

An abstract line drawing in black ink on a light gray background. It features a vertical line on the left, a diagonal line crossing it, and a curved line that forms a large, open shape. The lines are thin and delicate, with some overlapping and fading, creating a sense of movement and depth. The overall composition is minimalist and gestural.

Open House: Gala Porras-Kim

THE MUSEUM OF CONTEMPORARY ART

OCTOBER 7, 2019–MAY 11, 2020

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MOCA is honored to have worked with artist Gala Porras-Kim (b. 1985, Bogota, Colombia; lives and works in Los Angeles) for the second iteration of its Open House series. Open House invites Los Angeles–based artists to organize exhibitions drawn from MOCA’s extensive collection that speak to how artists think about the history of art, the civic role of museums, and, most importantly, the work of other artists. The physical manifestation of Porras-Kim’s practice varies wildly: from sculptural works that directly reference Mesoamerican relics to more ephemeral works such as Microsoft Word documents and museum didactics. What unites these diverse forms is her interest in the ways in which our indexes or records of art history are often malleable, and even willfully misdirected, and how these lapses in information serve to reify the colonialist structures from which art institutions have built their museological procedures.

For this exhibition, Porras-Kim investigates the ways MOCA stewards the art it acquires. She selected 15 diverse artworks and related ephemera that shed light on the roles of curators, registrars, and conservators in the life of the art in institutional collections. *Open House: Gala Porras-Kim* examines how caring for these works is an active process that requires dialogue between the institution and the artists. Each artwork in the exhibition is ephemeral, transitional, decaying, or even made to expire, and highlights the unique challenge institutions encounter when maintaining and exhibiting contemporary art.

Among the documents collected within this reader are provenance details, installation instructions, conservation and incident reports, email exchanges between researchers, artist’s estates, and curators, as well as other materials corresponding to the artworks on view. This paperwork is drawn from MOCA’s “object files,” which, in addition to digital records, record the life of artworks entering the museum’s collection. Each of the more than 7,000 objects comprising MOCA’s collection is accompanied by one of these files that serves as a physical repository for all data, correspondence, and transit information for the artwork. The records are stored in a fire-safe room and can be freely accessed by the museum’s curatorial and registration staff. Though none of the information within these documents has been edited, the names and contact information of individuals have been redacted to protect their privacy. Compiling these documents not only provides insight into the paper trail that accompanies the artworks in MOCA’s collection but also highlights the ambiguities and peculiarities inherent to the presentation of contemporary art within institutional contexts.

Bryan Barcena
Assistant Curator and Manager of Publications

****SAMPLE: NO LONGER IN USE****



OBJECT QUESTIONNAIRE

Please verify the information below. Feel free to add or correct any information that does not represent your work faithfully and attach additional sheets if necessary.

Object #:

Artist:

Title/Date:

Medium:

Dimensions:

Credit Line:

Signed:

Inscriptions:

Date executed:

Place executed:

Are there works related to this one in other collections? If yes, please list:

Are there personal writings, preliminary drawings or studies related to this work?

Y

N

Please list these additional/related items below. Can they be made available to our staff?

Y

N

GENERAL DESCRIPTION OF WORK

Please provide as many details possible regarding your materials and techniques, i.e. brand names of products or locations where acquired, approximate ratios of mixtures, etc.

Please describe the medium or combination of media:

If the object contains an armature, please describe:

Please indicate surface treatment:

____none ____painted ____patinated ____pigmented ____varnished ____other

Describe:

****SAMPLE: NO LONGER IN USE****

OBJECT QUESTIONNAIRE

PACKING AND INSTALLATION

Please list any particular handling/packing instructions, procedures for assembly (special equipment, hardware needed), installation preferences (pedastals, lighting, etc.). Attach additional sheets for further information, diagrams, photographs, etc.

CONSERVATION

Please indicate any areas or aspects of your work that are particularly vulnerable or in need of special protection and care.

If the work has custom and/or commercial parts, please specify which part and list fabricators/construction companies, including contact person.

Describe any previous damage and/or repair including, repairer and process:

If applicable, list assistants, conservators, gallery dealers, etc. you recommend consulting should physical damage or inherent changes occur:

Would you be willing to make repairs?

Y

N

HISTORY

Please attach any information related to this work's:

Exhibition history ☐ See attached ☐ Not Applicable ☐ Unknown

Published references ☐ See attached ☐ Not Applicable ☐ Unknown

Provenance/previous owners ☐ See attached ☐ Not Applicable ☐ Unknown

ARTIST INFORMATION

****SAMPLE: NO LONGER IN USE****

OBJECT QUESTIONNAIRE

Please use the space below for any additional information of historical or technical value regarding this work.

Signature

Date

Please return signed and dated questionnaire to The Registrar's Office, The Museum of Contemporary Art, Los Angeles, 250 S. Grand Avenue, Los Angeles, CA 90012. Thank you for your assistance.

On the Conditions of Handling, Process, and Display of *FedEx Works*

FedEx Glass Works, both mirrored and clear, (2007–)

Material Composition and Production:

The works are made of laminated glass (either two-way mirror or clear) cut to the size of Federal Express standard shipping boxes. The works are initially shipped unbroken, and all cracking in the glass is the result of the shipping process. The work is comprised of the glass box, the cardboard FedEx-issued shipping container, and all of the shipping documents produced through the course of the work's history. Under no circumstance can one part of the work can be shown in isolation. The FedEx boxes act both as shipping containers and sculptural elements in the work; they are reinforced along the intersection of their sides by a simple steel skeleton, which allows the cardboard box to serve as a support for the glass box. The work must be shipped by FedEx between all exhibition venues, and thus the work is different every time it is displayed. The shipping containers can be used as supports for the display of the glass boxes they are used to ship, or vice versa, but they do not have to be used in this manner, although they must always be displayed with the work. The FedEx airway bill, customs forms, tracking labels, and barcodes are all part of the work and should not be removed. Every time the work is shown it must be shipped in the original box. The shipping box may be reinforced with additional tape or patched according to the discretion of the owner of the work.

Laminated glass, whether two-way mirrored or clear, are significant materials for several reasons. Firstly, they reflect and imbue the surroundings of the works within their surfaces, allowing one to look through and at their surfaces, and as they crack, they reorder and fragment their surroundings. In this, they frame what is around them, while also changing in appearance depending on what surrounds them. Secondly, they physically change as a result of the forces they are exposed to in the normal course of their handling during shipping, and this physical change also alters the secondary effects of the work (such as how they reflect the space around them). Thus, the works can never be seen in isolation (for they cannot be viewed in such a way that their context is obscured), or as distinct from the mode of transport which supports and, in effect, produces the work.

