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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - REGISTRAR - Correspondence

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Jane -

I had to stop
in the middle
of this + it's a
mess. Don't know
why there are some-
times so many
copies. Plse check
with Sara about
anything.

with the object - as used in the INFORMATION exhibition

INFORMATION - Wall text

- a collection of essays written by Clement
published in America early in the 1960's, had
vary of St. Martin's School of art. In August
with the persuasive power of the book among
ative title, the book was withdrawn in the
event organized at his home together with the
was then in the role of 'student'. The event
and many artists, students and critics were

they were each asked to take a page from Art &
after which they could if necessary spit out the
led. About a third of the book was so chewed,
ve choosing as to the pages. The chewed pages
- 30% sulphuric - until the solution was
ar, and this was then neutralized by addition of
onate.

duction of an Alien Culture, a yeast. After
by with the solution bubbling gently.

Nearly a year after the Chewing, at the end of May 1967, a postcard
arrived addressed to Mr. Latham with a red label on it saying VERY URGENT.
On the back was a plea for the return of the book 'wanted urgently by a
student, Art & Culture'.

A distilling apparatus was assembled, and a suitable glass container pro-
cured for the book to be returned to the librarian. When this had been
done a label was fixed to the glass saying what it was and together with
the postcard it was presented to her back in the school, where for some
years John Latham had been engaged as a part-time instructor. After the
few minutes required to persuade the librarian that this was indeed the
book which was asked for on the postcard, he left the room.

In the morning postal delivery a day later a letter arrived from the prin-
cipal at St. Martins addressed to Mr. Latham. It said he was sorry, he was
unable to invite him to do any more teaching.

22 Portland Road, London W. 11
August 1967

JOHN LATHAM

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WORKS ACQUIRED FROM INFORMATION - Wall text

ART AND CULTURE

A book called Art & Culture - a collection of essays written by Clement Greenberg - having been published in America early in the 1960's, had found its way into the library of St. Martin's School of art. In August 1966, having regard for both the persuasive power of the book among students and for the provocative title, the book was withdrawn in the name of John Latham, and an event organized at his home together with the sculptor Barry Flanagan, who was then in the role of 'student'. The event was called 'STILL & CHEW', and many artists, students and critics were invited.

When the guests arrived they were each asked to take a page from Art & Culture and to chew it - after which they could if necessary spit out the product into a flask provided. About a third of the book was so chewed, and there was some selective choosing as to the pages. The chewed pages were later immersed in acid - 30% sulphuric - until the solution was converted to a form of sugar, and this was then neutralized by addition of quantities of sodium bicarbonate.

The next step was the introduction of an Alien Culture, a yeast. After which several months went by with the solution bubbling gently.

Nearly a year after the Chewing, at the end of May 1967, a postcard arrived addressed to Mr. Latham with a red label on it saying VERY URGENT. On the back was a plea for the return of the book 'wanted urgently by a student, Art & Culture'.

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PLACING PLATFORMS - NATURAL (Photograph captions)

All platforms are identical at 102 x 102 x 31 centimeters. Each platform carries my name, a number, the date it was placed, altitude of platform-top. None of the platforms was kept under observation. A few pictures were taken during and immediately after the placing of the platforms. A short film was made. After which the platforms were left alone.

A certain number of platforms were placed in and around New York immediately before the time of the exhibition. The platforms were placed without any preceding permission being obtained from any authority. Locations were chosen according to social differences and the platforms were placed by ordinary automobile rental company. The platforms were built in New York.

Information on when and where the platforms have been placed has been transmitted to the museum. Some of the platforms will be kept under observation at certain times of individually varying time schedules. Possible documentation is presented in this exhibition. Some of the platforms will just be left alone.

Some of the material collected (photographs, film, videotape, taped interviews) might at a later time be presented as a book, possibly with a text (background information, speculations, etc.). This of course will be a matter of economics.

During the exhibition a platform is placed on the sidewalk outside the museum as well as inside the museum.

The project in general:

FIELD OF FUNCTION - open, works at any type of interaction
 value - varying
 significance - varying

- (5) BOATING ON SUNDAY MORNING - Nellie Smith, 44, left, and her brother, Richard, 46, joyfully helped over their sister, Paula, 16, as she Stig Broegger summary on Tuesday at College Hill Park. The Smiths may have a chance for another such outing today and Thursday as Wichita's sunny and warm weather is expected to continue. The low temperature for tonight will be in the middle 40s and Thursday's high will be in the low 50s. Extended forecasts for the weekend indicate somewhat cooler weather with slight chance of scattered light rain. The Wichita Beacon (Wichita, Kansas) May 2, 1970 (Charles Ketting photo)

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LOCATION PIECE #6 - NATIONAL (Photograph captions) Paradise. Many passengers
... or even the dirt and noise, for the
... of a diesel. The Sunday Sun (Baltimore, Md.) Recreation Section

Singles - Spring Lambs Herald The Vernal Equinox.
Nashua Telegraph (Nashua, N.H.) June, 1970 (Michael Shalhoup photo)

Maternal Concern: Goldie, an African lioness, carrying one of her four cubs
who strayed too close to the bars and inquisitive visitors to Prospect Park
Zoo in Brooklyn yesterday. Three male cubs were named after Apollo 13 crew.
Female was named NASA, after space agency. Goldie delivered April 17, day
Apollo 13 splashed down. The New York Times (New York, N.Y.) June 4, 1970
(by Neal ... Perry ...). ... paid the costs to have the
status moved. Plymouth Mail and Observer (April 29, 1970) (Mark ...)

Mounted on one panel - (B)

- (1) Sister M. Marguerite strums guitar during lunch break. The Morning Call
(Allentown, Pa.) May 13, 1970 (T. Milton Rockmaker photo)
- (2) Mrs. Robert Blumberg (second from right) of Oak Ridge, Tenn., Southern
Region of Hadassah president, congratulates local Hadassah officers (from
left) Mrs. Morris Auerbach, Night Group president, Mrs. Fred Feran, New
Orleans Chapter leader, and Mrs. Daniel Alexander, B'Not Shalom president,
after installation ceremonies Monday. The Times-Picayune (New Orleans)
May 6, 1970 (Staff photo)
- (3) Riverside Memorial Church At Height of Fire. The Haverhill Gazette
(Haverhill, Mass.) May 22, 1970 (Leroy Zipko photo)
- (4) A THREE-ALARM blaze in vacant Penn Central Railroad warehouse at
S. Summit and Mill sts. brought more than 60 firemen to the scene shortly
after 4 a.m. today. Firemen soaked down the burning building to keep the
heat from doing structural damage to the new Prospect st. bridge, which
crosses the east side of the warehouse. Fire Chief Gerald Vernotzky said
the blaze may have been caused by vagrants. The brick building was gutted.
Akron Beacon Journal (Akron, Ohio) May 27, 1970 (Julius Greenfield photo)
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- (7) ... Tuesday at Quail Hollow Country Club. ...
and his fellow pros will be playing in the Kemper Open pro-am today with
the first round of the tournament set Thursday. Details on the sports
pages 1-82. The Charlotte Observer (Charlotte, N.C.) June 3, 1970
(Bill McCallister photo)

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Something like 3
more pages to be
copied of this piece

-2-

in the lush Pennsylvania Dutch farm country, its restored coaches to Paradise. Many passengers ration, or even the dirt and noise, for the The Sunday Sun (Baltimore, Md.) Recreation Section

by Joyce Cody, a teacher at John Will Elementary school, dismissed for a three-day school strike today. Catholic schools and classes today, school teachers to pick up report cards. In the city are left to school Valerie Wood, Kristi

from Kellogg Park, the Civil War Memorial donated to the city in August 1917 was placed in Riverside Cemetery, adjacent to attorney Perry Richivine's plot. Richivine paid the costs to have the statue moved. Plymouth Mail and Observer (April 29, 1970) (Mark Nickel photo)

- (2) For Those Aboard 'Twould Be A Long, Wet Step to Shore. Fort Lauderdale News (Fort Lauderdale, Fla.) May 26, 1970 (Bill Bates photo)
- (3) A ROSE IS A ROSE - C. W. Evans of the Long Lake Community picks a rose by boat from his flooded yard as the Mississippi River creeps toward a predicted crest of 41.8 feet by Friday. Extensive flooding has resulted from present high stages of the river in Long Lake Community and other areas of the country. The stage this morning was 41.2 feet. Vicksburg Evening Post (Vicksburg, Miss.) May 12, 1970 (Charles Faulk photo)
- (4) BETWIXT AND BETWEEN - Terri Collins is typical of students across the country who are presently caught between the last days of summer and the coming of fall. It is obvious that she is having a little difficulty in making the transition from summer sun and relaxation to autumn and homework. Terri is the daughter of Mr. and Mrs. Wendall Collins. Gleaner Journal (Henderson, Ky.) September 7, 1969 (Printed in full color) (Al Nollmann photo)
- (5) Margaret, Nelda and the Rain could be the title of this vignette from One Main Place. Margaret is the duck and she's the new mascot of the El Centro Student Senate. Taking Margaret for a stroll is Nelda Akins, secretary of the junior college's student association. The Times Herald (Dallas, Texas) April 16, 1970 (Bob Jackson photo)
- (6) SOUTH JERSEY war protesters march across Benjamin Franklin Bridge to join rally in Philadelphia. Courier-Post (Camden, N.J.) May 9, 1970 (Gary L. Shivers photo)
- (7) Sam Snead The Sidewinder - Sam Snead demonstrates his unorthodox putting style during a practice round Tuesday at Quail Hollow Country Club. Snead and his fellow pros will be playing in the Kemper Open pro-am today with the first round of the tournament set Thursday. Details on the sports pages 1-8C. The Charlotte Observer. (Charlotte, N.C.) June 3, 1970 (Bill McCallister photo)

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- (6) Entirely in its element in the lush Pennsylvania Dutch farm country, Engine 90, above, hauls its restored coaches to Paradise. Many passengers wouldn't trade the exhilaration, or even the dirt and noise, for the efficiency of a diesel. The Sunday Sun (Baltimore, Md.) Recreation Section May 24, 1970 (Staff photo)
- Mounted on one panel - (B) Return to school tomorrow to pick up report cards. In the picture with Miss Cody are (left to right) Valerie Wood, Kristi...
- (1) **NEW SITE** - Transferred from Kellogg Park, the Civil War Memorial donated to the city in August 1917 was placed in Riverside Cemetery, adjacent to attorney Perry Richivine's plot. Richivine paid the costs to have the statue moved. Plymouth Mail and Observer (April 29, 1970) (Mark Nickel photo)
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- (8) MAKENA BEACH - The hippie colony at Maui's Makena and Ruu Olai beaches have been blamed for a dysentery epidemic. Honolulu Star Bulletin May 4, 1970 (Warren R. Roll photo)
- (9) A KISS FOR TEACHER - Pretty Joyce Cody, a teacher at John Will Elementary School, gets a kiss from three of her students at the close of school yesterday. Public and private school students dismissed for a three month summer vacation yesterday. Catholic schools and classes today. Some students return to school tomorrow to pick up report cards. In the picture with Miss Cody are (left to right), Valerie Wood, Kristi Bailey and Roy Schneider. Mobile Press (Mobile, Ala.) May 28, 1970 (Ralph Farrow photo)

Mounted on panel - (A)

- (1) Robert E. Howard (second from right) Oak Ridge Tenn. Region of Madonna's president, secretary, local (left) Mrs. Morris Auerbach, Night Group president, Mrs. Fred Farn, New Orleans Chapter leader, and Mrs. Daniel Alexander, B'Not Shalom president after installation Wednesday Monday. The Times-Picayune (New Orleans) May 6, 1970 (Burt photo)
- (2) A THREE-ALARM BLAZE in vacant Penn Center, Bafftown, Louisiana, 5. Sunset and Hill etc. brought more than 60 firemen to the scene shortly after 4 p.m. Firemen soaked down the burning building to keep the heat from doing structural damage to the new Prospect st. bridge, which is the site of the warehouse. Fire Chief Gerald Tarnotsky said the cause may have been caused by vandals. The brick building was gutted. Akron Beacon Journal (Akron, Ohio) May 2, 1970 (John photo)
- (3) SOAKING UP SUMMERY SUN - Holly Smith, 4, left, and her brother, Zachary, 3, joyfully leaped over their sister, Paula, 16, as she read and soaked up summery sun Tuesday at College Hill Park. The Smiths may have a chance for another such outing today and Thursday as Wichita's sunny and warm weather is expected to continue. Low temperature for tonight will be in the middle 60s and Thursday's high will be in the low 90s. Extended forecasts for the weekend indicate somewhat cooler weather with slight chances of scattered light rain. The Wichita Beacon (Wichita, Kansas) May 7 1970 (Charles Hollins photo)

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(A)	1 HRS 24 MIN	(3)
(1)	2 HRS 35 MIN	(1)
(2)	3 HRS 06 MIN	(2)
(3)	4 HRS 03 MIN	(3)
(4)		(4)
(5)		(5)
(6)		(6)
(7)		(7)
(8)		(8)
(9)		(9)

Richard Long June 16-2, 1970 (handwritten)

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WALKING A STRAIGHT 10-MILE LINE, DARTMOOR, ENGLAND

For six consecutive nights I walked by compass, from east to west, the line drawn on the map. The time taken was recorded at the end of each walk.

TUESDAY	5	HRS	22	MIN
WED		HRS	26	MIN
	4	HRS	24	MIN
FRIDAY	4	HRS	35	MIN
SATURDAY	4	HRS	06	MIN
SUNDAY	4	HRS	03	MIN

Richard Long June 16-21 1970 (handwritten)

*R.S.
2nd & 3rd in 3 left
what is the feeling
Some should be
(a R.C. side)*

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TUESDAY 5 HRS 22 MIN

WEDNESDAY 5 HRS 26 MIN

THURSDAY 5 HRS 24 MIN

FRIDAY 4 HRS 35 MIN

SATURDAY 4 HRS 06 MIN

SUNDAY 4 HRS 03 MIN

Richard Long June 16-21, 1970 (handwritten)

A.S.

Didn't realize I left
ahole in the typing
Sara should have
(a N.C. file)

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

Didn't realize I left
ahde in the typing
Sara should know rig.
(a M.C. file)

with the subject - as used in the INFORMATION exhibition

ION - Wall text

(towers)

rs is to cool off the cooling-water which has
of work. Cooling-water is used to bring down
r gases or regain water otherwise lost through

condensation.

Modern p average hourly water consumption of 100,000
cubic meters. Nowadays it is seldom possible to extract such huge water
supplies from rivers or lakes without disturbing their biological structure.
Mainst - water is either insufficient or too expensive. The problem is solved
relatively simply:

As soon as the water has completed the job of cooling (during which its
temperature has risen a few degrees) it is piped into the lower part of the
cooling-tower and by means of a canal system, is distributed evenly over the
complete bisection.

Spray - plates built into the bases of distributing-canals spray the water in
fine drops which then drop through several layers of lattices. By checking
the fall of the water-drops the water is exposed as long as possible on as
many surfaces as possible to the surrounding atmosphere.

Three processes take place successively:

- 1) The water extracts some of its heat into the air.
- 2) The warm air fuses the water and causes condensation - coldness.
- 3) The rising warm air and water mixture draws up cold air from below.

The cooled water is collected in a concrete basin beneath the tower and from
there it repeats the complete process.

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ANONYMOUS SCULPTURE (Cooling towers)

THE FUNCTION

The function of cooling-towers is to cool off the cooling-water which has become warm in the progress of work. Cooling-water is used to bring down the temperature of liquids or gases or regain water otherwise lost through condensation.

Modern plants have an average hourly water consumption of 100,000 cubic meters. Nowadays it is seldom possible to extract such huge water supplies from rivers or lakes without disturbing their biological structure. Mainstream water is either insufficient or too expensive. The problem is solved relatively simply:

As soon as the water has completed the job of cooling (during which its temperature has risen a few degrees) it is piped into the lower part of the cooling-tower and by means of a canal system, is distributed evenly over the complete bisection.

Spray - plates built into the bases of distributing-canals spray the water in fine drops which then drop through several layers of lattices. By checking the fall of the water-drops the water is exposed as long as possible on as many surfaces as possible to the surrounding atmosphere.

Three processes take place successively:

- 1) The water extracts some of its heat into the air.
- 2) The warm air fuses the water and causes condensation - coldness.
- 3) The rising warm air and water mixture draws up cold air from below.

The cooled water is collected in a concrete basin beneath the tower and from there it repeats the complete process.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Label necessary to be shown with the subject - as used in the INFORMATION exhibition

WORKS ACQUIRED FROM INFORMATION - Wall text

ANONYMOUS SCULPTURE (Cooling towers)

July 2 - September 20, 1970

THE FUNCTION

The function of cooling-towers is to cool off the cooling-water which has become warm in the progress of work. Cooling-water is used to bring down the temperature of liquids or gases or regain water otherwise lost through condensation.

Modern people have an average hourly water consumption of 100,000 cubic meters. Nowadays it is seldom possible to extract such huge water supplies from rivers or lakes without disturbing their biological structure. Mains-water is either insufficient or too expensive. The problem is solved relatively simply:

As soon as the water has completed the job of cooling (during which its temperature has risen a few degrees) it is piped into the lower part of the cooling-tower and by means of a canal system, is distributed evenly over the complete bisection.

Spray-plates built into the bases of distributing-canals spray the water in fine drops which then drop through several layers of lattices. By checking the fall of the water-drops the water is exposed as long as possible on as many surfaces as possible to the surrounding atmosphere.

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The cooled water is collected in a concrete basin beneath the tower and from there it repeats the complete process.

very simple, direct, and efficient. That evening I decided after a long conversation with Don Gill to carry out the piece in this most direct manner.

The problem: to deflect the fountain. The materials: my body and the stream of water. The logistics were then quite simple. I would deflect the fountain prior to the show and document it thoroughly with all possible means. Movies, slides, still shots, and sound recordings. This material or parts of it would be available inside the museum.

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	MoMA Exhs.	934.26

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

INFORMATION

July 2 - September 20, 1970

DEFLECTED FOUNTAIN 1970, for Marcel Duchamp

The aim of this piece is to deflect the stream of water from its vertical path into a trajectory of approximately 45 degrees. The fountain chosen is singularly appropriate because of its simplicity, location, and design. Various solutions to the problem of deflection were considered. A plate of steel to lean over the lip of the octagon, a long I beam with a tripodal support, and finally, a rig inside the bronze drum that would control the water flow at its source, all of these were considered and discarded. The use of a rig to deflect water at its source remained the most interesting solution since it eliminated references to the apparatus as SCULPTURE and in turn focused on the task to be performed: how to best deflect the water.

As measurements were taken a better acquaintance with the reality of the fountain was taking place. An important measurement was overlooked and this forced my entering the fountain when the water was turned on at full power. I was accompanied by Dan Schneps. We became interested in testing the pressure of the water and the force needed to change its path. It was possible to deflect the water by joining one's hands together to form an angle, and then by pressing with full strength against the stream of water. We did this many times successfully. Danny suggested an alternate method of deflection which was easier and could be carried out for an indefinite period of time. This method involved sitting on the rim of the nozzle with the left buttock. Very simple, direct, and efficient. That evening I decided after a long conversation with Don Gill to carry out the piece in this most direct manner.

The problem: to deflect the fountain. The materials: my body and the stream of water. The logistics were then quite simple. I would deflect the fountain prior to the show and document it thoroughly with all possible means. Movies, slides, still shots, and sound recordings. This material or parts of it would be available inside the museum.

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-2-

I will deflect the fountain on Tuesdays and Thursdays at 1:00 P.M.
for the duration of the exhibition.

With this piece I have reduced the elements involved to a minimum.
It is the simple execution of a task.

Rafael Ferrer
May 14, 1970
Philadelphia Museum of Art

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File - info
cc. Kynaston McShine
Doug Robinson
File

The Museum of Modern Art

To Nancy
From April
Date 2/4/71
Re Possible acquisitions out of INFORMATION

Addenda to yesterday's memo:

I forgot to say that it is the M.E. Thelen Gallery
20 Lindenstrasse
Cologne, Germany which is going to give us one of
the two Ferrer's up for consideration.

Sorry,

Just Latham - Will Culture
and Richard Long - Walking a Straight 10-Mile
Line - Photograph, map + typewritten
Statement

(supposedly all acquired before Dec. 1970)

Number
UN 6-0189

Any Smith
247

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.26

One and Three

Chairs - was
inaccessible -
being photographed.
Get info.

Ice Piece - Sara
may have found
something on this

from INFORMATION

Ice Piece, ^{② done} Deflected Fountain

③ Location Piece #6 - National
44.71

Anonymous Sculpture

⑤ Flowing Platforms

⑥ One and Three Chairs

⑦ Latham - Art + Culture

and Richard Long - Walking a Straight 10-Mile
Line - Photograph, map + typewritten
Statement

(supposedly all acquired before Dec. 1970)

Plummer
UN 6-0189

Long Smith
24

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.26

Works Acquired from INFORMATION

① Raphael Ferrer - Ice Piece, ② ^{done} Deflected Fountain

③ ~~done~~ Douglas Huebler - Location Piece #6 - National
44.71

Check that
Sam has those
pages really checked. I
didn't think she did

④ ~~done~~ Becker - Anonymous Sculpture

⑤ ~~done~~ Broeggen - Flowing Platforms

⑥ Kisuth - One and Three Chairs

⑦ ~~done~~ Latham - Art + Culture

~~done~~ Richard Long - Walking a Straight 10-Mile
Line - Photograph, map + typewritten
statement

(supposedly all acquired before Dec. 1970)

Aluminum
UV 6-0189

Long Smith
24

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

orig. Reg

ex. Apup
file
KM

One-second drawings

At certain moments in a person's history there may arrive on the scene a piece of information that does something for him as radical as brain surgery, only in reverse. Outside of any foreseen possibility, or of any control one might attempt to apply, this experience may be described as having taken no time, and to have been quite autonomous.

But afterwards there is a new scene, inevitably, bringing a range and relevance and reorganising strength that informs ensuing activity to such an extent one wonders what it could have been like before.

One of my experiences of this kind was the idea of the spray-gun idiom itself (why did noone see it before?) and another the relevance of books to that idiom 4 years later. Lately, an exact definition of 'least' has given off a stream of semantic definitives and equations that can only be described as a chemical chain-reaction. ..science, art, epistemology - they can never be what they were. The Oxford English Dictionary is already obsolete.

The one-second drawings are there to say this, and to pose the questions again.

One of the inferences formed slowly out of the work was the very extensive parts that TIME plays in all this; that they are the only essential element; - how they are misconstrued and how being misconstrued an endless chain of verbal compensations has come about; how ~~xxxxxxxx~~ artists have come to face these verbal traps where nobody else, commentators included, has been able to do so. This view may be called 'personal' only in the sense that this is how it first became both obvious and communicable. The idea of Structure in Events, as a total concept, is opposed today only by the habits which language has imposed

Each drawing is accompanied by a number which signifies an order in which the importance of the various possible 'meanings' of the drawing are designated.

