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de Kooning

3/31/72

Unfortunately, no
sign of installation
folder, but did find
this.

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de Kooning

In the 1940s, a new kind of modern painting emerged in New York. Although rooted in the great European traditions, it was highly individualistic and so new in appearance that it has ever since eluded labels — it has been called variously Abstract Expressionism, New York School, Action Painting, etc.

Willem de Kooning was and remains one of the most original and influential of the artists who created this style. Besides the late Arshile Gorky, Jackson Pollock, Hans Hofmann, and Franz Kline, Barnett Newman, Mark Rothko, Adolph Gottlieb, Clyfford Still, Robert Motherwell, Philip Guston, and others are at work today and, like de Kooning, producing some of their best painting.

The strongest ties which unite them are not those of a common aesthetic, but of mutual friendship and of a shared time and place. However, certain common denominators can be suggested:

The traditional taste for finish, balance and harmonious accord is abandoned for big rough statements, often monumental in scale.

Emphasis is put on the artist's own sensation, translated through his personality as directly as possible into paint.

An intimate relationship is established between the artist and his work, which is not preconceived in detail nor mapped out in preliminary studies, but develops organically during the time of creation. And this sense of intimacy is carried over into the relationship between the spectator and the art. In other words, the work of art is not a sacred object, but something "real," as available to the viewer as his own landscape.

A rigorous experimentation with techniques was initiated in the mid-1940s, often with such "non-art" resources as house-painters' enamels and other commonplace materials.

Parallel with this was an energetic, highly intellectual re-examination of the history of art and of aesthetics, in which certain concepts — e.g., the priorities of the picture plane and its apparent flatness — were retained, while others — including the various dogmas of compositional balance — were jettisoned.

A feeling for the epic possibilities of the time, and a belief that heroic ambitions could produce masterpieces which would rival those of the ages, were also common among these artists and still inform their work today.

De Kooning, who had produced his first major works in the last half of the 1930s, and who had already indicated the directions he would travel by the early 1940s, was a trail-blazing figure among the new New York artists. By the end of the 1940s, his abstractions, with their high-velocity lines and packed surfaces, became one of the insignes of the decade. In the early 1950s, when he embarked on his famous Woman series, he began to open up the possibilities of modern painting to include the figure and the landscape and the figure-in-landscape. Since then, he has continued to widen the scope of his painting and of its potentialities.

De Kooning's main contribution, of course, is his magnificent paintings and drawings, but he has also enriched our history of ideas with an art that presents the crisis of possibilities and avoids the temptations of pat solutions, an art that is anti-dogmatic, anti-doctrine, anti-ideology and, above all, open.

T.B.H.

envelope wrapped around and without by K. Kooning

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Chronology

- 1904 Willem de Kooning born April 24, in Rotterdam.
- 1916 Apprenticed to a firm of commercial artists and decorators, and attends night classes at the Rotterdam Academy, where he works for the following eight years.
- 1924 Travels around Holland and Belgium.
- 1926 Emigrates to America, first living in Hoboken, working as a house painter, then moving to Manhattan (in 1928). Does commercial art work. Becomes friends with John Graham, Arshile Gorky, and other New York avant-garde painters.
- 1935-36 Spends a year on the Federal Art Project (W.P.A.); study for a mural exhibited at the Museum of Modern Art.
- 1937 Designs mural for New York World's Fair. Begins series of Men, followed by paintings of Women; also paints abstractions in close-value, high-key color. Has painted figures and abstractions, off and on, ever since.
- 1942 Exhibits at McMillen Gallery (with John Graham, Stuart Davis Jackson Pollock and Lee Krasner). Shows *Standing Man* (No. 13).
- 1943 Included in group exhibition at Bignou Gallery. Shows *Elegy* (No. 4) and portrait drawing of his wife, *Elaine* (No. 110).
- 1948 First one-man show at Egan Gallery, including the series of black-and-white abstractions which were begun in 1946 (first gallery to the left). Teaches at Black Mountain College, North Carolina.
- 1950 Completes *Excavation* (No. 46) in time to be included in his representation at the Venice Biennale. Embarks on painting of *Woman, I* (No. 56), which preoccupies him for the next eighteen months. Photographs of this process are shown at the left.
- 1950-51 Teaches at Yale Art School.
- 1951 Second one-man show, at Egan Gallery, later shown at Arts Club of Chicago, includes pictures of 1948-50. *Excavation* wins Logan Medal and purchase prize at Art Institute of Chicago's 60th Annual Exhibition.
- 1953 Shows six major paintings of Women, along with related pastels and drawings, at Sidney Janis Gallery. Small retrospective exhibition at Boston Museum School, and Workshop Art Center, Washington, D.C.
- 1954 Twenty-seven pictures exhibited at Venice Biennale.
- 1955 Sells a number of pictures of 1944-55 to Martha Jackson, who exhibits them at her gallery; begins to paint increasingly abstract, "urban-landscape" paintings.
- 1956 Thirteen large new abstractions exhibited at Janis Gallery, including *Gotham News* (No. 69).
- 1959 Exhibition at Janis Gallery, abstractions with forms suggesting landscape, relating city and country (Nos. 76-80).
- 1960 Elected member of National Institute of Arts and Letters.
- 1961 Travels to Venice, Florence, Rome. Exhibition at Paul Kantor Gallery, Beverly Hills, California.
- 1962 One-man show at Janis Gallery includes a series of small paintings of Women, and some open-form, high-key abstractions which suggest the Long Island countryside (Nos. 81-85). Two-man show with Barnett Newman at Allan Stone Gallery.
- 1963 Moves out of New York studio to live and work in The Springs, Long Island; begins to build his own studio there.
- 1964 Receives Freedom Award Medal from President Lyndon B. Johnson. Paints pictures on the theme of *Woman in the Country*.
- 1965 Exhibits recent works at Stone Gallery and Paul Kantor Gallery, Beverly Hills. Retrospective at Smith College, Northampton Massachusetts; also shown at M.I.T., Cambridge.
- 1967 Exhibition of new work at M. Knoedler & Co., New York, and, in 1968, in Paris.
- 1968 September. Returns for the first time to Holland for opening of the present retrospective exhibition at the Stedelijk Museum, Amsterdam; subsequently shown at the Tate Gallery, London.

The exhibition was organized under the auspices of
The International Council of The Museum of Modern Art.

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The Development of *Woman, I*

Destruction is a vital element in de Kooning's creative process. Elements are wiped out from a work-in-progress and repainted (he never paints over an older stage) or masked under drawings or sheets of paper. Whole pictures appear and disappear, and while the surface of the paint remains fresh and all of a piece, the forms assume a weight and gravity which are very much a part of de Kooning's classical ambitions.

In June, 1950, he began to work on a seven-foot-high canvas with the idea of doing a figure — a woman. He stayed with the picture for eighteen months, during which time two photographers, first Walter Auerbach and later Rudolph Burckhardt, on commission from *Art News*, took the photographs of six stages of development which are shown here.

In the winter of 1951-52, de Kooning abandoned the picture as "impossible." A few months later he showed it to his friend the art historian Meyer Schapiro. He admired the painting and urged the artist to consider it finished. De Kooning agreed and without adding another stroke, mounted the painting on stretchers. It was subsequently exhibited with six other large *Woman* paintings in March, 1953, at the Janis Gallery, from which it was purchased by The Museum of Modern Art.

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21
Backdrop for Labyrinth
1946
Calcimine and charcoal on canvas
Allan Stone Gallery, New York

De Kooning had two experiences with theatrical design. Through his friend Edwin Denby he was commissioned to do sets and costumes for Nini Theilade's ballet Les Nuages, which was presented by the Ballet Russe de Monte Carlo at the Metropolitan Opera on April 9, 1940. Unfortunately no record of this event survives. In the spring of 1946 he was asked to make a backdrop for a dance recital by Marie Marchowsky. He painted a sketch and enlarged it on a 17 foot square canvas with the help of Milton Resnick. The dance was performed April 5, under the title Labyrinth; the backdrop was found in 1959 rolled up in Miss Marchowsky's apartment.

