file Amers. 1963 Janis

SIDNEY JANIS GALLERY
15 EAST 57TH STREET NEW YORK 22 CABLE: JANISGAL

cc: Marie Frost

October 30, 1964

rec'd 11/2/64

Miss Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Miller:

Mr. Richard Anuszkiewicz has asked us to advise you on present prices on the following two works which are, at present, travelling in The Americans 1963 exhibition:

Union of the Four, 1961 Oil 52¼ x 50"		$ 3,000.00
Moon and Sun Furnaces, 1963 Oil 48 x 48"		$ 3,000.00

Would you please be so kind as to change your price lists accordingly?

With all best wishes,

Yours sincerely,

Judith Heidler

SIDNEY JANIS GALLERY

SJ:jh

Janis

September 19, 1963

Dear Sidney:

Thank you very much indeed for lending your Rosenquist and your Oldenburg to AMERICANS 1963.

Our Registrar would appreciate it if you would sign the enclosed receipts for these works which have now been returned to you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Sidney Janis
15 East 57 Street
New York 22, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Janis

April 12, 1963

Dear Sidney:

Here is the Museum's loan agreement form for Oldenburg's pastry and sundae showcase which you have consented to lend to AMERICANS 1963. The show will be on from May 20 through August 18. Will you let me know the amount of insurance that you wish us to place on it?

I left a message in your office this morning saying that my arrangements for sending our custodians to your apartment to dismantle and pack the separate parts of this piece would have to be more carefully planned than they were in our hurried telephone conversation a few days ago. May we therefore let it go until the week of April 22, when I will be in touch with you again about it?

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57 Street
New York, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Sidney Janis

March 28, 1963

Dear Sidney:

Here is the Museum's loan agreement form for the Rosenquist painting Marilyn Monroe #1 which you have so kindly consented to lend to my forthcoming AMERICANS 1963.

Will you let us know where we should collect the painting around April 19th and for what value it should be insured?

Many thanks,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Sidney Janis
Sidney Janis Gallery
15 East 57 Street
New York, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Johnson

April 12, 1963

Dear Philip:

Here is the Museum's loan agreement form for your Chryssa Newspaper which you are generously lending to my AMERICANS 1963 from May 20 through August 18. You may be interested to know if you do not already that Chryssa is making an 18 foot long sectional relief for the show. It is 43" high.

Let me know what insurance we should place on your painting. Probably you would like to keep it as long as possible, so may we collect it about May 9? I start installation about then.

Many, many thanks for letting me show this.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Philip C. Johnson
375 Park Avenue
New York 22, N. Y.

DCM:ew

10:40, 5/2

Miss Miller:

Castelli Gallery called to ask if they could change 2 credit ~~lines~~ lines: Bontecou drawings: D 51 and D 53 (Photo #81 & 83) now should be listed as Private Collection

N.Y.

- Nina

Dear Billy Klüver:

Many thanks for your message about the visiting Swedish Friends of the Museum of Modern Art in Stockholm. We would be delighted to have these people come to the opening of my exhibition AMERICANS 1963 on May 20 between 9:00 and 11:30 in the evening. I believe the third floor where the exhibition will be is going to be terribly crowded. However, the party will also be in the Garden where there is plenty of room for all.

I will ask Mrs. Stone, who is in charge of the whole event, to admit this Swedish group. They should identify themselves as part of the group when they come to the Museum entrance.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Billy Klüver
78 South Gate Road
Murray Hill, N. J.

DCM:ew

Kluver

cc: Mrs. Stone

May 14, 1963

Dear Billy Klüver:

Many thanks for your message about the visiting Swedish Friends of the Museum of Modern Art in Stockholm. We would be delighted to have these people come to the opening of my exhibition AMERICANS 1963 on May 20 between 9:00 and 11:30 in the evening. I believe the third floor where the exhibition will be is going to be terribly crowded. However, the party will also be in the Garden where there is plenty of room for all.

I will ask Mrs. Stone, who is in charge of the whole event, to admit this Swedish group. They should identify themselves as part of the group when they come to the Museum entrance.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Billy Klüver
78 South Gate Road
Murray Hill, N. J.

DCM:ew

Kohn

March 12, 1963

May 6 '63

Dear

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This

view

Pl

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have

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fancy

following night, May 21, and

you can send me more names

to receive that invitation. The

first is more restricted in numbers.

Excuse extreme haste – Best –

Dorothy Miller

To Dorothy

Date 5/14/63 Time 11:15

WHILE YOU WERE OUT

Mr. Billy Kluver

of

Phone

x	TELEPHONED	x	PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message A group of about 25 Swedes (friends of the Museum of Modern Art in Stockholm) will be given a reception by the Int. Countil at The Guest House on May 20 from 5:00-7:00 and he would like them to come to the opening later that evening if poss.

Operator

Alpha Office Supply Co., Inc. Eileen

Kohn

March 12, 1963

May 6 '63

Dear D

here

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view

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hav

to.

fancy

following night, May 21, and

you can send me more names

to receive that invitation. The

first is more restricted in numbers.

Excuse extreme haste - Best -

Dorothy Miller

To D

Date 5/13 Time 11:35

WHILE YOU WERE OUT

Mr. Billy Kluver

of

Phone 201-582-3656

✓	TELEPHONED	✓	PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message

Operator

Alpha Office Supply Co., Inc.

Kolm

March 12, 1963

May 6 '63

Miss Dorothy C. Miller
Curator, Painting & Sculpture Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

Will the enclosed photograph do? It's the most recent.

As for the "statement", I would prefer that Dore Ashton or Aline B. Saarinen make some comment. In any case, I will leave the selection up to you. (Bill Rubin, if you wish.)

I haven't started the new construction so we can forget that idea.

Best always,

Gabriel

Dear Gabriel

Any chance of your getting up here for the show? I hope you have received an invitation to the dinner for the artists on May 20. This will be followed by a preview of the show (invitation enclosed). Please send me names of about six people you would like to have me send these invitations to. There will be a second less fancy members opening on the following night, May 21, and you can send me more names to receive that invitation. The first is more restricted in numbers. Excuse extreme haste - Best -

Dorothy Miller

Kohn

March 12, 1963

rec'd 3/13/63

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

Will the enclosed photograph do? It's the most recent.

As for the "statement", I would prefer that Dore Ashton or Valerie Petersen make some comment. At any rate, I will leave the selection up to you. (Bill Rubin, if you wish.)

I haven't started the new construction so we can forget that idea.

Best always,

Gabriel-

Kohn

March 5, 1963

Dear Gabriel:

Many thanks for your letter of February 8. I am so glad that you will be in AMERICANS 1963. As usual I am having a very crowded exhibition, chiefly because instead of holding these exhibitions every two years the Museum has them about every four years, therefore there are so many artists that I want to include that I invariably choose fifteen or sixteen instead of twelve which would be just right. The ceiling height is fourteen feet on the third floor where the show will be placed. I have asked Mr. Rubin to lend Dunkirk, I would like to show Chelsea Reach, Coventry and Acrotere, and if there is room for it, Tilted Construction. I doubt that there will be room for more than five pieces, but please send me a snapshot of the new piece when it is far enough along. It is not necessary to have only new pieces since most of our vast public has probably not seen any of your previous shows.

Now I need from you within the next two weeks or so something for the catalog in the way of a statement and a photograph or snapshot of you. You probably remember the format of these catalogs, with a small photograph of the artist, a brief statement either by the artist or by someone else if he prefers not to write anything himself. Do you want to write something at this time, or designate someone else who might like to write something about you? Possibly some good criticism has already been published which could be used or quoted from. I will look up the interview you had with Dore Ashton in Cimaise. Perhaps Bill Rubin would like to write a few words. The piece can be anything from a few sentences to a few paragraphs or a typewritten page and a half.

Please let me hear from you soon on this as the time for the catalog to go to press is very near.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Gabriel Kohn
1356 Main Street
Sarasota, Florida

DCM:ew

Feb 8th 63.

rec'd 2/11/63

Dear Dorothy.

Have your wire with it's invitation to the "American Group Exhibition" opening May 20th.

Of course I accept — the main body of my work is in New York with the Otto Gerson Gallery and I hope to have a fairly large construction (now under way) finished sometime in April.

My best thanks for thinking of me in this regard.

Sincerely always,

Gabriel Kohn

P.S. — It may be of some help if I had the ceiling height of the area allotted to me.

Kohn

DLS DL

The Museum of Modern Art
February 6, 1963

GABRIEL KOHN
1356 MAIN STREET
SARASOTA, FLORIDA

MAY I ~~WRITE~~ INVITE YOU TO PARTICIPATE IN NEXT AMERICAN GROUP EXHIBITION AT MUSEUM OPENING MAY 20 CONTINUING THROUGH SUMMER. PROBABLE NUMBER OF ARTISTS TWELVE OR FOURTEEN FOLLOWING PATTERN OF PREVIOUS SHOWS IN THIS SERIES WITH A GALLERY FOR EACH ARTIST. SINCERELY HOPE YOU WILL AGREE. BEST REGARDS.

DOROTHY MILLER
MODERNART

Charge to: Americans 1963

cc: Miss Dudley

Kornblee

KORNBLEE GALLERY
Penthouse 1018 Madison Avenue New York 21, New York UN 1-1215

April 9 -

October 1, 1964

Dear Dorothy -

Dear Jill:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Seleys which you had lent to our exhibition AMERICANS 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

With my says out on Sticks!

Dorothy C. Miller
Curator of the Museum Collections

Best -

Mrs. Leonard Kornblee
Kornblee Gallery
58 East 79th Street
New York, New York

Jill

DCM:ew

KORNBLEE GALLERY
Penthouse 1018 Madison Avenue New York 21, New York UN 1-4245

April 9 -

Dear Dorothy -

Here are the forms.

I look forward to the show

with my eyes out on sticks!

Best -

Lee

cc: Miss Dudley
~~Miss~~
Mr. Rasmussen

Kornblee

April 3, 1963

Dear Jill:

Here are the Museum's loan agreement forms for seven works by Jason Seley which we hope to include in the exhibition AMERICANS 1963 from May 20 through August 18. There is some possibility that I will not have room for all seven. However, I should like to have them on hand when I install the show. A couple of them are rather small and one is a wall piece.

Would you be so kind as to fill out the loan forms and return them, retaining the white copy for your files. I am looking forward very much indeed to having Jason in this exhibition.

With thanks for your help,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Jill Kornblee
Kornblee Gallery
1018 Madison Avenue
New York, N. Y.

DCM:ew

Lekakis

May 14, 1963

Dear Michael:

I am sorry I missed your visit yesterday.

There are a number of problems I need to speak to you about. Did you intend that the pedestals for the Python and Choros be exactly the same size as the pedestals to which the sculptures are now attached? I have it in mind that the pedestal for Python is about 33" high and for Choros about 40" high. Also, I think I should make them of painted masonite rather than plywood. Please let me know what you think.

One serious problem is the fact that we have cleaners who come in the night and wash the floors periodically. In order to prevent your fine pedestals from being damaged by water I propose to put a nearly invisible piece of 3/4" plywood under each one. These pieces would be cut to the exact ~~size~~ shape of the base of the pedestal, but would be about 1/4" smaller all around to make them as unnoticeable as possible. Would you mind this?

I am afraid we must ask you how we can make the cocobolo piece safe. In other words, the piece must be fastened in some way to the rosewood base. Otherwise some member of our public would knock it off in no time. We often fasten things together with a very strong double-faced adhesive tape. Would you object to this or would you prefer to fasten the pieces together yourself?

The same problem arises with Anapteroma. We shall need to use the double-faced adhesive tape between the block to which the sculpture is attached and its pedestal, unless you prefer to fasten them together yourself.

I think the Python should be anchored so that it cannot be swung around on its base as it might be damaged.

You see, we need to think of all sorts of precautions because of the continual overcrowding of our galleries and teen-aged or careless visitors. Such problems do not arise in a show in a gallery like Howard Wise's.

Please phone me as soon as you can about these matters. I do hope your mother is better.

Best, as ever,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Michael Lekakis
57 West 28 Street
New York, N. Y.

cc: Miss Dudley
Mr. Rasmussen

Mrs List

March 29, 1963

Dear Mrs. List:

DOROTHY,
ENCLOSED ARE THE ADDRESSES OF THE TWO GREEK OFFICIALS ALSO THE AMBASSADOR OF CYPRUS. THANK YOU FOR YOUR NOTE ON MY BROTHER. MICHAEL

Mr. Fred W. McDarrah
Harrad & Swann
64 Thompson Street
New York 12, N. Y.

Mrs. Albert A. List
927 Fifth Avenue
New York, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Mrs List

March 29, 1963

Dear Mrs. List:

Thank you so much for your assurance over the phone this morning that you will lend your Bontecou of 1960 to the Museum's forthcoming exhibition AMERICANS 1963. This will be another in the series of shows called SIXTEEN AMERICANS, TWELVE AMERICANS, and so on, and will be held from May 20 through August 18.

I enclose the loan agreement form. We should appreciate your returning the green sheet, keeping the white sheet for your own records and noting on them the insurance value which you want us to place on the sculpture. Leo Castelli tells me the piece is now worth around $3,500.

Our Registrar's office will let you know the exact pick-up date on which we will send Hahn Brothers van to get the sculpture.

Again, my grateful thanks. There will be a little dinner for the lenders and the artists before the preview on May 20.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Albert A. List
927 Fifth Avenue
New York, N. Y.

DCM:ew

Mc Darrah

HARRAD & SWANN
64 THOMPSON STREET • NEW YORK 12

FRED W. McDARRAH
PHONE: CA 6-5248

EDITORIAL RESEARCH
CANDID PHOTOGRAPHY

March 28, 1963

March 27, 1963

Dear Mr. McDarrah:

Thank you very much indeed for your letter of March 27 enclosing the useful index of artists and others in the art world whom you have photographed. I am very glad to have this list and your assurance that we may call upon you for photographs for use in museum catalogues and other publications.

Did you by any chance take the picture of Gabriel Kohn that was published in the French magazine CIMAISE along with an interview with Kohn by Dore Ashton? It was not credited in the magazine.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Fred W. McDarrah
Harrad & Swann
64 Thompson Street
New York 12, N. Y.

DCM:ew

HARRAD & SWANN
64 THOMPSON STREET • NEW YORK 12

FRED W. McDARRAH
PHONE: CA 6-5246

EDITORIAL RESEARCH
CANDID PHOTOGRAPHY

March 27, 1963

rec'd 3/27/63

Dorothy Miller
Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Miss Miller:

May I cordially call your attention to my vast collection of photographs of painters and sculptors. My work appears regularly in the Village Voice and I am the author of The Artist's World.

If you require photographs of artists for exhibition catalogues or other publications I will be glad to assist you in providing this service.

Thank you.

Respectfully yours,

Fred W. McDarrah

Fred W. McDarrah

dutton presents

THE ARTIST'S WORLD IN PICTURES

BY FRED W. McDARRAH

Introduction by Thomas B. Hess, Executive Editor, Art News

Commentary by Gloria Schoffel McDarrah

This extraordinary and exciting volume pays tribute to the brilliant group of artists known nationally and internationally as the "New York School." In over 300 marvelous photographs and eighteen chapters Fred McDarrah has caught unerringly the look, aroma, feel and light of the artists in their studios, their paintings and sculpture, streets and galleries, parties and club meetings, their collectors, dealers, and critics. *The Artist's World* is an ideal book for all those who are excited by the beauty and vitality of contemporary art in America and who wish to meet at first hand many of its most distinguished practitioners. It will be an important acquisition for libraries, galleries, and art schools and a unique gift for all.

Special large format, 5¾ x 8. 192 pages. **A DUTTON PAPERBACK ORIGINAL** **$2.45**

INDEX

the artist's world in pictures

CONTENTS

[John Myers, Tibor de Nagy Gallery]

Feb 12

rec'd 2/13/63

Dear Dorothy -

I have been thinking about your show and believing that something utterly dashing might be the sudden and dramatic inclusion of work So utterly unexpected as the paintings of Fairfield Porter. He's the best in my opinion of the naturalistic painters - far far better than Dielenkorn, Park, Olivera etc etc. He's 1000% better than Wyeth. In short he's the real thing, a superb painter. I know he's good because he can't get to first base with certain Re-actionary Types; Bill De Kooning thinks he's the End; the abstract painters love his work, and the people who have bought him were many of them abstract collectors. Above all I know he's marvelous because

~~the~~ grows on me, & find his work continually expanding in my imagination — & don't ever get bored.

And now is the time. So many people still don't know the work of this marvelous artist.

Won't you come see his best show. I PROMISE there will be someone here!

Love

x
x
x
x x x x x

John

Namuth

June 20, 1963

October 1, 1964

John Myers
TIBOR DE NAGY GALLERY
149 EAST 72nd STREET
NEW YORK 21, N. Y.

NEW YORK, 17 N.Y.
FEB 1
8-PM
1963

GRAND
5c

Miss Dorothy Miller
Museum of Modern Art
W. 53 St
New York, NY

Mr. Hans Namuth
157 West 54 Street
New York 19, N. Y.

DCM:ew

Namuth

June 20, 1963

Dear Hans Namuth:

I am returning to you herewith the photographs of Lee Bontecou which you so kindly lent me for consideration when I was preparing the catalogue of AMERICANS 1963. As I believe you know, Mrs. Shaw wanted to use one of them and got your permission.

They are a wonderful lot of photographs! Many thanks and my regards.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Hans Namuth
157 West 54 Street
New York 19, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Newburger

March 7, 1963

Dear Mrs. Newburger:

This coming summer our museum will hold another in its series of American group exhibitions which I have been fortunate enough to organize. There will be about fifteen artists in the forthcoming exhibition and Marisol is one of them. Mrs. Ward of the Stable Gallery tells me that you purchased the marvellous piece Mona Lisa by Marisol and that she thinks you may look with favor on the idea of letting us include it in the exhibition here in the Museum. I do hope that you may be willing to do so.

The Museum will of course insure the sculpture for the value which you name and will bear all costs of transportation and give the piece the greatest care.

In the hope that you may look with favor on this request I am enclosing our loan agreement form.

May I hear from you about this?

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Babette Newburger
180 East 79 Street
New York 21, N. Y.

DCM:ew

Niccolai

April 10, 1963

Dear Signora Niccolai:

We would very much appreciate your permission to use one of your photographs of Lee Bontecou in the catalog of our forthcoming exhibition AMERICANS 1963. A credit line to you would appear under the photograph. We need to have your answer as soon as possible, as the catalog is now going to press.

We would also like your permission to use the photograph in publicity connected with the exhibition.

With thanks in advance,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Signora Giulia Niccolai
c/o Il Messagero
Rome, Italy

DCM:ew

letter returned (unknown at that address); remailed c/o Bruno Alfieri
Metro
Via Longoni 7
Milan

cc: Miss Dudley

Oldenburg

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date October 9, 1963

To: Merit Petoker

Re: Oldenburg

From: Dorothy Miller

October 1, 1964

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

AL MITTENTE

NEW YORK APR 10 '63 N. Y.

U.S. POSTAGE 15

PB. 199010

SCONOSCIUTA AL MESSAGGERO

VIA AIR MAIL

M. C.

AL MITTENTE

Signora Giulia Niccolai
c/o Il Messagero
Rome, Italy

A L'ENVOYEUR

A L'ENVOYEUR

DESTINATAIRE INCONNU

Dorothy C. Miller
Curator of the Museum Collections

Mr. Claes Oldenburg
c/o Sidney Janis Gallery
15 East 57 Street
New York, N. Y.

DCM:ew

cc: Miss Dudley

O. Oldenburg

THE MUSEUM OF MODERN ART

October 1, 1964

Dear Claes:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for all the various pieces that I borrowed from you for the exhibition.

Ray Gun and Céline Backward were returned at your request to Mr. and Mrs. Gosta Oldenburg and the Sewing Machine to the Janis Gallery. The ownership of the Cash Registrar was transferred to the Green Gallery.

Our Registrar asks that you sign the enclosed receipt which lists these various details.

With best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Claes Oldenburg
c/o Sidney Janis Gallery
15 East 57 Street
New York, N. Y.