Proper Handling:

The works can only be shipped via Federal Express (FedEx). Each glass box must be shipped in the FedEx cardboard box that was used to originally ship the glass box, and in the same orientation. Additional tape of any kind may be used to reseal or reinforce the FedEx cardboard boxes. No shipping labels, attached customs forms, or pro formas should be removed from the boxes. Additional shipping labels must be attached on top of the prior shipping tags. Due to the nature of the work, the boxes will never appear the same as originally shown in the gallery or museum space. Additional tracking numbers from additional shipments must be added to the title of the works shipped. When the works are opened upon receipt, the cardboard boxes must be opened along the flaps of the FedEx shipping box, the box should not be cut apart. Works should be photographed after every shipment, and images should be sent to the studio or representing gallery. There is a top and bottom to the boxes, and the work should always rest in the proper orientation for structural reasons. To transport the work in any other manner beside Federal Express is to subvert the work.

Shipping and Receiving:

Shipping is often treated as a mute support of the work of art and its exhibition. The logistics required to move art objects through the world, which are dependent on expansive international systems, occur in off hours and out of view despite being massive undertakings and central to the availability of works to an audience. These works imbue this process in the work, making the support (i.e. the transit) part of the active production and thus reception of the work. In short, the transport is part of the work, a necessary element of the work's being seen or "appearing" (as in the technical sense of the term "aesthetic" as relating to "perceptible things") is indistinguishable from the work itself, a division I would argue has always been arbitrary (art works require a

transportation network to be seen at all). Furthermore, the airway bills, customs forms, and pro formas, are all affixed to the works. These forms indicate the provenance of the work and the system of obligations that support the travel of the work, as each form indicates an agreement between parties centered around this object. Thus, the existence of the work is a form of contract between parties.

Federal Express and the Corporate Modular:

Federal Express not only owns the design of the box but also the specific volume of space contained within the box, meaning that no other company can produce an official SSCC (Standardized Shipping Container Code) coded box containing the same volume. The volume of space is proprietary. Thus, it is important that the work never be shipped by any carrier that is not FedEx. The owner of the work can decide not to exhibit the work in other venues for personal reasons but should not choose another means of transport.

Display:

The work is modular, meaning that it can be displayed in any configuration or number. The configuration of the boxes in the space (how they are stacked, arranged, or accumulated) is left to the discretion of the managers of the specific context of display. The artist may be included in this process but does not need to be. As long as the general rules of the work are followed, the display of the work can take an almost infinite number of forms. Each instance of display should be considered an "example" of the work, which can be duplicated but does not need to be. There is no fixed manner of display outside of the simple conditions outlined above; no installation of the work is definitive.

Titling Conventions:

An example title of a work that has been shipped twice might read:

FedEx® Large Kraft Box ©2005 FEDEX 330508, Priority Overnight, Los Angeles–New York trk#864049582968, May 16–17, 2007, Standard Overnight, New York–Los Angeles trk#934679585637, January 6–7, 2008, 2007–

Laminated Mirropane, FedEx shipping box, metal, tape, accrued FedEx shipping and tracking labels

20 x 20 x 20 inches

Here Annotated:

FedEx® Large Kraft Box ©2005 FEDEX 330508 [official name of Fed Ex box and SSCC#], *Standard Overnight* [method of shipping for first shipment], *Los Angeles–New York* [cities shipped between in first shipment] *trk#864049582968* [tracking number of first shipment], *May 16–17, 2007* [dates of travel for first shipment], *Standard Overnight* [method of shipping for second shipment], *New York–Los Angeles* [cities shipped between in second shipment] *trk# 934679585637* [tracking number for second shipment], *January 6–7, 2008* [dates of travel for second shipment], *2007* [date(s) of work]–

Laminated Mirropane, FedEx shipping box, metal, tape, accrued FedEx shipping and tracking labels [media]

20 x 20 x 20 inches [dimensions]

Method of shipments, cities shipped between, tracking numbers, and dates of travel should be added to the title with each shipment. The date of the work, (indicated above by "2007–" reflects year in which the box was first shipped.

—Walead Beshty, 2007/2008/2009

Without Title

1994

bronze, white distilled vinegar
dimensions variable

Instructions:

Order a piece of bronze 27" x 4" x 1/4".

Embed vertically in the wall, surface flush, the bottom 90" from the floor.

Spray at top edge of bronze with white distilled vinegar (5 % acidity) until it runs, short of the floor.

96.67

November 3, 1997

Dear [REDACTED]

Perhaps the following fax will serve as a letter of authenticity. If you think so, I'll send the signed original.

I have changed the title of this work from **Passion** to **Without Title**.

This installation may take four or five days to accomplish. I would be happy to talk with the person who is to execute it.

Sincerely,

Dove Bradshaw

Also would you send the title of the show, dates and artists included.

[REDACTED] tel.

[REDACTED] Fax

96.67

10/08/02 11:23 FAX

01

6/30/99

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES
PERMANENT COLLECTION BY ARTIST

Dove Bradshaw

96.67

~~Without Title~~
1993

Passion

~~Bronze plate and white distilled vinegar~~

27 x 4 x 1/4 in.

The Museum of Contemporary Art, Los Angeles
Purchased with funds provided by Renate and
Sidney Shapiro

Installation: copper, ammonium
chloride and copper sulfate solution

To:



7.5.99



FROM: DOVE BRADSHAW.

Information on Cellophane Degradation

The transparent film known as “cellophane” is a plant-based plastic that is actually biodegradable. Like its cousin rayon, it is made from processed cellulose—which is a fiber found in trees and plants like cotton and hemp¹. Cellophane came into use in the 1920s as a food wrapping and product packaging material, as it provides a good barrier to air (and to moisture only if it’s coated with nitrocellulose lacquer or wax). Today cellophane is promoted as an earth-friendly and sustainable plastic because it’s derived from natural plant fibers rather than petroleum. However, it can break down fairly rapidly under the right conditions, since it is an organic material that is highly processed. There are some variations and coatings that may be added to alter its properties—in this case a red dye was used to color the clear film—so depending on the additives or coating type, it might take anywhere from 20 to 100 years² for physical and chemical changes to occur in a typical museum environment. If kept in cold and dark storage at a stable relative humidity³, it could last even longer. When buried, uncoated cellulose films can degrade in as little as 10 days to 1 month.⁴

On a molecular level, the material is constantly changing, even from the time of production. These changes may not be visible initially, but over time, the transparent red film may fade or change in color and become increasingly brittle, then begin to develop micro-cracks, and eventually crumble to bits until nothing is left but a pile of dust. Exactly how long this process will take is relative and depends on the conditions in which it is stored.

¹ Excerpt from Wikipedia on the production of cellophane: Cellulose from wood, cotton, hemp, or other sources is dissolved in alkali and carbon disulfide to make a solution called viscose, which is then extruded through a slit into a bath of dilute sulfuric acid and sodium sulfate to reconvert the viscose into cellulose. The film is then passed through several more baths, one to remove sulfur, one to bleach the film, and one to add softening materials such as glycerin to prevent the film from becoming brittle.

² My own guesstimate based on aging characteristics of similar materials (please don’t quote me as an authority on this)

³ “Cellophane in Collections” by Anne Leculier, in AIC Objects Specialty Group Postprints, Volume 10, 2003:

<http://resources.conservation-us.org/wp-content/uploads/sites/8/2015/02/osg010-19.pdf>

⁴ <https://www.greenlivingtips.com/articles/cellophane-a-green-plastic.html>

Preservation Concerns: *Peace* by Chris Burden

Peace, 1982

Mixed Media on Rag Board:

Gelatin Silver Photographs

Color Polaroid Photographs

Newspaper Article

Empty Cigarette Pack/Wrapper

Red Cellophane

Signature and marks: signed and dated in graphite, lower right corner of mount.

