.

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

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

Sincerely yours,

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

WCS:sjk
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

NOT to ACS
Art of Assembl
Pitts

RAILWAY EXPRESS AGENCY
INCORPORATED

Special contract for the transportation of carvings, ceramics (pottery and porcelain all kinds), Chinaware, cloisonne, champleve, glass half-tone screens, glass panels, carved or etched, glass photographic color plates, glass photographic negatives, glass photographic positives, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value of over $550.00.

THIS CONTRACT, made at New York this 6 day of December, 19 41, between Railway Express Agency, (hereinafter called the "Express Company") party of the first part, and Museum of Modern Art (hereinafter called the "Shipper"), party of the second part, WITNESSETH:

1. The Express Company agrees, subject to the conditions hereinafter set forth and subject to the Classification and Tariffs in effect on the date hereof to forward to the point reached by the Express Company which is nearest or most convenient to destination, and there deliver to consignee or to other parties to complete the transportation, the following property, of which the Shipper declares himself to be the owner or duly authorized agent of the owner, namely Painting consigned to Treasure Island Museum of Art at 211 St. Dunbarton Place for the sum of 9.66 dollars and cents, which charge is dependent upon the value of said property, as hereinafter stated.

2. (a) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing 1,100 pounds or less exceeds $550, the charges for the portion of such value up to $550 are 18 cents greater for each $100 or fraction thereof in excess of $50 on shipments weighing 100 pounds or less, or 50 cents per pound on shipments weighing more than 100 pounds. The charges for the portion of such value in excess of $550 will be greater for each $100 or fraction thereof as shown in paragraph (c).

(b) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing more than 1,100 pounds exceeds $550, the charges will be greater for each $100 or fraction thereof of such value in excess of 50 cents per pound actual weight as shown in paragraph (c).

(c) Between points where the first-class rate per 100 pounds	Charge in Cents for Each $100 or Fraction thereof
Does not exceed $3.19	42
Exceeds $3.19 but not $6.48	49
Exceeds $6.48 but not $9.14	59
Exceeds $9.14 but not $12.77	66
Exceeds $12.77	83

3. The Shipper hereby declares the value thereof to be Six hundred fifty ($650.) dollars.

4. The Express Company shall not be required to make free delivery at points where it maintains no free delivery service nor at any point beyond its established and published delivery limits.

5. The Express Company shall not be liable for loss or damage arising from the condition of the property, or from any defect or fault in packing, crating or boxing, which risks are assumed by the Shipper. The Shipper of said property hereby releases and discharges the said Express Company from all liability for the delay or loss of, or damage or injury to, said property from any cause whatever, unless any such delay, loss, damage or injury shall be proved to have been caused by the Express Company or by the negligence of its agents or employes, and in such event the Express Company shall be liable only to the extent of actual damage sustained, but in no event to an amount in excess of the value declared above.

6. All the stipulations and conditions in this contract contained shall inure to the benefit of, and extend to, each and every connecting carrier, railroad company, express company, forwarder, or person to whom the Express Company may entrust or deliver said property for transportation, and shall define the responsibility and liability therefor of any such company or person for the acts or negligence of their several agents or employes.

7. Upon the arrival of said property at destination, the Shipper, owner or consignee shall forthwith receive said property and pay any charges due thereon, and any sums besides charges to be collected from consignee, according to terms of shipment; and if he or they shall fail or refuse to duly receive the same and pay any such charges and other sums, or after 48 hours (exclusive of Saturdays, Sundays and legal holidays) from mailing of notice to consignee of arrival of shipment, the Company's liability shall be that of warehouseman only and said Express Company, or other carrier, as the agent of such Shipper, owner or consignee, may thereupon have said property put in some suitable place at the cost and risk of such Shipper, owner or consignee, and at any time or times thereafter may sell the same, or any portion thereof, at public or private sale, with or without notice, as said agent may deem necessary or expedient, and apply the proceeds arising therefrom, or so much thereof as may be needed, for the payment of any freight and charges that may be due, and other necessary and proper costs and expenses; or said Express Company or other carrier may, at its option, return said property to Shipper, the Shipper to pay charges for transportation both ways, and all other expenses.

8. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

9. All the conditions of this contract shall apply to any reforwarding or return of said property.

Recvd 58.628 7.61 .20 1.85 9.66

Signed in triplicate.

Museum of Modern Art
Shipper

FOR RAILWAY EXPRESS AGENCY, INC.

J. McBeauty (1) 3434
Agent

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASS.
PHILA



ART IN ASSEMBLAGE
58-628

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASS. PHILA



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

August 30, 1961

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

Dear Mr. Seitz:

The objects listed below, which the Museum if lending for your exhibition, are being shipped to you today via express collect. After you have received the objects would you please sign and return the enclosed receipt.

Schwitters:	Merz Konstruktion
Miro	Object
Duchamp	Air de Paris, 1949
	Girl with Bedstead
	Ball of Twine
	Comb
	Why not Sneeze

With best wishes for the success of your exhibition, I am

Sincerely,

Marian B. Tasco

Marian B. Tasco
Registrar's Office

Enclosure

Telephone POplar 5-0500 • Cable PHILMUSE

RODIN MUSEUM • PARKWAY AT 22nd STREET

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL.

Phila.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

June 27, 1961

original: Miss Dudley

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

Dear Mr. Seitz:

Mr. Marceau has asked me to return your forms, filled out, for the Art of Assemblage. They are enclosed. The six items you requested have also been approved for the exhibition at the Museum of Modern Art and Mr. Marceau has also asked me to so inform you.

I am sorry for the delay in returning these forms to you, and trust that all loose ends are now tied down and all questions answered.

Sincerely yours,

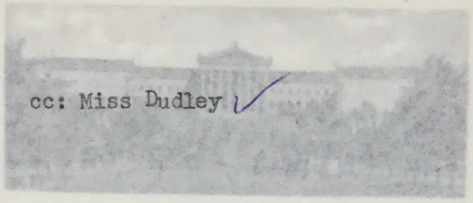
Henry G. Gardiner

HENRY G. GARDINER
Assistant Curator
of Paintings

job
enc. s

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6



cc: Miss Dudley

June 9, 1961

PHILADELPHIA MUSEUM OF ART · FAIRMOUNT

Mr. Henry Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1
Penn.

June 6, 1961

Dear Mr. Marceau:

May I thank you for the promptness with which you returned the forms for the Schwitters Merz Construction.

I should like to request to loan of the following additional works to the exhibition, "The Art of Assemblage:

Air de Paris, 1919, by Marcel Duchamp

Girl with Bedstead, 1916-17, by Duchamp

Ball of Twine, 1916, by Duchamp

Comb, 1916, by Duchamp

Why not Sneeze? 1912, by Duchamp

Object, 1932, by Miró

In my letter of May 22, I enclosed a typical request letter to which you may refer for information concerning shipment and insurance.

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 your decision as soon as possible.

Thanking you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

original: Miss Dudley

June 6, 1961

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

Dear Mr. Seitz:

At the request of Mr. Marceau, I am returning herewith your loan agreement covering the Schwitters Merz Construction.

We note you would like to receive the work by September 5 and we shall be very glad to have it shipped so as to arrive by that date.

Sincerely yours,

Gertrude Toomey

Gertrude Toomey
Registrar

GT/mt

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assembl
Phila.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

original: Miss Dudley

June 5, 1961

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

Dear Mr. Seitz:

I have your letter of May 22 to which I should have replied sooner.

I am glad to tell you that at the last meeting of the Board of Governors your request for the loan of Schwitters' Merz Construction was approved.

Your request for the additional items from the Arensberg Collection and the Gallatin Collection poses a problem. We have just reinstalled the Arensberg Collection and the Gallatin Collection will be rearranged this coming summer for an opening of our new painting galleries early in October. While the Schwitters would not be missed too seriously, the other items would present problems in our installation and if you can possibly do without them, we would prefer not to lend them. In addition to this, our Board does not meet again until the end of September. This precludes passing on loans during the summer months.

I notice that you have not sent us a loan agreement for the Miro Object, 1932. Our Board approved your request

Telephone POplar 5-0500 • Cable PHILMUSE RODIN MUSEUM • PARKWAY AT 22nd STREET

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

for the loan of this item. If you still want it, perhaps you should send me a loan agreement to be filled and returned.

The valuation on the Kurt Schwitters is $1,500 and on the Miro $3,500.

Sincerely yours,

HENRI MARCEAU
Director

HM/AD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Phila.

cc Miss Dudley ✓

May 22, 1961

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia 1
Penn.

Dear Mr. Marceau:

I have finally put together the list of things I am interested in for the exhibition, The Art of Assemblage. Except for the Cushman, the Roux, and the Torres-Garcia, which are listed separately, I regard all of them as very important to the theme of the exhibition. However, I am making no requests in this letter except for the Schwitters Merz Construction on which we have already agreed.

I am enclosing a typical request letter for your information, and would appreciate knowing if it would be possible to have the other works in principle. In connection with the Duchamp "ready mades," may I explain that I have talked with Marcel about a little room of his objects, which will include many ready mades as well as the Tu m' from Yale, which I am reproducing in color.

Would it be an imposition to ask, if you feel the Philadelphia Museum can grant these loans, and what the valuations would be? My reason for asking will be explained by the paragraph on insurance valuations in the loan letter. I am sure the mounting costs of loan exhibitions is a problem to you also, and that you will realize why I am considering requests of work by masters with extreme care.

I have reproductions of everything except those starred in the list, and I would ve y much appreciate having photographs of these four for consideration. May I thank you again for your quick decision in the case of the Schwitters construction. I am sure it will look beautiful as a color reproduction.

May I look forward to a reply in the near future, because our plans will be effected by your decision.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Mr. Henri Marceau, Philadelphia Museum:

Arensberg Collection:

28. Braque, Musical Forms ca. 1912-13

Duchamp:
75. Readymade, Ball of Twine 1916
76. Readymade, Comb, 1916
77. Readymade, Girl with Bedstead, 1916-17
79. Readymade, Why not Sneeze?, 1912

*35. Calder, Mobile, 1934

Gallatin Collection:

164. Schwitters, Merz Construction, 1921
4. Arp, Composition, 1937
121, Miro, Object, 1934
142. Picasso, Glass of Absinthe, 1914

* 31. Cushman, Collage with Cork, 1945
* 162. Roux, Composition, 1927
* 174. Torres-Garcia, Construction, 1931

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

ART of ASSEMB.
Pittsburgh

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

orig: Miss Dudley

July 21, 1961

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

Dear Bill:

I am terribly sorry to have to send you a negative reply on your request for loans for your "Assemblage" exhibition.

The fact of the matter is that due to our big International we made a loan of almost all our modern pictures to the museum in Greensburg, Pennsylvania, until the end of January, 1962, and thus we can't lend you THE TENANT by Marca-Relli. As for THE BIRTH OF THE ROCK by Arp, it is going to be used in an exhibition here at the Institute opening at the time of the International, and is already hung for the opening.

May I suggest that you consider borrowing a similar Marca-Relli from a private collector in New York, Mr. Frank Kissner, of 24 Gramercy Park. It is not so large nor so important a picture as our TENANT, but it is of the same sort in tones of brown and white collage. I hope Arps are more available and that you have no trouble getting hold of another one.

It is most disappointing not to be able to assist you as I always wish to do so, and I look forward with immense interest to you exhibition which will be an outstanding event. I have run across your tracks everywhere and have been shown many wonderful things that you are choosing for it.

With best wishes for a success, I remain

Cordially yours,

Gordon

Director

GBW/mmu

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Dorothy Dudley

ART OF ASSEMBL
Pittsburgh

July 11, 1961

Mr. Gordon B. Washburn, Director
Carnegie Institute, Department of
Fine Arts
4400 Forbes Street
Pittsburgh, Pennsylvania

Dear Gordon:

I should appreciate having two loans from the Carnegie Institute for the "Assemblage" exhibition. One is The Birth of the Rock by Arp, which I should like to borrow for the entire tour of the exhibition; the other is The Tenant by Marca-Relli, but I shall want this only for the showing of the exhibition in Dallas and San Francisco. I would really appreciate the loan of this Marca-Relli because I am obliged to take a work for New York only which I initially asked for for the whole exhibition, but I very much want one of the type which you own to continue afterward.

The schedule of the show is as 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 11, 1962

In the hope that you will find it possible to collaborate with us, I am enclosing our loan agreement forms in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and 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. Please have the works shipped by Railway Express collect, with a value of not more than $650 placed on each box. Packing charges are to be billed separately to the Museum and not to be included in the Express charges.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + OBJECT
Pittsburgh

 July 11, 1961

I was glad to hear this morning that you are going to get the large work by Cesar owned by Allan Stone for the Carnegie Institute. It is perhaps the best piece of this type that he ever did.

