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Abell

December 7, 1949

Dear Walter:

Forgive me for not answering your letter of November 1st. I shall certainly keep in mind your problem, but I am sorry I cannot take very much initiative in the matter for months to come because I am so far behind in my own writing. I hope you will understand that this is not because of lack of sympathy for your work which I have much in mind. It is just that being here in New York, the center of so much pressure and interest, renders it almost impossible to do any work of my own.

Sincerely,

Mr. Walter Abell
Michigan State College
East Lansing, Michigan

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MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

November 1, 1949

Dear Alfred:

Seven years ago I undertook to write an essay which has since turned into a book and threatens, I sometimes fear, to become a life-work. The book is in two distinct parts, which I had originally hoped to bring out together. The amount of time and work that has gone into the first part, however, combined with the fact that it is a complete unit in itself, has led me to decide to try to publish it independently. I am just starting to look up possibilities with regard to publishers and am taking the liberty of consulting you in this connection.

You have seen one or two shavings dropped along the way in the course of this work, such as my article, "The Law, the Maze, and the Monster," in the Magazine of Art. I am now enclosing a copy of a mimeographed prospectus quoting the opening passage of the book and giving the table of contents for the proposed volume comprising Part I.

Scribners, who published my earlier book, seem to be a rather hide-bound outfit and don't look like too favorable a prospect. Otherwise, I haven't much contact with book publishers and I wondered whether you might be in touch with any people interested in projects like the present one. If so, and if you could send me their names and addresses, I should like to send them copies of the prospectus and ask them whether they would care to give consideration to the complete manuscript.

Another possibility has also occurred to me--somewhat grandiose, I fear--but one at least considers even what may be rejected. The unpublished material contained in the manuscript could be presented in a series of lectures and would, I think, at least contain ideas capable of discussion. Certain college foundations, as yo know, sponsor annual or occasional series of this kind. If any of them were interested in a subject like mine, I have been wondering whether I might make bold to show them my outline for consideration. The likelihood of a favorable outcome in this case seems remote, but I suppose that if an interested institution were found, the lecture arrangement might indirectly facilitate publication.

If you have any suggestions in either of these connections, I should be most grateful for them. I hope I'm not presuming in asking for this advice. Being myself somewhat on the edge of things, it is a great help now and again to consult someone at the center.

Sincere regards,

Walter Abell

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THE COLLECTIVE DREAM IN ART

Part I

PSYCHO-TECHNIC CULTURAL DYNAMICS

By WALTER ABELL

Professor of Art
Michigan State College

East Lansing, Michigan, U.S.A.

1949

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INTRODUCTORY EXCERPT FROM CHAPTER I

For two centuries past archeologists, anthropologists, and art historians have been diligently at work recovering the lost art of ancient civilizations, discovering for western man the previously ignored art of far corners of the earth, and integrating new finds with old in a rapidly expanding, yet increasingly ordered, artistic universe. As a result, recent generations have gained a perspective on the world's art never before equalled either in range or in clarity.

The same generations have also obtained from the researches of the psychoanalysts, a new and more profound comprehension of the psychic life of humanity, and from studies in economic and technological history, a new insight into the relation between the material and the mental aspects of human culture.

The various fields of knowledge which have thus been extended--art, psychology, social history, and kindred subjects--overlap each other in mutually revealing ways. The light which each has gained through separate analysis promises new brilliance if all can be brought to the common focus of a synthesis. To attempt such a synthesis is the aim of the present volume. The effort will lead, in due course, to the proposal of a "psycho-technic" theory of culture or, as we might also phrase it a "psycho-technic" interpretation of history in general and of art history in particular.

Briefly forecast, the psycho-technic theory suggests that the forms of art through the ages can be fully comprehended neither in terms of psychic processes alone, as most psychoanalytical writers on culture have assumed, nor in terms of technological-economic processes alone, as maintained by the proponents of the economic interpretation of history. As here conceived, art is one of the outcomes of an interaction between psychic and material forces. Hence the term "psycho-technic": a fusion and condensation of the varied aspects of experience indicated by the longer combination psychological-historical-economic-technological.

But if either psychology alone or economic history alone fails to offer an adequate basis for the interpretation of art, the same can also be said of esthetic theories, historical traditions, and creative personalities within the field of art itself. Art, as we shall envisage it, is neither self-contained nor self-explanatory. It is one of the forms of cultural symbol

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in which society embodies collective psychic tensions. These tensions, in turn, are generated by historical experiences involving the entire range of individual and social life. In this sense, as imagery which symbolises underlying and often unconscious psycho-historical depths, works of art function in the mental life of society much as do dreams in the experience of an individual. The psycho-technic point of view is therefore summarized in the conception of art as one of the expressions of a collective dream.

In the present volume, which constitutes only Part I of the work as a whole, we shall consider those psychic dynamisms which, emanating from the pressures of history, seek expression in the forms of art. Part I can thus be said to deal with the motivating forces behind art. I have accordingly given it the subtitle, "Psycho-Technic Cultural Dynamics."

A body driven by a motivating force inevitably follows some path or orbit. Historically speaking, the same is true of cultures. Each follows a course of evolutionary development through time. In Part II--to be published as a subsequent volume under the title "Cycle and Psyche"--we shall turn to the question of cultural orbits by investing the cycle of inception, development, and decline that appears to constitute the cultural and creative life-span of any given society. Cycles of this kind are the most inclusive, and it seems to me the most important, of the divisions which can be established within the field of art history; much more inclusive and, for the present at least, much richer in potentials for new understanding, than the "periods" into which the history of art has traditionally been subdivided.

Before launching ourselves into the main current of the present study, we should perhaps observe parenthetically that the part played by visual art in this study is one of demonstration and illustration rather than delimination. It is true that the visual arts offer the most extensive and complete of all the records of man's cultural activity. They provide an unbroken sequence of important examples covering some twenty-five thousand years of human life; covering, that is, the entire span of human life since the ascent of man from his subhuman ancestors. Visual artifacts in the field of the industrial arts extend our knowledge of man's cultural evolution still further back through hundreds of thousands of years of subhuman development.

Compared to this impressive time-span, all the other extant remains of human culture are mere infants. Literature and written records of religion and philosophy go back only a few thousand years. Extant music has a history of only a few centuries.

In addition to their greater range in time, the visual arts offer the unusually varied manifestations of cultural life comprised by such diverse fields as these of industrial and decorative art, architecture, sculpture, graphic art, and painting. Thus they are at once rich in their own intrinsic

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significance and particularly well suited to broader cultural studies of the kind we are about to make. Nevertheless it would be a mistake to suppose that these studies will be pertinent only to the visual aspects of culture. The principles which we shall follow and the conclusions toward we shall work our way apply to all the arts and indeed to all the aspects of human culture. They have their bearing upon literature and drama, music and dance, myth, religion, and philosophy. Indeed, did we wish to go so far afield, the same cultural dynamics would be found to underlie the development of governmental and social systems and of science. Thus while we study art in particular, we shall be seeking a deeper comprehension of culture in general, and shall in fact be concerned with forces that profoundly affect the whole course of human destiny.

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ABELL

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

September 22, 1948

Dear Alfred,

Many thanks for your note. I too was sorry that we were not able to meet for a chat during my recent passage through New York, but glad you were having a well earned vacation. After all, being still en route home from my own vacation, it was really asking too much to expect others to be back from theirs. I merely called up on the odd chance that I might happen to catch you.

However I'll be back in New York for a brief look-in next month--afternoon of Thursday, October 28th, and morning of Friday the 29th. If you have a free hour either time put me down on your calendar.

Other things apart, I wanted to thank you for suggesting my name to Downing at Brown University in connection with the forthcoming series of lectures there. I am giving the Picasso lecture which you were originally invited to do, and although my treatment will perforce have to be different from what yours would have been and will be based on a much more meagre foundation of experience, the problem does interest me and I hope to make some sort of contribution. In general I am planning to condense the descriptive and chronological account of Picasso's work into the first portion of my talk and then attempt to relate that work to the aesthetic experience of the audience, on the one hand, and to the grand strategy of cyclic change on the other.

Any way, it is a pleasure to me to be giving the lecture; and I consider it an honor to be giving it on your recommendation.

Sicre has not written to me yet, but if he does so, I shall be happy to be of any service I can concerning Canadian painting.

Hoping to see you next month,

Sincerely,

Walter A.

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ABELL

MICHIGAN STATE COLLEGE
EAST LANSING

September 18, 1948

Dear Walter:

I am so sorry to have missed you; I got to New York late Thursday. I hope you will be here again soon.

I gave your name to José Gómez Sócre of the Pan-American Union who is organizing a show for tour in South America. I suggested to him that he should include a couple of Canadian paintings. He agreed and said he would write you for suggestions.

Gómez Sicre is a really intelligent, as well as very active young Cuban critic and exhibition organizer.

My best to you,

Sincerely,

Professor Walter Abell
Department of Fine Arts
Michigan State College
East Lansing, Michigan

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ABELL

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

January 24, 1948

Dear Alfred:

I was immensely pleased to hear from you. I have often wished that I might have opportunity to discuss with you some of the problems involved in my studies, many of which must be equally involved in yours. I would have been curious to know what sort of reaction you had to the article "Myth, Mind, and History" of which I sent you a reprint a couple of years ago.

Perhaps when I next have occasion to be in New York--for the moment I have no definite expectation of going that way before summer--and assuming that you are in town at the time of my visit, we might talk over some of our mutual interests. So far as I am concerned, I am sure that such an occasion would be highly interesting and highly profitable.

All kinds of creative effort, including efforts at creative critical thinking, are inevitably tentative. I find myself frequently groping in directions of which I can have no positive assurance of the significance, and which at the same time exert the obscure pull of the seemingly promising and possibily significant. This applies to what you have well characterized as the "Jungian approach." The only way for any of us, I take it, is to do as well as we can what we are drawn to and then leave it for others to decide whether it has lasting point or not.

What I am trying to do in this book that seems eternally to prolong itself is not so much to follow Jung or other psychoanlysts as to bring illuminations derived from psychoanalysis into reation with comprehensive sequences of art, such as concern us in art history, and also into data on social experience that we secure from such fields as anthropology and history. The undertaking is despairingly inclusive and one would really need to be omniscient to handle it with full mastery. As "specimans" for objective study of art sequences, I have taken the Paleolithic cycle, the Greek cycle from Neolothic through Byzantine, and the Western European cycle from Neolithic to the present day. And this, though only one aspect of the total study, was assuming such proportions that I have found myself on the verge of writing a history of art, which I had not intended and do not wish to do. So at the moment I am trying to get back to key ideas again and bring the whole business into scale.

The "scribble" theory of maze art is interesting and I wish we could go into this as into other points. There may be factors here which I am underestimating but, subject to conviction, there are two considerations that have prevented me from ascribing a primary to a theory of motor genesis. In the first place, although the motor impulse is a permanent human mechanism, it has not been permanently associated with humanity's consciousness of art values. Most periods have regarded it as too embryonic to be able to embody any of their fundamental artistic aims. If today there are certain artists who find it an adequate vehicle for the expression of their artistic aims this would seem to indicate that they are motivated by aims in some

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degrees different from those of the other periods in question. The important thing then becomes the natuse and source of this difference, and to my way of thinking that carries us back to an underlying psychological state, and the root of the matter becomes the attempt to express or symbolize that state. Even in the case of an artists whose consciousness recorded only the impulse toscribble, I believe that the important factor would be the presumably unconscious state which gesrated that impulse.

In the second place, even in such a time as ours, I am doubtful whether many of the more significant maze works are created by the scribble technique. That might perhaps help to give some preliminzry orientation,as some sort of preliminary sketch has always been used artists as the basis for more elaborate formal structure, but most works of maze art are actually carried to finished form only by highly controlled and purposeful techniques from which any sense of scribble or uncontrolled motor action has completely disappeared. Tchelitchew, Evergood, and other such exponents of maze form paintakingly elaborate the form with the brush. The Neolothic rock engravers painstakingly elaborated with the chisel. Again I am forced to the conclusion that the motive lay deep and was capable of sustaining a prolonged and conscious effort and capable of embodiment in highly matured form.

In what concerns psychoanalysis of theindividual artist, I am sure that such an approach has many interesting possibilities, witness Freud on Leonardo and Wight on Goya. At the same time, its field seems to me limited. It reveals reasons for individual variations of artistic types, but it does not reveal, in my judgment, the more important reaons for the genesis of the types. There are, it seems to me, more aspects of a Leonardo or a Goya that emenate from the prevailing cultural situation than from the individual artist's private experience and it is the general resemablances rather than the difference that characterize the art of an age. For an understanding of these resemblances, or rather for an attempt perceive their causes, we must turn to more social or collective aspects of psychological inquiry and in that respect I think Jung has given us some good leads.

No one approach, of course, has everything. The social filter will fail to show up some of the viruses laid bare by the individual filter, and both should be followed by people interested in them and probably to some extent specializing in them. I presume that the field is too vast for any of us to attempt to encompas all its aspects with anything like the accuracy of a specialist.

All this is hardly a beginning. I hope it will be the beginning of some thorough discussions when opportunity offers. Meanwhile let me say again that I am much encouraged by the interest that prompted your note and much stimulated by the questions you raised in it.

Cordially,

Walter Abell

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ABELL

January 20, 1948

Dear Walter:

May I say how interesting I found your article in the current Magazine of Art. You attack a very difficult problem and come up with some thoughtful answers. I am not entirely convinced by the Jungian approach but suppose it is as good a technique as any except detailed psycho-analysis of each artist.

It occurs to me that in your discussion of the "maze" you may overemphasize its symbolic value by overlooking the technical or rather motor genesis of much of maze painting; I mean simply what is called by baby psychologists "the scribble".

Sincerely yours,

Professor Walter Abell
Division of Fine Arts
Michigan State College
East Lansing, Michigan

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ACEVEDO

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OFICINA REGIONAL DE RECLUTAMIENTO
(CUBA, HAITI, REPUBLICA DOMINICANA)
OBISPO 351 - DEPTO. 609
LA HABANA, CUBA

August 6, 1948

Señor:

United Nations
Oficina Regional de Reclutamiento
Obispo 351 - Depto. 609
Havana Cuba Attn: Carlos M. Morán, Esq.

Gentlemen:

We have received your inquiry concerning Sr. Eduardo ACEVEDO, who is interested in a position with the Department of Fine Arts of UNESCO. The following is in reply:

a) Good writer. Alert. Intelligent critic, especially in modern art.

b) Don't know extent, but seems well informed.

c)

d) Agreeable. Energetic, so far as I know.

e) Two or three conversations and reading of half a dozen articles in Florida and Cuba periodicals.

I hope the above information will be of use to you.

Sincerely,

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OFICINA REGIONAL DE RECLUTAMIENTO
(CUBA - HAITI - REPUBLICA DOMINICANA)
OBISPO 351 - DEPTO. 609
LA HABANA, CUBA

La Habana, 22 de julio de 1948.

Señor: application for a job with UNESCO in department of Fine Arts

En estas oficinas se ha recibido una solicitud de empleo en la O. N. U. del Sr. Eduardo ACEVEDO, quien se interesa por un puesto en el Departamento de Artes Plásticas de la UNESCO, y quien lo ha indicado a usted como una de sus referencias.

Mucho le agradeceríamos que, de un modo confidencial y por escrito, nos diera a conocer su juicio sobre la mencionada persona, en relación con:

a) Capacidad. ability
b) Conocimientos. knowledge
c) Experiencia. experience
d) Comportamiento. character
e) Fundamentos (en detalle) que tenga usted para dar estos informes. basis of your information (in detail)

Atentamente,

Carlos M. Morán,
Jefe de la Oficina
de Reclutamiento.

Mr. Alfred H. Barr, jr. Director
Museum of Modern Art
11 West 53rd Street
New York City

P. S. Kindly reply in either English or French.

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Acevedo

See

Picasso post 50 folder

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de ACEVEDO

March 5, 1948

Dear Mr. de Acevedo;

I am very sorry to hear that The Week is no longer being published. I thought your articles were very good indeed.

It isn't true that Pepe is about to join our staff. I believe he is still on the staff of Pan-American Union which has recently put on a show in Caracas. He selected some pictures from the museum for the Venezuela exhibition. Perhaps that is how the rumor started.

It will be good to see you when you get to New York for the Bonnard show.