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caption for photos of Woman I

The Development of Woman, I

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The Development of W, I

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- Willem de Kooning
- 1904 → Born April 24, in Rotterdam
- 1916 Apprenticed to a firm of commercial artists and decorators, and attends night classes at the Rotterdam Academy, where he works for the following eight years.
- 1924 Travels around Holland and Belgium.
- 1926 Emigrated^s to America, first living in Hoboken, working as a house painter, then moving to Manhattan (in 1928). Does commercial artwork. Becomes friends with John Graham, Arshile Gorky, and other New York avant-garde painters.
- 1935-36 Spends a year on the Federal Arts Project (W.P.A.): ^{design} ~~subject~~ for a mural exhibited at the Museum of Modern Art
- 1937 Designs mural for New York World's Fair. Begins series of Men, followed by paintings of Women; also paints abstractions in close-value, high-key color. Has painted figures and abstractions, off and on, ever since.
- 1942 Exhibits at McMillen Gallery (with John Graham, Stuart Davis, Jackson Pollock and Lee Krasner). Shows Standing Man (No. 13).
- 1943 Included in group exhibition at Bignou Gallery. Shows Elegy (No. 4) and portrait drawing of his wife, Elaine (No. 110).
- 1948 First one-man show at Egan Gallery, including the series of black-and-white abstractions which were begun in 1946, ^(first gallery to the left) ~~(No. 23)~~. Summer. Teaches at Black Mountain College, North Carolina.
- 1950 Completes Excavation (No. 46) in time to be included in his representation at the Venice Biennale. Embarks on painting of Woman, I (No. 56), which preoccupies him for the next eighteen months. *(Some photographic documents of this process are shown at the left/right)*

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- 1950-51 Teaches at Yale Art School
- 1951 Second one-man show, at Egan ^{Gallery} later shown at Arts Club of Chicago, includes pictures of 1948-50. Excavation wins Logan Medal and purchase prize at Art Institute of Chicago's 60th Annual Exhibition.
- 1953 Shows six major paintings of Women, along with related pastels and drawings, at Sidney Janis Gallery. Small retrospective exhibition at Boston Museum School, and Workshop Art Center, Washington, D. C.
- 1954 Twenty-seven pictures exhibited at Venice Biennale.
- 1955 Sells a number of pictures of 1944-55 to Martha Jackson who exhibits them at her gallery; begins to paint increasingly abstract, "urban-landscape" paintings.
- 1956 Thirteen large new abstractions exhibited at Janis Gallery, including Gotham News (No. 69).
- 1959 Exhibition at Janis Gallery, abstractions with forms suggesting landscape, relating city and country (Nos. 76-80).
- 1960 Elected member of National Institute of Arts and Letters.
- 1961 Travels to Venice, Florence, Rome.
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- 1962 One-man show at Janis Gallery includes a series of small paintings of Women, and some open-form, high-key abstractions which suggest the Long Island countryside (Nos. 81-85). Two-man show with Barnett Newman at Allan Stone Gallery.

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- 1963 Moves out of New York studio to live and work in The Springs, Lond Island; begins to build his own studio there.
- 1964 Receives Freedom Award Medal from President Lyndon B. Johnson. Paints pictures on the theme of Woman in the Country.
- 1965 Exhibits recent works at Stone Gallery, and Paul Kantor Gallery, Los Angeles. Retrospective at Smith College, Northampton, Massachusetts; also shown at M. I. T., Cambridge.
- 1967 Exhibition of new work at M. Knoedler & Co., New York, and, in 1968, in Paris.
- 1968 September. Returns for the first time to Holland for opening of this retrospective exhibition at the Stedelijk Museum, Amsterdam; subsequently shown at the Tate Gallery, London.

Possibly another sentence here

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T. B. Hess - not final

- 1904 Born, April 24, in Rotterdam.
- 1916 Apprenticed to a firm of commercial artists and decorators, and attends night classes at the Rotterdam Academy, where he worked for the following eight years.
- 1920 Worked for a commercial artist making department store signs and displays; studied the modernist movements of de Stijl and Art Nouveau.
- 1924 Travels around Holland and Belgium.
- 1925 Emigrated to America, first living in Hoboken, then moving to Manhattan (in 1928). Became friends with John Graham, Arshile Gorky and other New York avant-garde painters.
- 1935-36 Spent a year of the Federal Arts Project (W.P.A.).
- ~~1936~~ Project for a mural exhibited at the Museum of Modern Art.
- 1937 Designed mural for New York World's Fair.
- ~~1937~~ Begins series of Men, followed by paintings of Women; also paints abstractions in close-value high-key color. Has painted figures and abstractions, off and on, ever since.
- 1942 Exhibited at McMillen gallery (with John Graham, Stuart Davis, Jackson Pollock and Lee Krasner). Shows Standing Man (cat.).
- 1943 Included in group exhibition at Bignou Gallery. Shows Elegy (cat.) and portrait drawing of his wife, Elaine. (cat.)
- Smith cat says he married E in 1946*
- ~~1945~~ ^{Including} Begins series of black and white abstractions which are ~~xxx~~ ^{were begun in 1945} exhibited in his first one-man show, Egan Gallery, 1948.
- 1950 Completes Excavation in time to be included in his representation at the Venice Biennale. Embarks on painting of Woman, 1, which preoccupies him for the next 18 months.

1952-53 Teaches at Yale University

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- 1951 Second one-man show, at Egan, later shown at Chicago Arts Club, ^{of}
^{includes}
 Exhibits pictures of 1948-50. (see insert)
- 1953 Shows six major paintings of Women along with related pastels and drawings at Janis Gallery. Small retrospective exhibition travels to Boston Museum School and Workshop Art Center, Washington, D.C.
- 1955 Sells a number of pictures of 1944-~~55~~⁵⁵ to Martha Jackson who exhibits them at her gallery; begins to paint increasingly abstract, "urban-landscape" paintings.
- 1956 Thirteen large new abstractions exhibited at Janis Gallery, including Gotham News.
- 1954 Twenty-~~six~~^{seven} pictures exhibited at Venice Biennale.
- 1959 Exhibition at Janis Gallery, ~~"Parkway"~~ abstractions ~~are~~ with larger forms suggesting the landscape ^{between} in between the city and the country; some of them are named after Parkways.
- 1960 Elected member of National Institute of Arts and Letters.
- 1961 Travels to Venice, Florence, Rome.
 Exhibits at Paul Kantor Gallery, Beverly Hills
- 1962 One-man show at Janis Gallery includes a series of small Women and some open-form, high-keyed abstractions which suggest the Long Island countryside. Two-man show with Barnett Newman at ^{allan} Stone gallery.
- 1963 Moves out of New York studio to live and work in ^{the Springs} Long Island; ~~begins~~ begins to build his own studio there.
- 1964 ^{Received Freedom award from President Johnson}
 Awarded President's Medal, Paints pictures on the theme of Woman in the Country.
- 1965 Exhibits ^{recent works} ~~with Barnett Newman~~ at the Stone Gallery, and ^{Bud} Kantor ^{gallery}, Los Angeles. (see insert) M
- 1967 One-man show of new work at Knoedler, New York, and, in 1968, in Paris.
- 1968 ^{September} Returns for the first time to Holland for the opening of ^{this} [his] retrospective exhibition at the Stedelijk Museum, Amsterdam.
 Subsequently shown at the Tate gallery, London.

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(insert)

1951 Excavation wins ^{first} 1st prize at ^{Art Institute to Chicago annual,} Chicago Art Institute national ^{check} exhibition.

1965 Retrospective at Smith College, Northampton, ^{Museum of Art} Massachusetts, also shown at the MIT, Cambridge

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Text Panel - East Wing *T B Hess*
Not final

In the 1940s, a new kind of modern painting emerged in New York. Although rooted in the great European traditions, it was highly individualistic and so new in appearance that it has ever since eluded labels--~~abstract~~ it has been called variously Abstract-Expressionism, New York School, Action Painting, etc.