As you can imagine, having looked at as much assembled art as I have, how difficult final selections for exhibition have been. The book is about finished and the exhibition has to be, because it is already too crowded.

With best regards,

William C. Seitz
Associate Curator

WCS:cc

Enc.

Dear Dorian,

When I talked to you on [illegible] preliminary budget for the Collage and Object exhibition had not [illegible] Frankly what we had in mind then seemed too expensive for us also; but by revising somewhat our thoughts about the proportion of European to American loans, we have been able to reduce this budget quite a bit.

The exhibition, which will open here early in the fall of 1961, will be made up of the closely interrelated media of collage, montage and the assembly of three-dimensional objects from diverse materials. We are offering this exhibition to two other museums, and I should be delighted if you would consider cooperating with us.

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

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

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

- 1 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + OBJECT

Pittsburgh

THE MUSEUM OF MODERN ART

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

NEW YORK 19

cc: Mr. Monroe Wheeler
Mr. Peter Selz
Miss Dorothy Dudley

October 28, 1960

Mr. Gordan B. Washburn, Director
Dept. of Fine Arts
Carnegie Institute
4400 Forbes St.
Pittsburgh 13, Penn.

Dear Gordan,

When I talked to you on Sunday, the preliminary budget for the Collage and Object exhibition had not been completed. Frankly what we had in mind then seemed too expensive for us also; but by revising somewhat our thoughts about the proportion of European to American loans, we have been able to reduce this budget quite a bit.

The exhibition, which will open here early in the fall of 1961, will be madeuup of the closely interrelated media of collage, montage and the assembly of three-dimensional objects from diverse materials. We are offering this exhibition to two other museums, and I should be delighted if you would consider cooperating with us.

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

As you implied in our telephone conversation, even the reduced figure for this show may be high for a spring exhibition in your museum. Nevertheless, I should be so pleased to have you take it that I shall continue to be hopeful until hearing from you.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

Art of Assembl.
Preston

cc: Monroe Wheeler
Dorothy Dudley
Peter Selz
William Seitz

December 18, 1961

Mr. Marvin Preston
640 West Woodland
Ferndale 20, Michigan

Dear Mr. Preston:

Your letter of December 15th received, and I sincerely regret the misunderstanding concerning your Haberle "Changes of Time" which apparently exists between Mr. Seitz of the Modern Museum, you and me.

In trying to make our John Haberle Retrospective Exhibition as representational as possible, I was most anxious, if humanly possible, to secure from Mr. Seitz your Haberle painting.

In your letter to me of October 9th, 1961 answering my desire to borrow your Haberle "the Changes of Time" it was your suggestion that I approach Mr. Seitz, and I quote from your letter: "If you care to contact Mr. William C. Seitz, associate curator of the Museum of Modern Art in this regard, perhaps you can work out something with him."

I did exactly that to facilitate matters, as time was getting short. Mr. Seitz in a letter to me was at first reluctant to release your picture, but then realizing its importance to our show, graciously consented to do so.

Mr. Seitz is blameless and under the circumstances, most understanding, and cooperative. Your important painting is here, insured, and will be returned to you at the conclusion of this show. I sincerely regret my interference if you had hoped that the "Changes of Time" continue to Dallas. It is welcome here and in very good company.

Sincerely yours,

Sanford B. D. Low
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
Preston

cc: Mr. Wheeler
Miss Dudley
Mr. Selz
Miss Legg

December 18, 1961

Mr. Marvin Preston
640 West Woodland
Ferndale 20
Michigan

Dear Mr. Preston:

On returning from a week away from the Museum I was extremely distressed to discover a copy of your letter to Mr. Sanford Low of the New Britain Museum of American Art. The original letter which I received from Mr. Low requesting that we release Haberle's The Changes of Time from "The Art of Assemblage" exhibition included the very strong implication, indeed the statement, that such was the desire of you "and the two heirs of the Haberle estate." I of course assumed that you had a copy of this letter, and sent you a copy of my answer on October 31. In the event that you did not receive it, I am enclosing copies of both letters.

I was extremely unhappy to lose The Changes of Time from the Assemblage exhibition, but believing it to be of importance for a retrospective exhibition and also thinking that it was your wish that it be included, I was happy to grant the request. Perhaps I was in error in not waiting until I had authorization, over your signature, for this change.

May I say how sorry I am that, because of some misunderstanding which is not as yet clear to me, this was done without your knowledge. If I can be of any assistance in clarifying this situation do not hesitate to call on me.

Yours very sincerely,

William C. Seitz
Associate Curator

COPY: Mr. Sanford B. D. Low
enclosures - 2
WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

640 West Woodland
Ferndale 20, Michigan
December 15, 1961

Mr. Sanford B. D. Low, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Low:

Your telegram was received this morning. I must admit that I am quite dumfounded to find that Mr. Seitz of the Museum of Modern Art shipped the Roberie painting "The Changes of Time" on to you without written authorization from me. The loan agreement stipulated that this painting was to be in a travelling exhibit from October 2, 1961 through April 15, 1962. This agreement also stipulated that the painting was to be insured for $20,000.00, and I am a little taken aback to find that Mr. Seitz did not inform you of the terms as set up in the loan agreement.

It was my understanding that it was not within his jurisdiction to take any steps without a written authorization from me, setting aside the terms of this agreement as stipulated.

I am still uninformed as to whether this painting is expected to rejoin the travelling exhibit at the conclusion of your exhibit in New Britain, or what disposition is to be made at that time.

The painting is to be insured for $20,000. as set up in the original agreement. I would appreciate a word from you as to just how the transfer of the painting was effected, from New York to New Britain.

Yours truly

Marvin Preston

P.S. I am sending the photographs today under separate cover, by first class mail, as per your request, and you should have them shortly.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Preston

cc: Miss Dudley

December 13, 1961

Mr. Marvin Preston
640 Woodland Avenue
Ferndale
Michigan

Dear Mr. Preston:

May I thank you for your kindness in lending your beautiful Haberle collage, The Changes of Time, 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 colledtors 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

RAILWAY EXPRESS AGENCY

INCORPORATED

Art of Assembly

Special contract for the transportation of carvings, ceramics (pottery and porcelain all kinds), Chinaware, cloisonne, champleve, glass half-tone screens, glass panels, carved or etched, glass photographic color plates, glass photographic negatives, glass photographic positives, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value of over $550.00.

Preston

THIS CONTRACT, made at NEW YORK this 7 day of DECEMBER, 1961, between Railway Express Agency, (hereinafter called the "Express Company") party of the first part, and MUSEUM OF MODERN ART (hereinafter called the "Shipper"), party of the second part, WITNESSETH:

11 W. 53 ST.

1. The Express Company agrees, subject to the conditions hereinafter set forth and subject to the Classification and Tariffs in effect on the date hereof to forward to the point reached by the Express Company which is nearest or most convenient to destination, and there deliver to consignee or to other parties to complete the transportation, the following property, of which the Shipper declares himself to be the owner or duly authorized agent of the owner, namely CASK (PAINTINGS) consigned to NEW BRITAIN MUSEUM OF AMERICAN ART at 56 LEXINGTON ST. NEW BRITAIN, CONNECTICUT. for the sum of $ dollars and 8.13 cents, which charge is dependent upon the value of said property, as hereinafter stated.

2. (a) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing 1,100 pounds or less exceeds $550, the charges for the portion of such value up to $550 are 18 cents greater for each $100 or fraction thereof in excess of $50 on shipments weighing 100 pounds or less, or 50 cents per pound on shipments weighing more than 100 pounds. The charges for the portion of such value in excess of $550 will be greater for each $100 or fraction thereof as shown in paragraph (c).

(b) When the declared or released value of any article covered by Rule 13 (c) of the Official Express Classification, Supplements thereto or reissues thereof, weighing more than 1,100 pounds exceeds $550, the charges will be greater for each $100 or fraction thereof of such value in excess of 50 cents per pound actual weight as shown in paragraph (c).

(c) Between points where the first-class rate per 100 pounds	Charge in Cents for Each $100 or Fraction thereof
Does not exceed $3.19	42
Exceeds $3.19 but not $6.48	49
Exceeds $6.48 but not $9.14	59
Exceeds $9.14 but not $12.77	66
Exceeds $12.77	83

3. The Shipper hereby declares the value thereof to be SIX HUNDRED & FIFTY (650.00) dollars.

4. The Express Company shall not be required to make free delivery at points where it maintains no free delivery service nor at any point beyond its established and published delivery limits.

5. The Express Company shall not be liable for loss or damage arising from the condition of the property, or from any defect or fault in packing, crating or boxing, which risks are assumed by the Shipper. The Shipper of said property hereby releases and discharges the said Express Company from all liability for the delay or loss of, or damage or injury to, said property from any cause whatever, unless any such delay, loss, damage or injury shall be proved to have been caused by the Express Company or by the negligence of its agents or employes, and in such event the Express Company shall be liable only to the extent of actual damage sustained, but in no event to an amount in excess of the value declared above.

6. All the stipulations and conditions in this contract contained shall inure to the benefit of, and extend to, each and every connecting carrier, railroad company, express company, forwarder, or person to whom the Express Company may entrust or deliver said property for transportation, and shall define the responsibility and liability therefor of any such company or person for the acts or negligence of their several agents or employes.

7. Upon the arrival of said property at destination, the Shipper, owner or consignee shall forthwith receive said property and pay any charges due thereon, and any sums besides charges to be collected from consignee, according to terms of shipment; and if he or they shall fail or refuse to duly receive the same and pay any such charges and other sums, or after 48 hours (exclusive of Saturdays, Sundays and legal holidays) from mailing of notice to consignee of arrival of shipment, the Company's liability shall be that of warehouseman only and said Express Company, or other carrier, as the agent of such Shipper, owner or consignee, may thereupon have said property put in some suitable place at the cost and risk of such Shipper, owner or consignee, and at any time or times thereafter may sell the same, or any portion thereof, at public or private sale, with or without notice, as said agent may deem necessary or expedient, and apply the proceeds arising therefrom, or so much thereof as may be needed, for the payment of any freight and charges that may be due, and other necessary and proper costs and expenses; or said Express Company or other carrier may, at its option, return said property to Shipper, the Shipper to pay charges for transportation both ways, and all other expenses.

8. As conditions precedent to recovery claims must be made in writing to the originating or delivering carrier within nine months after delivery of the property or, in case of failure to make delivery, then within nine months and fifteen days after date of shipment; and suits shall be instituted only within two years and one day after the date when notice in writing is given by the carrier to the claimant that the carrier has disallowed the claim or any part or parts thereof.

9. All the conditions of this contract shall apply to any reforwarding or return of said property.

58-630 PREPAID
6.08
.20
1.85
8.13

Signed in triplicate.

MUSEUM OF MODERN ART
Shipper

FOR RAILWAY EXPRESS AGENCY, INC.

J. M. Bailey 8234
Agent

56 Lexington Street • New Britain, Connecticut

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

NEW BRITAIN MUSEUM OF AMERICAN ART • • Preston

SANFORD B. D. LOW
DIRECTOR

cc: Miss Dudley

MRS. WILLIAM E. BENTLEY
CURATOR

Miss D— Should this be sent directly?

November 2, 1961

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

Dear Mr. Seitz:

Thank you very much for your letter of October 31st.

I am indeed grateful to you for your generous decision to loan us "The Changes of Time" for our Haberle retrospective opening January 6th and continuing through January 28th.

I fully realize what this will do to your show and our gain will be Dallas' loss. However, your show being so large, varied and fascinating, perhaps the omission will not be noticeable. This painting is extremely important to the success of our show, as Haberle's output was not prolific and his really fine paintings hard to acquire.

I am enclosing a copy of a letter from Mr. Preston which indicates his sanction concerning this loan.

Again, my sincere gratitude for your fine cooperation.

Sincerely yours,

Sanford B. D. Low

Sanford B. D. Low,
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc Miss Dudley

COPY

640 W. Woodland
Ferndale 20, Michigan
October 9, 1961

Mr. Sanford B. D. Low, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Connecticut

Dear Mr. Low:

Pursuant to your request of September 23rd, I enclose photographs of four Haberle paintings in my collection, - The Palette, The Chicago Bills, The Thermometer, and The Changes of Time.

As you will note, The Palette has suffered some injury to the canvas. The spots of white in the upper right corner show spots where the paint is missing, and the triangular mark at the head of the large brush is a dent in the canvas.

The Chicago Bills is a small canvas, but an excellent example, and created quite affurore when exhibited at the Pennsylvania Academy of Fine Arts.

The Thermometer, while a very small canvas, is an excellent piece of work, and has been exhibited at the Palace of the Legion of Honor in San Francisco.

