

instituto de arte contemporanea



NOTEBOOK

45482

NAME _____ SUBJECT _____

7³/₄ IN. x 5 IN.
80 SHEETS



The Mead Corporation, Dayton, Ohio 45463

Parasonic (R.P.) 400.

Lynne Addison 635
Paula Bernhardt 633
Eleanor Belich / Sub Cellar 578/579/522
Aileen Chubb 637
Susan Mason 845
Puzanne Krich-Greenawalt 586
Kathleen McKernan 634
Christopher Mount 637
Vlasta Odell 633
Eloise Ricciardelli 674/675
Linda Father Thacher 636
Gretchen Wold 632
Barbara Woytowicz 568
Loading Dock 575
Large Freight 691

Gisele - (201) 7920182

Shipment.

. When a museum borrows a work of art from MoMA it is responsible for all the costs.

. coloured boxes.

blue - for international exhibition.

red - for domestic exhibition.

Loan File,
assurance.
release ~~for~~ pass.
cargo planes.
subcellar - (shipment/packing)
Registry -

Outgoing loan procedures - (Barbours)
Schedules of outgoing loan fees.

Painting and Sculpture	:\$150.00
Drawings	\$100.00
Prints	\$25.00
Photography	\$25.00
Arch. Architecture and Design	\$100.00

REQUEST

- request for loan from Museum Collection is received by curatorial department.

APPROVAL / DISAPPROVAL DECISION

- curator consults the conservation staff - to determine if the work can leave the Museum.

- The Registrar is consulted regarding possible packing and transportation problems.

The Registrar also has separate files for institutions with information on physical facility, security system, the climate control system.

LOAN APPROVAL.

- if approved for an exhibition loan, the curatorial department notifies the borrowing institution.
- the permanent file remains at the Registrar, including copies of all correspondence, including original request letter.

ASSEMBLY AND DISPERSAL

- the Registrar makes arrangements with the borrowing institution for packing and transportation, satisfying completely the Museum's requirements (including insurance)

- a condition report is made by the Registrar before the work leaves the Museum.

= No work of art leaves the Museum without a signed, official Release Form.

- an Outgoing Loan Receipt is sent with a letter on the day the art work is

x shipped. This receipt specifies the loan and insurance valuation as well as the costs of handling, preparation, framing.

Correspondence with borrower
Sometimes a loan is granted both of the loan fees which will be involved and of whether the loan will also involve additional charges by us for: a) mounting and framing; b) packing; or any other expenses.

- Project order include:
1. Correspondence with borrower.
 - a) Home number title and date of the work (s) of art covered by the order
 - b) title of exhibition to which the work (s) are being loaned.
 - c) a summary description of the work to be done by the Museum Shop involved.
 - d) the name of the institution to be billed for charges, its complete address, the name of the staff member at the borrowing institution

who corresponded with you regarding the loan.

of the correct expense code/account number (all charges should be made against account 1004)

Mounting and framing - 7516-1004
7535-1004

Insurance of Outgoing loan receipt.

Glasgow, Joseph
1st } American 1925

Glasco, Joseph. Blessed are the Meek (claf)
748.65

(white)

mai
20020 - 200220

Glasco, Joseph Drawing United States
778.69

Blessed are the Meek. 1545

Contemporânea

Director of Painting and Sculpture -
Mr. William Rubin.

COXA ROSEVEAR - ASST CURATOR

PPS

BEATRICE KERNAN - ASST CURATOR

DRAWINGS

DEBORAH NYE - ASSOC. CURATOR

PRINTS

CARA MCCARTY - ASST CURATOR

ART AREA + DESIGN

SUSAN KISMARIC ASSOC.

CURATOR PHOTO

DIANOR BELICH - S.C.

Waller - Minneapolis - Minnesota

Loans. condition report.
 packing
 shipping

when the museum lends.

Borrow.

.

instituto de arte contemporânea

Massachusetts

instituto de arte

23-45-6-18

FUTURISM: PAUARO GRASSI
May 2. through September 15.

April 14 - 15.

Monday and Tuesday morning, before the galleries open

Culism / German Expressionism.

(some works are at the subeclar.)

split into 3 shipments.

april 22

24

28 ✓

customs order confirmed.

contents: shipment 1

2.

3.

Flat Sponsors.

private lenders added to Norm.

list of dimension cases and weight

Final

outgoing loan budget.

Phont Pontin - Sulter. / Ide

17 1/4 / 1st May.

28 / overworked -

to feel more comfortable

to split

open returns in airway tickets.

de duração
Prazo das exposições: nunca menor de 3 meses.

Curador exh: "Futurism" at Palazzo Grassi.

Pontus-Hulten.

9-4-86

Embalagem:

Todas as edges são recobertas de fita crepe. As paredes das caixas são sempre estofadas de diversas maneiras. As alças dos quadros são sempre recobertas de fita crepe plástica.

quando não existe uma furação lateral completa existem calcos. As tampas são todas forradas de papel e tem também calcos.

As folhas são forradas por fita plástica. Toda a borda é forrada de fita.

Existem tiras de espuma entre a borda de caixa e a tampa.

Existem sempre calcos na parte traseira (plano vertical de cada caixa que transporta objetos tridimensionais).

São paralelos a base, algumas

Bases mínimas para proteger facilitar

o deslizamento das obras. Como trilhos base toda extremidade ^{de madeira} que toca a obra deve ser forrada. Ex: extremidade dos calcos

remove chair

by grasping lower legs. part of information vão escuras on pivot

Pay special attention to handling hanging time
Sempre existe 1 apoio no sentido paralelo
à base que visa apoiar a obra entre
o chão de caixa.

Indicão vai em papel

tipos de embalagens:

Flat pack - como de pintura

Movimentação das obras no depósito:
em cima de dollies

Todo o chão que serve de apoio é sempre
forrado de carpete. As bases de trabalho
para análise são as plataformas

Caixas com rodas e forrada, onde
são apoiados trabalhos emoldurados ou
não apoiados por folhas de papéis

Luz fria neste local

Plataformas:

Platform out. de saída

Plataformas 1, 2, 3

Medidas.

Base para encaixe de obra,

Mesas de trabalho são sempre vendidas
de cartas conjugado presos com tapes.

- Computadores:

Accession - todos os department.

- CONDITION: Glasso painting.
the ^{pointed} canvas is (glued to) attached to the
base canvas.

tree of canvas
irreparable seems to lift.

loss.

possible loss.

X understood.

foam rubber.

(as obras não limpas com 1 pequena varredura
as telas emolduradas tem estar perfeita-
ment encaixadas.

fiber edge - desfiada, qdo e beise de fe.

white sub. mache brame.
loose fiber - fibras que estas desfiando

the Exhibition Contrast of Forms
is going to Argentina, this work will
be done organized by the Guggenheim
and by Maria

Planning card.

Dismantling of previous exhibition

Demolition

Construction in galleries

Taping / painting.

arte contemporânea

paper show.

art advisors - the trustees.

redução de 32% de

Mudanças:

Peter Stevens, new sculpture

David Smith's son in law.

Light level - maintained at
15 foot candles.

Viagens feitas pelo staff do museu -
curators. (pessoas do registrar ou
de curadores.).

Hirshorn Museum - Washington

Administração interna:

The mail goes from one person to
the other. Everybody can read the
mail and be aware of everything
that is going on. So if even if
someone is not available well informed
about a project he can, by the same
time, answer basic questions on
telephone calls.

Avaliação de obras:

São procuradas diversas pessoas espe-
cializadas.

Elvise: Oh

the function of each person of the department. ^{or}
if a work is required for loan and isn't at the warehouse but is being exhibited, do you lend it?

How do you select works for the permanent collection? ^{yes} in ^{curator}

How are the galleries occupied? With which part of the permanent collection? ^{curator}

Do you feel cards for the works that are temporarily in the museum? ^{yes} But don't belong to the permanent collection? Do you have both kind of files? as for the Morris Louis. Yes.

For each itinerant exhibition there is a file. Ex: "Contrast of Form"

CASES:

On Each Box: 1. Exhibition Number:
ICE - F. 218-85
International Circulating Exhibition -

2. The Dimension.

3. The direction and the customs n:

Esta informação deve ser feita em papel para não atrapalhar, para ser eventualmente mudado.

Listagem caixa por caixa:
Box list:

P70
-015

10-4-86

0.15

Incoming works: MUSEUM NUMBERS.

- 1) Loan-for exhibition - LOAN NUMBER
- 2) TR - temporary receipt.
- 3) ACCESSION N° -

Le 2 must be done right away as the work enters the museum.