Kindest regards,

Sincerely,

Mr. Eduardo de Acevedo
N 408, Vedado
Havana, Cuba

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Eduardo de Acevedo,
N 408, Vedado,
Habana, Cuba.

February 26, 1948.

Mr. Alfred H. Barr, Jr.,
Director of the Museum Collections,
The Museum of Modern Art,
New York, N.Y.

Dear Mr. Barr,

Thank you for your kind words regarding my prospects for an appointment at the Pan American Union. It also was very nice of you to thank me for my small piece in "The Week" in protest from an ill-informed article about the Museum which had appeared in a Havana newspaper.

I am sorry to inform you that "The Week" is not published any more. The last issue was that of February 6. I hope you received all the numbers containing my column up to that issue. The loss is not too regretful since I was not very satisfied because of the mutilations, errors and inadequate display made in that periodical with my writings. However, I had to discontinue my reports in English on Cuban art -at least until I find a new place in which to have them published. Meanwhile, I will be very glad to write you any time you may desire any particular information on Cuban art.

I have heard rumors that Pepe is about to join The Museum of Modern Art. If this is true, I believe that the Museum has gained a new most enthusiastic worker.

I hope to be in New York by the time of the Bonnard exhibition and am looking forward to have the pleasure of meeting you then.

Very sincerely yours,

Eduardo de Acevedo

Eduardo de Acevedo

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ACEVEDO

October 24, 1947

Dear Mr. Acevedo:

I was much interested in your article in The Week, October 10. Thanks for defending us so handsomely.

Sincerely,

Mr. Eduardo de Acevedo
c/o THE WEEK
P. O. Box 2798
Miami 17, Florida

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dictated by Mr. Barr, but signed in his absence

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ACEVEDO

Eduardo de Acevedo
N 408, Vedado
Habana, August 30th, 1947

Dr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
New York 19, N.Y.

Dear Mr. Barr:

At my return in Cuba I wish to thank you for the courtesies you had towards me during my recent stay in New York. It was very kind of you to give me the card for the Museum and to have "The Jungle" shown to me. I did enjoy very much my frequent visits to the Museum admiring its excellent collection.

I am resuming my articles in "The Week"(during my absence the art page was written by a person with which I am not acquainted and whose opinions in art I do not share). By all means, I will have sent to you the future issues with my column.

I have just sent, today, an application for employement in The Pan American Union. I believe that, there, my services may be useful and that I could join my efforts to Pepe's fostering cultural relations -in the field of ... tween the different countries of the Americ... and propagandising the art movement ... Western Hemisphere. While in Washington, I talked with Pepe about my possibilities of joining also the Pan American Union.

September 30, 1947

Dear Mr. Acevedo:

Thank you for your letter. I do hope your appointment to the Pan-American Union will go through. You and Pepe would make a very strong team.

It was good to see you here in New York.

Please give my best to our Cuban friends.

Sincerely,

Mr. Eduardo Acevedo
N 408
Vedado, Havana, Cuba

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ACEVEDO

(2)

Eduardo de Acevedo
N 408, Vedado

Habana, August 30th, 1947

Dr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
New York 19, N.Y.

9/2

Dear Mr. Barr:

At my return in Cuba I wish to thank you for the courtesies you had towards me during my recent stay in New York. It was very kind of you to give me the card for the Museum and to have "The Jungle" shown to me. I did enjoy very much my frecuent visits to the Museum admiring its excellent collection.

I am resuming my articles in "The Week"(during my absence the art page was written by a person with which I am not acquainted and whose opinions in art I do not share). By all means, I will have sent to you the future issues with my column.

I have just sent, today, an application for employement in The Pan American Union. I believe that, there, my services may be useful and that I could join my efforts to Pepe's fostering cultural relations -in the field of plastic arts- between the different countries of the Americas, publicising and propagandising the art movement in the Western Hemisphere. While in Washington, I talked with Pepe about my possibilities of joining also the Pan American Union.

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Among the persons whose names I gave for reference in my applications, I have placed your's -due to the great prestige you enjoy in the field of plastic arts and, also, encouraged, as I was, by the warm welcome you gave to my writings on art.

I will be very glad to furnish you any information you may wish on Cuban art.

Very sincerely yours,

Eduardo de Acevedo

Eduardo de Acevedo.

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ACEVEDO

June 26, 1947

Dear Mr. Acevedo:

I enclose a complimentary card for the Museum which I hope you will use during your stay in New York.

It was a great pleasure to chat with you this morning even though it was so brief. I hope I may have a chance to see you later in the month.

Cordially,

Mr. Eduardo de Acevedo
c/o Gerald Paget
54 West 54 Street
New York 19, N. Y.

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encl.

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ADAMS

February 15, 1950

Dear Miss Adams:

Congratulations on your appointment as Director of the Junior Art Gallery in Louisville. It sounds like a most interesting job.

Sincerely,

Miss Harriet D. Adams, Director
Junior Art Gallery
Louisville Free Public Library
301 Library Place
Louisville, Kentucky

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ART: Harriet Adams To Head Junior Art Gallery

By JUSTUS BIER, Courier-Journal Art Editor

MISS HARRIET Dyer Adams has been appointed director of the Junior Art Gallery beginning February 1. She is an attractive, lively person of very pleasant manner, a person with initiative, and resourcefulness, keenly interested in art, full of curiosity and the desire to share her own insight with others.

The Junior Art Gallery will open on the third floor of the Louisville Free Public Library as soon as the necessary installations are finished.

Miss Adams, who has a considerable amount of travel, study, and 12 years of work experience to support her, resigned from the staff of the Chicago Art Institute in order to accept the Louisville position. The Junior Art Gallery was made possible through a donation of $14,000 voted by the Junior League of Louisville last June. In line with the League's tradition to finance worthwhile projects for a limited period until their value has been proved to the community and other support can be secured, $14,000 donated by the League will be spent for the first two years of operation. After this initial period, other resources have to be tapped to make the project a permanent asset in the cultural life of Louisville.

For The Community

Because Mrs. Alfred H. Williams, president of the Junior League, and her board felt the project should belong to the community, they turned the Junior Art Gallery over to a board of directors. Various institutions in this city, interested in art education, were invited to appoint representatives to the new board. The Louisville Board of Education appointed Martha Christensen; the Louisville parochial schools, Msgr. Felix Pitt; the Louisville Free Public Library, Clarence Graham; and the University of Louisville's Allen R. Hite Art Institute, Dr. Justus Bier. The Art Center Association was allowed two representatives on the board since a group from the Art Center Association under Mrs. John R. Green, chairman of the committee on children's free art classes, had formulated the project and had proposed it to the Junior League. Miss Mary Spencer Nay and Miss Lucy Diecks are the Art Center appointees on the board. The Junior League appointed two representatives, too. They are Mesdames Robert Hendon and Mrs. Lawrence T. Minish, who took the place of Mrs. Lyons Brown, who resigned when she had to leave town for the winter. The J. B. Speed Art Museum declined the appointment of a representative to the board, but assured co-operation with the Junior Art Gallery in its activities.

The Officers

At the first meeting of the board in August, Mrs. Hendon was elected chairman, and Graham secretary-treasurer. A nation-wide search for a suitable director for the new gallery was the first activity of the new board. Miss Adams, who was the final choice, was recommended by Victor D'Amico, who is the director of the educational program for schools of the Museum of Modern Art in New York.

D'Amico became interested in Louisville's art life when he made a survey of art education in American schools and colleges for the General Education Board and found the Art Center, then under the direction of Miss Fayette Barnum, "one of the most outstanding art schools I had become acquainted with." This statement appeared in a report to the U. S. Department of the Interior. He hoped that "its facilities would be made available to the needy youth of Louisville." This hope has been partially answered by the services of the Art Center Association's Children's Free Art Classes. The creation of the separate "Junior Art Gallery and Studio for the Visual Arts," which is the full title of the Junior League-sponsored project, will help further to make such free facilities available.

D'Amico recommended Miss Adams for her considerable amount of experience in museum work and as a most capable administrator. He learned to know her when she came to the Museum of Modern Art in New York as acting curator of prints in 1939.

Miss Adams is the daughter of Charles C. Adams, the former director of the New York State Museum in Albany, N. Y. She studied at the University of Michigan, Ann Arbor, from which she received an A.B. degree in 1933. She continued her studies at Radcliffe College in Cambridge. From there she proceeded to the Institute of Fine Arts of New York University, where she received her M.A. degree in 1937. Next followed studies at the Ecole du Louvre and the Sorbonne in Paris and a seven-month tour through European art centers. It was her second trip to Europe. After her return, she entered the print department of the Brooklyn Museum in November, 1938, as a volunteer. In August, 1939, she was called to the Museum of Modern Art in order to catalogue the entire print collection and to assemble the prints for the exhibition, "Picasso, Forty Years of His Art."

In September, 1940, she was appointed curator of the University of North Carolina's Person Hall Art Gallery at Chapel Hill, N. C., a position she held until January, 1943, when she was made acting director of the gallery. In addition to her gallery work, she taught in 1943 and 1944 in the art department of the University courses in Contemporary Art and Modern Painting.

Graduate Study

She left Chapel Hill in order to accept the curatorship of the museum of Cranbrook Academy of Art at Bloomfield Hills, Mich., where she stayed from February, 1945, to February, 1948. While at Cranbrook she taught a Survey of Art History and Modern Art at the Academy and at Kingswood School, a girls' high school.

After additional graduate study at the University of Michigan, where she studied Chinese art in addition to anthropology and North American Indian Archaeology, she went to Spain, where she continued her former studies in Spanish art at the University of Madrid.

After her return from abroad, she accepted a position on the staff of the University of Chicago assisting Hans Huth in the preparation of his catalogue of paintings, contributing entries on modern American artists.

Her job in Louisville will call for a program of exhibitions specially keyed to the interest of grade and high school students and for an art-appreciation program in co-operation with schools, the Speed Museum, branch libraries and other organizations. Also the creation of a collection is contemplated and the initiation of studio courses at the Library on Saturday mornings and possibly during vacation in the summer.

•

Children's Art

The exhibition of Pasadena Children's Art has been shown the last two weeks in the balcony gallery of the Louisville Free Public Library under the sponsorship of the Louisville Branch of the American Association of University Women. This exhibition will be shown in all cities of Kentucky having branches of the American Association of University Women. According to Dorothy F. Maar, the Louisville A.A.U.W. arts chairman, it is part of a project "to get better-educated art teachers and hence a higher type of art taught in the more remote sections of the State of Kentucky."

•

U. K. Exhibits

The new gallery in the Fine Arts Building of the University of Kentucky is showing through February 5 an exhibition of work by former students together with a group of paintings by John Gordon, a senior at the university. Among the former students whose work was selected for this exhibition is Betty Brooker, art teacher at J. M. Atherton High School.

Yesterday another exhibition at the University of Kentucky Gallery opened in which are exhibited paintings by Jesus Reyes of Mexico. It will stay through February 18.



Harriet Dyer Adams
Accepts offer here

THE CURRENT ART CALENDAR

All exhibitions are free to the public.

J. B. SPEED ART MUSEUM—Open weekdays except Mondays and holidays, 10 a.m. to 4 p.m.; Sundays, 2 to 6 p.m. Current exhibitions; Juliana Force and American Art, 40 paintings and 10 sculptures; through today. Michelangelo's Sistine Frescoes (Life Portfolio); through today. Masterpieces of Italian Religious Paintings, 14th to 16th Century (lent by M. Knoedler and Co., New York); through February 6. Mr. and Mrs. J. B. Speed and Art in Kentucky. Opening Wednesday: Art of Israel, Old and New; and City U.S.A., a photographic exhibition by Barney Cowherd; both through February. Tomorrow's a Wonderful Day, a free educational movie, will be shown at 3 p.m. February 4 through 12.

ART CENTER GALLERY, 2111 S. 1st—Open weekdays, 9 a.m. to 5 p.m.; Saturdays, 9 a.m. to noon. Paintings by Walter Murch; Sculptures by Adeline Kent (loaned by Betty Parson's Gallery); through Tuesday. Opening Thursday: Paintings by Janis Jablovskis; through February 28.

ALLEN R. HITE ART INSTITUTE, University of Louisville—Exhibition in library rotunda, open weekdays, 7:45 a.m. to 9:30 p.m.; Saturdays to 5 p.m.; Wednesdays to 6:30 p.m. Original Etchings by Rembrandt (lent by M. Knoedler and Co., New York; Kleemann Galleries, New York) and color facsimiles of paintings by Rembrandt; through Tuesday. Opening February 13: Color lithographs for The Arabian Nights, by Marc Chagall. Exhibition in art library, open weekdays, 8:30 to 4:30 p.m.; Saturdays, 8:30 to noon. Color facsimiles of paintings by Picasso and Picasso's Dove of Peace poster (gift of Mrs. Sevier Bonnie); through Tuesday. Opening Thursday: Color facsimiles of paintings by Paul Klee and Marc Chagall.

MEMORIAL AUDITORIUM FOYER—Open during performances. Paintings by members of the Crit Club of the Art Center Association; through February 6. Opening February 9: Water colors and drawings by Ulfert Wilke.

ARTS CLUB (Watterson Hotel)—Open to nonmembers weekdays, 2:30 to 4 p.m. Commercial Art by Cecil Coleman and Charlotte Williams; through Friday. Opening February 4: Group of drawings based on Nicolaides' book, The Natural Way to Draw.

LITTLE GALLERY, 1570 Story—Watercolor sketches by Jane Bonnie and flowers from Europe pressed by Judith Bonnie; through February 6.

LEXINGTON—University of Kentucky Art Gallery (Fine Arts Bldg.); open weekdays, 10 a.m. to 5 p.m.; Sundays, 2 to 5 p.m. Work by former students; through February 5. Paintings by Jesus Reyes of Mexico; through February 18.

ART LECTURES—Wednesday at 2 p.m. at the Woman's Club of Louisville: Warner Williams: Sculpture in the Making. Admission for nonmembers $1.20.

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ADAMS
(Harriet Dyal)

Miss Adams worked here at the Museum for about a year as volunteer research assistant in prints (etchings, lithographs, etc.).

Miss Adams worked very systematically and has intelligence and enthusiasm although at that time she had little experience. Since then I believe she had a successful career at Duke University.

She has an agreeable personality with an exceptional degree of initiative.

Alfred H. Barr, Jr.
Museum of Modern Art; 11 West 53 Street, New York 19

Oct 6, 1947

Director of the Museum Collections

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AKRON ART INSTITUTE

AKRON ART INST

August 16, 1951

Dear Mr. Culler:

As Mr. Barr is at present in the country I have shown your letter of August 3 to the Curator of our Print Room, Mr. William S. Lieberman.

Mr. Lieberman informs me that the most complete collection of the Picasso bull series in this country is the one of

Mrs. Meric Callery
R.F.D. 2
Huntington, Lond Island
New York.

We do not know whether Mrs. Callery would be willing to lend her lithographs but you might wish to inquire.

Mr. Lieberman mentioned that the complete series of lithographs is reproduced in Fernand Mourlot: Picasso: Lithographes (2 volumes.)

If we can be of any further help, please do not hesitate to write.

Sincerely,

Secretary to Mr. Barr

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron 8, Ohio

mh

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AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

August 3, 1951

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MISS RUTH E. WHORL

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 W. 53rd Street
New York, New York

Dear Mr. Barr:

I need very badly any help or advice you can give me relative to securing for a projected exhibition here the various states of a lithograph of a bull by Picasso. Six states were reproduced in the Magazine of Art for April 1947, with your comments, and the information that several additional states had been obtained.

Some background information may help you to see my problem. I have scheduled an exhibition here for September 28 - October 28, 1951, which centers around a series of 12 watercolors by Paul Travis, a Cleveland artist. In this series the artist has persued the tiger and bull theme thru successive stages from realism to extremely concise statement of the essential qualities of the conflict. The series impressed me as an admirable vehicle by which I might dramatize for the public the development of a pictorial idea.

The Picasso series is an exactly parrallel proposition, which I have only just succeeded in recalling to mind. It is obvious that the exhibition would be greatly strengthened by two parallel examples, but I have no idea as to whether the Picasso series is available for loan, whether such a loan could be effected within the short period of time remaining, nor do I know to whom I should write. The show would gain so much if the bull series could be included that any possibility is worth a try. May I have any advice or suggestions you can give? I assure you your help will be much appreciated.