The Changes of Time is, of course, the eye catcher of the group. At the present time it is on exhibit with a showing of Collages at the Museum of Modern Art in New York City. It is scheduled to go to Dallas with this exhibition (called "The Art of Assemblage") early in January, and I do not know whether the Museum of Modern Art would release it for appearance in your exhibit. If you care to contact Mr. William C. Seitz, Associate Curator of the Museum of Modern Art, in this regard, perhaps you can work out something with him.

The Detroit Institute of Arts contacted me, and it is my understanding that they are sending "Grandma's Hearth" for your exhibit. If you will advise me which of these paintings you would like for the New Britain exhibit, I can arrange to have them sent by the Detroit museum at the same time they ship theirs.

The insurance valuation that I would place on the small money painting, The Chicago Bills, is $10,000. I would appreciate your immediate return of the enclosed photographs, since they are my only record of the paintings.

Sincerely,

Marvin Preston

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

Preston

COPY: Mr. Preston

cc: Mr. Wheeler
Miss Dudley

October 31, 1961

Mr. Sanford B. D. Low, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Conn.

Dear Mr. Low:

Forgive me for being slow in answering your letter requesting Haberle's The Changes of Time for the one-man show of his work which you are planning for January.

Not to have the picture continue with the exhibition on tour will be an considerable loss. After consideration, however, it seems to me that such an important work should not be absent from a retrospective exhibition.

If it is your wish and that of Mr. Preston that I relinguish The Changes of Time after the New York showing, I should be pleased to do this.

Sincerely yours,

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

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Preston

COPY: Mr. Preston

cc: Mr. Wheeler
Miss Dudley

October 31, 1961

Mr. Stanford B. D. Low, Director
New Britain Museum of American Art
56 Lexington Street
New Britain, Conn.

Dear Mr. Low:

Forgive me for being slow in answering your letter requesting Haberle's The Changes of Time for the one-man show of his work which you are planning for January.

Not to have the picture continue with the exhibition on tour will be a considerable loss. After consideration, however, it seems to me that such an important work should not be absent from a retrospective exhibition.

If it is your wish and that of Mr. Preston that I relinguish The Changes of Time after the New York showing, I should be pleased to do this.

Sincerely yours,

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

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

NEW BRITAIN MUSEUM OF
AMERICAN ART

October 14, 1961

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

Dear Mr. Seitz:

The New Britain Museum of American Art is organizing a large retrospective exhibition of the work of the Connecticut painter, John Haberle (1856-1933), from January 6th through January 28th, 1962.

We hope to show the best of his trompe l'oeil paintings along with many drawings, watercolors and memorabilia from the Haberle estate.

Mr. Marvin Preston of Ferndale, Michigan has written that his Haberle "The Changes of Time" is now on exhibit at your Museum and is scheduled to go to Dallas some time in January with your "Art of Assemblage" show.

As this is one of his best paintings, is it at all feasible or possible for you to release this painting to us for this important Haberle retrospective? It would certainly be with the blessing of Mr. Marvin Preston and the two heirs of the Haberle estate and would make a considerable difference in the success of our show.

I would greatly appreciate any possible cooperation.

Gratefully yours,

Sanford B. D. Low,
Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓ Art of Assemblage?

Preston

July 10, 1961

Mr. Marvin Preston
640 West Woodland Avenue
Ferndale 20, Michigan

Dear Mr. Preston:

Forgive me for delaying so long in answering your kind letter agreeing to lend us the fascinating picture, The Changes of Time, by John Haberle for the exhibition which I am preparing. I must say that I have never seen a more effective tour de force of trompe l'oeil. Frankly I am still not sure which parts are painted and which (they get fewer the more you look at it) are actual materials. I am going to give it to our Conservator to examine it by scientific means. I can well understand why it caused trouble to Public Law 85-921.

We are enclosing two photographs of the painting which we have taken here in the Museum for your interest.

May I thank you again for your graciousness in making this loan which will be a wonderful addition to the exhibition.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:cc

Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

original: Miss Dudley

ASSEMBL.

Preston

640 W. Woodland
Ferndale 20, Michigan

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

Dear Mr. Seitz:

In reply to your request of June 7, 1961, I am enclosing the loan agreement so arrangements can be made with the Whitney Museum, since their exhibition terminates on June 18th.

I don't believe the insurance valuation is out of line, since a cash offer for this amount was made back in the early twenties to my grandfather.

Regarding photographs I believe Alfred Frankenstein, art critic of the San Francisco Chronicle, might have the plate. Mr. Frankenstein had it photographed by Mr. Lucas, now retired, of the Detroit Museum of Arts. The result is in his book "After the Hunt". There is also a reproduction in the catalogue, "Illusionism and Trompe L'Oleil"- California Palace of The Legion of Honor, San Francisco, May 3 - June 12, 1949. At the time of photographing, permission of the Secretary of the Treasury was mandatory and so noted. However, Public Law 85-921 signed by the President September 2, 1958 has permitted this type of work to be illustrated. Mrs. Miller of the Detroit Museum of Art informed me that surely your photographer could take the necessary photo.

It might be of interest to you toknow that this painting was confiscated by the Detroit office of the Treasury Department in 1939, and suit for recovery had to be filed. Eventually a permit was given via the Treasurer of the United States.

I hope I have presented a clear picture to you.

Yours very truly

Marvin Preston

Marvin Preston

hp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Preston art of assemblage
Preston

original: Miss Dudley
2 - Mr. Margaret Miller (Whitney)

640 W. Woodland
Ferndale 20, Michigan

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

Dear Mr. Seitz:

In reply to your request of June 7, 1961, I am enclosing the loan agreement so arrangements can be made with the Whitney Museum, since their exhibition terminates on June 18th.

I don't believe the insurance valuation is out of line, since a cash offer for this amount was made back in the early twenties to my grandfather.

Regarding photographs I believe Alfred Frankenstein, art critic of the San Francisco Chronicle, might have the plate. Mr. Frankenstein had it photographed by Mr. Lucas, now retired, of the Detroit Museum of Arts. The result is in his book "After the Hunt". There is also a reproduction in the catalogue, "Illusionism and Trompe L'Oeil"- California Palace of The Legion of Honor, San Francisco, May 3 - June 12, 1949. At the time of photographing, permission of the Secretary of the Treasury was mandatory and so noted. However, Public Law 85-921 signed by the President September 2, 1958 has permitted this type of work to be illustrated. Mrs. Miller of the Detroit Museum of Art informed me that surely your photographer could take the necessary photo.

It might be of interest to you toknow that this painting was confiscated by the Detroit office of the Treasury Department in 1939, and suit for recovery had to be filed. Eventually a permit was given via the Treasurer of the United States.

I hope I have presented a clear picture to you.

Yours very truly

Marvin Preston

Marvin Preston

hp

pick up morning of 19th

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ASSEMBL
Preston

cc: Miss Dudley

June 7, 1961

Mr. Marvin Preston
640 Woodland Avenue
Ferndale 20
Michigan

Dear Mr. Preston:

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 primtive 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:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial exhibition. Therefore my request for the loan of The Changes of Time by John Haberle 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.

If you are agreeable to this arraggement, we could ask the Whitney Museum to deliver the picture to us to store until the exhibition is hung, and we would insure it during that time. Otherwise, the collage should be shipped to us by Railway Express collect, with a value of not more than $650 placed on the box. Packing charges are to be billed separately to the Museum and not included in the express charges. We hope to receive loans not later than Sept. 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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

It is our intention to illustrate the book with many of the objects in the exhibition. If you already have a photograph, would you please send us two prints; or if it is more convenient, we can order directly from the photographer if you will give us his name and address. The bill can be addressed to Miss Alicia Legg here at the Museum. Inasmuch as the installation of the exhibition and the photographic layout for the book must be planned within the next few weeks, I should appreciate having your decision at your earliest convenience. We asked the Whitney Museum for a photograph but they could not supply one;

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

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for [illegible]

TO THE REGISTRAR:

Export ☐ from
Collect ☐ from
Deliver ☐ to
Return ☒ to Mr. or Mrs. James H. Sachs
Long Ridge Road
Pound Ridge, N.Y.

DATE October 27, 1961

on (date) [illegible]

at (time)

EXH. #695
CONFIDENTIAL
CORRESPONDENCE
S-Z

Value if needed for insurance or invoice

The following objects (artist, medium, size)

Contact: Small Painting with Two Holes. 1960

Mr. [illegible] will ask for Bill Barnie at the 21 Desk; he will have his car at the curb and hopes he won't be kept waiting too long.

PURPOSE

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

Railway Express ☐ Parcel Post ☐ Air Freight ☐ [illegible]

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

Department P+S Signed Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Act of Assemb?? Gal. Stadler (Sachs)

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

TO THE REGISTRAR:

DATE October 27,1961

Expect ☐ from:
Collect ☐ from:
Deliver ☐ to:
Release ☒ to: Mr. or Mrs. James H. Sachs
Long Ridge Road
Pound Ridge, N.Y.

on (date): today

at (time):

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

Coetzee: Small Painting with Two Holes. 1960

Mr. Sachs will ask for Bill Farnie at the 21 Desk; he will have his car at the curb and hopes he won't be kept waiting too long.

PURPOSE

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

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

Department P+S Signed Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL

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

Paris, October 23 rd 1961.

Gal. Stadler or Sachs?

cc Alicia Legg

Miss Alicia LEGG
Museum of Modern Art
11 West 53 rd Street
New York

Dear Alicia,

I received today a letter from Mr. James H. SACHS inquiring about a canvas by COETZEE which was sent to the good care of Mr. SEITZ with the shipment of LERONDELLE on July 19th. with your show "Assemblage". The canvas called "Small painting with two holes" 1960, measurement 81 x 65 cm, belongs to Mr. James H. SACHS, Long Ridge Road, POUND RIDGE N. Y.

Referring to my letter dated July 19 th. I warned Mr. SEITZ about the canvas, but, and I do apologize for it, I forgot to write to Mr. SACHS about it.

Will you be nice enough to make a quick investigation about this canvas and send it to Mr. SACHS or call him and he will make arrangements with you.

How is the show going? Will you be kind enough to send us some clippings if you have extra ones.

Where have you been for your summer vacation ? I spent a full month burning and bathing under the Spanish sun of Andalousia and enjoyed it tremendously. Now, we are in the beginning of the season starting with TESHIGAHARA Japanese sculptures

Plase, darling, drop me a quick answer about the COETZEE's canvas and Mr. SACHS.

My best regards to Mr. SEITZ, and love to you,

edith

Drinkwater

R. C. SEINE 55 A 2275

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Sage

THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Miss Dudley

DEPARTMENT OF PAINTING AND SCULPTURE

May 31, 1962

Dear Miss Sage:

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 Kay Sage
c/o Catherine Viviano Gallery
42 E. 57th St.
N.Y.C.

Enclosure: 1 loan receipt for: The Great Impossible, Sage

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Ass. Sage

THE MUSEUM OF MODERN ART

NEW YORK 19

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

cc: Miss Dudley ✓

DEPARTMENT OF PAINTING AND SCULPTURE

May 2, 1961

Miss Kay Sage
Farm Town
Woodbury
Conn.

Dear Miss Sage:

It was nice of you to let me know about the Breton Object-Poème. If it is in any kind of condition, or if it could be restored I should very much like to have it because it hits such an interesting midpoint between poetry and assemblage.

In the hope that you will feel that it is solid enough to travel, I am enclosing a loan form for it.

As for photographs, etc, you can refer to the letter requesting the loan of your collage, except that being an object we would like to have it shipped by Railway Express collect, with a value not exceeding 50 cents per lb.

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Woodbury, Conn.
April 23, 1961

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

Dear Mr. Seitz,

Thank you for your letter of April 17. I am not surprised that you were confused as I was not a little bewildered myself as to how the catalogue should read. However, it is now straightened out and the picture ("The great impossible") should be listed as "lent by the Catherine Viviano Gallery."

It has suddenly occurred to me that you might like André Breton's objet-poème (reproduced in Marcel Jean's book, "Histoire de la Peinture Surréaliste" p. 313) for the exhibition. If so, I would be glad to lend it although it is not in very good shape.

In the hopes of seeing you here some time,
sincerely,

Kay Sage

Kay Sage

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

Sage

cc: Miss Dudley

April 4, 1961

Miss Kay Sage
Town Farm
Woodbury
Conn.

Dear Miss Sage:

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

Because of the current interest in unorthodox media, and the philosophical questions that it raises, we expect this to be a topical, perhaps even controversial, exhibition. Therefore my request for the loan of your collage, The Great Impossible, 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. Please have the work shipped by Railway Express collect, with a value of not more than $650 placed on the box. Packing charges are to be billed separately to the Museum and not to be included in the express charges.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

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

Yours very sincerely,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assemblage
San Francisco

August 13, 1962

Dear Cliff:

Finally, we have been able to make the last accounting of the Art of Assemblage Exhibition and the pro-rata of transportation costs.