Every work must have a sticker (on the frame or written on the work) the lender

Museum n°:

Contemporânea

instituto de arte e arquitetura pontenopônea

material a 11 vit.
fichário formato A4
lante plástico para foto formato Polbroid,
buste plástico p/ foto. como local para
identificações.

folhas de vascurho para fotos
folhas pontadas para explicações
folhas quadrículadas para desenhos.

buste plástico para conter fotos
plástico com cartão ou papel de
base para colar etiquetas.

verificar onde / como colar pequenos textos:
de explicações das fotos -
1 colados atrás de foto?
2 em folha inteira atrás de cartões onde
não cabem as fotos

folhas pontadas para notas.

serviços: sub-cellar.
frame depart
depart.
beding deck.

envelopes ou pastas para guardar temporaria-
mente o material (formulários)

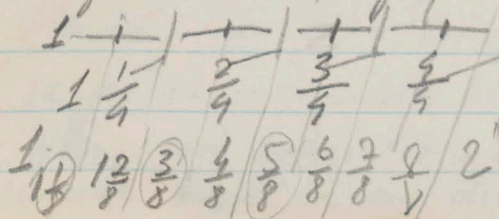
fixador pequeno; pequena agenda X?
passaport (trabalho de Gilberto)

Textos: a máquina?
; títulos a cor.

band; acompanhar os conditioning reports.
folhas grandes para seguir
possível montar no caderno encontrado.
procurar removível, separated sheets,
pranchas e pontadas.

verificar preço do material. alfabeto
nomes
situações.
a identificação dos nomes deverá ser
feita por ordem alfabética.

régua de aço pequena



10-4-86. Glasgow - Condition.
The work back from construction.

- loss by arhit and impacts
- white paint
- work fiber
- appearance of loss
- bubble in the impacts.
- lifted b.l. edge (or angle
- appearance of loss.
- puckering in a heavier area paint
- Brown marking,
- Sketch
- lifted added canvas
- or buckled.
- Loose fiber
- air bubbles

- x Packing for domestic delivery.
- x First aid kit at the frame shop.

Frame: todos os prateleiras tem
uma cortina de plástico, com um
peço embaixo (barra de madeira).
Toda a área onde se apiam as
frames are covered with carpet from the
ground to the side walls.

To photographe:
some equipment: Tables, lightboxes,
bubbles.

// cont. Frames:

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Sistema de catalogação de novas aquisições

1. Lista de obras recebidas

2. Descrição física da obra

3. Descrição intelectual da obra

4. Descrição de acesso

5. Descrição de conservação

6. Descrição de documentação

7. Descrição de preservação

8. Descrição de divulgação

9. Descrição de pesquisa

10. Descrição de ensino

11. Descrição de extensão

12. Descrição de outros

instituto de arte

Registration Procedures Manual.

- 1 Role of the Registrar
- 2 Rules for handling works of art
- 3 Accounting Procedures
- 4 Accounting - Sample FMS
- 5 Condition Card
- 6 Conditioning works of art
- 7 Conservation
- 8 Conversion Tables
- 9 Couriers
- 10 Customs
- 11 Daily reports
- 12 Departmental receipts
- 13 Emergency / security proc.
- 14 Exhibition budgets
- 15 Exhibitions - general
- 16 Exhibition procedures
- 17 Exhibitions - sample forms and letters
- 18 Letters
- 19 Exhibitions - inter'l
- 20 expect collect, deliver, clean.
- 21 filing guidelines general
- 22 filing " " exhibitions
- 23 glossary of terms
- 24 history card
- 25 insurance

- 26 index card -
- 27 lists
- 28 loan object card -
- 29 museum collection procedures
- 30 museum collection forms
- 31 outgoing loan procedures
- 32 packing - Instructions and forms
- 33 photographs -
- 34 publications
- 35 registration bibliography.
- 36 remarks & reference
- 37 search inquiries
- 38 publications -
- 39 special handling - rifting
- 40 telephones.
- 41 Telexes
- 42 transportation

6- rules for measuring.
 height height first -
 width
 depth

to Measure PAINTINGS:

rectangular paintings - right and lower edges.

circular paintings - diameter
 ex: painting $63 \frac{7}{8}$ " diam.
 162.3cm

oval paintings - major and minor axes.

example: painting $42 \frac{1}{2} \times 28$ " oval
 (108.0 x 71.1cm)

Lozenge - shaped paintings - major and minor axes.
 example: $27 \frac{3}{4} \times 27 \frac{3}{4}$ "

Irregular paintings - maximum height and width and whatever else is necessary.

Note: Since paintings are measured from the back, the left and lower edges are used.

If one side is considerably different, this should be noted.

If the frame was made by the artist as an integral part of the work, measure the frame (in both inches and centimeters) including depth (total projection from a flat surface).

Example: (Painting $86 \frac{5}{8} \times 57"$
(220.0×144.8 cm).

Artist's painted frame: $90 \times 60 \frac{1}{2} \times 7"$
(~~220×144.8 cm~~) ($128.6 \times 153.7 \times 7.6$ cm)

Because paintings change slightly in size, old measurements may be incorrect. Existing records should not be changed unless there is a discrepancy of at least $\frac{1}{8}"$. Paintings must always be re-measured after conservation other than cleaning.

WATER COLORS AND DRAWINGS

Watercolors and drawings (works other than prints, photographs, or posters on paper or similar nonrigid material, including oil on paper if it is not mounted on a rigid support.

1. Measure to the next larger eight of an inch and to the next larger millimeter.

2. Always give sheet measurements first preceded by the word, "Sheet"
Ex: (Drawing) Sheet $8 \frac{7}{8} \times 7"$
(22.6×17.8 cm) (rief.)

3. If it is impossible to measure the sheet, measure the mat opening. Give the measurement first preceded by the word, "Sight", this is to be avoided whenever possible.
Example: (Watercolor) Sheet $21 \frac{3}{4} \times 36"$

4. If the artist has made an outline, give this measurement also, preceded by the abbreviation, "Comp."

Ex: the mat opening -
outline -

lessen -
length - composition
width - base

Example: (Watercolor) sheet $21 \frac{3}{4} \times 36"$
(55.2 x 91.5 cm)
Comp. $20 \times 34 \frac{1}{2}"$
(50.8 x 87.7 cm) (invy.)

5. In some cases where there is no outline indicated, it may be advisable to measure the composition or decorated area in addition to sheet measurements. If this is done, type "Comp." before the measurements.

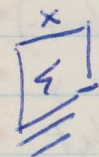
SCULPTURE AND CONSTRUCTIONS:

- 1- the goal in measuring sculpture is to determine the dimensions of the smallest rectangular area which could enclose the object.
2. Measure to the next larger eighth of an inch and to the next larger millimeter.
- 3- Always use height, then measure

width - greater horizontal dimension
depth - the lesser horizontal dimension
greater horizontal dimension > height =
Length must be used instead of width.

the width and depth if either extends beyond the base, or if there is no base. Give all three dimensions of the base.

Ex: (Bronze sculpture) $29 \frac{1}{8}"$ h.
(74.0 cm) including bronze base
 6 h x 5 w x $4 \frac{1}{2}"$ d. (15.3 x 12.7 x 11.4 cm)
Wt 56 lbs.

 In listing dimensions, height comes first, then width (greater horizontal dimension), then depth (the lesser horizontal dimension). If the greater horizontal dimension exceeds the height, the term "length" rather than width should be used.

Example: (Bronze sculpture)
 $6 \frac{5}{8}$ h x $11 \frac{1}{4}$ l x $3 \frac{1}{2}"$ d. (16.8 x 28.5 x 8.9 cm) on marble base
 $2 \frac{3}{4}$ h x 11.1 x $4 \frac{3}{8}"$ d. (7.0 x 27.9 x 11.1 cm) Wt. 6 lbs. incl. base.

Mark each measurement with "h" for height, "w" for width, "l" for length, or "d" for depth.

6. Always list weight in pounds of the whole and of each separate piece. If weight includes an attached base, say "incl. base", but if the base and sculpture are actually one single mass of material, omit this.

Example: (Wood sculpture with separate base by the same artist)
73" h. (185.3 cm) on stone base 8 h x 14 1/4" diam. (20.3 x 36.2 cm) wt. 124 lbs. (a. 56 lbs, b. 68 lbs)

7. BASES:

a. Freestanding sculpture with separate base by the artist:
Height without base (plus width and depth if important), then material, height width and depth of the base. Ex: see n-6 above.

b. Freestanding sculpture with a base of the same material permanently attached or in one piece with the sculpture: Height

(including base) plus width and depth (if important) plus material and height, width and depth of the base; then weight including base. Ex n-3 above.

Note: Endless combinations of bases, separate and attached, are possible, but rules for almost any arrangements can be derived from those above. Every separate piece must be measured and weighed.

Dimensions of the assembled whole should precede those of the individual parts.

8. Reliefs

c. Hanging relief.

Height plus width plus depth (total projection from the wall including any framing element which may be an integral part of the work).

Example: (Plaster relief) 34" h x 34" w x 2 1/4" d. (86.4 x 86.4 x 6.3 cm)
wt. 17 lbs

b. Relief with "artist's base", attached or not. Include base measurements as for freestanding sculpture.

Ex: (Bronze relief) 74" h. x 56 1/2" w x 8" d. (188.0 x 143.5 x 20.3 cm)

including bronze base 4" h x 56 1/2" w x 8" d. (10.1 x 143.5 x 20.3 cm) wt. 424 lb.