Yours sincerely,

George D. Culler

Director

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Akron

cc: Mr. Abbott

Miss D. Miller

Miss Dudley

August 22, 1946

Dear Mr. Val Clear,

Mr. Abbott's office has brought your recent letter to my attention. I am pleased to hear of your plans for a permanent museum plant, and the Museum of Modern Art would certainly be glad to help in any way it can.

I do not feel however that we are in a position at the present time to offer any group of important contemporary paintings on extended loan. As you are aware, our Department of Circulating Exhibitions has constant need of work which can be spared from our periodic exhibitions, and work which is neither on display in the Museum or on temporary loan to other institutions.

You mention an interest in the purchase - as I understand it - of contemporary American paintings. A representation of certain artists in our Collection is disproportionate to that of other artists, and we are naturally interested in balancing up our representation. Possibly on a future visit to New York we might discuss your needs, and what might be done with the authorization of our Executive Committee toward working out some mutually agreeable arrangement.

With all kind regards,

Sincerely,

James Johnson Sweeney, Director
Department of Painting & Sculpture

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

JJS:ja

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AKRON ART INSTITUTE

140 EAST MARKET STREET • AKRON 8, OHIO • FR-3195

Mr. John E. Abbot, Museum of Modern Art
11 West 53d Street
New York, New York

Dear Mr. Abbot:

After a long history of difficulties, including one disastrous fire, the Akron Art Institute has been replanned and rebuilt into a very active community center within the past two years. It now has splendid temporary housing in a fireproof building, pending the erection of a modern museum plant.

This new revitalized museum is supported by the people and by the industries of Akron. Over 900 people have become annual members within the past year, and affiliated members through clubs and other organization memberships total many thousands. Its new art school has an enrollment of 350, all of which just indicates the tremendous interest and need for this art museum in one of our country's great industrial towns.

In the operation of its exhibitions and educational program, it has one severe handicap--that is the lack of any permanent collection material, so valuable in the daily activity program of the community museum. It has occurred to us that your gallery and your associates may be interested to help us in this one particular problem, that is a permanent collection of art for our daily use. What we had accumulated over a period of 20 years was lost in the fire. Since it is the new policy of our Accessions Committee that the majority of the funds available for the purchase of art must go to works by living artists, it will be some time before we can accumulate paintings and other objects of art of historical value for our permanent collection. Is it possible that you may have greater representation in some fields within your permanent collection than you need, and that you may be willing to sell such items to the Akron Art Institute or to give them to us as a permanent loan?

We would be very happy to learn of any paintings or other art objects which you may have available to us, in the event that this suggestion of helping another community in its efforts to get a functioning museum established is of appeal to you and your board.

Sincerely,

Charles Val Clear, Director

Miss Marie B. Owen, Director
State of Alabama
Department of Archives and History
Montgomery 5, Alabama

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ALABAMA

STATE OF ALABAMA
DEPARTMENT OF ARCHIVES AND HISTORY
FOUNDED BY THOMAS M. OWEN, LL. D., 1901
MONTGOMERY 5, ALABAMA

IN REPLY REFER TO FILE NO.

February 8, 1950

May 22, 1950

Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y.

My dear Sir:

I am in receipt of some mimeograph material in connection with color slides of African Negro art. In the first place let me s... Department has no way to use slides, nor do we have an auditorium for the public.

...at the statements in the material concerning the decorative art in Africa. I had alw... developed no art, n... only by t... were the ... pose pictures that were found in the caves were painted there by Africans themsel...

...to the ... going ... for Negroes, in Montgomery, on Thursday evening of this week. If I can interest the President of that College in ... Fred ... slides, I will be glad to do so.

Thanking you for sending me the material, I am,

Sincerely,

Director.

O/ve

Dear Miss Owen:

Our librarian has shown me your letter of some weeks ago concerning slides of African negro art.

I was very much surprised to read in your letter that you were not aware of the highly developed artistic traditions among African negroes and the influence of African art on recent painting and sculpture.

I thought it might interest you to have a copy of a recent issue of the Magazine of Art in which you will find a good short account of the wonderful portrait heads from Ife which are in the British Museum and other important collections.

agree

Very sincerely yours,

May Art is sending

J.S.

Miss Marie B. Owen, Director
State of Alabama
Department of Archives and History
Montgomery 5, Alabama

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STATE OF ALABAMA
DEPARTMENT OF ARCHIVES AND HISTORY
FOUNDED BY THOMAS M. OWEN, LL. D., 1901
MONTGOMERY 5, ALABAMA

IN REPLY REFER TO FILE NO.

February 8, 1950

Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y.

My dear Sir:

I am in receipt of some mimeograph material in connection with color slides of African Negro art. In the first place let me explain that this Department has no way to use slides, nor do we have an auditorium for the public.

In the second place let me express my surprise at the statements in the material concerning the decorative art in Africa. I had always been told that the natives of Africa had developed no art, no science and no written language; that they were governed only by their chiefs and that while they were the oldest of the races, were the least developed in those things we call culture. Do you suppose those pictures that were found in the caves were painted there by Africans themselves or were the work of some white man.

I am very grateful to you for sending this material to the State Department of Archives and History. As it happens I am going to make a talk to the adult students of the State Teachers College for Negroes, in Montgomery, on Thursday evening of this week. If I can interest the President of that College in securing some of the Dr. Fred Block slides, I will be glad to do so.

Thanking you for sending me the material, I am,

Sincerely,

Marie B. Owen

Director.

???? BK

~~Ofe heads~~ ~~[illegible]~~ April

O/vs

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ALEXAN

THE TRIBUNE
BOOK and ART CENTER
BESTSELLERS, INC.

directed by
FRIEDRICH GEORGE ALEXAN

New York 18, May 19 1947

Dear Mr Barr:

I thank you for the kind interest you show in our bulletin " Tribune of Art", and especially that you like the epigraph used in this issue. The quotation "Art hath an enemy called ignorance" is in fact by Ben Jonson the Elizabethan playwright. Oddly enough I am not able to give you the exact source since I have taken this excerpt from the edition of Jonson's works in the Bibliotheque Nationale in Paris many years ago without making any further notes.

Sincerely,

F Gallery

Mr Alfred H. Barr Jr
The Museum of Modern Art
Director of the Museum Collections
11 W 53rd Street
New York City

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ALEXAN

May 13, 1947

Dear Mr. Alexan:

I notice in your little paper Tribune of Art, the epigraph "Art hath an enemy called ignorance," which you attribute to Ben Johnson. I suppose this to be the English playwright Ben Jonson, but would like to know if you can tell me exactly in which play or essay this line is to be found. I would like to use it myself.

Sincerely,

Mr. Friedrich George Alexan
The Tribune International Book & Art Center
100 West 42 Street
New York City

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TRIBUNE OF ART

Art hath an enemy called ignorance.

BEN JOHNSON

NUMBER NINE May - June 1947

NEW TRENDS IN JAPANESE PAINTING

By RAY de MONTE

The current showing of modern Japanese paintings at the Tribune Subway Gallery is one of the notable art events of the season. We have recently seen the works of Picasso and Roualt painted during the war. Now for the first time, the public can witness the results of this most bitter, destructive war in history as viewed by an advanced group of Japanese artists. This group, representing the two significant trends in Modern Japanese art, indicates a quite astonishing development in the cultural pattern of the country. For those familiar with its unique art history, the complete break with tradition demonstrates an artistic revolution of major proportions.

It is well-known that Japan was physically and culturally isolated from the western world until Commodore Perry "opened" it in 1853. However, the traditions and esthetic principles, subject matter as well as art form, were rigidly maintained in the new era.

In 1867, with the "Restoration of the Meiji", the new ruling shogunate imposed from above the industrial processes copied from the west, but refused to admit the corresponding democratic institutions of the European countries. Suppression and police terror increased with the new social tensions existing under the facade of a liberal government. The god-like origins of the Japanese people, the adoration of the emporer, State Shinto, the racial strains of the nation, were stressed. They appeared in the folk tales, the traditional paintings, the strict dramatic forms, and permeated their entire educational system.

With the emergence of Japan as a world power after the war of 1914-1918, and as the only major power of the Pacific, the tempo of industrialization of the cities was accelerated. Students and technicians were sent all over the world to absorb and bring back to Japan the latest achievements of the west. The artists went to Paris. They felt the breadth and freedom of French culture. The climax of western art, from French impressionism, to surrealism was discovered. Reprints were published and circulated widely. New schools of paintings were founded. The artists, trained in the beautiful but stultifying tradition, modified their basic concepts of color, line, and perspective. Painting in oils on canvas had really begun and the conflict between tradition and "new fashion" had seriously started. The oil painters, (the technique in itself was revolutionary) for whom a Paris study was greatly desired, both for prestige and training, resolved the conflict in two ways. The one group headed by Itaru Tanabe, with Fujita next in seniority and prestige, continued to paint the traditional subjects with emphasis on decorative technique, utilizing fine brush work and consummate detail. Fujita, in Paris from 1924-1931, enjoyed a wide popularity there and at home. Nakamura, Minoru Tanobe's teacher, received 40,000 yen for a large painting, fresco size.

The second group broke completely with the past with regard to both subject matter and technique. Surrealism, the impressionist school, symbolism—each had its representatives. The "new fashion" had conquered these artists but there was little support from the available buying public and less understanding.

The new ideas were less acceptable to the ruling fascist clique which became more oppressive in order to fulfill their dreams of world conquest. Military power grew, assasination by patriotic societies effectively handled liberals and progressives. The jails became full of "subversive thoughts". The feudal past was extolled, the new and the foreign was disparaged, was condemned as barbaric. The traditional style, once the play of the nobles who filled copybooks with minute studies of birds and flowers or who, with a few delicate and amaz-

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ingly sensitive strokes, could portray movement, life, or an aspect of nature, was still supreme. Scrolls, prints, the unique water colors were the accepted, the understood, the familiar, and were purchased by the wealthy and the government.

The attack on China and later the second World War temporarily ended all outward conflict. Fukuzawa stands alone, of the present group, in that he was imprisoned in 1941 for suspected opposition to the war. However, the war, the thought police and the terror did not extinguish the original sparks of new ideas, of new aims. They were present at the time of Pearl Harbor and are even more evident today.

The present exhibition contains paintings produced during the occupation. An additional aspect is thus noted. The previous conflict of the 20's between the traditional style and the "new fashion" (with its two resolutions) is further complicated by the American pressure of occupation.

The synthesis of the traditional technique and the new fashion is best represented by Itaru Tanabe's scenic design with its careful workmanship and exquisite detail and Fujita's "Cat", a marvel of artistic creation. Here the war of heritage and progress reaches its highest conflicts and its most successful completion.

The trends expressed by Fukuzawa and Yamamoto, however, are the most vigorous and promising for here we can see the effects of a society in transition, of the war and its catastrophic results, of the strivings of humanity. Fukuzawa, a pre-war surrealist, has left the imaginative world and its symbols, has stripped his people naked, portraying them in fundamental conflict. Ignoring facial characteristics, race or nationality, his men and women not only cry out against injustice, but struggle for human dignity. His debt to the post-impressionists, to Rodin, is clear. His native heritage comes through, however, in the use of his palette. This is strikingly evident in his attempt to convey a totally unique experience, the atom bombing of "Hiroshima". Though the composition itself reminds one of the Budhist conception of hell, it is the brilliant yellow, used as a background against other bright colors, to convey grief, death and destruction, which is inconceivable for the western artist.

Yamamoto, a soldier for 8 years in the war against China, is in his early 30's, unrecognized and unsupported. Though never having been to France, or Europe, his portraits show that influence gained through studies in the new art magazines. The depth of his figures, their humaneness, their twisted yearnings, his deep strong palette shows the artist in his struggle for that individual portrayal of the human being.

In visiting this exhibition, one can compare the works of this group and the few traditional Japanese pieces decorating the gallery. The contrast aptly points up the fundamental difference between the old and the new. It is to be hoped that with the growth of democratic institutions and with the physical rebuilding of the country that these artists will be supported by the public, and that they will continue to paint and express the democratic ideals of a new Japan.

WHY I COLLECTED NEW JAPANESE PAINTING

By JAMES. V. COLEMAN, Capt. U.S.M.C.R.

In 1946, I was commissioned by the War Department to go to Japan to assist in the reorganization of the Japanese Communications System. My interest in painting led me to visit the Ueno Park Art Museum and the Gallery Hosegawa, both in Tokyo. The variety and vitality of the newer Japanese paintings compared to the usually seen pieces in the traditional manner, immediately impressed me. I contacted some Japanese artists to discuss the new works and I was struck by their awareness and understanding of the different trends in modern art. Becoming more interested, I began to collect the paintings of known and unknown Japanese artists.

With the kind cooperation and enthusiasm of Mr. Alexan, I am happy to show my collection at the Subway Gallery. A number of these pictures have already been exhibited in the Ernie Pyle Theatre in Tokyo. I trust this exhibition will help to inform the American public of the characteristic new movements in Japanese art.

James V. Coleman is a Studio Engineer at one of America's leading Broadcasting Stations. During the war he fought as a Captain USMCR in the Pacific. From 1946 to 1947 he served as Supervisor Public, Service Radio at the G H Q Supreme Commander for the Allied Powers at Tokyo.

Ray de Monte, a young lawyer and art critic, served during the war as a Lieutenant (jg), USNR. He was stationed at Matsuyama, as the Communications Officer on the Port Director Staff. In this capacity he traveled extensively throughout Japan and was able to contact Japanese artists and to study their works.

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directed by

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ART DIGEST
April 19, 1947

SUBWAY TRIBUNAL

By ALONZO LANSFORD

The most frequently heard complaint among the younger, unknown artists concerns the lack of opportunity to exhibit, particularly in New York. Several organizations—Contemporary Arts Gallery, Village Art Center, New-Age Gallery, etc.—have lent their considerable efforts to alleviate this situation. The most recent we've heard of, and the most unique, is the Tribune Subway Gallery, directed by Friedrich Alexan.

Mr. Alexan operates a hectically busy little bookshop in the arcade of the Sixth Avenue subway station at 42nd Street. Besides specializing in art books and reproductions, he runs an art gallery in the back room for artists of professional caliber who have never before shown their work. Further, the gallery charges the artist nothing, pays for publicity and takes no commission from sales. An estimated 10,000 people a month are regular visitors.

The Tribune Gallery is featuring an exhibition entitled "7 Artists of Tomorrow", through April 25. Six painters and a sculptor, all young, all talented, make up the group. Helen Maris shows several accomplished lithographs.

Miriam Sommerburg, the sculptor, is somewhat over-involved in abstract curved planes, except with **After the Catastrophe**, which is very promising. Alvena Seckar is lyrical, colorful and altogether pleasing, as is Anita Magsaysay with **Philippine Landscape.** Ben Brown shows skillful illustrations and several large oils—the former are professional, the latter provocative. -Venancio Igarta is on the way, but needs more study. The same may be said of Henryk De Vries.

It is Alexan's hope that his little place will become a showplace where 57th Street galleries can discover new artists.

ALONZO LANSFORD

THE NEW YORK TIMES
March 30, 1947

By HOWARD DEVREE

A variety of work by a half-dozen artists is being shown at the Tribune Book and Art Center. Alvena Seckar evokes the grim ugliness of the Pennsylvania mining country and succeeds in making it if not beautiful at any rate picturesque. Miriam Sommerburg's sculpture seems to relate to work by Zadkine —forms used decoratively if somewhat arbitrarily with abstract effect. Striking lithographs by Helen Maris and a persuasive still-life by V. Igarta are other attractions.

OVERTONE of MUSIC and ART
March, 1947

By COLIN EISLER

The concept of a shop that sells and exhibits your work free of charge is so revolutionary in America that some hardened cynic is sure to ask, "Where's the catch? What's the racket?" The only catch that we can find is that the people who attend each show must go through the bookshop to see it. Thus Mr. Alexan gets a little free advertising and he certainly deserves it. The Tribune Center gave a wonderful Kollwitz retrospective show. The works were selected with such discrimination that even though we had often seen Kollwitz's work before, we never received its full impact till seeing that show.

We would like to see a new trend in art display. It should be shown in trailer trucks, subway arcades, movie features, hospitals. There are an infinite number of places where art could be shown for the benefit of the painter as well as that of the onlooker. Let's be more receptive, less intellectually exclusive. Leopold Tolstoy said, "Art is a human activity, having for its purpose the transmission to others of the highest and best feelings to which men have risen." In that case, Mr. Alexan is certainly an artist, having revealed to us the works of many painters who would have otherwise remained in obscurity.