So, if the number 1 stands first, it signifies that the making end of the work, as opposed to the spectator's reception of it, is the main point. If 2, it is the spectator seeing event that it's about. 1 & 2 may have no connection as events, neither is more 'art' than the other and we accept that both are present in any art work, in some degree, as are the others: 3 signifies the priority of the material, the surface presented, its high-frequency eventstructure, usually 'colour', 'texture', 'tone' but here its white/black resonance; and this in the same way may have nothing to do with 4, the change-of-state or movement which is what most people think of by the term event. (one of the misconstructions above). These 'time-signatures' cover the categories of disparate events that are all 'present' simultaneously in a work. There is a fifth one - 5: the event that is referred to

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The Museum of Modern Art

To Judith Boone

From Sara Mazo

Date July 8, 1971

Re Labels and other pertinent material from exhibition INFORMATION for M. C. files

Dear Judith:

Do you have any label material in your INFORMATION exhibition folder for Becher: Anonymous Sculpture, Broegger: Placing Platforms, Kosuth: One and Three Chairs, and Latham: Art and Culture? We acquired the work of these artists from the INFORMATION exhibition and I would like to have Xerox copies of pertinent material for our M. C. files.

I have already made Xerox copies of labels for your exhibition folder as well as for our M. C. files of the Ferrer Deflected Fountain and Huebler Location Piece #6 - National. However, the Huebler work also has captions for each photograph and I do not have these. If you do not have this material in your exhibition folder the works themselves are now in the mezzanine and we should have copies made. I did not find a label in the mezzanine for the Ferrer "MOMA Ice Piece."

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	MoMA Exhs.	934.26

cc: Mr. Lieberman
Mr. Green
Mr. Palmer
Mr. Ambasz
Miss Lofting
INFORMATION
Circulation

The Museum of Modern Art

1. Pierre Paulin: Curved Sofa - Le Mobilier National
: Mr. Arthur Drexler

To : Kynaston McShine

From : February 5, 1970

Date : INFORMATION

Re

Dear Arthur:

As you know my exhibition "Information" is primarily concerned with the strongest international art movement or "style" of the moment which is "conceptual art," "art Povera," "earthworks," "systems," "process art," etc. in its broadest definition.

The exhibition will demonstrate the non-object quality of this work and the fact that it transcends the traditional categories of painting, sculpture, photography, film, drawing, prints, etc.

In order to emphasize this "dematerialization" I thought that I could make the point in the galleries in a very subtle visual way by using some new designs in furniture instead of the usual museum benches in the galleries of my exhibition.

The selection is based on pieces that come directly from some recent major sculptural concerns. For example, the "sacco" and its relevance to the work of Claes Oldenburg or Barry Flanagan.

None of the objects would be labelled, but only present according to function.

I am attaching a list of those pieces under consideration and naturally, I would appreciate any suggestions that you may have. The availability at relatively no cost to the museum is of course another problem.

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

1. Pierre Paulin: Curved Sofa - Le Mobilier National
2. Piero Gilardi: Boulder Ottomans
3. Magio Cecchi: The Snake (Endless sofa made up of foam rubber elements strung on a flexible, double-spring steel tube.
4. Sacco (Ideally a group of these)
5. Series called "Up" designed by C & B of Italy and including an automatically inflatable and deflatable divan, armchair, and foot rest.
6. Matta: Malitte Lounge
7. Castiglioni: Lamp by A&P G.

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1,
◀ Visibile dall'aereo, il nuovo
alla panna e fragola di Pierre
di Parigi, sedile componibile
in Francia da Le Mobilier

Pierre Paulin, Paris: un s
lectif qui n'est limité ni da
me ni dans la longueur.
France par le Mobilier

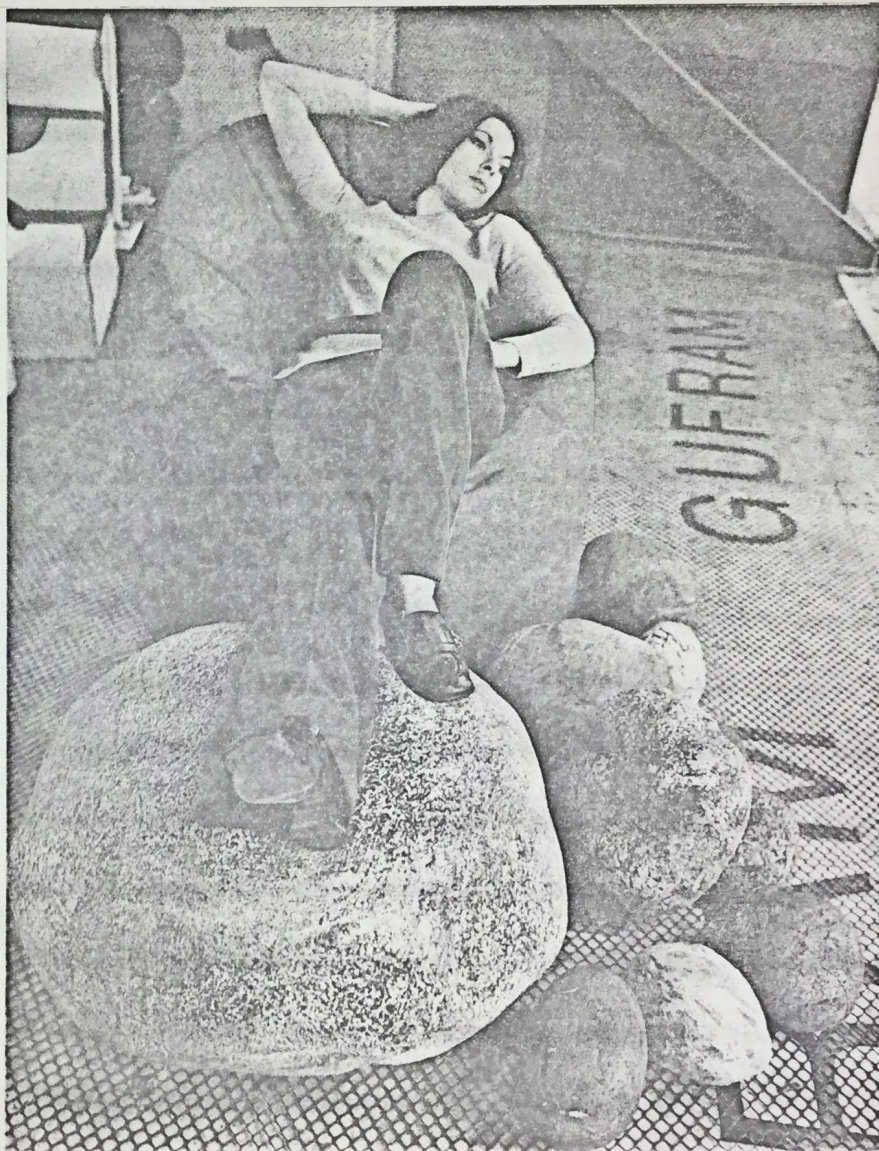
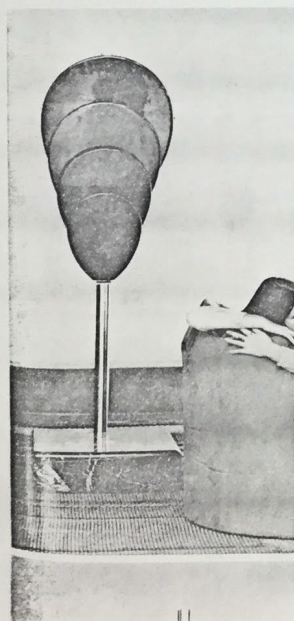
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COME SONO SOFFICI I SASSI

Come le gallerie d'arte, la Gufram propone i multipli — i sorprendenti sassi soffici di Piero Gilardi, in poliuretano espanso — quali oggetti di arredo: sassi che diventano sedili («Sedilsassi»). Così è per la scultura «Babele» di Gianni Pettena, che diventa un porta-oggetti: un albero (base in marmo, fusto in metallo) le cui foglie-ripiani (in legno laccato) si possono rivoltare in tutti i sensi. E così per il cilindro mozzo di Giuseppe

foto Casali-Domus

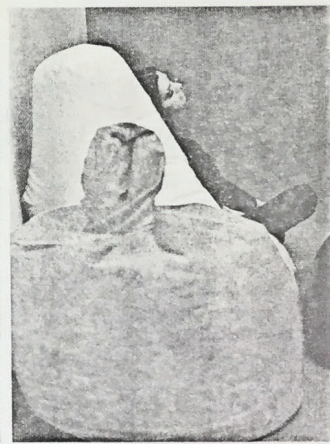
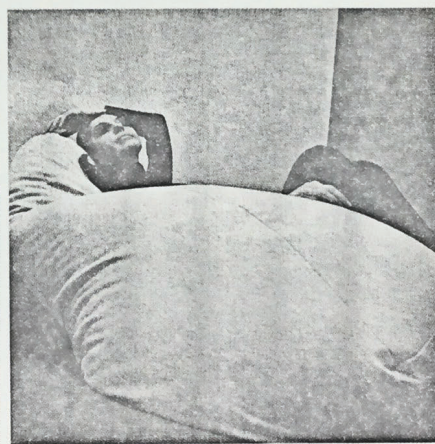
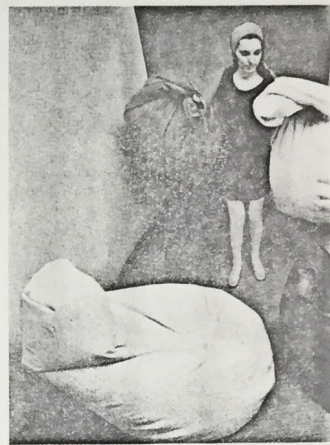
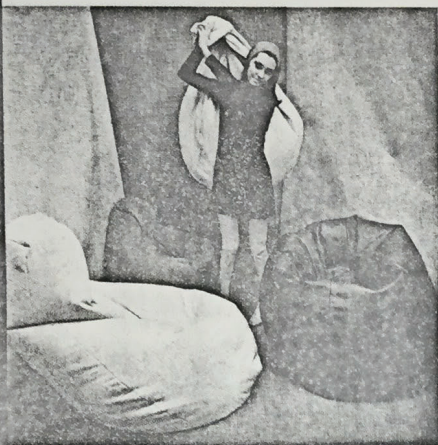


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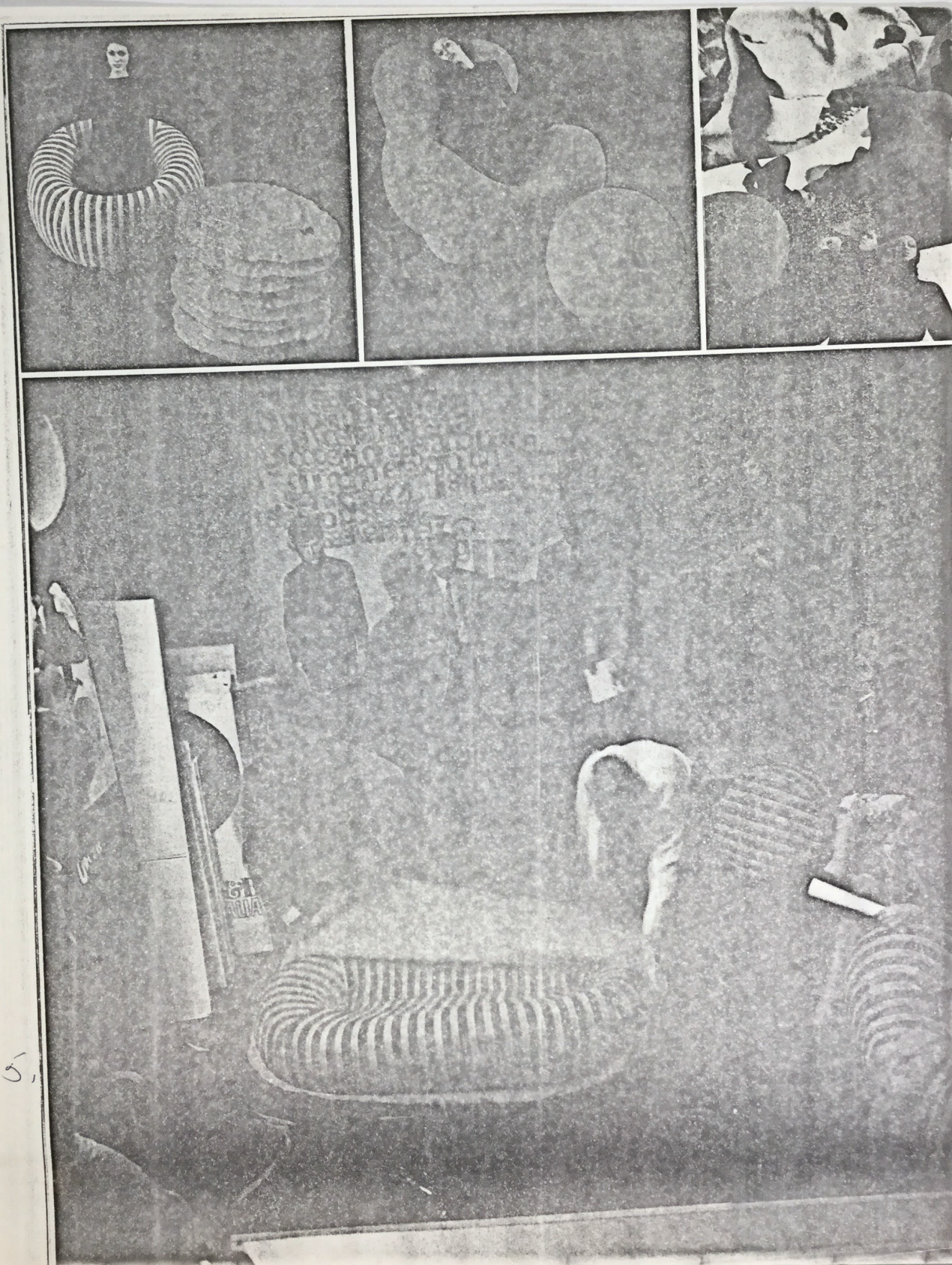


4

« Sacco » è la nuova poltrona disegnata per Zanotta da Piero Gatti, Cesare Paolini, Franco Teodoro, poltrona presentata con grande successo a Parigi, al quinto Salone del Mobile, in gennaio. Ha l'aspetto di un sacco, ma un sacco di pelle (color pelle, o nero, rosso, arancio, viola, bianco, ecc.). Un sacco leggero (sei chili!) che, pieno

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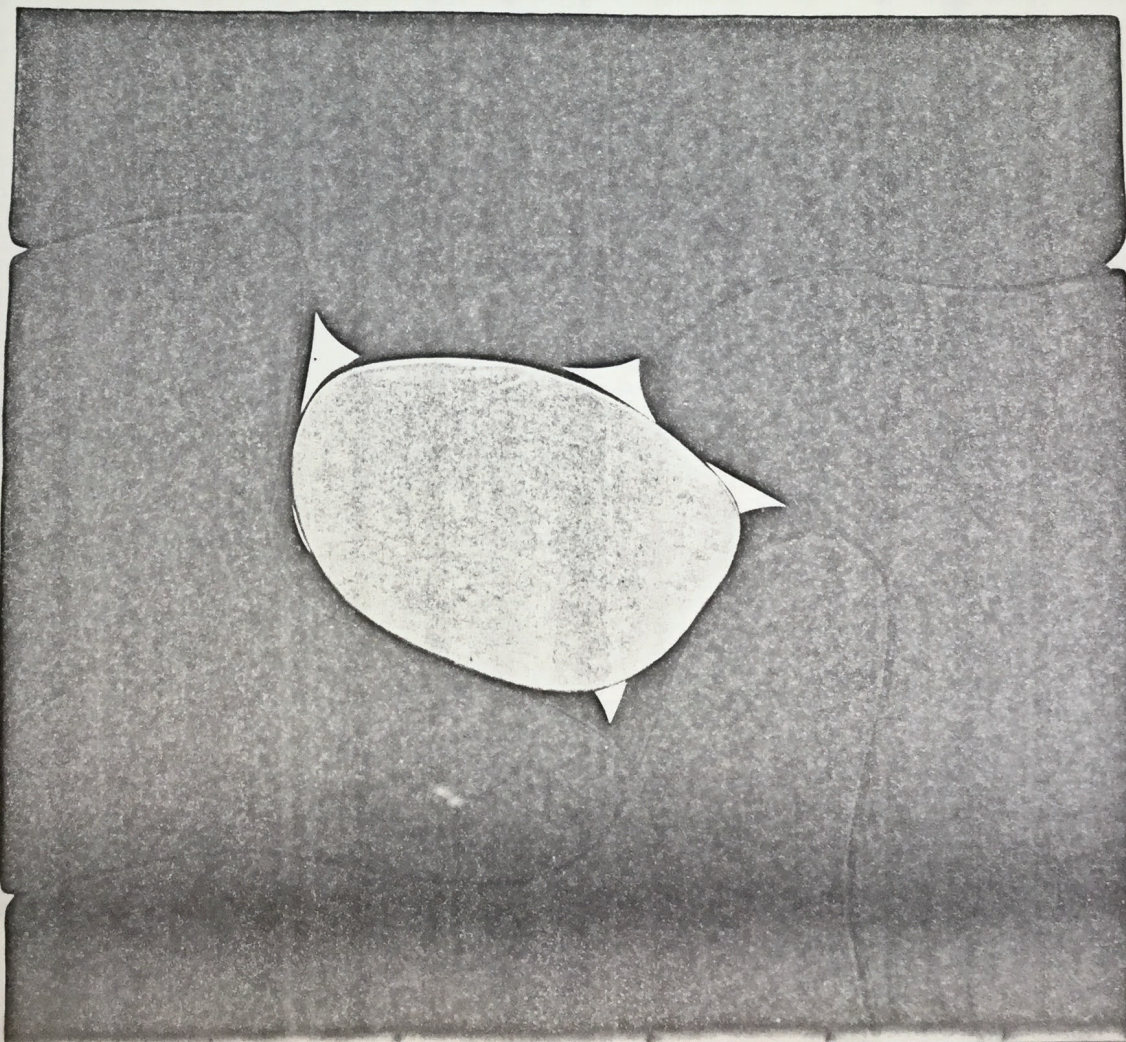
Knoll Associates
320 Park Avenue, New York 10022

57-110



Designed by
Sebastian Matta

57-110 Malitte Lounge
W63", D25", H63" assembled
Foam polyurethane blocks upholstered in
special fabric, available in a variety of colors.



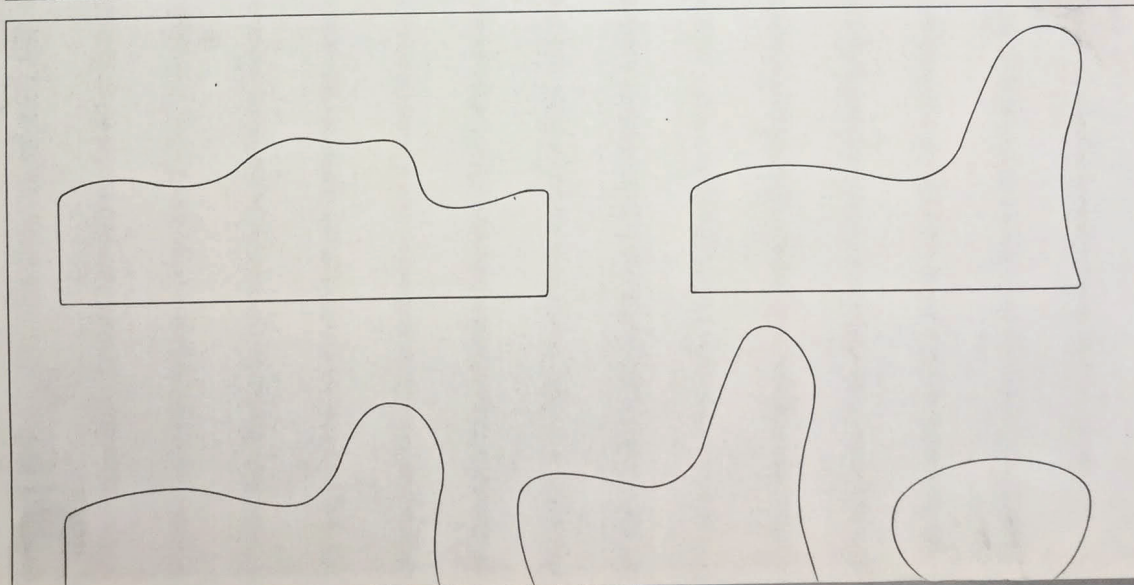
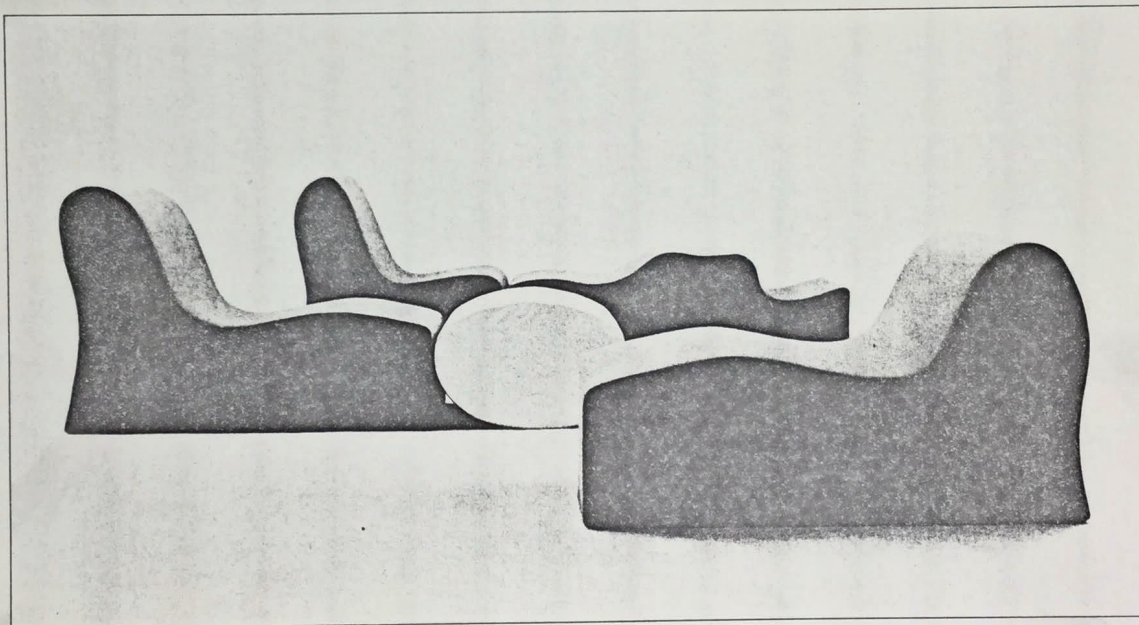
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Knoll Associates
320 Park Avenue, New York 10022

57-110

G.