The transportation from New York to Dallas to San Francisco and return to New York came to a total of $4,809.67. This pro-rated makes your share of the costs $1,603.22. As your letter of May 21, 1962 indicated that you paid $2,059.92, we are enclosing herewith our check in the amount of $456.70.

When, if ever, do you plan to come to New York? It's been so long since I have seen you. I believe it's your turn, as several Museum people were out your way not too long ago. Best wishes,

Sincerely yours,

Sarah Rubenstein
Assistant Treasurer

SR:rp

Mr. Clifford R. Peterson, Controller
San Francisco Museum of Art
San Francisco 2, California

CC: Monroe Wheeler
Miss Dorothy Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

San Francisco

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

May 21, 1962

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

Dear Monroe:

I am listing below the payments made by the San Francisco Museum of Art for transportation items on the exhibition, The Art of Assemblage, which will be needed in making a final accounting and pro-rating of transportation costs.

Date Paid	Payee	Amount
3/20/62	Railway Express Agency (1 crate, 21 lbs., shipped 2/26 by Budworth, N.Y.)	$ 8.24
4/13/62	Burnham Van Service (13,000 lbs - 1,769 miles @ $12.35 per cwt. Dallas, Texas to San Francisco)	1,605.50
5/4/62	Railway Express Agency (Air Express) (1 crate - 47 lbs consigned to General Van & Storage Co., 4908 Delmar Blvd., St. Louis, Mo.: Picasso, "Bottle of Suze"	26.91
5/10/62	Stringer-Driver Moving & Storage Co.,San Francisco (2 paintings to Dilexi Gallery, San Francisco)	22.00
5/15/62	Stringer-Driver Moving & Storage Co., San Francisco (1 sculpture to Seymour Locks, 1283-11th Ave.,S.F.)	16.00
5/18/62	Railway Express Agency (items shipped prepaid 5/4/62, per list prepared by Miss Cannon)	381.27
	Total to date	$ 2,059.92

Awaiting shipment: 2 items to Newman, San Francisco

Sincerely,

C. R. Peterson
Controller

cp
cc: Miss Sarah Rubenstein
Miss Dorothy H. Dudley
Mrs. Katherine Baker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMB. San Francisco

POLICY

DAF 393645

39 36 46

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART and the San Francisco Museum of Art, Veterans Bldg., Civic Center, San Francisco 2, California.

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1960 Until Cancelled March 5 - April 15, 1962

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

Liability of assured as bailee covered in an amount not to exceed $100,000 in any one loss.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
ART OF ASSEMBLAGE Exhibition	various	drawings, collages, constructions	$ 582,232

These loans are covered for the above amount during transit and while on exhibition until they are returned to lenders. 50,000

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Maryland Casualty Company Baltimore, Md.
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
Queen Insurance Company of America New York, N. Y.	National Fire Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	Combined Lloyds London, England

cc: Mr. Block
Mr. Shamback

The McLaughlin Company, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar
The Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.
San Francisco

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

AIR MAIL

May 15, 1962

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

On April 30th I attempted to reach you by phone and to give you information on Matisse/Assemblage shipments to date, but was unable to as you were away. Marianne Gannon was momentarily elsewhere, so a Mr. Farnie took the information at 11:30 a. m. of this date on shipments out of Matisse, section II and Assemblage sections I and II. I now repeat this information and give remaining data on all shipments.

Matisse, section II and Assemblage sections I and II out April 25th by Burnham Van Service through Schumm Traffic Agency, to you.

Section III Matisse through Customs to Paris/Basle out April 27th.

Remaining Assemblage: Boxes 44 through 73, not including boxes 50-51-62 and 68, out REA Special Contract at $650.00 each. Shipped in singles or lot shipments through the block of receipt numbers: 667-956 through 667-981. All above out May 4th, in 26 crates.

Last Matisse shipment in boxes 23 and 24 out REA Special Contract at $650.00 (one box being stretchers only) May 15th to Dallas, Texas. Receipt numbers 667-986 and 987.

All local items with the exception of Millares/Hermes out and we are holding these two at the request of the owner Dr. Neumann of this city for his convenience. I trust that this information is adequate and ask that you request any further data that my records may furnish.

Very sincerely,

Harry Baker

Harry Baker
Registrar

HB:ch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Telefax WESTERN UNION Telefax

SENDING BLANK

ART OF ASS., San Francisco

CALL LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

W.U.C.- May 15, 1962

HARRY BAKER
REGISTRAR
SAN FRANCISCO MUSEUM OF ART

PLEASE AIRMAIL SOONEST POSSIBLE SHIPPING DATES OF RAILWAY

EXPRESS AND TRUCK RETURNS FOR ASSEMBLAGE AND MATISSE

EXHIBITIONS.

DOROTHY DUDLEY
MODERNART

Charge To: ASSEMBLAGE exhibition.

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

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

show and suggested to him that your museum pay the bill with the understanding that we will give you credit for it when the final pro-rata settlement is made.

Very truly yours,

s/s Frances Keech
Secretary to
Mr. Wheeler

Mr. C. R. Peterson
Controller
San Francisco Museum of Art
Civic Center
San Francisco 2
California

cc: Miss Sarah Rubenstein
Miss Dorothy H. Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Assemblage

San Francisco

April 11, 1962

Dear Mr. Peterson:

With reference to your letter of April tenth, Mr. Wheeler spoke to Mr. Culler about the matter of the Burnham bill for the transportation of the "Assemblage" show and suggested to him that your museum pay the bill with the understanding that we will give you credit for it when the final pro-rata settlement is made.

Very truly yours,

s/s Frances Keech
Secretary to
Mr. Wheeler

Mr. C. R. Peterson
Controller
San Francisco Museum of Art
Civic Center
San Francisco 2
California

cc: Miss Sarah Rubenstein
Miss Dorothy H. Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

C
O
P
Y

SAN FRANCISCO MUSEUM OF ART
Civic Center
San Francisco 2
California

April 10, 1962

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

Dear Monroe:

I'm enclosing copy of letter I mailed to you on March 15th to which I've had no reply. I expect it and you crossed in the air somewhere between Mojave and Minneapolis (to pick two random spots).

Can you let me know, please? I expect Burnham's are getting anxious.

Sincerely,

/s/ Cliff

C. R. Peterson
Controller

cp
encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
San Francisco

THE MUSEUM OF MODERN ART

Date April 5, 1962

To: Miss Sarah Rubenstein
Miss Dorothy H. Dudley

From: Frances Keech

Re: San Francisco Museum
"Assemblage" Transportation bill

With reference to Mr. Clifford Peterson's letter of March 15th, a copy of which is attached, Mr. Wheeler has asked me to tell you that he asked Mr. Culler to pay the Burnham Van Lines bill for the transportation of the "Assemblage" from Dallas to San Francisco, and told him that we would credit him when final settlement is made.

submitted to them for payment (later to be pro-rated), or b) if you may wish us to pay Burnham with resultant adjustment when the final pro-rata share is determined.

I'll hold Burnham's bill until I hear.

We're to have the pleasure of seeing you next week - it'll be fun, and I think you'll be more than pleased with the way things look. Dorothy Dudley was here last week - a regular shuttle service, yes, and all a very good idea. (Wouldn't mind a shuttle East myself!)

All best,

/s/ Cliff (Peterson)

cc: Mrs. Baker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HEMLOCK 1-3040

March 15, 1962

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

Dear Monroe:

We've received from Burnham Van Lines, Columbus, Georgia their bill for transportation of the "Assemblage" from Dallas to San Francisco (13,000 lbs - 1769 miles @ 12.35 per cwt, total $1,605.50).

The invoice for the fee for this exhibition notes that our share of pro-rata transportation will be billed separately and this, together with statements in various letters to the effect that arrangements are on a "fee plus transportation" basis, makes me wonder if: a) The Museum of Modern Art wishes to have all transportation bills submitted to them for payment (later to be pro-rated), or b) if you may wish us to pay Burnham with resultant adjustment when the final pro-rata share is determined.

I'll hold Burnham's bill until I hear.

We're to have the pleasure of seeing you next week - it'll be fun, and I think you'll be more than pleased with the way things look. Dorothy Dudley was here last week - a regular shuttle service, yes, and all a very good idea. (Wouldn't mind a shuttle East myself!)

All best,

/s/ Cliff (Peterson)

cc: Mrs. Baker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL.
San Francisco

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-3040

April 5, 1962

Mr. Harry Baker, Registrar
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Baker:

Miss Dudley asked me to answer your questions in your letter of April 2nd.

We have submitted the estimates for the repair of the Tinguely and Beasley sculptures to our insurance company for processing and you should be receiving checks from the museum shortly. We do not require photographs of any of the restored pieces.

I won't need the Matisse green loan agreement forms until I check out the show in San Francisco so you don't need to air-mail them to us.

I am looking forward to my stay in San Francisco and hope all the assemblages hold up until I arrive. Miss Dudley sends you her regards.

Sincerely yours,

Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

April 2, 1962

Miss Dorothy Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

The major preliminary work of the 81st Painting Annual is now completed, and I have time at last to furnish a list of the five Assemblage show conditions and restorations, along with two enclosed cost estimates for work completed.

The two enclosed estimates for restoration of the Tinguely "Moritz" (61.3462) and the Beasley "Tree House" (61.1333) were given by Mr. Marie-Rose, a very competent metal sculptor (who, as you will recall, also restored the Colla "Continuity"); and by Mr. Beasley, the artist who originally made "Tree House". This last restoration was made at the written suggestion of Mr. Everett Ellin. Both restorations are excellent.

Each restoration required a considerable amount of work, and both are very fair cost estimates considering time and labor involved. These two pieces are back in the show, and the Tinguely is operating full gallery time, motor-driven. This piece should really be kept oiled, as we are doing, if it is to be displayed in operation.

Assemblage Conditions are as follows (including pieces restored):

S-37	Catalog No. 6	Arman: "Little Hands" - Received with six or seven little hands loose. Piece is, however, on display.
Box 3	Catalog No. 38	Colla: "Continuity" - Received with two largest wheels severed at welded connection. Completely restored.
Box 6	61.3462	Tinguely: "Moritz" - Drive shaft and central agitator shaft wore out from motion (motorized) here. Completely restored.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Box 27 Catalog No. 241 Vail: "Bottle" - Right frame of eyeglasses bottle stopper broken. Probably old break.

Box 54 Catalog No. 16 Beasley: "Tree House" - Broken here during installation. Completely restored.

Do you require photographs of the restored Tinguely and Beasley as well as of the Colla? I know you are busy and the simplest card saying yea or nay would more than please me on the above question.

Very few new conditions have occurred in the Matisse Exhibition, and I feel that I had best record them at the time Miss Gannon checks out the show when she arrives. Will she need the green forms to check out show? This information could be included on the above-mentioned card. I know I was to have mailed the green Loan Agreement forms sooner and will airmail immediately if you say so; I am not sure on this point and hope I have not inconvenienced you.

Very sincerely,

Harry Baker

Harry Baker, Registrar

HB:glk
encls 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
San Francisco

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-3040

cc: Miss Dudley

March 20, 1962

March 21, 1962

cc: Miss Dudley

Mr. Harry Baker, Registrar
San Francisco Museum of Art
Civic Center
San Francisco 2
California

Dear Mr. Baker:

As you will see from the enclosed letter, I am requesting Everett Ellin's permission to have you repair Bruce Beasley's Tree House. Go ahead and do this if you hear from Ellin affirmatively.

As far as the Tinguely, you have my permission to replace the drive-shaft. If it is the piece I think it is, I thought it would probably have to be replaced sooner or later.

Sincerely yours,

William C. Seitz
Associate Curator

Katherine Baker
Administrator

KB:glk

WCS:sjk
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

S. F.
ART OF ASSEMB.
San Francisco

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

P.O.S. Rec'd to Dudley

March 20, 1962

cc: Miss Dudley

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

Dear Mr. Seitz:

As you probably are aware, Mr. Hunter of the Rose Art Museum has requested that we pack in advance of our closing date Joseph Cornell's construction, Night Skies: Auriga for shipment to the Seattle World's Fair.

We can arrange to do this without difficulty, but would appreciate having instructions from you that this is in order.