DCM:ew

Oldenburg

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date October 9, 1963

To: Berit Potoker

Re: Oldenburg

From: Dorothy Miller

AMERICANS 1963

Dear Berit:

I have now heard from Oldenburg too. He sent the enclosed bill for the pick-up of the Ice Cream Sandwich.

Perhaps we had better ask Bellamy and Janis if they know anyone who could repair the Oldenburgs?

The Sewing Machine should be delivered to Sidney Janis Gallery.

THE MUSEUM OF MODERN ART

cc: Berit Potoker

Date October 9, 1963

To: Dorothy Dudley

Re: Return of Oldenburgs from AMERICANS 1963

From: Dorothy Miller

Dear Dorothy:

I have just heard from Oldenburg, who is still in California for an indefinite time, that we can deliver two of his pieces, Ray Gun and Céline Backward, which are not being used for circulating, to the apartment of his parents:

Mr. and Mrs. Gosta Oldenburg
300 Riverside Drive
New York City UN 6-2852

The Sewing Machine should be delivered to Sidney Janis Gallery.

Rushing off as quickly as I did I left a few arrangements [illegible] I have just sent and signed the loan blank for the ice cream [illegible] delivered. [illegible] It should need at the most a wipe to shine its best. Then, what has been done with the [illegible] did not go traveling? the Ray Gun & Celine [illegible] They could be delivered to my parents apartment, at 300 Riverside Dr. The Sewing Machine can be sent to Sidney Janis. Last, the clips and photos, I had forgotten about them. These could also be sent to Sidney, or picked up by him. I have just opened a rather ambitious show at the Dwan Gallery in Los Angeles, some old pieces but a few made in L.A. I hope you pass through while it is up, until Oct. 26. Pat and I are staying on, we dont know how long. I find the nature and climate and objects here immensely stimulating. Our address is P.O. Box 41, Venice, Cal. (we live on a canal).

Best,

Claes.

Gosta Oldenburg
UN 6-2852

Oct 3 1963

rec'd 10/8/63

Dear Dorothy,

Rushing off as quickly as I did I left a few arrangements unmade. Now I have just sent and signed the loan blank for the ice cream bar which Berkeley delivered. I am enclosing their bill for pickup. I hope this piece is is good shape. It should need at the most a wipe to shine its best. Then, what has been done with the pieces that did not go traveling? NFS's the Ray Gun & Celine. They could be delivered to my parents apartment, at 300 Riverside Dr. The Sewing Machine can be sent to Sidney Janis. Last, the clips and photos, I had forgotten about them. These could also be sent to Sidney, or picked up by him. I have just opened a rather ambitious show at the Dwan Gallery in Los Angeles, some old pieces but a few made in L.A. I hope you pass through while it is up, until Oct. 26. Pat and I are staying on, we dont know how long. I find the nature and climate and objects here immensely stimulating. Our address is P.O. Box 61, Venice, Cal. (we live on a canal).

Gosta Oldenburg
UN 6-2852

Best,

Claes.

Oct 3 1963

cc: Herb Bronstein

Oldenburg

June 11, 1963
rec'd 6/12/63

Museum of Modern Art
11 W 53rd St.
New York City

June 21, 1963

Att: Mrs. Dorothy Miller

Dear Claes:

From May 23 to May 27, 1963, I repaired in my studio the piece "Sewi[illegible] a wall in t[illegible] cans 1963" [illegible]

I have your album of photographs and clippings in my office which I originally got last spring from Bellamy. You must take it whenever you need it but if you don't need it I would suggest that it stay here till August 18, the closing of the show here, in case something from it (like the large color transparency of Scull's SHIRT) should be needed for publicity purposes connected with the show.

Best, as ever

I estimate the damage, in terms of the time it took me to make the repairs, at $150.00.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Claes Oldenburg

107 E. 2nd St.
NYC 9

Mr. Claes Oldenburg
107 East 2nd Street
New York 9, N. Y.

DCM:ew

6/24/63
I have will make out
Purchase Order

cc: Miss Dudley + extra as bill
D. Miller
orig. S. Rubenstein

Oldenburg

June 11, 1963
rec'd 6/12/63

Museum of Modern Art
11 W 53rd St.
New York City

Att: Mrs. Dorothy Miller

From May 23 to May 27, 1963, I repaired in my studio the piece "Sewing Machine" which was damaged when it fell from a wall in the museum during the opening May 20 of the "Americans 1963" show.

I estimate the damage, in terms of the time it took me to make the repairs, at $150.00.

Claes Oldenburg

Claes Oldenburg

107 E. 2nd St.
NYC 9

6/18/63
D. Vance will make out
Purchase Order.

Oldenburg

THE MUSEUM OF MODERN ART

cc: Sarah Rubenstein

Date May 29, 1963

To: Dorothy Dudley

Re: Insurance claim for damage to Oldenburg: Sewing Machine

From: Dorothy Miller

Dear Dorothy:

We should claim insurance to cover the repair and trucking charges for the Oldenburg Sewing Machine which was damaged during the

Oldenburg

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

TO GROSSO & CO.
445 2nd Avenue
New York 10, N. Y.

DATE June 4, 1963

PURCHASE ORDER № 38240

DISCOUNT:

	UNIT PRICE	TOTAL
5/23 1 plaster wall relief (Sewing Machine) from Museum to Claes Oldenburg, 107 E. 2 St		
1 plaster 30 lbs. (Two Dresses) wall relief from 107 East 2 St. to Museum		$15.00

ORDERED BY DC Miller

AUTHORIZED BY

FOR Insurance claim

Oldenburg

THE MUSEUM OF MODERN ART

cc: Sarah Rubenstein

Date May 29, 1963

To: Dorothy Dudley

Re: Insurance claim for damage to Oldenburg: Sewing Machine

From: Dorothy Miller

Dear Dorothy:

We should claim insurance to cover the repair and trucking charges for the Oldenburg Sewing Machine which was damaged during the preview on May 20 when it fell to the floor.

The charges are as follows:

To Oldenburg for the repair	$150.00
To Grosso for trucking to and from Oldenburg's studio, May 23	15.00
To Hahn for trucking to and from Oldenburg's studio, May 28	18.50
TOTAL	$183.50

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

TO THE REGISTRAR:

DATE May 22, 1963

Expect ☐ from:
Collect ☐ from:
Deliver ☐ to:
Release ☒ to:

Claes Oldenburg
107 East 2nd Street
New York, N. Y.

on (date): TOMORROW (early)

at (time):

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

Oldenburg: Sewing Machine

PURPOSE To be removed from AMERICANS 1963 for repair by the artist, who will provide substitute (Two Dresses) for a few days while he works on it.

CHARGES Collect ☐ Prepaid ☐ Bill to: Ins. claim?

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

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

Department Museum Collections Signed Dorothy C. Miller

Oldenburg

Dear Dorothy,

My "statements" tend to be either very emotional or if not that then very dull or nothing whatsoever. I hope that the Jackson statement doesnt offend you.

Here are some additional references:

Frank O'Hara Art Chronicle in KULCHUR 5 Spring 1962
KULCHUR 9 Spring 1963

Sidney Tillim Month in Review Arts March 1962 ?
Arts November 1962

Pierre Restany Domus 399 February 1963 p. 34

I enclose Ellen Johnson's article for the Oberlin show and a clip of KULCHUR 9, plus text of Jackson catalogue.

Yours,

Claes O.

March 30, 1963

Tillim Review of The Stre
Arts Feb 1962

Ellen H. Johnson - The Living Object
Art Internat'l Jan 25, 1963 VII/1

cc: Miss Dudley
Mr. Rasmussen

Orlofsky

THE CREEKS EAST HAMPTON NEW YORK

May 11th 1936

April 4, 1963

Dear Mr. Orlofsky:

I am indeed very grateful to you for your generous consent to lend Richard Lindner's painting The Secret for the Museum's forthcoming exhibition AMERICANS 1963 to be held from May 20 through August 18. I am enclosing our loan agreement form on which we ask that you give us the proper catalog credit line and the insurance value. We will of course bear all expenses of transportation and insurance. Our Registrar's office will be in touch with you in about two weeks to make arrangements for bringing the picture to New York.

There will be a party on the evening of May 20 for the fifteen artists in the exhibition and the lenders and I hope that you will be able to be with us then. You will of course receive a proper invitation later on.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Myron Orlofsky
199 Main Street
White Plains, New York

DCM:ew

THE CREEKS EAST HAMPTON NEW YORK

May 11th 1936

rec'd 5/16/63

Dear Dorothy, Yr. letter about the change from "horizontal" to "vertical" in the Lekakis piece did not reach me till after the 6th. as I was away for a few days. Whether you changed the word or not is all right as far as I am concerned. I look forward to the exhibition & will try to be there at the opening.

As ever,

Alfonso

Ossorio

May 4, 1963

Dear Alfonso:

I tried to reach you this morning by phone to ask you if I might change one word in your piece about Lekakis. Your sentence is:

Finally, the contrast between the groping horizontal forms of 'Aititos' and the implicitly unending prayer of 'Ikesia' are superb visualizations of Teilhard de Chardin's 'Man, the axis and the 'arrow' of evolution."

Michael has made a few changes in 'Aititos' and has re-mounted it so that it stands vertically. Would it alter your meaning if we changed your word horizontal to vertical?

I will assume this is all right unless you phone me collect about midday on Monday May 6. Final proofs are going back to the printer.

Sorry. Many thanks.

Dear Jeremy, I hope you will find this what you wanted. If there are any questions I'll be here (516-EA 4-14[illegible]) you can telephone.

P.S. (About no illustration)

Best wishes,

Alfonso

Mr. Alfonso Ossorio
The Creeks
East Hampton, New York

cc: Mr. Rasmussen
Miss Steinke

Ottawa

August 26, 1963

THE NATIONAL GALLERY OF CANADA LA GALERIE NATIONALE DU CANADA

OTTAWA 4

Ossorio

THE CREEKS, EAST HAMPTON, NEW YORK

9. IV. 63

Dear Dorothy, I hope you will find this what you wanted. If there are any questions I'll be here (516-EA 4-1472) should you care to telephone.

Best wishes,

Alfonso

cc: Mr. Rasmussen
Miss Steinke

Ottawa

August 26, 1963

Dear Mr. Borcoman:

I am very sorry indeed that I was away on vacation at the time when you and Mr. Hume came to New York to study the installation of AMERICANS 1963 which will be shown later at your museum. I am most gratified that you should have made the trip for this purpose and grateful for your kind words about the show.

Having studied the show here I am sure you will readily understand that certain items in it could not be included in the circulating version because of great size, weight or fragility. In any case, the size of the exhibition had to be cut down to about five items by each artist. A few substitutions will be made, but the quality of each artist's representation will of course be maintained at a high level.

Again, I am sorry I missed your visit.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. J. W. Borcoman
Education Officer
The National Gallery of Canada
Ottawa 4, Canada

DCM:ew

cc: Miss Dudley

cc: Miss Miller

Ranza
Tanza

cc: Mrs. Shaw
Miss Steinke

THE NATIONAL GALLERY OF CANADA LA GALERIE NATIONALE DU CANADA

OTTAWA 4

July 9, 1963.

rec'd 7/11/63

Miss Dorothy Miller,
Curator of Collections,
Museum of Modern Art
11 West 53rd Street,
New York 19, N.Y.

Dear Miss Miller:

Mr. Hume and I would like to express our gratitude for the cooperation which your office has given us in making the arrangements for our visit to the Museum on July 4 and 5. Thanks to these arrangements we were able to accomplish our purpose quickly and smoothly.

The charming lady at the Information Desk was particularly helpful to us. We would be most grateful if you would pass on to her our sincere thanks.

We found your exhibition, Americans 1963, both stimulating and amusing and are looking forward to its arrival in Ottawa.

Sincerely yours,

J.W. Borcoman

J.W. Borcoman
Education Officer

cc: Miss Dudley

cc: Miss Miller

cc: Mrs. Shaw

THE NATIONAL GALLERY OF CANADA LA GALERIE NATIONALE DU CANADA

OTTAWA 4

June 28, 1963.

Miss Dorothy Miller,
Curator of Collections,
Museum of Modern Art
11 West 53rd Street,
New York 19, N.Y.

Dear Miss Miller:

I shall be visiting the Museum of Modern Art on Thursday afternoon and evening, July 4, and I shall be accompanied by Mr. Robert Hume, exhibition designer at the National Gallery.

The purpose of our visit is to study your exhibition Americans 1963, which we are to have at the National Gallery next autumn. It is our intention to do something special in the way of display for this exhibition, both as far as presentation and education are concerned. It would be of great assistance to us to be permitted to photograph your display, both in colour and black and white. Our equipment will consist of 35mm cameras and a tripod — no lights or flash.

We are particularly concerned about the use of the tripod during museum hours and would be most grateful if permission could be granted. If this should be out of the question, we shall restrict ourselves to black and white film only.

In either case, since July 4 is a holiday, would you be so kind as to leave at your Information Desk whatever written permission is possible under the circumstances.

Sincerely yours,

J.W. Borcoman

J.W. Borcoman
Education Officer

cc: Miss Dudley

Panza

September 30, 1964

Dear Dr. Panza:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the works of art which you had lent to our exhibition AMERICANS, 1963.

Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Dott. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

DCM:ew

Pa Panza

cc: Miss Miller
Mr. Farnie

August 21, 1963

Mr. Albert Sorrentino
W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York

Dear Mr. Sorrentino:

I am enclosing six copies each of two invoices covering a shipment of three boxes to Milan by air freight. Please consign the shipment to Züst-Ambrosetti, Milan, for delivery to the owner, Dott. Giuseppe Panza di Biumo, Corso di Porta Romana 78/1, Milan.

The two paintings covered by the first invoice (Rosenquist: Push-button and Rosenquist: Waves) were imported for us by you on May 5, 1963 (your reference 85386, entry no. 612516). The third painting (Rosenquist: Air Hammer) was purchased by Dott. Panza in this country before the opening of the exhibition and is now being shipped to him. All three paintings are of United States origin.

Please arrange to collect these three boxes and send them to Milan by air freight, prepaying all charges to the ultimate destination. Please notify us of the airline, date of departure and flight number so that we can arrange transit insurance. Our Purchase Order No. 33345 for your services follows under separate cover.

Sincerely yours,

Sarah D. Elliston
Assistant to the Registrar

SDE:ebr

cc: Züst-Ambrosetti

Panza

cc: Miss Miller
Mr. Farnie

May 6, 1963

W. R. Keating and Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. William L. Breiner

Dear Sirs:

We have received a cable from Züst-Ambrosetti informing us that the two Rosenquist paintings that we are borrowing from Dr. Panza in Milan left that city on May 4, via TWA flight 981, airway bill 937581. Will you please enter the two cases under tariff paragraph 1807 and have them delivered to the Museum for examination.

Our Purchase Order No. 33335 for your charges will be sent to you under separate cover.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS
To get fast, dependable service, write in "Via W. U. CABLES here"

CALL LETTERS DLS

CHARGE TO THE MUSEUM OF MODERN ART

To ZUSTAMBROSETTI
MILAN

Via W. U. CABLES
APRIL 18, 1963

PLEASE SHIP ALITALIA AS LARGER PAINTING IN TWO PANELS

DUDLEY
MODERNART

Charge: Americans, 1963
cc: Miss Miller

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

Rosenquist: PUSHBUTTON
Rosenquist: WAVES

Miss Dorothy Miller has already cabled you requesting that you collect these paintings for packing and shipment by airfreight.

We should appreciate receiving these paintings early in May if possible. Please consign the shipment as usual to W.R. Keating, Inc., with freight charges payable at destination. Airmail the original invoice and declaration of originality to Keating with copies to the Museum marked for my attention. Please note that the invoice used for customs clearance in the United States should show the correct valuations for each work.

Please do not declare ~~another~~ valuation for carriage since this shipment will be covered by our insurance policy. Will you, however, please notify us of the name of the airline, flight number, and date of departure. Bill us directly for your services under our Purchase Order No. 38071 which will be mailed to you under separate cover.

Sincerely yours,

Dorothy H. Dudley
Registrar

P.S. Please let us know if you need certificates of insurance when you request a temporary export permit.

cc: Dorothy Miller
W.R. Keating & Co.,Inc.

D Miller

Panza

April 15, 1963

Zust Ambrosetti
Viale Vittorio Veneto 22
Milan, Italy

Gentlemen:

We are borrowing the following paintings for an exhibition, AMERICANS 1963 to be shown at the Museum of Modern Art from May 20 to August 18, 1963:

Dott. Giuseppe Panza
Corso di Porta Romana 78/1
Milan, Italy

Rosenquist: PUSHBUTTON
Rosenquist: WAVES

Miss Dorothy Miller has already cabled you requesting that you collect these paintings for packing and shipment by airfreight.

We should appreciate receiving these paintings early in May if possible. Please consign the shipment as usual to W.R. Keating, Inc., with freight charges payable at destination. Airmail the original invoice and declaration of originality to Keating with copies to the Museum marked for my attention. Please note that the invoice used for customs clearance in the United States should show the correct valuations for each work.

Please do not declare ~~another~~ valuation for carriage since this shipment will be covered by our insurance policy. Will you, however, please notify us of the name of the airline, flight number, and date of departure. Bill us directly for your services under our Purchase Order No. 38071 which will be mailed to you under separate cover.

Sincerely yours,

Dorothy H. Dudley
Registrar

P.S. Please let us know if you need certificates of insurance when you request a temporary export permit.

cc: Dorothy Miller
W.R. Keating & Co.,Inc.

Zust-Ambrosetti
TRASPORTI INTERNAZIONALI S. p. A.
CAPITALE SOCIALE L. 1.000.000.000 — SEDE: MILANO
UFFICI: Viale Vittorio Veneto 22 - Tel. 651.241/46 - 666.206 - MAGAZZINI: Via Valtellina n. 32 - Telefono 697.603
AGENZIA DOGANALE: Via Valtellina n. 32 - Telefono 690.902 - SERVIZIO NAZIONALE: Via Valtellina n. 32 - Telefono 690.768
TELEX N. 31242
SERVIZIO RAIL-ROAD
TRASPORTI INTERNAZIONALI AUTOVETTURE
TRASPORTI MARITTIMI E TERRESTRI
DOGANAMENTI
ACCELERATI DA E PER I PRINCIPALI CENTRI EUROPA NORD OCCIDENTALE
SPECIALISTI TRASPORTI OPERE D'ARTE
AGENTI IATA
Sede Amministrativa: Milano - Via Cellini, 2
Filiali e Agenzie:
Genova - Via Cavour 23/a
Torino - Corso Vittorio Emanuele 29
Venezia - Fondamenta Santa Lucia 2/b
Verona - Via Cattaneo 11
Bologna - Via Rizzoli 2-40
Roma - Via Cavour 179
Napoli - Via Medina 20
Bari - Via Cavour 37
Trieste - Via Roma 2
Vs. rif.
da citare nella risp. e per comunicaz. telefoniche

NLT

DLS

ZUST AMBROSETTI
VIALE VITTORIO VENETO 22
MILAN ITALY

THE MUSEUM OF MODERN ART

W. U. CABLES

PLEASE COLLECT FROM GIUSEPPE PANZA AND PACK AND SHIP BY AIRFREIGHT TO MUSEUM OF MODERN ART NEW YORK TWO PAINTINGS BY ROSENQUIST WE PAY EXPENSES

Milano, 12th April 1963

At the kind attention of
Mrs. DOROTHY MILLER.

THE
MUSEUM OF MODERN ART
11 West, 53rd Street
NEW YORK 19, NY.

DOROTHY MILLER
MODERNART

BY AIR MAIL

orig: Miss Dudley
cc: Miss Miller

Charge to: Americans 1963

Re: 2 paintings ex. Mr.Dr.GIUSEPPE PANZA, MILAN for NEW YORK.

Dear Sirs,

we beg to inform you that we have duly received your cable of this very day, and we have immediately contacted Mr.Dr.GIUSEPPE PANZA in Milan.

Mr.PANZA has communicated to us that he is well disposed to deliver the two ROSENQUIST's paintings to us but, that these works can be put at our disposal only in the next week, on the 20th April. After this date, we will be in a position to dispose for packing and forwarding on New York.

As per communications of Mr.PANZA, we do not know if the two paintings in question can be shipped by air, owing to the dimentions of sames.

Eventually, please confirm us if we can dispose for shipment by sea.