Willem de Kooning was and remains one of the most original, influential and creative of these artists, ~~who included~~ among whom were Arshile Gorky, Jackson Pollock, ^{Hans Hofmann} and Franz Kline as well as Barnett Newman, Mark Rothko, and others who, Adolph Gottlieb, Clyfford Still, Robert Motherwell, Philip Guston, ~~who~~ like de Kooning, are ~~still~~ at work today and producing some of their best painting.

The strongest ties which unite them are not those of a common esthetic, but of mutual friendship and of a shared time and place. However ~~from a perspective of some two decades,~~ certain common denominators ~~have emerged~~ ^{can be suggested.}

→ The traditional taste for finish, balance, ^{and} harmonious accord ~~was~~ abandoned for ~~large~~ big rough statements, often monumental in scale.

Emphasis is put on the artist's own sensation translated through his personality as directly as possible into paint.

An intimate relationship is established between the artist and his work, which is not ~~planned~~ ^{preconceived in detail} or mapped out ~~first~~ ^{in preliminary studies}, but develops organically during the ~~period~~ ^{time} of creation, and this sense of intimacy is carried over into the relationship between the spectator and the art. In other words, the work

of art is not a sacred object, but something "real," ~~available~~ ^{own} as available ~~to~~ to the viewer as his/landscape.

A rigorous experimentation with ~~materials~~ ^{techniques} was ~~carried out~~ ^{initiated in the mid-1940s,} often with such "non-art" ~~materials~~ ^{materials Resources} as house-painter's enamels and other commonplace ~~methods~~ ^{materials} as a part of the desacralization of art.

Parallel with this was an energetic, highly intellectual re-examination of the history of art and of esthetics, in which certain concepts ~~exist~~ ^{--e.g.}, the

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priorities of the picture plane and its apparent flatness--were retained, while others--including the various dogmas of compositional balance--were jettisoned.

A feeling ~~that~~ for the epic possibilities of the time, that heroic ambitions could produce masterpieces which would rival the ages', was also common among these artists, and still informs their work today.

De Kooning, who had produced his first major works in the last half of the 1930s, and who had already indicated the directions he would travel by the early 1940s, was a trail-blazing figure among the new New York artists. By the end of the 1940s, his abstractions, with their high-velocity lines and ~~z~~ packed surfaces, became one of the insignes of the decade. In the early 1950s, when he embarked on his famous Woman series, he began to open up the possibilities of modern painting to include the figure and the landscape and the figure-in-landscape. Since then, he has continued to widen the scope of his painting and of its ^{potentialities.} ~~possibilities.~~

delete

His art accepts contradictions and finds its poise among them: he ~~has~~ gives the slashing brush strokes and juicy surfaces of his recent paintings a classic, objective look; he uses the colors of the Long Island beachscape (yellow sun; green sea, blue sky, pink flesh), but keys the hues so closely together that the colors achieve a concrete, specific reality. The technique is ~~whammy~~ spontaneous, automatic, fresh, but each stage of the painting is contemplated, corrected, ~~destroyed~~ ^{wiped out} and repainted ~~recreated~~ in a highly complex ^{where} method in which destruction adds to the pressure of creation. (Some photographic documents of this process are exhibited in this exhibition.)

De Kooning's main contribution, of course, is his magnificent paintings and drawings, but he has also enriched our ~~ix~~ ^{and} history of ideas with an art that presents the crisis of possibilities, ~~but~~ ^{an art} avoids the temptation~~x~~ of pat solutions, that is anti-dogmatic, anti-doctrine, ~~anti-ideology~~ ^{and} and, above all, open.

T.B.H.

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*Less folds
the rest*

De Kooning's working methods involve destruction as a creative force: he wipes out and re-paints, effaces and starts anew, over a long period of time, until the sum of erasures add their own density to the image. Something of this complicated procedure can be reconstituted in a series of 23 remarkable photographs taken by de Kooning's assistant of The Visit during its development on the artist's painting-wall in the winter of 1966-67. The moments of evolution recorded are not formal stages in a process, but simply shots taken of the picture and of details when they happened to look interesting to the photographer. Notice especially the changes in the arms and face, and the appearance of a ~~second~~ figure at the right, who is later painted out. Perhaps the entrance and exit of this secondary Woman supplied the idea for the painting's title.

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- 1916 Apprenticed to a firm of commercial artists and decorators, and attends night classes at the Rotterdam Academy, where he worked for the following eight years.
- 1920 Worked for a commercial artist making department store signs and displays; studied the modernist movements of de Stijl and Art Nouveau.
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- ~~1938~~ Begins series of Men, followed by paintings of Women; also paints abstractions in close-value high-key color. Has painted figures and abstractions, off and on, ever since.
- 1942 Exhibited at McMullen gallery (with John Graham, Stuart Davis, Jackson Pollock and Lee Krasner). Shows Standing Man (cat. ~~_____~~).
- 1943 ^{colley} Included in group exhibition at Bignou Gallery. Shows Elegy (cat. ~~_____~~) and portrait drawing of his wife, Elaine. (cat. ~~_____~~)
- ~~1946~~ ^{including} Begins series of black and white abstractions which are ~~xx~~ ^{were begun in} exhibited in his first one-man show, Egan Gallery, 1948.
- 1950 Completes Excavation in time to be included in his representation at the Venice Biennale. Embarks on painting of Woman, 1, which preoccupies him for the next 18 months.

Smith Cat was remarried in 1946

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2

- 1951 Second one-man show, at Egan, later shown at Chicago Arts Club, ^{of}
includes
 Exhibits pictures of 1948-50. *(see insert)*
- 1953 Shows six major paintings of Women along with related pastels and drawings at Janis ^{Sandwich} Gallery. Small retrospective exhibition travels to Boston Museum School and Workshop Art Center, Washington, D.C.
- 1955 Sells a number of pictures of 1944-~~55~~⁵⁵ to Martha Jackson who exhibits them at her gallery; begins to paint increasingly abstract, "urban-landscape" paintings.
- 1956 Thirteen large new abstractions exhibited at Janis Gallery, including Gotham News.
- 1954 ^{seven} Twenty-six pictures exhibited at Venice Biennale.
- 1959 Exhibition at Janis Gallery, ~~"Parkway"~~ ^{relate to} abstractions ~~with~~ larger forms suggesting the landscape in between the city and the country; some of ~~them~~ are named after Parkways.
- 1960 Elected member of National Institute of Arts and Letters.
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- 1965 Exhibits ^{recent works} ~~with Barnett Newman~~ at the Stone Gallery, and ^{Paul} Kantor ^{gallery}, Los Angeles. *(see insert)* ^{at}
- 1967 One-man show of new work at Knoedler, New York, and, in 1968, in Paris.
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(insert)

1951

First
Excavation wins 1st prize at *Art Institute of Chicago annual*
exhibition. *check*
Chicago Art Institute national

1965

Museum of Art
Retrospective at Smith College, Northampton, Massachusetts,
also shown at the MIT, Cambridge

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The strongest ties which unite them are not those of a common esthetic, but of mutual friendship and of a shared time and place. However ~~from a perspective~~ ^{can be suggested.} of ~~some two decades~~ certain common denominators ~~have emerged.~~

The traditional taste for finish, balance, ^{and} harmonious accord ~~was~~ abandoned for ~~xxx~~ big rough statements, often monumental in scale.

Emphasis is put on the artist's own sensation translated through his personality as directly as possible into paint.

An intimate relationship is established between the artist and his work, which is not planned or mapped out ^{preconceived in detail} ~~first~~, but develops organically during ^{time} the period of creation. And this sense of intimacy is carried over into the relationship between the spectator and the art. In other words, the work

of art is not a sacred object, but something "real," ~~available~~ ^{own} as available ~~to~~ to the viewer as his/landscape.