3. Special cases

c. Sculpture in two or more separate sections:

If the artist requires that the pieces be shown on a certain fixed relationship, the overall dimensions must be given. If not, treat each section separately.

b. Suspended sculpture (including mobile): height and maximum diameter.

c. Motorized sculpture:

Measure at rest in its most extended position according to

rules for freestanding sculpture or relief or mobile, whichever seems reasonable.

GENERAL EXAMPLE:

(BRONZE RELIEF) 74" h. x 56 1/2" w x 8" d.
nature of the work altura 1^o indicações de
material indicar 4^h. medidas em 2^o linha profundidade
entre parêntesis

... (188.0 x 143.5 x 20.3 cm) ...
↓ medidas em centímetros, só o último tem a
indicação de centímetros.

including bronze base 4" h. x 56 1/2" w.
x 8" d. (10.1 x 143.5 x 20.3 cm).

↓ indicar que a base está incluída na escultura.
↑ medidas em centímetros.

etchings -
 engravings - gravis em media?
 dry points - pointe secca,
 Sight measurement -

PRINTS :

1. Measure to the next larger sixteenth of an inch and to the next larger millimeter.

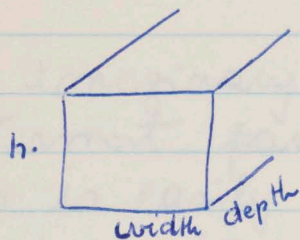
2. Intaglios (etchings, engravings, dry points, etc.)

2a - Measure "plate mark" first.

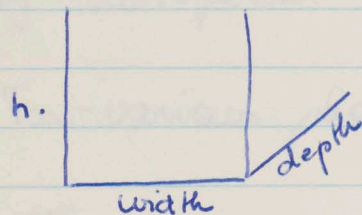
b - Also measure "sheet" as above under Watercolors and Drawings.

? c. Give "sight" measurements only if it is impossible to measure the sheet.

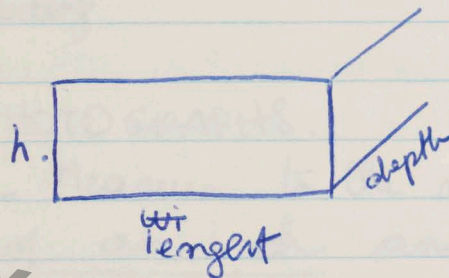
3 - Lithographs and Woodcuts (including wood engravings, cellocuts, etc...)
 Measure "sheet" first, then composition.
 In the case of an irregular composition that is, one which does not fill the entire sheet or have a regular outline, measure the composition by extending



$$h = w = h \times w$$



$$h > w = h \times w$$



$$h < w \text{ so } h \times \underline{L}$$

Centimeter = 39 1/4 inch

inch = 2.54 centimeters

Kitogram = 2.2 lbs.

Inches to centimeters = centimeters to inches
 multiply by 2.54

$$L \times 2.54 = \text{cm}$$

divide by 2.54
 $(L \div 2.54 = \text{in})$

outermost -

triangles. esquadros

photographic print - ampliação fotográfica

an imaginary outline around the outermost parts of the composition, this is easily done by using two transparent triangles or strips of any transparent material.

4. For various shapes, see Paintings above.

Photog

PHOTOGRAPHS.

* 1. Measure to the next larger sixteenth of an inch and to the next larger millimeter.

2. Measure the composition only, not the sheet.

3. Usually the size of a photographic print is recorded only when it enters the Museum Collection.

POSTERS

1. Measure to the next larger eighth of an inch and to the next larger millimeter.

2. Measure sheet only.

ARCHITECTURAL MODELS

1. Measure to the next larger eighth of an inch and to the next larger millimeter.
2. Measure height, by length, by width.
3. Mark each measurement with "h" for height, etc, as for sculpture.

DESIGN COLLECTION.

1. Material in sheet form:
See routine for watercolors and drawings, prints, or posters, whichever seems appropriate.
2. Three-dimensional material:
 - a. Measure to the next larger eighth of an inch and to the next larger millimeter.
 - b. Give principal dimensions.
If height is included, it comes

first

- c. If handles, bases, etc. are measured, this must be indicated.
- d. Mark each measurement with "h" for height, etc, as for sculpture.

WORKS IN MULTIPLE PARTS.

- a. If a work is composed of separate parts the measurements of the work as assembled should appear first, preceded by the word "Overall".

Example: (assemblage) overall
 $31 \frac{7}{8} h \times 11 \frac{7}{8} w \times 10 \frac{1}{4} d.$

(81.0 x 30.1 x 26.0 cm)

a) $31 \frac{7}{8} h \times 9 \frac{1}{4} w \times 5 \frac{3}{4} d.$

(81.0 x 22.9 x 14.6 cm)

b) $4 \frac{5}{8} \text{ h} \times 11 \frac{7}{8} \text{ l} \times 10 \frac{1}{4} \text{ d.}$

(11.6 x 30.1 x 26.0 cm)

B. Measurements of individual actions are preceded by the appropriate sub-letter or sub-numbers (if necessary) appear under "Remarks", not in the measurements. Measurements should remain as uncluttered with words as possible.

Example: See A

C. If a work consists of elements which are not physically joined for exhibition but are placed in an exact relationship dictated by the artist, the overall measurement will be that of the area which contains the elements.

In some cases, it may be desirable to include the distance separating the elements as a separate measurement.

(Continue 5 pages down)

4-13-86 Incoming items:
Paper Johns

(wrapped in plastic with bubblewrap in corners) Lorraine
Cardboard box

Cases in holding: (by the two handlers)

is framed and backed; 2 hangers; Two handlers; Plexiglas

mat -
matt = pers portrait

right - } m pe do pers portrait (a parte
meant } que ce ve

LR corner - signature in pencil
stamp - do do papel

monotype = monoprint

budding -

rub -
cracker

instituto de arte contemporânea

40% - on other books
50% - on NOVA books

instituto de arte contemporânea

Incoming ban;

CARDS:

BASIC CARD: PIET MONDRIAN

MONDRIAN, PIET PAINTING THE NETHERLANDS 179.53

PAINTING I, 1926-1926.

OIL ON CANVAS

31 1/2 x 31 5/8" (113.7 x 111.8 cm).

Katherine S. Dreier Bequest. (lent by)

Accepted 4-7-53. (when accepted for Museum Collection)

Signed on black band across lower part of diamond "PM 26".

Dated - see above.

Ex-Collection: Katherine S. Dreier

Leica	2073e.
Sunami	1286
Sunami	11883
Color	1-337-052x

(MONDRIAN, PIET

PAINTING I, 1926

exhibition number
MONACTLG 10497 711010
(PTG) 199.53

(estes dados devem estar na parte de baixo de ficha de fonte

(Cotas de ficha vazias)

Remarks, References, etc...

Diamond shaped canvas.

Painted on crossbar of stretcher

Painted on stretcher: P. Mondrian Tableau I

Stickers on stretcher: HORA loan Haut/BAS

Stickers on stretcher: Lucien Dejeune Foinet

Stickers on stretcher: K S Dreier's Collection

International Ex'h'n of Modern Art, Assembled by Societe

Anonymous, N. Y., Anderson

Ptg & Sculpture in HORA Supplement 1953 (Bulletin Vol. XX, Nos

3-4, July, 1951 - May 1953) 1057 - illus. - p. 14.

Masters of Modern Art (1954) - p. 122

Ptg. & Sculpt in Mome (1958)

HONDRION, PIET PAINTING-I, 1926

179.53.

instituto de arte

Example: (Sculpture composed of 5 identical elements standing separate from each other) Overall
Overall $48 \frac{3}{8} h \times 120 l \times 121 \frac{1}{8} d$.
(122.8 x 305.0 x 307.6 cm)

a-e) Each $48 \frac{3}{8} h \times 120 l \times 20 \frac{1}{4} d$.
(122.8 x 305.0 x 51.4 cm).

Interval bet

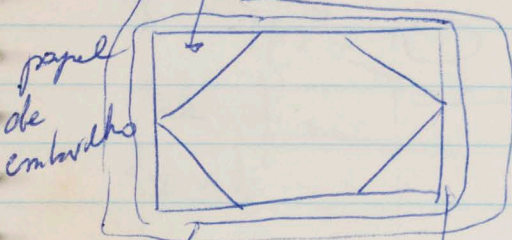
- D. When there is no precise predetermined relationship among the elements of a work composed of elements which are not joined, no overall measurement is taken.
- E. If the elements are identical in size, the measurements of one should be given preceded

temporânea

instituto de arte

4-15-86 - Jasper Johns.