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ALFIERI

July 1, 1949

Dear Miss Alfieri:

Mrs. Barr has passed on to me your letter concerning a possible position here in the Museum or a like institution. I am sorry to say that I have not been able to learn of an opening for which you might be suited, but we shall certainly keep you in mind. I am sure your training and experience would be of value in the field of art publications.

Sincerely yours,

Miss Laura Alfieri
Libreria Serenissima
San Marco 739
Venice, Italia
ob

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ALFIERI EDITORE
SOCIETÀ A RESPONSABILITÀ LIMITATA
SAN MARCO 746 A VENEZIA TELEFONO 2 30 50

EDIZIONI SERENISSIMA

Laura Alfieri
'Libreria Serenissima'
San Marco 739
VENEZIA

Venezia 11/3/49.

Gentilissima signora,

io mi permetto di scriverLe, poichè l'ho conosciuta a Venezia l'estate scorsa alla XXIV Biennale e ho avuto occasione di ammirare la Sua squisita gentilezza.

Io sono la figlia dell'editore Alfieri (che ha pubblicato il catalogo della Biennale); conosco perfettamente l'inglese e sono laureanda in codesta lingua. Ho ventiquattro anni.

Ho sempre accarezzato l'idea di una mia sistemazione negli Stati Uniti e penso che non mi dovrebbe essere difficile trovare un'occupazione presso "THE MUSEUM OF MODERN ART" o presso qualche istituzione analoga, data la mia grande dimestichezza con i libri d'arte. So anche scrivere a macchina.

Io sarei disponibile fin da questo momento e naturalmente mi pagherei le spese del viaggio.

Le sarei vivamente grata se volesse interessarsi al mio caso e darmi eventualmente consigli e suggerimenti su come io possa trovare un impiego inerente alle mie capacità. Spero molto di avere presto una risposta.

Scusi il disturbo e gradisca i miei più distinti saluti

Laura Alfieri

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Dear Jean:

Here is a free translation of the Alfieri letter. Paula

Laura Alfieri
Libreria Serenissima
San Marco 739
Venezia

Venezia II/3/49

Very kind Madam:

I am allowing Myself to write to you, since I met you in Venice in the summer during the XXIV Biennale, and I have had occasion to admire your exquisite graciousness. (Quelle corn!)

I am the daughter of the Editor Alfieri (who published the catalogue of the Biennale); I know English perfectly and I am a candidate for a doctor's degree in this language. I am twenty-four years old.

I have always cherished the idea of a systematization (sistemazione) in the United States, and I think that it should not be difficult for me to find a job in (near)The Museum of Modern Art or in a similar institution, on account of my great familiarity with books of art. I also type.

I shall be free from this moment, and naturally shall pay the expenses of the trip.

I shall be extremely grateful if you should interest yourself in my case, and give me eventually advice and suggestions on how I can find a job in keeping with my capacities. I hope sincerely for an early reply.

Forgive my bothering you and accept my most sincere greetings,

Signed/ Laure Alfieri

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ALLSTON

October 18, 1948

Dear Miss Fawcett:

I have had the Allston book on my desk since I returned from my vacation in the middle of September, but unfortunately I have not had time to read it with the care it deserves. In any case I am not an authority in the field of early 19th century American painting so that I am not sure that anything I might say would be of use to you in your advertising. Perhaps this sentence would indicate something of the timeliness of this monograph, which I can speak of with some authority:

> "An important milestone in the revaluation of early 19th century romantic painting in America, a period long neglected but now of increasing interest not only to students but to artists, collectors and museums."

Sincerely, and with apologies for my belated answer,

Miss Eugenia Fawcett
Advertising Department
The University of Chicago Press
5750 Ellis Avenue
Chicago 37, Illinois

AHB/ob

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Allwood

March 30, 1949

Dear Mr. Allwood:

Many thanks for your letter about Scandinavian painters most of whom I have heard of but know little.

I think a Munch exhibition is more or less on its way under the directorship of Mr. Plaut of Boston. We expect to take it here with, however, the right to add and eliminate as we feel may prove desirable.

I hope to see you at the next meeting of Mrs. Rockefeller's Committee.

Cordially,

Mr. Martin S. Allwood
423 West 120th Street
New York 27, New York

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Want us to ask. or do anything abt this info.?

423 West 120 Street
Apt. 86, New York 27
9.3.49

Dear Mr. Barr,

Relating to our conversation after your delightful talk about the Museum yesterday, I have put down a few names that might be worth watching before they get too expensive.

In Norway, Reidar Aulie and Kai Fjell are the two I would suggest. Norway does not seem to have any extreme surrealists that are very interesting just now.

In Denmark, J.F. Willumsen was the leading man in the beginning of this century. Lundstrøm has been doing noted work. But the man who created the big furore both in sculpture and painting during the war was Egon Møller-Nielsen, who also became very well known in Sweden as a refugee. He worked closely with Adja Yunkers, who I believe is represented in the Museum, and who is now teaching woodcutting at the New School. I think he might be a very worthwhile person to consult about Scandinavia, himself being one of the leading Swedish surrealists, and especially woodcutters. He was recently exhibited at Minneapolis with Zorn and Munch (woodcuts).

In Sweden, Stellan Mörner and Nils Wedel, the latter apteacher of art at the Göteborg Arts and Crafts School, are the most extreme modernists. Mörner has exhibited in England. For slightly more traditional painting, Ragnar Sandberg and Sven Erixon (usually referred to as "X-et" ("The X") are easily the best, the latter being especially noted for his wonderful color and power.

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I don't know too much about Finland just now, but Gallen-Kallela is probably their greatest master from a little earlier.

I think my good friend Mr. Nils Ryndel of the Göteborg Art Museum, Göteborg, Sweden, would be glad to try and supply you with things to look at if you wish him to.

The outstanding Indian painter when I was teaching at Tagore's Santiniketan University in Bengal in 1939 seemed to me to be Mr. Nandalal Bose, who was then professor of painting there. He has developed a style all his own, and is very far from the extremely slushy and conventional things that are the rule in modern Indian painting.

I hope that it will soon be possible to get a good Munch exhibition over. He should really get a chance in America. I happen to have as one of my best friends Mr. Carl Nesjar, a young Norwegian-American painter who has just been translating a Munch biography into English for publication in this country.

Of any use for our Mass. Munch exhibit?

Thanking you for this opportunity to mention these painters, and hoping to be able to show you something of their work,

I remain

Yours sincerely,

Martin S. Allwood

Martin S. Allwood

Lecturer in English,
Columbia University.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

cc: Mr. René d'Harnoncourt

February 23, 1949

Dear Nelson:

Just in case the matter comes up, Maria Martins chided me on Saturday for not having received Madame Pinto Alves. She also reported that the lady was very much annoyed with you because you had not done so.

I don't know what your excuses are but mine is the deplorable one of having confused her with Madame Nabuco. I enclose a copy of my letter of apology in case this becomes an international incident!

Sincerely yours

s/ Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York
att: Mrs. Louise Boyer

AHB/ob
enclosure

dictated by Mr. Barr but
signed in his absence

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ALVES

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

February 23, 1949

Dear Madame Pinto Alves:

I cannot apologize to you enough for my entirely unintentional discourtesy in not responding to your card. I had received Mr. Matarazzo's letter and in fact answered it on February 7 to say that I awaited your visit with interest.

Now I must tell you the truth which is indeed embarrassing. A day or so afterwards I was asked by Mr. d'Harnoncourt to join him at tea with a Brazilian lady who, through a confusion, I supposed was yourself. Perhaps this would seem to you to make matters worse but I must throw myself upon the mercy of your sense of humor. I actually thought the other lady was you!

Now most unfortunately I must leave town until Friday. I hope, however, that you will be here on Friday and have asked my secretary, Mrs. Bragazzi, to phone you so that we may meet. However, if you need to see someone at the museum before that, Miss Dorothy Miller, Curator of the Collections, or Mr. d'Harnoncourt I am sure would be very glad to see you.

With renewed apologies, I am

Very sincerely yours,

Alfred H. Barr jr.

Madame Maria Pinto Alves
47 East 95 Street
New York 28, New York

AHB/ob
dictated by Mr. Barr
but signed in his absence

FEB 25 P.M.

47 E. 95 St.
28

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ALVES

February 7, 1949.

May I call her
to make an appt.
for Friday or Monday?
O.

Dear Mr. Matarazzo Sobrinho,

Mrs. Pinto Alves has presented your letter with a card. I hope very shortly to see her.

It is very pleasent to hear from you.

Cordially,

Mr. Francisco Matarazzo Sobrinho,
Museu de Arte Moderna,
Caixa Postal 2387,
Sao Paulo,
Brazil.

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47 East 95 St

MARIA PINTO ALVES
Ave. Sacramento
9-9141.

RTE MODERNA
TAL 2387 SÃO PAULO BRASIL

January 11, 1948

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53rd. Street
New York 19, N.Y.

Dear Mr. Barr,

This is to introduce Mrs. Moussia Pinto Alves, the wife of our Vice-President, Dr. Carlos Pinto Alves, member of a Committee of our Museum and a painter herself.

Mrs. Pinto Alves expects to spend some time in New York and hopes to acquaint herself with the artistic mouvement there. I hope very much that you will be able to help Mrs. Pinto Alves in this part of the programme she might have for her surjourn in the U.S. and remain,

with kindest regards,

yours sincerely,
MUSEU DE ARTE MODERNA
Francisco Matarazzo Sobrinho
Francisco Matarazzo Sobrinho
President

el

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MUSEU DE ARTE MODERNA

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Francisco Matarazzo Sobrinho
President

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Am. Com. on United Europe

AMERICAN COMMITTEE ON UNITED EUROPE
537 Fifth Avenue · New York 17, N. Y.
MUrray Hill 2-1084

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Chairman
Allen W. Dulles
Vice-Chairman
Hon. Herbert H. Lehman
Vice-Chairman
Francis Adams Truslow
Treasurer
George S. Franklin, Jr.
Secretary
Thomas W. Braden
Executive Director

February 14, 1950

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Alfred:

Dear Tom:

Just after I saw you last I fell ill with the grippe and have just got back to my desk. To my embarrassment I find that I have not answered your letter of January 18th asking me to serve on the Cultural Section of the American Committee on United Europe.

I understand that the Section will not have more than one meeting a year so that, although I should not take on anything more, I feel that I can accept. I believe very much in what you are doing and want to give you my support for what it is worth.

Sincerely,

Mr. Thomas W. Barden
Executive Director
American Committee on United
Europe
537 Fifth Avenue
New York 17, New York

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George S. Franklin, Jr.
Secretary

Thomas W. Braden
Executive Director

January 18, 1950

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Alfred:

The American Committee on United Europe is forming a Cultural Section in order: (1) to assess appeals for its aid now being made by many cultural groups in Europe working for European union and; (2) to determine whether and in what ways United States cultural forces can be brought to bear directly or indirectly to aid in the movement for unity now under way in Europe.

The chairman of the American Committee on United Europe, General William J. Donovan, has asked me to write you and to ask you to serve as a member of this Section. Dr. Frederick H. Burkhardt, President of Bennington College, has agreed to serve as interim chairman of the Section, and George Nebolsine, a director of the American Committee, will be a member of the Section ex-officio and its interim associate chairman.

The Cultural Section will be in close touch with its counterpart in the European Movement, the association of groups working for union whose efforts gave birth last August to the Council of Europe at Strasbourg. I think you will want to know the membership of this Cultural Section of the European Movement, and I am attaching it to this letter as well as a Statement of Purpose of the American Committee on United Europe.

The Cultural Section of the European Movement held a major convention at Lausanne, Switzerland last month and made several recommendations for cultural integration to be proposed to the European Consultative Assembly when it next convenes at Strasbourg.

The directors of the American Committee on United Europe think it important for cultural leaders in this country to be informed

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upon the progress abroad and the plans, and to assist this progress in whatever way we can. Your membership would be of great value to us, and I think of encouragement to those abroad. I hope you will consent to serve.

Sincerely,

Tom

Thomas W. Braden

Enclosures

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of the

EUROPEAN MOVEMENT

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M. Etienne Gilson, Vice Chairman
Member of the Academie Francaise and Professor at the College of France

Mr. Kenneth Lindsay, M.P., Vice Chairman
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M. Julien Cain,
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Canon L. John Collins,
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M. J. Hoste,
Former Belgian Minister of Education

M. Denis de Rougemont,
Swiss writer.

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July 24, 1950

Mr. Alfred Barr
Museum of Modern Art
New York, New York

Dear Mr. Barr:

I enclose a copy of a confidential memorandum concerning a forthcoming special issue of the Saturday Review of Literature on "The Mind of Europe". The American Committee on United Europe has been cooperating with the editors of the Saturday Review in planning this project, and, as you will see from the outline, Denis de Rougemont, of the Cultural Section of the European Movement, will edit the second section of the issue.

I should appreciate having your comments and suggestions on the outline. The SRL people are particularly interested in learning whether you think that there is some major theme or personality pertinent to this issue which has been overlooked, or whether you feel too much stress has been given to any particular phase of this subject.

On the basis of our criticisms the editors of the Review will prepare a final working draft. Consequently, the more specific and detailed your criticisms and comments are, and the more concrete your alternate suggestions, the better. I look forward to hearing from you at your early convenience.

Please address your reply to me at Bennington College, Bennington, Vermont.

Yours very sincerely

Frederick Burkhardt

Frederick Burkhardt
Chairman
Cultural Committee

Enclosure

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Burkhardt

BENNINGTON COLLEGE
BENNINGTON, VERMONT

Office of the President

August 21, 1950

8/24/50

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr,

Thank you for your letter of August 14 concerning the special issue of the Saturday Review. I appreciate your taking the trouble and I am sure that the SRL people will find your observations helpful to them.

Sincerely yours,

Frederick Burkhardt

Frederick Burkhardt

Burkhardt

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Burkhardt.

cc: AHB - Vt.
J.T.S. - 8/25/50

August 14, 1950

Dear Mr. Burkhardt:

Forgive me for not answering your letter of July 24 before this. I am trying to make a deadline with a book on Matisse and the questions raised by the Saturday Review program of June 15 are not easily answered.

Here are a few notes.

Looking through the program I am unsure as to whether the special number is to be written primarily for European or American readers.

If the special issue is to serve as a kind of unofficial propaganda for American intellectual and critical prestige, or even for mutual understanding of a non-political character, it seems to me there is much too little about the attitude of the mid-century European mind toward the United States on the one hand and toward the U.S.S.R. on the other. I suppose some American novelist will be mentioned in Section IV, E. and two ex-patriot poets in IV, H., but among the people mentioned in Section III only one is an American, Ben Shahn.

Section III, C. is the only part which lies within my own field. I think Mr. Soby has chosen three Europeans of great interest for the political problems which their work and personalities pose. I suppose that Ben Shahn is added as a fourth for purposes of comparison. I hope that Soby may develop his essay against the background of official vulgarization required of its adherents by the Soviet authorities.

Since the issue is intended for some 25,000 European readers as well as for Americans, I should like to see several articles written by European intellectuals which squarely face the issue of the freedom of the artist and intellectual in the United States and in the U.S.S.R. I should like to see Louis Aragon pinned down to an explanation of how he as a poet and admirer of painters who are certainly far removed from the Soviet ideal can reconcile his taste and admiration with his adherence to the Communist party. Aragon's case is of course one of many. In the last analysis, doesn't the freedom of the mid-century European mind depend to a large extent on the survival and power of the United States. Many intellectuals and artists, formerly Communists, have repudiated

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Communism on this issue. I'd like to see the remaining defend their position, however much it might embarrass them. At the same time I should like to see a somewhat similar discussion of the artist in relation to the other chief authoritarian power in Europe, the Catholic church. Perhaps IV, B. may go into this. Perhaps an analysis of the political and religious issues involved in the decorations of the church at Assy would clarify the Catholic attitude toward the freedom of the artist which is so clearly discouraged by ordinary Catholic practice and even in the encyclical, Mediator Dei, but is most amazingly encouraged at Assy by the commissioning of a number of the most famous modern artists including two Communist Party members, Léger and Lurcat, the latter for many years an active Party worker, as well as a Jewish sculptor, Jacques Lipchitz. Perhaps Father Couturier himself could be asked to explain the anomaly of Assy.

Instead of III, I., an article on Finn Juhl and Ernest Race, I wish Edgar Kaufmann would write on the significance of Frank Lloyd Wright to mid-century Europe.