This for your and our guidance and in the meantime, hoping to hear from you on the matter, thanking you in advance we remain,

Yours faithfully
ZUEST-AMBROSETTI SPA.
The Manager

cc: Miss Dudley
Mr. Rasmussen

Zust

Züst-Ambrosetti

TRASPORTI INTERNAZIONALI S. p. A.

CAPITALE SOCIALE L. ~~25.000.000~~ 65.000.000 — SEDE: MILANO

UFFICI: Viale Vittorio Veneto 22 - Tel. 661.241/44 - 666.226 - 653.659 - 653.666 - 653.668 · MAGAZZINO: Via Valtellina n. 32 - Telefono 677.563

AGENZIA DOGANALE: Via Valtellina n. 32 - Telefono 690.902 - SERVIZIO NAZIONALE: Via Valtellina n. 32 - Telefono 678.768

TELEX N. 31242

SERVIZIO "RAIL-ROUTE" - TIR - INTERNAZIONALE
TRASPORTI INTERNAZIONALI AUTOVETTURE
TRASPORTI MARITTIMI E TERRESTRI
SDOGANAMENTI - VAGONI COLLETTAME
ACCELERATI DA E PER I PRINCIPALI
CENTRI EUROPA NORD OCCIDENTALE
SPECIALISTI TRASPORTI OPERE D'ARTE
AGENTI JATA

Sede Amministrativa:
TORINO - Via Cellini, 2
Tel. 690.603 al 690.607

Filiali e Agenzie:
MILANO
Via Oberdan 23/a
Telefono 23.573
BOLOGNA
Via della Zecca 2/b
Telef. 272.818
COMO
Via Recchi, 11
Telef. 20.840 - 29.690
FIRENZE
Via Por S. Maria 6/3
Telef. 287.136
GENOVA
Via Dante, 2-40
Telef. 52.320 - 51.641
LIVORNO
Calli d'Azeglio, 22/R
Telef. 34.435
PARMA
Via P. Giordani, 20
Telef. 29.233
RAVENNA
Via F. Frasi, 27
Telef. 21.284
SAVONA
Via Chiodo, 2
Telef. 28.877

Tutti i trasporti da effettuarsi con mezzi altrui si intendono sempre assunti con contratto di spedizione (art. 1737 C.C.) con deroga al disposto dell'ultimo cap. dell'art. 1739 C.C.
La ns. responsabilità non eccede pertanto mai quella delle imprese di trasporto di cui ci serviamo. I nsi prezzi si intendono base Cambi e tariffe attuali.
Si declina ogni responsabilità per ordini dati telefonicamente e non confermati per iscritto. Senza ordine scritto, ripetuto per ogni invio, le merci non verranno da noi assicurate.

Corrispondenti in tutti i principali porti del mondo - agenzie in tutti i punti di frontiera

Vs. rif.

Ns. rif. PL.cr.

da citare nelle risp. o per comunicaz. telefoniche

Milano, 12th April 1963

CASELLA POSTALE FERROVIA 3079

At the kind attention of
Mrs. DOROTHY MILLER.

THE
MUSEUM OF MODERN ART
11 West, 53rd Street
NEW YORK 19, NY.

BY AIR MAIL

orig: Miss Dudley
cc: Miss Miller

Re: 2 paintings ex. Mr.Dr.GIUSEPPE PANZA, MILAN for NEW YORK.

Dear Sirs,

we beg to inform you that we have duly received your cable of this very day, and we have immediately contacted Mr.Dr.GIUSEPPE PANZA in Milan.

Mr.PANZA has communicated to us that he is well disposed to deliver the two ROSENQUIST's paintings to us but, that these works can be put at our disposal only in the next week, on the 20th April. After this date, we will be in a position to dispose for packing and forwarding on New York.

As per communications of Mr.PANZA, we do not know if the two paintings in question can be shipped by air, owing to the dimentions of sames.

Eventually, please confirm us if we can dispose for shipment by sea.

This for your and our guidance and in the meantime, hoping to hear from you on the matter, thanking you in advance we remain,

Yours faithfully
ZUEST-AMBROSETTI SPA.
The Manager

cc: Miss Dudley
Mr. Rasmussen

Panza

April 11, 1963

Dear Dott. Panza:

I was deeply gratified to receive your telegram saying that you are willing to lend your two splendid paintings by Rosenquist to our forthcoming exhibition AMERICANS 1963. Since then I have learned from Mr. Bellamy that you have purchased the Rosenquist called Air Hammer which I had already selected for this exhibition, and I understand that you are prepared to allow this painting to be included also.

I am pleased that your unusual and important collection of avant-garde art will be represented by loans in our exhibition.

I am enclosing the Museum's loan agreement forms for these three loans. You will note that the dates of the exhibition are May 20 through August 18, 1963. Our Museum will insure the paintings at the values you designate and will bear all expenses of packing and shipping. We have sent a cable to Zust Ambrosetti today asking that they get the two paintings from you and pack and ship them by air freight as quickly as possible.

Air Hammer is of course still in the artist's studio and we will get it there.

Please write the insurance values and the catalog credit line on the green copies of the loan forms and return them to me as soon as possible, retaining the white copies for your files.

Again, my most cordial thanks for your generosity in lending. I hope you will be able to see the exhibition which will feature the work of 15 painters and sculptors, each having a gallery to himself on the Museum's third floor.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Dott. Giuseppe Panza di Biumo
Corso di Porta Romana 78/1
Milan, Italy

DCM:ew

Telefax WESTERN UNION Telefax

IW1794 LSM331 NA

MILANO PO 78/14 10 29 1430

T.T-2

1963

5

•D L S• CD FAX

DOROTHY MILLER MODERNART NEWYORK

•MODERNART•
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

AGREE LOAN ROSENQUIST PAINTINGS REGARDS

PANZA 958A

rec'd 3-29-63

1270 (1-51)

Panza

DLS NLT

THE MUSEUM OF MODERN ART
March 27, 1963

DOTT. GIUSEPPE PANZA
CORSO DI PORTA ROMANA 78/1
MILAN, ITALY

W. U. CABLES

REQUEST LOAN ROSENQUIST PUSHBUTTON AND WAVES FOR IMPORTANT FIFTEEN AMERICANS EXHIBITION AT MUSEUM OF MODERN ART MAY THROUGH AUGUST. WOULD DEEPLY APPRECIATE YOUR GENEROUS HELP. REGARDS.

DOROTHY MILLER
MODERNART

Charge to: AMERICANS 1963

MEMO

LEO CASTELLI

To:

From:

Date:

Re:

Dott. Giuseppe Panza
Corso di Porta Romana 78/1
Milan, Italy

telephone: 576-495

4 East 77 New York BU 8-4820

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57 Street
New York 22, New York

DCM:ew

cc: Miss Dudley

Parsons

October 1, 1964

Dear Betty:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Reinhardt which you had lent to our exhibition AMERICANS, 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Betty Parsons
Betty Parsons Gallery
15 East 57 Street
New York 22, New York

DCM:ew

cc: Dorothy Dudley

Pei

THE MUSEUM OF MODERN ART

cc: Berit Potcher

Date October 10, 1963

To: Dorothy Dudley

Re: Lindner' The Street

From: Dorothy Miller

October 1, 1964

Dear Dorothy:

The Lindner painting The Street is to be returned to Mr. I. M.

Dear Mr. Pei:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Lindner which you had lent to our exhibition AMERICANS, 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. I. M. Pei
385 Madison Avenue
New York, N. Y.

DCM:ew

Pei

THE MUSEUM OF MODERN ART

cc: Berit Potoker

Date October 10, 1963

To: Dorothy Dudley

Re: Lindner: The Street

From: Dorothy Miller

Dear Dorothy:

The Lindner painting The Street is to be returned to Mr. I. M. Pei at his home at 30 Beekman Place (call his secretary at office PL 1-3122 to arrange).

DM asked

THE MUSEUM OF MODERN ART

Date September 27, 1963

To: Miss Miller

Re: Lindner: The Street

From: Miss Dudley

Dear Dorothy:

Sorry to bother you again but you didn't mention the Lindner The Street in your memo of September 26. If it is to be in the Circulating Exhibition we want to include it in a trip scheduled for Wednesday, October 2.

DDmatty

DM asked his secy 10-9-63

I. M. Pei

has bought the Lindner "The Street" 1963 oil, 70 x 70"

March

Miss
Curat
The M
11 We
New Y

Dear

I shal
at the

This p
and is

I am

Since

I. M.

enclos

I. M. Pei Associates
385 Madison Avenue
New York, N. Y.

DCM:ew

Please send copy to DD

I. M. Pei
Eason B.
Henry N.

I. M. PEI & ASSOCIATES, ARCHITECTS & PLANNERS, 385 MADISON AVE., NEW YORK 17, N. Y., PL 1-5188

Eugene A. Gilmore, AIA, FAIA

Don Page
Araldo Cossutta
Leonard Jacobson
V. DePaoliis-Fenio
Dean Mathers

cc: D. Dudley

March 13, 1963

June 11, 1963

rec'd 6/14/63

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Miller:

I shall be delighted to have the Lindner painting for the American group show at the Museum, opening on May 20th.

This piece [illegible] and is available to you anytime at your convenience.

I am enclosing a signed copy of the Loan Agreement.

Sincerely yours,

I. M. Pei

Dear Mr. Pei:

I was delighted to learn, just before my exhibition AMERICANS 1963 opened, that you had bought the beautiful new Lindner The Street.

I am sending you herewith the Museum's loan agreement form which we would appreciate your returning at your earliest convenience with the insurance value noted.

Best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

enclosure

Mr. I. M. Pei
I. M. Pei Associates
385 Madison Avenue
New York, N. Y.

DCM:ew

E please send copy to DD

Pei

I. M. Pei
Eason H. Leonard
Henry N. Cobb

I. M. PEI & ASSOCIATES, ARCHITECTS & PLANNERS, 385 MADISON AVE., NEW YORK 17, N. Y., PL 1-3122 Cable Address: IMPARCH

Don Page
Araldo Cossutta
Leonard Jacobson
V. DePasciuto-Ponte
Dean McClure

cc: D. Dudley

March 13, 1963

rec'd 3/14/63

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Miller:

I shall be delighted to lend you my small Higgins for the American group show at the Museum, opening on May 20th.

This piece is at my apartment in New York (30 Beekman Place - Apt. 10-A) and is available to you anytime at your convenience.

I am enclosing a signed copy of the Loan Agreement.

Sincerely yours,

I. M. Pei

enclosure

cc: Miss Dudley
Mr. Rasmussen

Pei

March 7, 1963

Dear Mr. Pei:

The Museum will hold another in its series of American group shows this coming summer, opening on May 20. Approximately fifteen artists will be included, with a number of works by each, and Edward Higgins is one of them. I am hoping very earnestly that you will be willing to lend one of your two excellent sculptures by Higgins. The piece I am eager for at this moment is the small one of 1961 which hangs on the wall. May I appeal to your generosity to let us show this delightful sculpture?

I greatly admire the other Higgins which you purchased, the standing piece with two horizontal forms. However, if I secure the loan of a somewhat similar but larger horizontal piece from a California collection I shall not need to impose on you further with a second request.

I do hope that your Higgins is not tied up in loan elsewhere and that you may be willing to lend it. In this hope I am enclosing the Museum's loan agreement form. We shall of course insure the sculpture in the amount you state and bear all expenses connected with the loan. Our Registrar hopes to collect the bulk of the exhibition in late April to allow proper time to register the loans in the midst of our overcrowded schedule.

I eagerly await word from you and hope for an affirmative answer.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. I. M. Pei
I. M. Pei Associates
385 Madison Avenue
New York, N. Y.

DCM:ew

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

TO Claes Oldenburg

107 East 2nd Street

New York, N. Y.

DATE June 28, 1963

PURCHASE ORDER № 38248

DISCOUNT:

	UNIT PRICE	TOTAL
For repair of Oldenburg: Sewing Machine damaged while on exhibition in AMERICANS 1963		$150

ORDERED BY

AUTHORIZED BY

FOR

Mr. Ad Reinhardt
732 Broadway
New York 3, New York

DCM:ew

Reinhardt

Reinhardt

cc: Dorothy Dudley

Art-as-Art = Art Intern'l V 1/10
Dec 20, 1962

12 pieces - Art News May 1957

October 1, 1964

Dear Ad:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the paintings that I borrowed from you for AMERICANS 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

With best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Ad Reinhardt
732 Broadway
New York 3, New York

DCM:ew

Reinhardt

Art-as-Art = Art Intern'l V1/10
Dec 20, 1962

12 Rules - Art News May 1957

Reinhardt

rec'd 5/29/63

Dear Dorothy: After watching the first few people rub themselves against the paintings that first-night-monday-opening, I wasn't able to go back to "my room" until this past monday, a whole week later.

The whole show and all of the [illegible]

Dorothy Miller
Museum of Modern Art
11 West 53 St.
N.Y.C., N.Y.
U.S.A.

(2)

PAR AVION
BY AIR MAIL

[illegible] to criticize the museum for that awful "abstract" room it has on the "permanent" floor. For something to represent the "main" tradition of modern art (abstract art) in the "main" museum of modern art in the world, that's a sad, dingy, gray, mousy collection. But I'll have something more to say about that some other time.

I'm almost on the ocean and I'll be back in early July.

The painting I've been "restoring" still didn't come out right. After the show is over you may decide which one you want to keep. I suppose I ought to get whatever "insurance" there is or was on it.

If copies of the catalogue haven't been sent to the "lenders" in the exhibition, will you send one to Iris Clert and Dwan Gallery? Thanks, Ad

10% R 5%

Reinhardt

rec'd 6/29/63

Dear Dorothy: After watching the first few people rub themselves against the paintings that first-night-monday-opening, I wasn't able to go back to "my room" until this past monday, a whole week later.

The whole show and all of the artists in it are displayed very well but my room of paintings isn't right.

I don't know exactly what to do or what should be done and I didn't have many ideas about it before it was hung but there was little way of telling before the paintings went up.

I guess I'll have to think more about the "room," "space", "fences", "walls", etc. whenever I have this kind of a show. Perhaps the light is not right. Perhaps the wall should have been white and the light "bounced off" it all around (like in my studio or in the Guggenheim museum). The gray wall is dead but not the deadness I'd like. The room looks dingy, not formal or severe or clean or empty enough. The museum room should have looked better than any room in any gallery that the paintings have been in but it didn't.

I wanted the room to look good because I wanted to criticize the museum for that awful "abstract" room it has on the "permanent" floor. For something to represent the "main" tradition of modern art (abstract art) in the "main" museum of modern art in the world, that's a sad, dingy, gray, mousy collection. But I'll have something more to say about that some other time.

I'm almost on the ocean and I'll be back in early July.

The painting I've been "restoring" still didn't come out right. After the show is over you may decide which one you want to keep. I suppose I ought to get whatever "insurance" there is or was on it.

If copies of the catalogue haven't been sent to the "lenders" in the exhibition, will you send one to Iris Clert and Dwan Gallery? Thanks, Ad

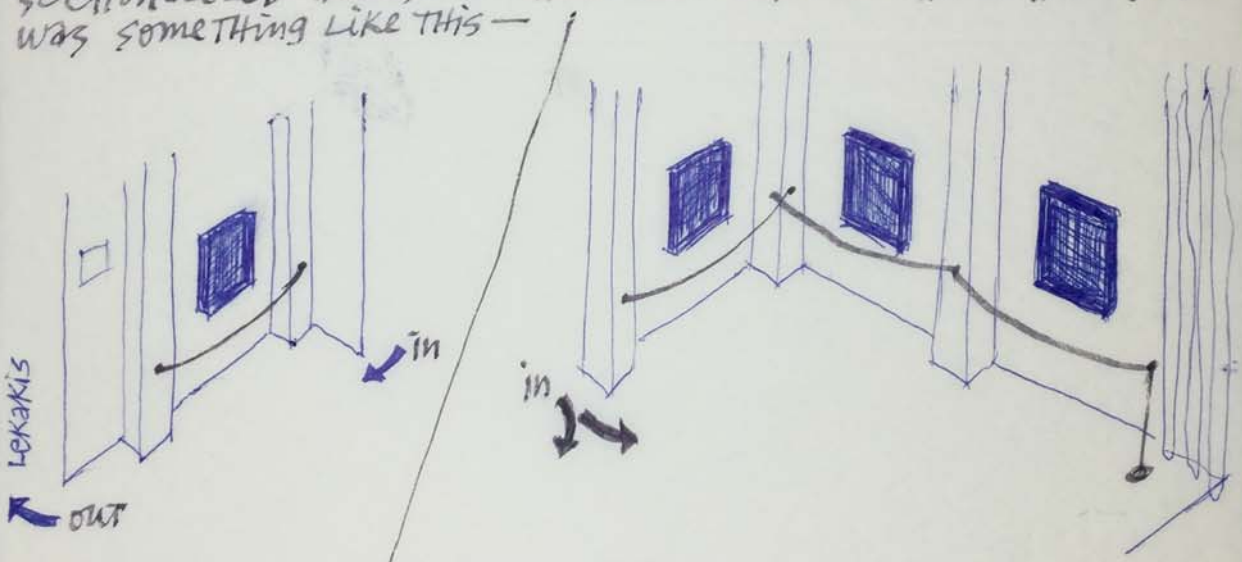
10% P 5%

June 15

rec'd 6/17/63

DEAR DOROTHY: SO BUSY WITH COMPLAYNTES SOMETIMES THAT I DID OVERLOOK TELLING YOU HOW NICE YOUR "AMERICANS 1963" CATALOGUE LOOKED AND THE TWO COPIES OF IT THAT WERE IN THE GALLERY HERE (I BROUGHT ONE OVER) WERE SWIPED IN THE FIRST FEW HOURS DURING OPENING NIGHT.

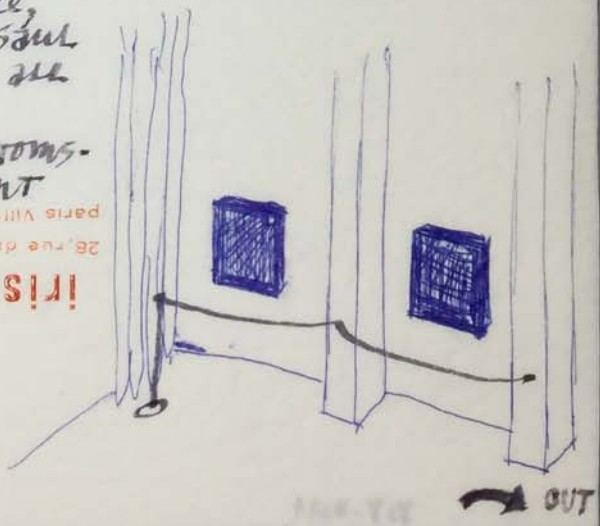
THE SEVEN PAINTINGS LOOK FAIRLY GOOD IN THIS GALLERY MAINLY BECAUSE THERE ARE HEAVY STANCHIONS OR POSTS THAT SEPARATE THE PAINTINGS SO THAT EACH PAINTING HAS ITS OWN NICHE. WHEN THE GUGGENHEIM SHOWED ONE OF MY PAINTINGS IT LOOKED PRETTY GOOD ALSO BECAUSE IT WAS "SEPARATED" BY THEIR "SECTIONALIZED" AREAS. PERHAPS THEN WHAT WE SHOULD HAVE DONE WAS SOMETHING LIKE THIS —



I ERECTED A STRING "FENCE HERE, TOO, IN FRONT OF THE PAINTINGS. SAUL STEINBERG SAYS THIS MAKES THEM ALL "MONA LISAS!" "WELL?" (I SAID.)

I HAD TO STOP A FRENCH CUSTOMS-OFFICIAL FROM POUNDING THE FRONT OF ONE OF MY PAINTINGS TO SEE WHETHER IT WAS HARD OR SOFT.

