

BARR for MUSEUM DER GEGENWART

via  
S.S. Bremen

Jan 21, '31

The writer is very much honored at having been made a Mitarbeiter of the MUSEUM DER GEGENWART. He is very much interested both in the policy of the magazine (Zeitschrift) and in the work of the many scholarly and progressive directors of German museums who have been far in advance of the rest of the world in concerning themselves with modern art.

Dr. Hentzen has asked for some account of the place held by German art in New York. French art has at present throughout the world a greater prestige than the art of any other country. This is true in America as well as in England and Germany. Propaganda for French art in New York is continuous and powerful. As a result most critics and collectors have very little interest in the art of other countries except of course America itself.

At the great international exhibition held in New York in 1913 many German artists were much admired, especially Lehmbruck, Mare, and Kandinsky, but during the war America was cut off entirely from German culture. Dr. Valentiner presented a hastily organized exhibition of German art in October, 1923, at the Anderson Galleries, but it was not successful because it was held too soon after the war for Americans to forget nationalistic antipathies.

Dr. Valentiner, who is director of the Detroit Museum of Arts has assembled an important collection of modern German art, especially painters of DIE BRUECKE, but this has had little influence in New York.

J.B. Neumann who came to New York in 1923 established his New art Circle and has done valiant work in presenting such masters as Beckmann to an unfortunately indifferent public. E. Weyhe, the foremost dealer in art books, has also done much to put German art before the New York public by exhibitions of watercolors by George Grosz, sculpture by Kolbe and Sintenis and a large number of prints.

The Societé Anonyme directed by Miss Katherine S. Dreier, brought together international and one-man exhibitions which included many German artists, especially the abstract painters such as Kandinsky, Bauer, Baumeister, Klee, Schwitters and Moholy-Nagy. Kandinsky is vice-president of the Societé Anonyme.

In 1926 a small exhibition of The Blue Four - Kandinsky, Feininger, Klee, and Jawlânsky met with no success in New York but during the past years have had many exhibitions on the Pacific coast.

The Museum of Modern Art plans a very important exhibition of Modern German Art in March of this year. It has already shown much work by artists working in Germany. Feininger who is an American citizen and did not leave New York till after his formative years were over was included in the exhibition of Nineteen Living Americans. His presence, however, was much resented

by American critics who were ignorant of his work, but not by many American artists who admired him. Later Paul Klee was given a one-man exhibition with over sixty works. The Klee exhibition created great controversy which has not yet died down. Again the artists more than the critics rallied to ~~his~~ support the new and strange. Exceptions were Henry McBride, who has always been most generous and alert in welcoming new phenomena, and Mrs. Helen Appleton Read, who is especially interested in German art. C.J. Bulliet of Chicago has also given most intelligent attention to German art in his magazine in the Chicago Evening Post and in his book, "Apples and Madonnas".

The first sculpture exhibition in the new Museum consisted of some twenty-five works by Lehmbruck and Maillol. Although Maillol has previously been far better known in America most visitors felt that Lehmbruck was perhaps the ~~greatest~~ greater artist.

At the present moment very few German artists are really known in New York. Kolbe and Lehmbruck, Klee, Beckmann, Grosz, and Kandinsky are less known than ~~is~~ secondary French artists such as Vlaminck or Friesz. Kokoschka and Hofer are merely names as are Kirchner, Schmidt-Rottluff, Heckel, ~~Emil~~ Belling, Barlach, and many others who have not had special exhibitions. Many of these artists have shown in the Carnegie Exhibition which does not come to New York.

Mr. Gary Ross lists in another article the collections of German art in New York. It is interesting to note here that the President of the Museum, Mr. A. Conger Goodyear, ~~is~~ was the first to organize an exhibition of Kolbe's sculpture, that the Museum's Treasurer, Mrs. John D. Rockefeller, Jr., has been since 1923 a collector of German prints and watercolors, and that ~~Mr.~~ Mr. Jere Abbott, the Associate Director of the Museum, has a small but excellent collection of German watercolors and drawings.

As director of the Museum of Modern Art ~~xxxxxxxertain~~ the writer feels certain that much will be done to give better recognition to German Art in New York.

*Pub release*

INTRODUCTION.

It has been my privilege and pleasure as Director of the Museum of Modern Art to cooperate with the directors of many German museums in assembling the most important exhibition of modern German painting and sculpture ever to be seen in America. I have written letters of thanks for their assistance but take the opportunity here of thanking them publicly on behalf of the President and Trustees of our Museum.

As some very slight compensation for their generosity I believe that some account of the Exhibition and its reception in America would be of interest to them - an account which will describe both favorable and unfavorable reactions.

CARBON OF FIRST DRAFT BARR ARTICLE FOR  
MUSEUM DER GEGENWART — PUBLICITY

NY Times  
(Jewell)

Jan.  
~~November~~ 31, 1931

Dear Mr. Jewell:

Here is "definition"  
with examples of modern art in rela-  
tion to the Museum. I am afraid it  
is very trite and may be useless. Do  
what you wish with it.

Sincerely,

AB

Edward Alden Jewell, Esq.  
Times Annex  
Times Square  
New York City