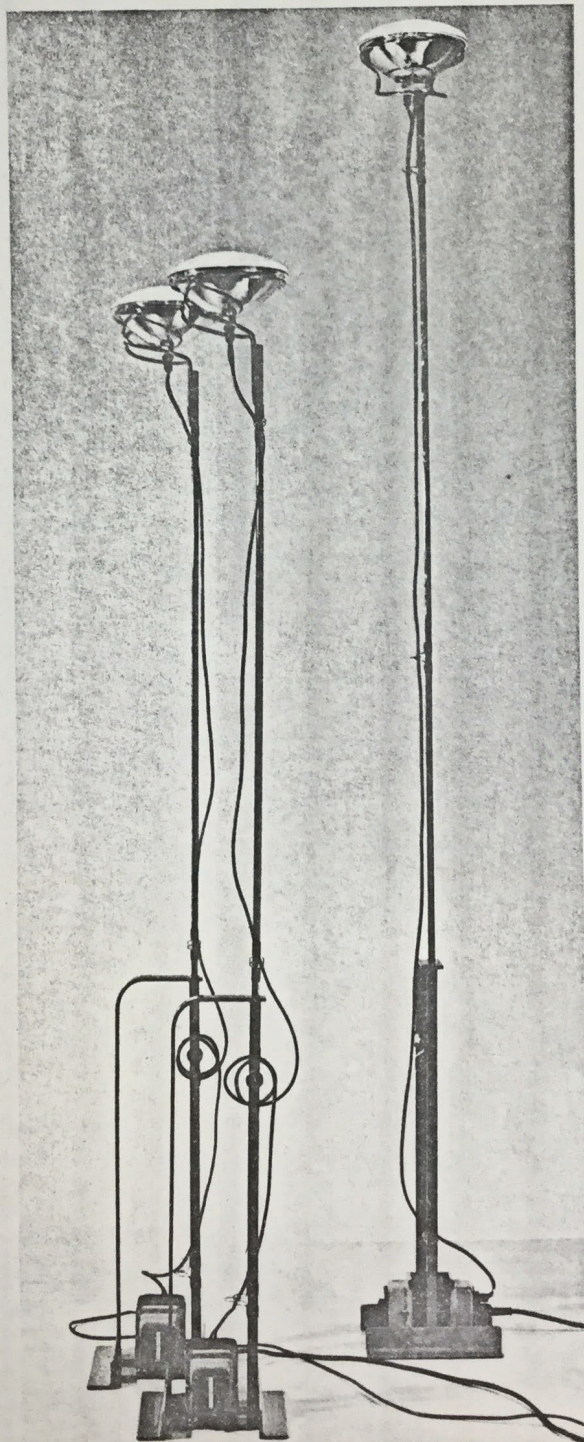
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7

FLOS

designers A. & P. G. Castiglioni



lampadina spot.

Floor lamp for upward directed light, steel enamelled base, hexagonal brass stem nickel plated and polished. Adjustable in height. Fitted with universal transformer and wide angle spot light.

Lampe de terre à lumière directe en haut. Base en acier verni, hampe en laiton nikelé poli réglable en hauteur. Transformateur universel avec ampoule spot.

Stehlampe mit Deckenstrahler. Stahlfuss lackiert, Schaft in vernickeltem und poliertem Messing höhenverstellbar. Universaltransformator mit Spot-Birne.

Lámpara de pie de luz directa hacia lo alto, base de acero pintado fuste de latón niquelado regulable en altura. Transformador universal con bombilla spot.

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Info- Registrar (Funes)

cc. Kynaston
File ✓

The Museum of Modern Art

To Nancy

From April

Date 9/23/79
7/25

Re Raphael Ferrer's material

The white one is a gift to John Nightingale. Kynaston wants it to go to Richard for a gift. I just spoke with him and he would like to have the pieces returned as is, ie. mounted and with the plexi. I told him this would be done. Therefore this stuff can be included with the ones on the memo I just sent "for immediate return".

The other two go back to Giorgio.

A

... April. I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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INFORMATION - Requisition

cc. Richard Franklin
File ✓

(Giorno)

The Museum of Modern Art

To Nancy

From April

Date 9/23/70

Re Giorno's 4 Silkscreen prints

The white one is a gift to John Hightower. Kynaston wants it to go to Richard for a simple frame as soon as Richard can handle it. Then to Mr. Hightower.

The green one is a gift to Kynaston. It should therefore just be kept in the mezz and protected until I get an order to send it to the print room to go into that collection.

The other two go back to Giorno.

I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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Info- Registrar (Jarden)
cc. Kynaston McShine
Bill Farnie
File ✓

The Museum of Modern Art

To Nancy Sage

From April Kingsley

Date 10/2/70

Re INFORMATION returns of immediately returnable INFORMATION material

Dear Nancy:

The Richards Jarden material (2 works) may go back to him mounted as they are with the plexiglass. His address is:

The Nova Scotia College of Art
6152 Coburg Road
Halifax, Nova Scotia
Canada

... I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Info-Registrar cc. Kynaston
File ✓

(Pechter)

The Museum of Modern Art

To Nancy

From April

Date 7/25/70

Re Addition #2 to list of immediately returnable INFORMATION material

Paul Pechter wants his floor mat, his device on a chain, and all the left over sheets of printed matter returned to him at home or studio. He said the studio would be good on Tuesday but I said I didn't know if you'd have a truck going out then. Anyway he will either be at the studio: 5 Ludlow Street (near Canal) 966-3289

or he will be home: 196 East 3rd Street
673-6603

Note: We have the extra printed sheets here in the viewing room.

and myself. I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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INFORMATION-REGISTRAR *Installation*

Venet

The Museum of Modern Art

To
From Registrar
From Kynaston McShine
Date
Re July 31, 1970

cc: file
April

Venet television piece now located in the East wing

Please have this work removed from the INFORMATION exhibition.

Many thanks

and myself. I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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	MoMA Exhs.	934.26

INFORMATION - Request

cc. Bill Fernie
Kynaston
File

The Museum of Modern Art

To

Nancy Sage

From

April

Date

3/26/71 INFORMATION exhibition

Re

INFORMATION end stuff

Dear Kynaston,

Please ask Bill to bring up Kynaston's box of stuff and all the posters etc. in that one till to the 5th floor viewing room early Monday morning.

Thank you to the Film Department for their archives as soon as possible. I think this should be done by means of a formal memo listing all of the films involved in the transfer for our records and those of the International Program which provided funds for this part of the project.

If any of the films are to be kept as a part of the Painting and Sculpture Collection, I think they should be listed in a separate memo to Wido and myself. I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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INFORMATION - Registrar

Kynaston McShine

Richard Palmer

cc: AK, Registrar, WR, RP,
INFORMATION, Mr. Karpel

March 1, 1971

Films from INFORMATION exhibition

Dear Kynaston,

I am writing this to formalize our conversation of last week in which I advised you that I felt all of the films acquired for the INFORMATION exhibition which are still in the possession of your Department should be transferred to the Film Department for their archives as soon as possible. I think this should be done by means of a formal memo listing all of the films involved in the transfer for our records and those of the International Program which provided funds for this part of the project.

If any of the films are to be kept as a part of the Painting and Sculpture Collection, I think they should be listed in a separate memo to Waldo and myself. I do hope you will be able to secure April's help in getting all of this material straightened out since there won't be anyone left who was very closely connected with this part of the project, aside from you, once she leaves.

Can't all of the other material you acquired - books, magazines etc. - also be transferred to the Library as well? At one point Mr. Karpel had told me he might be able to provide some help in organizing the material but I don't know if he could still do this with his reduced staff.

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

The Museum of Modern Art

cc: ~~April~~ Kingsley
Dick Palmer

To Kynaston McShine

From Nancy Sage

Date January 21, 1971

Re Return of Remaining INFORMATION Loans

The following works have been here a while for possible acquisition, and I gather now they are not to be acquired. If I have your approval I would like to return them to respective lenders. Some will have to go to the frameshop first for unmounting:

- 70.463 a-h Ferrer: DEFLECTED FOUNTAIN 1970/FOR MARCEL DUCHAMP. 8 photographs.
(not reg.) Ferrer: MOMA ICE PIECE (is this to be returned to lender?)
(It would be much cheaper to return these unmounted; otherwise involves packing in wooden crate and sending via air freight)
- 70.496 Flanagan: RING'N 66. Photograph. (Fischbach Gallery)
- 70.457a-p Huebler: LOCATION PIECE #28. 15 photographs, statement. (Huebler
- 70.485a-s Huebler: LOCATION PIECE #6. 16 photographs mounted on black paper,
3 typewritten pages
(these should be unmounted for same reasons as above) - also
should get permission from lender if you want to send them
back mounted, as did not arrive that way
- 70.535 Rinke: RHINE WATER PROJECT. 12 containers, ladle, 14 photos, poster (glass)
(Photos will have to be unmounted or will run into customs
problems, also poster - this work is under Permanent Exhibition
Bond so if it is going to remain in this country, duty will have
to be paid)

Everything else in the mezzanine, and there is quite a lot, belongs to Painting and Sculpture Dept. and should be removed in the near future - there are some things you might want to do about:

- Hans Hollein: 13 photographs (not exhibited)
- Buren: bus posters
- Raetz: photocopies of 53 drawings (April told me not to return these, ok?)
- Pechter: box full of ART DEVICE statements

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INFORMATION - Registrar

The Museum of Modern Art

To Kynaston McShine
From Richard Palmer

cc: AK, RP, INFORMATION

October 23, 1970

INFORMATION books and other documentary material

Dear Kynaston,

I have now advised Mr. Karpel that April Kingsley is presently putting the wealth of material you collected for the INFORMATION exhibition in order and that following completion of her work it can all be transferred to the library. I understand the Library would plan immediately to catalog any books and catalogs included in the material and that the ephemeral material would be organized as Library staff time permits.

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INFORMATION - ~~1 - 1111~~ - Gen
INFORMATION - ~~1 - 1111~~ - Gen
cc. Kynaston McShine
Bill Farnie
File ✓

The Museum of Modern Art

To Nancy Sage
From April Kingsley

Date 10/2/70

Re INFORMATION Returns

Dear Nancy:

John Giorno would like to have his two remaining silk-screens returned to him mounted and with the plexiglass.

Roger Cutforth would like to have his NOON-TIME PIECE color photos (30) returned to him mounted and with the plexiglass (along with the 2 other items that comprise the piece).

Also you can return Cook's Assassination Times to him mounted without the plexi.

Thanks,

ROBIN REDDREAST (drawings) need to be unmounted for return to the Kaiser Wilhelm Museum.
ROBIN REDDREAST book needs to be unmounted for transfer to Kynaston's archive.

FERGUSON. All 3 works need to be unmounted so that we can return them to him in the plastic sleeves as received, with the sheet metal pieces (2).

GEORGE & Gilbert All 3 works need to be unmounted to go into Kynaston's archive.

GIORNO. The white silk-screen print needs to have a simple frame (cost charged to INFORMATION) before it is given to John Hightower.

GRAHAM. Papers need to be unmounted for Kynaston's archives.

LATHAM. 5 (five) drawings need unmounting before return to him.

LE VA. 6 statements need unmounting before going into Kynaston's archive.

McLEAN. "Hayward Piece" needs to be unmounted before going back to Willoughby Sharp.

N.E. THING CO. 2 sample ART & ACT diplomas need unframing, then go back to Kynaston.

PANAMARENO. 5 drawings under 2 pieces of plexi to be unmounted before return to him.

PERONE. 5 items under 4 pieces of plexi need unmounting before return to him.

RAETZ. 53 xerox pages need unmounting before entering Kynaston's archive.

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INFORMATION - ~~lasted~~ - gen
REGISTRAR

cc. Kynaston McShine
Nancy Sage
Chuck Froom
Bill Farnie
File ✓

The Museum of Modern Art

To Richard Franklin

From April Kingsley

Date 10/1/70

Re INFORMATION unmounting

Dear Richard:

Whenever you are ready to deal with them, the following works will be brought to you from the Mess. I include here their disposition after leaving your shop for your information only.

ASKEVOLD. 2 color photos and metal plaque already mounted together when received need to be removed from our plexi frame and backing for return to him.

BROWN. His precious little card needs to be unframed so that we can return it to him.

DIBBETS. SHADOW PIECE. needs to be unmounted for return to Alan Power.
ROBIN REDBREAST (drawings) need to be unmounted for return to the Kaiser Wilhelm Museum.
ROBIN REDBREAST book needs to be unmounted for transfer to Kynaston's archive.

FERGUSON. All 3 works need to be unmounted so that we can return them to him in the plastic sleeves as received, with the sheet metal pieces (2).

GEORGE & Gilbert. All 3 works need to be unmounted to go into Kynaston's archive.

GIORNO. The white silk-screen print needs to have a simple frame (cost charged to INFORMATION) before it is given to John Hightower.

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LATHAM. 5 (five) drawings need unmounting before return to him.

LE VA. 6 statements need unmounting before going into Kynaston's archive.

McLEAN. "Hayward Piece" needs to be unmounted before going back to Willoughby Sharp.

N.E. THING CO. 2 sample ART & ACT diplomas need unframing, then go back to Kynaston.

PANABAREHO. 5 drawings under 2 pieces of plexi to be unmounted before return to him.

PRIGNE. 5 items under 4 pieces of plexi need unmounting before return to him.

RAETZ. 53 xerox pages need unmounting before entering Kynaston's archive.

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INFORMATION unmounting - 2

The Museum of Modern Art

THYGESEN. Nixon photo needs to be unframed for return to artist with all
other original material

To John Hightower

From WEINER. 3 booklets need to be unmounted for Kynaston's archive.
Roberta Smith

Date June 29, 1970

Re Anti-War Literature for INFORMATION

CC: Mr. McShine ✓
INFORMATION ✓
Circulation

Dear Mr. Hightower:

As you know Frederick Barthelme has relinquished his space in the INFORMATION exhibition to permit it to be used for the distribution of anti-war literature. We have gathered the attached material and Kynaston would like you to look through it in case there is anything that you think should not be distributed.

I am very sorry that this comes to you so close to the opening and would appreciate the return of this material as soon as possible.

Thank you very much.

Roberta Smith

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The Museum of Modern Art

To John Hightower

From Roberta Smith

Date June 29, 1970

Re Anti-War Literature for INFORMATION

CC: Mr. McShine *✓*
INFORMATION *✓*
Circulation *✓*

Dear Mr. Hightower:

As you know Frederick Barthelme has relinquished his space in the INFORMATION exhibition to permit it to be used for the distribution of anti-war literature. We have gathered the attached material and Kynaston would like you to look through it in case there is anything that you think should not be distributed.

I am very sorry that this comes to you so close to the opening and would appreciate the return of this material as soon as possible.

Thank you very much.

Roberta Smith

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INFORMATION - Registrar

cc. Kynaston McShine
Nancy Sage (2)
Bill Farnie
File
Chuck Froom

The Museum of Modern Art

To Richard Franklin
From April Kingsley
Date 9/30/70
Re INFORMATION unmounting

*Memo
Ford*

Dear Richard:

Whenever you are ready to deal with them, the following works will be brought to you from the Mezz. I include here their disposition after leaving your shop for your own information only.

ARNATT. Photo-blowups should be *so mounted* unmounted if they can be, they are only to go to Kynaston for our special archive. Text material must be unmounted for return to artist.

ASKEVOLD. 2 color photos and metal plaque need to be removed from our plexi frame and unmounted for return to artist.

BARRIO. Color photographs need to be *lean mounted* unmounted (or cut apart). They go to Kynaston for archive.

BARTHELME. Telegram needs to be *lean mounted* unmounted to go to Kynaston for archive.

BROWN. His precious little card needs to be unframed so that we can return it to him.

COOK. His 9 sheets of paper need to be *lean mounted* unmounted for return to him.

as is CUTFORTH. The photos (hinged I hope) need to be unmounted (30 in all) for return to him with 2 other items now in Mezz.

DIBBETS. SHADOW PIECE needs to be unmounted for return to Alan Power.
ROBIN REDBREAST needs to be unmounted for return to the Kaiser Wilhelm Museum.
ROBIN REDBREAST book needs to be unmounted for transfer to Kynaston's special archive.

FERGUSON. All 3 works need to be unmounted so that we can return them to the artist in the plastic sleeves as they were received.

GEORGE &
GILBERT. All 3 works need to be unmounted to go into Kynaston's archive.

as is GIORNO. There are 4 mounted silkscreens. The white one needs to go into a simple frame for Mr. Hightower (charge to INFO); the Green one will go to Prints for acquisition as it is a gift for Kynaston; the remaining 2 need to be unmounted to be returned to Giorno.

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INFORMATION - Requestal
cc. Kynaston McShine
Bill Farnie
File
April ✓

The Museum of Modern Art

To Nancy Sage

From April Kingsley

Date 9/24/70

Re Immediately returnable INFORMATION material

Vito Acconci will come in next week to pick up his statement and calendars.

Keith Arnatts original photos (you have some, I have some) and his texts can go back in the sleeves they arrived in.

David Askevold's piece can go back.

The Lecher system can go back the way it came to the sender, Dalbrige?

John Baldessari's cookies can go back in the box in which they came with the jar he sent and all the original text material as well as the blow-ups of the texts which we made.

Victor Burgin's File card box can be sent back by hand carrier supplied by Kynaston next week.

Flannagan's projector can go back to H&M the Fischbach gallery (29 West 57th-6th floor)

Giorno's two remaining silk screens can go back as received.

Haacke's thing can go back. Please check out the damage (cracked plexi top of one) and be sure he receives all the ballots (including the ones we took out earlier), the question panel, and the charts.

Hardy's piece can go back.

Hutchinson's panels can go E&H to John Gibson. Please be sure he gets them next week.

Kawara's IGOT UP can go back to the lender - Konrad Fischer in Dusseldorf

Kosuth's photostat panels and documents, and his xerox pages can go back.

N. E. Thing Co. ARTS & ACTS can go, of course.

Neuman's holograms can go to Castell. Please send the two frames we made for them as well as the ones we got from them.

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Page 2

Dennis Oppenheim's things can go to John Gibson. Please send them next week. (3)

Paolini's little thing should go back to him as soon as possible.

Puente's material can go back.

The Sanejouand drawings (3) can go back as received.

Kynaston can send the Sladden material back with the same hand carrier who is taking the Burgin.

The Smithson panels go to Dwan Gallery.

Dismantling of the INFORMATION show will take place Monday, Sept. 21. One Production Custodian, Mike Poppo, will begin at 7:30 a.m. and 3 Registrar Custodians (Bill Farnie, Al Saxe, and Fred Roskill) will begin at 8:00 a.m. I will be on hand and I trust

The telecopier people, and both telex people have been notified that they may pick up their equipment whenever they want with a days notice to us.

Mike Poppo, beginning at 7:30 should work on the following:

- 1) Dismantling of drapes (3 drapery panels in TV room keep apart)

The next memo will be about unframing...

- 2) Dismantling of Criticism Room

6 ladders

9 foam pads

2 air mattresses

112 wiring panels

all this material to go to 54th St. Loading Platform for staff sale, plus drapes from TV room. Floor lamps and Parsons tables

- 3) Machine tops to be removed and wrapped - place in east wing corridor after everything else moved out

- 4) Dismantle fronts of TV sets - assist Mr. Simon of J.C. Penney dismantle Group Frontera equipment - he will be in at 10 a.m.

- 5) Dismantle Meiser Room - wrap 3 projectors - HANDLE WITH EXTREME CARE

- 6) Parsons tables (10) and Floor lamps (3 in 54th St. gal., 2 in TV room - put in cardboard boxes) go to 54th St. Platform with material mentioned above for staff

- 7) Help Registrar Custodians with unscrewing of plexi

- 8) " " " with dismantling of Holograms in stairwell

Registrar Custodians

Besides usual equipment, please have on hand large supply of glassine paper, tissue paper and masking tape.

Place to the floor from the Machine the following:

- 1) 6 boxes for Floor lamps

- 2) 7 boxes for TV sets

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INFORMATION — Registrar

The Museum of Modern Art

cc: Mat Donepp
Bill Farnie (2)
✓ April Kingsley
Kynaston McShine
Richard Palmer
Mike Poppo
Security
54th St. Platform

To Chuck Froom

From Nancy Sage

Date September 17, 1970

Re Dismantling of INFORMATION Exhibition

Dear Chuck:

Dismantling of the INFORMATION show will take place Monday, Sept. 21. One Production Custodian, Mike Poppo, will begin at 7:30 a.m. and 3 Registrar Custodians (Bill Farnie, Al Steventon and Fred Bocchi) will begin at 8:00 a.m. I will be on hand and I trust someone from Painting & Sculpture will be.

Mike Poppo, beginning at 7:30 should work on the following:

- 1) Dismantling of drapes (3 drapery panels in TV room keep apart)
- 2) Dismantling of Oiticica Room
6 ladders
9 foam pads
2 air mattresses
112 burlap panels
all this material to go to 54th St. Loading Platform
for staff sale, plus drapes from TV room, Floss lamps
and Parsons tables
- 3) Vitrine tops to be removed and wrapped - place in east wing corridor after everything else moved out
- 4) Dismantle fronts of TV sets - assist Mr. Simon of J.C. Penney dismantle Group Frontera equipment - he will be in at 10 a.m.
- 5) Dismantle Heizer Room - wrap 3 projectors - HANDLE WITH EXTREME CARE
- 6) Parsons tables (10) and Floss lamps (3 in 54th St. gal., 2 in TV room - put in cardboard boxes) go to 54th St. Platform with material mentioned above for staff sale
- 7) Help Registrar Custodians with unscrewing of plexi
- 8) " " " with dismantling of Holograms in stairwell

Registrar Custodians

Besides usual equipment, please have on hand large supply of glassene paper, tissue paper and masking tape.

Please bring to the floor from the Mezzanine the following:

- 1) 6 boxes for Flos lamps
- 2) 7 boxes for TV sets

more...

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- 3) Boxes for J. C. Penney equipment
- 4) Box for ARMIJANI (large column of stacked papers) 70.483
- 5) 1 Penncrest TV set
- 6) 1 Ampex Video-tape recorder
- 7) 1 Parsons table (to go to loading platform)

Please proceed with dismantling as follows:

Bill and Al begin dismantling all works behind plexi - screwed to wall

Please tape plexi to mounts, so material is protected - try not to scratch plexi
(all these works to go to mezzanine)
Get special screwdriver from Chuck Froom

Fred start dismantling all works not under plexi - the following works are unprotected and should be wrapped in glassene: BE VERY CAREFUL OF EDGES

SMITHSON - 15 photo panels
KOSUTH - Chair piece and Dictionary definitions
OPPENHEIM - 5 photo panels

All man power available will be needed to lower ARMIJANI column into crate - take to Storeroom C

Try to keep all works marked P&S together, so can be stored temporarily, together in the mezzanine - to go to Painting & Sculpture Dept. eventually

I will handle all works in vitrines on Parsons tables - will need tray truck

Dismantling of Equipment (machines, etc. belonging to J.C. Penney, Xerox, IT&T)

Mr. Simon and another man from J.C. Penney will be in at 10 a.m. to dismantle Group Frontera equipment (Mike Poppo will assist if necessary) - to be taken to 54th Street platform where Santini is due to pick up at 11:00 a.m.