A rigorous experimentation with ^{techniques} ~~materials~~ was carried out--often with such "non-art" ^{materials} ~~materials~~ as house-painter's enamels and other commonplace ^{materials} ~~methods~~.

~~as part of the democratization of art~~

Parallel with this was an energetic, highly intellectual re-examination of the history of art and of esthetics, in which certain concepts, ^{--e.g.} ~~xxx~~, the

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priorities of the picture plane and its apparent flatness--were retained, while others--including the various dogmas of compositional balance--were jettisoned.

A feeling ~~that~~ for the epic possibilities of the time, that heroic ambitions could produce masterpieces which would rival the ages', was also common among these artists, and still informs their work today.

De Kooning, who had produced his first major works in the last half of the 1930s, and who had already indicated the directions he would travel by the early 1940s, was a trail-blazing figure among the new New York artists. By the end of the 1940s, his abstractions, with their high-velocity lines and ~~the~~ packed surfaces, became one of the insignes of the decade. In the early 1950s, when he embarked on his famous Woman series, he began to open up the possibilities of modern painting to include the figure and the landscape and the figure-in-landscape. Since then, he has continued to widen the scope of his painting and of its ^{potentialities,} ~~possibilities.~~

~~His art accepts contradictions and finds its poise among them: he ~~xxx~~ gives the slashing brush strokes and juicy surfaces of his recent paintings a classic, objective look; he uses the colors of the Long Island beachscape (yellow sun; green sea, blue sky, pink flesh), but keys the hues so closely together that the colors achieve a concrete, specific reality. The technique is ~~whammy~~ spontaneous, automatic, fresh, but each stage of the painting is contemplated, corrected, ~~xxxxxx~~ and repainted ~~xxxxxx~~ in a highly complex ^{where} method in which destruction adds to the pressure of creation. (Some photographic documents of this process are exhibited in this exhibition.)~~

De Kooning's main contribution, of course, is his magnificent paintings and drawings, but he has also enriched our ~~in~~ ^{and} history of ideas with an art that presents the crisis of possibilities, ^{an art} but avoids the temptation~~x~~ of pat solutions, that is anti-dogmatic, anti-doctrine, ⁺ anti-ideology and, above all, open.

T.B.H.

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c.c. J. CHAPMAN, W. GREEN, R. KOCH, A. LEGG, G. MARENOFF, R. Palmer,
S. RUBINSTEIN, C. FROOM, B. PICKERING

INSTALLATION ESTIMATE SHEET

Date 2/6/69

EXHIBITION De Kooning

Opening Date March 3, 1969 Closing Date April 27, 1969

Director of Exhibition Alicia Legg

PRODUCTION MANAGER'S ESTIMATES:	Estimated Cost	Final Cost	Remarks
Carpentry			
Project Order # 1924	\$6500	\$6747.75	*
Mounting & Framing			
Project Order # 1925	800	673.33	
Installation			
Project Order # 1926	550	645.58	*
DISMANTLING 2254		72.32	
Electrical			
Project Order # 1927	500	369.18	
Demolition			
Project Order # 1928	550	459.19	
Painting			
Purchase Order # 31267	4600	4425.00	
Miscellaneous			
Project Order # 1929	200	424.56	*

* refer attached sheet

est.	final
TOTAL \$13,700	\$13816.91

final over estimated by \$116.91

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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attached cost sheet for De Kooning exhibition:

Carpentry:	Cord Contracting Co.	\$6692.00
	additional MOMA carpentry	55.75
		<u>\$6747.75</u>
Installation:	103 S.T. hours custodians	\$ 312.07
	67 1/2 O.T. hours custodians	333.51
		<u>\$ 645.58</u>
	plus dismantling	72.32
		<u>\$ 717.90</u>
Miscellaneous:	custodial service & maintenance	\$235.92
	porter service	68.64
	Simon Manges install. of carpet	95.00
	Tudor cartage	25.00
		<u>\$424.56</u>

Mounting & Framing		
Project Order #		
Installation		
Project Order #		
Electrical		
Project Order #		
Painting		
Project Order #		
Woodwork		
Project Order #		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

cc: J. Chapman
 W. Green
 R. Koch
 A. Legg
 B. Lowry
 G. Marenoff
 S. Rubinstein

INSTALLATION ESTIMATE SHEET

Date 2/6/69

DD/lbs

EXHIBITION De Kooning

Opening Date March 3 Closing Date April 27

Director of Exhibition Alicia Legg

PRODUCTION MANAGER'S ESTIMATES:	Estimated Cost	Final Cost	Remarks
Carpentry Project Order #	6500		
Mounting & Framing Project Order #	800 ?		
Installation Project Order #	550		
Electrical Project Order #	500		
Demolition Project Order #	550		
Painting Purchase Order #	4600		
Miscellaneous Project Order #	200		

TOTAL 13,700

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

Carpentry - Cord Contracting - work to start Tuesday or Wednesday, February 11 or 12 - finish on February 17. Approximately 430 R.F. of walls, 2 doors, 3 arch ways, 1 platform	6500.00
Mounting - (As agreed with Miss Legg)	800.00
Installation - Custodian starting 24 or 25 to March 3 inc. Saturday if necessary 3 men, 5 days incl 36 hours overtime	550.00
Electrical - 82 hours overtime	500.00
Demolition - 7 loads @ \$50 = 350.00 Labor 200.00	550.00
Painting - 54th Street lobby including black on glass 650 sq.ft. Garden Wing East Wing Long Corridor	500.00 3600.00 300.00 200.00
	<hr/>
	\$13,700.00

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

To Wilder Green

cc: Mr. Lowry
Miss Haven

From Alicia Legg

Date March 12, 1969

Re de Kooning banners

Dear Wilder:

The day after the de Kooning opening, Audrey Hess, Tom's wife, told Bates and me that she would like very much to have one of the de Kooning banners (the red one), after the show. Some of the staff are also interested.

At that time I didn't think of the possibility that perhaps the Art Institute of Chicago and the LACM might want the banners along with the show. What do you think? Actually, by the end of April they may be in shreds, or beginning to deteriorate.

In the meantime, we have had a telephone call from a Mr. Anthony Romeo, 227 West 46 St., who would like to buy one of the banners. What to do?

Mrs Hess - Red Blue

Samir wants Blue

Alicia - Pink

Lisa de Kooning - Red

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

Anthony Romeo

227 W 46

JU 6-2336

would like to buy
one of the nylon banners
after the show closes.

5/6/69 - telephoned to say now available

Mrs Hess asked for the red

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

The Museum of Modern Art

To Wilder Green

From Adrienne Mancina

Date April 11, 1969

Re DE KOONING BANNER

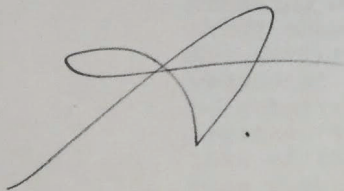
Dear Wilder,

We have received an inquiry from Miss de Kooning requesting one of the banners now flying. She said her father promised her one -- the "red" one. You can reach her:

Miss Lisa de Kooning
778 Accabonack Road
Springs, East Hampton, New York

Phone: 324 - 2378 (area code: 516)

Will you please take care of this.



*called 4/18/69 to say that
Mrs. Hess asked for the red*

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

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

MINUTES OF STAFF MEETING

April 3, 1969

DEPARTMENT OF PUBLICATIONS

ANNOUNCEMENTS

In order to improve security, a combination lock controlled by buttons is being installed on doors of passages in public areas leading to/from offices, storage and study centers. This means that only authorized personnel knowing the combination will be able to open the designated doors.

Vacation Schedules

Vacation schedules are now being circulated. The staff should indicate their preferred time for Mr. Carter's approval. The Personnel Office has requested that the Department's coordinated schedule be submitted by April 30. Dates may be changed later provided there is no serious conflict with the workload of the Department. Any questions about accrued time should be taken up with Mr. Carter, who will discuss with Personnel.