III, F. - I would prefer Silone on de Gasperi to the cynical Moravia and to Carlo Levi who has too much to lose by a frank study of this clever reactionary politician. (I do not mean explicitly reactionary, but implicitly in that he has failed to seize a crucial opportunity to really institute reforms of an agrain and industrial character in Italy and has instead played into the Catholic action on one hand and American inaction on the other.)

IV, N. - It would certainly be a pleasure to see Lionel Trilling do an article on Eliot and company. It might prove an antidote to Robert Millyer's Bostonian platitudes. Perhaps Stefan George should be added to this quartet.

I am afraid that what I have written is not very helpful. All too often I find myself completely at a loss to guess what may merge from the title and author. Perhaps a good many of my criticisms would be met if I thought that a future special issue of SRL might be devoted to some such general subject as the contribution of the United States to Western culture, or more narrowly, to the arts in the West. In some arts we would have little to offer, in others a good deal. Some such discussion of our artists and thinkers of international significance would be of value to us here as well as effective, I think, among European intellectuals, very few of whom have ever seen such a summary.

In conclusion let me say how much I admire in general the magnificent scope of the plan and how much I will look forward to reading practically every essay proposed.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Frederick Burkhardt, Chairman
Cultural Committee
American Committee on United Europe
Bennington College
Bennington, Vermont

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THE SATURDAY REVIEW
of Literature
25 West 45 Street, New York 19, N. Y.

June 13, 1950

C O N F I D E N T I A L

FROM: The Saturday Review of Literature

SUBJECT: Special Issue On The Mind of Europe-Mid-Century

The Saturday Review of Literature is planning a special issue, greatly enlarged, on The Mind of Europe-Mid-Century. The entire magazine will be devoted to reporting, analyzing and commenting on the most vital intellectual and cultural developments and personalities that have emerged in post-war Europe.

There is common agreement in this office that the issue will demonstrate the profound heritage of a mutual culture shared by Europe and the United States, and the common stake that the nations of the West have with this country in a future where the minds of men are free.

This special issue will be prepared also to deal with several major influences in European life, thought and attitudes today which are of very real concern to the efforts of the State Department, ECA and other American agencies to promote a genuine understanding of and sympathy for the United States on the continent. This also is evidenced by the active interest and support being given this issue by the American Committee on United Europe. Such understanding and sympathy do not now exist.

The first factor is that the European intellectual is a primary, if not the most important, maker of top level public opinion in Europe. In the United States it is business men, editors, or politicians who largely influence public opinion. In Great Britain it is primarily statesmen and editors. But on the continent, it is largely the intellectuals.

The second factor is that the intellectual today is generally anti-American. He is a prisoner of the old shibboleth of American imperialism and cultural barbarism. The intellectual is also fearful of America's great economic power which he suspects may be used to impose a sort of mass production system of ideas on Europe's cultural life.

In recognition of this attitude of the intellectuals, the Communists' propaganda drive in Europe has changed in a very central aspect. They are no longer trying to make the people's of Europe love Russia. They are simply trying to make them hate or fear America.

In this drive, the Communists are devoting a great deal of time, effort and money to wooing Europe's intellectuals because they recognize that not only are the intellectuals the public opinion makers of Europe, but that they are politically active, astute and sophisticated, with access to the top governmental and political councils of their countries.

The intellectuals are also enlisted in the farsighted effort to produce some form of European union, advocated by such outstanding statesmen as Winston Churchill, Paul Henri Spaak, Paul Reynaud, etc. This union is in harmony with American foreign policy, while the Russians would like to shatter it even before it is born. The special issue will seek to show the growing bases for some European structure of this sort.

Another factor is that the very struggle for men's minds that has been going on in Europe for so long has developed a reflex resistance on the part of most literate or open-minded groups to propaganda from any official source, particularly any overt propaganda explicitly describing and/or praising the virtues of any country or people.

One strength of this special issue will be the fact that it is a non-official effort, produced by the leading literary and idea magazine in the United States. Another strength, we believe, will be the fact that it will be widely read by European intellectuals who will find in it an informed, sensitive and discerning discussion by American editors of problems and personalities of significant importance to Europeans. Finally, the propaganda impact of the issue will be oblique rather than overt or direct, and therefore possibly even more effective.

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CONFIDENTIAL

FROM: The Saturday Review of Literature
SUBJECT: MIND OF EUROPE-MID-CENTURY -2- June 13, 1950

Certainly, one way to win the sympathy or confidonce of either an individual or group, is to discuss with them in an intelligent and sympathetic manner subjects of great concern to them.

We are undertaking a project of this scale because we find it genuinely exciting and because we believe it will be an extremely useful contribution to the ideological struggle between the East and West for the fundamental loyalties of men everywhere. If people do not understand and believe that they hold certain central values in common, then they will not stand together in the stern and prolonged effort necessary to bring peace out of the anxious, harrassed and complex times of crisis in which we live.

The following tentative outline for this issue, which will run well over one-hundred pages, has emerged in conversations now taking place in Europe between one of the editors of The Saturday Review of Literature and a leading intellectual, European Denis de Rougemont.

I. Lead article, putting present achievements and future goals into perspective with past experience and traditions. To be written by Winston Churchill, or Arnold Toynbee, or Denis de Rougemont, or Andre Siegfried, or Edouard Herriot.

It is possible that this lead article will be broken into two or three parts, each part to be written by one of the authors listed above.

II. Survey of contemporary culture in Europe -- to be edited by Denis de Rougemont, preparation by De Rougemont and his staff in Geneva.

Topics to be covered by survey:

THE FINE ARTS - Fiction, Poetry, Belles-Lettres, Music, Architecture, Drama
MASS MEDIA - Cinema, Radio, Press
MAN AND THE STATE - Nationalism and Internationalism, Political philosophies, Patriotism (new concepts), Marshall Plan, European Union
PHILOSOPHY AND IDEAS
SCIENCE
EDUCATION
RELIGION

III. Gallery

A. Camus in France, Camus for America, by Etiemble, or V. S. Pritchard
B. Carol Reed, De Sica, Rossellini, by C. A. Lejeune
C. Guttuso, Fougeron, Picasso and Ben Shahn, by James Thrall Soby
D. Sergei Prokofiev, by Gerald Abraham or Nicolas Nabokoff or Edgar Ansermet
E. Louis Aragon and Andre Malraux, by Roger Stephane
F. Alcide de Gasperi, by Carlo Levi, Ignazio Silone or Moravia
G. LeCorbusier and the Reconstruction of Europe, by J. A. R. Richards, or John Summerson
H. Niels Bohr, by Leopold Infeld
I. Finn Juhl and Ernest Race, by Edgar Kaufman

IV. Ideas

A. The Future of Nationalism in Europe, by Andre Siegfried, or D. W. Brogan or Hans Kohn
B. Europe and the Catholic Intellectual, by J. M. Domenach
C. What We Have Against America, by J. P. Sartre
D. What I Know About America, by Francois Mauriac
E. Who Reads an American Novel, and Why, by Marcel Ayme
F. The Intellectual Climate of Germany Today, by Geoffrey Barraclough or Carlo Schmidt
G. Culture in a People's Democracy, by Ilya Ehrenberg and Robert Magidoff (2 parts)
H. Patriotism and Ideologies, by Ignazio Silone
I. Europe as I Liked It, by Desmond MacCarthy or Clive Bill
J. European Moral Values in 1950, by Denis de Rougemont, or Isaiah Berlin, or Rebecca West, or Bertrand Russell
K. The Politics of Literature and the Literature of Politics, by Raymond Aron

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C O N F I D E N T I A L

FROM: The Saturday Review of Literature
SUBJECT: MIND OF EUROPE-MID-CENTURY -3- June 13, 1950

L. The Poet in Europe Today, by C. M. Bowra
M. The Intellectual as the Creator of European Opinion, by Isaiah Berlin or Raymond Aron
N. The Anti-Democratic Poets (Yeats, T. S. Eliot, D. H. Lawrence, Ezra Pound, Pierre Emmanuel, etc.), by Lionel Trilling
O. The American Tourist, or Fun, Culture and Diplomacy on the Loose, by Horace Sutton

V. Summary

This is to round up and comment on everything that has gone before. To be written by Jacques Barzun, Lionel Trilling or Lewis Galantiere.

The purpose of the introductory article seems self-explanatory.

The purpose of the Survey is to give a comprehensive, bird's eye review of the principal trends, developments, factors and personalities in the post-war intellectual and cultural life of Europe.

The purpose of the Gallery is to examine significant aspects of this post-war life of Europe through the personalities of leaders in the various fields.

The purpose of Ideas is to report and analyze the significant elements in the intellectual ferment now stirring Europe that need to be understood more clearly not only in this country, but on the continent itself.

The purpose of the Summary is to put the entire issue into perspective, adding a new dimension of insight and evaluation.

We plan to distribute at least 25,000 copies of this issue on the continent and 150,000 in this country because of its importance to intellectual leaders both here and abroad. The State Department is cooperating actively in helping us arrange foreign distribution.

The target publication date is January 13, 1951.

In addition to the above editorial outline, we are contemplating a 16-page picture section illustrating the various articles and also comprising a photographic album of the most significant personalities, scenes and developments in mid-century post-war Europe.

It will be most helpful to have your comments, criticisms and suggestions on the editorial concept and contents outlined above. This whole issue is still in the process of gestation and everything about it is fluid except the decision to publish it and the date of publication.

We should like to emphasize that your fullest and frankest reaction will be of great value to us in finally shaping this special issue.

The size of the issue is not yet set, but it is estimated that the editorial contents would run to about 76,000 words.

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A STATEMENT OF PURPOSE

of the

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greater in western Europe than they were in the American colonies, and each advance on the road to political unity will meet with stiffer resistance from traditionalists. That resistance has clearly begun.

On the economic front, the Marshall planners have met formidable obstacles in their efforts to promote the desirable and necessary integration of Europe. Every quota that is abolished, every tariff that is lowered, every trade barrier that is removed, injures some special interest although it is to the benefit of the economy as a whole. The actual progress toward integration of the western economies has been disappointingly slow—so much so as gravely to endanger the success of the Marshall Plan. The start made at Strasbourg can be historic, but only if work goes on.

WHAT AMERICANS CAN DO ABOUT IT

This is a critical moment in the history of Europe. The western democracies stand now at the point from which they will either advance into a new era of unity and hope or slip back once again into the old, anachronistic ways that have brought the world to the verge of ruin.

The American Committee on United Europe has been formed by a group of private American citizens who feel that organized but unofficial support by the people of the United States for the ideal of European unity may prove to be the determining factor in the direction that Europe will take during the second half of the twentieth century. Leaders in Europe have confirmed this belief.

The Committee will, *in Europe:* (1) encourage the idea of unity and lend assurance that a unified Europe will have the support and friendship of the people of the United States; (2) give desperately needed financial support to groups—such as the European Movement—working in Europe on behalf of unity.

It will, *in America:* (1) give Americans a better understanding of the steps toward unity which Europe has already undertaken; (2) encourage civic, educational and other groups to study their implications and the means by which American policy can further the work; and finally, (3) as specific issues arise, the Committee will point out what we Americans can do, as individuals and as a nation, to help Europe unite and thus to help themselves.

AM

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LAMAR HARDY
Davies, Hardy, Sche
New York, N. Y.

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New York, N. Y.

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Schenley Distillers Cor
New York, N. Y.

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Karelsen, Karelsen and
New York, N. Y.

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Camillus Cutlery Comp
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Lakeville, Conn.

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Philadelphia, Pa.

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Boston, Mass.

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New York, N. Y.

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Robinson, Robinson and Cole
Hartford, Conn.

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The New York Herald Tribune
New York, N. Y.

MRS. DAVID ROCKEFELLER
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AMERICAN COMMITTEE ON UNITED EUROPE
537 FIFTH AVENUE • NEW YORK 17, N. Y.

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J. T. Soby - 29 Mountain Spring Road - Farmington, Connecticut

Alfred:
I have written Arms explaining that I am no longer a full-time staff member of the Museum and hence do not feel I should represent the Museum on his program. I've suggested you naturally, but if you can't do it maybe Rene can? Best,

jim

Dear Winslow:

Without arguing further let me ask you to recommend a site in the Bronx for our new building, which would be easily accessible to our public both in- and out-of-town as well as to staff, trustees, and so forth.

You see I am quite open-minded. God bless us again.

Sincerely,

Mr. Winslow Ames
Springfield Art Museum
Springfield, Missouri

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THIS SIDE OF CARD IS FOR ADDRESS

Dear Winslow:

Without arguing further let me ask you to recommend a site in the Bronx for our new building, which would be easily accessible to our public both in- and out-of-town as well as to staff, trustees, and so forth.

You see I am quite open-minded. God bless us again.

Sincerely,

Mr. Winslow Ames
Springfield Art Museum
Springfield, Missouri

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AMES

SPRINGFIELD ART MUSEUM MUNICIPAL MUSEUM OF SPRINGFIELD, MISSOURI

June 30, 1947

Dear Winslow:

Without arguing further let me ask you to recommend a site in the Bronx for our new building, which would be easily accessible to our public both in- and out-of-town as well as to staff, trustees, and so forth.

You see I am quite open-minded. God bless us again.

Sincerely,

Mr. Winslow Ames
Springfield Art Museum
Springfield, Missouri

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SPRINGFIELD ART MUSEUM

MUNICIPAL MUSEUM OF SPRINGFIELD, MISSOURI

27 June 1947

Mr Alfred H. Barr, Jr.
Museum of Mode rn Art
New York 19

Dear Alfred:

Thanks for your letter of the twenty-fourth. I'm happy in general that the demand requires more space for the Museum's many services, but it is precisely the temporary exhibitions and the films, plus to a lesser extent the services not so much subject to excellent showmanship, that bring people to the Museum. They might easily travel farther to see the same things; they might easily travel farther, as they often do in the case of museums, to see the permanent collection. Agreed. But the point is that, like every other example of entertainment, culture, or what have you in the region, you have already reached the point of diminishing returns so far as the relationship between or among space, people, and transit facilities is concerned; so that as soon as you make room enough for more people to get in and see, you will be just as crowded as before. It has been evident to anyone who knew the New York transportation system, ever since the Sixth Avenue subway was opened -- perhaps since the Eighth Avenue -- that the latest layer of "conveniences" is so hard to get at on account of the existing layers that it isn't really convenient at all. I am sure your architects have told you this isn't so and can prove it with statistics, but I don't believe them. I am not a paranoid decentralist, and am willing to admire some of the detail and most of the structure of the Rockefeller Center complex; but philosophically the whole thing is haywire and reactionary, and I am pained that the Museum of Modern Art should pile more building into the area. I think most of us in the racket are willing to complain of the timid clothing which the Metropolitan proposes to put on the part of its body that is going to be engorged with the Whitney; your clothing will be more elegant, but the idea is just as unhappy. Well, God bless us every one, etcetera, etcetera.

Yours ever sincerely,

Winslow

Winslow Ames.

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Amcs

SPRINGFIELD ART MUSEUM MUNICIPAL MUSEUM OF SPRINGFIELD, MISSOURI

June 24, 1947

Alfred H. Barr, Jr.
Museum of Modern Art
New York 19

Dear Winslow:

Thanks for your note and the amusing line about Picasso.

The Maillart show is just going up this minute; wish you could be here.

I disagree with you completely about the Bronx building. Our museum is not intended primarily to serve New York, but to serve the general understanding throughout the country and, insofar as we can, throughout the world of the various modern visual arts. It might be useful to the Bronx to put up our new building there, but would not, I think, serve our general purposes. Actually the new building is necessary for two functions: one to house more offices for various distributive departments of the museum - education, publication, etc.; second to afford gallery space and a modicum of accessible study-storage space for the Museum Collections which, except for painting and sculpture and films, have been kept out of sight for years in favor of temporary exhibitions. These temporary exhibitions would take over a good part of the present gallery space. To have the "permanent" exhibitions in close conjunction with the temporary shows seems to me a valuable element in our general structure, for the permanent shows will be planned to afford a kind of continuity and standard of comparison for the comparatively short-lived temporary exhibitions.

We have recently moved your big Lachaise; I wish you could see it.