Kynaston McShine is to arrange with Telephone Co. to disconnect phones and to contact Xerox and IT&T re their equipment

Project Order No. 3926 will cover overtime

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INFORMATION - REGISTAR - FORMS, lists, etc.

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Need
1 carousel
of slides
projector

state

AdR Glass Co 201-743-0176
BALDESSARI 201-379-1400
Fischer 201-749-6600
Pedestal
Page of Yale proposals to be blown up
Send out 12x12 reprinted. (12x12)
unmounted
Regrets film loop can't be used

* Urgent
*

BARRIO — 8x10 color
letter saying to give slides or photos for show
to O. Kicca get photo Bloom
up + double
Size
color if possible

MAGALHAES VAZ

KM to go over material.

April to give dimensions
photos

Herricks

to be written send a note and if possible Oiticica
to bring.

Oiticica

to bring Fontana film; Van Dusen etc.

BARRY

me typed + mounted
PRINTED + LAMINATED.
blown up

thank you note

BARTHELME

1/2 stable

asked to send in work;
planning installation

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need 1 telex
machine

N.E. Thing Co.

ART & ACT to be sent.
what labels needed?

Becher

need the you note & we must have the
photos to come by mail.
each to be dry mounted
then under plexi.
dry & text. & picture too
mounting

BOCHNER

to come to do his piece.

14'

fixative.

BOLLINGER.

Call suggest photos
of the last 2 weeks
Sculpture outside the corridor.

George Brecht:

BRØGGER

"Mattaham"
Physical world map
Ergating on desert by Chicago
Jail of weight

ask stencil; discussion

outside & inside museum.

impossible to come.

BROWN

put in little framing
Have not heard BOX

Ask him for another piece

Kuludde FRANK

BUREN

Buses

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BURGIN

Insider

Charles & Sandra Harrison

vitrine

maybe share
gladden

BURGY

sent out

text to be blown up 2x

get sent to offset

will send a sample of cards

tray 24x24
x 8

flexi cube 12x12x12

ball points chained to table.

BAIN BRIDGE

Byars

arrange to pack; loan form.

get Mike to get
gothic stencil
gold leaf.

Chris Cook

thk you mte

9 prices placed through show.

OK

Roger Cutforth

call to bring in; loan form.

check whether flexi over photos.

OK

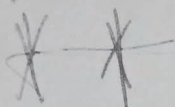
will exhibit.

DARBOVEN

Plexi vitrine? or
what?

arrange to have packed.
How to display

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De Maria

KH to call Sauls; find out if he
wants blowup he does

plus ptg 2) 'long

Dibbets.

Robin Redbreast Territory

piece - 34 photos (Alan Power).

+CI

maybe Konrad Fischer, Düsseldorf.

Write him

Ferrer

to send details re ice. ; wife screaming to
cover pool

Allow space for 10 photos. (10x10)

take li: Sent for dry mounting

Ferguson - do Fram shop

Hanegan

Call 823 2484

902-

459-1600

(Fischbach) KH to check if anything he
wants.

Fulton

+CI
3 pieces get them sent from Gibson
they get blown up. loan from

George & Gilbert

to send something.

telegram
where is material

take you note

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GIORDINO

to be framed
~~same~~
 3 silk screens to come
 to be collected from 222 Boney
 loan forms.
 Possibly to be framed.

DIAL A POEM

table & **green** phones

work out a memo to Koch & Shaw
 get stuff & photograph
 for mounting

DAN GRAHAM

7. Nancy
 KMS
 Johnson in
✓ him

Now open pure photos
~~to be mounted & framed~~
 poems actual size (6 books)

label for where they have come from
 problem

Hans Haacke

did Mike get the
 material
 ballot boxes need to be collected from
 him. ^{yes} he supplying photoelectric counter?
 Loan form for ballot boxes? giving chart? we make
 ballots to be printed.
 we make

Haber

sending more books; order more.
 Tape up text **ERF**

HARDY.

349-6157

Call

vitruve; pedestal; loan form
 2 photos on wall.
 need dimensions for vitruve & pedestal

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Michael Heizer

Call

have to find out about
slides & equipment

Hoot

anonymous work

Hollain

Sent out

Telegram

Photos

Blow up the cat photos
to 16 X 20"

Hutchinson

sending a large blowup
loan form for artist.

Huebler

read
went

Text from Mike to RF
blowup location piece (15 photos)
loan form

New's Photographs. JD come

Piece will be added to during summer.
Fri his doing

Garden

get 2 or 3 books each. vintage.

share with him with Burgin

loan form 11 photos in a row.
get 2 or 3 books each.
in RF

Kaltenbach

specialled on wall.

+ in mens room

On Kawara.

KH to call him.

6' + table

777 - 9343

"D. Hilling"

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KOSUTH

966-4064

5 photo panels
here to be picked up
Chair piece to be picked up
for Backings
3 dictionary def no picked up
from him.
Loan form needed
newspaper piece

KOZLOV

from Mike
Telegram here under glass
~~granted in plastic bag~~

Latham

Reply needed.

Impossible
due to space limitations
paperstuff for walls.

Newspaper

check if can display an issue in
galleries.

Lewitt

check up boys organized for June 23.

Long

Photographs.
KH speak to Dwan

Le Va

to be written find out what for show
here

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Vaz

April

Bruce McLean

Note What is he doing

HINATAIN

out

Naumkin

213-793-7737

check out what he wants

Hologram pieces.

Castelli ↑

can't have

N.Y. Graphic.

Call Castelli.

*

Buy Business
1/2 Table? 9000 envelopes
NO MOMA envelopes
to be corrected
to be addressed.

OHO group

Photos; documentation.
loan form

OPPENHEIM

789-5826.

to be called him

decide now what he is doing
loan form

Panamarenko

5 Photos Write where are drawings
aluminum + plexiglas
loan form frames

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PADOLINI

Coming
space limitations; impossible
to do; either documentation or
another suggestion

PENONE

11

PIPER

on 1/2 table
Will bring piece in
8 1/2 x 11"

PISTOLETTO

Pedestal 25 x 10 x 30
~~Nothing do we get it?~~
Loan form
Ask if typed page already
framed.

PISTOLETTO

30 x 43"
get size from Mike dnu
get book & make large repro.
tell him no space for room by itself

PRINI
Rechter
PUENTE

Nothing received
Write asking where
Get device & get printed
Loan form 9000 pedestal
ask Susanna Torre what measurements
for pedestal
what wall space and framing needed
table + wall get done
from Mike

RAETZ

foam core + photo
already gone
supposed
unfortunately

Regret copying machine unavailable
But drawings to be hung with
descriptive label of his intention
Loan form explanatory
me label has to
be made

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RINKER

Photos to go to
installed in a corner R.F.
Loan form sent

RUSCHA

Sunset Strip accordioned
2 no. of copies of Royal Road Test's
34 Parking Lots; STAIRS.
need 2 copies of each

SANEJUAN

SLADDEN

4. **Paris Pick up** framed
3 drawings maybe
already sent/rec'd?
Write him ^{about 300} cards spread
out in a case(?)
Is he only in catalogue
can label so so
underwater South
stuff

SMITHSON

WA 9-1947

see?

Is it still Asphalt Runway?
3 rows of 4 gauged to gether
10 photos 18x18"
Caption
Send loan form
"Passage of Sun through
the spiral jelly"

Video tape. equipment?

Check 2 him

SE

SONNIER

966-1063

Have photos slated actual

NIXON photo framed & screen to

wall
loan form

What else to show?

Loan form

Set Nixon photo from
Mike

TILLYGENSEN

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John Van Saun Call
628 0700

get M. Lindley after him
1/3 Kriger Linder to show
find out what because
of space lines later ones

Jeff Wall

Mike
4 pages. under plan
publ. Landscape
manual

Larry Weiner

to RF
Statement on the wall
ask him for something
else in Publ.?

Call

Bob Morris

Del Call

(?) Bernard Venet

Buy a Sony
Call Morait
+ V Seide
✓ publicity attached to it
Post Linnate of U.S.
gold leaf
Kurtis Stencil

James Lee Byars

*

Paul Prechter
673-6603

to be called; he has some
new idea

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J. J. Sencouand

down form
K.M. to look at B. Lyda's
drawing in case I need

G. Ferguson

Thank you note
down form
Price must come soonest
Here

Burn & Ramsden

Thank you note

Warhol — Mike has
Blow up order
for Participate Room

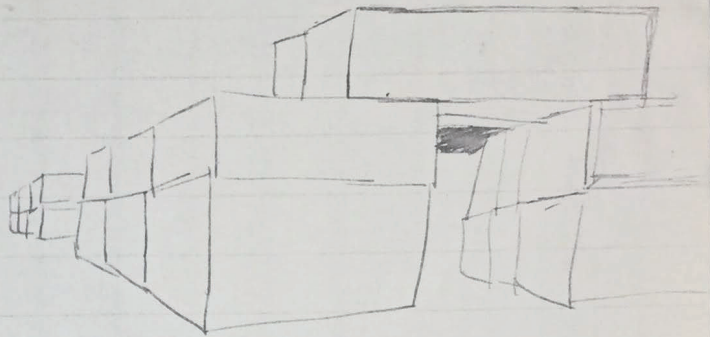
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

GROUP FRONTERA

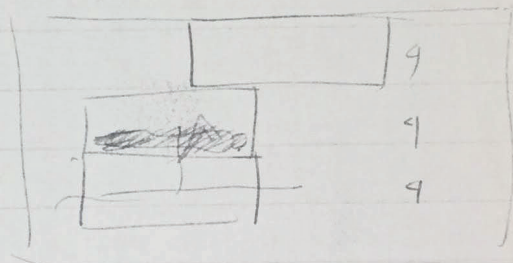
Curtains.

Aluminum foil

June 16



OTICICA



Burlap

metal foil

foam mattresses

pillows with (dried branches & leaves) some scented

boxes. to be lit

blackout curtains

people to bring things

vanhol

And Babie's
Stockholm

GRIMACES
Italy upside down

Mike has

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	MoMA Exhs.	934.26

April

Registrar

film?

The Museum of Modern Art

To Kynaston

From Cintra

Date August 6, 1970

Re Return of films that were brought in for viewing

Dear Kynaston:

I have written to everyone except Ronnie (Cutrone) and Lucy Lippard. There is a film made for T.V. in Seattle Washington here in my office which I THINK Lucy brought in but I am not sure. Could you contact her, or whomever, and return it.

All the films are on the shelf in my office with little blue tags on them saying who they belong to. Please notify Nancy as they go out since some of them are in

Many thanks.

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	MoMA Exhs.	934.26

Registrar

installation

The Museum of Modern Art

To Charles Froom
From Cintra Lofting
Date June 9, 1970
Re broken vitrine over the telecopier

from
Jane just came up to the gallery to report a damage to this vitrine. Apparently it has split open and for some reason the telephone is off the hook. As far as I know, we did not receive anything today.

Anyway, would it be possible to get this fixed soon? I am afraid that the temptation to tamper with this is hard to resist if it is too accessible. I hope it makes it through the rest of this evening.

Many thanks. I will be in the gallery from 10:00 a.m. to 6:00 p.m. while there are still in working. When they are finished, I would appreciate the guard turning off the lights and locking up.

Two of the men will be Alan Williams and Robert Reedick.

Many thanks.

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

The Museum of Modern Art

To SECURITY cc: April Kingsley
From Kynaston L. McShine file
Date June 15, 1970 Registrar
Re Work being done in the corridor between the East and Garden Wings

Next Monday, Tuesday, Wednesday and Thursday (June 22, 23, 24, 25) four men will be working on the wall in the corridor between the East and Garden Wings on a piece for the exhibition INFORMATION. Each day they will arrive at 4:00 and work to 8:00 p.m.

Since the Museum is open late on Monday and Thursday, these evenings are all right. However, on Tuesday and Wednesday (June 23 and 24) a guard will be needed in this area from 6:00 to 8:00 p.m. while these men will be working. When they are finished, I would appreciate the guard turning off the lights and locking up.

Two of the men will be Alan Williams and Robert Fosdick.

Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Info - Registration (Bochner)

The Museum of Modern Art

To Jean Volkner
From Cintra Lofting
Date July 9, 1970
Re Mel Bochner circle painted on the wall in the INFORMATION exhibition

Dear Jean:

I have just gotten a report from the people downstairs that someone has written on Mel Bochner's work in the exhibition. He is prepared for this kind of thing but I do think that the sooner we can get it off the better; it encourages other people.

Mel painted it directly on the wall and then sprayed the whole thing with fixative. One of the boys taking care of the show may try and remove it but I would prefer if you would do it since I don't think it should be anything too strong; they are armed with Fantastik.

Many thanks.

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Info - Registrar (Kosuth)

The Museum of Modern Art

To Kynaston McShine

From Nancy Sage

Date June 9, 1970

Re KOSUTH Insurance Values

For your information I question the insurance value of \$3,000 for each of the p 4 photographic blow-ups of dictionary definitions. The total insurance comes to \$15,000, which includes \$3,000. for the chair piece.

P E A C E

Many thanks.

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INFORMATION-REGISTER ~~Information~~ (de Maria)

The Museum of Modern Art

To Mr. Froom

From David Vance

Date August 7, 1970

Re Emergency return from INFORMATION SHOW

cc: Mr. Donepp
Mr. McShine ✓
Mr. Steventon
Security
Miss Volkmer

On Monday morning between 9 a.m. and 1 p.m., Jim Lebron will dismantle the de Maria painting The Color Men Choose to Attack the Earth, roll it and remove to Hahn Brothers' uptown (107St.) warehouse. He should have all necessary cooperation from Security and the Registration and Operations Custodians.

Many thanks.

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INFORMATION - Registrar - (de Maria)

The Museum of Modern Art

To David Vance
From Cintra Lofting

cc: William S. Lieberman
Kynaston L. McShine

Date August 7, 1970

Re Removal of de Maria painting from INFORMATION

Dear David:

As you know, Nancy made all the arrangements to get this painting into the Museum. I know that Mr. Scull insisted at that time that we use LeBron and so I guess we should try and get LeBron to unstretch it and take it to Hahn. Obviously, it has to be unstretched to get it out of the Museum; I think it is 27' long.

If at all possible, I guess we should try and make the arrangements for Monday morning so that there is time for it although I guess there is enough time other mornings for LeBron to do this.

Hope there are no problems.

Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Info - Registrar - (de Maria)

The Museum of Modern Art

cc: Registrar
Security
Circulating file

To: Mr. Roy Williams
Jean Volkmer
From: Richard H. Koch
Cintra Lofting

Date: July 1, 1970
July 9, 1970

Re: de Maria painting, The Color Men Choose When they Attack the Earth, in INFORMATION

The safety engineers from our insurance company
Dear Jean: have asked that we limit to six the number of persons at
any one time on top of the Oiticica structure in the
This is the one and only painting in this exhibition and it already looks to me
as if it has received some punishment. There are dirty streaks on the right lower
part of it as well as dents. I was wondering if you could look at it soon and
if you feel there are any measures to be taken for its protection, please do let
us know. Unfortunately, this picture belongs to the Scullia and as you well know,
we should like to avoid any possible confrontations with them, as
soon as arrangements can be made with the artist. In the
I am sending a copy of this memo to Security to ask that the guard in this area
pays particular attention to this painting. Other than that, I can not think of
anything to make it more safe, and to warn anyone who gets too
close to the edge.

Many thanks.

cc: Mr. Huntington Block
Mr. Douglas Jacobs

Mr. Matt Donepp
Mr. Wilder Green
Miss April Kingsley
Mr. Kynaston McShine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INFORMATION - Registrar
Oiticica

The Museum of Modern Art

To Mr. Roy Williams
From Richard H. Koch
Date July 1, 1970
Re

The safety engineers from our insurance company have asked that we limit to six the number of persons at any one time on top of the Oiticica structure in the Garden Wing. Please see that the guard on duty in that gallery understands that this is a rule to be strictly enforced.

The structure will be provided with a permanent ladder to the top, and with a railing around the top, as soon as arrangements can be made with the artist. In the meantime please ask the guard to keep a particularly close watch on the two tall step ladders temporarily provided for access to the top deck, and to warn anyone who gets too close to the edge.

cc: Mr. Huntington Block
Mr. Douglas Jacobs

Mr. Matt Donepp
Mr. Wilder Green
Miss April Kingsley ✓
Mr. Kynaston McShine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Info - ~~Donations~~ - Penney
Registrar

The Museum of Modern Art

cc: April Kingsley
Peter Schwartz

To Cintra Lofting

From Nancy Sage

Date May 25, 1970

Re Equipment J.C. Penney Company lending MOMA for INFORMATION

Peter Schwartz tells me he is meeting with someone from J. C. Penney tomorrow re equipment they are going to loan us. Sorry to bother you with this but as April will not be here this week would you please make out a loan form and attach a sheet or whatever listing equipment (I got the following list from Chuck Froom over the phone so probably not accurate, but you should have a copy). Please give loan agreement form to Peter so he can get insurance values, etc. from them, if not tomorrow, at least before the equipment arrives. There is a possibility they will insure themselves. I trust this procedure will be done for any other loans of equipment. THANKS

- 3 Video-tape Recorders
- 3 " " Cameras
- 7 " " Monitors
- 1 " " Monitor for control area
- 1 " " Switching device
- 1 " " Sync Generator
- 1 " " Distributor
- 1 " " Amplifier
- 1 Dictaphone
- 1 Microphone
- 1 Amplifier
- 1 Recorder
- 2 Speakers

Call Schaffner

CTT Dax 1. CTT Dax 1000 watt
25' 1/2" lamp life projection bulb
CTT Dax 1200 - 1/2" box
CTT Dax

Froom's Machine when can equipment
arrive
8-15-70

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

The Museum of Modern Art

To Peter Schwarz, Development Office

From Cintra Lofting, Curatorial Assistant, Department of Painting and Sculpture

Date May 25, 1970

Re Equipment being lent by J. C. Penney Company

Please find attached a loan agreement form for the equipment being lent by J. C. Penney Company to us for the exhibition, INFORMATION. This form is for insurance purposes and we should very much appreciate it if it could be completed, signed and returned at their earliest convenience. The green copy is to be returned; the white one is for their own records. I have attached a breakdown list in duplicate; one copy to be returned to us and the other for their own files.

Please explain that, as well as having to know the insurance valuation, we also must know as soon as possible the amps required by each unit because our Productions Department will very soon begin to work on wiring the galleries.

Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EQUIPMENT TO BE LENT TO THE MUSEUM OF MODERN ART FOR EXHIBITION ENTITLED
INFORMATION - June 30 through September 20, 1970

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

<u>Type of equipment</u>	<u>Make and model # & valuation per unit</u>	<u>Amps required by each unit</u>
3 Video-tape recorders		
3 Video-tape cameras		
August 7, 1970 7 Video-tape monitors		cc: Miss Legg
1 Video-tape monitor for control area		
Mr. P. Zanger 1 Video-tape switching device		
5000 K81m - Ehrenfeld		
1 Video-tape Sync generator		
West Germany		
1 Video-tape distributor		
1 Video-tape amplifier		

Dear Mr. Zanger:
1 dictaphone

As you know, I was most impressed by my tour of your establishment in Cologne.
1 microphone Because of that impression and your excellent packing of the Edvard
Jackson Pollock in 1967 and the recommendation of museum professionals in Cologne,
1 amplifier I have Hasenkamp perform a large part of the artist's work in Germany.

1 recorder I serviced since that time have been of very high quality. The prepara-
tion of works by Oldenburg for shipment to this country was excellent. (your ref.
2 speakers on the other hand, as I wrote you on Feb. 20 of this year, the shipment
from Hamburg for our Guimard exhibition was badly packed. I accepted your explana-
tion that the object had already been packed by the Hamburg museum before it was
turned over to Hasenkamp.

The shipment of a part of the Oldenburg exhibition from Düsseldorf to London was
well packed; but some works were omitted for no apparent reason and had to be sent
late.

I write now about your most recent consignment to the Museum of Modern Art, White
Project by Rinke.

- 1) The shipment was improperly documented, stating mistakenly that the work had previously been exported from the United States. This occasioned a serious delay in U.S. Customs.
- 2) The packing was so poor that the poster arrived with its glass broken.
- 3) Your invoice to W. R. Keating (4/5663/70) included \$3,30 DM for packing, which must be a mistake. The twelve small crates are of open construction, using very little lumber and that of poor quality; and the box is either

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFO - ~~Registra~~ - Rinke
~~Info~~

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

August 7, 1970

cc: Miss Legg
Mr. McShine ✓

Mr. F. Zanger
E. Hasenkamp
5000 Köln - Ehrenfeld
Venloerstrasse 431/433
West Germany

Dear Mr. Zanger:

As you know, I was most impressed by my tour of your establishment in Cologne last summer. Because of that impression and your excellent packing of the large Jackson Pollock in 1967 and the recommendation of museum professionals in Cologne, I decided to have Hasenkamp perform a large part of this museum's work in Germany.

Your firm's services since that time have been of very uneven quality. The preparation of works by Oldenburg for shipment to this country was excellent. (your ref. 6038/69). On the other hand, as I wrote you on Feb. 20 of this year, the shipment from Hamburg for our Guimard exhibition was badly packed. I accepted your explanation that the object had already been packed by the Hamburg museum before it was turned over to Hasenkamp.

The shipment of a part of the Oldenburg exhibition from Düsseldorf to London was well packed; but some works were omitted for no apparent reason and had to be sent late.

I write now about your most recent consignment to the Museum of Modern Art, Rhine Project by Rinke.

- 1) The shipment was improperly documented, stating mistakenly that the work had previously been exported from the United States. This occasioned a serious delay in U.S. Customs.
- 2) The packing was so poor that the poster arrived with its glass broken.
- 3) Your invoice to W. R. Keating (A/5663/70) included 809,30 DM for packing, which must be a mistake. The twelve small crates are of open construction, using very little lumber and that of poor quality; and the box is either

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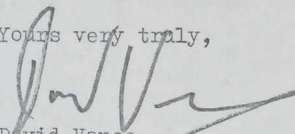
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

-2-

reused or made of reused materials. It is impossible that this packing cost even a large fraction of the amount billed. I have instructed Keating to withhold payment pending receipt of a corrected invoice.