OTHERWISE ITS NOT WARM OR SUNNY YET IN PARIS. LOTS OF CLOUDS AND RAIN. Ad



Iris Clert
26, rue du Fg St Honoré
paris VIIIe - anjou 32-05

Reinhardt

rec'd 3/11/63

DEAR DOROTHY:

THE ONLY POSSIBLE REASON I COULD THINK OF WHY I WOULD NOT WANT TO SHOW IN YOUR FIFTEEN OR SIXTEEN "AMERICANS-1963" IS SOME POSSIBLE RELATION THE MUSEUM MIGHT MAKE WITH THAT "NEW-YORK-SCHOOL" OR WHAT YOU CALLED "NEW-AMERICAN-PAINTING" BUSINESS OF THE LAST FIFTEEN OR SIXTEEN YEARS. I DON'T HAVE TO FORGIVE YOU FOR THAT, ("YOU" = "MUSEUM")?

YES, I'D LIKE TO SHOW IN THE SHOW. THAT'S A NICE GROUP OF PRETTY GIRLS (BONTECOU, MARISOL, CHRYSSA, HAZELET) AND I'M VERY PLEASED TO SEE RICHARD LINDNER'S NAME.

AS LONG AS THE SHOW IS FREE OF GREENBERG'S "HEROIC-POP-ARTISTS-PIONEERS" OF "ABST. EXP." OR HESS'S "SWELL-FELLOWS-&-OLD-MASTERS."

I'M STILL WORKING ON THAT PAINTING AND YOU'RE WELCOME TO COME WATCH IT WITH ME ANYTIME EXCEPT MONDAY OR TUESDAY AFTERNOONS.

AS LONG AS THE SHOW IS FREE OF ALL THE "KOOTZANDJANIS-KIDS" NOW IN THEIR FIFTIES AND SIXTIES, SEVENTIES AND EIGHTIES.

SINCERELY, Ad R.

732 Broadway

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18.

rec'd 9/19/63

DEAR DOROTHY: WILL YOU SEND DOWN TO MY STUDIO THOSE PAINTINGS OF MINE FROM THE "AMERICANS, 1963" SHOW THAT YOU'RE NOT KEEPING OR USING? ESPECIALLY THE ONES THAT NEED FIXING UP. I'M PLANNING TO SHOW SOME OF THESE IN LOS ANGELES IN NOVEMBER AND AT THE ICA IN LONDON NEXT SPRING. THANKS, AD R.

NEW YORK 18 SEP 8 30PM 1963

Sincerely, Sincerely yours,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: Miss Dorothy C. Miller

From: Monroe Wheeler

Dear Dorothy:

Is the attached list of artists for the proposed book on our show "Americans" been able to give them a firm commitment? They not promote the book? Please help!

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 — MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18,

732 BROADWAY, NYC 3

THIS SIDE OF CARD IS FOR ADDRESS

4¢ U.S. POSTAGE

DOROTHY MILLER
MUSEUM OF MODERN ART
11 WEST 53 ST.
NYC 19

Sincerely,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

Date March 6, 1963

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From: Monroe Wheeler

Dear Dorothy:

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ense help!

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~ MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18,

DOROTHY: TO SAVE YOU ANOTHER PHONE-RINGING IN THE OFFICE-EARS, SILENT-POSTCARD ...
WILL YOU HAVE THOSE FOUR PAINTINGS SENT BACK TO MY STUDIO WEDNESDAY? I'LL START TO GET THEM AND THE FRAMES READY FOR THE FINAL ...
I'D LIKE TO TALK TO YOU AGAIN ABOUT THE "ROOMS" AND "LIGHT" (DAYLIGHT OR ETC.) ... I'D NOT ONLY WANT NOT TO GET SANDWICHED IN BETWEEN A BEN-DAY-ICE-CREAM-CONE AND PLASTER-HAMBURGER, BUT NOT SOME OTHER THINGS TOO,
Ad R.

Sincerely,

Sincerely yours,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

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DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~ MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18,

732 BROADWAY
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U.S. POSTAGE

THIS SIDE OF CARD IS FOR ADDRESS

DOROTHY MILLER
MUSEUM OF MODERN ART
11 W. 53 ST.
NYC 19

Sincerely,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

Date March 6, 1963

To Miss Dorothy C. Miller

From Monroe Wheeler

Dear Dorothy:

Is the attached list the only book on our been able to give them they not promote the

ease help!

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~ MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18,

DOROTHY: THAT SHOW IS ONLY 72 DAYS OFF. I WAS SUPPOSED TO TAKE "THE FRANCE" ON MAY 16 BUT I'LL GET A LATER BOAT. I'LL HAVE A SHOW AT IRIS CLERT AT THE SAME TIME.

I HEARD THAT THE PAINTING I LOANED YOU IN PLACE OF THE "NEW AQUISITIONS" ONE WAS SCUFFED OR RUBBED. WILL YOU SEND THAT DOWN TO ME AS SOON AS POSSIBLE?

I'LL LET YOU KNOW ON THE ORIGINAL AS SOON AS I CAN. Ad R.

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Sincerely,

Sincerely yours,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: Miss Dorothy C. Miller

From: Monroe Wheeler

Dear Dorothy:

Is the attached list of artists for our AMERICANS 1963 book on our agenda? If it has been, please let us know if we can be of any help to give them a little more publicity. We do not promote the book, but we do promote the artists.

Thanks for your assistance help!

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 — MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18, and followed by a somewhat smaller touring show:

732 B'WAY
NYC 3

NEW YORK, N.Y. MARIC 5-PM 1963

STATION

4¢ U.S. POSTAGE

THIS SIDE OF CARD IS FOR ADDRESS

DOROTHY MILLER
MUSEUM OF MODERN ART, 11 W. 53 ST.
N.Y. 19

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Sincerely,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

THE MUSEUM OF MODERN ART

Date March 6, 1963

To Miss Dorothy C. Miller
Monroe Wheeler

From:

Dear Dorothy:

Is the attached
been
they

ease help!

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~ MURRAY HILL 8-5300

March 5, 1963

March 7, 1963

Dear Ad:

The list of artists, not yet complete, for AMERICANS 1963 to be held from May 20 through August 18, and followed by a somewhat smaller touring show:

Michael Lekakis
Edward Higgins
Lee Bontecou
Gabriel Kohn
Jason Seley
Marisol Escobar
Chryssa
Richard Lindner
Robert Indiana
James Rosenquist
Claes Oldenburg

Possible

Sally Hazelet
David Simpson
Morris Louis

I would like to have the total number be sixteen although it is pretty crowded for the space alloted (third floor). Let me know your thoughts.

Sincerely,

T. O'Conor Sloane III

P. S. Catalog of 96 or 104 pages similar in format to SIXTEEN AMERICANS (1959). Five to six pages per artist.

[Publications]

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: Miss Dorothy C. Miller

From: Monroe Wheeler

Re: Americans 1963

Dear Dorothy:

Re the attached letter from Doubleday's, this is the only book on our schedule about which we have been unable to give them the information without which they cannot promote the book.

Please help!

Monroe

Any specific information we are given on the book is for sales purposes only, until within a few weeks of publication, and I really do wish we could have the fullest possible information. I would be grateful for anything you can do for us.

Sincerely yours,

Tom

T. O'Conor Sloane III

TOCS:bf

DOUBLEDAY & COMPANY, INC., Publishers 575 MADISON AVENUE, NEW YORK 22 ~MURRAY HILL 8-5300

March 5, 1963

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

Dear Monroe:

I really am in a quandary over AMERICANS 1963, which we now are told will be ready in summer but on which we can learn only the most sketchy and generalized information. To be able to sell a book, we must know what the book is; in the case of a book containing 16 artists, even if they are young and relatively unknown, we ought to know who they are -- and a little more about them than that they "represent the avant garde school."

Any specific information we are given on the book is for sales purposes only, until within a few weeks of publication, and I really do wish we could have the fullest possible information. I would be grateful for anything you can do for us.

Sincerely yours,

Tom

T. O'Conor Sloane III

TOCS:bf

Doubleday TITLE INFORMATION

Author: edited by Dorothy C. Miller

Title: Americans 1963

Editor: T. O'Conor Sloane
Pub. date: May 1962
Price: est $ 2.50 final $
Jacket:
Jacketline: 2-color line cover

Pages: 96
Size: 8-1/4 x 9-1/2"
Illustrations: 92 (tentative)

Other specs:

Classification: Art book
Series: Museum of Modern Art

Catalog description *(not to exceed 150 words; first sentence keynote):*

A catalogue of the most recent of the Museum's series of exhibitions designed to provide a continuing survey of contemporary American painting and sculpture. With statements by the artists, and others

Author, Illustrator, Contributor *(residence, educational and professional background, etc.):*

Dorothy C. Miller: Curator of the Museum Collections at the Museum of Modern Art
B.A. Smith College
Honorary Master of Humane Letters, Smith College 1959
editor of catalogues of numerous exhibitions in the field of contemporary American art which she has organized for the Museum of Modern Art

CONFIDENTIAL / NOT FOR RELEASE. All specifications subject to change without notice.

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: Miss Dorothy Miller

Re: AMERICANS

From: Francoise Boas

Revised schedule for AMERICANS: in order to have books by the May 20 opening deadline for text and illustrations should be April 1. All work is to be done in New York City.

112 pp ?

Publications

THE MUSEUM OF MODERN ART

Date November 20, 1962

To: Dorothy Miller

Re: AMERICANS '63

From: Françoise Boas

AMERICANS '63: 96 pages; all illustrations, black and white. Deadline for text and photographs: March 1, 1963. (If absolutely necessary we could use only one half of the material March 1 and the other half one week later.)

Françoise

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. George D. Revington
1211 Ravinia Road
West Lafayette, Indiana

DCM:ew

cc: D. Dudley

Revington

September 5, 1963

Dear Mr. and Mrs. Revington:

Your Anuszkiewicz painting The Harpist and the Nine Muses has been shipped to you by Railway Express prepaid and I trust it has arrived safely or will do so shortly.

May I tell you how grateful I was to you for lending this beautiful picture to the exhibition AMERICANS 1963.

We shall appreciate your signing and returning the enclosed receipt when the painting arrives.

With renewed thanks,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. George D. Revington
1211 Ravinia Road
West Lafayette, Indiana

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Revington

April 26, 1963

Dear Mr. and Mrs. Revington:

Many thanks for your very kind agreement to let me include your Anuszkiewicz in the Museum's forthcoming exhibition AMERICANS 1963. Anuszkiewicz will be one of fifteen painters and sculptors in the show, which will be held from May 20 through August 18. I enclose the loan agreement form which we shall appreciate having signed and returned (green copy only) along with the amount of insurance which you would like us to place on the painting.

As you know, the picture is now in the Museum. We will bear all expenses of returning it to you.

Again, with many thanks,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. George D. Revington
1211 Ravinia Road,
West Lafayette, Indiana

DCM:ew

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

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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

DLS

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

CDE069 DEA327
DE LAA235 PD LAFAYETTE IND 19 500P EST
DOROTHY MILLER, MUSEUM OF MODERN ART
NYK 11 W 53 ST

1963 APR 19 PM 5 41

EMDG.

WE WILL BE HAPPY TO LOAN THE ANUSZKIEWICZ FOR AMERICANS 1963 EXHIBIT
MR AND MRS GEORGE D REVINGTON
(25).

Mr Rubin

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

THE MUSEUM OF MODERN ART

Dorothy C. Miller
Curator of the Museum Collections

Professor William S. Rubin
9 East 67 Street
New York 21, New York

DCM:aw

Revington

DLS

THE MUSEUM OF MODERN ART
April 18, 1963

GEORGE REVINGTON
1211 RAVINIA ROAD
WEST LAFAYETTE, INDIANA

WOULD GREATLY APPRECIATE YOUR WILLINGNESS TO LEND ANUSKIEWICZ

PAINTING FROM HIS CONTEMPORARIES SHOW TO OUR EXHIBITION AMERICANS

1963 MAY 20 AUGUST 18. PLEASE WIRE COLLECT. LETTER FOLLOWS.

DOROTHY MILLER
MUSEUM OF MODERN ART

Charge to: AMERICANS 1963

cc: Miss Dadley
Mr Rasmussen

cc: ~~Xxxxxxxxx~~
Dorothy Dudley

Rubin

October 1, 1964

Dear Bill:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the works of art which you had lent to our exhibition AMERICANS, 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Professor William S. Rubin
9 East 67 Street
New York 21, New York

DCM:ew

Rubin

THE MUSEUM OF MODERN ART

cc: Miss S. Elliston

Date May 29, 1963

To: Dorothy Dudley

From: Sara Mazo

Re: Americans 1963

Kohn: Dunkirk

Dear Dorothy:

The wedge enclosed in the attached envelope belongs with the Kohn sculpture Dunkirk lent to the exhibition AMERICANS 1963 by Professor William Rubin.

The sculpture seems to rest more securely in the way it has been placed on the pedestal without this additional wedge. (There is one wedge under the piece at the present time.) Please be sure that both wedges are returned to Mr. Rubin at the close of the exhibition when the sculpture is returned to him.

I am most grateful to you for letting us have these two fine pieces for the show.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. William S. Rubin
9 East 67 Street
New York, N. Y.

DCM:ew

cc: Miss Dudley
Mr. Rasmussen

Rubin

March 4, 1963

Dear Bill:

Here are the Museum's loan agreement forms for the Gabriel Kohn and the David Simpson which you have so generously agreed to lend for the AMERICANS 1963 exhibition. It will open on May 20 and run through the summer.

Am I right in thinking both are at your apartment? Our Registrar will be in touch with you about collecting them about April 20.

I am most grateful to you for letting me have these two fine pieces for the show.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. William S. Rubin
9 East 67 Street
New York, N. Y.

DCM:ew

cc: Willard Tangen

SANDAK INC. 39 WEST 53 STREET NEW YORK 19 NEW YORK 6-2460

Sandak

visual documents of the arts

January 7, 1964

January 22, 1964

Dorothy Miller, Curator of Collections
The Museum of Modern Art
11 West 53rd St.
New York, New York

Dear Kyle:

Dear Dorothy:

Many thanks for your courtesy in writing me on January 7 about the "Pop Art" boner in connection with AMERICANS 1963.

I want to [illegible] related letter about an error in procedure that occured at the Sandak offices in September affecting directly a slide release on yo[illegible] 1963 [illegible]ition.

Very best regards, as ever,

While I was in East Hampton dur[illegible]mmer months, an over-ambitious member of our staff hastily prepared a slide listing which turned out to be a high pressure sales piece in poor taste and committing the unforgivable error of employing reference to "Pop Art" in connection with slides from the "Americans 1963" exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

When I saw the piece in September I immediately withdrew it! Unfortunately, a limited number had already been mailed. It did not go out in our large fall mailing.

The person who prepared the piece and ignored all established procedure in doing [illegible] been dismissed from our staff.

A correc[illegible] will follow our established and approved format.

We deeply [illegible]et this error and assure you that we will exert every effort to see that this does not occur again.

Mr. Kyle Morris
SANDAK, INC.
39 West 53 Street
New York 19, N. Y.

DCM:ew

Sincerely,

SANDAK, INC.

Kyle Morris

Kyle Morris

cc/ Richard Koch
Bernard Karpel
Willard Tangen
Elizabeth Shaw

SANDAK INC | 39 WEST 53 STREET NEW YORK 19 NEW YORK MU 8-2460

visual documents of the arts

January 7, 1964

rec'd 1/9/64

Dorothy Miller, Curator of Collections
The Museum of Modern Art
11 West 53rd St.
New York, New York

Dear Dorothy:

I want to inform you in this belated letter about an error in procedure that occured at the Sandak offices in September affecting directly a slide release on your "Americans 1963" exhibition.

While I was in East Hampton during the summer months, an over-ambitious member of our staff hastily prepared a slide listing which turned out to be a high pressure sales piece in poor taste and committing the unforgivable error of employing reference to "Pop Art" in connection with slides from the "Americans 1963" exhibition.

When I saw the piece in September I immediately withdrew it! Unfortunately, a limited number had already been mailed. It did not go out in our large fall mailing.

The person who prepared the piece and ignored all established procedure in doing so has since been dismissed from our staff.

A corrected mailing piece will follow our established and approved format.

We deeply regret this error and assure you that we will exert every effort to see that this does not occur again.

Sincerely,

SANDAK, INC.

Kyle Morris

Kyle Morris

cc/ Richard Koch
Bernard Karpel
Willard Tangen
Elizabeth Shaw

Sandak

cc: Dorothy Miller ✓
Elizabeth Shaw
file

THE MUSEUM OF MODERN ART

January 8, 1963

To: Victor Sandak

Re: Sandak Contract

From: Willard Tangen

Dear Victor:

I thought I should send you a note about the "Amdricans 1963" exhibition which was photographed by Sandak. I think there needs to be closer communication between the two of us when the exhibitions are being photographed and slides are being prepared for public distribution.

The first thing is that the term "Pop Art" should not have been used in any way regarding this exhibition. I talked to Kyle about it on the 7th of January and he said that listing with the term "Pop Art" on it will no longer be used. The term does not apply to the exhibition.

The other thing is that the listing is headed "Americans 1963" and there is no mention of the Museum of Modern Art. There is no mention that this was a museum exhibition and there should be.

Slides from this exhibition were being sold before we had our two sets here at the museum. In fact I did not know that the slides were available and I told people that they were not available.

In the future, for your sake and for mine and to save us trial and tribulation, there should be nothing done by Sandak regarding museum exhibitions or the museum collection without my knowing about it. That way, when something questionable comes up, I can bring it to the attention of either the director of the exhibition or Miss Dorothy Miller if it involves the collection, or to Mrs. Elizabeth Shaw, Director of the Department of Public Information. This is most important when it involves public distribution of promotional material, brochures, slide lists and catalogues.

Maybe we can get together some time and talk this over along with some other things that I would like to see you about.

Sandak

THE MUSEUM OF MODERN ART

cc: Mrs. Shaw

Date July 29, 1963

To: Willard Tangen

Re:

From: Dorothy Miller

Dear Willard:

I am very sorry to be so late in giving you this list of suggestions for Sandak slides from AMERICANS 1963. Usually I have given 3 or 4 choices for each artist starting with works in Museum Collections. I realize however that it is very likely we already have taken those works in Museum Collections, so an adequate number of others have been listed to meet your suggested total of 2 for each artist.

Higgins:

1. Grasshopper (Weisman)
2. Untitled, 1963. (large one with red element) (Castelli)
3. Double Portrait - Torsos (MOMA)

Reinhardt:

1. (MOMA) (ask Betsy Jones who knows which it is)
2. Any one which has best chance of showing color

Lekakis:

1. Ptisis (MOMA)
2. Ikesis. (Wise Gall.)
3. Python (Wise Gall.)

Oldenburg:

1. Bed Tights. (MOMA)
2. Strong Arm (Tremaine)
3. Dual Hamburgers (MOMA)
4. Sewing Machine (Green Gall.)

Americans 1963. List for Sandak. July 25, 1963

Anuszkiewicz:
1. Fluorescent Complement (MOMA)
2. Union of the Four (Contemporaries)
3. The Burning Glass (Burden)

Kohn:
1. Acrotere (MOMA)
2. Tilted Construction (MOMA)
3. Dunkirk. (Wm. Rubin)

Indiana:
1. The American Dream #1. (MOMA)
2. The Demuth American Dream #5 (Stable)
3. The Black Diamond American Dream #2 (Burden)
4. The X-5 (Stable)

Higgins:
1. Grasshopper (Weisman)
2. Untitled. 1963. (large one with red element) (Castelli)
3. Double Portrait - Torsos (MOMA)

Reinhardt:
1. (MOMA) (ask Betsy Jones who knows which it is)
2. Any one which has best chance of showing color

Lekakis:
1. Ptisis (MOMA)
2. Ikesia. (Wise Gall.)
3. Python (Wise Gall.)

Oldenburg:
1. Red Tights. (MOMA)
2. Strong Arm (Tremaine)
3. Dual Hamburgers (MOMA)
4. Sewing Machine (Green Gall.)

1/ Americans 1963. List for Sandak

Bontecou: 1. (biggest one) (MOMA pending)
2. Untitled. 1962. (Burden; marked "Private Collection" on label)
3. Untitled. 1959. (MOMA)

Seley: 1. Boys from Avignon (Kornblee Gall.)
2. Anatomy Lesson (Kornblee Gall.)