Best to you both,

Sincerely,

Mr. Winslow Ames
Springfield Art Museum
Springfield, Missouri

AHB/ob

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SPRINGFIELD ART MUSEUM

MUNICIPAL MUSEUM OF SPRINGFIELD, MISSOURI

21 June 1947

Alfred H. Barr, Jr.
Museum of Modern Art
New York 19

Dear Alfred:

I meant to tell you long since of a charming comment written by someone in the Métro on one of the posters of the Abbé Morel's lecture. It had, I think, either your fifth state of the Bull on it, or else a drawing. Someone had added: "C'est une vache que Picassiette".

How are you? I should love to see the Maillart show. I am extremely sorry that the architecture committee is no more, for if it were I should tell you how much I regret that you are going to add to the building. Much better to put up a branch in the Bronx, which has a large and ill-provided clientele. Regards to Marga.

Yours ever sincerely,

Winslow

Winslow Ames.

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ANTRobus

MEMORANDUM

To: Mr. Barr

From: RENE D'HARNONCOURT

Date: Feb. 1, 1950

Subject: Mr. Antrobus

I am sure the letter by Miss Chase might serve as added support for Bill Antrobus, and if you should care to attach it to the copy of Mr. Martenet's "bouquet" I will tell Rene and am sure he would be glad.

dh

UM OF MODERN ART

Date March 17, 1949

YALE UNIVERSITY ART GALLERY
New Haven, Connecticut

January 30, 1950

rnoncourt
lern Art
eet
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rnoncourt,

I express through you my appreciation of the
shown me and a group of my students on our
penthouse a few weeks ago. I had written Mr.
d of time because I thought there would be
of us, and he welcomed us as though we were
honored guests. The students were much impressed, and such
a personal reception helps a lot in interesting them in
Museum membership.

I have been bringing groups once or twice a year for several years and would like to express my thanks to you, and the penthouse staff, for the invariable graciousness with which they receive my exhausted and hungry crowd.

Sincerely yours,

/s/ A. Elizabeth Chase
Assistant Professor, History of Art

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ANTRobus

THE MUSEUM OF MODERN ART

C
O
P
Y

Date March 17, 1950

YALE UNIVERSITY ART GALLERY
New Haven, Connecticut

From: Alfred H. Barr, Jr.

January 30, 1950

Mr. Rene d'Harnoncourt
Museum of Modern Art
West 53rd Street
New York, N.Y.

Dear Mr. d'Harnoncourt,

May I express through you my appreciation of the corcordiality shown me and a group of my students on our visit to the penthouse a few weeks ago. I had written Mr. Antrobus ahead of time because I thought there would be about a dozen of us, and he welcomed us as though we were honored guests. The students were much impressed, and such a personal reception helps a lot in interesting them in Museum membership.

I have been bringing groups once or twice a year for several years and would like to express my thanks to you, and the penthouse staff, for the invariable graciousness with which they receive my exhausted and hungry crowd.

Sincerely yours,

/s/ A. Elizabeth Chase
Assistant Professor, History of Art

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ARENSBERG

THE MUSEUM OF MODERN ART

Date March 17, 1949

To: Monroe Wheeler

Re: Arensberg Collection

From: Alfred H. Barr, Jr.

Dear Monros:

Conger Goodyear sent me the attached copies of a letter of February 21 he received from Walter Arensberg. Since then he has heard from Mrs. Edward G. Robinson whom he had asked to intervene in our behalf. Mrs. Robinson reported that she had done so and thought that she had made some headway in persuading Mr. Arensberg to reconsider. Mr. Goodyear asked me whether he should write Mr. Arensberg a second time following up Mrs. Robinson's approach. In your absence I encouraged him to do so - though I doubt if it will have any effect.

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3/16/49

Mr. Goodyear phoned again today about the loan of the Arensberg collection. He wants to know if we still are interested in having the collection come to the Museum so that he will know whether or not to write to Mr. Arensburg again as Mrs. Robinson suggested. He must have an answer tomorrow (Thursday).

jws

Dear Mr. Barr:

As requested, I enclose herewith copies of letter from Mr. Walter C. Arensberg to Mr. Goodyear, pertaining to the loan of his collection.

Sincerely,

M. C. Manthey

A. Conger Goodyear's secretary

Encls.

?? COPIES TO:
DeMILLER
M WHEELER

who else?

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3/3/49 11:15

Mr. Goodyear wanted you to know that he asked Mrs. Edward Robinson to speak on our behalf to Mr. Arensberg, the attached letter from Mr. Arensberg was written before Mrs. R. got to him. Now Mr. Goodyear has had word from Mrs. R. that she urged Mr. Arensberg to reconsider and suggested Mr. Goodyear write him again. He doesn't want to do this until he has your opinion, do you feel he should write again or do you want to drop the matter?

O.

Dear Mr. Barr:

As requested, I enclose herewith copies of letter from Mr. Walter C. Arensberg to Mr. Goodyear, pertaining to the loan of his collection.

Sincerely,

M. C. Manthey

A. Conger Goodyear's secretary

Encls.

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M WHEELER

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654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

March 2, 1949

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

As requested, I enclose herewith copies of letter from Mr. Walter C. Arensberg to Mr. Goodyear, pertaining to the loan of his collection.

Sincerely,

M. C. Manthey

A. Conger Goodyear's secretary

Encls.

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C
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ARENSBERG

THE MUSEUM OF MODERN ART

Mr. A. Conger Goodyear
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Goodyear:

Mrs. Arensberg and I are sincerely sorry that we cannot see our way to extending the loan of our collection from the Art Institute of Chicago to the Museum of Modern Art. The time is just too long and the dislocation of our private lives just too much. I can assure you, however, that we will try to accomodate the Museum of Modern Art, if we can, at some later date, should you so desire.

It would have been a great pleasure to see you on your recent visit to California. We still remember your earlier visit with the greatest pleasure and hope we may see you here again.

You are more than kind to have extended such a charming invitation to Mrs. Arensberg and myself for the period of the proposed exhibition. We should love some time to see your house, of which we have heard so much, but we always, even when we visit our relatives, make a point of putting up at hotels.

With warmest appreciation, however, and hoping that we can arrange something for the future,

Sincerely yours,

Walter C. Arensberg (signed)

Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

February 21, 1949.

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ARENSBERG

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Barr

Date February 4, 1949

To: Mr. Philip L. Goodwin

Re: Arensberg Collection

From: Mr. Wheeler

Dear Philip:

As you know, Conger Goodyear has undertaken to obtain Walter C. Arensberg's consent to showing in this Museum next winter the selection of his work which the Art Institute of Chicago will exhibit next autumn.

Since this is still indefinite, we have neither budgeted or scheduled this exhibition. If, during my absence, Mr. Arensberg's permission is obtained, a place on the schedule will have to be found for the exhibition. This can only be done by moving the Klee exhibition from the third floor to the ground floor.

Miss Keech will work out any necessary changes of dates with the Coordination Committee.

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Barr

ARENSBERG

Mr. Walter C. Arensberg -2- October 8, 1948

We are all extremely hopeful that you are going to find it possible to let us show your collection in New York in the not too distant future. I am sure you realize what a memorable esthetic experience it will be to the hundreds of thousands of modern art lovers who live in the east to be able to see the magnificent fruits of your great taste and knowledge.

With respectful greetings, I am,

Very sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

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ARENSBERG

February 2, 1949

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

I was glad to get your very full letter about the Arensberg collection. It would appear that there is nothing much to do about this at the moment and probably not at all. However, if you do get to the Coast this Spring I would, of course, hope that you could visit Arensberg and perhaps at that time the situation might look better.

I seem to remember that at one time you thought it might be possible to have a special exhibition of the Arensberg collection in the Museum even if you could not get him to give it to us. Possibly you might wish to re-open this idea.

As ever,

William A. M. Burden

WAMB:mc
cc: Mr. Barr

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ARENSBERG

Jan. 14,1949

Mr. William A.M. Burden,
14 Wall Street,
New York 5, N.Y.

Dear Bill:

I have your letter about the Arensberg collection. I had heard that he was disgusted with the Los Angeles Institute of Modern Art and that San Francisco was trying to win him over. The Art Institute of Chicago has also been extremely active in his direction, sending one of its staff members to catalogue the collection and in general doing everything possible to get the collection eventually. But I still think that San Francisco has a better chance and New York almost none. When I asked him why he had moved to Hollywood, he replied "to get as far away from New York as possible without crossing water." His years in the East were extremely unhappy, for personal reasons which I will tell you about sometime. He is a passionate Californian. But Chicago might seem a reasonable compromise to him; I just don't know.

As to my own relations with him, I saw him a great deal in 1940, and purely as a chemical reaction we seemed to get along well from the start. At least he urged me at one point to come out there and spoke vaguely of plans for his collection and for getting together the other collections of Southern California. But I frankly don't know how our relations are now, since he may not have liked things I've written and in any case 1940 was a long time ago. I'd be willing to have a try with him if I could get away. The trouble is, I can't. I have the whole Italian catalogue to get ready before March 15 and the show to assemble in final form. In the beginning I had hoped that Alfred and I could do the catalogue together or that at least he could do the Futurist section. Now I have been told flatly and finally that he must not take the time off from other writing. So I shall have to boil into the catalogue for almost every moment I have between now and mid-March.

The spring is a possibility, if the situation is still open then. For me the Arensberg collection is one of the finest ever brought together by a private collector of modern art, and I agree entirely that we should make every effort about it, if only in the end to satisfy those who will wonder why we didn't get it for the Museum. Let's keep it in mind, and if no one else from the Museum can go, and you still think I should in the spring, perhaps we can work it, though I am not optimistic as to the outcome.

Best to you,

Sincerely,

Bob

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.135

ARENSBERG

January 10, 1949

Mr. James T. Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

I ran into Kenneth Macgowan the other day who, as you may remember, is President of the Los Angeles Institute of Modern Art. Kenneth tells me that they have been having their troubles because of inability to obtain substantial financial backing in Los Angeles. Ross has been dismissed as Director because of extravagance and has been replaced by a German refugee whose name I did not catch.

In the process of shifting around, Ahrensberg has been estranged and it is now definite that he does not wish to give his collection to the Institute. Ken tells me that the San Francisco Museum has sent a task force to Los Angeles to try to snare the collection for themselves. I am also told that Ahrensberg is seriously ill -- much more seriously than he realizes.

It occurs to me that in these troubled waters our Museum might benefit by a little fishing on the part of James Soby. I seem to remember that you know Ahrensberg well and were planning to see him on your next trip to the Coast. Do you think the situation might warrant a special trip in the event you are not planning to go out this Winter anyway?

I am sending a copy of this letter to Alfred Barr. With best wishes for the New Year,

As ever,

William A. M. Burden

WAMB:mc
cc: Mr. Alfred H. Barr, Jr.

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ARENSBERG

THE MUSEUM OF MODERN ART

cc: Mr. Goodwin
Mr. Wheeler

August 6, 1943

Dear Mr. Arensberg:

I have just returned from Europe to hear the good news that there may be some possibility at last of our exhibiting some of your collection. I would like to supplement Mr. Wheeler's reply to your letter by assuring you that such an exhibition would be of the greatest interest to the Museum as well as to students such as myself who have not had the opportunity to see your collection in California.

Actually I suppose there are in New York five times as many people actively interested in seeing your collection as anywhere else in the country. Should we have the exhibition I hope that it will be accompanied by yourself so that we might have a chance to see you once more in New York.

Sincerely,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

AHB:mc

P. S. I notice that Mr. Wheeler's letter was written several weeks ago and that he has had no reply as yet. I hope his letter did not go astray.

AHB

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ARENSBERG

THE MUSEUM OF MODERN ART

cc DCM

Date July 31, 1948

To: Mr. Wheeler

Re: Arensberg correspondence

From: Mr. Barr

Dear Monroe:

I have just read with extreme interest a copy of your letter of July 6 replying to Walter Arensberg's letter of June 21. Both copies have just appeared on my desk today.

This is an extremely important matter since I have recently heard that Arensberg has broken off his California commitments and is looking about for other institutions to which he might leave his collection, or parts of it. I have also heard that the Art Institute of Chicago already has a staff member cataloging the collection, presumably for exhibition in Chicago but I would guess also with every intention of snagging Mr. Arensberg's bequest. His letter to you, although it is now five weeks old, gives us an opening to make some sort of gesture a little more positive than your answer which I assume has so far provoked no response, though it was mailed three weeks ago.

Let's talk about this as soon as possible. I would hate to see this collection bequeathed to Chicago without some effort on our part, though of course we are up against the usual problem of lack of space.

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COPIED FOR: Mr. Barr
Mr. Soby

ARENSBERG

July 6, 1948

Dear Mr. Arensberg:

I want to thank you for your kindness in writing to me to say that you have under consideration an exhibition of your collection at another museum.

As you know, we have wanted for many years to show your collection, or at least the most significant works in it, to the New York public and we still want very much to do this. I hope, therefore, that in permitting other museums to show your collection you will arrange for us to do so as well. We naturally have to plan our exhibitions very far in advance because we do them in collaboration with other institutions whose schedules are also affected. So I would like to ask you to let us know as long ahead of time as possible when your collection might be available.

We try to balance our program to satisfy the diverse interests of our large public. This autumn we are having an important exhibition of collage on which we have been working for three years; in the winter we are having a big show of American painting, and in the spring the great retrospective exhibition of Braque.

If you will let me know when you might like to show your collection, we shall make every effort to accommodate it in our schedule. We are indeed very anxious to do so and very happy to hear that you are considering showing your collection outside your own home. You will be rendering the lovers of modern art an important service in permitting them to see the fruit of your lifelong endeavor and your incomparable taste.

Looking forward to the pleasure of hearing from you again about this matter at your convenience, I am, with respectful greetings,

Very sincerely yours,

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28
California

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	AHB	I.A.135

COPIED FOR: Mr. Barr
Mr. Soby

WESTERN UNION

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

January 22, 1948

Dear Mr. Wheeler:

In view of the interest that you expressed in your letters to me in 1945, I wish to let you know that Mrs. Arensberg and I have under consideration at present a specific proposal for the exhibition of our collection in another museum.

Sincerely yours,

/s/ Walter C. Arensberg

Sincerely yours,

Walter C Arensberg
per SE

Walter C. Arensberg,
7065 Hillside Avenue,
Hollywood 28, California

June 21, 1948

Rec'd photos per parts

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ARENSBERG

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

N I G H T L E T T E R

January 22, 1948

WALTER C. ARENSBERG
7065 HILLSIDE AVENUE
HOLLYWOOD 28, CALIFORNIA

GRIS MAN AT CAFE TABLE 1912. PICASSO SMILING WOMAN 1901.

LÉGER COMPOSITION ABOUT 1919. BRAQUE STILL LIFE QUOTE POLKA

UNQUOTE ABOUT 1919. ROUSSEAU UNCERTAIN. BEST REGARDS.

ALFRED H. BARR, JR.
MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely yours,

Walter C. Arensberg
per DE.

Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, Calif.

January 20, 1948.

Recd photos per AHB

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Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Barr:

May I ask you to be so kind as to send me, at your earliest convenience, your opinion of the title and dates of the pictures of which photographs are enclosed? These pictures are to be in the forthcoming exhibition of the Modern Institute of Art and we need the information as soon as possible, because the catalogue is already going to press.

Sincerely yours,

Walter C. Arensberg
per DE.

Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, Calif.

January 20, 1948.

Rec'd photos
per AHB

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Armitage

Springfield, Missouri, 5 July

Dear Alfred:

Thanks for the comeback. I suggest moving the permanent collection to a site within the area bounded by the Hall of Fame, the intersection of Fordham and Kingsbridge Roads, the park in which the Poe Cottage stands, and the Bronx approach to the under-Manhattan tunnel that leads to George Washington Bridge. This would put it within fair reach of the elegant purlieus of the Grand Concourse and the Eastchester insurance-company housing, i. e. Parkchester, and not far from both through-highway and subway and elevated routes. Thus the trustees' chauffeurs can get them there and the staff can go as it will, and the public will be served. Then keep your loan exhibitions and your circulating-exhibition quarters, etc., in 53rd Street. Or a spot between Silver Lake and Todt Hill in Staten Island -- not as far off as Richmond -- might do. Yours, Winslow.

Le sono sinceramente grato per la Sua cortesia e Le assicuro che rimanderò le fotografie al Museo non appena me ne sarò servito.

Spero che,quand'Ella avrà occasione di ri= tornare in Italia,mi procurerà il piacere d'incontrarla; e La prego di gradire i miei migliori saluti

il Suo

G. C. Argan

See "Soby" for other info

(Immediate release)

ok design will open
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the first of its kind,
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f Graphic Arts.