It will be impossible for me to continue a business relationship with Hasenkamp or to recommend your services to other American museums unless we can be assured that all transactions will receive the careful attention of which I know you are capable.

Yours very truly,



David Vance
Registrar

Copy to: W. R. Keating
Attn. Mr. Augerot ✓

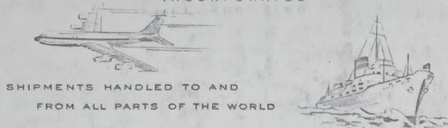
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	MoMA Exhs.	934.26

Info-Registration Information / Import / Germany

FREIGHT
CONTRACTORS
—
CUSTOM HOUSE
BROKERS
—
INTERNATIONAL
FORWARDING AGENTS

W. R. KEATING & COMPANY



TELEPHONE
212-944-4828
TELEX: 223260
CABLE: WILKEAT
CORRESPONDENTS
THROUGHOUT THE WORLD
F. M. C. LIC. NO. 190

90 BROAD STREET • NEW YORK, N. Y. 10004

July 23, 1970

REF. NO. 80758

Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Att: Mr. David Vance

Gentlemen:

The shipment of thirteen packages containing merchandise for the Rhine Project that arrived by Elbe Express, July 5, 1970 from the Stadt. Museum Leverkusen, were entered under a Permanent Exhibition Bond and the regulations governing such importations must be complied with before the items leave your premises or are exported.

Faithfully yours,

W. R. KEATING & COMPANY, INC.:

W. L. Breiner

WLB:sf

WILLIAM L. BREINER - MANAGER
IMPORT DEPARTMENT

cc: Kynaston McShine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Registrar (Rinke)

The Museum of Modern Art

cc: Danny Clarke
Charles Pross
April Kingsley

To Bill Farnie

From Nancy

Date April 2, 1971

Re Packing of Rinke RHINE WATER PROJECT

Dear Bill:

Please take the following to Danny for packing:

12 zinc containers filled with Rhine water
12 crates (each: 29 1/8 x 17 3/8 x 17 3/8"; wt.: 156 lbs.)

Storeroom B

1 ladle and its box (13 5/8 x 20 5/8 x 93 1/4"; wt.: 139 lbs.)

Mezz

Mounted poster and plexi

Mounted photographs and plexi

2 unmounted photos and dwg. in folder

New Box needed

Mezz

WRAP IN GLASSENE
REMOVE BLACK TAPE

Please mark boxes MOHA I - III/DUSSELDORF

DANNY - Do not close boxes as this work is under Permanent Exhibition Bond and customs will have to examine before leaves building - Bill will let you know when can be closed

Project Order #3981 will cover charges for repacking and 1 new box

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W. WINGATE & JOHNSTON

The Museum of Modern Art

To Charles From

From Cintra Lofting

Date June 9, 1970 G/CR

Paris, November 10th 1970

Re broken vitrine over the telecopier

O/Ref. EXPO 194

from
Jane just came up to the gallery to report a damage to this vitrine. Apparently it has split open and for some reason the telephone is off the hook. As far as I know, we did not receive anything today.

Anyway, would it be possible to get this fixed soon? I am afraid that the temptation to tamper with this is hard to resist if it is too accessible. I hope it makes it through the rest of this evening.

Many thanks.

Would you please find here enclosed a letter we just received from Mr Jean Michel SANEJOUAND confirming us that one of his plans, untitled "Organisation de l'espace de la Coar Ducale du Castello Sforcesco", which he lent you, has been damaged and therefore, is now unusable for him.

You will notice that the three works returned by W.R. KEATING on October 23rd 1970 Have been cleared through Customs on October 26th, but the cases have not been opened for Customs visit. Delivery has been made on October 27th with agreement with Mr SANEJOUAND and unpacking effected at once at his home.

We leave to you to contact the insurance company in order to settle this matter.

Meanwhile, we beg to remain

Sincerely Yours

W. WINGATE & JOHNSTON SARL
The Manager of the Art Exhibition Department

J. L. GALTIN

W. WINGATE & JOHNSTON SARL
11, Boulevard Macdonald, Paris XIX

W. WINGATE & JOHNSTON SARL
11, Boulevard Macdonald, Paris XIX

W. WINGATE & JOHNSTON SARL
11, Boulevard Macdonald, Paris XIX

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W. WINGATE & JOHNSTON

TELEGRAPHIC ADDRESS
"JOHNWIN" PARIS

TELEX 67243 PARIS

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 1.500.000 FRANCS
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TÉL. 202 77-10
40 LIGNES GROUPEES

C.C.P. PARIS 973314

141. Boulevard Macdonald - Paris XIX^e

R.C. SEINE 55 B 1195

INSEE 671 75-110-00-10

JLG/CR

Paris, November 10th 1970

O/Ref. EXPO 494

THE MUSEUM OF MODERN ART
11 West 53 Street
N.Y. 10019

Attention Mrs Nancy SAGE.

Dear Mrs Sage,

Would you please find here enclosed a letter we just received from Mr Jean Michel SANEJOUAND confirming us that one of his plans, untitled "Organisation de l'espace de la Cour Ducale du Castello Sforresco", which he lent you, has been damaged and therefore, is now unusable for him.

You will notice that the three works returned by W.R. KEATING on October 23rd 1970 Have been cleared through Customs on October 26th, but the cases have not been opened for Customs visit. Delivery has been made on October 27th in agreement with Mr SANNEJOUAND and unpacking effected at once at his home.

We leave to you to contact the insurance company in order to settle this matter.

Meanwhile, we beg to remain

Sincerely Yours

W. WINGATE & JOHNSTON SARL
The Manager of the Art Exhibition Department

J.L. GAUDIN

SIÈGE SOCIAL : 8, RUE D'ENGHIEN, PARIS-X^e

93 - LE BOURGET

Airport - Parc à étages
Téléphone : 833-05-80 - Ext. : 3486

94 - ORLY

B. P. 169 - Nouvelle aérogare de fret
Téléphone : 235-15-96 et 235-19-62

76 - LE HAVRE

157, Boulevard de Strasbourg
B. P. 842 - Tél. : 42-14-20 et 21

Membres de l'Association Française de Commerce de l'Air et de la Route Maritime - Agence agréée de l'International Air Transport Association (I.A.T.A.)
Tous les échanges sont effectués en vertu de la licence n° 1288 délivrée par le Ministère de l'Air et de la Route Maritime.
En cas de contestation, les Tribunaux de la Seine sont seuls compétents.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Monsieur Jean-Michel SANEJOUAND
27, rue Jasmin
PARIS - 16e -

W. WINGATE & JOHNSTON
8, rue d'Enghien
PARIS (Xe)

Paris, le 30 Octobre 1970.

5/11
Pascal
me voit avec le dossier

Monsieur,

Comme suite à notre conversation téléphonique, et, comme je l'ai fait constater à vos employés venus me les livrer, en retour d'une exposition au Museum of Modern Art de New-York, (références : Expo 494. Bon de livraison n° 19778), je viens vous confirmer qu'un de mes dessins, intitulé "Organisation de l'espace de la Cour ducale du Castello Sforzesco, a subi les dommages suivants :

- écorchements à l'angle supérieur gauche
- rayures sur la surface.

ce qui le rend pour moi dorénavant inutilisable.

Je vous rappelle que j'avais déclaré son prix à \$ 150.

En l'attente de la suite que vous voudriez bien donner à cette affaire, je vous prie d'agréer, Monsieur, mes salutations distinguées.

J. M. SANEJOUAND

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

The Museum of Modern Art

cc: Danny Clarke
Bill Farnie
April Kingsley
Kynaston McShine

To Chuck Froom

From Nancy Sage

Date October 12, 1970

Re Repacking of INFORMATION Loans

Dear Chuck:

The following works from the INFORMATION show should be packed as soon as possible. Bill Farnie will begin delivering the works to the ~~franchise~~ ^{Danny} Wednesday, Oct. 14.

ARMIJANI: Number Between 0 and 1. Paper print out with metal support 70.483
104 1/8 x 15 1/8 x 11 1/2" 550 lbs.
Original box damaged at bottom end - side cleat ripped off, will have to be reinforced
North Dakota Project. Photo and 5 photo blow-ups mounted on cdbd. 70.482 a-f
Box: 19 1/2 x 62 x 2 3/4"
Send to: Mr. Siah Aramjani, 400 groveland Avenue, Minneapolis, Minnesota 55403

BALDWIN & ATKINSON: Lecher System (dept. rec., not exhibited)
Repack in existing box (2 packages - 1 never unwrapped)
SEND TO: Art Language Press, 26 West End, Chipping Norton, Oxfordshire, England
(W. R. Keating will handle)

BRECHT: Physical World Map (70.476); Rainfall and Ocean Currents (70.477);
Isle of Wight (70.478); Project to Stratify the Matterhorn (70.479)
These came together in box 48 1/4 x 75 x 4 3/8" 121 lbs.
Mont-Blanc - Grand Combin (70.513) came in separate box 43 x 32 1/2 x 2 1/2"
SEND TO: Cart & Crate, c/o Eugenia Butler Gallery, 622 N. La Peer Drive, Los Angeles

ON KAWARA: "I Got Up". 89 postcards, each 3 1/2 x 5 1/2" 70.528
Repack in existing tin candybox - pack in little wooden crate (if think necessary)
SEND TO: Mr. Konrad Fischer, 4 Dusseldorf, Nerbruckstrasse 12
(Keating will handle)

SAHELJOUARD: Plan (3 drawings mounted on wood) 70.503.1-3
Repack in original box 53 x 44 3/4 x 8 1/2" 51 kgs.
SEND TO: Wingate & Johnston, 8 Rue d'Enghien, Paris X
(Keating will handle)

MCLEAN: 100 watercolours (not reg., not exhibited)
Repack in existing tube (will be sent to mailroom)
SEND TO:

FERGUSON: 2 pieces of sheet metal (70.445 a-b) part of Land Seascape
Repack in existing box
SEND TO: Mr. Gerald Ferguson, 6152 Coburg Road, Halifax, Nova Scotia
(W. R. Keating will handle)

more...

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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-2-

After the following works are unmounted they should go to the carpenter shop for packing:

DIBBETS: Robin Redbreast Territory. Mixed media on paper. 70.497
Pack foled with tissue in between - pack in existing box 2 3/8 x 43 3/8 x 33"
SEND TO: Kaiser Wilhelm Museum, Karlsplatz 35, Drefeld 415, Germany
To Kynaston Nel (Keating will handle)

DIBBETS: The Shadows in My Studio... 34 photographs mounted on cld., title pages 70.523
Should be in existing gray box - needs new box (small crate?)
SEND TO: Bolton & Fairhead, 203 Regent Street, London
Date 10/11/70 (W. R. Keating will handle - UNDER PS BOND)

Re INFORMATION material available for archive - Partial listing
There will probably be more for Danny to pack once they decide on acquisitions and anything Bill can't pack himself - will keep you informed.
Carl ANDRE. 6 books
As stated in my memo fm of Sept. 10, Project Order No. 3961 will cover packing for INFORMATION show, photoenlargements (and negatives).
BARRIO. 8 color photographs and 8 black & white photographs (regular size) plus negs.
BARRY. Text panel
BARTHELME. 1 telegram.
BURGY. Text and sample card.
COOK. Xerox of Assassination Times.
DARBOVEN. Facsimile book.
DIBBETS. Separated pages of Robin Redbreast book.
FERREER. Text panel from Philadelphia piece.
Gilbert & George. "Art for All" publications.
GRAHAM. Poem-schema & variations from various publications.
HABER. 36 Presidents, on paper and 1 statement.
HOLLNIN. 4 photo-enlargements.
HEIZER. Wall label.
KALTENBACH. Stencil.
KANARA. Facsimile book.
KNELOV. 1 telegram.
LATRAM. 2 text panels.
LE VA. 6 statements.
LONG. Photographs gathered for catalogue.
MURPHY.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Requestal

The Museum of Modern Art

To Kynaston McShine

From April Kingsley

Date 10/11/70

Re INFORMATION material available for archive - Partial listing

Carl ANDRE. 6 books

Keith ARNATT. 15 photoenlargements (and negatives).

BARRIO. 8 color photographs and 8 black & white photographs (regular size) plus negs.

BARRY. Text panel

BARTHELME. 1 telegram.

BURGY. Text and sample card.

COOK. Xerox of Assassination Times.

DARBOVEN. Facsimile book.

DIBBETS. Separated pages of Robin Redbreast book.

FERRER. Text panel from Philadelphia piece.

Gilbert & George. "Art for All" publications.

GRAHAM. Poem-schema & variations from various publications.

HABER. 36 Presidents, on paper and 1 statement.

HOLLEIN. 4 photo-enlargements.

HEIZER. Wall label.

KALTENBACH. Stencil.

KAWARA. Facsimile book.

KOZLOV. 1 telegram.

LATHAM. 2 text panels.

LE VA. 6 statements.

LONG. Photographs gathered for catalogue.

~~XXXXXXXX~~.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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McLEAN. 1 xerox book.

MEIRELLES. Coca-cola bottles (2); 1 note.

N.E. THING CO. Xeroxes of telex & telecopier transmissions; 2 sample Art & Acts.

To Bill
NEWSPAPER. 1 copy of special INFORMATION issue.

From Andy
GROUP OHO. photoenlargements, plus negatives.

Date October 9, 1970
PIPER. Text, plus negative

Re Packing of INFORMATION loans for return
PISTOLETTO. facsimile-enlarged book.

RAETZ. 53 xerox drawings.

RISCHA. ? books.

The following items will have to be wrapped in the Museum and are for the most part going to be shipped by air. They are marked with an asterisk here to go to the Museum for mounting and wrapping. I will be there to help out.

THYGESEN. 39 photostats (plus negatives).

WALL. Landscape Manual.

TO: Mr. David Kestel, 612 Coburn Road, Halifax, Nova Scotia

WEINER. Text & 3 booklets. (insure for \$25)

TO: Mr. John Baldessari, 1120 First Street, National City, California

Plus xeroxes of other exhibition material. (insure: 2 jrs and blow-ups)

TO: Mr. J. H. van der Stoep, 10000 Van der Stoep, Holland

Plus positives and negatives of catalogue material. (customs declaration: 70,319 10000. Cars, 4 3/8 x 5 1/2"

Plus actual catalogue material wherever possible.

TO: Mr. Christopher Cook, 30 Millage Street, Andover, Massachusetts

Plus mass of research material. (sheets paper, mounted, 11 x 8 1/2"

TO: Mr. Ralph Farrow, 15 East Orange Lane, Philadelphia, Pa. 19119

70,463 DEFINISHED POINTS. 8 photos mounted (might have to go to Army)
NOMA ECH PIECE

TO: Mr. Richards Jaxon, Nova Scotia School of Art, 612 Coburn Road, Halifax

70,442 FALLING. 6 photos, 4 3/4 x 5 3/8" each (mounted)

70,446 FACIAL ANGLE. 10 photos, 3 5/8 x 5 1/4" each (mounted)

Kynaston wants these to go mounted with photo but as of now we will have problems with customs if package too large and has to go airfreight - will confirm (customs declaration:

TO: Mr. John Lathan, 22 Portland Road, London W.11, England

70,461 ONE SECOND DRAWINGS. 6 sheets, 8 1/4 x 11 3/4" (customs declaration:

TO: Mr. Henri Ponsard, Offendestine 30, Antwerp, Belgium

70,450 PROPERTIES FOR PORTABLE AIR TRANSPORT. 5 days (customs declaration:

TO: Mr. Gallo Polini, Via Giolitti 19, Torino, Italy 10123

70,491 MAXIMAL VISIONS MUTIL. Canvas on wood, 5/8 x 1 7/8 x 1 3/8"

(customs declaration:

TO: Sig. Giuseppe Panno, Via A. Diaz 61, Genova, Imperia, Italy

70,465 IMPRAGNATION OF A FLOOR. 2 sheets, 8 5/8 x 11" (customs declaration:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Registrar

The Museum of Modern Art

cc: General Services
 April Kingsley
 Kynaston McShine

To Bill Farnie

From Nancy Sage

Date October 9, 1970

Re Packing of INFORMATION Loans for Return

Dear Bill:

The following works will have to be wrapped in the Mezzanine and are for the most part to be mailed by the mailroom. The ones marked with an *asterick have to go to the frameshop for unmounting and unframing. I will be there to help out.

- TO: Mr. David Askevold, 6152 Coburg Road, Halifax, Nova Scotia
 70.543 2 photos and 1 silver plaque (insure for \$25)
- TO: Mr. John Baldessari, 1120 First Street, National City, California
 70.467 CORPUS WAFERS. Plastic box with cookies, 2 jar and blow-ups (insure:)
- TO: Mr. Stanley Brown, Willem de Swijgerlaan 60, Amsterdam, Holland
 * 70.319 UNTITLED. Card, 4 3/8 x 5 1/2" (customs declaration:)
- TO: Mr. Christopher Cook, 32 Phillips Street, Andover, Massachusetts
 70.466 ASSASSINATION TIMES: 9 sheets paper, mounted, 11 x 8 1/2"
- TO: Mr. Ralph Ferraer, 18 East Gorgas Lane, Philadelphia, Pa. 19119
 70.463 DEFLECTED FOUNTAIN 8 photos mounted (might have to go to Danny)
 MOMA ICE PIECE
- TO: Mr. Richards Jarden, Nova Scotia School of Art, 6152 Coburg Road, Halifax
 70.449 FALLING. 6 photos, 4 3/4 x 5 3/8" each (mounted)
 70.446 FACIAL ANGLE. 10 photos, 3 5/8 x 5 1/4" each (mounted)
 Kynaston wants these to go mounted with plexi but am afraid we will have problems with customs if package too large and has to go airfreight - will confirm (customs declaration:)
- TO: Mr. John Latham, 22 Portland Road, London W.11, England
 * 70.481 ONE SECOND DRAWINGS. 6 sheets, 8 1/4 x 11 3/4" (customs declaration:)
- TO: Mr. Henri Panamarenko, Offerandestrassse 50, Antwerp, Belgium
 * 70.450 PROPELLERS FOR PORTABLE AIR TRANSPORT. 5 daga (customs declaration:)
- TO: Mr. Giulio Paolini, Via Giolitti 19, Torino, Italy 10123
 70.491 RAPHAEL URBINAS MDIIL. Canvas on wood, 5/8 x 1 7/8 x 1 3/8" (customs declaration:)
- TO: Sig. Giuseppe Penone, Via A. Diaz 62, Garesio, Imperia, Italy
 * 70.465 DEMAGNIZATION OF A FLOOR. 2 sheets, 8 5/8 x 11" (customs declaration:)

more...

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.26

-2-

TO: GALLERIE SPERONE, C.S. Maurizio 27, Torino, Italy
* PERONE: 4 photographs, 15 5/8 x 11 3/4" - 3 photos ~~mounted~~ to be unmounted, 1 photo not exhibited and I will have to locate (came via Nehls & O'Connell)
TO: Mr. Richard Sladden, 7A Kew Foot Road, Richmond-Upon-Thames, England
To Kymant UNDERWATER SOUTH 70.448.1-4. Card file box, 3 1/4 x 5 1/2 x 3 1/4" - 10 photos (Box arrived in in Mezz) (customs declaration: 1)
From Nancy Sage
TO: Mr. Erik Thygesen, Engelstedsgades 63, 2100, Copenhagen, Denmark
70.390 Richard Nixon photo, 8 x 6 5/8", also printed (customs declaration: 1)
Date July 15, 1970 material (40 sheets), 8xx

Re

I will find out from the mailroom about various limits and forms - releases will be issued for each work. The INFORMATION show do not have loan forms and consequently are not being insured. I know some of these lenders have loan forms, but many have not. Meanwhile, please give me, directly on this sheet, an estimate of value for each item or indicate "no value" if not to be insured. This is not a substitute, however, for the loan form! Everything listed below has been given a loan number and will be receipted, even if the work is not insured. Any material that was for the catalog only or was photostated for the show should be returned by your department. Please indicate works that do not have to be returned.

ESTIMATED VALUE:

VITO ACCURCI: Service Area, Statement, 4 calendars mounted on card.

ARMATT: TV Interview Robert (Self Serial), 9 photos, statement.
Liverpool Beach Serial; Self Serial; Self Serial with Liverpool
Serial (Self Serial) (2); Mirror (Self Serial) (Self Serial) Serial, 10
7 photographs. WHERE ARE THE ORIGINALS??

ATKINSON & BALWIN: Locker Serial.

BALBINGARI: Camera Serial, Cookies, recipe.

BALBINGARI: 1 telegram

BRECHT (Margaret Butler Col.): Book Black-Cloud Serial, 1970. Printed map, ink, wash.

BRECHT: Film-Information Idea #5, 1970. Printed paper statement.

COOK: Assassination Film, 9 printed paper statements.

FILSON: Untitled, 1970, 8 photos (not exhibited)
Untitled, 10 photographs mounted

FISHER: Deflected Fountain 1970, for Hazel Budge, 1970, 8 photos, mounted on card.

GILMAN: Film. (Self Serial 1966).

GILMAN: Untitled, 13 photographs

GRANER: 1 Set
1 Set in (Not Set,)
Confirmation Serial } leader gave \$5,000. Insurance valuation for all
3 works; each piece needs separate insurance
value

END...

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.26

INFORMATION - Registrar

The Museum of Modern Art

To Kynaston McShine

From Nancy Sage

Date July 15, 1970

Re

cc: David Vance
Dick Palmer
Cindra Lofting
✓ April Kingsley

Dear Mr. McShine:

The following works in the INFORMATION show do not have loan forms and consequently are not being insured. I know some of these lenders have been sent forms, but many have not. Meanwhile, please give me, directly on this sheet, an estimated value for each item or indicate "no value" if not to be insured. This is not a substitute, however, for the loan form! Everything listed below has been given a loan number and will be receipted, even if the work is not insured. Any material that was for the catalog only or was photostated for the show should be returned by your department. Please indicate works that do not have to be returned.

ESTIMATED VALUE:

Vito ACCONCI: Service Area. Statement, 4 calendars mounted on cdbd.

ARNATT: TV Interference Project (Self Burial). 9 photos, statement.

Liverpool Beach Burial; Self Burial; Self Burial With Mirror; Mirror
Lined Pit (Grass Bottom)(2); Mirror Lined Pit (Earth Bottom); Mirror Plug.
7 photographs. WHERE ARE THE ORIGINALS???

ATKINSON & BALDWIN: Lecher System.BALDESSARI: Corpus Mafers. Cookies, recipe.

BARTHELEME: 1 telegram

BRECHT (Eugenia Butler Gal.): Mont Blanc-Grand Combin. 1970. Printed map, ink, wash.BURY: Time-Information Idea #5. 1970. Printed paper statement.COOK: Assassination Times. 9 printed paper statements.

FULTON: Untitled. 1970. 8 photos (not exhibited)
Untitled. 14 photographs mounted

FERRER: Deflected Fountain 1970, for Marcel Duchamp. 1970. 8 photos.GRAHAM: Rom. (Schjega 1966).