The areas of concern regarding the preservation of a work of art on paper include the materials employed by the artist, the storage and exhibition conditions, and the materials used for framing or storage. In this case the artist has used a rag board as the primary mount and adhered a variety of materials to the mount using what appears to be either a commercial paste or poly vinyl acetate glue. The current framing, which is original, includes an unsealed wooden frame with a foam core backing and glass glazing. The recommended conditions for storage and exhibition include 40-45% relative humidity, 65-68 degrees F and light levels of 5-8 foot-candles with no exposure to ultra violet.

The gelatin silver photographs included in the collage, if correctly processed, are fairly stable when stored and exhibited properly. Gelatin silver photographs however are vulnerable to oxidation when exposed to various chemicals often found in our environment or present in non-archival framing materials. Exposure to these chemicals can cause a change in the chemical structure of the silver which can lead to fading, staining, and a tonal shift of the image. Improperly processed silver gelatin photographs can also exhibit staining, fading, loss of contrast and tonal shift over time. The paper support and baryta layer can discolor and become weakened over time.

Improper storage and exhibition conditions, exposure to UV light, heat and humidity can accelerate this process.

Color Polaroid photographs are composed of many layers of dyes in a complex matrix which produce the photographic image. These dyes and the matrix in which they are suspended is inherently unstable. Carefully controlled cold storage can slow the deterioration of these photographs but it does not stop their deterioration. Over time the images will shift in color and lose definition in the image. The paper and plastics included in the structure of the photograph will also degrade leading to discoloration, staining, fogging of the image, dimensional changes, and embrittlement.

In terms of the non-photo elements, the newspaper article included in the collage is composed of a low quality wood pulp paper with oil based printing inks. The paper support will degrade over time becoming more discolored and more embrittled. Over longer periods of time the paper will begin to fracture and flake apart. The cigarette pack is composed of low quality paper and some plastic coatings. These will also degrade over time becoming more discolored and embrittled and will eventually break apart. The adhesive that the artist used to adhere the collage elements to the mount can possibly stain the collage or fail over time.

The current original framing is not archival. The rag board mount is in direct contact with the wooden frame moulding. This will cause the mount to discolor and stain in this area. The wooden frame moulding is also off-gassing volatile chemicals which are harmful to the various collage elements. In addition the glass glazing does not provide protection from UV light and is vulnerable to breaking and damaging the collage. The Foam-core backing board is also not archival and will degrade over time.

and also off-gas substances which are harmful to the collage. The fact that the artwork is stored and exhibited under very carefully controlled conditions will greatly slow this process. Exposure to heat, humidity and light will cause the artwork to deteriorate much faster.

Bibliography

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MOCA Permanent Collection Inventory Control

Tombstone:

Accession # 2008-2
 Artist JOAN CHAMBERLAIN
 Title LO AN
 Date 1966
 Medium GREENWARE FOAM

Dimensions: h x w x d

Overall 13 1/2 x 70 x 19
 Image _____
 Frame _____
 Frame color/material _____
 Hardware _____
 Plexi / Glass / Den-glas _____

Location: B3 BIN 36
 No. of components 1
 Crating, packing BOXED
 Packed dimensions _____

Notes: _____

Signature:

Signature C VERSO
 Other marks, labels #33, '66
FADING MARKS

- ☐ Reframe
- ☐ Recrate / Repack
- ☐ Existing Mat
- ☐ Partial Inventory
- ☐ Needs Photography

Conservation Notes: FOAM DETRIOR-
ATING. BADLY DISCOLORED,
FLAKING, LOSSES IN COLOUR,
BROWNING AT AN EDGES.
UNSTABLE. POSSIBLY INHERENT
TO MEDIUM

- ☐ Label
- ☐ Verso

Inventory taken:

By [REDACTED]
 Date 3/21/12

TMS updated:

By [REDACTED]
 Date 4/5/12

Overall condition: Excellent / Good / Fair / Poor
 Conservation needed? Yes / No



Memorandum

Date: November 15, 1995
To: [REDACTED]
From: [REDACTED]
Re: Dwan donation

I received a call this morning from [REDACTED] in response to your letter to Virginia Dwan, requesting condition information on the two Walter De Maria films offered as a gift to MOCA.

Bed of Spikes, 1968-69
16mm composite color print

This work has been examined by people at the Whitney who determined it was in good condition. Although MOCA may want to make an archival video copy of the work, there should be no problem screening the film itself.

Hard Core 15/100, 1969
16mm color, Eastmancolor

The condition of this work is unknown, except for the fact that [REDACTED] has examined it and the work seemed fine and intact on inspection (there was no dust or obvious evidence of corrosion). However, it has not been examined by an expert.

cc: [REDACTED]

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
Los Angeles, California 90012
[REDACTED]

10.21.94

to: [REDACTED]

Museum of Contemporary Art
[REDACTED]

DAN FLAVIN LTD STUDIO

NEW YORK, NY 10013

PHONE: [REDACTED]

FAX: [REDACTED]

[REDACTED] The information below will put you in contact with our 2 most "successful" lamp suppliers. Call or fax again if you need further assistance.

[REDACTED]

Wiedenbach - Brown, INC.

- [REDACTED] -

[REDACTED]

New Rochelle, NY 10801

phone [REDACTED]

FAX [REDACTED]

Grey Bar Electric, INC

- [REDACTED] -

[REDACTED]

[REDACTED]

Hauppauge, NY 11788

phone [REDACTED]

FAX [REDACTED]

MOCA Permanent Collection Inventory Control

Tombstone:

Accession # 82.3
 Artist Dan Flavin
 Title Untitled (To Robert, Joe, and Michael)
 Date 1975-1982
 Medium Pink and Yellow Fluorescent tubes

Dimensions: h x w x d

Overall Fixtures: 4x96x9
 Image _____
 Frame _____
 Frame color/material _____
 Hardware _____
 Plexi / Glass / Den-glas

Location: PS BIN 39 - all others in Bin 39
 No. of components 33 Yellow Bulbs, Pink Bulbs
 Crating, packing 11 Fixtures
12 Fixtures BIN 45, 1
 Packed dimensions cardboard, bubble

Notes: 11 Pink Bulb, 11 Yellow
in boxes
12 Fixtures
LACMA bulbs are newer!

Signature:

Signature mmc
 Other marks, labels _____

- ☐ Reframe
- ☐ Recrate / Repack
- ☐ Existing Mat
- ☐ Partial Inventory
- ☐ Needs Photography

Conservation Notes: fixtures have various
scratches, dings. Ends are chipped
and have adhesive residue on them

Appears in good condition

☐ Label ☐ Verso

Inventory taken:

By [redacted]
 Date 4.9.12

TMS updated:

By [redacted]
 Date 4/19/12

Overall condition: Excellent / Good / Fair / Poor

Conservation needed? Yes / No No

see back

**APPENDIX A:
GUIDELINES FOR ARTWORK MANIFESTATION**

The Museum of Contemporary Art Los Angeles, Owner, provides the following guidelines to Villa Medici, Borrower, for the manifestation of Felix Gonzalez Torres' work "Untitled" (A Corner of Baci) in the exhibition *Take Me (I'm Yours)* on view from May 31, 2018 through August 19, 2018.