Report on Sales and Admissions for March 1969

March 1969

Increase over 1968

Sales:	\$39,462.00	31% (plus \$9,386.00)
Attendance:	91,062	13% (plus 10,535)
Paid Admission:	\$81,088.00 (\$1.50)	45% (plus \$24,522.75 (\$1.25))

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

April 3, 1969

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Publications sales were particularly gratifying in view of the fact that the Bookstore was out of stock on the paperbound Willem de Kooning catalogue for two weeks during the period.

Annual Report 1967-1968

Misses Kaiser and Schoenholz have been assigned as editors of the Annual Report. The report will be designed by Samir Chorbachi. Scheduled for June publication.

Bologna Book Fair

Mr. Carter suggested that Miss Shein consider submitting Museum publications to the 1969 Bologna Book Fair, a center for the arts and sciences.

Book Sale

The administration will not permit the use of the lobbies of either the 11 or 21 buildings to accommodate the book sale. During March, 1,100 mail orders were received from members. Mail orders and staff orders account for \$12,000 in sales to date (April 3).

It was recalled that no royalties are paid to authors on remaindered copies sold at cost or less than cost.

Judaic Greeting Cards

The Junior Council does not look with favor on the proposal that Commentary magazine be licensed to produce Judaic greeting cards from subjects in the Museum Collections. The Council would prefer to produce a selection of such cards. It may be possible to sell these cards in quantity to Commentary.

Roy McEwen/Jim Dine Record

In collaboration with the artists, Atlantic Records has scheduled the production of a Roy McEwen/Jim Dine record. It will be packaged with two silkscreen prints commissioned for the project and will list at \$20.00;

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

April 3, 1969

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in addition, there will be a limited edition of 100 albums, each containing a McEwen and Dine signed print, to retail at \$100.00. Atlantic Records has offered the Museum exclusive rights until February 1970. Atlantic Records would be responsible for the royalty to the artists. Publication date: August 15, 1969. Distribution rights were first offered to the Junior Council, who declined to take the financial risk. The album would bear the Museum's special edition imprint. In the event that the Museum agrees to participate in the project, it was suggested that Atlantic Records underwrite suitable promotion.

Oldenburg Object

Claes Oldenburg has had preliminary talks with Mrs. Thoma about his ideas for creating an object for sale in the bookstore and by mail order in conjunction with his exhibition opening September 22.

De Kooning Banners

There have been many requests for the five de Kooning banners and they will be sold at the end of the exhibition on April 27.

Souvenir Book

Miss Franc stressed the importance to the Museum and its public of having available in the bookstore a souvenir book on the Museum Collections. She recalled the catalogue, Paintings from The Museum of Modern Art, published by The National Gallery to accompany their exhibition of the Collection, and Mrs. Thoma agreed that it was one of the best sellers the bookstore ever stocked. Other popular books, such as Masters of Modern Art, and the Braun & Cie handbook on the Museum, also served this purpose. Miss Franc proposed a picture book with captions, but no extended text, on the collections -- painting, sculpture, drawings, prints, architecture, design, photography, the film -- which could be simultaneously produced in foreign-language editions for worldwide distribution. Price: under \$5.00.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 3, 1969

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Miss Franc suggested that the Publications Department initiate the project and called for nominations of people in the curatorial departments who would be able to work on it; it would not be necessary for the head of the department to be concerned with every detail. To achieve its potential, the works illustrated should bear some relation to what is on view in the galleries.

Enthusiastically received. Mr. Carter will take to Directors' Meeting at earliest possible date.

Book Lists

In preparation: Spring 1969 Book List and an updated out-of-print list.

A number of price changes have been recommended because (1) the title is under-priced in relation to the market; (2) margin between paperbound and clothbound is too narrow in some cases. The Machine will be repriced to \$8.95 (from \$6.95), and Word and Image to \$15.00 (from \$12.50). To review Tamarind catalogue projected cover price of \$5.95 cloth, and \$3.95 paper. In formulating new price list, curatorial departments as well as administration to be consulted.

As a matter of policy: Paperbacks should be priced relatively low for the student market where price is an important factor; the added costs should be charged to the cloth edition.

Comparable books on our list should be sold at comparable prices. To avoid discrepancies in pricing, could the unit costs be spread evenly over a year's production? Perhaps our books should be priced higher to reflect the built-in membership discount which accounts for the bulk of the retail sales.

It was suggested by Mr. Laanes that it would be more in keeping with the Museum's image to price our books in round figures instead of at a bargain price, for example, \$6.00, instead of \$5.95.

The Museum would like to encourage trade sales of the paperbacks but, because of the trade discount of 70%, we cannot sell to New York Graphic Society at a price competitive in the market.

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April 3, 1969

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REVISED PUBLICATIONS SCHEDULE

Revised Publications Schedule appended to these minutes.

Notes:

A catalogue will not be prepared to accompany the 1907-1917 exhibition.

Violent America by Lawrence Alloway: indefinite suspension. Alloway's contract may be transferred to another title.

Hector Guimard: exhibition and catalogue postponed to spring 1970.

PHOTO ARCHIVES

Mr. Tooke expressed concern that photographs illustrating our publications, which should be available in the archives for research by students, are sometimes disbursed after publication without a record. The exhibition photographs are mounted in numbered albums in Photo Archives, but the photographs that are being lost are the documentary photographs of the artist and his activities, sometimes snapshots collected by the author, and when they disappear it is almost impossible to reassemble them. The archives needs a master set of the actual prints, no matter that there is art work on them. A record copy of the publication with sources of photographs, if and when available, is not adequate for research.

For further discussion as to policy and implementation.

Sculpture of Picasso photographs jointly owned by the Arts Council of Great Britain and the Museum: difficulties re requests for reproduction. To propose: neither the Arts Council nor the Museum to grant permission for reproduction without the consent of the other party. The Museum to offer to maintain the collection.

REPRODUCTIONS OUT OF STOCK

Wyeth: Christina's World (last printed in 1967, edition 20,000)
Magritte: The Eternal Light

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APRIL 7, 1969

<u>PUBLICATION</u>	<u>PUBLICATION DATE</u>	<u>DEPARTMENT</u>
ART OF THE YOUNG CHILD	January	Education
WORD AND IMAGE	February	Architecture & Design
WALL HANGINGS	February	Architecture & Design
WILLEM de KOONING	March	Painting & Sculpture
MIES VAN der ROHE DRAWINGS	August	Architecture & Design
VIOLENT AMERICA	Indefinitely Postponed	Film
THE NELSON A. ROCKEFELLER COLLECTION	May	Painting & Sculpture
THE ANIMALS	May	Photography
THE FILMS OF ROBERT ROSSEN	July	Film
TAMARIND	June	Drawings & Prints
PIONEERS OF THE NEW AMERICAN PAINTING	Early Fall	Painting & Sculpture
CLAES OLDENBURG	September	Painting & Sculpture
JACKSON POLLOCK: WORKS ON PAPER	Early Fall	Drawings & Prints
SIDNEY & HARRIET JANIS COLLECTION	Early Fall	Painting & Sculpture
ASSEMBLAGE	Late Fall	Education
A SEASON IN HELL	Late Fall	Publications
WAHT IS MODERN SCULPTURE?	Late Fall	Painting & Sculpture
CHAGALL'S <u>ALEKO</u>	Fall	Drawings & Prints
FILM NOTES, VOL I	Fall	Film
THE "B" WESTERN	Fall	Film
HECTOR GUIMARD	March 1970	Architecture & Design
LOST FILMS OF THE 20s AND 30s	Winter	Film

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<u>PUBLICATION</u>	<u>PUBLICATION DATE</u>	<u>DEPARTMENT</u>
BELLOCO'S STORYVILLE	Jan./Feb. 1970	Photography
INDEX OF AMERICAN FILM DIRECTORS	Winter 1970	Film
LOUIS STERN CATALOG	Indefinitely Postponed	Drawings & Prints
STREETS ARCADES AND GALLERIES	Indefinitely Postponed	Architecture & Design
DAVID SMITH	Spring 1970	Painting & Sculpture
100 MASTER PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART	Fall 1970	Photography
20TH CENTURY DESIGN: MUSEUM OF MODERN ART COLLECTION	Fall 1970	Architecture & Design

REPRINTS AND NEW EDITIONS

TWENTIETH CENTURY ENGINEERING	Spring 1969	Architecture & Design
HISTORY OF IMPRESSIONISM POST-IMPRESSIONISM	Fall 1969	Painting & Sculpture

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Benton & Bowles, Inc.