HOLLEIN: Untitled. 13 photographs

KAWARA: I Met) lender gave \$5,000. insurance valuation for all
I Got Up (Not Exh.)) 3 works; each piece needs separate insurance
Confirmation Series) value

CONT...

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

KAWARA: (Conrad Fischer) "I Got Up". May 1-July 30, 1969. 89 postcards.

KOSLOV: 1 telegram. April 16, 1970.

LATHAM: One-Second Drawings. 1970. 5 sprayed-ink drawings on paper, statement.

LE VA: Untitled. 1970. 9 printed paper statements.

LONG: Untitled. 1970. Photograph, pencil on map, statement, mounted on cdbd.

MEIRELLES: 2 Coca Cola bottles, 2 paper-bill notes.

OPPENHEIM: Material Interchange. 1970. Photograph mounted on cardboard.

PARALLEL STRESS: Need new loan form for these - orig. insured for \$300 each, artist agreed to insure only for replacement cost as did not want works glazed - told April but need in writing

PISTOLETTO: Untitled. 1970. 2 photographs, 1 drawing

OHIO GROUP: Point-line/dropping a flare from a high place. 1970. Photograph

SALAMUN: Flaming arrows/night communication. 1970. Photograph

Please note: WHERE ARE ORIGINAL PHOTOS, ETC.??? As I believe photo-blowups made of this material, your department responsible for original material.

PAOLINI: Raphael Urbinas MDIII. 1968. Canvas on wood. (NOT EXHIBITED)

PENONE: (Galleria Sperone) 4 photographs.

Demagnitization of a Floor. Ink and collage on paper.

SLADDEN: Underwater South; Underwater National Section; Tide Prediction July, 1970;
Following Underwater Sculpture; Louisiana Bay. 1970.

SMITHSON: The Spiral Jetty, Great Salt Lake, Utah. 1970. 8 photo panels.

THYGESEN: To Erik Thygesen With Every Good Wish from Richard Nixon. 1970.

WALL: Landscape Manual. 1970. Booklet.

WEINER: Tried and True. Printed paper statement.

Besides not being covered by a loan form the following material was never registered as I was unaware of its existence until I saw the show installed. I would appreciate a memo from April as most this material came directly to her stating when and how material arrived and exact contents. Of course this does not apply for material which does not have to be returned.

BARRIO: 8 color photographs.

BROEGGER: (this might as well be returned at end of show)

D'ALESSIO: 10 Multiples

MORE...

Your department knows as well as I what you do or do not have loan forms for, so that when to add anything I might have omitted.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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ESTIMATED VALUE:

GILBERT & GEORGE:

HEIZER:

HOLLEIN: Sites. 4 photographs

cc: Mr. Richard Palmer

MCLEAN: I know about the 100 watercolors that are not being exhibited, but there is a lot of other material I know nothing about.

NY GRAPHIC WORKSHOP:

GROUP OHO: SALAMUN Sculpture 117-C. 2 photographs. (I guess the 2 photos in the show are duplicate prints as I see 2 of same photos in box of miscellaneous items put in my office - I trust no one wants these back as photos have been glued to cardboard with notations by Publications)

PISTOLETTO: The Last Famous Works.

Equipment: Because of our experience with SPACES show I emphasized to April the importance of letting me know when the J.C. Penney equipment and other equipment was arriving so I could check it in upon arrival at the loading platform. With the last minute confusion that all the equipment got to the floor without Bill Farnie or I being notified except 12 projectors and 7 TV sets

We have loan forms for: 1 telecopier (from Xerox)
12 projectors (from Olivetti)

We must have loan forms with itemized list of all other equipment on loan. Meanwhile, I would like list, giving source and estimated value.

Following is a list of works not being exhibited, some of which have been mentioned previously. Some have loan forms, some don't and frankly for those that don't I would prefer your sending a departmental or temporary receipt. Unless you indicate that any of these works be returned now they shall be returned at the end of the show.

ANDRE: 7 books

ATKINSON & BALDWIN: Lecher System

FLANAGAN: Light Corner Piece

FULTON: 8 photographs

KAWARA: "I Got Up". 2 notebooks

KOSUTH: Definition of "radical"

MCLEAN: 100 watercolors

PAOLINI: Raphael Urbinas MDIII

SANEJOUAND: (this might as well be returned at end of show)

Material from Multiples

Your department knows as well as I what you do or do not have loan forms for, so feel free to add anything I might have omitted****

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Registrar

Miss Nancy Sage

cc: Mr. Richard Palmer
Miss April Kingsley ✓

Richard H. Koch

June 26, 1970

Information

Huntington Block's office has confirmed that the mechanical equipment involved in the Information Exhibit can be covered under the Fine Arts Loan Exhibition Policy, but that such coverage will naturally not apply to mechanical breakdown or ordinary wear and tear. We will be receiving a rider to this effect.

that

I have asked the coverage run from now until the end of October, to protect us from possible mishaps during the dismantling and disbursement of the exhibit.

P.S. to April Kingsley and Richard Palmer:

The Insurance Company of North America will send a Safety Engineer early next week to review the exhibit from the standpoint of possible extra liability hazard. He will call me for an appointment, and I'll let you know when he's coming so that you can show him around.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Information - Registrar
(Film Insurance)

The Museum of Modern Art

To Nancy Sage
From Cintra Lofting

Date May 13, 1970

Re 3 more films to be insured

Three more films just arrived from Sweden via Nehls & O'Connell with the following valuations:

Jan HAFSTROM, <u>Le Genie Civil</u>	Erling JOHANSSON, <u>Anima Mundi</u>
B&W	B & W
12 minutes running time	15 minutes
16 mm	16 mm
\$135	\$135

Orienten
B&W
18 minutes running time
16 mm \$150

6 minutes
color
Special screen
silent
16 mm \$300

Les LEVINE - White Noise
14 minutes
Color
Sound
16 mm \$1,000

Critic
30 minutes
B&W
Sound (magnetic)
16 mm \$1,000

The Les Levine Movie (filmed by Van Schley)
22 minutes
Color
Sound
16 mm \$250

Paint
17 minutes
Color
Silent
Super 8 \$500

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tony MORGAN - Manich People
30 minutes
B&W
Soundtrack (optical)
16 mm \$380

Nahcy Sage - 82 Movies (unfinished)
about 25 minutes
Cintra Lofting
silent
color and B&W
16 mm \$130
May 5, 1970

Insurance on films in the Painting and Sculpture Department

Please insure the following films:

	AMOUNT
John BALDESSARI - Film loop	\$200

Josef <u>BEUYS</u> - <u>Eurasienstab</u> Music by Hennig Christiansen 20 minutes magnetic sound track B&W 19 mm	\$200
--	-------

Marcel BROODTHAERS - <u>Le Corbeau et le Renard</u> 6 minutes color Special screen silent 16 mm	\$300
--	-------

Les LEVINE - <u>White Noise</u> 14 minutes Color Sound 16 mm	\$1,000
--	---------

<u>Critic</u> 30 minutes B&W Sound (magnetic) 16 mm	\$1,000
---	---------

<u>The Les Levine Movie (filmed by Van Schley)</u> 22 minutes Color Sound 16 mm	\$250
---	-------

<u>Paint</u> 17 minutes Color Silent Super 8	\$500
--	-------

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Tony MORGAN - Munich People Museum of Modern Art
30 minutes
B&W
Soundtrack (optical)
16 mm \$380

Robert WATTS - 89 Movies (unfinished)
about 25 minutes
silent
color and B&W
16 mm \$150

Re INFORMATION

I have information about this.

It may or may not be relevant to your project.

- 1) This is difficult, expensive and some times impossible to export. It is targeted or changed by others.
- 2) Writing material is imported from the export.
- 3) Signed loan agreements are necessary.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION-REGISTER

The Museum of Modern Art

cc: Nancy Sage

To Mr. McShine
From David Vance
Date March 17, 1970
Re INFORMATION

I lack information about same.

It may or may not be relevant to remind you that:

- 1) It is difficult, expensive and sometimes impossible to export goods imported or smuggled by others.
- 2) Nothing borrowed is insured unless we report it.
- 3) Signed loan agreements are necessary.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

HUNTINGTON T. BLOCK
INSURANCE

1100 CONNECTICUT AVENUE, N. W.
WASHINGTON, D. C. 20036

June 29, 1970

LLOYD'S OF LONDON
FACILITIES

TELEPHONE: (202) 223-0673
CABLES: HUNTBLOCK

Richard H. Koch, Esq.
Director of Administration
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: "Information" Exhibition

Dear Mr. Koch:

We are writing to advise you that an endorsement is being issued to the Museum's Fine Arts Policy to include the following exclusion effective June 30, 1970 to apply to the "Information" Exhibition:

"Mechanical or Electrical breakdown or loss or damage to electrical apparatus caused by electricity other than lightning unless fire ensues and then only for loss or damage by such ensuing fire."

The Insurance Company of North America advised us that their engineer in New York would telephone you today for an appointment to check this show from a liability standpoint.

Please let us know if you have any questions.

Sincerely yours,

HUNTINGTON T. BLOCK INSURANCE

Lois B. Craig

(Miss) Lois B. Craig

lc

Information / Block V Registrar
(Block) Wt
Nancy Sage
Kyrastan McShine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

4 letter heads

attn Mrs Pushkin

INFO - REGISTRAR - Customs

from letters for films

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

May 1, 1970

Regional Commissioner of Customs
Port of New York
U.S. Customs House
New York, New York 10004

Dear Sir:

I request that the film entitled LAND ART imported by The Museum of Modern Art (and consigned to Nehls and O'Connell) on March 30, 1970, which is described on the invoice accompanying the film or the entry therefore be released without being previewed by Customs to determine whether its importation is prohibited by 19 U.S.C. 1305. In support of this request, I declare that the film contains no scene depicting or portraying any of the following:

1. Exposure of any human sexual organ, buttocks, or unclothed female breast.
2. Sexual intercourse or physical contact with a person's clothed or unclothed genitals, pubic area, buttocks, or a female breast.
3. Any act of deviant sexual conduct.

I further declare that the film does not contain language which is commonly regarded in the United States as obscene and does not contain language specifically descriptive of the things, conduct, or activities covered by (1), (2), or (3) above.

I also declare that I have (either seen this film projected or have) satisfied myself through appropriate inquiry that I may truthfully make this declaration. I understand that the penalties provided by 18 U.S.C. 542 and 1001 and by 19 U.S.C. 1992 are applicable with respect to false declarations.

Very truly yours,

William S. Lieberman
Director, Department of Painting
and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

August 22, 1969

Mrs. Pushkin

Regional Commissioner of Customs
Port of New York
U.S. Custom House
New York, New York 10004

Dear Sir:

ack

I request that the film entitled *HUNGAROP* imported by *Modern* ~~Nahla S.~~ O'Connell on *4/30*, which is described on the invoice accompanying the film or the entry therefore be released without being previewed by Customs to determine whether its importation is prohibited by 19 U.S.C. 1305. In support of this request, I declare that the film contains no scene depicting or portraying any of the following:

1. Exposure of any human sexual organ, buttocks, or unclothed female breast.
2. Sexual intercourse or physical contact with a person's clothed or unclothed genitals, pubic area, buttocks, or a female breast.
3. Any act of deviant sexual conduct.

I further declare that the film does not contain language which is commonly regarded in the United States as obscene and does not contain language specifically descriptive of the things, conduct, or activities covered by (1), (2), or (3) above.

I also declare that I have either seen this film projected or have satisfied myself through appropriate inquiry that I may truthfully make this declaration. I understand that the penalties provided by 18 U.S.C. 1462 and 1001 and by 19 U.S.C. 1592 are applicable with respect to false declarations.

Very truly yours,

Richard H. Koch
Director of Administration

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Information - Request

(Fontoura, Amado, Martins)

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Painting and Sculpture

June 19, 1970

Regional Commissioner of Customs
Port of New York
U.S. Customs House
New York, New York 10004

Dear Sir:

I request that the films listed below and imported by The Museum of Modern Art (brought here by Mr. Helio Oiticica on June 19, 1970 and who arrived on flight # 854 Varig from Rio de Janeiro), which are described on the attached pro forma invoice be released without being previewed by Customs to determine whether its importation is prohibited by 19 U.S.C. 1305. In support of this request I declare that the films contain no scene depicting or portraying any of the following:

1. Exposure of any human sexual organ, buttocks, or unclothed female breast.
2. Sexual intercourse or physical contact with a person's clothed or unclothed genitals, pubic area, buttocks, or a female breast.
3. Any act of deviant sexual conduct.

I further declare that the films do not contain language which is commonly regarded in the United States as obscene and do not contain language specifically descriptive of the things, conduct, or activities covered by (1), (2), or (3) above.

I also declare that I have satisfied myself through appropriate inquiry that I may truthfully make this declaration. I understand that the penalties provided by 18 U.S.C. 542 and 1001 and by 19 U.S.C. 1992 are applicable with respect to false declarations.

Sincerely yours,

Kynaston L. McShine

Kynaston L. McShine
Associate Curator

One 35 mm print of VER OUVIR by Antonio Carlos Fontoura
Two 16 mm prints of APOCALIPTOSE by Raimundo Amado
Two 16 mm prints of ARTE PUBLICA by Paulo Roberto Martins

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Painting and Sculpture

P R O F O R M A I N V O I C E

	Value for Customs only
One 35 mm print of VER OUVIR (about 1,200 ft.)	\$50.00
Two 16 mm prints of APOCALIPOTSE (about 360 ft. each)	\$25.00 each
Two 16 mm prints of ARTE PUBLICA (about 500 ft. each)	\$25.00 each

TOTAL VALUE \$150.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - REGISTRAR

The Museum of Modern Art

cc: Bill Farnie
Chuck Froom
Wilder Green
✓ Bill Lieberman
Dick Palmer

To Kynaston McShine

From Nancy Sage

Date September 16, 1970

Re Dispersal of INFORMATION Show

Dear Kynaston:

It is the Registrar's general policy to return loans within 10 days of when a show is dismantled for obvious reasons 1) our obligation to lenders 2) lack of space in the mezzanine 3) insurance costs. The fact that it is still not definite whether the INFORMATION show will travel or not, as letters to potential exhibitors only went out September 8, has held up return arrangements. Even if the show is not going to travel (as Dick Palmer has assured me is the case) there will be considerable delay in returning loans for the following reasons:

- 1) The earliest works can be repacked is Oct. 15 as Danny Clark and carpenters are busy with the Architecture show and will be busy with the Picasso Print installation. There are approximately 25 works which need to be repacked, some will need new boxes.
- 2) No works can go to the frameshop until around Oct. 12 (to be confirmed with Chuck Froom) as they are completely tied up with Picasso Prints (and Jasper Johns?). Many photos, printed material (all insured) have to be unmounted, unhinged, unframed. Much of this material has to be returned to European lenders and cannot go back mounted, framed, whatever - I also need from you a list of what should go to frameshop; all reframing arrangements are handled by your department.
- 3) Most of the equipment and some other works came directly to the floor or P&S without the Registrar's knowledge (see my memo to you of July 15) and unfortunately the exhibition assistant, who is sick, is the only one familiar with this material.
- 4) Because it was impossible to schedule the necessary work in advance, the demands of other shows have now taken priority.

There are a few works which do not have to go to the shops and I plan to return these as soon as possible. As I have heard nothing from you I have to assume there are no changes as to return addresses and I will return loans within the next week.

It has always been my understanding that packing of art works takes precedence over other carpentry work and that reframing and repacking after dismantling of shows is given as much consideration as framing, making pedestals and installation work. I do not see why this show should be treated any differently.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

The Museum of Modern Art

To William S. Lieberman

From Kynaston L. McShine

Date Dispersal of INFORMATION

Re September 15, 1970

Dear Bill:

As you know the show is slightly different from others so that the Curatorial Assistant has some of the responsibilities that usually the Registrar's department handles. The following, while a short list, is a monumental task and shows my desperation for either a fulltime Curatorial Assistant or Secretary.

- a) Return of loans; reframing arrangements all unregistered material
This is quite a lot since framing records were never submitted to the Registrar.
- b) Dispersal of loans, equipment, miscellaneous material.
- c) Dispersal of loans, photographs etc. used in the catalog.
- d) Dispersal of loans research material.
- e) Preparation of research material for Library (again, an enormous job).
- f) Preparation of films for International Council according to our agreement as well as to arrange it as an archive.
- g) Thank you letters to lenders, filmmakers, artists, corporation and others.
- h) Preparation of documentation of exhibition, album of photographs, checklist etc.
- i) Settlement of insurance claims etc.

As you can see this is a lot.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Form Approved
Budget Bureau No. 48-R372

U161717

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	934.26

Customs Form 5931
TREASURY DEPARTMENT
412, 6.7, C. R.
Jan 1962

U. S. CUSTOMS DISCREPANCY REPORT
SHORTAGE DECLARATION—POST ENTRY

Form Approved
Budget Bureau No. 48-R372

PORT NEW YORK		BUREAU OF CUSTOMS		VESSEL (NAME) OR CARRIER-FLAG AFRUIT-05
MANIFEST NO. 57928		INSTRUCTIONS—List all items manifested but not found (shortages) FIRST, and all items found but not manifested (omissions) SECOND.		CARRIER FROM RIO-324216
AGENT HARRIS BROS. INC. (ATTORNEY GENERAL)				DATE ARRIVED 6-19-70
MANIFESTED BUT NOT FOUND (SHORTAGES) — FOUND BUT NOT MANIFESTED (OMISSIONS)				
BILL(S) OF LADING OR AWB NUMBER	PAGE OR ENTRY NO.	MARKS AND/OR NUMBERS	DESCRIPTION OF MERCHANDISE	REASON FOR SHORTAGE OR OMISSION (TO BE FURNISHED BY MASTER OR AGENT)
		4	Found. Consistent with Pills INTER-DEPT OFFICIAL PRESS. CASE OF MUSEUM MODELINET 11. W. 53rd St. NY. NY. THIS CONTRA LOFTING ENGINE. 956.2643 FLIGHT # 854/11. 6/19/70 SEAL # 457485	WELD Etc FORM ENTRY.
FOR OFFICIAL USE ONLY			SIGNATURE OF INSPECTOR	DATE
P. E. NO.	RECEIPT NO. (cf 1008)		TO THE COLLECTOR:	
POST ENTRY GRANTED			<input type="checkbox"/> I declare to the best of my knowledge and belief that the shortage of merchandise described herein was not landed at this port for the reasons stated. <input type="checkbox"/> Application is hereby made to amend the manifest of the above named carrier to include the omission of merchandise or baggage herein described which was not included in or did not agree with the manifest filed at time of entry.	
Signature of deputy collector			6/19/70 Date	
DATE			Signature of master or agent	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Registrar

Memorandum
To Miss Kingsley

From Richard L. Palmer

Date 6/8

Re

Kynaston gave me the original of the attached Olivetti packing list. Herewith is a copy for you on which I have noted the inch dimensions of the cases on the final page. I have already warned Nancy Sage that owing to the large size of the cases we may find it a bit too crowded to receive them all at once in the East Wing and unpack them there as well.

Also have sent CF a copy.

olivetti *esportazione*

ING. C. OLIVETTI & C., S.p.A. - IVREA

Capitale L. 60.000.000.000 - Tel. 525 - C. M. 810759

C.C.I.A.A. 27115 - C.C.P. 2-14944 Teleg.: Icolivetti-Ivrea

IVREA, 27th May 1970

ez

a mezzo - par - by		Peso netto - poids net	kg. 2638.==
Giglio Genova		Peso netto legale - p. net. legal	
		Peso lordo - poids brut	4578.==
		Cabatura - emballage	46.814
Paese di destinazione - pays de destination		su v/ordine - suivant v/ordre - your order	
country of destination		P31084/6004	
STATI UNITI		add. 8311 C	

N. delle casse n. des caisses case numbers	Quantità quantités quantity	Descrizione description
--	-----------------------------------	----------------------------

Legno "Mark: OLIVETTI CORP. OF AMERICA
NEW YORK
MADE IN ITALY

12890/1/14 MATERIALS FOR EXHIBITION
PE/60304

143 ==	310 ==	/1	8	Polyester-resin Moulded components
			2	Stainless-stec covered plywood
143 ==	310 ==	/2	8	Polyester-resin Moulded components
			2	panels stainless-stec covered plywood panels
143 ==	310 ==	/3	8	Polyester-resin Moulded components
			2	panels stainless-stec covered plywood panels
143 ==	310 ==	/4	8	Polyester-resin Moulded components
			2	panels stainless-stec covered plywood panels
143 ==	310 ==	/5	8	Polyester-resin Moulded components
			2	panels stainless-stec covered plywood panels
78 ==	210 ==	/6	2	Plywood semicircular

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

Registrar

NOTA DI
SPEDIZIONE N. 12890
BORDERAU D'EXPEDITION
CONSIGNMENT NOTE

olivetti *esportazione*

ING. C. OLIVETTI & C., S.p.A. - IVREA

Capitale L. 60.000.000.000 - Tel. 525 - C. M. 810759

C.C.I.A. 27115 - C.C.P. 2-14944 Telegr.: Icolivetti-Ivrea

IVREA, 27th May 1970

ez

a - 2 - to			a messo - par - by		Peso netto - poids net	kg. 2638.==
OLIVETTI CORP. OF AMERICA NEW YORK			Giglio Genova		Peso netto legale - p. net. légal	
					Peso lordo - poids brut	4578.==
					Cabatura - cubage	m ³ 46,814
			Paese di destinazione - pays de destination country of destination		su v/ordine - suivant v/ordre - your order	
			STATI UNITI		P31084/6004	
					add. 8311 C	
Peso netto kg. poids net net weight	Peso netto legale kg. poids net légal net legal weight	Peso lordo kg. poids brut gross weight	N. delle casse n. des caisses cases numbers	Quantità quantités quantity	Descrizione description	
			Legno		Mark: OLIVETTI CORP. OF AMERICA NEW YORK MADE IN ITALY	
			12890/1/14		MATERIALS FOR EXBITION PE/60304	
143.==		310.==	/1	8	Polyester-resin Moulded components	
				2	Stainless-stec covered plywood	
143.==		310.==	/2	8	Polyester-resin Moulded components	
				2	panels stainless -stec covered plywood panels	
143.==		310.==	/3	8	Polyester-resin Moulded components	
				2	panels stainless-stec covered plywood panels	
143.==		310.==	/4	8	Polyester-resin Moulded components	
				2	panels stainless-stec covered plywood panels	
143.==		310.==	/5	8	Polyester-resin Moulded components	
				2	Panels stainless-stec covered plywood panels	
78.==		210.==	/6	2	Plywood semicircular	

La marchandise voyage aux risques et périls du client. Les réclamations éventuelles doivent être faites dans les huit jours suivants la réception de la marchandise. Pour toute contestation contre l'Authenticité d'Ivrea (Italie) est reconnue compétente. On ne peut expédier la Société ou justice sans être pourvu d'une déduction.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

NOTA DI
SPEDIZIONE N. 12890/2
BORDENEAU D'EXPEDITION
CONSIGNMENT NOTE

olivetti esportazione

ING. C. OLIVETTI & C., S.p.A. - IVREA

Capitale L. 99.000.000.000 - Tel. 525 - C. M. 810759
C.C.I.A.A. 27115 - C.C.P. 2-14944 Telegr.: Icolivetti-Ivrea

IVREA,

a mezzo - par - by			Peso netto - poids net Kg.		
			Peso netto legale - p. net, légal		
			Peso lordo - poids brut		
			Cubatura - cubage m ³		
Paese di destinazione - pays de destination country of destination			su v/ordine - suivant v/ordre - your order		
Peso netto Kg. poids net net weight	Peso netto legale Kg. poids net légal net legal weight	Peso lordo Kg. poids brut gross weight	N. delle casse n. des caisses cases numbers	Quantità quantités quantity	Descrizione description
255.==		422.==	/7	5	Woodem frame with peripex screen for silma projection
				5	Wooden floor components
				5	Plywood semicircular fromes
				10	Wooden pabel
255.==		422.==	/8	5	Wooden frame with peripex screen for silma projection
				5	wooden floor components
				10	Wooden panels
305.==		382.==	/9	40	Black enamelled iron fromes
305.==		477.==	/10	20	Black enamelled iron fromes
67.==		142.==	/11	10	Wooden panels
				20	iron fromes structures
				1	electric switch board
				1	Tool-case containg screws and bolks
150.==		258.==	/12	10	Plastic moldel semicircular components
470.==		662.==	/13	30	Wooden panels
38.==		53.==	/14	10	film-projection mirrors
2638.==		4578.==			
=====			"Goods of Italian origin"		
			./.		