The Borrower shall use the following artwork description in the labeling or publication of this artwork:

Felix Gonzalez-Torres
"Untitled" (A Corner of Baci), 1990
Baci chocolates, endless supply
Overall dimensions vary with installation
Ideal weight: 42 lbs
The Museum of Contemporary Art, Los Angeles
Purchased with funds provided by the Ruth and Jake Bloom Young Artist Fund

The above wording has conceptual significance to the work and shall remain consistent. This includes the use of quotation marks and parentheses. If it is the protocol of the Borrower to italicize or underline titles, the title must still include the quotation marks and parenthesis. If it is standard practice to include dimensions in publication or wall label text, the Borrower shall use the language listed above.

The candy used in the original manifestation of this work was Baci chocolate with hazelnuts. The candy was wrapped in silver foil, printed with blue text reading "Bacio Perugina" and stars, enclosed with a love message. If the Borrower does not have access to this material, a substituted candy can be proposed to Owner for approval.

By lending this work, the Owner is temporarily extending to the Borrower certain decision making rights regarding the manifestation of the work including the installation location within the gallery. The Borrower's manifestation of the artwork and the maintenance of the manifestation throughout the exhibition should be guided by the Borrower's curatorial staff (or individual responsible for manifestation). This includes the maintained shape and size of the installation and whether to allow the candy to completely diminish prior to replenishment.

Two parameters that are not to be changed by the Borrower are 1) the work's direct installation on the floor (no pedestal or raised surface) and 2) installation with no obstruction (no stanchions or other barriers surrounding the work).

Part of the intention of the work is that third parties are permitted to take individual pieces of candy from the work. Although third parties should not be explicitly instructed to take the individual pieces of candy, the Borrower may choose to display a small wall label stating "Please take only one." This wall label is not required.

In advance of deinstallation, the Borrower will be in touch with Owner to confirm Owner's preference for the treatment of any remaining materials at closure of the exhibition.

Appendix A |

From: Emilie Keldie <[REDACTED]>
Sent: Saturday, September 21, 2019 5:30 AM
To: Karlyn Olvido
Cc: Bryan Barcena; [REDACTED]; [REDACTED]
Subject: Re: Felix Gonzalez-Torres "Untitled" (A Corner of Baci) - MOCA Appendix A

Dear Karlyn,

We're so happy to hear that all was well received. The only other item that I would share is that even the email itself shouldn't be considered concrete. All the language around Gonzalez-Torres's work is constantly unfolding and evolving.

Again, my best,

Emilie

Emilie Keldie
Director
The Felix Gonzalez-Torres Foundation
[REDACTED]
New York, New York 10011
[REDACTED]

From: Emilie Keldie <[REDACTED]>
Sent: Thursday, September 19, 2019 7:23 AM
To: Karlyn Olvido; Bryan Barcena
Cc: [REDACTED]; [REDACTED]
Subject: Felix Gonzalez-Torres "Untitled" (A Corner of Baci) - MOCA Appendix A
Attachments: 4. Felix Gonzales-Torress Untitled (A Corner of Baci), 1990 parameterspdf; ATT00001.htm

Dear Karlyn,

Thanks for your requests to reproduce some of MOCA's files related to Gonzalez-Torres's works and many thanks for the good conversation earlier in the month.

We understand why the document created by MOCA with the section titled *Appendix A, Guidelines for Artwork Manifestation*, which was attached to a 2018 loan agreement for "Untitled" (A Corner of Baci), could be an interesting inclusion in the publication accompanying *Open House*. We're happy to approve the publication of the document as long as it is reproduced in conjunction with this email.

The way that MOCA has nuanced the language in *Appendix A* is generally great and, for the most part, really reflects the specific, yet open-ended parameters of this work. Yet, in the context of a request to publish a document intended for internal use, we wanted to share two main points: the first is more general and the second more specific. Firstly, in the Foundation, while we do often find guidelines for manifestation documents or similar documents to be useful ways of providing information outside of loan agreements, we are also always grappling with how, when, and whether or not such manifestation guidelines should be used. Similarly to what you all have done in the *Appendix A* document, we work to make sure such documents convey that an essential part of being an authorized borrower of a manifestable work by Gonzalez-Torres is fully taking on the rights and responsibilities to make certain decisions independently. We understand that a document which creates a balance of language and information, and describes the specific, yet open-ended parameters of the work, can be very helpful for an exhibitor, and creates the opportunity for them to digest the content for themselves. And yet, we often wonder if providing such seemingly official documents creates an opportunity to concretize or fetishize the document in such a way that may not reflect the ongoing evolution of the work and continual nuancing of language around the work.

This kind of concretizing may already be happening to some extent when these documents are simply internally referenced, but publishing them could compound that tendency and the documents could be understood as official and finite descriptions of the nature of the work. Therefore, it seems important to share this information so both the exhibition audience and the catalogue's readership are aware of the malleability of these types of documents, as the documents and their uses are always evolving with and shifting alongside the artworks themselves.

Secondly, we feel that it's important to provide clarification around some specific language included in the *Appendix A* document in paragraph four, MOCA's language reads: "...If the Borrower does not have

access to this material, a substituted candy can be proposed to the Owner for approval."

It is one of the core principles of Gonzalez-Torres's manifestable works that they can be manifest with ease. While there was a candy that Gonzalez-Torres chose (or approved) for the original installation of each candy work, and while that candy is intended to be used as a guideline, technically, part of the nature of the work is that by lending the work, the owner is thereby extending rights and responsibilities to make certain decisions to the authorized borrower. These rights and responsibilities include the right to interpret the original material, and decide which aspects of the original material may be significant, all while keeping in mind that one of the core principles of the work is its ability to be manifest with ease given the circumstances of each exhibition as well as the work's ability to change over time.

At the Foundation we understand there may be situations in which the owner may not be willing to lend the work without additional conditions, such as the case described in MOCA's *Appendix A*, which requests that the borrowers' choice of candy be submitted to the owner for approval. It would be the Foundation's recommendation that in such cases, the loan documents, or equivalent documents, are written in such a way as to include nuanced language that both acknowledges the intrinsic nature of the work, and separately specifies the owner's additional conditions of the loan.

Let me know if you have any questions on this email or if you need anything further. Thanks in advance for the ongoing dialogue and we're so looking forward to learning more as the show comes together.

My best,

Emilie

Emilie Keldie
Director
The Felix Gonzalez-Torres Foundation
[REDACTED]
New York, New York 10011
[REDACTED]

From: Emilie Keldie

Date: Wednesday, June 12, 2019 at 4:24 PM

To: '[REDACTED]'

Cc: "[REDACTED]", [REDACTED]

Subject: Re: Quick question

Hi Bryan,

I loved receiving this note and hearing about where your thinking is at with respect to what aspects of the work can be explored when exhibiting two light string works simultaneously. In my opinion, this is very much in line with the spirit of the work. And, this installation also falls well within the parameters of the work.