Simpson: 1. Red Blue Purple (MOMA)
2. Earthshine. (Abrams Family Foundation)

Drummond: 1. Bluebird (Hazelet)
2. Drone (Hirshhorn)
3. Consent (Hirshhorn)

Lindner: 1. The Street (Pei)
2. The Meeting (MOMA)
3. The Couple (de Menil)

Chryssa: 1. Projection Letter F (MOMA)
2. Americanoom (with neon on) (Cordier-Ekstrom)
3. Magic Carpet (Cordier-Ekstrom)

Marisol: 1. The Family (MOMA)
2. Bathers (Burden)
3. Generals (Albright-Knox)

Rosenquist: 1. Marilyn (Janis)
2. Waves (Panza)
3. Portrait of the Scull Family (Scull)

1/ Americans 1963. List for Sandak July 25, 1963

Amman. 1. Fluorescent Complement (MOMA)
" 3. The Burning Glass (Burden)
" 2. Union of the Four (Contemporaries)

Kohn 1. Acrotere (MOMA)
2. Tilted Construction (MOMA)
3. Coventry (title?) (Wm. Rubin)

Indiana 1. The Amer. Dream #1 (MOMA)
2. The Demuth Amer. Dream #5 (Stable)
3. The Black Diamond Amer. Dream #2 (Burden)
4. The X-5 (Stable)

Higgins 2. Untitled 1963 (large one w. red element)
3. Double Portrait - Torsos (Castelli) (MOMA)
1. Grasshopper (Weisman)

Reinhardt 1. (MOMA) (ask BJ who knows which it is)
2. Anyone which has best chance of showing color

7

Lekakis 1. Ptisis (MoMA)
2. (title?) (Cocobolo wood) (Wise Gall.)
3. Python (Wise Gall.)

Oldenburg 1. Red Tights (MoMA)
2. Strong Arm (Tremaine)
3. Dual Hamburger (MoMA.
~~4. Celine, Backward (artist)~~
4. Sewing Machine (Green Gall.)

Bontecou 1. (biggest one) (MoMA pending)
2. (title?) (Burden)
3. Relief 1959 (MoMA)

Selby 1. Boys from Avignon (Kornblee Gall.
2. Anatomy Lesson " "

Simpson 1. (MoMA)
2. (green one) (Elkon Gall.)

Drummond 1. Bluebird (Hazelet)
2. Crone? Consent? (big purple) (Hirshhorn)
3. (red one hanging beside Bluebird)

3/

Lindner
1. The Street (Pei)
2. The Meeting (MOMA)
3. The Couple (De Menil)

Chryssa
1. Projection Letter F (MOMA)
2. American Room (Cordier Ekstrom) (with neon on)
3. Magic Carpet " "

Marisol
1. Family (MOMA)
2. Brothers (Burden)
3. Generals (Albright - Knox)

Rosenquist
1. Marilyn (Janis)
2. Waves (Panza)
3. Portrait of the Scull Family (Scull)

cc: Miss Dudley

Scull

THE MUSEUM OF MODERN ART

cc: Robert C. Scull
Dorothy H. Dudley
Bill Farnie
Miss Miller

Date August 28, 1963

To: DAVID VANCE

Re: Loan of ROSENQUIST: Portrait of the Scull Family to the The Dunn International Exhibition

From: William S. Lieberman

September 30, 1964

Dear David:

Mr. Scull has just phoned concerning Portrait of the Scull Family by Rosenquist which he and Mrs. Scull lent to AMERICANS 1963.

Mr. Scull wishes to know if the work is still in the Dunn International Exhibition which opens in Fredericton, New Brunswick, Canada. It will be picked up here at the Museum by PENSCM & CO. — I gather as soon as possible.

Mr. Scull can be reached at his office if necessary (LU 5-7250).

Dear Bob and Ethel:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the works of art which you had lent to our exhibition AMERICANS, 1963.

Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Scull

D

This has already been picked up by Pearson & Co. Please tell David right away!

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Robert C. Scull
1010 Fifth Avenue
New York, N. Y.

DCM:ew

Scull

THE MUSEUM OF MODERN ART

cc: Robert C. Scull
Dorothy H. Dudley
Bill Farnie
& Miss Miller

Date August 28, 1963

To: DAVID VANCE

Re: Loan of ROSENQUIST: Portrait of the Scull Family to the The Dunn International Exhibition

From: William S. Lieberman

Dear David:

Mr. Scull has just phoned concerning Portrait of the Scull Family by Rosenquist which he and Mrs. Scull lent to AMERICANS 1963.

Mr. Scull wishes to lend the picture to Lord Beaverbrook's exhibition, The Dunn International Exhibition which opens on September 7, 1963 in Fredericton, New Brunswick, Canada. It will be picked up here at the Museum by PENSON & CO. -- I gather as soon as possible.

Mr. Scull can be reached at his office if necessary (LU 5-7250).

Bill

D - This has already been picked up by Penson & Co. Please call David right away!

Scull

ROBERT C. SCULL
TEN TEN FIFTH AVENUE
NEW YORK 28, NEW YORK

orig:
~~cc:~~ Miss Dudley

April 12
19 63

Dear Dorothy:

Yes, yes, yes - all three items are at the apartment and anytime after 27 April will be fine.

Perhaps after the show you will find the time for more frequent dinners with us.

Sincerely,

Bob

Miss Dorothy Miller
The Museum of Modern Art
11 West 53 Street
New York 19, New York

d

P.S. Lunch will go on Monday!
B

Scull

cc: Miss Dudley
Mr. Rasmussen

April 9, 1963

Dear Ethel and Bob:

Here are the Museum's loan agreement forms for the works which you have so generously promised to lend to the Museum for AMERICANS 1963. They are:

Rosenquist: Portrait of the Scull Family
Oldenburg: Shirt
Bontecou: Drawing 1962

Are all of these at the apartment (of course I know the Rosenquist is)? We shall need to know where to pick up the other two if they are not there. We will arrange with you to send for them after your party on April 27.

Regards as ever,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Robert C. Scull
1010 Fifth Avenue
New York, N. Y.

DCM:ew

March 29, 1963

Dear Bob:

Thanks so much for the new photos of The Shirt - much better.

Yes I have the Bontecou photo.

I will send you the loan agreement forms early next week.

Am still in the throes of making choices.

Regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Robert Scull
Ten Ten Fifth Avenue
New York 28, N. Y.

DCM:ew

TEN TEN FIFTH AVENUE NEW YORK 28

March 28
19 63

Dear Dorothy:

Inclosed are two photographs of the Oldenberg "Shirt" which seems to be much better than the first prints that Pollitzer made. Please destroy the others.

The Castelli office just informed me that they mailed off to you photos of the Bountecou drawing. I hope you get them soon.

On the "Shirt" - I asked Mr. Pollitzer to print them up a bit contrastier so they would reproduce well.

Love and regards, Bob

Miss Dorothy Miller
The Museum of Modern Art
New York 19, New York

3/12/62

Dear Dorothy:

The photographs of the Oldenburg: Standing Shirt are stamped "Eric Pollitzer". The Rosenquist photos do not have Pollitzer's name stamped

Seley

Scull

3/12/62

Dear Dorothy:

The photographs of the Oldenburg: Standing Shirt are stamped "Eric Pollitzer". The Rosenquist photos do not have Pollitzer's name stamped on them, but have what appears to be a Pollitzer number (four digits). Mr. Himmelstein is someone who either works for Scull or is helping him out with these details.

Eileen

The information pertaining to each photo will be found on the back of each photograph.

If there is any additional information, or you find the need for more prints, please do not hesitiate to phone. The number is LUdlow 5 7250.

Yours very truly

L. Himmelstein

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I am looking forward with great anticipation.

Sincerely,

Jason

Jason Seley

Seley
Scull

ROBERT C. SCULL
TEN TEN FIFTH AVENUE
NEW YORK 28, NEW YORK

Miss Dorothy Miller
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Miss Miller:

Mr. Scull asked me to forward the inclosed photographs to you as soon as they arrived from the photographer.

The information pertaining to each photo will be found on the back of each photograph.

If there is any additional information, or you find the need for more prints, please do not hesitiate to phone. The number is LUdlow 5 7250.

Yours very truly

L. Himmelstein

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meant as an "advisory aid", nothing more.

I am looking forward with great anticipation.

Sincerely,

Jason

Jason Seley

Seley

428 East 13th St.,
NYC 28.
April 22,1963.

rec'd 4/23/63

Dear Dorothy,

I am sending you a few notes on display heights of the sculptures that seem to work well with them. I fully realize that a new environment may call for other solutions and I also know that I myself haven't tried all possibilities. Anyway, for what they are worth, here are a few thoughts.

THE BOYS------

The four foot square plate on a pedestal that is in about four inches all the way around and is 28 inches high, or higher.

THE ANATOMY LESSON --- about 28 inches high

MASCULINE PRESENCE --- On same pedestal used in the New Acquisitions show --- that was great.

ANJOU -- this works well on a pedestal that is 16 by 19 and 20 inches high.

LE ROI SOLEIL -- Center of piece at eye level or very slightly higher.

FLIP ----- about 48 inches high

Baroque Portrait # 3 --- about 36 inches high

CANTERBURY ---- 30 inches high, or higher.

I realize that you may not use all of the sculptures as you mentioned to me on the phone. And the above notations are only meant as an "advisory aid", nothing more.

I am looking forward with great anticipation.

Sincerely,

Jason

Jason Seley

428 E 13th St Seley
NYC 9
April 3, 1963.
rec'd 4/8/63

Dear Dorothy -

Here are two photos. The posed one by Hotte Jacobi is about ten years old. The snapshot enlarged was taken at Delphi when we were in Greece in the summer of 1961. I prefer it, if it will reproduce.

I am also, praise be, enclosing a statement which, I hope, pleases you. I rather like it, and felt so guilty about your having to bother with it that I took a last crack at it and I think it came out okay.

Best,

Jason

428 E 13th
NYC 9
March 24, 1963.

rec'd 3/25/63

Dear Dorothy -

Here are some polaroid shots of a new one that I thought you might wish to consider. It is 30½ inches high and 26 inches wide.

Best

Jason

Seley

March 21, 1963.

Dear Dorothy -

Enclosed is a recent photo of me which could be used for the catalogue.

Best,

Jason

Seley

428 East 13th Street
New York 9, N.Y.
March 7, 1963.

rec'd 3/11/63

Dear Dorothy,

Enclosed are the photos of the "Boys" that Chuck Uht took last Sunday. He hasn't yet developed some other shots of me but we should have them shortly. Maybe by then I will come up with a statement and will forward both to you at the same time ---- I hope.

Also enclosed is the bill for the Colla repair.

Best,

Jason

KORNBLEE GALLERY
Penthouse 1018 Madison Avenue New York 21, New York UN 1-4245

February 22, 1963.
rec'd 2/25/63

Dear Dorothy –

Enclosed are the photographs of The Anatomy Lesson, Baroque Portrait #3, and Canterbury. The dimensions are on the backs of the photos.

The dimensions for the others – the photos you took with you – are as follows.

Chromatic Scale – 47 inches high, 12 inches wide

Le Roi Soleil – 50 inches high, 63 inches long

Frieze – 26 inches high, 29 inches wide

The Boys, etc. – 58 inches high, 85 inches long

Just as soon as "the Boys" are done I'll get Chuck Uht to photograph them and that should be quite soon. I am quite walking on air as a result of all this.

Always,

Jason

Simpson

November 26, 1963

Dear Mr. Simpson:

Many thanks for your very speedy reply to my inquiry about films or photographs of you at work. This was prompted by a request from the Toledo Museum of Art which will show the traveling version of AMERICANS 1963. They are having a film festival there and wanted to know if there were any films in existence of the artists in the show.

With all good wishes,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. David Simpson
209 Scenic Avenue
Pt. Richmond, California

DCM:ew

(Dictated by Miss Miller; signed in her absence)

209 Scenic Avenue
Pt. Richmond, California
November 18, 1963

rec'd 11/21/63

Mrs. Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mrs. Miller:

Bob Elkon has relayed your request for films to me.

I assumed from what he said, you want motion pictures of artists at work, in this case the artist being myself. Unfortunately I have none available. The only pictures I have had taken while at work are some still shots from about two years ago. I have a few eight by tens, & several smaller proofs from this series, which you are welcome to if they are of any use to you. I'm sorry this is the best I can offer.

I appreciate your request, and your continued interest in my work, and hope to be of more help to you in any further endeavors.

Sincerely

David Simpson

David Simpson

Simpson

cc: Mr. Barr
Mr. Burden
Mrs. Shaw

209 Scenic Avenue
Pt. Richmond, California
June 11, 1963

rec'd 6/14/63

Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Miller:

I've been meaning to drop you a note for several weeks, to thank you for all you have done for me in connection with the Americans 1963 exhibit.

The catologs arrived in good condition, and are in my opinion among the best designed such publications I have seen. Thanks too for sending the extra copy I requested. I'm sorry not to be able to see the exhibit itself, but the catolog is the next best thing.

It was amusing to me to be lumped together in a group with Ad Reinhardt, whose work I've always admired, and Gabriel Kohn and Lekakis, by Canaday, in the Times. Coming from Canaday I can't help but feel praised.

Again, thank you for the interest you have shown in my work - I'm very happy to be included in the exhibit.

Sincerely

David Simpson

David Simpson

Simpson

209 Scenic Avenue
Pt. Richmond, California
May 11, 1963

rec'd 5/15/63

Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Miss Miller:

As you guessed, I won't be lucky enough to be in New York for the opening of the Americans 1963 show. I appreciate the invitations, both to me, and your offer to send some to any relatives there. Although I know a few artists in the East, I really think Mr. Elkon is the only one off hand, who should have an invitation, and I assume this will have been done anyway.

Their is one favor I would like to ask if it isn't too much trouble to note, and that would be to send me one extra copy of the catolog, when it is ready, aside from the one you would send automatically. This would be at my expense of course.

I wish you success with the Americans 1963 exhibit, and again thank you for your interest.

Sincerely
David Simpson
David Simpson

Simpson

air

May 8, 1963

Dear Mr. Simpson:

I don't suppose we are going to be fortunate enough to see you on the evening of the preview of the exhibition AMERICANS 1963, but I hope you got the dinner invitation anyway. I am enclosing an invitation to the preview after the dinner party and also one which admits two to the general membership preview on the following night. Please let me know as soon as possible whether you would like us to send one of these invitations to friends or relatives of yours in New York.

The May 20th preview is necessarily quite restricted in numbers but there is no restriction on the second preview. We are asking the artists in the exhibition to invite up to six to ten people if they wish.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. David Simpson
209 Scenic Avenue
Pt. Richmond, Calif.

DCM:ew

Simpson

209 Scenic Avenue
Pt. Richmond, California
April 20, 1963

Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern art
New York 19, New York.

rec'd 4/22/63

Dear Miss Miller:

The name of the photographer who took the picture you will use is Bill Hawken. He lives in Berkeley, California, if that is important.

I'm sorry - this information should have been on the back of the photo's, as I thought it was.

If there is anything else I can do please let me know.

Sincerely,

David Simpson

David Simpson

S. Simpson

April 18, 1963

209 Scenic Avenue
Pt. Richmond, California
March 13, 1963

Dorothy Miller
Curator of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Simpson:

Dear Miss Miller:

Will you tell me, for purposes of catalogue acknowledgment, who the photographer was who took the photo of you? I am using the one that shows only your head.

Enclosed are [illegible] additions, as you [illegible] the Museum [illegible]hased, on the second of the forms you sent.

Many thanks.

I hope the additions and remarks are what you wanted, even though they were finished with haste.

Sincerely,

I'm glad the statement and photographs sent earlier were alright, and assume from what you said that the slides of paintings were there too, or expected soon, as I know they have been sent. I'm sorry I don't have more recent work available for you to [illegible]

Dorothy C. Miller
Curator of the Museum Collections

If there are any other ways I can help please let me know.

Sincerely,
David Simpson
David Simpson

Mr. David Simpson
209 Scenic Avenue
Pt. Richmond, Calif.

DCM:ew

Simpson

209 Scenic Avenue
Pt. Richmond, California
March 13, 1963

rec'd 3/18/63

Dorothy Miller
Curator of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Miss Miller:

Enclosed are the biographical details, with a few additions, as you requested. Also a few remarks about the tondo the Museum purchased, on the second of the forms you sent.

I hope the additions and remarks are what you wanted, even though they were finished with haste.

I'm glad the statement and photographs sent earlier were alright, and assume from what you said that the slides of paintings were there too, or expected soon, as I know they have been sent. I'm soory I don't have more recent work available for you to see.

If there are any other ways I can help please let me know.

Sincerely
David Simpson
David Simpson

Simpson

March 11, 1963

Dear Mr. Simpson:

I was very glad to receive today the piece you wrote for the catalogue, which is very satisfactory, and the photographs of yourself. Now all I need is biographical material. Would you be so kind as to check over the enclosed questionnaire, correct it wherever necessary, and add to it whatever is missing. Please return it to me as soon as you conveniently can.

I will study the color slides and go over the whole matter with Elkon, then let you know which paintings I want to include and whether some should be shipped east.

Many thanks. Sincerely,

Dorothy C. Miller

Mr. David Simpson
209 Scenic Avenue
Port Richmond, California

david cole gallery 1902 FILBERT STREET / SAN FRANCISCO 23, CALIFORNIA / WALNUT 2-2017

March 7, 1963

Mrs. Dorthy Miller
Museum of Modern Art
11 West 53d Street
New York, N.Y.

Dear Mrs. Miller:

Enclosed are the slides of recent major paintings which are now on the west coast, also the photographs and statement which you requested of David Simpson. If you should be interested in any of the paintings I have and want black and white phototgraphs I will be most happy to send you them immediately.

I would suggest that any future correspondence conserning David Simpson and the west coast activity be addressed to me directly for the promptest action. I am Simpsons exclusive representative internationaly and would appreciate this acknowledgement in any publisity or publication conserned with your exhibition.

We are both most delighted with the Museum of Modern Arts recent purchase of David's painting and of course the opportunity to be included in this show and I look forward to being of any help to you that I can.

Most cordially,

David Cole

David Cole

Simpson

209 Scenic Avenue
Pt. Richmond, California
February 23, 1963

rec'd 2/26/63

Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Miss Miller:

I was pleased to receive your letter and invitation to take part in the next American group show at the Modern Museum. I am happy to accept the invitation.

I realize the work involved in an undertaking of this kind, and will supply you with color slides of recent work available, and the other material you requested, as soon as possible - probably within 2 or 3 weeks.

The slides and biographical material etc., will probably be sent by my local San Francisco dealer, David Cole. His address, should you need further assistance is:

David Cole Gallery
1902 Filbert St.
San Francisco, California

I appreciate your interest in my work.

Sincerely

David Simpson

David Simpson

Simpson

February 20, 1963

Dear Mr. Simpson:

I have been trying to find a minute to write you for a week to say that I enjoyed your show at the Elkon Gallery. I believe Mr. Elkon has already told you that the Museum is buying the circular painting, but I think he has not yet told you that I should like to ask you to be in the Museum's next American group show. Won't you let me know right away whether you would like to do this? In the meantime I will give you some of the details about the show.

It will open on May 20 and continue at the Museum through the summer. The closing date is not yet quite certain, but in any case there will be a traveling exhibition immediately following which will use a large part of the exhibition as shown in New York, although probably not everything. It will go to museums and university galleries in this country. There will be about fifteen to eighteen artists in the show, each represented by about half a dozen items. I will have to go over all that Mr. Elkon has at the gallery, but I also want to know whether you have still more recent work, photographs or better still kodachromes that I can look at in order to get as fine a selection as possible.

I have been so terribly busy that the catalogue for this exhibition will be a little later than the opening date. For the catalogue I will need, besides photographs, a snapshot or photograph of you which could be reproduced small, a statement if you feel you can write one (brief, anything from a paragraph or two to half a page of type) or if you do not wish to write anything, a suggestion of someone else who might want to say something about your work, or a reference to something already written that you like. I would also need biographical information, as complete as possible, which I would cut down into the general format used in these catalogues. Perhaps you know the style of catalogue which has in the past accompanied these American shows, or can look at them somewhere to get an idea of what I need from you.

All this is assuming that you will feel like being in the show. I look forward to hearing from you soon.