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esigner and art director
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designer and writer, who
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10 A.M. to 5:30 P.M.

Dear Alfred Barr-

We would be very complimented if you came to the press preview Monday April 30 between 5 & 7, or to the opening the following day - same hours.

Mrs Armitage

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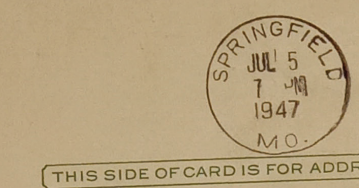

Mr Alfred H. Barr, Jr.

Museum of Modern Art

11 West 53rd Street

New York 19 New York

Armitage

(Immediate release)

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Spero che, quand'Ella avrà occasione di ri=tornare in Italia, mi procurerà il piacere d'incontrarla; e La prego di gradire i miei migliori saluti

il Suo

G. C. Argan

See "Sobey" for other info

Dear Alfred Barr-

We would be very complimented if you came to the press preview Monday April 30 between 5 & 7, or to the opening the following day- same hours.

Ethel Armitage

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ARGAN

MINISTERO DELLA PUBBLICA ISTRUZIONE

DIREZIONE GENERALE
DELLE ANTICHITÀ E BELLE ARTI

Roma, 30 luglio 1950

Soby?

Gentilissimo Signor Barr,

il prof. Morey mi ha mandato le fotografie che, per il Suo cortese intervento, il Museo d'Arte Moderna di New York ha acconsentito a imprestarmi per la ripresa di un film documentario e didattico sull'arte moderna. Le sono sinceramente grato per la Sua cortesia e Le assicuro che rimanderò le fotografie al Museo non appena me ne sarò servito.

Spero che, quand'Ella avrà occasione di ritornare in Italia, mi procurerà il piacere d'incontrarla; e La prego di gradire i miei migliori saluti

il Suo

G. C. Argan

See "Soby" for other info

Armitage

(Immediate release)

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the first of its kind,
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Mitchell Armitage

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Armitage

BOOKS FOR OUR TIME exhibition. (Immediate release)

A comprehensive exhibition of modern book design will open on May first, 1951, at J. B. Neumann's New Art Circle Gallery at 41 East 57th Street, New York. This exhibition, possibly the first of its kind, is called BOOKS FOR OUR TIME, and is presented under the auspices of the Trade Book Clinic of the American Institute of Graphic Arts.

More than just a collection of handsome books, the show will be a definitive study of book design related to the technology, art and literature of today. Historical development will be considered. with the 152 books comprising the exhibit being drawn from fifty years development in Europe and America.

The exhibition emphasizes the growth of book design from printing virtuosity to the flexible and complex art of today, as dramatized by comparison of the hand press with the great resources available to the contemporary designer. However, in the words of a book now being prepared in connection with the exhibition, "Probably not one book is completely contemporary, but each one contains at least the germ of an important design idea."

This book, the title of which will also be BOOKS FOR OUR TIME, will contain 128 pages and 216 illustrations, many in two colors. It will be published by Oxford University Press early in May. Edited and designed by Marshall Lee, art director of H. Wolff Book Manufacturing Company, and chairman of the Exhibition committee, it will contain articles by Herbert Bayer of Bauhaus fame; Merle Armitage, writer, designer and art director of Look magazine; John Begg, art director of Oxford University Press; S. A. Jacobs of the Golden Eagle Press; and Ernst Reichl, publisher of Archway Press and free-lance designer. A comprehensive introduction is provided by George Nelson, well-known architect, designer and writer, who will also design the exhibition at the New Art Circle Gallery. The show will be open from May 1st through May 19th from 10 A.M. to 5:30 P.M. daily, except Sundays.

Dear Alfred Barr-

We would be very complimented if you came to the press preview Monday April 30 between 5 & 7, or to the opening the following day- same hours.

Merle Armitage

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ARMS

JOHN TAYLOR ARMS
"MILL STONES"
GREENFIELD HILL
FAIRFIELD, CONN.

October 4, 1947

Dear Mr. Soby:

Something of the utmost importance has arisen - (to me, the Society of American Etchers, Gravers, Lithographers, and Woodcutters, Inc., and, indirectly to the art world in general). You are involved, or at least, you will be if you will do me the great kindness of acceding to my request. You see, Sir, you have already gone far along the way of devotion to the cause of art and artists, that I am trying to follow, and so I turn immediately to you for help and support.

I have just completed the reorganization of The Society of American Etchers and its expansion into The Society of American Etchers, Gravers, Lithographers, and Woodcutters, (S.A.E.G.L.W.), a great national (ultimately international) organization of printmakers embracing the best in all schools and approaches, as well as in all media. Our thirty-second consecutive ammual exhibition will open in the galleries of the National Academy November 11th. I am resolved to make it the best, most comprehensive and representative exhibition we have ever had. The private reception and opening will take place in tha evening and I have arranged for a one hour television (NBC) program in connection with it, to be broadcast from the exhibition itself and have worked up something which, if I can put it over, will, I think, be good.

Briefly, the idea is this. Four people are sitting in a beautifully furnished living room, presumably following a dinner together. They are all interested in the arts and there is a brief, sparkling (!) dialogue among them. The conversation is adroitly turned to printmaking. Someone says, "I wish I knew how different kinds of prints, such as engravings, etchings, lithographs, and woodcuts are made." Another member replies (or words to this effect), "I'll tell you. An engraving is ----" and the camera swings to Stanley Hayter who in 10 minutes will give a complete and spirited demonstration of the making of an engraving from bare copper plate to printed impression -- guests are delighted and inquire further - Claire Leighton for woodengraving -- Dehn or Wengenroth for lithography -- Arms for etching -- and additional dialogue in conclusion.

If the whole thing can be carried on a high key, not a dry pedantic educational thing but a show, very emotional. NBC. is very enthusiastic. But I must have you and Mrs. Force and Mr. Taylor as my guests, representative of the three American Museums and also representing the support of all schools of thought in the art life of our country, and all in line with the expanded scope of the S.A.E.G.L.W.. I am terrifically steamed up about it, and know it can be made good, significant, important. Please, may I count on you?

Respectfully and sincerely

John Taylor Arms

Mr. James Thrall Soby
Museum of Modern Art

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ARNASON

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF ART

December 23, 1947

Mr. Alfred Barr
Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. Barr:

Thanks for the time you gave me in New York, and also for the excellent lunch. After you left I had an interesting chat with Newhall, Adams, and later with Dorothy Miller. I should like to pursue further the question of getting Newhall to teach photography, and am writing him accordingly.

If any sudden thoughts come to you on the matter of personnel for this department, I shall appreciate hearing them.

It was most pleasant meeting you again.

Sincerely yours,

H. Harvard Arnason
Chairman

hha:sw

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ARNASON

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

FINE ARTS DEPARTMENT
Department of Art

November 12, 1947

Mr. Alfred Barr
Museum of Modern Art
11 W. 53rd Street
New York 19, N. Y.

Dear Mr. Barr:

I expect to be in New York the latter part of November, and hope that I may have the pleasure of calling on you to discuss some of the curriculum and personnel problems of the new Department of Art at the University of Minnesota.

My itinerary is not absolutely fixed; so I shall telephone you on my arrival in New York and try to make an appointment.

Thank you for your courtesy.

Sincerely,

H. H. Arnason

H. Harvard Arnason
Chairman

12:45 lunch Wed

hha:sw

Picasso
El Greco slides

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ART DIGEST

cc: Miss Dudley
Miss D. Miller

The Art digest 116 EAST 59th STREET · NEW YORK 22 · N.Y.

June 2, 1950

May 17, 1950

Mr. Alfred H. Barr, Jr.
Director Museum Collections
Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. Barr:

Dear Mr. Boswell:

I am sorry to say that because of the pressure of year-end work we cannot take the many hours necessary to compute the figures requested in your questionnaire.

We have, however, filled in answers to several of the questions. Also, if the information is of any use to you, we can tell you that for the fiscal year 1949-50 we have spent approximately $90,000 on acquisitions of painting, sculpture and graphic arts. Of this about $14,600 was for works by living Americans. Since our books are not yet closed for the fiscal year, we cannot be more precise.

I enclose the questionnaire and on it have indicated the subdivisions by cost of our American purchases during our fiscal year which will close at the end of June.

May I add for your own information that our funds for the purchase of American art are not nearly as large as we need. Our other funds, chiefly derived from one private donor or from the sale of European works from the Bliss Collection, are allocated to the purchase of costly works of international importance. We do not feel that we ought to sell American works and have not done so with a few special exceptions. This contributes to the limitation of our funds for American purchases.

Sincerely,

s/ Alfred Barr

Mr. Peyton Boswell, Jr.
Editor
The Art Digest
116 East 59th Street
New York 22, New York

AHB:ob
enclosure

Sincerely yours,

Peyton Boswell, Jr.
EDITOR

Enclosure

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THE Art digest

116 EAST 59TH STREET · NEW YORK 22 · N.Y.
PLAZA 9-7621

May 17, 1950

Mr. Alfred H. Barr, Jr.
Director Museum Collections
Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Mr. Barr:

We are earnestly supporting a prospective, long-range project, the main purpose of which is to increase the income of living American artists from the sale of their works. A corollary purpose is to devise a means of indoctrinating far larger numbers of our population with an interest in art to the ultimate benefit of American cultural standards.

Specific information as to the degree and amount of support living American artists are accorded by the museums is vitally needed. Your cooperation in filling out the enclosed questionnaire is urgently requested. The data acquired will in no way be used to criticise the museums. This is stated in advance on the assumption that the information assembled may prove or disprove the inadequacy of economic support of these living artists.

One intent of the project is to learn factually if insufficient financial support to the museums in this aspect result in far greater economic loss to the artist. Economic support of an artist by public purchases of his work invariably is dependent upon prior museum recognition. It is felt that the best way to help the artist economically is to direct attention to the museums' need for funds for purchases of these artists. This will in no way be art chauvinism. Increasing support of and interest in American art will benefit all art.

Whereas wide publicity will be given, the combined compilation questionnaires will be held in strictest confidence.

If you will keep in mind the importance of the ultimate purposes, we feel confident of your complete cooperation.

Sincerely yours,

Peyton Boswell

Peyton Boswell, Jr.
EDITOR

Enclosure

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ART DIGEST

Estimated time
4 days minimum
with our normal
interruptions
1 week

C T O R S C L U B

STREET, NEW YORK 16, NEW YORK

January 12, 1950

In reading through your interesting "Review of the Year" I have come across your reference to the Museum's having "deserted its former policy of buying those chi-chi trivialities." As we are conscious of no change in policy in our purchases, I am naturally curious to know precisely to what you are referring. — ART Digest 12/15/49 on AHB's Window Seal

In any case, I am glad that you approve of the works by Matisse and Maillol which you mentioned.

Sincerely,

No ans. received 5/5/50

P.S. This is a private inquiry and not for publication.

Peyton Boswell, Jr. Editor
THE ART DIGEST
116 East 59th Street
New York 22, New York

AHB:js

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ART DIGEST

A R T D I R E C T O R S C L U B

ONE FIFTEEN EAST FORTIETH STREET, NEW YORK 16, NEW YORK

January 12, 1950

Dear Mr. Boswell:

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THE ART DIGEST
116 East 59th Street
New York 22, New York

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ART DIRECTORS CLUB

ONE FIFTEEN EAST FORTIETH STREET, NEW YORK 16, NEW YORK

January 28, 1949

Dear Dr. Barr;

It is an honor and a pleasure for me to welcome you officially to the judging of the 28th Annual National Exhibition of Advertising and Editorial Art of the Art Directors Club. The judging, as you have been informed, will commence on Sunday, January 30 at 10 A.M. in Suite M on the 4th Floor of the Waldorf-Astoria.

The Art Directors Club has held annual exhibitions since 1921. It was a small organization at first, but with the growth of organized advertising it developed rapidly. Its yearly exhibitions are followed with more and more attention. These shows are considered a barometer of commercial art employed in the service of advertisers and consumers. They have reflected a gradual change in visual approach, and even to a casual eye, the annual books, containing all the entries displayed in the exhibitions are a most interesting proof of progress as well as a case history of American advertising methods.

There has been no other organization in this country which has concerned itself with as much vigor and increasing sense of public responsibility with the ethics of visual interpretation in advertising, as has the Art Directors Club. As always happens when anything is accomplished, mistakes are possible, but in the main, the development has been positive.

When I was invited to be chairman of the 28th Annual Exhibition, I agreed to take on this responsibility under the conditions;

1. That the show must be judged by a competent and qualified jury so that it would be not merely reflective, but also forward-looking in character.

2. That the show be at the Museum of Modern Art which, during its entire history has proven that a link exists between the fine and the commercial forms of art and design.

It was gratifying to experience the great interest displayed

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at the Museum, through Mr. d'Harnancourt, Mr. Kaufman and Mr. Johnson, who guided the project to the point where we can convene now, and do the real job. I was also pleased by the enthusiasm displayed among the members of the Art Directors Club, who, from President down, seemed to realize that the time has come when they can prove through an authoritative jury that this is not a "club" show any longer, but a demonstration of the best Americans can produce in advertising and editorial design.

Whether we like it or not, these are part of our visual culture. They are visible everywhere and impossible to ignore.

There is a tremendous amount of so-called practical advertising as practised by the largest and smallest advertising agencies alike. There is a percentage of tasteless, and often, stupid, advertising. There is also the "avant-garde", the progressive art director, designer and artist who make their knowledge and skill, their taste and inventiveness increasingly felt. But they all recognize one principal factor, which is THE factor in advertising and editorial design - they must create interest.

In advertising they sell and establish familiarity with products and ideas through visual means. In editorial work, they create the visual conditions for a quick grasp of a story problem.

A glance through the attached folder will reveal our attempt to define the two areas of responsibility which exist in all of the nine sectors of advertising and editorial art.

The first (a- section of each classification) is the principal job of the art director - namely, the integration of the advertising or editorial idea, art, type, space and printing medium.
The second (b- section) is what the artist contributes to general, product, style, fashion, fiction and non-fiction illustration and cover subjects in advertising and editorial work.

The basic function of art direction has emerged gradually. The art director is a specialist in the integration of many facets into one single unit, a page in a magazine or newspaper into a sequence of pages, a catalog or booklet. In that sense he is a new type of designer who must be at home in the technical and business fields as well as in the esthetic.

It is to be hoped that the members of the jury who are art directors, and, as such, familiar with the practical requirements of each classification, contribute from their knowledge and experience during the jury's deliberations.

It is my understanding that the alternate members of the jury participate fully in these deliberations and vote, when the jury member either disqualifies himself when work produced under his direction is being judged, or if the juror is absent.

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I suggest, as the first step, the election of a jury chairman preferably someone from the Museum of Modern Art, who is also a member of the jury.

Sincerely yours,

Will Burtin

Chairman
28th Annual Exhibition of Advertising
and Editorial Art

P. S. The selections made by the jury will appear in their entirety in the 1949 Annual of Advertising and Editorial Art, on which work will be started immediately after the exhibition opens at the Museum, March 15.

Dr. Alfred H. Barr
Museum of Modern Art
11 West 53 Street
New York 18, N. Y.

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ART DIRECTORS CLUB

ONE FIFTEEN EAST FORTIETH STREET, NEW YORK 16, NEW YORK

January 18, 1949

Dear Dr. Barr;

We are pleased to inform you that the judging of the 28th Annual Exhibition of Advertising and Editorial Art is scheduled to commence on Sunday, January 30th at 10 A.M. in suite M on the fourth floor of the Waldorf Astoria Hotel, Park Avenue and 50th Street.

We are looking forward to seeing you at that time and thank you for your cooperation.

Sincerely,

Will Burtin

Chairman

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
10 West 53 Street
New York 18, N. Y.

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ART DIR. Comp.

THE MUSEUM OF MODERN ART

Date January 5, 1949

To: Alfred H. Barr Jr.

From: Ada Louise Huxtable

Re: Date of Judgung: Art Directors' Competition

This is to confirm the new date for the judging of the Art Directors' Competition, which will now take place on Sunday and Monday, January 30 and 31.

The judging will start at ten o'clock Sunday morning. You will be notified of the place at a later date.