1. padded paper corner



2. layer of plastic (water proof)

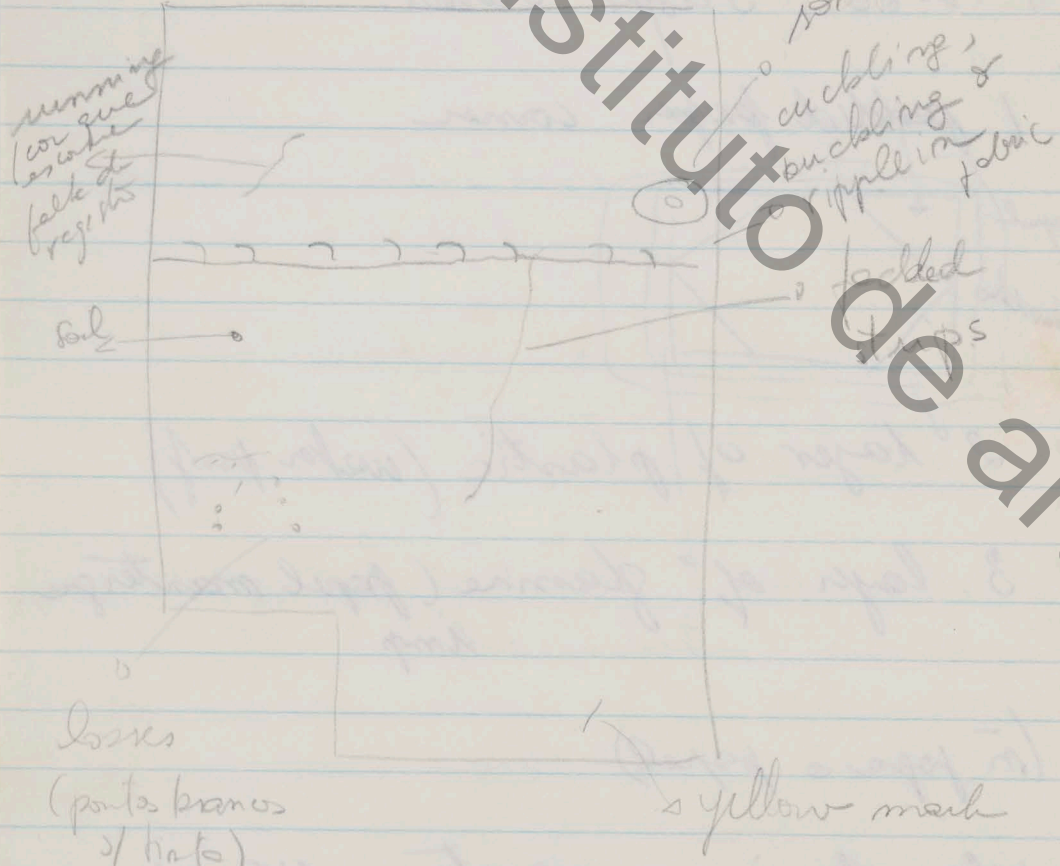
3. layer of glamine (papel manteiga
simp)

(in paper o papel)

- when there is no signature: N.S. ND.
no date

arte contemporânea

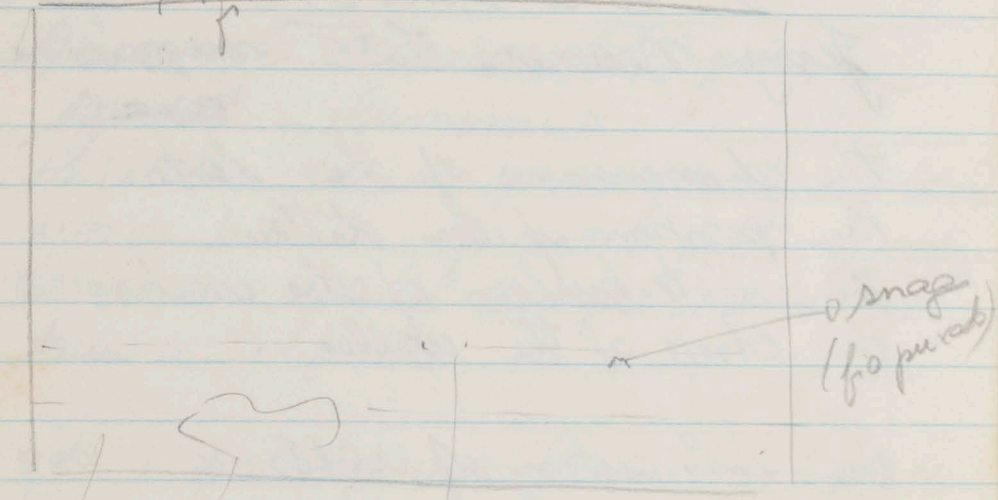
instituto



fingerprints smudges on glass.

ONE OF THE CONDITION SHEET GOES TO THE CURATOR
camere

Vienna Show
fiber (fio de lã) silk



Ther 157 - escaninhos forrados de tapete que recebem obras:
devem ser empilhados frente a frente e / ou cartas entre as obras e / ou molduras.

porãnea

instituto de arte contemporânea

April 15 to April 24 — Mies packing.
Jerry Neumer ^{2^o} mezzanine

the dimensions of the texts.
the position of the titles
the distribution of the words
the color of the walls.

the distribution of walls.
the dismounting.

Exhibition Production

4 spots de luz embutidos

Lighting contemporary art: panes of
tubo por tres, luzes popo de p/ banco
e alas laterais para mesa de
pessoas no vilão

Past concrete

Cast iron

Cast red brass

(Collection the artist)

the dardo Boro
wax over plaster

woodcut and

lithograph

(via curatorial department)

Architecture and Design,

Drawings

Sculpture

Film,

Photography

Painting,

Prints and Illustrated

Books

4-15-86

Observação técnica dos galeries:
pancos - iluminação
etiquetas coladas permanentemente - plexiglas
uso de biombos, quando 1 parte afé (lado
obras em pastel sempre 4/width ^{rearranged})
focar o trabalho

gds 1 obra por um loan; etiqueta
com temporary removed.

Lighting: distam 1 metro as bancas
altura dos painéis - 25cm, 125cm
10cm

2 Dora do Brancusi - Blond Negress

limestone - oaks -

pulvered bronze (cast)

Luzes no 3^o andar. So embutidos.

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PHOTOGRAPHY:

12 photos.

INSTALLATION:

3-GENERAL VIEWS.

→ TITLES: HIGHER 1
LOWER → DISTRIBUTION, 2

→ DISTRIBUTION OF PHOTOGRAPHS, DRAWINGS,
TEXTS. 3

→ DIFFERENT DIMENSIONS ON TEXTS PRINTS, 3

→ MAQUETTES 1

→ DIMENSIONS.

→ MOUNTING.

24

instituto de arte

1: As the acting director of the National Institute for Fine Arts, ^{the} Funarte ^{Michael} ^{found} ^{the} ^{only} I ^{could} noticed the lack of information on the registrar methods, handling works of art and on exhibition production (that including exhibition design procedures) in any art institution or museums in Brazil. An internship period in a museum like MOMA will ^{provide} ~~give me~~ sufficient information and knowledge to be used not only by ^{the} ~~Funarte~~ ^{Institute for Fine Arts} but by any other Brazilian Foundation, museum or gallery that depends on Funarte's financial support. Being a Federal Foundation, part of the Ministry of Culture, ^{Funarte} we ~~must~~ attend to institutions all over the country. The knowledge obtained in this internship will be extended to all of them, through seminars, lectures and an ^{interim} ~~debited~~ report on registrar methods.

2. the work schedule is from 9.30h to 5.30h from Mondays to Thursdays ^{included}.
 The plan is to be in an internship program at the Registry Department and get ^{to have contact with} ~~in touch~~ with the Exhibition Program Department and Exhibition Production ^{as well as to attend the auction of dept.} ~~Departments~~.
 All procedures shall be learned as well as papers and a general idea of how the administration of a museum is held (works) will be available.
 4. All the facilities in following the ^{different} ~~different~~ procedures that ^{are} ~~concern~~ a registrar: from ^{methods department} ~~packing~~, to shipping, to condition reports, to files, labels, numbering works of art; customs procedures, outgoing loans, incoming loans and to a, installing and dismounting a show.

\$96

(xerox condition report)

4.16.86. Jasper Johns assembly. (cont.).
 Condition report. (Luzanne)
 (taping the glass)

Incoming loans.

wood frame scruffed -
 embossed seal - marce d'aque no
 papel

if there is no problem only write:
 good condition

matte, floating on frame
 discolouring paper -
 discolourization.

foam rubber -

porânea

4. Lectures will be given by the
theme of my annual in Brazil

5- A manual in Portuguese is
being planned. Photo (colour and
black/white) ^{and} slides will illustrate
this reports. It will ^{require} cover all
the procedures and steps developed
in the Register department as
definitely mentioned on answer 4.
The possibility of adapting
many of those theories to Brazilian
reality and financial conditions will
be of much concern.

The ^{Portuguese} International Program had
translated some ^{to Portuguese} ~~infant~~ ^{of the} report
as: packing and handling of
the work. Nevertheless the ~~most part~~ ^{part}
is not translated, and a copy ^{of the} should
remain in the Museum.
The possibility of making of this
report is ^{planned} ~~planned~~
has been planned as one of
Furnari's edition for 87.

instituto de arte

4.16.86

Black and white.