Sincerely,

Mr. David Simpson, 209 Scenic Avenue
Pt Richmond, California

Dorothy C. Miller
Curator of the Museum Collections

Stable

cc: Miss Dudley

October 1, 1964

Dear Eleanor:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Indianas which you had lent to our exhibition AMERICANS, 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Eleanor Ward
Stable Gallery
33 East 74 Street
New York 21, New York

DCM:ew

cc: Miss Dudley

Stable Gallery

STABLE GALLERY 33 EAST 74TH STREET, NEW YORK 21, N.Y. RE 7-0100

JULY 12, 1963

October 16, 1963

DEAR DOROTHY:

PLEASE RELEASE ROBERT INDIANA'S PAINTING,
THE DEMUTH AMERICAN DREAM #5, TO PENSON AND
BROADWAY, AFTER AUGUST 18TH, 1963.

Dear Eleanor:

Our Registrar needs to clear her books by having you sign this receipt for two items which have been transferred to the circulating version of the exhibition and for which you have another receipt from the Museum.

Best, as ever,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Eleanor Ward

DIRECTOR

Mrs. Eleanor Ward
33 East 74 Street
New York 21, N. Y.

DCM:ew

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

EW:c
cc TO ALBERT C. HAEGER, PENSON AND CO., 11 BROADWAY
NEW YORK 4, N. Y.

Orig. D.D.

Stable 1963

STABLE GALLERY 33 EAST 74TH STREET, NEW YORK 21, N.Y. RE 7-0100

JULY 12, 1963

DEAR DOROTHY:

PLEASE RELEASE ROBERT INDIANA'S PAINTING, THE DEMUTH AMERICAN DREAM #5, TO PENSON AND COMPANY, 11 BROADWAY, AFTER AUGUST 18TH, 1963.

SINCERELY,

Ivan Wade

DIRECTOR

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

EW:G
CC TO ALBERT C. HAEGER, PENSON AND CO., 11 BROADWAY
NEW YORK 4, N. Y.

Stable

June 20, 1963

Dear Eleanor:

Here are the photographs of Marisol.

It was lovely to see you today. So many thanks.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Eleanor Ward
The Stable Gallery
33 East 74 Street
New York 21, N. Y.

DCM:ew

cc: Miss Dudley
~~Miss Jones~~
Mr. Rasmussen

Stable

March 7, 1963

Dear Eleanor:

Here is the loan agreement form for your piece by Marisol. Am I right in believing this is your own and not the gallery's?

I will see Bob Indiana shortly and go over the selection of his work, then send you the loan forms for them and order the photographs.

I just want to get things started by sending you this loan form right away.

Best, as ever,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Eleanor B. Ward
33 East 74 Street
New York 21, N. Y.

DCM:ew

S Steinberg

February 18, 1963

Dear Leo:

Do you remember that quite some time ago I spoke with you about Chryssa and the fact that I have asked her to be in the next American group show that Iaam organizing to open here in May? If you could condider writing a few words about her work for the catalogue it would make me very happy. I know how busy you are, and perhaps it is out of the question for you. It could be any length except long! You know the format of those catalogues of mine - the texts can be anything from a few sentences to a few paragraphs. Please don't say no right away.

As for the time element I surely will not have the catalogue ready to go to press for three weeks or even more. I haven't even my list of artists complete yet- I am very far behind schedule.

Sincerely,

Dorothy Miller

Mr. Leo Steinberg
39 West 76 Street
New York, New York

1050

Streep

cc: Miss Dudley
Mr. Rasmussen

April 11, 1963

Dear Mr. Streep:

Many thanks for your willingness to lend your Oldenburg Green Shoes for the Museum's forthcoming exhibition AMERICANS 1963 which will be held from May 20 through August 18. If you are willing we should like to bring the piece to the Museum quite soon for registration. Our registrar will be in touch with you to set the date.

I enclose our loan agreement form for your signature, insurance valuation, and the size which I need for the catalog, as well as the credit line you would like. Will you be so kind as to return the green copy to me and keep the white one for your files?

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Jon N. Streep
1040 Park Avenue
New York, N. Y.

105d

DCM:ew

Taubman

May 15, 1963

Dear Mr. and Mrs. Taubman:

Our Registrar is anxious to have your completed loan agreement form for the Sally Drummond painting which you are lending to AMERICANS 1963.

I am enclosing a duplicate form in case our first one did not reach you.

Sincerely,

Eileen Wells
Secretary to Dorothy C. Miller

Mr. and Mrs. Alfred Taubman
12741 Capitol Avenue
Oak Park, Michigan

Taubman

cc: Miss Dudley
Mr. Rasmussen

April 8, 1963

Dear Mr. Taubman:

Many thanks for your telephone call saying that you will be willing to lend the painting Fusion, II by Sally Hazelet Drummond for the Museum's forthcoming exhibition AMERICANS 1963. Sally will be one of fifteen painters and sculptors in the show, each of whom will be represented by six or eight works. We are delighted that we may include your painting in the show.

The Museum will of course bear all expenses of transportation and insurance. I enclose our loan agreement form and would appreciate your noting the insurance and the proper catalog credit line on it. Please return the green copy to me and keep the white one for your files.

I am writing to the Detroit Institute of Arts and I am very glad to know that they are able to pack and ship in a case like this. We have another painting by Sally Drummond being lent from Detroit. It is owned by Mr. and Mrs. Barron and I shall hope to have this one and yours packed in the same shipping case.

Would it be possible for you to let your painting go during the last week of April so that we could receive it early in May?

Again, many thanks for your generosity in lending.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Alfred Taubman
12741 Capitol Avenue
Oak Park, Michigan

DCM:ew

(1)

Taubman

DLS

THE MUSEUM OF MODERN ART
April 5, 1962

ALFRED TAUBMAN
12741 CAPITOL AVE
OAK PARK, MICHIGAN

VIA: SERVICE DESK B, NEW YORK

WOULD GREATLY APPRECIATE LOAN YOUR SALLY HAZELET PAINTING

FOR FIFTEEN AMERICANS EXHIBITION HERE MAY 20 THROUGH AUGUST 18

CATALOG NOW GOING TO PRESS

DOROTHY MILLER
MODERNART

Charge to: AMERICANS 1963

T Taubman

DLS

THE MUSEUM OF MODERN ART
April 1, 1963

ALFRED TAUBMAN
12741 CAPITOL AVE
OAK PARK, MICHIGAN

WOULD GREATLY APPRECIATE LOAN YOUR SALLY HAZELET PAINTING

FOR FIFTEEN AMERICANS EXHIBITION HERE MAY 20 THROUGH AUGUST

18 CATALOG NOW GOING TO PRESS

DOROTHY MILLER
MODERNART

Charge to: AMERICANS 1963

cc: Mrs. Shaw

Toledo

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

November 26, 1963

rec'd 11/7/63

Dear Mr. Gunther:

Please forgive the unavoidable delay in answering your question of November 5 about films on the work of the artists in AMERICANS 1963. We have inquired of all the fifteen artists or their dealers and find there is practically nothing. Oldenburg was one of a number of artists filmed by CBS for a TV program on the New York art world which was directed by Harold Rosenberg.

However, a man named Bert Mangel, who works in the Television Advertising Department of Batten, Barton, Durstine & Osborn, Inc. is making a film on New York artists including several artists in AMERICANS 1963 - Bontecou, Chryssa, Marisol, Indiana, Oldenburg, Rosenquist. Mr. Mangel does not know when his film will be finished but I suggest that you get in touch with him as this sounds like the sort of thing you are looking for.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Charles F. Gunther
Supervisor of Art Education
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 1, Ohio

DCM:ew

(Dictated by Miss Miller; signed in her absence)

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

November 5, 1963

rec'd 11/7/63

Miss Dorothy C. Miller
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Miller:

We are planning a film festival in connection with Americans 1963 scheduled to be exhibited at our Museum February 1st through March 2nd 1964. Do you happen to know if any motion pictures have been made about the fifteen artists in this exhibition?

I would appreciate any advice you might have. At the present time the majority of films we are showing are experimental in nature, but we would enjoy having some films on these particular artists or artists of their age.

Sincerely,

Charles F. Gunther,
Supervisor of Art Education

CFG/hjm

THE MUSEUM OF MODERN ART

Date November 18, 1963

To: Dorothy Miller

From: Eileen Wells

Re: Films on artists in AMERICANS 1963

Dear Dorothy:

I have checked on films about the artists in AMERICANS 1963 and find that there is really nothing except maybe the section on Oldenburg in the Harold Rosenberg T.V. film about the New York art world. However, when I spoke to Jim Rosenquist he told me that a man named Bert Mangel who works at B.B.D. & O. (Television Adv. Dept.) is making a film on N.Y. artists. He has already done a section on Rosenquist and will probably do several other artists in the show (Bontecou, Chryssa, Marisol, Indiana, Oldenburg). ~~Mexix~~ I called Mr. Mangel, who is not sure whether or not he will have the film finished by Feb. 1 when the Toledo Museum wants to have its festival. However, he might have sections of it finished. Should we give them his name so that they can write him directly?

To DM

Date 11/15 Time 11:05

WHILE YOU WERE OUT

Mr. Rosenquist

of

Phone

✓	TELEPHONED		PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message Two men, Bert Mangel & Walter Wellebit, are now making a film on N.Y. artists. They have done a section on Rosenquist. Mr. Mangel works for B.B.D. &O. EL 5-5800, ext. 708 (Television Adv. Dept.)

Operator

Alpha Office Supply Co., Inc.

doesn't know of any

will write none

* all these artists may be included in Bert Mangel's film on Pop Art.

Films

Anuskiewi

Bontecou

Higgins

Chryss

Drumm

Oldenbe

Rosenqui

Marisol -

Indiana - none *

Kohn - Jane Wade doesn't know of any

Lindner - none

Reinhardt - none

Simpson - ~~Alkin will write~~ none

Seley - none

Sekakis - none

* All these artists may be included in Bert Mangel's film on Pop Art.

To DM

Date 11/15 Time 11:05

WHILE YOU WERE OUT

Mr. Rosenquist

of

Phone

✓	TELEPHONED		PLEASE CALL HIM
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	WANTS TO SEE YOU		IMPORTANT

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Operator

Alpha Office Supply Co., Inc.

Films

Anuszkiewicz - none

Bontecou - none *

Higgins - none

Chryssa - none *

Drummond - none

Oldenberg - Harold Rosenberg T.V. Program ?*

Rosenquist - ? *

Marisol - none *

Indiana - none *

Kohn - Jane Wade doesn't know of any

Lindner - none

Reinhardt - none

Simpson - ~~Elkon will write~~ none

Seley - none

Lekakis - none

* All these artists may be included in Bert Mangl's film on Pop Art.

cc: Miss Dudley

October 1, 1964

Dear Mr. and Mrs. Tremaine:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Oldenburgs which you had lent to our exhibition AMERICANS 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Burton Tremaine
563 Park Avenue
New York, New York

DCM:ew

Americans 1963/Tremaine

Sept 11, 1963

Sally

Mrs. Tremaine tel'd to report cracking in N.S. corner of her Oldenburg 7up - also broken along top. She wants us to have artist go to her apartment to repair it. Was it in g.c. when it left museum?

DD

She has not seen the Strong Arm yet. But we'll probably hear as soon as she inspects it.

Oldenburg - R.h. corner

cracking in R.h. corner

broken along top.

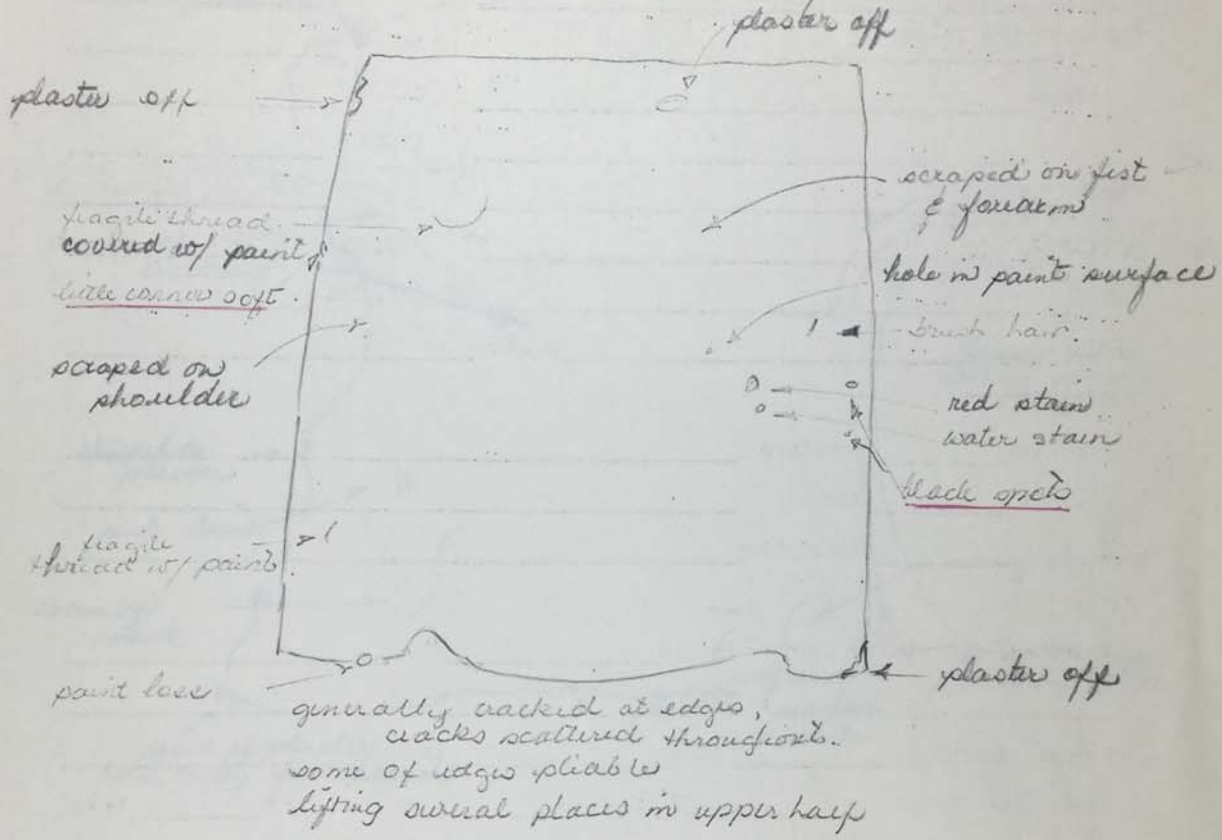
4-22-63

8-22-63

Tremaine

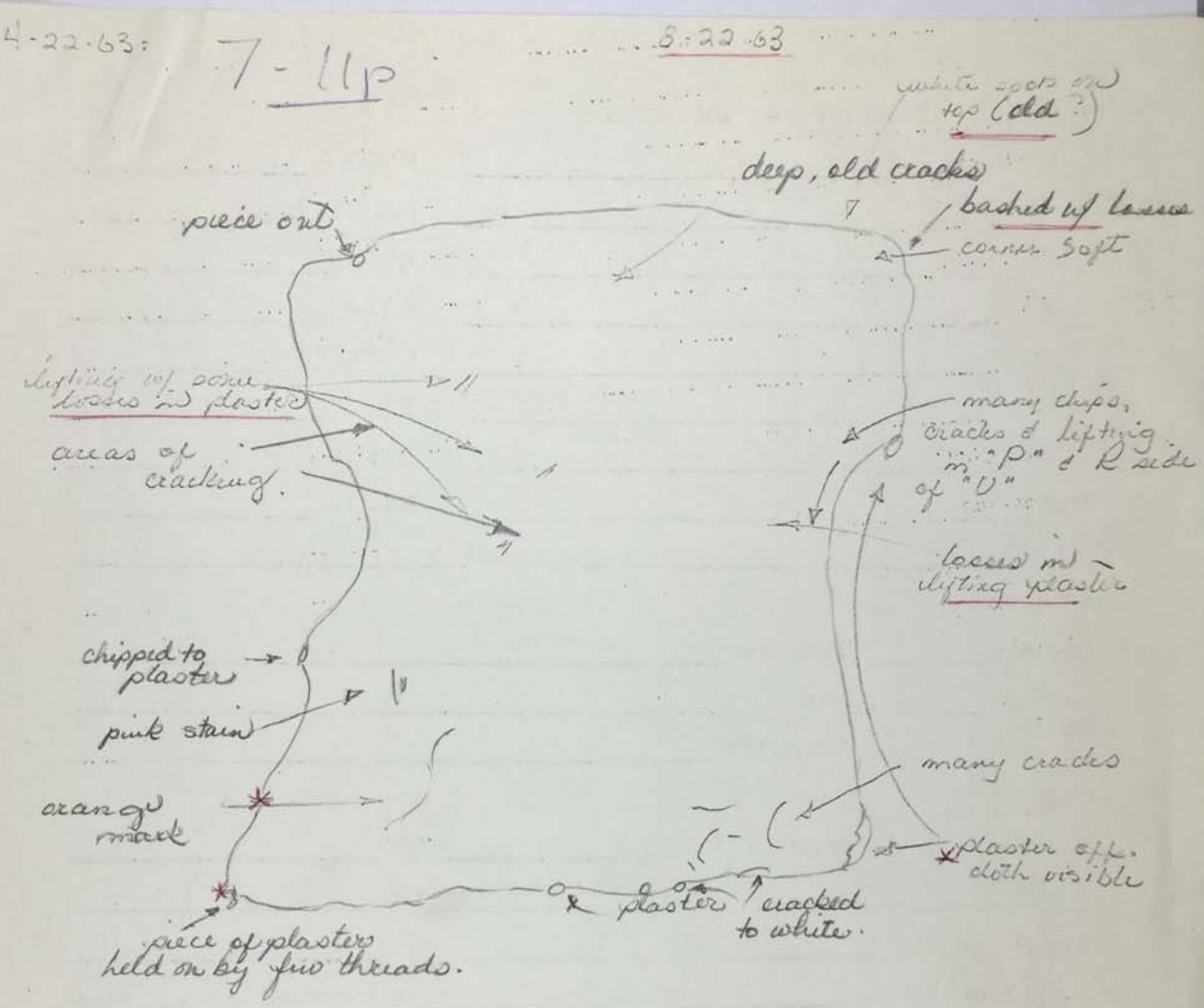
Wadsworth Athenaeum loan sticker glued around wire.

Strong Arm



4-22-63: 7-11p

5-22-63



white generally soiled
chipped all edges
cracks gen. + thro or above

Tremaine

cc: Miss Dudley
Mr. Rasmussen

April 4, 1963

Dear Mr. and Mrs. Tremaine:

I have received word from your secretary in Meriden that you are willing to lend the two Oldenburgs which I requested for the Museum's forthcoming exhibition AMERICANS 1963. The exhibition will feature fifteen painters and sculptors and will be held from May 20 through August 18.

I enclose the Museum's loan agreement forms which I hope you will fill out and return to us soon. Our Registrar's office will be in touch with you about sending for the two pieces around April 19, if you are back from Europe at that time.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Burton G. Tremaine
Meriden,
Connecticut

DCM:ew

Weeman (H. Tremaine)

DLS NLT

THE MUSEUM OF MODERN ART
April 1, 1963

BURTON TREMAINE
HOTEL PLAZA ATHENEE
AVENUE MONTAIGNE
PARIS

W. U. CABLES

WOULD GREATLY APPRECIATE LOANS OLDENBURG STRONGARM AND

SEVENUP FIFTEEN AMERICANS MAY 20 AUGUST 18 REGARDS PLEASE

WIRE

DOROTHY MILLER
MODERNART

To D

Date 4/3/63 Time 10:15

WHILE YOU WERE OUT

M Mrs. Tremaine's secretary

of

Phone WA 5-7633 (Meriden, Conn.)
Area Code Number Extension

TELEPHONED	x	PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message She has a message from Mrs. Tremaine agreeing to lend to AMERICANS 1963. Loan form can be sent to 99 Center Street, Meriden, Conn.