La marchandise voyage aux risques et périls du client. Les réclamations éventuelles doivent
être faites dans les huit jours suivants la réception de la marchandise. Pour toute contestation
seule l'Autorité judiciaire d'Ivrea (Italie) est compétente. On ne peut représenter la
société en justice sans être pourvu d'une délégation.
Goods travel at customer's risk and peril. Any claims must be advanced within eight days
of receipt of the goods. Only the Ivrea Court (Italy) is competent to hear disputes. One cannot
represent the company in court without a delegation.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

NOTA DI
SPEDIZIONE N. 12890/3
BORDEREAU D'EXPEDITION
CONSIGNMENT NOTE

olivetti *esportazione*

ING. C. OLIVETTI & C., S.p.A. - IVREA

Capitale Lit. 60.000.000.000 - Tel. 535 - C. M. 010759
C.C.I.A. 27115 - C.C.P. 2-14944 Telegr. Iccolivetti-Ivrea

IVREA,

a mezzo - par - by Paese di destinazione - pays de destination country of destination			Peso netto - poids net Kg. Peso netto legale - p. net. légal Peso lordo - poids brut Cubatura - cubage m ³		
			en v/jordine - suivant v/ordre - your order		
Peso netto Kg. poids net net weight	Peso netto legale Kg. poids net légal net legal weight	Peso lordo Kg. poids brut gross weight	N. delle casse n. des caisses casse numbers	Quantità quantités quantity	Descrizione description
			Measurement of the case: 12890/1/5 = 260X115X150 = 4,485 12890/5 = 300X160X40 = 1,920 12890/7/8 = 190X135X176 = 4,514 12890/9 = 230X86X59 = 1,167 12890/10 = 240X240X60 = 3,456 12890/11 = 100X100X70 = 0,700 12890/12 = 254X78X130 = 2,575 12890/13 = 235X290X80 = 5,452 12890/14 = 52X70X25 = 0,091		
			Approx. Inch equivalents of box sizes 1-5 103 x 114 x 59" 6 118 x 63 x 16" 7-8 75 x 53 x 69" 10 95 x 95 x 24" 11 39 x 39 x 28" 12 100 x 31 x 51" 13 93 x 114 x 32" 14 21 x 28 x 10"		

rp 6/8

La marchandise voyage aux risques et périls du client. Les réclamations éventuelles doivent être faites dans les huit jours suivants la réception de la marchandise. Pour toute contestation soule l'Autorité judiciaire d'Ivrea (Italie) en tant que compétente. On ne peut représenter la Société en justice sans être pourvu d'une délégation.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4281

INFORMATION
COPY

Information-Registrar

AIRPORT BROKER
X

BERKLEY AIR SERV.

656-6 066

VARIG
TRAF.
MR. J. M. MURPHY SUPER.

CARGO DEPT

BLDG 84

656-5325

INFORMATION-Registrar

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

by notified.
will be

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4685

INFORMATION
COPY

I have authorized release

to J&J Trucking

on April 21, 1971, of the material itemized below:

Museum number	Artist or maker	Description
------------------	--------------------	-------------

70.535 RINKE: Rhine Water

14 crates

MOMA I-XIV/DUSSELDORF

Remarks:

Being returned to lender via Hasenkamp

The Department of PAS is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

April 21, 1971
(date signed)

Registrar

David Vance

4 21 71

12:03

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4285

INFORMATION
COPY

I have authorized release

Hahn Bros.

to

on Oct. 9, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.600	Heizer	3 projectors
70.461	Puente	Box of materials: powdered pigment, liquid paint, paper, etc.

Remarks:

works now on Mezz being returned to owners
from the Information Exhibition.

The Department of Painting and Sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

(date signed)

Registrar David Vance

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

I have authorized release

Hahn Bros.

to

Oct. 6, 1970

on _____, of the material itemized below:

Museum number	Artist or maker	Description
70.474	Art As Idea As Idea 3	photo-enlarged text panels, 4 small documents, one for each panel. 4 Dictionary defin
70.494 a-c	HARDY	1970 Display case with 2 objects (1 wood disc, 1 lead and plastic disc), 1 statement, 1 drawing, 1 photo.
70.473	PECHTER	Art Device #4. Handbills describing device, 1 black rubber floor runner.
70.489	GIORNO	2 silk screens with plexiglass
70.429	CUTPORTH	Noon-Time Piece. photographs
TR3245.1	JOHNS	Flag on Orange Field #2 54 x 36"
TR3245.2	JOHNS	Alphabets Collage/drawing
Remarks: TR3245.3	JOHNS	Lichtenstein Sussex 36 x 68" (Roseblum)

Information loans being returned to lenders.

The Department of Painting and sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be voided and the department informed at once.

10/5/70
(date signed)

Registrar David Vance

10/6/70

10:30 AM.

4281

INFORMATION
COPY

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4255

INFORMATION
COPY

I have authorized release

to The Displayers
on Sept. 17, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.531	(Olivetti Information Machine), dismantled	
70.492	Projectors for above.	

Remarks: On loading platform and mezzanine. Returns from
Information exh. to Olivetti Corp, c/o The Displayers.

Will not return.

The Department of Painting & Sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

Sept. 17, 1970
(date signed)

Registrar
David Vance, Registrar

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4256

INFORMATION
COPY

I have authorized release

to Trucker for "The Displayers"

on Sept. 17, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.531		(Olivetti Information Machine, dismantled)
70.492		(Projectors for above)

Remarks: On loading platform and mezzanine. Returns from
Information Exh. to Olivetti Corp., c/o The Displayers.
Will not return. 20 metal sections of framework (small),
and 7 molded viewing panels released on 1st shipment

The Department of Painting & Sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

Sept. 17, 1970
(date signed)

Registrar

David Vance, Registrar

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled **INFORMATION**

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

4220

INFORMATION
COPY

I have authorized release

to James Lebron

on August 10, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.500	de Maria	THE COLOR MEN CHOOSE WHEN THEY ATTACK THE EARTH, 1968. Oil on canvas with metal plaque.

Remarks: Mr. Lebron will dismantle, roll and remove the painting. He should have all necessary cooperation from Security and the Registration and Operations Custodians.

The Department of Painting and Sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

(date signed)

Registrar

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled INFORMATION

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

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

I have authorized release

to Alicia Grant

on August 4, 1970, of the material itemized below:

Museum number	Artist or maker	Description
70.508 e	Neuman	Hologram plate

Remarks: Please wrap first in tissue, then put between
two pieces of cardboard, then wrap in brown paper.

The Department of Painting & Sculpture is hereby notified.
If the material is not collected within the date(s) shown, this release will be
voided and the department informed at once.

(date signed)

Registrar

Alicia Grant

Receipt No.

Date received May 20, 1970

Registrar's copy

Museum of Modern Art subject to the conditions

349-4499

exhibition entitled **INFORMATION**

Painting and Sculpture

Department

Price if offered
for purchase

5-66

for \$100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Registrar

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

Receipt No.

Date received May 20, 1970

Registrar's copy

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

From **Mel Bochner**

349-4499

126 Chambers Street

For

viewing in connection with the exhibition entitled **INFORMATION**

Received by

Signature

Painting and Sculpture

Department

Cintra Lofting, Curatorial Assistant

Artist, designer or maker	Description	Price if offered for purchase
Mel Bochner	one 16 mm film: N.Y. Windows. 1965-66 Please insure for \$100	

Send this copy to Registrar upon receipt of material.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION-Registration

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

Receipt No.

Date received June 3, 1970

Curator's record

NOTICE OF DISPOSITION

The object(s) described below, deposited with The Museum of Modern Art

by **Leo Castelli Gallery**
4 East 77th Street, New York, New York

BU 8-4820

For **Viewing in connection with exhibition INFORMATION**

Received by

Citra Lofting Signature
Citra Lofting, Curatorial Assistant

Department of Painting and Sculpture

Department

Artist, designer or maker	Description	Price if offered for purchase
Filmmaker:		
Sonnier	<u>Rub-Down</u> , 16 mm film	
Serra	<u>Tina Turning</u> , 16 mm film	
	Untitled, " 3 minutes	
	Untitled, " "	
	Untitled, " "	
	Untitled, " 5½ minutes	
	Untitled, " 25 minutes	

Disposition

Date released

Have (has) been released to

Signed

Depositor or his agent

File copy — to be retained by department receiving material.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	934.26

INFORMATION - Requestal

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

INFORMATION

Checklist* (not including films)

Vito ACCONCI. Born 1940, New York. Lives in New York.

102 Christopher
242-7040
plus film?

SERVICE AREA. 1970. A table, mail, a statement & 4 calendars.

The concept is to use the museum as a post-office box, his mail being forwarded to the museum for him to pick up.

"The piece is performed (unawares) by the postal service, as the mail travels to the museum, and by the senders of the mail, wherever they happen to be. I perform the piece actively by coming to the Museum to pick up my mail."

Paris Hotel
West End Ave
97th St.

Carl ANDRE. Born 1935, Quincy, Massachusetts. Lives in New York.

Eight books. *no value but specimens to be returned*
KMS to Karpel

800 Broneland Ave
Minn. Minn.
55403

Siah ARMAJANI. Born 1939, Teheran, Persia. Lives in Minneapolis, Minnesota.

plus film? ? Ax
612-338-0868

NORTH DAKOTA PROJECT. 1969. Photograph and photostats (6 pieces).

Documents of artist's proposal for a tower to be built on the eastern border of North Dakota which will be high enough to cast a shadow across the entire length of the state to its western border.

*Broo
maw
form*

? Ax

NUMBER BETWEEN 0 AND 1. 1969. Paper print-out with metal support, 9'7" high x 11" long. Approximate weight 500 lbs. 3 documentary photographs. *\$2000*

Consists of the computer print-out of all the digits between zero and one.

Furness Cottage
Tintern
Chepstow
Monmouthshire
England

Keith ARNATT. Born 1930, Oxford, England. Lives in Tintern, England.

TV INTERFERENCE PROJECT (SELF-BURIAL). 1969. 9 photographs.

"The individual photographic frames of the self-burial were inserted (in sequence) into the normal running television programmes over a period of one week. Each 'insertion' constituted a four second visual interference (the sound track of the interrupted programme was always continued."

*We keep
blowups
Send back
originals*

"The idea may be thought of as 'the introduction or overlay of a new (foreign) pattern of behavior into an existing (normal) pattern of behavior."

* Certain representations are subject to change

(over)

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Keith ARNATT. (Continued)

Page 2

LIVERPOOL BEACH BURIAL. 1968. 1 photograph.

"One hundred and twenty participants were buried up to their necks, in a straight line, at six foot intervals, below the high tide line facing out to sea."

SELF-BURIAL WITH MIRROR. 1969. 1 photograph.

MIRROR LINED PIT. (grass bottom). 1968 (first executed June, 1969). 1 photograph

"An invisible hole revealed by my own shadow."

MIRROR LINED PIT (earth bottom). 1968 (first executed June, 1969). 1 photograph

MIRROR-PLUG. 1968. 1 photograph.

"The positive, earth filled mirror-lined case, can be dropped into the negative mirror-lined hole. The work may be thought of as a double disappearing act."

no returns?

ART & LANGUAGE PRESS.

Catalogue only.

no returns?

ART & PROJECT. Founded 1968. Located in Amsterdam, The Netherlands.

ART & PROJECT BULLETINS (numbers 1 - 23) plus those published during the exhibition - about 27 bulletins in all - on a poster rack.

"Art & Project presents every 4 weeks - by mail - a bulletin-project by a particular artist to about 500 people around the world (selected by the artists and Art & Project)."

no returns

Richard ARTSCHWAGER. Born 1924, Washington, D.C. Lives in New York.

Painted wood "bips" placed throughout the exhibition in positions related to the occurrence of "bips" in the catalogue.

6152

Coker Road

Halifax, Nova

Scotia

\$ ~~50.00~~ 25.00

David ASKEVOLD. Born 1940, Conrad, Montana. Lives in Halifax, Nova Scotia, Canada.

Untitled. November 1969 - March 1970. 2 photographs, and metallic plaque, 3" high x 13 1/4" long.

(more)

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Page 3

Terry ATKINSON.

Catalogue only.

David BAINBRIDGE.

THE LECHER SYSTEM.

John BALDESSARI. Born 1931, National City, California. Lives in National City, California.

FIVE SNOW JOBS. 1969. Paper proposal, enlarged and mounted. *no value*

CORPUS WAFERS. 1969. Cookies in a cookie jar, recipe, 2 text panels.

"The world has too much art - I have made too many objects - what to do."

"Burn all my paintings, etc. done in the past ten years. Have them cremated in a mortuary."

"...make into palatable material and mix into food, cookies, etc. Feed to guests at an art event. Recycled art."

Michael BALDWIN.

Catalogue only.

BARRIO. Born 1945, Porto, Portugal. Lives in Rio de Janeiro, Brazil.

Work realized in Belo Horizonte, Minas Gerais, Brazil, April 20, 1970. 8 color photographs.

The materials used in the realization of this work are cloth, rope, meat, bone, blood, sanitary paper, dirt, etc.

Robert BARRY. Born 1936, New York. Lives in New York.

INERT GAS SERIES: FROM A MEASURED VOLUME TO INDEFINITE EXPANSION. 1969. Paper.

Description of an event which occurred March 4, 1969, when a liter of Argon was returned to the atmosphere.

Frederick BARTHELME. Born 1943, Houston, Texas. Lives in New York

In accordance with the wishes of the artist, who feels that "intellectual and sensorial decoration seem particularly fatuous at this time" his space (a table) will be used for informative literature of various kinds.

(over)

26 West End
Chipping Norton, Oxon, England
Return
Value £200
Send (+) air
Brought

Sent a film loop?
worth \$500

1120 E First St
National City,
Calif.

No return

Sent back also
stuff he brought

Av. Prado Júnior

186/602

Copacabana 20-07

Rio de Janeiro, B.R. Brazil

2566 Marion Ave

Brooklyn NY 10458

733-5320

Return? No
Keep

1065 Madison

NY 10038

988-5733

No
Keep

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Page 4

Have to go back dry mounted

Dusseldorf - Wittlaer Bernhard and Hilla BECHER. Bernhard Becher born 1931, Siegen, Germany; Hilla Becher born 1934, Potsdam, Germany. Live in Dusseldorf, Germany.

on Muhlenkamp 46 Germany

\$2 per photo

\$300 total

\$1000 selling price

ANONYMOUS SCULPTURE, COOLING TOWERS. 1961-1970. 30 photographs, 1 photograph of a drawing, 1 text panel.

A series of photographs of comparable utilitarian structures showing great variety of shape and configuration.

Joseph BEUYS.

Catalogue only.

*Return photo
from cat
film?*

Mel BOCHNER. Born 1940, Pittsburgh, Pennsylvania. Lives in New York.

MEASUREMENT SERIES: BY FORMULA (CIRCLE). 1970. Black chalk on wall.

The size of the circle is determined by the height of the ceiling. Contents of the circle (words and numbers) determined by its various measurements.

*Return Xerox
on catalogue
film?*

Bill BOLLINGER.

Catalogue only.

*I note 00 Butler
Send to D. Butler
Charles
arrange change
at not in agreement
+ we want to
Send to Butler
Beat his young
expense to send
to Butler \$600*

George BRECHT. Born 1926, New York. Lives in London.

TWO TRANSLOCATION PROJECTS (for the physical world map). 1969-1970. Printed map with ink and wash, 45 5/8 x 73 1/8".

Proposals to interchange the Arctic ice pack with the Antarctic, and to move England closer to the equator.

IRRIGATION OF THE DESERTS WITH ICEBERGS. 1969-1970. Printed map with ink and wash, 41 7/8 x 62 1/2".

TRANSLOCATION OF THE ISLE OF WIGHT ON THE SEABED. 1969-1970. Printed map with ink, 28 x 39 7/8".

Project to move the Isle of Wight westward.

*Send to:
Eugenia Butler
Gallen*

SECTIONING AND TRANSLOCATION OF THE MATTERHORN. 1970. Printed map with ink and wash, 22 3/8 x 30 1/2".

*615 N. La Cienega
Beverly Hills
LA Cal 90069*

Project to stratify the Matterhorn in order to simplify walking to the top and to provide glacier transport toward Zermatt.

*Plus Rainfall + Ocean Currents Val: \$500
to photo*

(more)

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Stig BROEGGER. Born 1941, Denmark. Lives in Copenhagen, Denmark.

7A PLACING PLATFORMS. 1970. 8 wooden platforms, photographic documentation of the placement of the platforms to be made. *1 volume \$700*

The artist will place his platforms, similar to our 'skids' in appearance, in various places around the museum and the city. He will then photograph the reactions of the public to the platforms and the uses made of them. This photographic documentation will then be exhibited.

Stanley BROUWN. Born 1935, Paramaribo, Surinam. Lives in Amsterdam, The Netherlands.

Untitled. 1970. 1 card, 4 x 6".

The card has printed on it the following information: the artist's name, address and telephone number. The artist feels that "this project is the potential bearer of millions of other projects: they can write me or phone me; or they might think of writing or phoning me; or they might note my address and send me something, etc."

Daniel BUREN. Born 1938, Boulogne/Seine, France. Lives in Paris.

Paper printed at the artist's request, in striped patterns will be seen in place of advertising on the exteriors of New York City Buses in the boroughs of Queens, Brooklyn, Bronx, and Staten Island, through the courtesy of Metro-Transit Sales and the New York City Metropolitan Transit Authority.

Victor BURGIN. Born 1941, Sheffield, England. Lives in London.

"25 ft./2 hours". 1969. 8" x 5" file-card container, 25 index cards, 25 photographs (8" x 5"). Collection Charles and Sandra Harrison, London.

The file-card container was moved in a straight line, a foot at a time, for 25 feet. It was photographed in each of the 25 positions, with an index card from the box placed in front of it. The alphabetical sequence of the cards corresponds to the serial order of the movement. The photographs were then filed alphabetically in the file-card box.

Donald BURG. Born 1937, New York. Lives in Bradford, Massachusetts.

TIME-INFORMATION IDEA #5. 1970. Printed paper statement, 15,000 printed index cards, 4 x 6".

(over)

*unfame
& return*

*to be taken
by hand
next week*

*Call
00 get cards
617-3730038
294-South
Main
Bradford, Mass.*

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Page 6

Donald BURG. (Continued)

The artist feels that "the total state of our physical and cultural context is causal for our present ideas" and therefore requests that the public put any one of their present ideas on record on an index card which is available. He will then collect the cards. At the end of the exhibition the artist will reduce them to only one general idea, which he will then forget.

Ian BURN and Mel RAMSDEN.

Catalogue only.

*Send photo
back*

James Lee BYARS. Born 1932, Detroit, Michigan. Lives in New York.

"JAMES LEE BYARS IS THE POET LAUREATE OF THE UNITED STATES". 1970. Gold leaf stenciled on wall.

Jorge Luis CARBALLA. Born 1937, Buenos Aires, Argentina. Lives in Buenos Aires.

Untitled. 1970. Drawing and photographs.

Return

Christopher COOK. Born 1932, Boston, Massachusetts. Lives in Andover, Massachusetts.

*+ other
material?*

ASSASSINATION TIMES. November, 1969. 9 sheets paper, located at random through the gallery.

Each sheet of paper (with the exception of the title page) gives the month, day, year and time of an assassination between 1935 and 1968.

Return 75

Roger CUTFORTH. Born 1944, Lincolnshire, England. Lives in New York.

+ cat material

NOON-TIME PIECE. April 1969. (one work in three parts). 30 color photographs, 5 x 5", calendar, 11 x 14", reading of place, 8 x 10". *B 400*

A photograph of the sky was taken at noon each day in April 1969. The artist states "A photograph is a 'picture' of the world. A series of photographs is a 'logical-picture' of the world."

*988-8430
works at:
Chapellier
galleries
do you want
interviewed
Cell Mon*

Carlos D'ALESSIO. Born 1935, Buenos Aires, Argentina. Lives in New York.

SOUNDS FROM THE GARDENS OF THE MUSEUM OF MODERN ART. 1970. 4 photographs and a statement.

(more)

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7 AX

Value \$2,500

Hanne DARBOVEN. Born 1941, Munich, Germany. Lives in Hamburg, Germany

CENTURY BOOK 00 - 99. 1969. 1 loose-leaf book containing photocopied images on paper, 5 drawings.

Walter DE MARIA. Born 1935, Albany, California. Lives in New York.

Untitled. 1970. Photographic enlargement of page 54 of Time, May 2,

This page contains an article on de Maria entitled "High Priest of Danger."

THE COLOR MEN CHOOSE WHEN THEY ATTACK THE EARTH. 1968. Oil on canvas with metal plaque, 7' x 20'. Collection Mr. and Mrs. Robert C. Scull, New York.

Jan DIBBETS. Born 1941, Weert, The Netherlands. Lives in Amsterdam.

unframe but
Keep Book

ROBIN REDBREAST TERRITORY. 1969. Ink drawing and small photographs on paper, 39" x 59". Lent by Kaiser Wilhelm Museum, Krefeld, Germany. Collection Walther and Helga Lauffs.