(prop. of Bergman, Chicago)

61.1903

MG — we have no ok from the Bergmans ??
(in box with 2 other loans)

Sincerely yours,

Katherine Baker

Katherine Baker
Administrator

KB:glk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

S. F. ART OF ASSEMB. San Francisco

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

rec'd Rose to Dudley

March 20, 1962

cc: Miss Dudley

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

Dear Mr. Seitz:

(prop. of Bergman, Chicago)

As you probably are aware, Mr. Hunter of the Rose Art Museum has requested that we pack in advance of our closing date Joseph Cornell's construction, Night Skies: Auriga for shipment to the Seattle World's Fair.

We can arrange to do this without difficulty, but would appreciate having instructions from you that this is in order.

61-1903

MG — we have no OK from the Bergmans ?? (in box with 2 other loans)

Sincerely yours,

Katherine Baker

Katherine Baker
Administrator

KB:glk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemb.
Ellin Gallery

COPY : Mr. Baker

cc: Miss Dudley

March 21, 1962

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

Dear Everett:

I have been informed that Bruce Beasley's Tree House in the Assemblage exhibition has been damaged. However, Harry Baker, Registrar at the San Francisco Museum, has told us that they have a good welder and it could be fixed there. He has already repaired one piece and done a good job. My permission for them to have the work done is subject to your approval, so if you are willing would you let Mr. Baker know directly.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBL
San Fran.

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

February 14, 1962

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

Dear Miss Dudley:

I have just realized that in the rush of events here I have not made formal confirmation of the arrangements you outlined for Matisse and Assemblage in your letter of January 19. Everything seems to me in good order and we shall look forward to seeing you in San Francisco at the end of the month.

opens 7th

Yours sincerely,

George D Culler tf

George D. Culler
Director

GDC:tf

Mr. Baker - Registrar
Kay Baker 10.00
Fri A.M.

Assemblage
Van Grake down
in Littlerock

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
San Francisco

Matisse
San Francisco

CC: Mr. Koch
Mr. Wheeler
Mr. Selz
Mr. Seitz

January 19, 1962

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

Dear Mr. Culler:

Enclosed are three copies of each of our packing lists for the exhibitions, THE ART OF ASSEMBLAGE and THE LAST WORKS OF HENRI MATISSE: LARGE CUT GOUACHES. You will note that the Schuman Traffic Agency Inc. will have these exhibitions collected and delivered by van on the following dates:

ART OF ASSEMBLAGE

Leaves Dallas,	Feb. 21	Feb. 26, due in San Francisco
Leaves San Francisco,	April 27	May 12, due in New York

MATISSE

Leaves Chicago,	Feb. 23	March 3 or 5, due in San Francisco
Leaves San Francisco	April 27	May 12, due in New York

Most of the large Matisse gouaches (Sections I and III on the packing list) will be returned directly to the lenders from San Francisco when the exhibition closes, leaving only five (Section II), or possibly six, boxes to be returned to New York. We have, therefore, planned to have them travel to New York by van with Sections I and II of the ASSEMBLAGE exhibition on April 27, if this date is confirmed by you.

Mr. Wheeler has written you that the French owners have specified that Mr. Maurice Lefebvre-Foinet must be present in San Francisco when their Matisses are packed for return to France and that someone from my department must be present when they arrive in San Francisco as well as when the exhibition closes. I am glad to report that my assistant who checked them in Chicago found them all in good condition on arrival.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

I am planning to be in San Francisco on February 28 or March 1, probably at the St. Francis, and can be present when the van arrives and the unpacking begins. My assistant, Miss Marianne Gannon, will check the condition of works in both the ASSEMBLAGE and MATISSE exhibitions after they close.

Our New York customs brokers, W. R. Keating & Company, Inc., will arrange to forward the MATISSE foreign shipments by air freight to Paris and Basle through their San Francisco representatives James Loudon & Co., Inc., 545 Sansome Street. Miss Gannon will bring shipping instructions for Railway Express shipments to be forwarded to lenders from San Francisco.

I shall greatly appreciate your confirming these arrangements at your earliest convenience.

Sincerely yours,

Dorothy H. Dudley
Registrar

DD:ss

Enc.

cc: Miss Henrietta M. Schumm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

I am planning to be in San Francisco on February 28 or March 1, probably at the St. Francis, and can be present when the van arrives and the unpacking begins. My assistant, Miss Marianne Gannon, will check the condition of works in both the ASSEMBLAGE and MATISSE exhibitions after they close.

Our New York customs brokers, W. R. Keating & Company, Inc., will arrange to forward the MATISSE foreign shipments by air freight to Paris and Basle through their San Francisco representatives James Loudon & Co., Inc., 545 Sansome Street. Miss Gannon will bring shipping instructions for Railway Express shipments to be forwarded to lenders from San Francisco.

I shall greatly appreciate your confirming these arrangements at your earliest convenience.

Sincerely yours,

Dorothy H. Dudley
Registrar

DD:ss

Enc.

cc: Miss Henrietta M. Schumm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage

San Francisco

cc: Mr. Barr
Miss Miller
Mr. Selz
Miss Dudley
Mrs. Shaw

December 7, 1961

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

Dear George,

I have several suggestions that should facilitate the installation of the Assemblage exhibition. As you unquestionably realize, this show presents unique problems because of the unprecidented form of many of the works, because of the fragility of some of them, and because of the controversial nature of the exhibition and many of the objects in it. A famous piece like the "Fur-lined tea cup" by Méret Oppenheim, for example, must be kept under constant surveillance.

Concerning installation in general, may I suggest that you allow yourself sufficient time and plan on sufficient labor to take care of unexpected difficulties.

The following works must be seen under glass or under their own vitrines:

85. Duchamp. The Bride Stripped Bare...(green box)
110. Hausmann. Mechanical Head
118. Jean. Spectre of the Gardenia
160. Oppenheim. Objet
161. Oppenheim. Squirrel
173. Man Ray. Le Cadeau
175. Man Ray. Optical Hopes and Illusions
177. Man Ray. Indestructible Object (cardboard eye must be attached to pendulum with paper clip -- which is indluded)
178. Man Ray. Smoking Device
236. Tanguy. From the other side of the bridge
241. Vail. Bottle

It is our custom to wire all small works (under 20 inches including frame), to the wall to prevent theft. Among those which should be thus secured are the following:

2. Anon. Valentine's card
81. Duchamp. L.H.O.O.Q.
92. Ernst. The Chinese Nightingale
94. Cadavre Exquis (MOMA)
95. Cadavre Exquis (Neumann)
103. Goodnough. Collage
109. Halstead. Personage
129. Langlais. Wishy-Washy I
145. Masson. Caryatid
174. Man Ray. Object to be Destroyed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

186. Ryan. Collage
232. Stella. Collage No. 6
233. Stella. Collage No. 7

Certain works, as you know, have been eliminated from the exhibition, either because of fragility of because the lenders refuse to allow them to travel. Under separate cover you will receive a copy of the catalogue in which eliminations are circled in red and substitutions are indicated on the relevant pages.

Following are some notes on special items: No. 111, George Herms, The Poet, has been removed from the exhibition at the request of the owner because of its fragility. Although it will not be shown in Dallas, I think Dr. Neumann, who lives in San Francisco, will be happy to add it to the showing there.

No. 230, Daniel Spoerri, Kichka's Breakfast, is extremely fragile. We have nevertheless sent it (even though the Museum may acquire it), because I feel it to be important for the spirit of the exhibition. May I specially request that it be packed and unpacked with the greatest care, and that it be hung high on the wall to prevent accidental damage or vandalism.

No. 32, John Chamberlain, Zaar, needs a pedestal strong enough and properly balanced to support it, and to allow for one side to hang over it and approximately 6 inches below the edge.

No. 41, Bruce Conner, Last Supper, The artist requests that it be shown on a low platform.

May I ask that you take special care of the Museum's large Schwitters, No. 201, Cherry Picture, which we value especially highly, and naturally all of the Schwitters, being sure to wire all the small ones. I believe you will receive a letter from Alfred concerning the Museum of Modern Art loans.

Needless to say you will have to fight off resentful attacks from several quarters, but Mrs. Shaw is going to send you some ammunition which may be helpful.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

San Fran.

MATISSE GOUACHES

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

June 12, 1961

Dear George:

Thank you for your letter of June second. Douglas MacAgy was in New York last week and I discussed with him the possibility of his exchanging the dates for The Art of Assemblage with your Museum. He said that if he had known about this a couple of months ago it might have been possible, but now he simply cannot make any change in the dates previously established with us.

I realize this leaves you in a predicament, but I remember when we first discussed the Matisse exhibition I asked whether you would be able to accommodate it when it became available and I believe you said you could find a place for it. The Matisse show closes in Chicago on February 13th and since it will have to be shipped by private van at a season when the weather may be bad, I do not think it would be safe to open in San Francisco until March 12th, and your showing should be for a maximum of six weeks, to close on April 22nd. This would be approximately the exact dates you have agreed to for The Art of Assemblage. I am sure you will understand that we cannot permit a cancellation of The Art of Assemblage because our budget for the entire exhibition has been based on your participation. This is a problem you will have to solve, but I assure you that we will do whatever we can to assist you.

The French owners have specified that Mr. Maurice Lefebvre Foinet must accompany the exhibition to New York

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

and also be present in San Francisco when the works are packed following your exhibition for the return to France. We also shall have to send someone from our Registrar's office to verify the condition of these extremely fragile works both upon their arrival and departure in case there are any insurance claims later.

departure? arrival

As to costs, many of the conditions stipulated by the lenders have greatly increased our original estimates. But the fact that a third showing is now possible will fortunately reduce the cost to each of us. Chicago has asked us to make them a flat fee including all transportation charges, and on this basis the all-inclusive fee to you would be $12,500.

My trip to Paris was very successful and I was able to obtain perhaps the greatest of all the late works, "La Tristesse du Roi" from the Musée National d'Art Moderne which they had hitherto absolutely refused to lend, and I also obtained another capital work, "Danseuse créole," from the city of Nice, despite the fact that they are opening a new Matisse museum in Nice in the autumn. So the show will be magnificent.

Is there a copy of the "Jazz" portfolio in San Francisco which you could obtain for your exhibition?

Awaiting further word from you, I am,

Sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

MW:fk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

SAN FRANCISCO MUSEUM OF ART

June 2, 1961

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

Dear Monroe:

I am very pleased that as the result of the efforts of Mrs. Haas, permission has been given for a San Francisco showing of the Matisse exhibition. It means a great deal to us to have the opportunity to participate and I am most grateful to you for all you have done in our behalf.

I know that, having just returned, you will have much on your desk to concern you, but I hope that in the near future we may be advised of details concerning the conditions, costs, and scheduling of the exhibition.

Peter Sels may have mentioned to you that I talked with him on the telephone a few days ago. At that time I mentioned that some weeks ago I approached Douglas MacAgy to enlist his cooperation in order to reorganize our exhibition schedule so as to clear the way for the Matisse exhibition, should it be extended to include a showing here. What I have asked MacAgy to do is to exchange with us the dates we have had for the Collage and Object exhibition - now called, I believe, The Art of Assemblage . This exchange would bring this show to San Francisco first, in January, and then to Dallas for a showing in March, leaving us with our galleries free in March and early April for the Matisse exhibition. MacAgy has indicated that he should be able to make this exchange, and Peter Sels could not see any difficulty in reversing the direction of travel.

As it stands now, the Art of Assemblage exhibition is scheduled here for March 6 through April 15, and I hope that these dates, or something close to them, will be right for the Matisse. I do not know what exactly Doug MacAgy's dates have been for the Art of Assemblage, but we could open it here as early as January 10 or 11, which is I think close to the present schedule.

When you get a moment to check this out I would appreciate hearing from you, as I am anxious to have the dates determined.

Yours sincerely,

George D. Culler
Director

GDC:tf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

And 3 Assemblage COLLAGE + OBJ

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

San Francisco

February 14, 1961

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

Dear George:

I am happy to say that you, Doug and Monroe have at last unsnarled the "collage and object" schedule.

Here are the dates, which I hope are now definite:

New York: Oct. 2 - Nov. 19, 1961

Dallas: Jan. 9 - Feb. 11, 1962

San Francisco: Mar. 5 - April 15, 1962

3 mos.! I hope this allows enough time between Dallas and S F.

I meant to write you earlier to thank you for the warm reception which your trustees gave me when I was in San Francisco, and for the personal kindness of you and Mrs. Culler.

I am leaving Friday for a one month trip to Europe in connection with the collage show, but if any problems come up while I am away I am sure that Monroe and Peter will be glad to consider them.

Yours sincerely,

William C. Seitz
Associate Curator

WCS:ajk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

Collage + Object
San Fran.

February 10, 1961

Dear George:

I want you to know how grateful we are for your kindness in readjusting your schedule for "Collage and the Object" in order to permit the Dallas Museum of Contemporary Arts to have the exhibition from January 9 to February 11. Your own dates will now be March 5 to April 15, 1962.