We'll keep notes on our side about the upcoming show and do let us know when things solidify.

My best,
Emilie

Emilie Keldie
Director
The Felix Gonzalez-Torres Foundation
[REDACTED]
New York, New York 10011
[REDACTED]

On Jun 10, 2019, at 10:59 AM, Bryan Barcena <[REDACTED]> wrote:

Hi Emilie,

I had an idea and I want to see if it would cause anything that would raise a red flag with the foundation. As you know, the show that Gala Porras Kim and I are working on is about mutability and change within the permanent collections of contemporary art museums. Per our conversation about the terms of owning an FGT sculpture, it seems like the museum has the option/right to configure the works in any way that it sees fit. We own two editions "Untitled" Last Light and I'm

wondering if it would be ok to show them both, but in completely different configurations? I.e. one with all the lights on, one with them all off; one with it strung from the ceiling, one crumpled on the floor. We would do this to highlight the flexible nature of the sculpture and how this was built into the work and the certificate while FGT was alive.

I would love to know your thoughts,

All best,

Bryan Barcena

Assistant Curator and Manager of Publications

THE MUSEUM OF CONTEMPORARY ART | 250 South Grand Avenue

Los Angeles, CA 90012

Tel [REDACTED] Cell [REDACTED]

THE FELIX GONZALEZ-TORRES FOUNDATION

September 19, 2014

Page 4 of 5

The brightness of the light bulbs originally chosen by Gonzalez-Torres was indicated in wattage. If the brightness of standard light bulbs is no longer indicated in wattage, the wattage of the light bulbs originally chosen by Gonzalez-Torres should be used as a guideline.

It is the current position of the Felix Gonzalez-Torres Foundation that the shape of the light bulbs originally chosen by Felix Gonzalez-Torres serves as an indicator of the cultural understanding of a "standard" light bulb. If and when the time comes when light bulbs of a similar aesthetic to those originally chosen by Gonzalez-Torres become rarified and no longer embody the culturally understood "standard" of a light bulb, then whichever light bulb represents the "standard" may be used.

NEW YORK, NY 10011

TELEPHONE: [REDACTED] FACSIMILE: [REDACTED] E-MAIL: [REDACTED]

NEW MOCA ACQUISITION IS A HOLE IN THE GROUND

By **WILLIAM WILSON**

Times Art Critic

DECEMBER 10, 1985

Museum director Richard Koshalek sees the "Double Negative" acquisition as comparable to a traditional museum undertaking stewardship of, say, a period house away from its own premises. There are, however significant differences. Among them is the fact that, according to the artist's wishes, MOCA will undertake no conservation of the piece. According to Koshalek, Heizer wants nature to eventually reclaim the land through weather and erosion.

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A MONUMENT TO OUTLAST HUMANITY

In the Nevada desert, the pioneering artist Michael Heizer completes his colossal life's work.

By Dana Goodyear August 22, 2016

In 1969, Heizer approached Dwan, asking her to fund a project out West. Dwan gave him twenty-two thousand dollars, and several months later he returned to New York with photographs of “Double Negative,” one of the first monumental earthworks. Two hours from Las Vegas, overlooking the Virgin River, the sculpture consists of two deep rectilinear cuts across the top of a convex mesa, or, as Heizer puts it, a two-hundred-and-forty-thousand-ton displacement. The mesa is capped with rhyolite caliche, a tough seafloor sediment, and Heizer had to dynamite through it; he hired a local man to clear away the rubble, passing through the gashes with a crawler tractor. “The guy was really brave,” Heizer told me. “The cut goes into a void at the end, and then time stops. Everything disintegrates. It’s just a black hole.”

Dwan donated “Double Negative” to the Museum of Contemporary Art, in Los Angeles, in the eighties, and Heizer hasn’t visited it for years. The degradation there depresses him: its clean, deep cuts have filled with boulders calved from the sides. Though he originally intended the piece to respond to time and ultimately be reclaimed by geologic processes, at some point he changed his mind, and now hopes to find the money to restore it. Govan thinks that this reversal came partly because Smithsonian championed the principle of entropy, and Heizer wanted nothing to do with an idea associated with his nemesis. Soon after the sculpture was finished, Heizer decided to go where no one could hear him talk.

https://www.newyorker.com/magazine/2016/08/29/michael-heizers-city?kwp_0=221428&kwp_4=845555&kwp_1=416266

1/27

Mevlevi order is based on the pursuit of perfection, and of a mystical union with God through a form of spiritual ecstasy attained by a combination of music and dance. A former cloister in Konya remains an important place of worship for the order to this day, even though it was secularized by being turned into a museum in 1926. During his visit, Laib sculpted a second, larger ovoid stone from a block of red marble that he obtained at a nearby quarry. With the permission of the authorities, he placed this red stone in front of the museum as an act of reverence to the Sufi mystic. Years later Laib learned that many female visitors to the museum had sought out the stone, apparently believing that it was a meteorite, and that touching it would make them fertile. The authorities eventually moved the stone to the garden behind the museum, where public access is restricted. The stone is still there today.

In 1975, Laib made the first of his milkstones, a group of works that he continues to produce: each is a rectangular slab of polished white marble with a barely perceptible depression sanded into its upper surface. The artist fills this depression with milk, creating the illusion of a solid white object. Laib regards the act of pouring the milk into the hollow in the stone as a participatory ritual: he performs only the initial pouring; the owner of the work, or the staff of the gallery or museum where it is shown, must subsequently empty the stone at the end of each day, clean it, and refill it the next morning with fresh milk. Most of the milkstones are carved from a slightly yellow Macedonian marble, its warm color close to the color of milk. (Laib favors this marble for all of his marble sculptures, although he has on occasion used a cooler, bluish marble from Carrara, Italy.)

Laib created his first pollen field in 1977. Like the milkstones, the pollen fields involve a ceremonial, almost ritualistic process, and exhibit Laib's abiding interest in nature. Throughout the spring and summer months of each year, Laib collects pollen from the fields around his home. He moves with the cycles of the seasons, working on each tree or flower as it comes into bloom—first hazelnut, then dandelion, buttercup, and other pollens, ending with pine. Each pollen is distinctive in color and size: dandelion, for instance, is intensely orange and relatively coarse, while pine is lighter in color, and fine.