Book documenting the work also shown.

unmounted
to Engl.
+ some additional
text material

SHADOW PIECE. (THE SHADOWS IN MY STUDIO AS THEY WERE AT 27-7-69 FROM 8:40 - 14:10 PHOTOGRAPHED EVERY 10 MINUTES). 1969. 34 photographs. Collection Alan Power, Richmond, Surrey, England. (\$1500) ✓ collection = Artist

Return
comment

Gerald FURGUSON. Born 1937, Cincinnati, Ohio. Lives in Halifax, Nova Scotia, Canada.

LAND-SEASCAPE. 1969. Paper, photograph, bracket and sheet metal.

Call
Return in
folder

Consists of a statement, a map with an arrow pointing to the spot from which the 'land-seascape' was made, a photograph of the site, and the sheet metal hung at right angle to the wall directly to the right of these parts of the piece.

LANDSCAPE. 1970. 1 statement, 1 photocopy of a map of Nova Scotia with arrow, 1 photograph, 1 sprayed ink drawing.

In this piece the sprayed ink drawing is an abstraction from the landscape.

PORTRAITURE. 1970. 1 statement, 1 photocopy of a personnel form on the subject, 1 photograph of the subject, 1 sprayed ink drawing.

Here the sprayed ink drawing is the abstract portrait.

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~~to return~~
Return
call

215
4-7463
wants
back
in photo

Rafael FERRER. Born 1933, San Juan, Puerto Rico. Lives in Philadelphia, Pennsylvania.

MOMA ICE PIECE. 1970. 8 tons of ice in blocks.

The Museum Garden easternmost pool will be filled with his largest ice piece to date. It will be photographed periodically during the evening of June 30th. These photographs will then be on view in the gallery as well as a film made at the same time.

DEFLECTED FOUNTAIN 1970, FOR MARCEL DUCHAMP. 1970. 8 photographs.

Photographic documentation of a piece executed by the artist on May 14, 1970, in the fountain of the Philadelphia Museum of Art courtyard, the aim of which was to deflect the vertical flow of water into a path of approximately 45 degrees by the simplest possible means.

Barry FLANAGAN. Born 1941, Prestatyn, Wales. Lives in London.

~~215~~ RING N '66. 1 photograph. (\$600) need 100 lbs of sand?

Return

LIGHT CORNER PIECE. Projector, lighting a corner.

Group FRONTERA. Adolfo Bronowski, Carlos Espartaco, Mercedes Esteves and Ines Gross.

"The object of our work is to formulate a theory of the role of mass media in the identification of a society's culture."

To this end Group Frontera has set up a participational situation in which the public becomes the subject of television used on an instrumental level. After being televised alone in a room, answering personal questions put to him automatically, the subject becomes the viewer or himself on a television outside the recording room in the gallery.

Hamish FULTON. Born 1946, London. Lives in Canterbury, Kent, England.

Untitled. 1969. 4 photograph panels.

Value \$1200

Gilbert and George. Born in England, 1943 and 1942, respectively. Live in London.

UNDERNEATH THE ARCHES. 1969-1970. Paper (2 sheets).

Contains their biographies and rules for sculptors.

YOURS SINCERELY... 1969-1970. Paper (3 sheets).

Little vignettes from their daily lives.

(more)

to Gibson
ask if
wants back
in photo
930.

note ask
if want
material
returned

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Gilbert and George (Continued)

G & G 1969-1970. Paper (4 sheets).

Statements.

All these are published by "Art for All".

GIORNO POETRY SYSTEMS.

4 SILKSCREEN POEMS. 1970. Ink on paper.

DIAL-A-POEM. 1970. 12 Centrex lines, 12 automatic answering sets, 12 jack connectors, 4 telephones installed in the gallery.

The artist will change the poems daily. The public may call (212) 956-7032 and hear a poem, or may pick up one of the four telephones in the gallery and hear a poem.

Dan GRAHAM. Born 1942, Urbana, Illinois. Lives in New York.

POEM. Schema (1966); Variants to date (1966-1969). Collection of the readers of Aspen, extensions, art and language, Leverkusen catalogue - Konzeption-Conception and End Moments.

The poem consists of the schema and variations on it for an investigation of the number of letters, adjectives, verbs, lines, etc. it contains in the context of the specific page size and paper weight margins and layout it receives in the various publications which print it.

Hans HAACKE. Born 1936, Cologne, Germany. Lives in New York.

POLL OF MOMA VISITORS. 1970. 2 transparent ballot boxes, ballots for each visitor, photo-electric cell and counting device, either-or question referring to a current socio-political issue, chart recording results.

In accordance with the desire of the artist to obtain as accurate a vote as possible the Museum will endeavor to see that each visitor receives only one ballot upon entrance, and none upon reentrance.

Ira Joel HABER. Born 1947, New York. Lives in New York.

INFORMATION WALL WORK - 36 PRESIDENTS. 1970. 36 printed papers, and one statement.

"I am interested in booklets, pamphlets, and other forms of inexpensive publications as an information device. The reason I chose to convey information about the presidents of the United States is because of my own personal interest in American History, and my interest in acknowledged sequences of facts."

(over)

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Return

Randy HARDY. Born 1944, Bryn Mawr, Pennsylvania. Lives in New York.

EIGHT POINTS. 1970. Display case with 2 objects (1 wood disc, 1 lead and plastic disc), 1 statement, 1 drawing, 1 photograph.

Concerns the materials for, the process of, and the results of skipping objects on a pool of water.

Michael HEIZER. Born 1944, Berkeley, California. Lives in New York.

Wall-size projection of DISPLACED-REPLACED MASS. 1970. Walls 14' x 14', 14' x 15', 14' x 14', photograph, and text panels.

Chronology of Displaced-Replaced Mass; 1969. Silver Springs, Nevada.

Three granite masses in cement depressions.

Photographic abstractions of Displaced-Replaced Mass showing five periods from 1969-1970. Complete earth replacement expected 1973.

Surface, depth measurements:

- #1 15' x 5' x 4 1/2' mass
23' x 6' x 5' depression
- #2 18' x 15' x 11' x 4' mass
51' x 16' x 9 1/2' depression
- #3 22' x 11' x 4' mass
42' x 11' x 13' depression

Greatest replacements to surface level:

- #1 30 ton granite fragment
15,000 gallons water
935 tons earth
- #2 52 ton granite fragment
30,000 gallons water
1,875 tons earth
- #3 68 ton granite fragment
55,000 gallons water
3,200 tons earth

*Call
Wisker
who gets
DWM sets
photos
? who gets
projects*

(more)

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*note:
want
returned
to them
or Puzos*

Hans HOLLEIN. Born 1934, Vienna, Austria. Lives in Vienna.

SITES. 1964 4 photographs.

"All the ... photographs were done in 1964 with the purpose to declare them as potential "sites" - either to be left alone as they are (in some instances the "tracks" are from moto-cross racing) or to be slightly modified, transformed by digging trenches, markings of linear nature similiar to the moto-cross tracks or extensions of features (as the rectilinear hole) by accentuating it through additional subterranean and above earth "building".

Douglas HUEBLER. Born 1924, Ann Arbor, Michigan. Lives in Bradford, Massachusetts.

? *PA* LOCATION PIECE #28 - New England. 1969. 1 statement, 15 photographs. (\$1500)

? *PA* LOCATION PIECE # 6 - National. 1970. 1-3 page statement, 15 photographs. (\$1500)

"I might say here that I think my work...if it does set the conceptual models that I intend shifts the 'image' away from 'objecthood' making the 'percipient' the subject of the work."

Location Piece # 6 specifically involves the transfer of the "location" or context of the material as it involves photographs taken by local photographers in various small towns across the country which have been "transferred" to an altogether other location than the small town newspaper for which they were taken - namely, the walls of The Museum of Modern Art.

Robert Huot.

ANONYMOUS WORK. 1970.

*Return
to
Sikem*

Peter HUTCHINSON. Born 1930, London. Lives in New York.

FOUR STAGES AND LOCATIONS OF BREAD MOLD. 1970. Enlarged color photographs, 40 x 50" (in 4 parts).

UL: Test of bread mold after 6 weeks.

UR: 30" x 40" mold growing in studio, photographed after 5 days.

LL: At location near Palisades, New Jersey.

LR: In leaves near Palisades, New Jersey.

PARICUTIN PROJECT. 1970. Enlarged color photograph, 40 x 50".

250' of bread mold at Paricutin volcano, Mexico. The mold was grown under plastic with the use of heat and steam from the volcanic vents. Photograph after 6 days.

(over)

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*Call
if wants
back
and back
mounted
EPRF*

Richards JARDEN. Born 1947, Philadelphia, Pennsylvania. Lives in Halifax, Nova Scotia, Canada.

FACIAL ANGLE. 1969. Statement and 10 photographs.

Photographs document various facial angles. "As a general principle it may be said that intelligence is proportional to the facial angle."

FALLING. 1970. 6 photographs

A photographic demonstration of a particular kind of motion.

Stephen KALTENBACH. Born 1940, Battlecreek, Michigan. Lives in New York.

EXPOSE YOUR SELF. 1970. Black paint stenciled on wall.

On KAWARA. Born 1933, Aichi-ken, Japan. Lives in New York.

to Kawara

I MET. 1968-1970. 5 books. *152000*

& Sam Aline \$1000

A series of books concerning people whom the artist has met during this period of time.

*Back to
Dusseldorf*

I GOT UP. 1968. Post cards. Collection Konrad Fischer, Dusseldorf, Germany. *\$1000*

& Kawara's books \$2000

Each post card is a different scene of New York, and the time of getting up each day.

*? RT
↓*

Joseph KOSUTH. Born in the United States. Lives in New York

ONE AND THREE CHAIRS. 1965. 1 photograph enlargement of the chair, 1 photograph enlargement of the dictionary definition - chair, 1 chair. *(\$3000)*

return

ART AS IDEA AS IDEA. 1966-68. 4 photo-enlarged text panels, 4 small documents, one for each panel.

The texts are 4 dictionary definitions: water, the N object, meaning, and radical.

THE SYNOPSIS OF CATEGORIES (ART AS IDEA AS IDEA). 1968.

THE SECOND INVESTIGATION, CLASS THREE: Physics, V. Mechanics.

FORM OF PRESENTATION: The New York Daily News, The New York Times, The Long Island Star Journal etc.

The following is the text of an advertisement placed by the artist in various non-art publications anonymously, without any additional information:

V. MECHANICS

346. MECHANICS

347. TOOLS AND MACHINERY

348. AUTOMATION

349. FRICTION

(more)

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Joseph KOSUTH. (Continued)

THE SIXTH INVESTIGATION (ART AS IDEA AS IDEA). 1969-1970. Proposition Two. Photo-copied pages from a booklet.

over

Christine KOZLOV. Born 1945, New York. Lives in New York.

Untitled. 1970. 1 telegram.

The telegram, from the artist to the curator of the exhibition, contains no information.

*unmount
return*

John LATHAM. Born 1921, Africa. Lives in London.

ONE - SECOND DRAWINGS. 1970. 5 sprayed-ink drawings on paper, 1 explanatory text panel.

"Each drawing is accompanied by a number which signifies an order in which the importance of the various possible 'meanings' of the drawing are designated.

*over
archives*

LEAST EVENT AS HABIT. 1970. 1 text panel, 1 page of installation instructions.

7RT ART & CULTURE. 1967. Mixed-media. Book distilled to liquid. (\$4,000)

*over
over*

Barry LE VA. Born 1941, Long Beach, California, Lives in Minneapolis, Minnesota.

Untitled. 1970. 6 statements.

✓ value to see if

Sol LEWITT. Born 1928, Hartford, Connecticut. Lives in New York.

WALL DRAWING, INFORMATION SHOW. 1970. Colored pencil on wall, 4' high x 16' wide.

"Within four adjacent squares, each 4' x 4', four draftsmen will be employed at \$4.00/hour and for four days to draw straight lines 4 inches long using four different colored pencils; 9H black, red, yellow, and blue. Each draftsman will use the same color throughout the four day period, working on a different square each day."

(over)

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Richard LONG. Born 1945, Bristol, England. Lives in Bristol.

INFORMATION ABOUT A SCULPTURE IN ENGLAND, Summer, 1970. Photographs.
? At Woking a straight 10 mile line, Dartmoor, England 1969 (\$1000)

return

Bruce MCLEAN. Born 1944, Glasgow, Scotland. Lives in London.

Cildo Campos MEIRELLES. Born 1948, Rio de Janeiro, Brazil. Lives in Rio de Janeiro.

✓ if need to return

Marta MINUJIN.

Catalogue only.

Robert MORRIS. Born 1931, Kansas City, Missouri. Lives in New York.

3 Drawings. *c value*

N.E. THING CO. LTD. Formed and named in 1966. Incorporated in 1969.

return all or split

Six Art and Act works loaned by the National Gallery of Canada, Ottawa.

2 AX 600 lines (c. \$300 each)
 Eighteen Art and Act works loaned by the N.E. THING CO. LTD. Vancouver, B.C., Canada.

unframe these things

Transmissions from Vancouver received on telex and telecopier machines situated in the gallery. The Telecopier was loaned by the Xerox Corporation, Stamford, Connecticut.

return

Bruce NAUMAN. Born 1941, Fort Wayne, Indiana. Lives in Pasadena, California.

4 Holograms.

NEW YORK GRAPHIC WORKSHOP.

FIRST CLASS MAIL EXHIBITION # 14. 1970. 1 photograph enlargement, 9,000 business envelopes.

The Museum visitors are invited by the wall panel to address on the envelopes available if they wish to receive something from the New York Graphic Workshop at the close of the exhibition.

(more)

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NEWSPAPER. Edited by Stephen Lawrence. Printed in New York.

A special issue for the exhibition. One copy will be exhibited, others will be on sale in the museum bookstore.

Group OHO. Formed in 1966. Located in Ljubljana, Yugoslavia.

*

Milenko MATANOVIC. Born 1947, Ljubljana. Lives in Ljubljana.

Untitled. 1970. 2 photographs, 1 drawing.

*

David NEZ. Born 1949, Cambridge, Massachusetts. Lives in Ljubljana.

POINT-LINE/DROPPING A FLARE FROM A HIGH PLACE - 5 SECOND PHOTO EXPOSURE. 1970.

*

Marko POGACNIK. Born 1944, Kranj, Yugoslavia. Lives in Kranj.

Untitled. 1970. 1 drawing.

*

Andraz SALAMUN. Born 1947, Ljubljana. Lives in Ljubljana.

FLAMING ARROWS/NIGHT COMMUNICATION. 1970. 1 photograph.

*

Tomaz SALAMUN. Born 1941, Zagreb, Yugoslavia. Lives in Ljubljana.

Helio OITICICA. Born 1937, Rio de Janeiro, Brazil. Lives in Rio de Janeiro.

BARRACAO EXPERIMENT 2. 1970. Wood, burlap, branches, foam mattresses, pillows, silver foil, lights, etc., 12' high x 16 1/2' wide x 21' deep.

This construction relates to some former experiments made by the artist with the design of "nests" and to his BARRACAO EXPERIMENT 1 in Sussex University, England, 1969.

"You can say it is a 'leisure proposition' using different sorts of materials which are not important as such...but in the way they can be used during the exhibition."

Yoko ONO.

Catalogue only.

(over)

*original
back*

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Dennis OPPENHEIM. Born 1938, Mason City, Washington. Lives in New York.

SUNBURN PIECE. 4' x 4'.

PARALLEL STRESS. 4' x 4'.

HAIR PIECE. 4' x 4'.

These works consist of photograph enlargements and documentation and are concerned with various aspects of the human body.

PANAMARENKO. Born 1940, Antwerp, Belgium. Lives in Antwerp.

PROPELLERS FOR PORTABLE AIR TRANSPORT. 1969. 5 drawings.

"The idea, to construct a very small airplane that looks like a portable tape recorder, flies for a couple of hours and weighs around 10 kilograms is now, after a prototype experiment, in a stadium of realization."

Giulio PAOLINI. Born 1940, Genoa, Italy. Lives in Turin, Italy.

RAPHAEL URBINAS MDIIII. 1968. Canvas on wood, 2" high x 1 1/4" wide.

Actual size reproduction of the light in the doorway of the temple painted by Raphael in the "Marriage of the Virgin".

Paul PECHTER. Born 1941. Lives in New York.

ART DEVICE NO. 4. 1970. 15,000 handbills describing the device, 3/8" lead plugs in randomly made holes, 1 black rubber floor runner, 3' wide x 7' long.

"An already initiated device which extends so as to include participation in any desired situation."

The handbill states that anyone wishing to locate the randomly placed, unlabelled devices may receive exact information on their whereabouts by sending the artist a stamped, self-addressed envelope.

Giuseppe PENONE. Born 1947, Garessio, Italy. Lives in Garessio.

Adrian PIPER. Born 1948, New York. Lives in New York.

CONTEXT # 7. March 1970. Black notebook with attached pen, text panel inviting anyone to indicate their response to this situation in the pages of the black notebook.

(more)

*Return to Oppenheim
Lisson*

*Unmoored
& Return*

Return

*673-6603
if want
more chain
devices*

Return

*Call
& Return*

will pick up wed. @ 6

*966-3289
Tuesday 5 Ludlow St*

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Michelangelo PISTOLETTO. Born 1933, Turin, Italy. Lives in Turin.

THE LAST FAMOUS WORDS. 1970. Photo-enlarged replica of his book entitled Le Ultime Parole Famose, 1967.

The book is in Italian and English and will be exhibited so that visitors to the exhibition may read it.

Emilio PRINI. Born 1943. Stresa, Italy. Lives in Genoa.

Alejandro PUENTE. Born 1933, Buenos Aires, Argentina. Lives in New York.

Untitled. 1969. Wood, fabric, pigment powder, liquid paint, paper and plastic.

"Color is the only visual element that has a grammar and syntactic properties of its own. In that sense, we can speak of color as language and analyze or present it according to its particular structure rules. When color rules are given previously (like in color swatchbooks provided by a certain manufacturer) then we should speak of color as code, rather than language.

My work is related to the manipulation of these individual syntactic elements and their materialization. The physical media then becomes unimportant and very specific and relevant at the same time. Unimportant because of its too general qualifications (color can be found everywhere) and relevant because, depending on the specific 'qualities' of the physical materializations, different language combinations can be 'found' or proposed."

Markus RAETZ. Born 1941, Berne, Switzerland. Lives in Amsterdam.

Untitled. 1968-1970. 53 photo-copied drawings of possible projects.

It was the artist's intention that these drawings be available to the public for photo-copying. Unfortunately we were unable to obtain the necessary equipment for realizing this part of the work.

Yvonne RAINER.

Catalogue only.

Klaus RINKE. Born 1939, Wattenscheid, Germany. Lives in Dusseldorf, Germany.

12 CONTAINERS OF WATER LADLED FROM THE RHEIN. 1969. 12 zinc containers, each filled with 60 liters of water from the Rhine, 1 ladle, 1 poster with the names of the cities from which water was taken, 14 photographs documenting the acquisition of the water.

Shipped from Dusseldorf by boat at the artist's request. "I especially like the idea of shipping the Rhine across the Atlantic Ocean on a boat."

(over)

Keep

note

unmount
& keep in
archive

note to Rinke
water is sent
so keep
the piece for
post sale
if this is agreeable
Please say
so in writing

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Ruscha

Edward RUSCHA. Born 1937, Omaha, Nebraska. Lives in Hollywood, California.

EVERY BUILDING ON THE SUNSET STRIP. 1966. Accordion-fold book which opens to 27'. Book of photographs of all the buildings on Sunset Strip.

THIRTY-FOUR PARKING LOTS. 1967. Book with 31 aerial photographs.

ROYAL ROAD TEST. 1967. 62 page book with 36 photographs.

STAINS. 1969. Boxed portfolio of 75 different stains on paper.

REAL ESTATE OPPORTUNITIES. 1970. 21 page book with 25 photographs.

Retur

J. M. SANEJOUAND. Born 1934, Lyon, France. Lives in Paris.

PLAN. 1969-1970. 3 drawings, paper on wood.

These drawings constitute a plan "for the organization of outside spaces".

Retur

Richard SLADDEN. Born 1933, Somerset, England. Lives in Richmond, Surrey, England.

UNDERWATER.SOUTH. 1970. A work in 4 parts:

- a) UNDERWATER NATIONAL SECTION. Card file box, 143 index cards with cut-outs, 4 folded drawings in ink, crayon and wash, 1 folded chart in ink and crayon.
- b) TIDE PREDICTION JULY 1970. 21 ink, crayon, paper-cut-out index cards in a plexiglas box.
- c) UNDERWATER SCULPTURE. Crayon and ink on cut-up charts and 102 post cards in plexiglas box.
- d) LOUISIANA BAY. Tinted photographs on canvas, folded.

Retur to Dutton

Robert SMITHSON. Born 1938, Passaic, New Jersey. Lives in New York.

THE SPIRAL JETTY, Great Salt Lake, Box Elder County, Utah. 1970. Black rock, earth salt crystals, red water (algae) and light reflections of sun, length of coil ca. 1500', 15' wide.

8 photo-panels (P: Gianfranco Gorgoni)

Keith SONNIER. Born 1941, Mamon, Louisiana. Lives in New York.

1 video-tape.

(more)

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Ettore SOTTASS, JR. Born 1917, Innsbruck, Austria. Lives in Milan, Italy.

Designer of the Olivetti Visual Jukebox or 'Information' machine which is in operation in this exhibition.

Erik THYGESEN. Born 1941, Nyborg, Denmark. Lives in Copenhagen, Denmark.

TO ERIK THYGESEN WITH EVERY GOOD WISH FROM RICHARD NIXON. 1970. 39 photostats and 1 framed photograph.

Title is based on the photograph which is so signed.

John VAN SAUN. Born 1939, Denver, Colorado. Lives in New York.

Untitled. 1970.

Guiherme Magalhaes VAZ. Born 1948, Minas Gerais, Brazil. Lives in Rio de Janeiro, Brazil.

Bernar VENET. Born 1941, Nice, France. Lives in New York.

Untitled. 1970. 1 television set to be turned on to stock market programs and mathematics classroom programs only.

Jeffrey WALL. Born 1946, Vancouver, B.C., Canada. Lives in Ruislip, Middlesex, England.

LANDSCAPE MANUAL. 1970. Booklet.

Lawrence WEINER. Born 1940, New York. Lives in New York.

TRIED AND TRUE. 1 statement.

The statement is as follows:

- 1) The artist may construct the piece
- 2) The piece may be fabricated
- 3) The piece need not to be built

Each being equal and consistent with the intent of the artist the decision as to condition rests with the receiver upon the occasion of receivership.

3 Booklets.

Ian WILSON.

Catalogue only.

*rig mate
o Nixon
photo
unframe*

*want
them back
mounted?*

unmount

unmount