After talking to you I called Douglas MacAgy and he was delighted to hear of your generous accommodation. The exhibition will open here on October 2 and according to our present plans will close on November 19. Because we were anxious to have the exhibition seen in Dallas and because they were unable to raise the full participation cost of $7,000 plus transportation, we have decided that we must reduce the fee to them and to you to $6,000 plus transportation.

Bill is leaving next week for Europe to assemble loans there and we are convinced that it will be one of the most brilliant and exciting shows that we have ever held. We are delighted to have you as a co-sponsor and I want to thank you again for changing your schedule to accommodate Dallas.

Cordially yours,

Monroe Wheeler

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

MW:fk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Collage - Object

Collage
San Francisco

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

January 12, 1961

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

Dear Mr. Culler:

I expect to arrive in San Francisco on the evening of January 22, and am making reservations at the Californian Hotel.

Bruce Conner feels that George Herms and Jess Collins are the most important people I should look at, and you will probably have some ideas too.

Unfortunately I shall only be able to remain in San Francisco until early morning on January 25, so the trip will probably be rather crowded.

I guess we can reserve conversation about scheduling the show until then.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Collage + Object

S. Francisco

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

December 29, 1960

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

Dear Mr. Culler:

As I said to you over the telephone, I am delighted that the San Francisco Museum of Art is going to collaborate with us on the "Collage and Object" exhibition. In looking over present plans it seems probable that we can schedule it in San Francisco at the time that you think would be best. It will close in New York on November 19, 1961, probably going to another museum about mid-December for around five weeks. This might mean that the opening in San Francisco will be a few days later than the 15th of February. If by any chance your showing should be the only one outside New York, it is understood that you could not take it before January 10, 1962.

At present I am expecting to be in San Francisco by Sunday, January 22. I should be delighted to have your suggestions, and also your cooperation in seeing what you believe to be the best "C & O" material in your area. Bruce Conner has mentioned the names of several people to me, and I should like to see as many of them as I can, but I must be in Minneapolis on the evening of the 25th for business at the College Art Association meeting.

If there is anything else you wish to know concerning the exhibition, do not hesitate to write to me. Meanwhile I shall look forward to seeing you in San Francisco.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE + OBJECT

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

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

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

Collage + Obj

San Francisco

CDV386 OB265
O SFA782 PD AR SAN FRANCISCO CALIF 27 333P PST 1960 DEC 27 PM 7 16
WILLIAM SEITZ, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
COUNT US IN ON COLLAGE AND CONSTRUCTION. LET ME KNOW WHEN YOU
WILL BE IN SAN FRANCISCO
GEORGE D CULLER.

EMD (3)

cc: Miss Dorothy Dudley

WCS:s1k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

COLLAGE : OBJECT

San Francisco

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

December 6, 1960

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

Dear Mr. Culler:

I have learned from Peter that you are interested in a list of the better-known artists who will be included in the collage and construction exhibition. The possible inclusions in this exhibition are very many, and it is my hope to make the necessary limitation of its size conform with a proper presentation of its theme. On this basis the late collages of Matisse, for example, will propably be eliminated, because they employ collage as a technical means to achieve flat color.

As I wrote you earlier, I want to include the work of the best experimental and younger exponents of these media along with that of the masters who originated them. The selection, therefore, is not easy, and as yet it is far from complete. I can assure you, however, that the following artists will in all probability be included: Arp, Boccioni, Braque, Breton, Burri, Calder, Carra, Cornell, de Chirico, Dove, Dubuffet, Duchamp, Ernst, Gris, Hausmann, Heartfield, Höch, de Kooning, Malevich, Masson, Miro, Motherwell, Nelson, Picabia, Picasso, Man Ray, Schwitters, Joseph Stella. Among the many names omitted from this list (i.e., "lesser known" artists) will be many who are almost as broadly known both in America and Europe.

May I add that plans for the exhibition are developing very well, and look forward to a favorable decision of your Trustees on a showing of this exhibition in your Museum.

Yours very truly,

William C. Seitz
Associate Curator

WCS:s1k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dorothy Dudley

C-C San Francisco Museum of Art

November 7, 1960

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

Dear Mr. Culler:

As you may already know from the inquiry letter you received last summer, The Museum of Modern Art is planning a major exhibition, to open early in the Fall of 1961, of the closely interrelated media of collage, montage and the assembly of three-dimensional objects from diverse materials. Both Monroe Wheeler and Peter Selz have told me that you are interested in sharing a major exhibition with us, and I should be delighted if we could collaborate on this one.

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

of course, sufficient time for installation and shipping.

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

~~Time is already beginning~~ to look short, we should appreciate hearing at your earliest convenience whether or not the prospect of sharing this exhibition appeals to you.

Yours very sincerely,

William C. Seitz

William C. Seitz
Associate Curator

WCS:ajk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Arensberg

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

TO THE REGISTRAR:

DATE May 29, 1961

Expect ☐ from:
Collect ☐ from:
Deliver ☐ to:
Release ☒ to: Hahn Bros. (Mr. Schames)

on (date): ~~MAY~~X Friday, June 2

at (time): in the morning

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

3 collages by S. Schames (now on 5th floor)

Return receipt

They have been viewed by Mr. Seitz

PURPOSE

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

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

Department Painting and Sculpture Signed William C. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

PART OF ASSEMBLAGE

Schenectady Mus.

BLUE

July 12, 1961

Mr. Donald S. Smith, Director
Schenectady Museum Association
37 Steuben Street
Schenectady 7, New York

Dear Mr. Smith:

As you know, The Museum of Modern Art is preparing an international exhibition, "The Art of Assemblage," which will open in the fall. It will include many varieties of collage and construction from found objects and materials: an introductory group of primitive and popular objects, work by Picasso, Braque, Duchamp, Schwitters, 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 your 19th-century yarn collage. I am enclosing a loan agreement form in duplicate, the original to be returned to us and the copy for your files. We shall, of course, be responsible for all costs of packing and transportation and shall insure the work from wall to wall under our regular fine arts policy. May I urgently request, however, that the valuation be kept within the true value of the work, for unless the present inflationary tendency of valuation is stopped the scope of this exhibition, and indeed of our entire program, must be drastically curtailed.

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

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

Thank you for your cooperation.

Yours very sincerely,

William C. Seitz
Associate Curator

Signed in Mr. Seitz's absence

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

copy for Mr. Seitz
SS Miss Legg 695 Reg.

ROBERT C. SCULL

BLUE SEA LANE, GREAT NECK, NEW YORK

Art of Assembl.
Scull

Dear Bill:

I have on hand your letter and enclosures concerning wrapping up the paper work on our 'Assemblage Show' loans. As you can see I have signed three of them, as they all arrived safe and sound.

On the Chamberlain 'Zaar' piece, we found upon delivery that one of the cross pieces was knocked about a bit, and there is a welding job to be done in order to get it back to a reasonable state as it was before it was picked up for this show.

Would you please set up the machinery with the insurance companies so that the piece can be inspected and then repaired?

Thanks, and let me say once again that it was a great privelage to be even a little part of this great exhibition, and I know its importance will grow in a very short time. Ethel and I thought it the most thrilling exposition we have ever had in New York.

Sincerely,

Robert C. Scull

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

May 31, 1962

Assembl.
Assembl.
0957
Scull
NG ROOM:
PPED OR RECEIVED
UMN BELOW AND
TE RECEIVED
R SHIPPED
7/62

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

Art of Assemb.;

M6

W.T. SILVERS
FABRICANT

LES CRAVATES

Art of Assemb.

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

TRANSPORTATION ORDER L 0957

Scull

DATE May 14, 1962

Halm Brothers
231 East 55th Street
New York City

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED

5/17/62

Please arrange to come to the museum with a van and pick up the following works of art for delivery to Mr. & Mrs. Robert C. Scull, 8 Blue Sea Lane, Great Neck, Long Island:

61.1900 Hains: De Gaulle is Counting On You..., collage
61.1199 Arman: Little Hands, construction
61.1195 Chamberlain: Zear, sculpture (14½ x 70" - 85 lbs.)
61.2010 Rauschenberg: Untitled, constr-collage (72 x 54")

This delivery will be made on Thursday, May 17, 1962.

PURPOSE

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

Art of Assemb.

W.T. SILVERS
FABRICANT

LES CRAVATES

Art of Assembl

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

TRANSPORTATION ORDER L 0741

Scull

November 9, 1961

DATE Hahn Brothers

231 East 55th Street

New York City 22

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED

11/10/61

For collecting a Chamberlaine sculpture called "Zaar" from Mr. & Mrs. Robert C. Scull, 8 Blue Sea Lane, Great Neck, Long Island on Friday, November 10th.

PURPOSE Art of Assemblage Exhibition: Dallas & San Francisco Showings

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

art by Assemblage
AC ademy 2-3670
PL aza 3-3662 Seull

Carting Order

Hahn Bros., Fireproof Warehouses
(INCORPORATED)

108-120 West 107th St.
231-235 East 55th St.
New York, N. Y.

DATE

NAME

MOVING FROM FLOOR

MOVING TO BE DONE

MOVING TO FLOOR

CUSTOMER'S COPY

ARTICLES:—

VALUATION

Customer (Shipper) is required to declare in writing the release value of the property. The agreed or declared value of the property is specifically stated by the customer (shipper) and confirmed by signature hereon to be NOT exceeding 50 ( ) cents per article unless specifically excepted. The Customer (Shipper) declares valuations in excess of the above limits on the following

Customer

CHARGES		
Carting		
Storage		
Labor		
Packing		
Freight		
Tax 3%		
Total		
Paid		
Collect		

Lot No. Countersigned

Received of the HAHN BROS. FIREPROOF WAREHOUSES, Incorporated, the above listed articles in good order. Examine articles carefully before signing.

DATED SIGNED

Dear Sirs,

Your cable to Mrs. Silvers came as a surprise.

After sending you the forms duly filled out and giving you Mrs. Silvers' consent to lend the [illegible], we had no further news either from you or from anyone acting in your behalf to take possession of it.

Upon receipt of your cable we phoned Lerondelle and tomorrow morning they are picking it up for air shipment to you.

Sincerely,

W. T. Silvers

W.T.Silvers
18 Rue Royale
Paris, 8°

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ~~ASSEMBLAGE~~ Scull

THE MUSEUM OF MODERN ART

Date July 11, 1961

To: Miss Dudley

Re: Mr. Scull's loan of Hains to Assemblage

From: Alicia

I called Mr. Scull about the shipment of his Hains affiche (poster) De Gaulle is counting on you, help him. I explained about the difficulty of the export tax and he said he would arrange to have it sent directly to him by the Galerie J.

Upon receipt of your cable we phoned Lerondelle and tomorrow morning they are picking it up for air shipment to you.

Sincerely,

W.T. Silvers

W.T.Silvers
18 Rue Royale
Paris, 8°

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 695.6

THE ART OF ASSEMBLAGE

Art of Assemb;

Silvers

W.T. SILVERS
FABRICANT
8, RUE BOUDREAU
PARIS (9e)
REG. DU COMMERCE SEINE 511.916
TÉLÉPHONE : OPÉRA 03-90
TÉLÉGRAMMES WILARGENCE
C. C. Postaux Paris 6070-94

LES CRAVATES argence

MARQUE DÉPOSÉE

original: Miss Dudley

PARIS, LE September I4, I96I

The Museum of Modern Art,
11 W. 53 St.,
New York.

Dear Sirs,

Your cable to Mrs. Silvers came as a surprise.

After sending you the forms duly filled out and giving you Mrs. Silvers' consent to lend the Dubuffet, we had no further news either from you or from anybody acting in your behalf to take possession of it.

Upon receipt of your cable we phoned Lerondelle and tomorrow morning they are picking it up for air shipment to you.

Sincerely,

W.T. Silvers

W.T.Silvers
I8 Rue Royale
Paris, 8°

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

Art of Ass.

Silvers

Skouras

MG

THE MUSEUM OF MODERN ... ERN UNION

...ATIONAL COMMUNICATIONS

...ependable service, write in "Via W. U. CABLES" here

TO THE REGISTRAR:

CHARGE TO THE MUSEUM OF MODERN ART

Expect ☐ froro

Collec...

MME. Y. SILVERS
18 RUE ROYALE
PARIS

Via

SEPT. 13, 1961

YOUR DUBUFFET NOT INCLUDED FRENCH SHIPMENT. PLEASE INSTRUCT LERONDELLE SHIP BY AIR.

SEITZ
MODERNART
NEW YORK

cc: Miss Dudley

chg. THE ART OF ASSEMBLAGE

1272 1C (6-55)

Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

...ssia

Skouras,

Galleria Odyssia,

Rome

Mon.