(refazer foto Tampa
porrada - com
envelopado (pro)
Incoming loans

Subcellar:

→ Condition Report

→ unpacking: wooden boxes.

foam-pad rubber padded.

foam spacers

padded tops.

lock frame is wrapped in

paper (papel celofane)

or in bubble plastic.

→ the box is closed with plastic and screws

is kept apart till when ^{inside}

it will be delivered to the owner.

→ it is labeled empty - no of

museum loan and owner's name

→ how to put away works in boxes ^{cardboard}

over dories

→ how to make reports with a ^{condition}

× big work that will be kept in

vertical position over

Space - Platforms - ~~light~~
lights.

Equipments = x tables - covered - ^{condition report}
not - to pack
OK dollies - sistema de amarrar.
cardboard boxes.
ply beam - wooden boxes - (wood)
OK AM - with works on
without works.

padding (foam core)

Loading platform - trucks

bins
bins: inventory,
fills.

Register methods -
10 June -

- Gioia Ricciardelli
- -

* 4 - It would be important to
see visiting other museums of
Modern Art, would be ^{great} really
importance for this research:
the Washington, Boston, Chicago,
Philadelphia are cities with
important museums that
sure should be visited.

the
Contemporânea

^{photos}
Instituto de arte contemporânea

Registrar:

- 1. outgoing - procedures
- incoming - procedures -

- installing -
- dismounting -

- exhibition production ;
- dismounting -
- installing -

- * Exhibition production (2nd phase = 2 1/4)
- provenances,

Curatorial department

- telepresence; preso - Oswaldo
- museums V
- film department - John 4. / 7. 86.
-

1. meduras (back) w/ large vermelha
 2. safety bars? (preilhos) maneira de prender: deixando os 2 fios fi feitos com os 2 perfuros
 3. hangers - screweyes - handles
 4.

, 4.17.86.

Condition report

Incoming loan,

Jasper Johns.
Prints.

86.1 Inventory:

numbered bins (caixas de madeira fechadas)
 voc: trucks (~~655~~)

Instituto de arte contemporânea
 Museu de Arte Contemporânea
 Fundação de Amparo à Pesquisa do Estado de São Paulo
 Rua do Café, 150 - Vila Mariana - São Paulo - SP - 05413-000
 Tel: (11) 5082-1111
 Fax: (11) 5082-1112
 E-mail: info@institutoarte.org.br
 Website: www.institutoarte.org.br

instituto de arte e historia

sb.

- x Receipts slips.
- x Bank.
- x 57 Galleries.

col.

2- By following each step of the Registrar procedures, practising the main ones ^{at} making a report of each project, ^{and} photographing aspects that should be hardly explained without an ^{visual} image documentation, the research will probably ^{achieve} reach its aim (finality).
 be successful providing sufficient and accurate information on museum administrative methods.

3- The plan is to contact the Exhibition Program ^{and} the Exhibition Production Departments as well as the curatorial departments.
 An internship program at the Registrar Department already started.

3- The possibility of working in ^{an} the access ^{to} all ^{the} procedures, and ⁱⁿ museum departments, when needed to the development of the research.

3. the access to museum departments and work procedures, useful to the development of the research.

4. It would be really important to have the permission to visit the National Museum and the Vishorn Museum in Washington, the Barney's Collection and the Museum in Philadelphia.

Museum of Fine Art in Boston and the National Museum in Chicago, Art Institute, to observe more

specifically the way they work.

A project on register methods is being prepared based on texts and photo documentation on register methods. A basic text in Portuguese will be written, and will be probably useful.

How does an exhibition department work

4. additional comments

arte contemporânea

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Costo dos filmes e equipamentos:

120 - máquina. 162.

20 - filmes.

15 - development.

22/4 7 -

Educational System - 795.

Publication Department -

Public Information 750.

Film Circulation - 530.

Black and white - 35mm. 16mm

m - sound. 300 dollars

new: Study Picasso.

Videos.

9 days to Picasso.

to the Jhr. Film Study.

Center A

3. para 1 hora. 1 hour.

CBS. → d rights,

Mob. Bolad →

Film Administration

Preparatory 610

Photos. 4-17-86

PeB - caixas de cultura -
detachés.

Condition reports being done.

Gl-er - caixas de pinturas (com 2
espaços vazios para dar base
mas às trabalhos, e assim
as caixas podem ficar de pé.

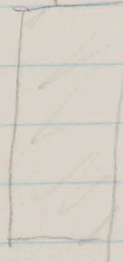
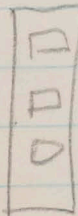


esta largura tem que ser
mínima para a caixa de
sustentar na dimensão correta.



Como não fazer! embalagem
(peis do Brasil): caixa / tampe
presa com pregos

→ muffers with plastic over



caixa coberta com papel
manterfe impermeável,
para evitar que os muffers
manchem o trabalho.

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Documentação para ser enviada
junto com as exposições itinerantes,
independente dos comitês e acompanhar
do o comitê.

vol. pallets.

unhinged works on paper.

wobble

mold and mildew.

cuprous.

felt
wrapping.

seals -

inconspicuous.

Responsibilities of the courier:

1. Observe the loading of the shipment onto a van for journey to airport.
2. Accompany the shipment to the airport.
3. Observe the

1. the pallets be placed immediately in a dry protected location.
2. the courier can remain with the cases until other arrangements have been made,

Humidity and Temperature

Excessive wetness

Weakening of Adhesives

Staining

Blurring of Inks

Mold and Mildew

Loss of Adhesion of Illuminations

Adhesion of Laced Paper.

Gillen

1. Which is the documentation that should follow shipments: a book, condition reports.. (photo book).

Photos on works that need to be installed (models).

2. Accession number.

3. Department receipts

4. Temporary receipt.

5. Loan receipt.

6.

7 - When a work comes from a loan, must it be checked? Must a new condition report be done?

instituto de arte

Storage of stone, ceramic, glass & metal

Sometimes, of course, thoughtful exhibition and storage conditions are insufficient for the continued preservation of an object, and a professional conservator must be called to avert deterioration.

Stone:

- During preparation for storage of a stone object which stands on the floor, the object must be checked for a low center of gravity and the absence of wobble.

If the shelves are metal, they should be lined with inert materials such as polyethylene foam or sheets to prevent transfer of corrosion products from the metal to the stone.

Marble:

Organic material as cloth, paper and straw should not be in contact with the marble because mold and mildew of these materials will stain the stone.

Some marbles may be lightly coated with microcrystalline wax which provides a barrier to water, fingerprints and enhances and abraded sheen. (done by a professional)

Scepters fitted with metal support clips or repaired with interior iron dowels. Should the metal corrode, the effects can be visually detracting and structurally dangerous.

Corrosion products will stain the stone, usually green from cuprous, and brown from ferrous metals.

Keep the stone object in as dry an atmosphere as possible.

If brackets are necessary for mounting and display, they should be made of corrosion-resistant metal.

Metal fittings should be lined with white felt or, preferably, covered with heat-moldable plastic tubing.

aluminum.

Ceramic and glass

Are closely related to stone.
Storage: shelving of adequate strength padded with inert materials, ample space between objects and secure positioning of each object.

- Glass:

Should there be flecking or discoloration an object should not be placed on cotton wool or on any fabric with nap because flakes could be caught and pull loose.

Metal:

The prevention of corrosion in storage and exhibition is something every curator cares.

Silver and copper, however, are subject to corrosion by ground water containing chlorine and carbon dioxide. Above ground, silver is seriously tarnished by sulfur and copper.

The sources of sulfur contamination are not always obvious. Besides air pollution, possible agents are vulcanized floor tiles,

The importance of surrounding metals (and other types of objects) with inert material such as polyethylene is obvious.

Tarnishing of silver may be prevented by excluding all sulfur and sulfur compounds. For storage, cleaned silver objects should be wrapped in several layers of tissue paper and stored in tightly sealed polyethylene bags. Polyvinyl-chloride plastic bags from the dry cleaners are unusable.

Antitarnish papers and slow release foam blocks have not been sufficiently tested in respect to museum objects. If they are used, they must be kept from direct contact with the surfaces of the silver objects.

The best that can be done in storage is to keep the atmosphere dry (40% RH, but not over 55% RH) and to protect the fragile flaking edges of corrosion.

Pass and receipt form:

No registered exhibition material may leave the museum unless released by the Registrar, using the form: Accession Number, Loan Number, Temporary Receipt Number as well as other material leaving the Registrar's custody including pedestals, frames, and other accessories to

5-25-81.

Outgoing Loan

Futurism:

in painting areas.