Operator

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

Weisman (Mr.) Tremaine

DLS NLT

THE MUSEUM OF MODERN ART
April 1, 1963

BURTON TREMAINE
HOTEL PLAZA ATHENEE
AVENUE MONTAIGNE
PARIS

W. U. CABLES

WOULD GREATLY APPRECIATE LOANS OLDENBURG STRONGARM AND

SEVENUP FIFTEEN AMERICANS MAY 20 AUGUST 18 REGARDS PLEASE

WIRE

DOROTHY MILLER
MODERNART

Charge to: AMERICANS 1963

Rate

cc: Miss Dudley
Mr. Rasmussen

Weisman (Higgins)

THE MUSEUM OF MODERN ART

cc: Alfred Barr
Dorothy Dudley
Richard Koch
Alicia Legg

Date July 27, 1965

To: Dorothy Miller

Re: Giacometti, Dog

From: Peter Selz

Dear Dorothy,

I have Mr. Frederick R. Weisman's angry letter about the Higgins sculpture in which he mentions also that he has decided not to lend the two Giacomettis for the Western showing of the Giacometti exhibition. One of these is the Dog of 1951 which, I feel, is most essential to remain part of the show and I wonder if, under the circumstances, the Museum Collection would be willing to let the Dog go to Los Angeles and San Francisco. As I have obtained a loan of this piece from Mr. Morton G. Neumann for the Chicago exhibition, it will not be necessary to send our piece to Chicago.

possibly? EF

claim

Peter

NYC.

cc: Dorothy Miller
Dorothy Dudley
Alicia Legg

July 26, 1965

Mr. Frederick R. Weisman
9229 Sunset Boulevard
Suite 804
Los Angeles, California 90069

THE MUSEUM OF MODERN ART

cc: Betsy Jones
Registrar
A. Legg

Date July 27, 1965

To: Richard Koch

Re: Weisman letter

From: Margaret Hargreaves

Shortly after writing the attached letter to Mr. Weisman, asking him to keep the Castellani in The Responsive Eye touring exhibition, we received a copy of a letter from him to Miss Miller. I talked to Mr. Seitz this morning and he repeated that he definitely wants to keep this picture until the end of the show.

cc: Dorothy Miller
Dorothy Dudley
Alicia Legg

July 26, 1965

Mr. Frederick R. Weisman
9229 Sunset Boulevard
Suite 804
Los Angeles, California 90069

Dear Fred:

As we all know, Mougouche Phillips is a mysterious lady. When I talked to her she acted as if she had no intention whatsoever of selling any of the pictures she mentions in her letter to you. She said she would give Good Afternoon, Mrs. Lincoln if you would immediately donate it to the Tate gallery.

I would appreciate it very much if you would leave your beautiful Castellani in The Responsive Eye exhibition until the end of the tour. Miss Miller is on vacation but I shall forward copies of our correspondence to her.

Hoping that you and Marcia are having a good summer.

Yours,

William C. Seitz
Curator

WCS:mh

(Dictated by Mr. Seitz, but signed in his absence).

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Rasmussen
Mr. Seitz
Mr. Selz
Mr. Palmer

July 22, 1965

Miss Dorothy Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Miller:

I am in receipt of Richard Koch's "legal document" of July 19 regarding our Higgins sculpture.

To tell you that I am not only extremely disappointed, but greatly disturbed by the entire situation is putting it mildly. I think that the matter is not only being treated unfairly, but that I personally have been taken advantage of to the point where I am unwilling to expose myself to the possibility of a repetition of this.

This work of art was not only on tour for a much longer period than was originally agreed upon, but its return was inexcusably delayed and, after reporting the damage many months ago, it still has not been resolved. Please handle it any way you wish, but do it with dispatch.

I believe at the present time we have the following works of art in Museum of Modern Art shows: Our Reuben Nakian is in Paris. Our Castellani is in the Responsive Eye Show. We have two sculptures scheduled for the Western Exhibition of the Giacommetti show.

Bought from Resp. Eye by Weewalk

In view of the fact that I only agreed to the Nakian for the Paris Exhibition, please have it returned in September. Furthermore, I do not intend to release my Giacommettis for the Western Exhibit, nor to extend the period of time on the Castellani.

9229 sunset boulevard, suite 804 • los angeles, california 90069

Miss Miller, please understand that I am not taking this position because I am angry. I do feel, however, that in lending works of art which Mrs. Weisman and I love and live with constantly, we are making a great sacrifice. We believe that the Higgins episode indicates a complete lack of consideration and we do not wish to subject ourselves to such occurrences in the future.

Sincerely yours,

Frederick R. Weisman

FRW/jb

THE MUSEUM OF MODERN ART

Date July 16, 1965

To: Dick Koch

From: Betsy Jones

Re: Letter to Mr. Weisman about Higgins Grasshopper

(I must say that Mrs. Hsu doesn't know how things are at the Museum if she thinks 6 months is a long time for settling an insurance claim. I think we didn't settle the 1958 fire claim for almost 3 years.)

Although I see that Dorothy has already used the phrase "perfect condition" in her letter to Weisman, I wonder if it wouldn't be better to say in the first piragraph "he has given his assurance that he can restore it to its original condition." After all, it may very well fall apart again.

Also, it does seem to me that although it may be in perfect condition, still it will not be quite the way it was when Mr. Weisman bought it. It may be different in color, in surface texture, in shape and outline and maybe even in actual material. Maybe, too, despite what Higgins says the epoxy just won't stay attached to the metal permanently especially given its location on this particular piece.

In any case, I should think Mr. Weisman might be entitled to something for depreciation and I don't think he's completely wrong in saying that if it is known that the piece has been damaged its eventual sales value would be affected.

If you think there's any argument in favor of some depreciation I imagine we should wait to see how the piece actually looks. In any case, I think no buyer would close a deal for it without seeing it.

THE MUSEUM OF MODERN ART

Date July 15, 1965

To: Mr. Waldo Rasmussen
Miss Marie Frost
Miss Betsy Jones

Re:

From: Richard H. Koch

I would be grateful for your comments on the attached draft of a letter which I am planning to send Mr. Frederick Weisman regarding the now celebrated Higgins "Grasshopper" claim.

Enc.

July 14, 1965

Mr. William C. Seitz
Curator
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Bill:

Thank you for your letter of July 8. Frankly, I am surprised at Mongouche's attitude. She most definitely indicated that she was willing to sell one of her possessions. She was undecided as to what to sell and wanted to know what my first, second and third choices were. I am enclosing a copy of her letter to me. I appreciate your talking to her, however, Bill, and I will write to her directly. I will keep you informed of what progress I make.

Regarding the Castellani, I had hoped to withdraw it after Pasadena. If it is very important to you, however, Bill, I would be willing to let it go on to Baltimore, providing you can prevail upon Dorothy Miller to resolve the Higgins situation. We have had this matter pending for months now. I cannot seem to find out what the status of it is.

Best Regards,

Frederick R. Weisman

FRW/jb

Enclosure

9729 sunset boulevard, suite 804 • los angeles, california 90069

cc: Dorothy Miller (Nantucket)
Dorothy Dudley
Alicia Legg

7/16/65

July 14, 1965

Mr. William C. Seitz
Curator
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Bill:

Thank you for your letter of July 8. Frankly, I am surprised at Mougouche's attitude. She most definitely indicated that she was willing to sell one of her possessions. She was undecided as to what to sell and wanted to know what my first, second and third choices were. I am enclosing a copy of her letter to me. I appreciate your talking to her, however, Bill, and I will write to her directly. I will keep you informed of what progress I make.

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Best regards,

Frederick R. Weisman

FRW/jb

Enclosure

9229 sunset boulevard, suite 804 • los angeles, california 90069

THE MUSEUM OF MODERN ART

Date July 14, 1965

To: Mr. Koch

From: Marie Frost

Re: Higgins: Grasshopper

Dear Mr. Koch:

Personally, I don't see any reason why the insurance company should pay Mr. Weisman the full value for this piece. Higgins has assured me that when it is finished, the piece will be as perfect as before and strong, therefore, we cannot claim total [illegible] that the $5,000 would amount to.

MEMORANDUM

To: Dorothy Miller

From: RICHARD KOCH

Date:

Subject:

Herewith your file - Please keep me posted.

D

gather Mr. Weisman doesn't think so, when the [illegible]d to him it was in perfect condition, if there [illegible] weakness it was not visible. Since there was [illegible] box in which it traveled, I gather that the [illegible] shippers or the vibration of traveling caused [illegible] piece to fall out. Dorothy Miller has intimated [illegible]as happened to other Higgins pieces.

[illegible]Mr. Weisman should take the piece back and if [illegible] sell it himself, but instead he is putting the [illegible]ms to feel that it is our fault the insurance [illegible] the full value. One can't expect an insurance [illegible]al loss for something that is completely

Marie

THE MUSEUM OF MODERN ART

Date July 14, 1965

To: Mr. Koch

Re: Higgins: Grasshopper

From: Marie Frost

Dear Mr. Koch:

Personally, I don't see any reason why the insurance company should pay Mr. Weisman the full value for this piece. Higgins has assured me that when it is finished, the piece will be as perfect as before and strong, therefore, we cannot claim total loss which is what the $5,000 would amount to.

Although I gather Mr. Weisman doesn't think so, when the piece was shipped to him it was in perfect condition, if there was a structural weakness it was not visible. Since there was no damage to the box in which it traveled, I gather that the handling by the shippers or the vibration of traveling caused the bottom of the piece to fall out. Dorothy Miller has intimated to me that this has happened to other Higgins pieces.

Rightfully, Mr. Weisman should take the piece back and if he doesn't want it sell it himself, but instead he is putting the onus on us and seems to feel that it is our fault the insurance company won't pay the full value. One can't expect an insurance company to pay total loss for something that is completely restored.

Marie

cc: Miss Miller
Insurance G/E 62-3
green

THE MUSEUM OF MODERN ART

cc: Mr. Rockefeller
Miss Dudley
Miss Jones
Miss Frost

Date June 24, 1965

To: Richard Koch

Re: Insurance Claim for Higgins sculpture Grasshopper

From: Dorothy C. Miller

July 14, 1965

Mr. Edward Higgins
Old Philadelphia Rd.
Easton, Pennsylvania

Dear Mr. Higgins:

A brief note to ask how you are coming along with the restoration of your sculpture piece, Grasshopper? Is there is chance that we shall have it back soon?

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

MEMORANDUM

To: Dick Koch

From: DOROTHY C. MILLER

Date: 6-25-65

Subject:

Tomorrow insurance claim by member of our Internat'l Council

difficult time with Mr. Frederick Weisman of Los Angeles because of damage to a sculpture which he lent to my exhibition, sculpture is Grasshopper by Edward Higgins. The attached correspondence tells the story, but briefly here it is.

after the showing here. It was in good

the plaster-like epoxy (the sculpture is shook loose. Mr. Weisman was angry over months it had been away, even though he of the piece in our circulating exhibition. to the Museum that we have the the full value, $5,000.

now repairing the piece which will be in shape as it was when Weisman made it. willing to pay the cost and correct.

letter to Mr. Weisman on June 3, which matter, I offered to alert several market and to recommend it for purchase. Hsu, who seems to be Mr. Weisman's longer try to handle this situation.

to our Museum as a member of the Inter- and art collector on the West Coast. He to the Council members and staff and at dinner at their house during our

Higgins for sale to one collector un- photograph to another, from whom I have not to try. If I do not succeed in interesting the next step would be to ask Higgins' dealer, Leo Castelli, to sell it.

Do you feel that we should make an attempt to persuade the Insurance Companies involved to settle the claim in full? The piece would then belong to them and they would have to try to sell it. There are seven Companies involved (see my letter of May 24 to Mr. Weisman).

Dee

THE MUS RN ART

cc: Mr. Rasmusse
Miss Dudley
Miss Jones
Miss Frost

To: Richard Koch

From: Dorothy C. Mill

e 24, 1965

ce Claim for

sculpture Grasshopper

MEMORANDUM

To: Mr. Koch

From: DOROTHY C. MILLER

Date: 6-25-65

Subject: Tardy insurance claim by member of our Internat'l Council.

Dear Dick:

We are havi k Weisman of Los Angeles because of da my exhibition, AMERICANS 1963. The ggins. The attached corresponden it is.

The sculptu It was in good condition when packed an, but during the shipment a sectio e sculpture is made of welded steel was angry over the damage and over t , even though he had readily consented culating exhibition. He, therefore, return ; that we have the Insurance Company rei).

The sculptor Higgins is now repairing the piece which will be in as perfect condition when he finishes as it was when he first made it. Naturally the Insurance Company is willing to pay only for repairs and shipping costs, which seems to me correct.

You will see that in my letter to Mr. Weisman on June 3, which I wrote after consulting you in the matter, I offered to alert several collectors that the piece is on the market and to recommend it for purchase. The reply to my letter by Mrs. Dixie Hsu, who seems to be Mr. Weisman's assistant, makes me feel I can no longer try to handle this situation.

Mr. Weisman is important to our Museum as a member of the International Council and a very important art collector on the West Coast. He and Mrs. Weisman were most gracious to the Council members and staff and entertained all seventy-five of us at dinner at their house during our meetings last May.

I have already offered the Higgins for sale to one collector unsuccessfully and have sent the photograph to another, from whom I have not yet heard. I have two or three more to try. If I do not succeed in interesting someone in it I believe the next step would be to ask Higgins' dealer, Leo Castelli, to sell it.

Do you feel that we should make an attempt to persuade the Insurance Companies involved to settle the claim in full? The piece would then belong to them and they would have to try to sell it. There are seven Companies involved (see my letter of May 24 to Mr. Weisman).

DCM

THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen
Miss Dudley
Miss Jones
Miss Frost

Date June 24, 1965

To: Richard Koch

Re: Insurance Claim for Higgins sculpture Grasshopper

From: Dorothy C. Miller

Dear Dick:

We are having a difficult time with Mr. Frederick Weisman of Los Angeles because of damage to a sculpture which he lent to my exhibition, AMERICANS 1963. The sculpture is Grasshopper by Edward Higgins. The attached correspondence tells the story, but briefly here it is.

The sculpture circulated after the showing here. It was in good condition when packed at Santini's for return to Mr. Weisman, but during the shipment a section of the white plaster-like epoxy (the sculpture is made of welded steel and epoxy) shook loose. Mr. Weisman was angry over the damage and over the number of months it had been away, even though he had readily consented to inclusion of the piece in our circulating exhibition. He, therefore, returned the sculpture to the Museum asking that we have the Insurance Company reimburse him for the full value, $5,000.

The sculptor Higgins is now repairing the piece which will be in as perfect condition when he finishes as it was when he first made it. Naturally the Insurance Company is willing to pay only for repairs and shipping costs, which seems to me correct.

You will see that in my letter to Mr. Weisman on June 3, which I wrote after consulting you in the matter, I offered to alert several collectors that the piece is on the market and to recommend it for purchase. The reply to my letter by Mrs. Dixie Hsu, who seems to be Mr. Weisman's assistant, makes me feel I can no longer try to handle this situation.

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Do you feel that we should make an attempt to persuade the Insurance Companies involved to settle the claim in full? The piece would then belong to them and they would have to try to sell it. There are seven Companies involved (see my letter of May 24 to Mr. Weisman).

DCM

cc: Mr. Koch
Mr. Rasmussen
Miss Dudley
Miss Jones

June 11, 1965

Miss Dorothy C. Miller
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Miller:

Mr. Weisman is out of the city at the moment, and I have not had a chance to discuss the contents of your letter with him.

As a lender to the Museum of Modern Art, Mr. Weisman generously lent the Higgins to the various exhibitions. It was originally scheduled to be returned in August 1963 and extended to November 1964 on request. After numerous inquires, it finally arrived damaged in February 1965.

Now, in June 1965, six months later, for the Museum to say that the insurance company only wants to pay for the repair and shipping cost, I hesitate to inform Mr. Weisman of the Museum's intention. It shows a complete lack of consideration and appreciation.

It has been Mr. Weisman's experience that no art object retains its value after restoration, and, in this instance, I would suggest that the Museum tries its best to recover the cost of the Higgins and, in the meantime, send Mr. Weisman a check for $5,000. This has been his decision all along and

9229 sunset boulevard, suite 804 • los angeles, california 90069

should the Museum feel it unreasonable, please send me a reply and I shall discuss the matter with Mr. Weisman.

Yours very truly,

Dixie Hsu

Mrs. Dixie Hsu

cc: Mr. Koch
Mr. Rasmussen
Miss Frost
Miss Dudley

June 3, 1965

Dear Mr. Weisman:

I am sorry for the delay in answering your May 4th letter about the Higgins. We have had trouble in getting Higgins to New York because of the reason I mentioned to you when I was in Los Angeles. Now, however, he has taken the sculpture to his studio in Pennsylvania.

Since Higgins will repair the piece and restore it to perfect condition, our insurers refuse to pay for total loss but only for the repair and shipping costs.

If you are sure you do not want to keep this Higgins, I might offer it to a few other collectors here in the East at the insurance value of $5,000. I have no idea whether I would succeed in selling it for you but it seems to me likely that Leo Castelli could resell it for you if I am not able to.

With kind regards to you and Mrs. Weisman.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Frederick R. Weisman
9229 Sunset Boulevard, Suite 804
Los Angeles, California 90069

DCM/bl

cc: Miss Frost
Miss Dudley

discussed with Koch — to be revised - 6-2-65

Keep this

The Museum of Modern Art

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

The Museum Collections

May 24, 1965

Dear Mr. Weisman:

I am sorry for the delay in answering your May 4th letter about the Higgins. Having been in California for three weeks, I find my desk piled high with unfinished business.

getting Higgins to New York because of the expense involved and have had trouble in

Since Higgins will repair the piece and restore it to perfect condition, our insurers do not want to pay for total loss but only for the repair and shipping costs. I will therefore do my best to sell the piece for you to some other collector at the insurance value of $5,000. I hope I shall be successful but it surely will take some time as I cannot get immediate answers from any of these busy people.

The insurance situation as I understand it is this: Seven companies are involved, one of them in London. Aetna is the lead company and has 15% of the policy, the rest being divided up among the six other companies, all of whom would have to agree to payment. It would certainly take a lot of time and it therefore seems to me better to try to sell the sculpture after its repair. I hope that you will agree with me.

and negotiate that this solution would be better

Sincerely,

D. C. Miller

Dorothy C. Miller
Curator of the Museum Collections

Mr. Frederick R. Weisman
9229 Sunset Boulevard, Suite 804
Los Angeles, California 90069

DCM/bl

Los Angeles. Now for himself he has taken the sculpture to his studio in Pennsylvania June 3, 1965

Keep this

discussed with Koch — to be revised - 6-2-65

The Museum of Modern Art

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

The Museum Collections

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and negotiation

Sincerely,

Dorothy Miller

Dorothy C. Miller
Curator of the Museum Collections

Mr. Frederick R. Weisman
9229 Sunset Boulevard, Suite 804
Los Angeles, California 90069

DCM/bl

Los Angeles. Now, however, he has taken the sculpture to his studio in Pennsylvania.

Schambach - Aetna is lead
has 15% of policy
85% in 6 other cos.

To DCM
Date MAY 17 Time 11:15 A.M. P.M.

WHILE YOU WERE OUT

MR. TAYLOR

of

Phone BE 39200
AREA CODE NUMBER EXTENSION

✓	TELEPHONED	✓	PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		RETURNED YOUR CALL

Message

Bailey
Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

Miss Miller ✓
Miss Dudley
C/E 62-3
green

1965

Mr. Louis Sl
Claims Super
Aetna Insura
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Hartford, Co

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Dear Mr. Sha

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The piece has gone to Higgins' studio for repair and he has given us an estimate of $200 for repair. In addition, there will be a transportation charge from California to New York amounting to $76.75.

Higgins has assured us that when the piece is repaired it will be in as good condition as it was before the damage occured. Miss Dorothy Miller, Curator of Collections of this Museum, feels that this is one of Higgins' best pieces and is very anxious to sell it at the full value, and she also thinks that she has two possible buyers, one of which, is out of the country at the present time.

Since the damage occured in February, Mr. Weisman is very anxious to be paid at the earliest and does not want to wait the extra time it will take to mend the piece and eventually sell it. Would it be possible to pay Mr. Weisman the full value of $5,000. now. We realize that, in doing so, the piece will then belong to the insurance company, and when Miss Miller finds a buyer, can they in turn purchase it from the company?