ADVERTISING, 666 FIFTH AVENUE, NEW YORK, N.Y. 10019 JUDSON 2-6200

VICE PRESIDENT

May 5, 1969

Miss Alicia Legg
Associate Curator of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Legg:

This is in reference to my brief conversation with you in April and subsequent note regarding the de Kooning banners that were displayed outside the Museum of Modern Art.

Now that the exhibit has ended, I was wondering whether or not my name was selected as one of the fortunate few recipients of the de Kooning banners. If so, I'd appreciate hearing from you since I work right across the street from the Museum at 666 Fifth Avenue.

Again, many thanks for your kind cooperation.

Best regards,

T. G. M. Chin
T. G. M. Chin

TGNC/jm

5/16 telephoned & say all banners allocated to people connected with exhibition

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Benton & Bowles, Inc.

ADVERTISING, 666 FIFTH AVENUE, NEW YORK, N.Y. 10019. JUDSON 2-6200

VICE PRESIDENT

April 8, 1969

Miss Alicia Legg
Associate Curator of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Legg:

It was very pleasant talking to you on the phone today regarding the de Kooning banners that are displayed outside the Museum of Modern Art.

The fact that a few people close to the show have priority on these banners is quite understandable. However, as we've briefly discussed, I appreciate your adding my name to this select list of potential recipients. Hopefully, there may be just a slim chance that I'll be able to be one of the fortunate five.

Again, many thanks for your kind cooperation.

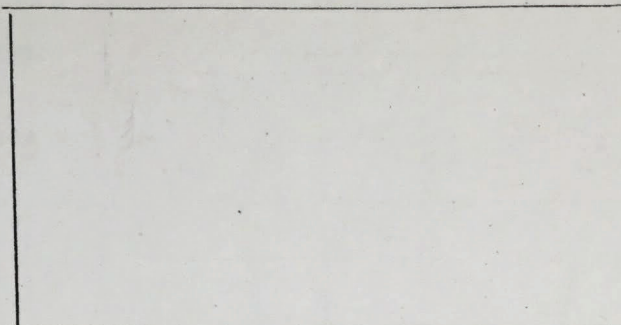
Best regards,

T. G. N. Chin

TGNC/jm

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	MoMA Exhs.	884.2



The Museum of Modern Art

To Alicia Legg

From Garry George

Date April 2, 1969

Re de Kooning Flags

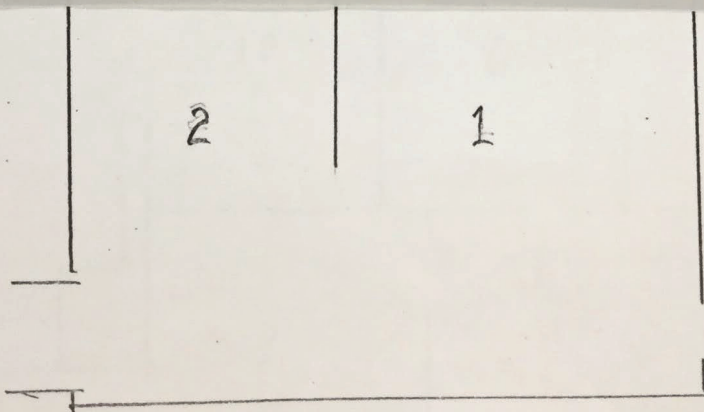
A Mr. Beckett has contacted me and would like to purchase a de Kooning flag from the facade of the Museum to send his girl in Ohio who would "flip out" as she is a "de Kooning freak". Is this possible? Please contact him at the below when you know -

Mr. Adam Beckett, 191 Stanton Street, NYC 473-2633

OR

c/o The Art Students League, 215 West 57th Street, New York, N.Y. 10019

Thanks.