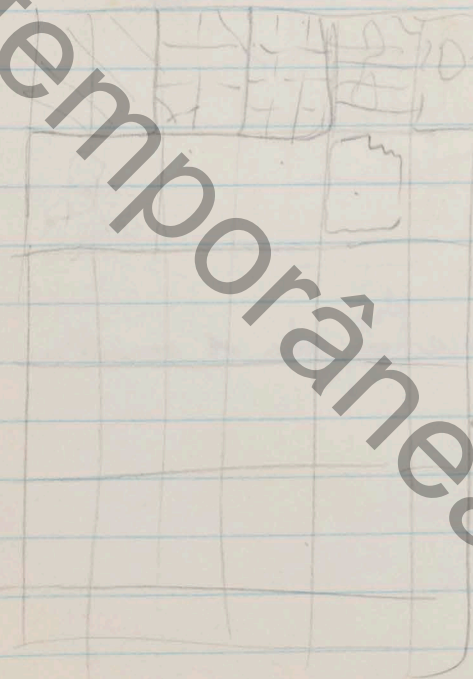
When a camera is adressed to other corners we must pay attention on the lifting particularly on the yellow we have many cracklings.

an old loan

old tape at the edge

cracks on the paintings, in the vertical sense if the cracks aren't going to come out there is no problem.

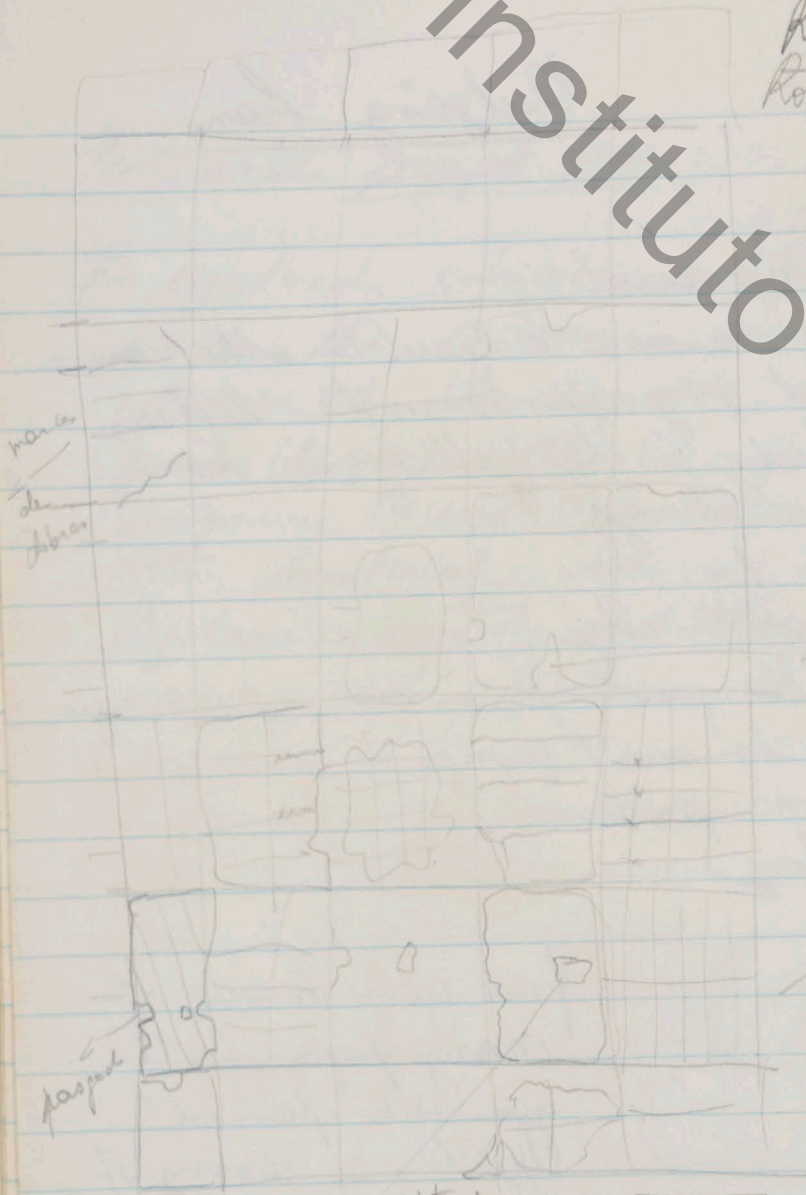
Old crackling



for a work made of many paper sheets you call framed together, a diary of the work must be done. Over it all the remarks regarding the paper (dozna) and parts

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Robin
Robert Rintoul



marks
de
fibres

factos de
papal

disks

lifted

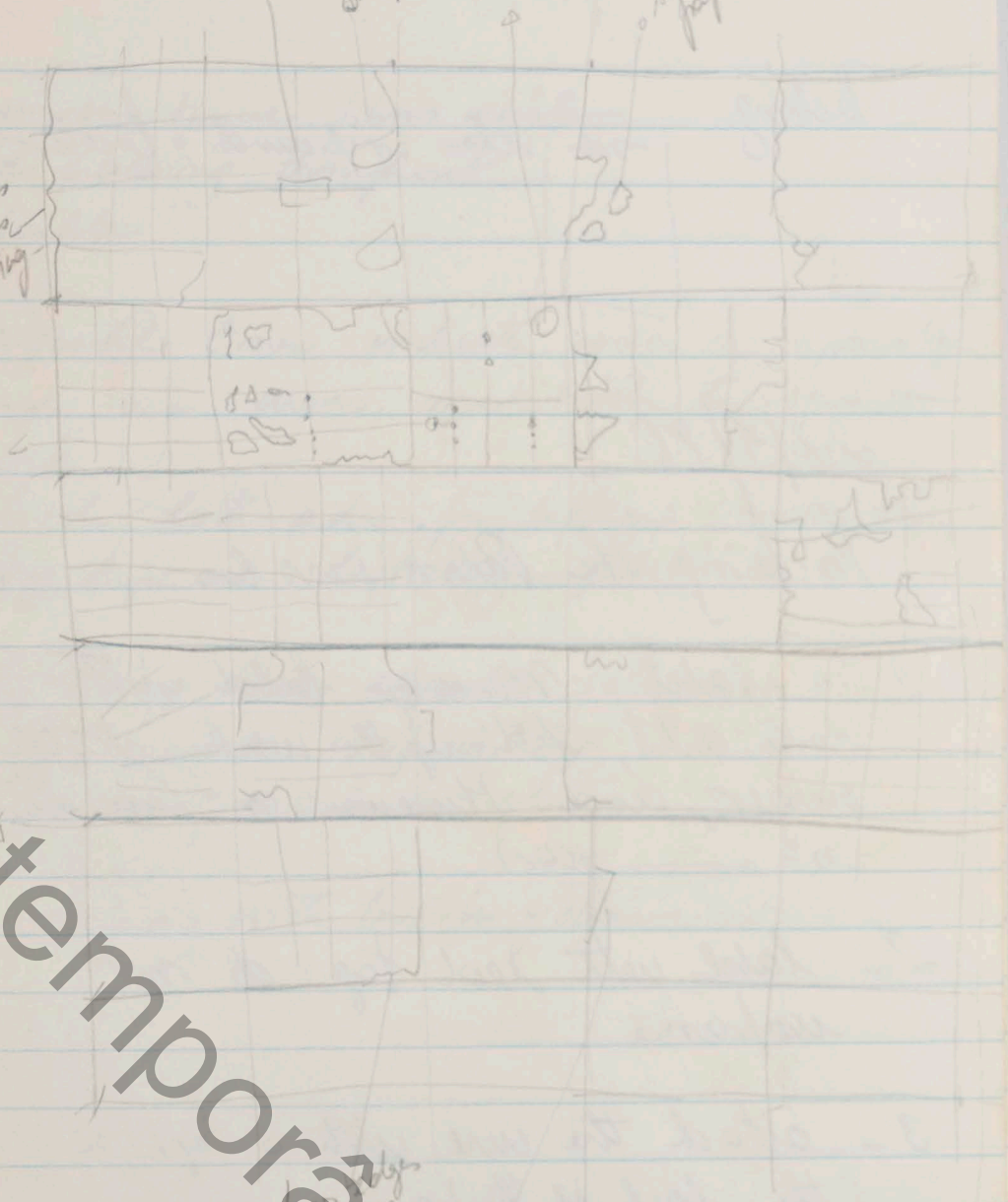
marks or area de marks

marks

adhesive marks
tape

scraped
paper

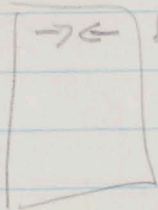
loose
edges
lifting



loose edges lifting

loose edges

Packing



→ ← setas indicando o local

22/5/86.

Packing the Robin's works:

1. To label: Museum label with name artist, title of the work, date owner, and Museum n^o (acquisition n^o - year).

2. label with red top: do not unframe.

3. attach the wire with a tape on the back of the frame.

4. Put it on the box.

5. Indicate with direction signs. ← →

Always put the glass ^{to the} inside partition. (glass facing glass). So, if any damage happens to the box it will not hit the work.

Numerous time fibers visible
Old cracking throughout
stable.

Horizontal lines indicate areas of inpainting
and are areas most likely to crack
left.

Watch both sides for lifting canvas edge
dry tape at left edge visible.