PURPOSE for exhibition in Collage show

To be brought up to Mr. Seitz' office for storage

CHARGES Collect ☒ Prepaid ☐ Bill to: Collage show

INSURANCE Ours ☒ Theirs ☐ Charge to: "

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

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

Department P&S Signed Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

THE ART OF ASSEMBLAGE

M6

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

Skouras

TO THE REGISTRAR:

DATE March 21, 1961

Expect ☐ from:
Collect ☒ from: Rivoli Theater Att: Miss Kimball — **on (date):**
Deliver ☐ to: 49th St. & Broadway
Release ☐ to: (Seventh Avenue entrance) — **at (time):**

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

Burri: Collage

Tutto nero, collage

Note: Please have Hahn notify Miss Kimball of time of pick-up so she can have a release for picture. Tel. JU 6-0500

Miss Odyssia Skouras, Galleria Odyssia, Rome

Now.

PURPOSE for exhibition in Collage show

~~To be brought up to Mr. Seitz' office for storage~~

CHARGES Collect ☒ Prepaid ☐ **Bill to:** Collage show

INSURANCE Ours ☒ Theirs ☐ **Charge to:** "

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

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

Department P&S **Signed** Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

TO THE REGISTRAR:

DATE March 21, 1961

Expect ☐ from:
Collect ☒ from: Rivoli Theater Att: Miss Kimball — on (date):
Deliver ☐ to: 49th St. & Broadway
Release ☐ to: (Seventh Avenue entrance) — at (time):

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

Burri: Collage

Note: Please have Hahn notify Miss Kimball of time of pick-up so she can have a release for picture. Tel. JU 6-0500

PURPOSE for exhibition in Collage show

~~To be brought up to Mr. Seitz' office for storage~~

CHARGES Collect ☐ Prepaid ☐ Bill to: Collage show

INSURANCE Ours ☒ Theirs ☐ Charge to: "

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

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

Department P&S Signed Alicia Legg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

T7/2 ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

NEW YORK 19

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

cc Miss Dudley

Skouras

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

Dear Odyssia,

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

The schedule of the show follows:

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

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

Sack No. 5
Tutto Nero (already received in the Museum)

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

We hope to receive the painting Sack No. 5 in New York not later than August 28. Agent, Bruno Tartaglia, 26-27 Piazza di Spagna, will get in touch with you for packing and shipment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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 for Sack No. 5, on which the materials and objects used can be listed. May I ask that you identify every material, or fragment employed in the work, or if this becomes too detailed, each type of material.

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

Thanking you for your cooperation,

Yours very sincerely,

William C. Seitz
Associate Curator

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

ART OF ASSEMBLAGE
Sonnabend
Art of Ass.
Art of Assemb.
Sonnabend

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

TRANSPORTATION ORDER L 0958

DATE May 17, 1962

Santini Brothers
147 West 49th St.
New York City

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

DATE RECEIVED OR SHIPPED
5/18/62

Please collect the following sculpture for storage in
Mr. & Mrs. Michael Sonnabend's account at your warehouse:

61.3462 Tinguely: Morita

PURPOSE

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE

THE MUSEUM OF MODERN ART

Sonnabend

Date ~~May 9, 1962~~

To: Bill Bodden

From: Dorothy Dudley

Re: ~~Repair of Tinguely~~

Dear Bill:

When you have the chance, would you please repair the loose rod on the Tinguely called Moritz, 61.3462, and do whatever else might be needed to make it run again. Bill or Owen will point out the piece to you & the loose rod.

Thank you.

PURPOSE

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

ART OF ASSEMBLAGE
Sonnabend

art of ass
Sonnabend

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

TRANSPORTATION ORDER L 0943

DATE May 4, 1962

Santini Brothers
447 West 49th St.
NYC

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

For collecting a box from the platform of the museum containing Rauschenberg: Canyon, assemblage belonging to Mr. & Mrs. Michael Sonnabend for storage, on Monday, May 7.

DATE RECEIVED OR SHIPPED
5/7/62

PURPOSE

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley ✓

ART OF ASSEMBLAGE
Sonnabend

January 4, 1962

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

Dear Leo,

Our Registrar, Dorothy Dudley, has asked me to write you a note simply to confirm your agreement to pay for a shipping box for Bob Rauschenberg's Canyon.

With best regards,

William C. Seitz
Associate Curator

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

JOB LOT No. _____ Driver Art of Assemb Sonnabend

Acct.

New York Sept. 8, 1961

MANHATTAN
449 W. 49th St.
COlumbus 5-4600

JAMAICA
93-28 170th St.
JAmaica 6-2171

BROOKLYN
402 Eastern Parkway
INgersoll 7-3000

The 7 BROTHERS

SANTINI

BROOKLYN
150 52nd St.
HYacinth 2-3980

BRONX
607-9 Jackson Ave.
CYpress 3-7000

LONG ISLAND CITY
36-01 Queens Blvd.
STillwell 4-5555

GENERAL OFFICES:
1405 Jerome Ave., New York 52, N. Y. • CYpress 3-7000

For Account of MOMA Mrs. Sonnabend

From PART REC-M2999-11

Delivered to MoMA
11 W 53rd St. N.Y.

5- RAUSCHENBERG - CANYON	

Received of SANTINI BROS., INC., *the above in good order with conditions as noted on reverse side.*

Signature _____

Form No. 151 JMC 25M 8-58

ris. July 19th 1961

ART OF ASS.

ORDER L 0637 ASS.

Stable Gal

RECEIVING AND SHIPPING ROOM:

ESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED
TE IN THE RIGHT HAND COLUMN BELOW AND
RAR.

DATE RECEIVED OR SHIPPED

7/12/61

PURPOSE For ART OF ASSEMBLAGE Exh.

ORDERED BY _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

GALERIE STADLER

Paris, July 19th 1961

ART OF ASSEMBLAGE

ART OF ASS.

Stable Gal

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L 0637**

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE July 10, 1961

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

Hahn Brothers

231 East 55th Street

New York 22, New York
Att.: Mr. Petrone

DATE RECEIVED OR SHIPPED

7/12/61

For collecting the following 4 items from the Stable Gallery, 33 East 74th St., N.Y.C., on Weds., July 12th, between 1:00 and 4:00 p.m., and delivering them to the museum:

Garcia: Sailor to Thy Rest, wood & rope.
Cornell: Eleriot, wood & glass (Ward).
" : Compartmented Cubes (Ward).
" : Pink Castle, wood, glass, paper(Ward).

PURPOSE For ART OF ASSEMBLAGE Exh.

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF Assemblage

Stadler

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

Paris, July 19th 1961.

original: miss Dudley

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

Dear Mr. SEITZ,

The gallery closing for summer vacation we are giving to-morrow to Monsieur LERONDELLE the painting objet by BEYNON you selected for your exhibit "The Art of Assemblage".

By the same shipment we are sending two canvases one from COETZEE and one from GEISSLER M. Philip JOHNSON bought at the gallery plus one canvas by COETZEE (small one) bought by Mr. SACHS from Pound Lodge who will take it at the Museum.

I hope the shipment will reach you safely and we are all sending you our warmest wishes for a tremendous success.

Yours sincerely,

edith gerlant. Rausches

R. C. SEINE 55 A 2275

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley

Art of Assemblage

Art of Assemblage
Staempfli

Staempfli Gallery

47 EAST 77 STREET, NEW YORK 21, NEW YORK · TELEPHONE: LEHIGH 5-1919 · CABLE: STAGALLERY, NEW YORK

November 27, 1961

DD

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Alfred:

Thank you for your note of November 24 concerning the purchase of Jim Love's Figure from the Art of Assemblage. I agree to your offer of $250. and attach our statement to this letter. I am happy for Love that he is now represented in your collections.

I wrote to Dorothy Miller about the high quality of the Carone paintings exhibited here through December 2. I do hope that you might have a chance to see these beautifully organized canvasses, as Carone has never painted better.

Sincerely yours,

George W. Staempfli

gws/ar
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

cc: Miss Dudley

NOT AVAILABLE

Staempfli Gallery

#886

47 EAST 77 STREET, NEW YORK 21, NEW YORK · TELEPHONE: LEHIGH 5-1919 · CABLE: STAGALLERY, NEW YORK

November 27, 1961

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

Attn: Mr. Alfred H. Barr, Jr.

STATEMENT:

James Love
Figure (seated), 1951 (?) Assemblage cat. says 1959

Iron; brush head. 16" h.	$300.
Less special discount	50.
Balance due	$250.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART of ASSEMBL
Stone

cc: Miss Dudley

July 10, 1961

Mr. Allan Stone
Allan Stone Gallery
18 East 82nd Street
New York 28, New York

Dear Allan:

According to our talk on the phone today I am enclosing a loan form for the de Kooning Red Eye which you have acquired from the New Gallery, and which you are willing to lend to the Art of Assemblage exhibition. I note that you now prefer to have the picture credited to the Allan Stone Gallery.

Would you be good enough to sign and return the form, giving the insurance valuation? The work will, of course, be covered by the Museum's policy from wall to wall.

Thank you for returning the form for the Mallary Jouster.

All best,

Sincerely,

Alicia Legg
Assistant Curator

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

C+O SASSER
ART OF ASSEMBLAGE
Sweeney

cc: Miss Dudley

April 13, 1961

Mr. James J. Sweeney
120 East End Avenue
New York
New York

Dear Jim,

Thanks for the letter about the Armans for Philip Johnson. They are in the Museum now, one in Dorothy Dudley's office and the other in mine, if you would like to see them. I have no photographs of Arman at the moment, but am enclosing a photostat of one which appeared in an article.

I should very much appreciate the letter because, as you realize, this may be a test case for many other objects which should be covered by Tariff Paragraph 1807, as amended.

Cordially,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Sweeney

THE MUSEUM OF MODERN ART

NEW YORK 19

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

cc: Mr. Philip C. Johnson
Miss Dorothy Dudley

DEPARTMENT OF PAINTING AND SCULPTURE

April 7, 1961

Mr. James Johnson Sweeney
120 East End Avenue
New York, New York

Dear Jim,

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" or under Tariff Paragraph 1807 (b) as works "not provided for in subparagraph (a)."

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

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

Yours sincerely,

William C. Seitz
Associate Curator

WCS:sjk
encs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

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

Bill of Lading

ISSUED BY Cohen & Powell DATE LOADED _____ 19____ A. V. L. VAN NO. _____ REGISTRATION NO. _____

Ship Household Goods Described Below From

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

For Transportation and Delivery To

Consignee Mrs. Kay Sage Tanguy
Street Address Farm Town
Destination Woodbury, Conn. Floor
Notify
Phone

SUBJECT TO THE FOLLOWING CONDITIONS:-

1. RATES, RULES AND REGULATIONS IN ALLIED VAN TARIFF 85 C Sec. 3 in effect on date hereof;
2. CHARGES PAYABLE IN CASH, MONEY ORDER or CERTIFIED CHECK on LOADING ☐ DELIVERY ☐ or CHARGE ☐
3. SHIPPER DECLARES VALUE OF ENTIRE SHIPMENT to be $_____ and RELEASES AND LIMITS VALUE AND LIABILITY as provided in Section 1 of Contract Terms ON REVERSE SIDE hereof.

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

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

SHIPPER'S SIGNATURE - ORIGIN

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

Signed (X) _____
By (X) _____

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

ALLIED VAN LINES, INC.
By ● _____

ALLIED SERVICING AGENTS

	CODE #	NAME
Booker	N171	Cohen & Powell
O/A	N171	Cohen & Powell
D/A	Hauler	
Packer		
Unpacker		
Port Hdlg.		
Hauler		
Hauler		

WEIGHMASTERS' CERTIFICATES

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

VAN FOREMAN'S CERTIFICATE:

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

Declaration of Documents, Specie, Extraordinary Valued Articles.

NET WEIGHT _____ LBS.