I would like to discuss this situation with you and would appreciate your calling me at your earliest convenience.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

cc: Mr. Block
Mr. Taylor

cc: Miss Miller
Miss Dudley
C/E 62-3
green

May 12, 1965

Mr. Louis Shamback
Claims Supervisor
Aetna Insurance Co.
50 Elm Street
Hartford, Connecticut

Re: Higgins: Grasshopper. 1961.
Welded steel and epoxy

Dear Mr. Shamback:

I am writing you about a claim filed by this department dated March 22, 1965, Higgins: Grasshopper. 1961, welded steel and epoxy; I do not seem to have an Aetna Claim number for it.

This piece, belonging to Mr. Weisman in Los Angeles, suffered considerable damage when it was returned to him at the end of the exhibition tour and it has been rejected by him and returned to us for disposal. Mr. Weisman no longer wants the piece and has requested that we pay him the full insurance value of $5,000.

The piece has gone to Higgins' studio for repair and he has given us an estimate of $200 for repair. In addition, there will be a transportation charge from California to New York amounting to $76.75.

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I would like to discuss this situation with you and would appreciate your calling me at your earliest convenience.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

cc: Mr. Block
Mr. Taylor

THE MUSEUM OF MODERN ART

cc: Miss Miller ✓ extra
C/E 62-3
i-o

Date May 12, 1965

To: Miss Dudley

Re: Red box for Higgins sculpture piece

From: M. Frost

Dear Dorothy:

As you know, the Higgins piece that was damaged in the AMERICANS 1963 exhibition, and belonging to Mr. Frederick Weisman, has been taken by Higgins to Pennsylvania for repair. It was stored with its red traveling box temporarily by Bill Farnie. Bill has the red box stored in one of his back store rooms and I have asked him not to destroy it as we may need it again to ship the sculpture piece once it has been repaired.

I apologize, I find that I do have copies of all the transportation charges from Los Angeles.

M.F.

be of any help to you from this end to hasten the insurance settlement, please do not hesitate to let me know.

With best regards,

Sincerely,

Frederick R Weisman

Frederick R. Weisman

FRW:dh

9229 sunset boulevard, suite 804 • los angeles, california 90069

Original: Miss
cc: Miss

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s INS.

Higgins ~~Tooke~~ will
repair for $200.

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JRV:dh

9229 sunset boulevard, suite 804 • los angeles, california 90069

Original: Miss Dudley
cc: Miss Miller

Loans - Am. '63
HIGGINS INS.

May 4, 1965

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

Dear Miss Miller:

This is further to my letter dated March 10, 1965 regarding our Higgins.

I would very much like to receive the insurance claim check as the matter has been pending for some time now. If I can be of any help to you from this end to hasten the insurance settlement, please do not hesitate to let me know.

With best regards,

Sincerely,

Frederick R Weisman

Frederick R. Weisman

FRW:dh

9229 sunset boulevard, suite 804 • los angeles, california 90069

cc: Miss Dudley
Miss Frost

cc: Miss Dudley
Miss Miller
Insurance C/E 62-3
green

April 13, 1965

DCM

4/12

Dear Ed Higgins:

I am indeed sorry to have to burden you with the problem of repairing the Grasshopper. It was returned to the owner, Mr. Weisman, and although the packing case was in perfect condition, the sculpture had suffered a severe damage. What I think happened is that a big section of the epoxy shook loose owing to the vibrations of shipment or from a possible dropping of the packing case.

In any case, I do not think it will be difficult for you to repair. Would it be a good idea for us to ship the piece out to your studio in Pennsylvania since obviously you would have to have it there anyway?

This is, of course, an insurance claim and the matter is being handled by Miss Marie Frost in our department of Circulating Exhibitions. Will you be so kind as to get in touch with her since I am just leaving New York on a business trip of about three weeks.

When you see the sculpture either here in New York or in your studio, if you prefer to have it shipped to you, would you please make a tentitive estimate for Miss Frost of what it will cost you to repair it.

I understand that Mr. Lerner, who takes care of Mr. Hirshhorn's collection also wants you to look at the sculpture called Dunce. Like the Grasshopper, Dunce travelled with the circulating version of Americans 1963, however I do not think it has suffered any real damage.

With best regards to you,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Edward Higgins
Old Philadelphia Road
R. D. #4
Easton, Pennsylvania

DCM/bl

DCM

4/12

MARIE FROST called:

The other piece is called "Dunce" It was in American '63.

Mr. Lerner wants Higgins to look at it

B.L.

Mr. Lou
Claims
Aetna I
50 Elm
Hartfor

Dear Mr

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cc: Mr
Mr. Gilbert Taylor

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r
C/E 62-3

THE MUSEUM OF MODERN ART

DM

Date March 23, 1965

To: Carol Schapiro

From: Betsy Jones

Re: Damaged Edward Higgins sculpture from Americans 1963

I am attaching two bills for costs connected with the shipment to us of the Edward Higgins Grasshopper, belonging to Frederick Weisman which, as you know, was found to be damaged on its arrival at his home at the close of the Americans 1963 and which he therefore shipped to us for insurance settlement.

One bill, for $15 is from Art Services in L.A. for collecting and packing. The other, $61.75, is from Capital Air Freight, Inc. for cross country shipment. Evidently this should be paid rather quickly and I believe it is your department's problem. As you know, the piece is now on the mezzanine.

DM - could you look at it?

do not know what the Museum will decide to do about this piece but since we may have to pay the lender for total loss, I shall ask Mr. Taylor to look at the piece when it arrives in New York.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

Enclosure:
Insurance Claim
Higgins: Grasshopper

cc: Mr. Huntington Block
Mr. Gilbert Taylor

Weisman

cc: Miss Dudley
Miss Miller
Insurance C/E 62-3
green

March 22, 1965

Mr. Louis Shambach
Claims Supervisor
Aetna Insurance Co.
50 Elm Street
Hartford, Connecticut

Dear Mr. Shambach:

The enclosed claim is being filed against a sculpture piece that traveled in our exhibition AMERICANS 1963, Higgins: Grasshopper, 1961, welded steel and epoxy.

Apparently the piece was damaged when it was returned to the lender in California and the lender has decided that he no longer wishes to keep it. It is being shipped back to the Museum for our disposal. I do not know what the Museum will decide to do about this piece but since we may have to pay the lender for total loss, I shall ask Mr. Taylor to look at the piece when it arrives in New York.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

Enclosure:
Insurance Claim
Higgins: Grasshopper

cc: Mr. Huntington Block
Mr. Gilbert Taylor

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

TO THE REGISTRAR:

Expect ☐ from Mr. Weisman, being delivered in TWA truck
Collect ☐ from
Deliver ☐ to:
Release ☐ to:

cc: Miss Dudley

DATE March 19, 1965

on (date) March 22, 1965
at (time)
(place).

Waldo Rasmussen

Mr. Weisman's HIGGINS
Value, if needed for insurance or invoice

The following objects: (artist, medium, size)

Dorothy C. Miller

Edward Higgins GRASSHOPPER

Dear Waldo:

I received the attached letter from Mr. Weisman along with a photograph of the Higgins sculpture damaged in its crate. Last Friday, March 19, we received a call from TWA at Kennedy saying they had received the box from Weisman, addressed to me, and asking if they should deliver it by truck to the Museum. We said yes and Miss Dudley has been notified.

We do not know if any insurance at all is covering it at present.

Anton Konrad is equipped to repair the sculpture under a C/E insurance claim. Or possibly the artist should repair it. Insurance inspection while the sculpture is in place in the box will be necessary, I am sure.

Mr. Weisman apparently wishes to receive full insurance value. Was this $5,000?

If the repair is successfully made, I would like to try to sell the piece for $5,000 (or whatever the amount of insurance is) to some collector.

PURPOSE Damaged on return to owner following Circulating Exhibition Americans 1963. Will be an insurance claim.

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

Department Museum Collections Signed Dorothy C. Miller

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

TO THE REGISTRAR:

DATE Msrch 19, 1965

Expect ☒ from: Mr. F. Weisman, being delivered in TWA truck
Collect ☐ from:
Deliver ☐ to:
Release ☐ to:

on (date): Monday, March 22, 1965
at (time) [redacted]):

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

Edward Higgins GRASSHOPPER

PURPOSE Damaged on return to owner following Circulating Exhibition Americans 1963. Will be an insurance claim.

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

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

Department Museum Collections Signed Dorothy C. Miller

cc Waldo W. Rasmussen
D. Dudley

March 10, 1965
rec'd 3/15

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

Dear Miss Miller:

Thank you for your letter of March 5, 1965. You will see from the enclosed photograph that a big chunk of plaster broke.

I am having the piece shipped back to the museum in New York to your attention for disposal. Mrs. Weisman and I do not wish to keep it.

Thank you for your kind cooperation.

Very truly yours,

Frederick Weisman

Frederick R. Weisman

FRW:lb
Enclosure
Copy to Waldo Rasmussen

9229 sunset boulevard, suite 804 · los angeles, california 90069

cc: Dorothy Dudley
Waldo Rasmussen (3)

February 25, 1965

March 5, 1965

Dear Mr. Weisman:

Thank you for your letter of February 25. I should like to say at this point how very sorry I am that any damage should have happened to your beautiful Higgins. Your immediate and generous response to my request for the loan to AMERICANS 1963 was heart-warming, as was your later agreement that the sculpture be included in the circulating exhibition. It is hard to secure important loans these days and your co-operation was greatly appreciated by the organizer of the exhibition, namely myself.

Waldo Rasmussen directs our department of Circulating Exhibitions and the question of repair and insurance claim must therefore be handled by him, although of course I will do everything in my power to help in the situation. I am sending a copy of your letter to him.

Bill Seitz has tried to describe the damage to me, but it is hard to get a clear idea of exactly how large the broken area is. From his description my guess is that a chunk of the plaster or epoxy fell out through jarring or dropping of the case during shipment. It was in good condition when packed.

I think this is one of the best pieces Higgins ever made and could be sold instantly should you not want to keep it after our insurance company has paid for the repair.

With my regards.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Frederick R. Weisman
9229 Sunset Boulevard - Suite 804
Los Angeles, California

DCM:gbs

cc: Mr. Rasmussen
Miss Dudley
Miss Rubenstein

February 25, 1965
rec'd 2/26/65

Miss Dorothy Miller
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Dorothy:

The reason I didn't answer your wire is that I have been undecided about keeping the Higgins.

The sculpture has been out of our possession for over a year and was returned to us damaged.

We have come to the conclusion that we would like to ship this sculpture back to your museum and your insurance company can salvage the remains and pay us back for the price in full.

Awaiting your early reply.

Best regards,

Frederick R. Weisman

FRW:lb

9229 sunset boulevard, suite 804 • los angeles, california 90069

THE MUSEUM OF MODERN ART

cc: Waldo Rasmussen
Dorothy Dudley

Date February 15, 1965

To: Dorothy Miller

Re: Edward Higgins' Grasshopper

From: William Seitz

During my recent trip to Los Angeles I was at the home of Mr. and Mrs. Fred Weisman just after the crate containing Higgins' Grasshopper came back from the Americans 1963 exhibition. The piece was still entirely secure in the crate from which one side only had been removed. Although the crate was in perfect condition, the apoxy and plaster filling had fallen from the metal in several chunks as if the piece had been punctured. It is a major damage and may have to be repaired by the artist himself.

George Rickey was present when the crate was opened.

cc: WR, DD, Castelli

DLS

~~EXCELSIX~~ MOMA
DAY LETTER

FREDERICK WEISMAN
9229 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA

DEEPLY DISTURBED ABOUT HIGGINS DAMAGE ALSO LATE RETURN OF WHICH I WAS IGNORANT STOP SUGGEST DAMAGE BE PHOTOGRAPHED AT OUR MUSEUMS EXPENSE FOR HIGGINS AND US TO SEE AS FIRST STEP TOWARD REPAIR AM CONSULTING CASTELLI AGAIN PROFOUND REGRETS

DOROTHY MILLER

Original Miss Miller
Copy to Mr. Castelli
Waldo Rasmussen

Ms. Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Ms. ~~XXXXXXXXX~~ C/E 62-3

Our Higgins sculpture "Grasshopper" arrived Friday morning, Railway Express. It was beautifully crated in a Museum of Modern Art red container. It so happens that George Richey was at our home at the time and opened the crate. The epoxy had a hole in it as if someone had taken a blunt instrument and struck it. How it happened is a mystery to me. I am inclined to believe that the crate was dropped, since the sculpture was firmly secured in the crate.

Naturally it is badly damaged, and I believe Edward Higgins is the only one that can repair it. Bill Seitz was at our home last evening and examined the piece. He will report directly to you. Might I suggest you consider having Edward Higgins come to California for the repair.

We were good enough to lend "Grasshopper" for your show! We approved the extended period, and although the exhibit was over in November "Grasshopper" was not returned to us until Friday, January 29, 1965, and then in a deplorable condition. I hesitate shipping it back to New York again.

May I hear from you.

Sincerely,

Frederick R. Weisman

FRW:e

9229 sunset boulevard, suite 804 · los angeles, california 90069

Original: Miss Miller
cc: Miss Dudley
Waldo Rasmussen

February 1, 1965

rec'd 2/3/65

Ms. Dorothy Miller
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Ms. Miller:

Our Higgins sculpture "Grasshopper" arrived Friday morning, Railway Express. It was beautifully crated in a Museum of Modern Art red container. It so happens that George Rickey was at our home at the time and opened the crate. The apoxy had a hole in it as if someone had taken a blunt instrument and struck it. How it happened is a mystery to me. I am inclined to believe that the crate was dropped, since the sculpture was firmly secured in the crate.

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May I hear from you.

Sincerely,

Frederick R. Weisman

FRW:e

9229 sunset boulevard, suite 804 · los angeles, california 90069

Weisman

DLS

The Museum of Modern Art
April 30, 1963

MR. FREDERICK WEISMAN
9229 SUNSET BLVD.
LOS ANGELES 69, CALIF.

RE SHIPMENT OF HIGGINS MAY WE ASK BEKINS TO COLLECT AND PACK

FOLLOWING OUR SPECIAL INSTRUCTIONS FOR AIR FREIGHT SHIPMENT.

IF YOU PREFER SOME OTHER SHIPPER PLEASE ADVISE. THANKS.
PLEASE WIRE ANSWER COLLECT.

DOROTHY MILLER
MUSEUM OF MODERN ART

Charge to: Americans 1963

9229 Sunset Blvd
L.A. 69 (Calif.)

Weisman

DIS

The Museum of Modern Art
April 23, 1963

MR. AND MRS. FREDERICK WEISMAN
1140 ANGELO DRIVE
BEVERLY HILLS, CALIF.

RE SHIPMENT OF HIGGINS MAY WE ASK BEKINS TO COLLECT AND PACK

FOLLOWING OUR SPECIAL INSTRUCTIONS FOR AIR FREIGHT SHIPMENT.

IF YOU PREFER SOME OTHER SHIPPER PLEASE ADVISE. THANKS.

DOROTHY MILLER
MUSEUM OF MODERN ART

Charge to: Americans 1963

9229 Sunset Blvd
L.A. 69 (Americas)

cc: Miss Dudley
Mr. Rasmussen

Weisman

Bekins Van & Storage Co.

March 7, 1963

Dear Mr. and Mrs. Weisman:

This coming summer our Museum will hold another of its series of American group exhibitions which I have been fortunate enough to organize. The exhibition will include about fifteen artists, one of whom is Edward Higgins. I most sincerely hope that you may be willing to lend your 1961 piece by Higgins, which seems to me one of the most splendid and successful of his works.

I realize that it is asking a good deal of your generosity to allow this sculpture to be shipped across the country for the show. However, it is such an exceptional piece that I do hope you will be willing.

The Museum will of course bear all expenses of packing and transportation and will insure at the value you name. We shall be happy to use whatever shipper you designate as most trustworthy in your area.

In the hope that you may look favorably on my request I am enclosing the Museum's loan agreement form. Our Registration Department, which is thoroughly overloaded with our active exhibition program, hopes to receive the majority of the works of art for this exhibition during the last week of April.

I look forward very much indeed to hearing from you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Frederick Weisman
1140 Angelo Drive
Beverly Hills, Calif.

DCM:ew

White

RUTH WHITE GALLERY
42 East 57th Street
New York 22 • PL 3-8947

April 8, 1963

Dear Mrs. White:

I don't know what "Search for New Talent" can be - at any rate no such exhibition is on the Museum's regular schedule of exhibitions. I am opening next month here another in the series SIXTEEN AMERICANS, TWELVE AMERICANS, etc. It will be full of talent but not "new" talent, fifteen painters and sculptors, catalog already at the press.

I do regret not getting into your gallery more often for I know you have some very good artists like Padovano. Working under the really incredible pressure of the Museum's program, one needs to be two people instead of one.

With good wishes,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Ruth White
Ruth White Gallery
42 East 57th Street
New York 22, N. Y.

DCM:ew

RUTH WHITE GALLERY
42 East 57th Street
New York 22 • PL 3-8947

April 4, 1963
rec'd 4/5/63

Miss Dorothy Miller:
Curator of Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Miller;

We understand that there will be an exhibition "Search For New Talent." If it is convenient, we should like some details about this exhibition.

Perhaps you might like to see the work of several of our promising artists such as; Ida Kohlmeyer, Arthur Kern, Gillian Jagger(currently showing), Anthony Padovano, John O'Hare, Skaling and others in our gallery group.

We would appreciate it if you would arrange an appointment at your convenience.

My kindest regards.

Sincerely,

Ruth White

RUTH WHITE GALLERY

Dear Mrs. White. I don't know what "Search for New Talent" can be — at any rate no such exhibition is on the ~~regular~~ Museum's regular schedule of exhibitions. I am opening next month Rene another in the series Sixteen Americans, Twelve Americans, etc. I will

Wise
Wise

cc: Miss Dudley

October 1, 1964

Dear Mr. Wise:

Through an oversight on my part, owing to the extreme pressure of work in the Museum last year during the building program, I failed to send out to you our Registrar's receipt for the Lekakis sculptures which you had lent to our exhibition AMERICANS, 1963. Our Registrar has asked me to send the receipt now in order to complete her records of the exhibition.

Will you be so very kind as to sign the enclosed and return it in the envelope provided for the purpose?

Please let me say, even though so belatedly, how very much I appreciated your generous participation in lending to the exhibition.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Howard Wise
Howard Wise Gallery
50 West 57 Street
New York 19, New York

DCM:ew

Wise

June 20, 1963

Dear Mr. Wise:

I am returning to you herewith the photograph of Michael Lekakis which you lent me for consideration for the catalog of AMERICANS 1963.

I am also returning at last all the Sunami photographs - 35 of them - of Michael's sculpture which you lent me when I was selecting the exhibition.

Many thanks

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Howard Wise
Howard Wise Gallery
50 West 57 Street
New York, N. Y.

DCM:ew

HOWARD WISE GALLERY 50 WEST 57TH STREET NEW YORK 19 NEW YORK COLUMBUS 5 0465

Wise

April 5, 1963

rec'd 4/8/63

Miss Dorothy C. Miller
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Miller:

Following our telephone conversation today, I am enclosing the green copies duly executed of the Museum's loan agreement for the eight Michael Lekakis' pieces. I trust you will find these in order, and if there is any question, please advise.

Sincerely,

Howard Wise

Howard Wise

Wise

THE MUSEUM OF MODERN ART

Date 4-8-63

To: Files

Re:

From:

Howard Wise phoned today to say he had forgotten to sign the green loan forms for the loan of the Lekakis sculptures. He authorized me to sign them for him.

cc: Miss Dudley
~~Miss James~~
Mr. Rasmussen

Wise

March 29, 1963

Dear Mr. Wise:

Here are the Museum's loan agreement forms for nine pieces of sculpture by Michael Lekakis which I should like to borrow for AMERICANS 1963. I am also borrowing the Guggenheim Museum's sculpture, and we will of course use the Museum's own piece. I may not have room for all eleven but I should like to have them all here to work with in the gallery.

Will you kindly fill in the prices and insurance values and return the green sheets as soon as possible? Keep the white sheets for your files.

I am getting Sunami to make prints for me of these sculptures but he needs your file prints for identification. As soon as he has finished I will get your file photos back to you.

Many thanks,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Howard Wise
Howard Wise Gallery
50 West 57 Street
New York, N. Y.

DCM:ew