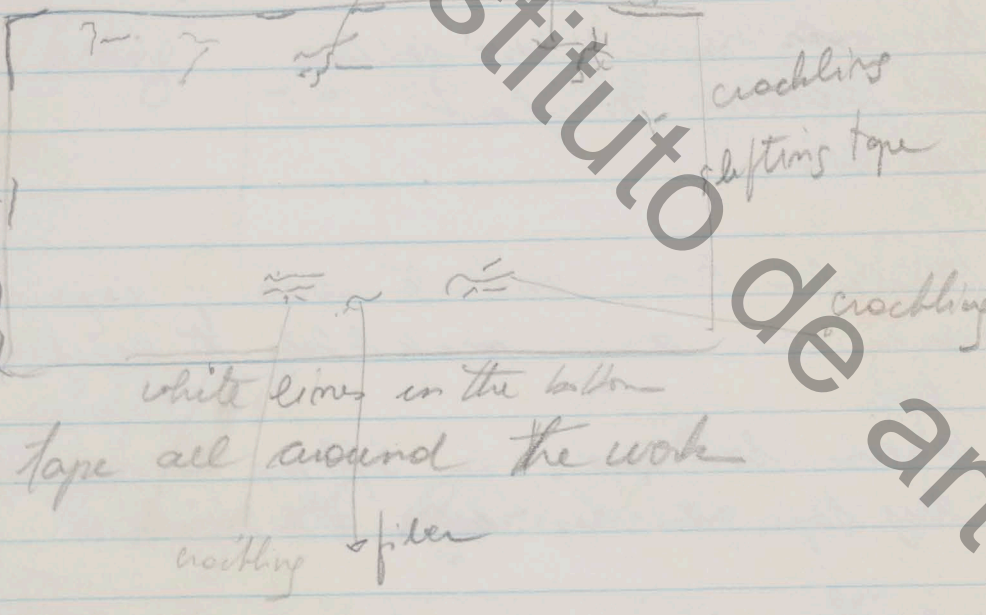
cracking along edge in yellow
lift crack in unpainting
hairline crack in white.

cracking with loss in yellow.

lifting of tape

crochling of rose
lifting tape
crochling white
crochling yellow

lifting of tape



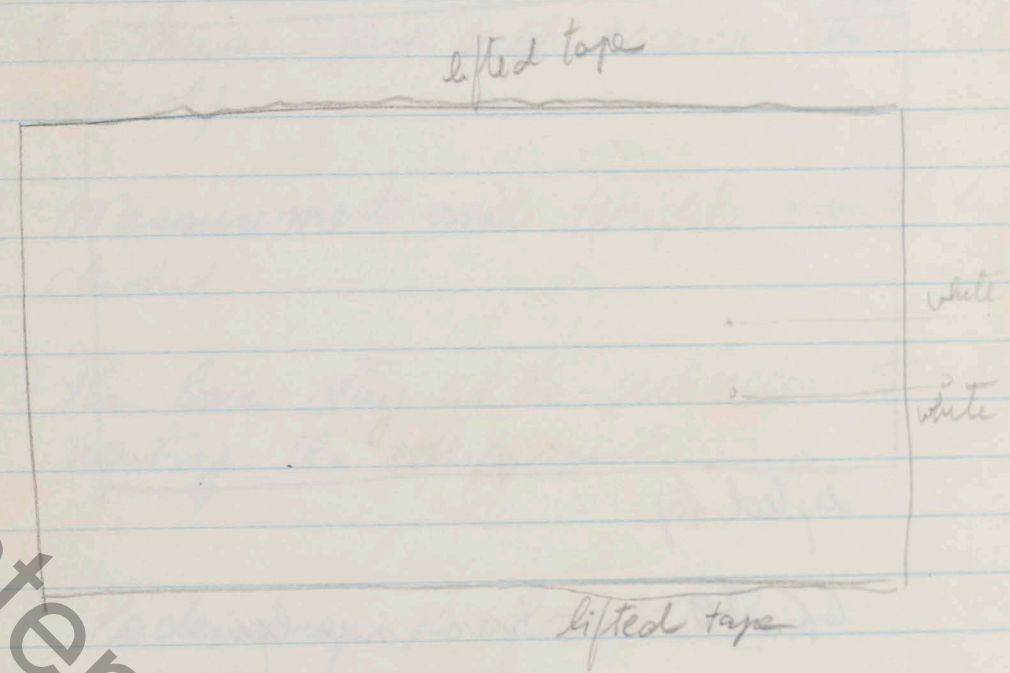
64.79 - MOMA -
Boccioni.

frame: $29 \frac{1}{4}$ " height
 $39 \frac{1}{4}$ " width

wood painted black

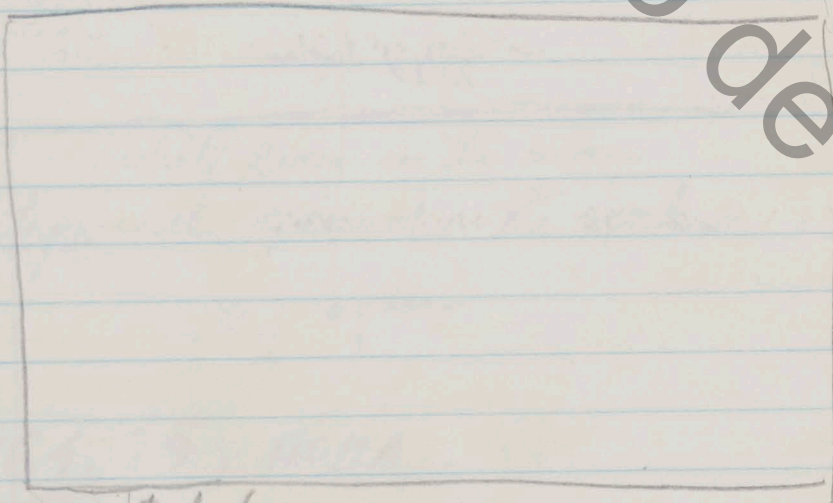
painting: $27 \frac{3}{4}$ " height
 $37 \frac{3}{4}$ " width

Boccioni 65.73



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instituto de arte



depth top

66.79 → ban number

Continuing date 4/22/86.

6. Inform on yellow paper the title of the work, the artist and the lender, (the museum that will receive the material).

7. Measurements and weights should be checked.

8. The boxes stay at the subalter to waiting the shipment.

Packing of the Janet works:

- Warning:
- 1 - Not wrapped, placed face to face against the division done with ~~in~~ (cushion pads)
 - 2 - Usually you must pack: works with no frame protection must be placed face down, so that nothing would fall over it, when the case is opened

22-4-86
Condition Reports can be done over
across of the works, can be
photographed when it is something
very peculiar as Robin Rivlin work.
Otherwise it can be done on a
clean sheet, and a drawing must
be done. Most of the time a drawing
and a photo must be put together
to give a better idea of the work.

4-22-86.

1st Shipment
Remarks: Loan / Cards,
the identification cards and history cards
must be fed constantly fed.
* Each time a work goes out for
a loan, it must be written down
in the History Card where it is
going, the name of the exhibition
city, date of exh. If it will
follow an itinerary, which is it.

When you know that a work is
reserved to go for a certain exh.
You put a red plastic label,
if it is already leaving, being
shipped, you put a red plastic label.

Owner cards: master card.

Collection cards.

Accession numbers (year after)

Loan numbers (year before)

You only record paintings, sculptures,
drawings, not prints.

3.50 hours

the dimensions of the cargo doors
in South America - instead of
big boxes, small ones and numerous.
Instead of 40 they have been 100 boxes.

Files on the exhibitions -

shiping -

150 parts, etc

TELEX: 62370
TELEGRAM: MODERNART

TELEPHONE: ELUISE RICCIARDELLI,
REGISTRAR
OFFICE: (212) 708.96.74
HOME: (212) 675.72.24

1ST Shipment
BOX MEAS.
507.51 - 89x128x12"
656.59 - 53x67x12"
292.56 - 21x18x17"
1052.69 - 46x29x22"
586.67 - 46x42x20"
593.73 } packed together

Insurance for Mies van der Rohe exhibition -
68,000 dollars

Toda movimentação de obras deve ser comunicada à SC (chefia do subs-cellar). Indicando a razão desta. (ex: retiradas feitas obras do departamento de prints para serem stored no SC até a instalação da exposição. etc.)
Purpae: Jasper Johns
assembly

Marion Kocot - Program Assistant. International
Program.
Donald Hanson's office -
Henrike Dillon

OUT GOING LOANS.
IN COMING LOANS.
REGISTRATION CARDS - ACCESSION CARDS.
LENDER CARDS.
ARTIST CARDS.
EXHIBITION CARDS.

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DRAWINGS BY SCULPTORS:

1. SERRA } SCULPTURAL
OLDENBOURG }

3. WILLIAM TUCKER

4. EVA HESSE

5. CARL ANDRÉ

6. CRISTO

SMITHSON (DRAWING OF A GALLERY INSTALLATION).

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Copies of a condition report
are incoming documentation
of an outgoing documentation.