		RATE	CHARGES	TOTAL CHGS.
Mileage: Straight Shipments	83 Miles			
Storage-In-Transit Shipments:				
Origin to Warehouse	Miles			
Warehouse to Destination	Miles			
Warehouse Handling Charge				
Storage in Transit (per 30 days or fraction)				
Waiting Time Hours at	(Hour)			
Extra Pick-ups and deliveries	(Stop)			
Additional Transportation Charges				
Other service				
Total Above Services	Quantity			
BARRELS				
BOXES WOODEN Not over 5 Cu. Ft.				
Over 5 Cu. Ft. not over 8 Cu. Ft.				
Over 5 Cu. Ft Not over 10 Cu. Ft.				
CARTONS LESS THAN 1½ Cu. Ft.				
1½ Cu. Ft. Less Than 3 Cu. Ft.				
3 Cu. Ft. Less Than 5 Cu. Ft.				
3 Cu. Ft. Less Than 6 Cu. Ft.				
6 Cu. Ft. Less Than 6½ Cu. Ft.				
5 Cu. Ft. Less Than 7 Cu. Ft.				
6½ Cu. Ft.				
7 Cu. Ft. Less Than 10 Cu. Ft.				
10 Cu. Ft. and Over				
Wardrobe Ctn. Not Less Than 10 Cu. Ft.				
MATTRESS CARTONS				
CRIB MATTRESS CARTONS				
MATTRESS COVERS				
CRATES				
HOURS EXTRA LABOR				
TOTAL PACKING CHARGES				
Declared Value Protection per $100.00		50¢		
Export or Import pounds	at ¢			
Other Charges				
Total Miscellaneous				
TOTAL				

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

RECEIVED BALANCE PAYABLE ●

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

Date Delivered _____ 19____ Consignee X _____

No. 829577

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

1 ORIGINAL BILL OF LADING - Shipper's Copy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

art & assembl
Tanguy

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

TRANSPORTATION ORDER

art & Assembl
L ~~0953~~
Tanguy

DATE May 10, 1962

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

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

Cohen & Powell
33 Olive Street
New Haven, Connecticut

DATE RECEIVED OR SHIPPED

5/17/62

Please arrange to come to the museum on your next trip to New York and collect the following collage for delivery to:

Mrs. Kay Sage Tanguy 61.153h Breton: Objet-Poème
Farm Town
Woodbury, Connecticut

She would like you to telephone her before you come to be sure she will be in: Congress 3-2449.

PURPOSE

ORDERED BY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

arch assemblage

Tanguy (Sage)

Woodbury, Conn.
June 27, 1961

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

Dear Mr. Seitz,

I am sending you, by car, the two objects for "The Art of Assemblage" which you already know about; "Objét Poème", André Breton and "The Great Impossible", Kay Sage.

As I am not too sure of the driver's ability to leave these with the right person and, as I hope they will be unpacked as soon as possible, I have told him please to get a reciept for these when he leaves them at the Museum.

Sincerely,

Kay Sage Tanguy

Kay Sage Tanguy.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assembl.
Toronto

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

January 23, 1962

Mr. W. J. Withrow, Director
The Art Gallery of Toronto
Grange Park
Toronto 2B
Canada

Dear Mr. Withrow:

Concerning the sale of Motherwell's collage, In Grey with Parasol, please note that the following error regarding sales tax, was made in the letter of January 19, sent to Mr. Thaw of the New Gallery , New York, of which a copy was sent to you. Since the buyer is not in New York there is no sales tax.

Sincerely yours,

Sally J. Kuhn
Secretary to Mr. Seitz

cc: Mr. Thaw

WCS:sjk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSAULT.

William Hobart Weintraub 333 East 57th Street, New York

Office
Norman, Craig & Kummel Inc
488 Madison ave

July 12, 1961

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

Dear Mr. Seitz:

Please note that on the Loan Agreement form which I am returning to you herewith I have inked out Dallas and San Francisco because, as we agreed, it was with the specific understanding that "GEORGE IN THE GARDEN" would be used only in the New York show that I consented to this loan.

Also, I would prefer that the painting be picked up the week of September 12th, as I shall be out of town until then.

MG 11

Sincerely yours,

W. H. Weintraub

William H. Weintraub

WHW:jk
Att.

Orig Mrs Dudley

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Winston

MRS. HARRY L. WINSTON
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN

Miss Dorothy H. Dudley
Registrar
Museum of Modern Art
New York

Dear Miss Dudley:

Miss Volkmer has kindly consented to bring our Prampolini - Collage, which you are holding for us at the museum, to our home in Birmingham

January 8, 1961

Prampolini, Polimaterico

ur with the rest of the

ere in the Museum for you

ely yours,

J. Kuhn
ary to Mr. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Winston

will you please have the picture delivered to Miss Vultmer and many thanks.
We hope you have a happy and restful vacation.
It was good to see so many M.O.M.A. people in Venice
Sincerely
Lydia Winston
August 7, 1962

January 8, 1961

Prampolini, Polimaterico

ur with the rest of the

ere in the Museum for you

ely yours,

J. Kuhn
ary to Mr. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Winston

cc: Miss Dudley

January 8, 1961

Mrs. Harry L. Winston
483 Aspen Road
Birmingham
Michigan

Dear Mrs. Winston:

As you had requested your Prampolini, Polimaterico automatismo, was not sent on tour with the rest of the Assemblage exhibition. It is here in the Museum for you to pick up at your convenience.

Sincerely yours,

Sally J. Kuhn
Secretary to Mr. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Orig to DD

Mrs. Harry Lewis Winston

Dear B.L., I don't know if your Assemblage exhibition is finished at N.Y.C. or not, - but please be sure Not to let our Prometheus go on tour. It is very frasile and even it is glass. It could be wrecked!

...led to you

Jerry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Hope that Abb. is well with
You! Harry and I will be
in N.Y.C. Jan 16 & 17-18 - Hotel
Madison, - and perhaps we'll
pick up the little gem at
this time. Harry feels
otherwise, he calls it "a pain
in the Neck!"

Happy New Year —
and all warm wishes

January fifth. Lydia —

...l of Ass
Winston
...ed to you
...Terry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Miss Dudley Art of Glass / Winston

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Detroit, Mich., 23 Aug 61

This will advise you that we have carefully packed and forwarded to you the following by collect Express - 1 box -
4 paintings (collages) property
Mr and Mrs Winston

DETROIT INSTITUTE OF ARTS
By Eleanor Ferry
Registrar

Form C of D—453-CA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

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

ART OF ASS.
D Winston

NE779 DEA497
DE PNA169 NL PD TDPN BIRMINGHAM MICH 23
WM SEITZ
1961 AUG 23 PM 10 44
MUSSUM OF MODERN ART 11 WEST 53 ST NYK
REGRET VERY MUCH DUBUFFET CLINKER TOO FRAGILE TO LOAN. FOUR PIECES SHIPPED YESTERDAY WILL DELIVER PROMPILINI SEPT 1ST REGARDS
LYDIA WINSTON.

original: Miss Dudley

note

We leave on Saturna for Italy September second.

Cheers,

LKW:jh
encl.

Lydia

Dear Bill - again I'm so sorry about the Dubuffet Clinker, but just in rolling it in soft material for packing a small piece came off. I'm really afraid for it. Didn't realize how fragile it is. I wired you last night; it should not go. Like over - please.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

orig: Miss Dudley Art of Ass.
Winston

MRS. HARRY LEWIS WINSTON
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN

August 22, 1961

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

Dear Bill,

We have delivered part of our pieces for the "Art Of Assemblage" show to the Detroit Institute of Arts for shipment to you (see enclosure).

The other pieces we will deliver in person to the Museum of Modern Art on September first (see other enclosure).

We leave on Saturna for Italy September second.

Cheers,

Lydia

LKW:jh
encl.

Dear Bill - again I'm so sorry about the Dubuffet Clinker, but just in rolling it in soft material for packing a small piece came off. I'm really afraid for it. Didn't realize how fragile it is. I wired you last night; it should not go. J.K.W.

over - please.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

We are carrying the Pronpolini to New York - it too is most precarious and I don't want it to go on Tour.

J.K.L.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

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

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

The pressure of time has become so great now, finishing the book and the selection for this show, that I have abandoned all social life--except for the opening of the Futurist exhibition--so I look forward to seeing you both then.

With gratitude for your great kindness,

William C. Seitz
Associate Curator

WCS:sjk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

MRS. HARRY LEWIS WINSTON
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN

William Seitz

THE FOLLOWING ARE BEING TAKEN BY CAR BY THE WINSTONS TO BE DELIVERED IN PERSON TO THE MUSEUM OF MODERN ART FOR "THE ART OF ASSEMBLAGE SHOW". TO BE DELIVERED SEPTEMBER 1st, 1961.

No.	Title	Artist
47	~~"Sculpture From Clinker"~~ Cancelled aug. 22, 1961	DUBUFFET, JEAN
41	"Polimaterico Automatismo"	PRAMPOLINI, ENRICO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASSEMBLAGE
Winston

to: Mr. William C. Seitz

July 26, 1961

From: Mrs. Harry Lewis Winston
483 Aspen Road
Birmingham, Michigan

Dear Bill,

Today I had the framer check the Prompolini Polimaterico Automatismo C which we have agreed to loan to you.

You will recall that it is in a shadow box - with glass, not plexiglass - to tear the frame apart is a difficult task (for replacing glass with plexiglass) and this piece itself is extremely fragile. It should not travel following the exhibition at the Museum of Modern Art. When we go to New York City very shortly (by car) in August, we will deliver it with the Dubuffet Clinker and at the conclusion of the exhibition, please hold these 2 pieces for us to pickup and take with us. As you know we go to New York fairly often.

The balance of our loans to you - the Severini, Magnelli, Carra, Schwitters, - either we will take with us of have them shipped to you by the Detroit Institute of Arts.

All best wishes (suppose you are terribly busy),

Lydia

cc: Mr. Selz
Miss Dudley ✓
Miss Volkmer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASS/ WITTENBORN

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

TO THE REGISTRAR:

DATE Aug. 18

Expect ☒ from: George Wittenborn
Collect ☐ from: 1018 Madison Ave.
Deliver ☐ to: NYC
Release ☐ to:

on (date): Aug. 18

at (time): PM

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

1 Schwitters Collage 61.3401

1 Goodenough Collage 61.3402

(green slips coming)

PURPOSE To be held for THE ART OF ASSEMBLAGE exhibition

CHARGES Collect ☐ Prepaid ☐ Bill to: THE ART OF ASSEMBLAGE

INSURANCE Ours ☐ Theirs ☐ Charge to: THE ART OF ASSEMBLAGE

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

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

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

TO THE REGISTRAR:

DATE Aug. 18

Expect ☒ from: George Wittenborn
Collect ☐ from: 1018 Madison Ave.
Deliver ☐ to: NYC
Release ☐ to:

on (date): Aug. 18

at (time): PM

The following objects: (artist, medium, size)

Value if needed for insurance or invoice

1 Schwitters Collage

1 Goodenough Collage

(green slips coming)

PURPOSE To be held for THE ART OF ASSEMBLAGE exhibition

CHARGES Collect ☐ Prepaid ☐ Bill to: THE ART OF ASSEMBLAGE

INSURANCE Ours ☐ Theirs ☐ Charge to: THE ART OF ASSEMBLAGE

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

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

Department Painting and Sculpture Signed William C. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

ART OF ASS-

THE MUSEUM OF MODERN ART

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

TO THE REGISTRAR:

DATE Aug. 18 Wittenborn

Expect [X] from: George Wittenborn
Collect [ ] from: 1018 Madison Ave.
Deliver [ ] to: NYC
Release [ ] to:

on (date): Aug. 18

at (time): PM

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

1 Schwitters Collage

1 Goodenough Collage

(green slips coming)

Rec. 8/18/61

PURPOSE To be held for THE ART OF ASSEMBLAGE exhibition

CHARGES Collect [ ] Prepaid [ ] Bill to: THE ART OF ASSEMBLAGE

INSURANCE Ours [ ] Theirs [ ] Charge to: THE ART OF ASSEMBLAGE

VIA Railway Express [ ] Parcel Post [ ] Air Freight [ ] Ship [ ]
Messenger: Ours [ ] Theirs [ ] Truck: Ours [ ] Theirs [X]

Department Painting and Sculpture Signed William C. Seitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

Art of Assemblage
Zeisler

THE MUSEUM OF MODERN ART

cc: Mr. Koch
Miss Dudley ✓

Date Oct. 25, 1961

To: Sarah Rubenstein

From: William C. Seitz

Re: sale of Cariatide by Masson

Attached is a check from Richard S. Zeisler (595 Madison Avenue), for Cariatide by Masson now in The Art of Assemblage exhibition, for the sum of $1,025 which includes the 10% handling charge.

This transaction was made before Mr. Koch's memorandum of October 18 which outlined the new procedure in regard to sales. Would you be good enough to write to the Galerie Louise Leiris (47 rue de Monceau, Paris 8) a letter such as you have written to some of the Polish dealers?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.6

RICHARD S. ZEISLER
595 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 5-9277

CABLE ADDRESS
"RICHZEIS NEW YORK"

cc: Mr. Koch
Miss Dudley

October 24, 1961

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

Dear Bill:

I am very pleased to have the little Masson. The check is enclosed.

Also, congratulations on the astonishing symposium Thursday night! The new is very much like the old, is it not?

With all best wishes,

Most cordially yours,

Richard S. Zeisler

RSZ:gh
Enclosure
(check)