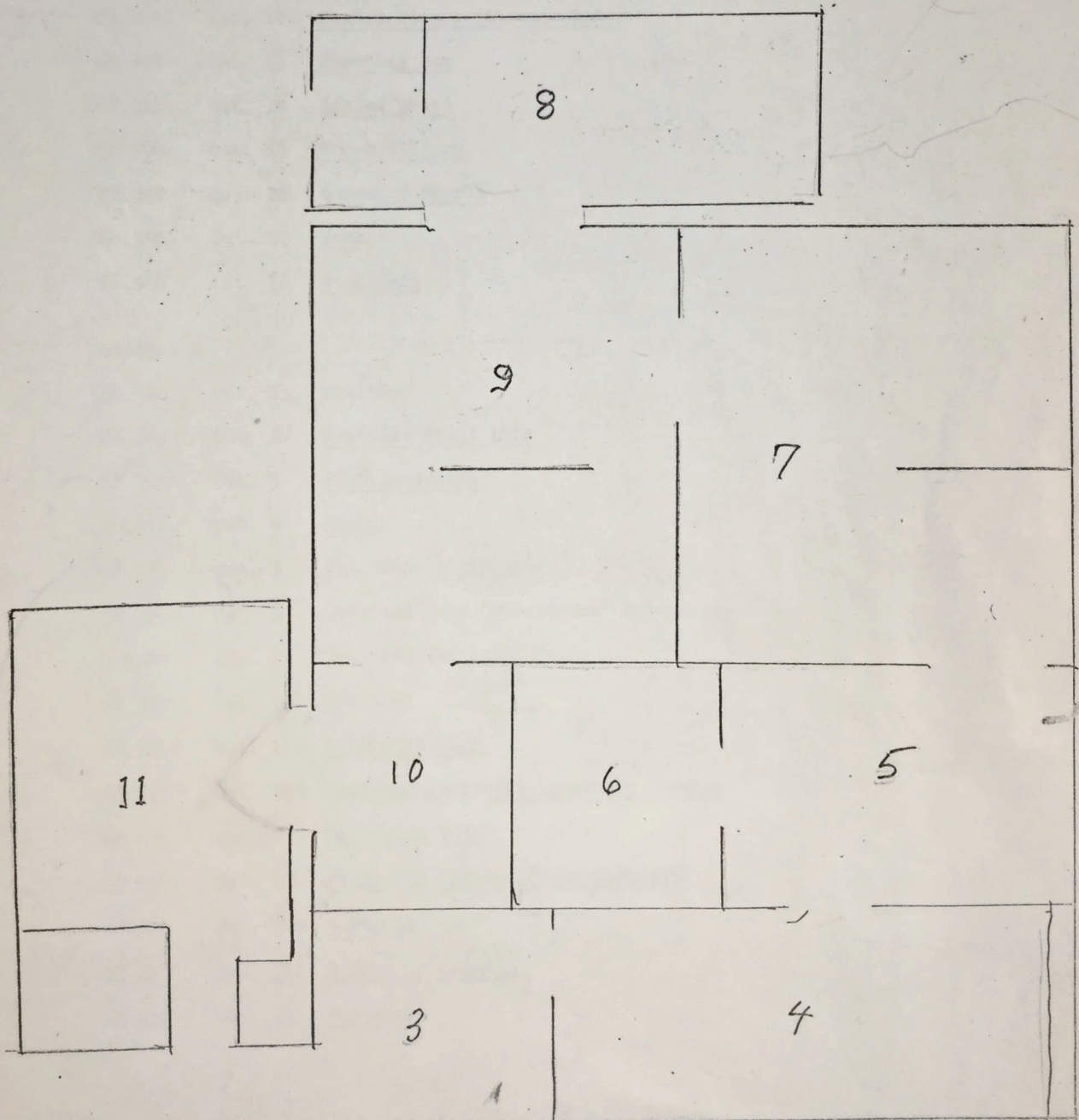
DE KOONING

East Wing

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

Garden Wing



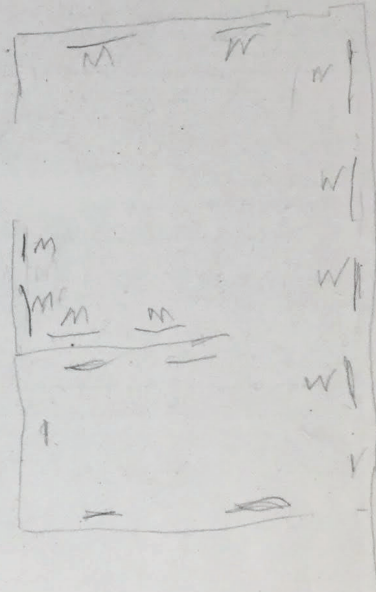
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	MoMA Exhs.	884.2

Location of de Kooning works by gallery

GALLERY 1

- 68.918 Cat. 9 Two Men Standing
- 68.919 Cat. 10 Man
- 68.920 Cat. 11 Glazier
- 68.1015 Cat. 12 Seated Figure (Classic Male)
- 68.915 Cat. 13 Standing Man
- 68.911 Cat. 14 Seated Woman
- 68.894 Cat. 15 Woman Sitting
- 68.927 Cat. 16 Queen of Hearts
- 68.921 Cat. 17 Woman
- ✓ 68.976 Cat. 18 Pink Lady



GALLERY 2

- ✓ 68.720 Cat. 1 Untitled
- ✓ 68.893 Cat. 2 Abstract Still Life
- ✓ 68.742 Cat. 3 Pink Landscape
- △ 68.912 Cat. 4 Elegy
- ✓ 68.980 Cat. 5 Untitled (stone)
- ✓ 68.964 Cat. 6 Untitled (The "Match-book" Painting)
- 69.50 Cat. 7 Untitled (Weisman) ←
- 68.902 Cat. 8 Untitled Eastman
- ✓ 68.1040 Cat. 105 Dish with Jugs
- ✓ 68.815 Cat. 106 Self-Portrait with Imaginary Brother
- ✓ 68.830 Cat. 107 Reclining Nude
- △ a-b 68.828 Cat. 108 Study for Glazier (Self Portrait?)
- ✓ a-b 68.829 Cat. 109 Portrait
- ✓ 68.827 Cat. 110 Elaine de Kooning
- △ a-b 68.831 Cat. 111 Manikins

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ✓ 68.966 Cat. 112 Still Life
- ✓ 68.981 Cat. 113 Study for Marsh-Series

GALLERY 3

- ✓ 68.485 Cat. 23 Eight in August
- ✓ 68.904 Cat. 25 Orestes
- ✓ 68.954 Cat. 26 Black Friday
- ✓ 68.865 Cat. 27 Dark Pond
- ✓ 238.48 Cat. 28 Painting
- ✓ 68.922 Cat. 29 Untitled
- ✓ 68.943 Cat. 36 Night Square
- ✓ 68.1036 Cat. 114 Untitled
- ✓ 68.931 Cat. 115 Untitled
- 68.932 Cat. 116 Untitled

Andy

GALLERY 4

- ✓ 68.989 Cat. 19 Pink Angels
- 68.896 Cat. 20 Study for backdrop (Labyrinth)
- 68.982 Cat. 21 Backdrop for Labyrinth
- ✓ 68.928 Cat. 22 Special Delivery
- ✓ 68.967 Cat. 24 Valentine
- 68.47 Cat. 30 Untitled ("D") (Solinger)
- ✓ 68.952 Cat. 31 Untitled
- ✓ 68.929 Cat. 32 Secretary
- 68.972 Cat. 33 Mailbox
- ✓ 68.990 Cat. 40 Warehouse Manikins
- ✓ 68.983 Cat. 43 Boudoir
- ✓ 68.963 Cat. 44 Untitled (Woman, Wind and Window)
- 68.917 Cat. 45 Woman, Wind and Window

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GALLERY 5

- ✓ 68.916 Cat. 34 Town Square
- ✓ 68.899 Cat. 35 Untitled
- ✓ 68.1043 Cat. 37 Attic Study
- ✓ 68.957 Cat. 38 Attic
- ✓ 68.987 Cat. 39 Asheville
- ✓ 68.978 Cat. 41 Collage
- ✓ 68.955 Cat. 42 Painting
- 68.897 Cat. 46 Excavation

GALLERY 6

- 68.832 Cat. 117 Two Women
- 68.833 Cat. 118 Two Women
- a-b
68.910 Cat. 119 Reclining Woman
- 69.49 Cat. 120 Woman (Tishman)
- 68.835 Cat. 121 Two Women
- 68.836 Cat. 122 Woman
- a-b
68.965 Cat. 123 Woman
- 68.1041 Cat. 124 Woman
- 68.837 Cat. 125 Two Women
- 68.838 Cat. 126 Two Women
- a-b
68.898 Cat. 127 Two Women
- 68.991 Cat. 128 Two Women, IV
- 68.956 Cat. 129 Two Women
- 68.971 Cat. 130 Woman
- 68.974 Cat. 131 Woman
- 68.834 Cat. 132 Dog
- 68.1037 Cat. 133 Monumental Woman
- 68.839 Cat. 134 Three Women
- a-b

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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68.1016 Cat. 135 Figure in Interior

GALLERY 7

- 69.42 Cat. 47 Untitled (Private Collection) *Mezz*
- 69.44 Cat. 48 Woman (ABC) *Mezz*
- 69.41 Cat. 49 Pink Lady, study (Blinken) *18 1/2 x 18 1/2 Mezz*
- ✓ 68.930 Cat. 50 Woman
- ✓ a-b 68.953 Cat. 51 Woman
- ✓ 68.977 Cat. 52 Two Standing Women
- ✓ 68.900 Cat. 53 Two Women on a Wharf
- ✓ 68.933 Cat. 54 Figure and Landscape, II
- ✓ 68.923 Cat. 55 Study for Woman
- ✓ 478.53 Cat. 56 Woman, I *Mezz*
- ✓ 332.55 Cat. 57 Woman, II
- ✓ 68.945 Cat. 58 Woman, IV
- ✓ 69.22 Cat. 59 Woman, V (Rosenberg)
- ✓ 68.960 Cat. 60 Woman and Bicycle
- ✓ 68.968 Cat. 61 Woman, VI
- ✓ 68.934 Cat. 62 Woman
- ✓ 69.43 Cat. 63 Marilyn Monroe (Neuberger)
- ✓ 68.935 Cat. 64 Two Women in the Country
- ✓ 68.988 Cat. 65 Two Women
- Cat. 66 Woman as Landscape (Private collection) *not here yet*

GALLERY 8

- 68.975 Cat. 67 Police Gazette
- 68.958 Cat. 68 Composition
- 68.895 Cat. 69 Gotham News
- 69.48 Cat. 70 Saturday Night
- 68.959 Cat. 72 Easter Monday
- 68.973 Cat. 73 The Time of the Fire

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	884.2

GALLERY 9

- 68.890 Cat. 71 Backyard on Tenth Street
68.1042 Cat. 75 July 4th
68.908 Cat. 76 Palisade
68.914 Cat. 77 Parc Rosenberg
68.924 Cat. 78 Ruth's Zowie
68.903 Cat. 79 Suburb in Havana
~~69.46~~ Cat. 80 Yellow River (Solinger)
68.961 Cat. 81 Door to the River
68.901 Cat. 82 Untitled
68.888 Cat. 83 Rosy-fingered Dawn at Louse Point
68.936 Cat. 84 Untitled
68.926 Cat. 85 Pastoral