Laib collects the pollen in glass jars, where it will stay fresh indefinitely if kept dry and at a stable temperature. He often exhibits these jars, usually on a shelf. His second one-person exhibition in New York, at the Sperone Westwater gallery in 1981, consisted entirely of five jars of pollen, installed first on the gallery floor, later on a window ledge. Some types of pollen, such as buttercup and sorrel, are so scarce that Laib will exhib-

it them only in jars. Others he shapes into cones, or "mountains," that stand on the floor, either alone or alongside heaps of white rice next to the marble works he calls "rice houses." Laib considers his groups of cones, such as *The Five Mountains Not to Climb On*, of 1984—five hills of either buttercup or hazelnut pollen, each approximately three inches high—among his most important works. He may also sift pollen through muslin directly onto bare stone or concrete floors, creating fields in varying hues of yellow orange⁵; these are for a short time intensely fragrant, although the fragrance usually disappears after the first day. The dimension of each field depends on the type of pollen used and the amount of available space: pine pollen, which is quite abundant in Laib's region, leads to larger pieces, while dandelion, which is more scarce, permits only smaller works. At the end of each exhibition, the pollen is resifted through the muslin to separate it from the accumulated dust that has mingled with it on the floor, and is returned to a jar.

A common misconception about these pieces is that they exist as art only when the pollen is spread out or heaped into distinct forms on the floor. But Laib considers the pollen itself the work of art, even when he shows it in its jar. This is crucial to understanding his work. The jars, too, should not be seen merely as storage devices, in the way that paint jars are for painters; they are integral parts of the work.

Laib's notion of the autonomy of the pollen, as a substance apart from form, derives from pre-Renaissance art. Thirteenth-century Sienese painting, particularly that of Duccio di Buoninsegna (one of the painters Laib admires most), surpasses Byzantine art in its illusionism and naturalism, and is also characterized by its delicacy and fluidity of form. Duccio's overall compositions are to be thought of as visual dialogues between representation and void, figure and space, solid and fluid; between form—the silhouettes of the figures in the "foreground"—and formlessness, the shimmering gold plane in what the modern viewer perceives as the "background," although it is visually far more active than that word implies.⁶ Defined by the lines surrounding the figures, the gold takes on a life of its own. The fact that it is as important as the foreground makes the painting a unified expression of form, color, line, and pattern.

During the Renaissance, however, a new visual hierarchy emerged, relegating the formless to a background understood as secondary, and ultimately replacing it with a perspectival landscape. The art historian Henri Focillon has discussed the naiveté of our faith in perspective: "The space of life is a known quantity to which life readily submits; the space of art is a plastic and changing material. We may find it difficult to admit this, so

CA Lic. [REDACTED]
TX Lic. [REDACTED]

INCIDENT REPORT

file
PC



CLIENT NAME MUSEUM OF CONTEMPORARY ART		ACCT NO.	DATE OF INCIDENT 04-26-92	IR NO. # [REDACTED]		
CLIENT ADDRESS 250 SOUTH GRAND AV.		CITY L.A.	TIME OF INCIDENT 1340 HRS.	PD-DR NO.		
LOCATION OF INCIDENT THE NORTH GALLERY, POST #EIGHT		DATE REPORTED 04-26-92	REPORTING OFFICER [REDACTED]			
ADDRESS OF INCIDENT 250 S. GRAND AV.		CITY L.A.	TIME REPORTED 1345 HRS.	TYPE OF INCIDENT ART DAMAGE		
LAW ENFORCEMENT AGENCY NOTIFIED	OFFICER & BADGE	FIRE DEPARTMENT NOTIFIED		OFFICER & BADGE [REDACTED]		
PSS EMPLOYEE INVOLVED [REDACTED]	EMP. NO. [REDACTED]	HOME ADDRESS [REDACTED]	CITY [REDACTED]	TEL. NO. [REDACTED]		
SUSPECT #1 [REDACTED]	HOME ADDRESS [REDACTED]	CITY L.A. CA.	Sex [REDACTED] Ht. [REDACTED] Hair [REDACTED] Race [REDACTED] Wt. [REDACTED] Eyes [REDACTED] Age [REDACTED]			
SUSPECT #2 [REDACTED]	HOME ADDRESS [REDACTED]	CITY [REDACTED]	Sex [REDACTED] Ht. [REDACTED] Hair [REDACTED] Race [REDACTED] Wt. [REDACTED] Eyes [REDACTED] Age [REDACTED]			
WITNESS #1	HOME ADDRESS [REDACTED]	CITY [REDACTED]	TEL. NO. [REDACTED]			
WITNESS #2	HOME ADDRESS [REDACTED]	CITY [REDACTED]	TEL. NO. [REDACTED]			
VICTIM #1	HOME ADDRESS [REDACTED]	CITY [REDACTED]	TEL. NO. [REDACTED]			
VICTIM #2	HOME ADDRESS [REDACTED]	CITY [REDACTED]	TEL. NO. [REDACTED]			
VEHICLE #1	MAKE [REDACTED]	MODEL [REDACTED]	YEAR [REDACTED]	COLOR [REDACTED]	LICENSE NO. [REDACTED]	STATE [REDACTED]
	DRIVER'S NAME [REDACTED]	HOME ADDRESS [REDACTED]	TEL. NO. [REDACTED]	CITY [REDACTED]	LICENSE NO. [REDACTED]	STATE [REDACTED]
VEHICLE #2	MAKE [REDACTED]	MODEL [REDACTED]	YEAR [REDACTED]	COLOR [REDACTED]	LICENSE NO. [REDACTED]	STATE [REDACTED]
	DRIVER'S NAME [REDACTED]	HOME ADDRESS [REDACTED]	TEL. NO. [REDACTED]	CITY [REDACTED]	LICENSE NO. [REDACTED]	STATE [REDACTED]
DESCRIPTION OF PROPERTY					VALUE OF PROPERTY	
WOLFGANG LAIB						
POLLEN FROM DANDELIONS, 1978						
POLLEN ON GLASS						
SUMMARY OF INCIDENT ON THE ABOVE DATE AND TIME, THE ART DESCRIBED ABOVE WAS ACCIDENTLY DAMAGED BY A PATRON NAMED [REDACTED]. S/O [REDACTED] EXPLAINED TO ME THAT THE PATRON WAS NOT LOOKING DOWN AT THE SCULPTURE ON THE FLOOR. APPARENTLY HE TRAMPLED OVER THE ART AND SCRAPPED HIS LEG. I ESCORTED MR. [REDACTED] TO THE 7TH FLOOR FIRST AID KIT AND HE USED TWO BANDAGES. IN AFFILIATION TO THE ART, IT HAS BEEN MOVED APPROXIMATELY SIX INCHES TOWARD THE SOUTH SIDE OF POST #8. BE ADVISED THAT [REDACTED] & [REDACTED] HAVE BEEN NOTIFIED.						

DATE 04-26-92
PAGE 1 OF 1

PSS-15

Signature of Reporting Officer
[REDACTED]

From: Veronica Roberts
Date: Monday, June 24, 2019 at 3:24 PM
To: "[REDACTED]"
Subject: Re: Fold for JB

Bryan,
I completely agree about it being worth of obsessing over! Thank you for reaching out to Spruth and the studio. I hope they can provide some answers.

My speculation is that LeWitt gifted JB a fold piece (he had done this with many other artists--Jan Dibbets and Gilbert and George come to mind); JB sends it to get framed, the framers lose it, then they send JB the letter.