Films on MOMA exhibitions:
rights: Picasso's
Primitivism.
Contrast of Forms.
An International Survey.

Lisbeth:

- video on sculpture.
- contact other departments or museums for films and videos on sculpture.
- to sent to Brazil: Picasso, Duchamp, Giacomelli, Calder, Oldenburg,
- to see those films.

Jore.

Wilmarth. to see the studio.
if there is any film or video on Noguchi

the work may not be unframed,
photographed or filmed without the
express permission of the Museum.
the computer's name has information
on work prices

the loading dock - plataforma de
to be torn up - (to tear ^{to} form).

dollies -
handcarts - carrinhos de mão
to pull into -
turning -
there of -

- Loans:
- Planejamento das exposições: 1 ano ou mais
antes.

- All costs are charged to the borrowing
Museum.
- The Insurance cost shall be paid
directly to the Insurance company
as well as ~~per~~ boxes manufacturers,
the customs - brokers and transp-
- tation company, by the borrowing
Museum.
- The borrowing Museum must
pay 100% the loan fee and frame
works done inside the Museum.

security plates: elementos de fixação de
obras nas paredes. Pequenas
peças de metal pesadas por
trás dos trabalhos.



Recommendation on letters to loan Museum.
owing to the fragility of the works' collage mediums
NOT allowed to come into direct contact
with:

heating, air conditioning or ventila-
tion outlets,
NOT be exposed to sunlight, fluorescent
light or direct, strong artificial light.

Level of illumination for works on
paper be no higher than ten
foot-candles.

Works may not be unframed without
the express permission of the Museum

inform: firms authorized to handle
the packing and shipping and
what date the works will be collected
from the Museum.

Charges: a handling fee of \$100 per
drawing for each three-month
period of loan.

The bill will be sent to you shortly
after the works have been collected
from the Museum.

Our conservators have restricted their
travel to one showing.

herewith -

to enclose something herewith.

to keep our catalogue preparation up to
the pace of our negotiations.

height - altura.

security plates - placas de segurança.

height - altura.

width - largura.

length - comprimento.

depth - profundidade.

finger pointing - manuseio de dedos

a tear - rasgo

crease - ruga.

heavy wrinkling specially along the right side.

lifted with tear - levantado e com rasgos

soiled - sujo

scattered spots - pontos espalhados, esparsos.

* hinged -

the very edge of a binding -

stain - mancha

discolored - sem cor

tiny tears (ters) - pequenas rasgos.

mend - remendar, emendar

meek - pobres, misericórdias.

loss - amareada a parte de cima de pintura

crackling - rachando e descascando.

losses - perdas (descascadas)

a loss on the frame of the artwork

* opening impasto (made out of paint)

plaster (made out of plaster)

the crack with the opening

* core panel - mazonite,

* black sub - anastio pret,

crack.

a loss and a crack -

loss of impasto

to bring in art - receber

to release art - despachar

memorandum = memo

a record of the mailing between the
Museum that borrows and the home
that loans. Add the condition sheet to it

^{packing}
transportation is done few days before
transportation.

Instituto de arte contemporânea

7.18.7
Glasgow.
Spain -
Bawon -
Photo

- incoming on the 14.

ques curats -
comprar pastas - material

instituto de arte contemporânea

instituto de arte

pending the final decision -

Embroidery - falta de flexibilidade de
sem material.

condition sheet. 4.7.86

inherent vice -
remains - bugs,
accretion - sobras de cola ou liquida.
? sub. appear rasurado.
foreign matter from the damaging object
skinning.

soil and grime - sujeira
grafite mark - mancha de lapis
all edged up -
stain - mancha
areas of ^{de perda de papel} loose paper pulp (nas bordas)

crease - ruga de amarrado
worn area - rubbled area
slight wear - superficial,
but apparent

concentrated area of soil ^{area concentrada de poeira}
fussing - foxing - manchas de humidade
? stray marks.

brown stains - manchas marrons
stray mark. (intentional mark)
general wear B.C. (bottom right corner)
paper worn - top surface out
light mat burn along right edge -
scattered discoloration with soil.

buckled, cockled - ondulado
slight lifting at
board hair
desiccation - desidratação
to zerox. (ziron)
to pad - acolchoar
to pack - embulhar

4. Do you ^{invite} ~~see~~ for special project ^{invite} external curators? If so, → Do they plan the whole exhibition or do they contribute only as consultants for the Museum staff?

5. How frequently do you accept outcoming suggestions from other Museums or Institutions for some kind of exhibition? How do you incorporate it in your program?

6. How is the relations between the International Program and the Film Department? Do they organize complementary activities?

7. What do the International Council deliberates about?

8. Is the internal exhibition program defined by the Curatorial Council? Is there any deliberative council above it? How do they work? Are they part of the permanent staff? If not how many times are they called in for special meetings?

3 Administrative dep.

3.1. Do you work with predetermined ~~for~~ budget for each department? Do you plan the activities based on it or if there are important exhibitions that wouldn't fit ⁱⁿ the budget, would do you look for ^{extra} financial support?

3.2. If yes, which kind of financial support? From which source? Governmental? If so ^{one they} federal, ~~statel~~ municipal? And what about private supports?

3.3. Do you plan an yearly program based on a fixed budget? When do you look for additional funds ^{if needed?} ~~the~~ the year before the plan-
~~ification?~~

ORGANOGRAMA:

1. Administrative Dep.

Deliberate Dep. (to have the funds)
Publication Dep.

2. Curatorial Dep.

one-man shows, group shows, thematic shows,
for itinerant exhibitions in U.S.A.
for itinerant exhibitions abroad
for local exhibitions

3. International Dep.

Curatorial section
for incoming ^{from other states USA}
outgoing exhibit. ^{other countries}
↳ to other countries

- Being
Are some exhibitions only local how
long do they usually stay on?

special events
committee exhibition - meetings regularly.
planning committee - time between exhibitions for
meeting information - between directors (oldenbury)
general information

Is there:

1. Difference between the functions / responsibilities of the Curatorial Department and the Exhibition Department?

2. Curatorial / International: ^{not that}

2.1. Is there any defined ^{set} proportion between the annual number of exhibitions on American art and ^{Distributions of} international art created by the museum? And about nowadays production and art history themes?

2.2. Which is the importance of the ^{different} difference in costs of each of them and the influence on the program decisions or definitions? [Do you sometimes give up the idea of doing a show for not having funds?] ^{yes.}

3. Do you have a curator for each area? How do you divide ^{the} budget ^{the} museum space ^{amongst} between not only diversified department but ^{also} between the curators? ^{amongst}

3. How many curators do you work at the Museum? Are they autonomous regarding the activities they are responsible for or do they work in groups? Is there a curatorial council? How is it formed? Only by the museum staff?

ORGANOGRAMA:

DIRECTOR: executive director.
assistant director.

assessor. chefe

chefe de gabinete.

of Architecture and Design
(Film) Department of film
(Video) Department of video
Exhibition Program
Painting and Sculpture
Prints and
Department of Rights and Reproduction
production office.
admission production (Jeny)
Conservator department.

1. What is the relation between video/film departments and the other departments:

- mmmm mmm mmmmm
2. Does it have any connection with the exhibition department or the curatorial department or are they autonomous regarding their own program?
3. Do they have an reduced administrative sections at their department?

instituto de arte contemporânea

250 lampadas - 30
 1 moçambique - 200 - 8
 - 500 -
 - 10 -
 Vilares - 10.
 Paulo H. cat. 8
 Diploma 5
 Darcy -
 Denise - 5
 Sonia - 5
 Patricia - 5
 Marcos - 5
 Cuancas - balas

mamoe - 20.
 Judite - 10
 Cuancas
 1 lane - 10
 Livro

11
 11

Buscar fotos novas.

Colocar cartas no correio.

Instituto Sam Fleck e ao 96.

Compan catálogos de Antonio.

15 de maio:

CURIO - PISA - PASTO DENTE -
SABONETE - apertado.

CORREIO - cartas, caixa de
letras, envelopes e peso
custo.

Carta Villagra e Alberto

Carta Tia Vera

Cartão Regime Sofia

Abraço

Sam Fleck - agenda -
fotos alidas -
dinheiro -
+ papel

Bevindas VI

title - approx: Modernism &
Post Modernism

coll. essays: -

black shiny cover

Krauss, Craig Owens,
Walter Benjamin, Martha
Rosler

Shifra M. Goldman: Contemp-
orary ~~for~~ Mexican
Painting in a Time of
Change - 1981

Chap III. Cultural
Imperialism

Public

Max Kozloff - A.E. and the Cold
War 1973

Eva Cockcroft - A.E. as an ^{weapon} ~~instrument~~ of the Cold War 1974

Serge Guilbaut: How
New York stole the idea of
Modern Art - A.E. / Cold War

Lucy Lippard -
Get The Message?

~~Peasant Artists of~~
~~Solentname Solentname~~

Ernesto Cardenal +

The Gospel According to

Solentname

Orbis Publ

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Francis Frascini

AE: The Debate

book of articles