GALLERY 10

- ✓ 68.925 Cat. 86 Woman I, 1961
✓ ~~68.884~~ Cat. 87 Woman, VIII
68.913 Cat. 88 Clamdiggers
✓ 68.905 Cat. 89 Male Figure
✓ 68.937 Cat. 90 Reclining Man
✓ 68.939 Cat. 91 Two Standing Women
✓ 68.938 Cat. 92 Two Figures
68.940 Cat. 93 Two Women
✓ 68.941 Cat. 94 Woman Sag Harbor
✓ 68.944 Cat. 95 Woman in a Rowboat
✓ 68.970 Cat. 96 Singing Woman
✓ 68.962 Cat. 99 Woman Acabonic

GALLERY 11

- ✓ 68.985 Cat. 97 Woman
✓ 68.906 Cat. 98 Women Singing, I

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- 985
- ✓ 68.950 Cat. 100 The Visit
 - ✓ 68.909 Cat. 101 Woman and Child
 - ✓ 68.907 Cat. 102 Woman in the Water
 - ✓ 68.951 Cat. 103 Woman on a Sign, II
 - ✓ 68.889 Cat. 104 Two Figures in a Landscape
 - ✓ 68.840 Cat. 136 Folded Shirt on Laundry Paper
 - ✓ 68.841 Cat. 137 Folded Shirt on Laundry Paper
 - 68.986 Cat. 138 Black and White, Rome D
 - ✓ 68.891 Cat. 139 Rome Drawing
 - 68.942 Cat. 140 Woman, study
 - 68.984 Cat. 141 Head
 - 68.969 Cat. 142 Woman
 - 68.892 Cat. 143 Untitled (figures in a landscape)
 - 68.946 Cat. 144 Untitled
 - ✓ 68.947 Cat. 145 Untitled
 - ✓ 68.949 Cat. 146 Untitled
 - 68.948 Cat. 147 Untitled

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144

Untitled

1967

Charcoal

M. Knoedler & Co., Inc., New York, Paris, London

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Wall color of de K drawings gallery

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The Museum of Modern Art

To Wilder Green

From Alicia Legg

Date March 10, 1969

Re de Kooning installation shots

Dear Wilder:

I'd like to schedule Jim Mathews to make installation photographs of the de Kooning show. I think it will take at least 25 views. Would you please issue an order to Richard Tooke so work can get underway.

Thank you,

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see K

Chicago

I

ies for DD
JV

Men + early drugs +
4 abstractions

II One wall with 4 women:

Queen of Hearts
Greenfield
Hess

Scheinman

Bustle in Woman, Elegy,

Pink Angels, Study for Backdrop

Robert Tam, Matchbox, Stone

Stone | Phelops - Hushion
Person | woman 1992

about the Backdrop
the work except
I unrolled it
free at the time.
ment came off
blems involved
roll it from
ince our ceiling
a at the top is
o show the entire

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Chicago

pieces for DD
JV

Met - Easter Monday
r side bel. c. vertical
ridge of impasto cracking
white pt.

about the Backdrop
the work except
and unrolled it
free at the time.
gment came off
blems involved
o roll it from
since our ceiling
ea at the top is
to show the entire

touch up Solinger frame

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Use K

Chicago

Copies for DD
JV

February 12, 1969

Mr. A. James Speyer
Curator XXth Century Art
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Jim:

I tried to phone you in answer to your telegram about the Backdrop but you were away. I can't tell you much about the work except that it is rolled. We received it months ago and unrolled it once on a gallery floor that was big enough and free at the time. The casein surface is very delicate and some pigment came off in the process. We really will not know the problems involved until we install it. I do know we shall have to roll it from the top and lose a little more than three feet since our ceiling is fourteen feet; approximately a three foot area at the top is almost bare. Your ceilings may be high enough to show the entire canvas.

Sincerely,

Alicia Legg
Associate Curator

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Via WUI

Via WUI

Via WUI

MODERNART NYK

FTX076 355A EST FEB 8 69 (46)SYC829 MA539

M CB400 NT NL PDB 4 EX CHICAGO ILL 7

MUSEUM OF MODERN ART, ATTN ALICIA LEGG, PHONE

11 W 53 ST 245 3200 NYK

PLEASE ADVISE IF DEKOONING CATALOG

21 TITLED BACKDROP FOR LABYRINTH COMES ON STRETCHER R OR ROLLED

AND ANY PERTINENT DETAILS

A JAMES SPEYER CURATOR OF 20TH CENTURY ART ART INSTITUTE
OF CHICAGO.

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II Black + white +

Keller W W W

Clyde

Windle Spec. Del

III Expectation + after +

Lloyd

NAR

Heller

de M.

Wash

Solinger

Osorio

Wright

JH H

Simon

Dragon

Lezar

IV Women -

8 paintings including JH H woman 1953

16 drawings pastels

1 drawing of dog

To Alic

From Dona

Date Janu

Re De K

I ha
the
clo
Bec

cc:

DD/1

le.

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Wall colors
Bar colors

#2 off white

#3 ochre gray

#4 neutral light
gray

#6? charcoal

~~black-green~~

green-black

brown-black

To Alic

From Dona

Date Janu

Re De K

I ha
the
clo
Bec

cc:

DD/1

le.

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5 banner, 5 colors
match with paintings at Knoedler

- 1 flesh pink
- 2 yellow
- 3 blue
- 4 green
- 5 brown (toward burnt sienna)

Green
B. Lowry
G. Marenoff
J. Chapman
S. Rubinstein

DD/lbs

Dean

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MEMORANDUM
To: *Alicia Legg*
From: MONROE WHEELER
Date: *14 March '69*
Subject:

Modern Art

To: Alici
From: Dona
Date: Janu
Re: De K
I ha
the
clo
Bec

*I think your de
Kooning installation
is impeccable.
All my felicitations
Monroe*

reference to final plans for
e tied up the week before the
emendous demolition problems.
iving plans as soon as possible.

cc: W. Green
B. Lowry
G. Marenoff
J. Chapman
S. Rubinstein
DD/lbs

Dear

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The Museum of Modern Art

To Alicia Legg
From Donald Dean
Date January 20, 1969
Re De Koonig Exhibition

I have not heard of or seen anything in reference to final plans for the DeKoonig Exhibition. I expect to be tied up the week before the close of the Machine Show due to the tremendous demolition problems. Because of this I would appreciate receiving plans as soon as possible.

cc: W. Green
B. Lowry
G. Marenoff
J. Chapman
S. Rubinstein
DD/lbs

Dean

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J. Stalder

The Museum of Modern Art

To Wilder Green and Waldo Rasmussen

From Alicia Legg

Date November 6, 1967

Re Space for de Kooning show

Yesterday I calculated the running feet of Tom Hess's preliminary list of 59 de Kooning paintings (adding 4 inches per frame). It adds up to: 235 feet. The average picture size is 48 1/2".

For comparison, the Magritte show in the Garden Wing had 82 paintings. With allowance for 6 inches per frame, it comes to 266 feet, with an average picture size of 39". The running footage of the walls was 566 feet. The proportion of picture area to wall is a little under half.

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3/3/69
Alicia, Jane
many thanks for
your help.
Sean-Boh

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de Kooning



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Exh. 884 Willem de Kooning Mar 3-Apr 24 1969

Mathews 3151
Master

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Exh. 884 Willem de Kooning Mar 3 - Apr 24 1969

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Exh. 884 Willem de Kooning Mar 3-Apr 27 1969

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Exh. 884 Willem de Kooning Mar 3-Apr 27 1969

Mathews 3154
Master

314

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Exh. 884 Willem de Kooning Mar 3-Apr. 24 1969

Mathews 3161
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Exh. 884 Willem de Kooning Mar 3-Apr 27 1969

Mathews 3153
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Master
Mathews 3163

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