My hunch is that JB then calls Sol since it was a story worth repeating and he surely wanted Sol to know what came of it. I bet Sol asks him to send him the original letter and sends it back with an extra fold (the center vertical fold--which is his artistic intervention/action in my view) and signs and dates the now extra folded letter it so as to turn it into a new work of art to replace the one that was lost. Of course we can't be absolutely sure that Sol added the vertical fold but I feel confident that he did. It would be odd for John to fold it into such small squares. And Sol's folds were almost always grids like this.

It feels like a conceptual art work and a brilliant joke (something, as you know, is a hallmark of Baldessari's work too). The signature in the lower right just makes me smile so much.

Does this make sense and answer your question? Let me know if you learn anything from Spruth or the studio.
Veronica

ps: note that Sol always spelled his name with a capital "L"--a total pain he thought, granted...

From: Bryan Barcena

Sent: Monday, June 24, 2019 5:15 PM
To: Roberts, Veronica C
Subject: Re: Fold for JB

Hi Veronica,

I see we are in a similar boat. I reached out to the studio and to Spruth to see if they had any insight. Nothing so far.

I'm trying to build a story around the work, because the reason we are including it in this hang is to tell a story about the transubstantiation or transference of artistic aura onto objects. It seems to me like Lewitt gifted JB a fold piece, JB sent it to get framed, the framers lose it, then they send JB the letter. I'm unclear about what happens at this point; does JB then send the letter to Lewitt and then Lewitt sends it back signed, thus making this new work "Fold for JB", or is it a new work?

Do you have any insight into how this happened?

It is such an amazing work, not unworthy of being obsessed over!

All best,

Bryan Barcena

Assistant Curator and Manager of Publications



THE MUSEUM OF CONTEMPORARY ART | 250 South Grand Avenue
Los Angeles, CA 90012

Tel [REDACTED] Cell [REDACTED]

From: Veronica Roberts
Date: Monday, June 24, 2019 at 2:54 PM
To: "[REDACTED]"
Subject: Re: Fold for JB

Bryan,

I'm obsessed with this work and so happy that you are including it in an upcoming collection reinstallation. It is such an incredible work.

Unfortunately, I was hoping YOU guys would have some info in the files but it seems as though there wasn't really anything. I would reach out to John Baldessari to ask him for background but seem to recall him not being very well and hesitated to bother him.

The work is prominently featured in the essay on Sol LeWitt's hundred dollar drawings that will be published by Radius Books in the fall. I should have a draft in about two weeks if you would like me to share (and of course we can get a final copy of the essay to you for your files once the book is printed.) It won't have any great background on the work but it will situate it into context with an under-appreciated body of work in LeWitt's practice (the hundred dollar drawings, which were either folded, ripped, or cut.)

Does this help at all? And do let me know if you ever hear anything more about this work. It's such a gem!

Please give my best to [REDACTED].
Veronica


ps: I am sure you already know this but Baldessari Sings LeWitt comes on the heels of this in 1973.

From: Bryan Barcena
Sent: Monday, June 24, 2019 4:48 PM
To: Roberts, Veronica C
Subject: Fold for JB

Hi Veronica,

I hope this email finds you well. I was told by my dear colleague [REDACTED] that you were doing some research regarding Sol Lewitt's "Fold for JB". We are including the work in an upcoming rehang of our permanent collection, as part of an artist- project curated by Gala Porras-Kim. There is not much information on the piece in our object files so I'm hoping you might have come across more of the story of this piece as part of your research. Any chance you'd be willing to share anything you've found?

All best,

Bryan Barcena
Assistant Curator and Manager of Publications

THE MUSEUM OF CONTEMPORARY ART | 250 South Grand Avenue
Los Angeles, CA 90012
Tel [REDACTED] Cell [REDACTED]

Destructivism: A Manifesto by Rafael Montañez Ortiz, 1962

There are today throughout the world a handful of artists working in a way which is truly unique in art history. Theirs is an art which separates the makers from the unmakers, the assemblers from the disassemblers, the constructors from the destructors. These artists are destroyers, materialists, and sensualists dealing with process directly. These artists are destructivists and do not pretend to play at God's happy game of creation; on the contrary, theirs is a response to the pervading will to kill. It is not the trauma of birth which concerns the destructivist. He understands that there is no need for magic in living. It is one's sense of death which needs the life-giving nourishment of transcendental ritual.

We who use the process of destruction understand above all the desperate need to retain unconscious integrity. We point to ourselves and confess, shouting the revelation, that anger and anguish which hide behind the quiet face is in service of death, a death which is more than spiritual. The artist must give warning, his struggle must make a noise, it must be a signal. Our screams of anguish and anger will contort our faces and bodies, our shouts will be "to hell with death," our actions will make a noise that will shake the heavens and hell. Of this stuff our art will be, that which is made will be unmade, that which is assembled will be disassembled, that which is constructed will be destructed. The artist will cease to be the lackey, his process will cease to be burdened by a morality which only has meaning in reality. The artist's sense of destruction will no longer be turned inward in fear. The art that utilizes the destructive processes will purge, for as it gives death, so it will give to life.

Transcendence is for the living, not for the dead. It is the symbolic sacrifice that releases one from the weight of guilt, fear, and anguish. It is the sacrificial action which releases and raises one to the heights. The sacrificial process in art is one in which a symbolic act is performed with symbolic objects for symbolic purposes, initiated by the need to maintain unconscious integrity.

The dynamics of our unconscious integrity is fantastic. It arranges content in terms of a thousand eyes for an eye, boils death and destruction for the trespasser, maybe not now, maybe not today, but some day, by God, we'll get even, even if it means headaches, allergies, ulcers, heart attacks, or a jump off a roof. Just you wait and see. Someday we'll all get even. "Every dog has his day," and when the real dog has his real day, what will he really do? Will he push a button and annihilate 200 million people, push an old lady down the stairs, join the Ku Klux Klan, expose his privates in public, or simply walk the dog to defecate on the neighbor's lawn? When the need for unconscious integrity is actually worked out in the actual world with actual people, actual things occur. There is actual conflict and actual destruction. The real moving car driven by the real driver who does not really see the real child who in turn does not really see the real car while crossing the real street, is really killed, really dead. The police cover him with a real white sheet and draw a white chalk line around him. I didn't do anything. I just watched. I didn't even get sick. I didn't even throw up. I just got really afraid. The car was big and made of steel, but I'll get even some day. There are other real possibilities, less drastic ones, possibilities which have a more essential displacement, a greater distance. The real car might have run over a real puppy or with still greater symbolic distance, a real cardboard box. The real child might have simply bumped into a parked car, bruising himself slightly, or crashed his toy car into one of his toy dolls.

Just as displacement and distance are an essential and necessary artistic means which enable the artist to submerge himself in the chaos of his destructive internal life and achieve an artistic experience, so too it is essential that the encounter between the artist and his material be close and direct. The artist must utilize processes which are inherent in the deep unconscious life, processes which will necessarily produce a regression into chaos and destruction.

A displacement and parallel process exists between man and the objects he makes. Man, like the objects he makes, is himself a result of transforming processes. It is therefore not difficult to comprehend how as a mattress or other man-made object is released from and transcends its logically determined form through destruction, an artist, led by associations and experiences resulting from his destruction of the man-made objects, is also released from and transcends his logical self.

97.109

~~200371~~

[REDACTED]
From: [REDACTED]
Sent: Monday, April 23, 2007 12:49 PM
To: [REDACTED]
Cc: [REDACTED]
Subject: Re: Tuttle wire pieces

Hi [REDACTED],

According to Richard, that date is when it was executed, but the original date of all the wire pieces is 1972. To be more precise, he would prefer we put a slash / and the year executed, ie. 1972/2007, but that would not have been consistent with all other reconstructions (ie., paper octagonals) in the exhibition. It is important to note that according to Richard, these works will not exist after his death as he is the only one who can make them. Unless he can figure out another solution...

All best,

[REDACTED]

[REDACTED]
[REDACTED]

The Museum of Contemporary Art, Los Angeles Sent via BlackBerry Wireless Handheld

----- Original Message -----

From: [REDACTED]
To: [REDACTED]
Sent: Mon Apr 23 11:21:28 2007
Subject: RE: Tuttle wire pieces

[REDACTED]:

Good morning. In looking over the file, Lannan always referred to May 21, 1981 as the date it was executed/gifted by the artist. But there is a copy of a hand written diagram to [REDACTED] from the artist with the date 1972. So we will change accordingly and keep in the "notes" field the executed date.

[REDACTED]

-----Original Message-----

From: [REDACTED]
Sent: Saturday, April 21, 2007 12:12 PM
To: [REDACTED]
Subject: Tuttle wire pieces
Importance: High

I just spoke with Richard Tuttle about my confusion over the date of the wire pieces along the long wall -- specifically the use of the date 2007. For the sake of consistency with other works that have been reconstructed, he has agreed that all the wire pieces, including MOCA's, should be dated 1972, NOT 2007. This does not affect the dates of the two wire "bridge" pieces.

[REDACTED], the date of our wire piece from the Lannan collection should be changed to 1972 from 1981. Also, we can use the date of the other paper cubes in the show to date ours.

Many thanks.

[REDACTED]

[REDACTED]
[REDACTED]

MOCA The Museum of Contemporary Art

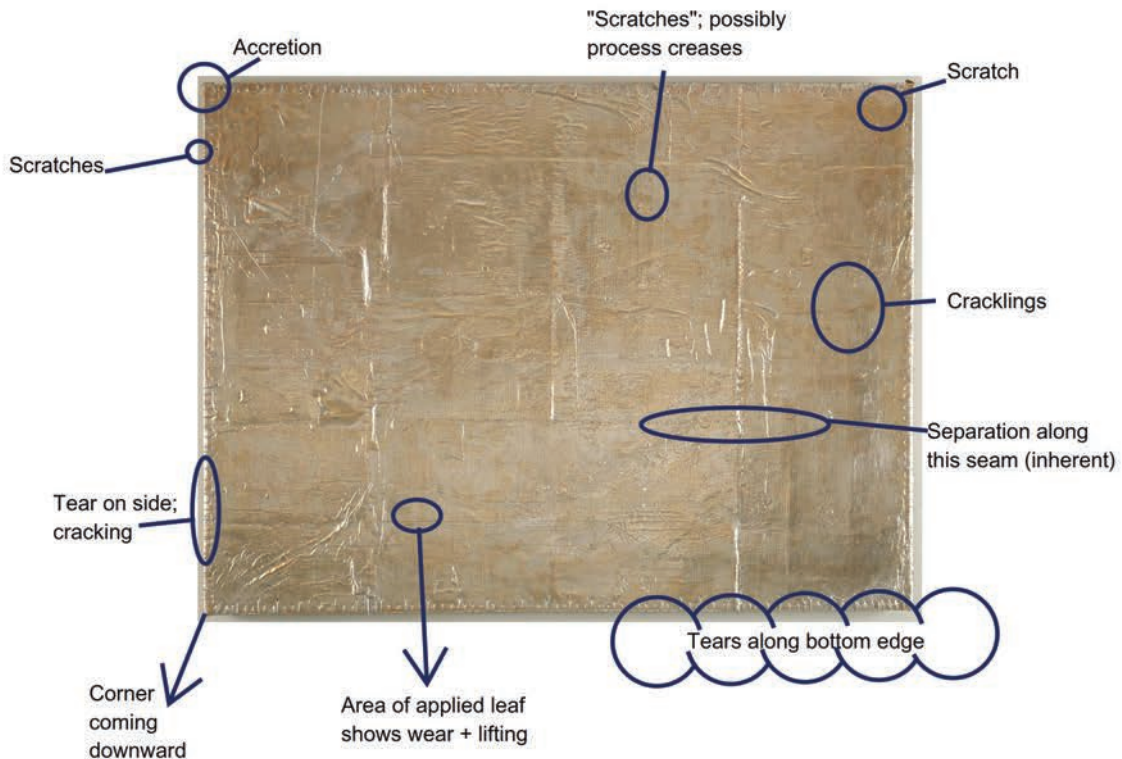
TR #: **93.17**
Artist: Franz West
Title/Date: *Provisorium*, 1991
Medium: Cardboard, plaster, wire, and silver leaf
Dimensions: 58 x 77 x 1 in. (147.32 x 195.58 x 2.54 cm)
Credit Line: The Museum of Contemporary Art, Los Angeles
Gift of the artist

Overall Condition: **Good**

Examiner: As examined by MOCA on **10.12.2009**

Remarks:

Overall good condition.
Small patches of cracklings scattered across the painting.
Fibrous throughout; minor fibers fraying along all sides



Open House: Gala Porras-Kim is organized by Gala Porras-Kim and Bryan Barcena, Assistant Curator and Manager of Publications, with Karlyn Olvido, Curatorial Assistant, The Museum of Contemporary Art, Los Angeles.

Lead support is provided by The Sydney Irmas Exhibition Endowment.

Exhibitions at MOCA are supported by the MOCA Fund for Exhibitions with major funding provided by The Offield Family Foundation and generous funding provided by Dr. Alexander and Judith Angerman, Earl and Shirley Greif Foundation, Sydney Holland, founder of the Sydney D. Holland Foundation, Nathalie Marciano and Julie Miyoshi, Steven and Jerri Nagelberg, Beth Redmond, and Jonathan M. Segal through the Rhonda S. Zinner Foundation.

In-kind support is provided by Baci Perugina.

Cover: Richard Tuttle, *44th Wire Piece*, 1972/2014, florist wire, nails, and graphite, The Museum of Contemporary Art, gift of Lannan Foundation.

MOCA GRAND AVENUE

250 South Grand Avenue
Los Angeles, CA 90012

**THE GEFFEN CONTEMPORARY AT MOCA
AND WAREHOUSE PROGRAMS**

152 North Central Avenue
Los Angeles, CA 90012

Info: 213/626-6222 | moca.org



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Members FREE

General Admission \$15

Seniors \$10

Students \$8

Free every Thursday, 5–8pm

Mon 11am–6pm

Tues CLOSED

Wed 11am–6pm

Thurs 11am–8pm

Fri 11am–6pm

Sat, Sun 11am–5pm



THE MUSEUM OF CONTEMPORARY ART