Thanking you in advance for any help you can give us, I am

Sincerely yours,

Hudson D. Walker
Executive Director

Mr. Hudson D. Walker
Executive Director
Artists Equity Association
767 Lexington Avenue
New York 21, New York

AHB:js

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AEA

ARTISTS EQUITY ASSOCIATION AEA

February 15, 1950

Dear Hudson:

It seems to me the agenda which you enclose in your letter of February 13th is excellent. Good luck.

Sincerely,

Mr. Hudson D. Walker
Executive Director
Artists Equity Association
767 Lexington Avenue
New York 21, New York

AHB:js

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ARTISTS EQUITY ASSOCIATION AEA

LEGAL COUNSEL
Joshua Binion Cahn

PUBLIC RELATIONS COUNSEL
Win Nathanson and Associates

DIRECTORS AT LARGE
George Biddle
Henry Billings
Louis Bosa
Louis Bouché
Minna Citron
Robert Cronbach
Gladys R. Davis
Philip Evergood
Ernest Fiene
Harry Gottlieb
Dorothea Greenbaum
George Grosz
Robert Gwathmey
Sidney Laufman
Jacob Lawrence
Jack Levine
Peppino Mangravite
I. Rice Pereira
Henry Varnum Poor
Abraham Rattner
Katherine Schmidt
Mitchell Siporin
Moses Soyer
Harry Sternberg

NATIONAL DIRECTORS
Robert Brackman
Charles Burchfield
Kenneth Callahan
Jean Charlot
Frederick Conway
Randall Davey
Lamar Dodd
Richard Florsheim
Carl Gaertner
Mitchell Jamieson
Mervin Jules
Emil Kosa
Robert Laurent
James Lechay
Herman Maril
Fletcher Martin
John McCrady
Dickson Reeder
John Rood
Samuel Rosenberg
Zoltan Sepeshy
Ralph Stackpole
Andrew Wyeth
Karl Zerbe

HONORARY PRESIDENT: LEON KROLL • PRESIDENT: YASUO KUNIYOSHI
VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, RICO LEBRUN
HENRY SCHNAKENBERG, EUGENE SPEICHER, WILLIAM ZORACH
SECRETARY: SIDNEY LAUFMAN • TREASURER: RUSSELL COWLES
EXECUTIVE DIRECTOR: HUDSON D. WALKER.

TEMPLETON 8-5508

February 13, 1950

Dear Alfred:

Would you be good enough to look over the enclosed first rough draft of an agenda for an international artists congress which we propose calling through UNESCO to meet in New York at the time of the opening of the U. N. buildings in 1952.

We are sending this plan to a number of experts with the hope that we can objectify the aims of the conference so that it may develop a definite international program for contemporary artists.

Thanking you in advance for any help you can give us, I am

Sincerely yours,

Hudson Walker

Hudson D. Walker
Executive Director

Enclosure

Dr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

767 LEXINGTON AVENUE, NEW YORK 21, N. Y.

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OUTLINE OF THE PROGRAM FOR THE INTERNATIONAL CONVENTION OF ARTISTS

TO BE HELD IN NEW YORK CITY IN 1952

Purpose: To obtain an overall picture of the situation of the artist, both within his culture as well as in his relation to the world as a whole, and to prepare in the light of this information for his future activities.

Working procedure: A critical analysis of the present situation, based on reports on the artists' living and working conditions in their respective countries, as they affect their creative effort. Election of working committees.

PROGRAM OF THE CONVENTION

1. The artist and his relationship to his environment:
   - A. Government
   - B. Society
   - C. Intellectual and spiritual forces
2. The economic condition of the artist:

   Means of livelihood:
   - a) creative work
   - b) teaching
   - c) commercial work
   - d) government support
   - e) other sources
3. Conditions of work:
   - A. Studio and materials
   - B. The artist and the city
   - C. Self-supporting communities of artists living in the country; experimental groups
4. Professional protection:
   - A. Protection of the creative idea (copyright)
   - B. Sickness and old age

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5. International cultural communication:

   A. Exchange of thought and news

      Creation of an international art magazine

   B. Exchange of works

      a) one-man shows
      b) group shows
      c) national shows

   C. Exchange of artists

      a) to teach
      b) to lecture
      c) for the pursuit of creative work in other countries

6. Formation of associations similar to A.E.A. within the countries participating in the convention

7. Creation of an International Council of Artists

8. Resume of the meetings. Report of the committees. General outline of work to be done in the future. Arrangement of time and place for future meetings.

Theodore Brenson
Chairman
Committee on International
Cultural Relations
Artists Equity Association

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ARTISTS EQUITY

SEE WALKER, Hudson — letter re: inter-museum agreement.

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ARTISTS EQUITY

SEE

ROCKEFELLER JR. meeting of A.E. at which AHB is to answer questions about the inter-mus. agreement

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ARTIST EQUITY

n e w s l e t t e r
of the
Joseph Luyber Galleries...112 e 57 st...nyc...murray hill 8-3990...3/8/48.....#7

Artists' Equity Week

Once in a decade or more, there occurs an event of fundamental importance, affecting the basic integration of the life and times of the artist. We witnessed such an event in the thirties, when the Federal Arts Project brought about the "great awakening". Now once again, a program is being formulated, which might possibly realize the full potentialities of that "awakening".

Certainly, it promises to be of great importance in determining the future status of the artist, and in stabilizing the entire functioning of the art field. This program is two-fold, involving the artists and galleries, both separately and together.

On the one hand, the artists have banded together into the new "Artists' Equity". (3 Cheers!) To all appearances, it is built on sound and workable ideas, following the general pattern of Actors' Equity and the Dramatists' Guild. Artists' Equity has already won a major point with the Pepsi-Cola Competition, which is granting a $100 rental fee for each painting included in the exhibition.

As for the other aspect of the program, the dealers too have banded together. The galleries which represent these living American artists have formed the American Art Dealers' Ass'n. (one cheer...only a third of the artists' share)..Although both groups have their separate problems, they are not by any means in opposition. On the contrary, they recognize that the interest of each concerns the welfare of both, and are bent on full cooperation. (So far, it's an outright love-fest!)

To our way of thinking, this is a coming of age in the art field. At last, we shall establish standard codes of fair practice, and we shall have some functional machinery for arbitration of differences. It is all much to our liking.

Along with the other members of the American Art Dealers' Association, we are cooperating with Artists' Equity in presenting the first....

Exhibition of Paintings By
Equity Artists
March 22nd - April 3rd
(Dealers' Proceeds for Benefit of Artists' Equity Fund)

Bobleter's Rugged Realm.....

"Blessed with an almost unlimited store of energy, Bobleter has for more than a decade spent much of this energy on the general welfare of artists in his native St. Paul..... He has been working to promote an art museum in St. Paul.

"Because of these selfless activities, Bobleter's own career as a painter has been delayed in transit, although nationally known as an etcher for the past 12 years, and consistently included in the annual "Hundred Best Prints"."

The Art Digest, 1/47

"Sound and forceful landscapes..."

N.Y. Times - 1/12/47

"Lowell Bobleter is a realist with just the right touch of romantic feeling to give his paintings a strong personal appeal. His subject matter is greatly varied...All are marked by telling brushwork and discriminating color."

N.Y. Sun - 1/17/47

Art Among the Minks...

"I'd love to own this painting," said the lady, at the end of her visit, "but I think I'd rather have a mink coat!"... We're sure the lady hadn't heard that DOZENS of minks have been put aside for Art's sake, to say nothing of silver fox and ermines. Specifically, but a short time ago, racks and racks of furs were moved off the floors of the Albrecht Fur Salon in St. Paul, to clear space for an exhibition of paintings by Lowell Bobleter!.. Mr. Albrecht took full page ads in the daily papers and his emporium drew record attendance. ...And not one mink objected! (Guess our lady didn't know that sometimes canvas can be more valuable than mink!...In fact, sometimes a canvas can buy you a mink,-if you hold it a while!)

Current Exhibition - Mar. 8 - Mar. 27	Coming Exhibition - Mar. 29 - Apr. 17
Lowell Bobleter	Morris Blackburn

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ARTISTS EQUITY ASSOCIATION AEA

LEGAL COUNSEL
Joshua Binion Cahn

PUBLIC RELATIONS COUNSEL
Win Nathanson and Associates

DIRECTORS AT LARGE
Henry Billings
George Biddle
Louis Bosa
James Chapin
Gladys R. Davis
Philip Evergood
Ernest Fiene
Harry Gottlieb
Dorothea Greenbaum
Robert Gwathmey
Eugene Higgins
Carl Holty
Sidney Laufman
Jacob Lawrence
Peppino Mangravite
George L. K. Morris
Isamu Noguchi
Henry Varnum Poor
Abraham Rattner
Katherine Schmidt
Mitchell Siporin
Louis Slobodkin
Moses Soyer
Harry Sternberg

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John Carroll
Jean Charlot
Frederick Conway
Randall Davey
Lamar Dodd
Richard Florsheim
Carl Gaertner
Mervin Jules
Emil Kosa
Richard Lahey
Robert Laurent
James Lechay
Fletcher Martin
Karl Mattern
John McCrady
Dickson Reeder
Samuel Rosenberg
Zoltan Sepeshy
Ralph Stackpole
Andrew Wyeth
Karl Zerbe

HONORARY PRESIDENT: LEON KROLL • PRESIDENT: YASUO KUNIYOSHI
VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, HUGO ROBUS, HENRY SCHNAKENBERG, EUGENE SPEICHER, WILLIAM ZORACH
SECRETARY: FRANK KLEINHOLZ • TREASURER: JOSEPH HIRSCH
EXECUTIVE DIRECTOR: HUDSON D. WALKER

MURRAY HILL 9-6232

February 21, 1949

Dear Alfred:

After careful consideration, the Board of Directors of Equity had to abandon the idea of the dinner which I discussed with you. It became evident that as a means of raising money for Equity's Fund, it was a very risky undertaking. We are going ahead with the Ball to which Mr. Ritchie will be invited as a sponor and honored guest.

I regret that our plans did not work out as arranged, however, I hope that you and some of the younger trustees will come to the dance and have a good time.

Sincerely yours,

Henry Billings

Henry Billings

Mr. Alfred H. Barr, Jr.,
Director of Museum Collections
Museum of Modern Art
11 W. 53 St.
New York 19, N.Y.

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Artists Equity

THE MUSEUM OF MODERN ART

To: Mr. Braden
Miss Chamberlain
Mr. d'Harnoncourt
Miss Ulrich
Mr. Wheeler

From: Mr. Barr

Date February 10, 1949

Re:

Mr. Billings of Artists Equity telephoned me again this morning asking for the decision of the Coordination Committee on having Mr. Ritchie at the Equity dinner as a guest of honor along with Mr. More and Mr. Hale. Since Mr. Braden is sick I reported that the Coordination Committee had approved this plan; that the Museum would bring down Mr. Ritchie for the dinner if he was able to come, that the Artists Equity should invite him directly assuring him of the Museum's approval and that any publicity in which the Museum's name was used should be cleared with Mr. Braden or Miss Chamberlain.

Victims may have to take a bow - but no speeches.

Mr. Billings said that he hoped to have Museum trustees present and I replied that he should invite them directly.

I assured him of the Museum's moral support for Equity and its work.

I think we should urge our trustees to attend even though the meeting is for Equity's "benevolence fund".

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ARTIST Ea.

AEA

ARTISTS EQUITY ASSOCIATION

February 10, 1949.

Dear Mr. Kuniyoshi,

I should be very happy to have you use my name as a sponsor for Artists Equity Association, so long as this does not involve sponsoring exhibitions or publications which involve a selection of artists or works of art.

I am very much in favour of the general aims of Equity, but have had to make it a rule not to sponsor exhibitions or publications involving contemporary art.

Sincerely,

Mr. Yasuo Kuniyoshi,
Artists Equity Association,
Room 2709,
Grand Central Terminal Bldg.,
New York 17,
New York.

AHB/RH.

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ARTISTS EQUITY ASSOCIATION AEA

LEGAL COUNSEL
Joshua Binion Cahn

PUBLIC RELATIONS COUNSEL
Win Nathanson and Associates

DIRECTORS AT LARGE
Henry Billings
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Louis Bosa
James Chapin
Gladys R. Davis
Philip Evergood
Ernest Fiene
Harry Gottlieb
Dorothea Greenbaum
Robert Gwathmey
Eugene Higgins
Carl Holty
Sidney Laufman
Jacob Lawrence
Peppino Mangravite
George L. K. Morris
Isamu Noguchi
Henry Varnum Poor
Abraham Rattner
Katherine Schmidt
Mitchell Siporin
Louis Slobodkin
Moses Soyer
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NATIONAL DIRECTORS
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Kenneth Callahan
John Carroll
Jean Charlot
Frederick Conway
Randall Davey
Lamar Dodd
Richard Florsheim
Carl Gaertner
Mervin Jules
Emil Kosa
Richard Lahey
Robert Laurent
James Lechay
Fletcher Martin
Karl Mattern
John McCrady
Dickson Reeder
Samuel Rosenberg
Zoltan Sepeshy
Ralph Stackpole
Andrew Wyeth
Karl Zerbe

HONORARY PRESIDENT: LEON KROLL • PRESIDENT: YASUO KUNIYOSHI
VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, HUGO ROBUS, HENRY SCHNAKENBERG, EUGENE SPEICHER, WILLIAM ZORACH
SECRETARY: FRANK KLEINHOLZ • TREASURER: JOSEPH HIRSCH
EXECUTIVE DIRECTOR: HUDSON D. WALKER

MURRAY HILL 9-6232

February 4, 1949

Mr. Alfred H. Barr, Jr.
49 East 69th Street
New York, N. Y.

Dear Mr. Barr:

Knowing of your interest in Art, I am writing and hoping that you would assist us in sponsoring a campaign to help American Art and American Artists.

Artists Equity was founded two years ago by leading American painters, sculptors and graphic artists, and now counts over 1300 professional members. Our aim is to further art appreciation, to create greater public participation in contemporary art, and to improve the economic status of the American Artist.

After careful consideration we have formulated a plan of which the essential projects are: the placement of artists in responsible teaching positions; lecturing to organized bodies throughout the country by known artists; expanding potential markets for distribution of art and thus solve the problems of insecurity to which even the most famous artists are subject. Also, through a special fund, direct financial aid will be given wherever needed.

To implement this program, a drive for funds will be made and we shall endeavor to do this through the establishment of an associate membership amongst non-artists. Only through the help of people with cultural interests will our efforts succeed. Your influence and name in sponsoring the campaign committee will therefore be most helpful.

Since sponsors will be expected only to lend their names, may we hear from you favorably, at your early convenience.

Cordially yours,

Yasuo Kuniyoshi

YASUO KUNIYOSHI
President

YK:ll

170 ROOM 2709, GRAND CENTRAL TERMINAL BLDG., NEW YORK 17, N. Y.

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ARTISTS EQUITY

March 22, 1948

Artists Equity Association
2709 Grand Central Terminal Bldg.
Lexington Avenue
New York 17, New York

Gentlemen:

In connection with our letter of March 11, we enclose a check for $3.50 for Mr. W. G. Constable of the Boston Museum of Fine Arts who will attend the testimonial dinner in honor of Yasuo Kuniyoshi on Thursday March 25. I trust you received the check for $7.00 for Mr. Barr and Miss Dorothy Miller.

Sincerely yours,

Secretary

mc/ob

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THE MUSEUM OF MODERN ART

Date March 22, 1948

To: Miss Ulrich

From: Mrs. Catlin

Re: Another check for Kuniyoshi testimonial dinner

Dear Ione:

Will you please have a check for $3.50 enclosed with the attached letter for Mr. Constable of Boston who will attend the Kuniyoshi dinner with Alfred and Dorothy.

Thanks a lot. Hope you feel better.

on Thursday, March 25.

A check in the amount of $7.00 will be mailed to you shortly.

Sincerely yours,

Mr. Yasuo Kuniyoshi, President
Artists Equity Association
39 East 35 Street
New York 16, N. Y.

Secretary

mc

AHB/ob

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ARTISTS EQUITY ASSOCIATION

Cordially invites you to attend a

TESTIMONIAL DINNER

in honor of our

President

YASUO KUNIYOSHI

on the occasion of his

RETROSPECTIVE EXHIBITION

at the

Whitney Museum of American Art

enclosure to accompany the ch
Attached is a copy
Will you please hav
Equity Association for the din
It should be charged to the M
Dear Ione:

To: Miss Ulrich

From: Mrs. Catlin

THE MUSEUM

nor of Yasuo Kuniyoshi

A check in the amount of $7.00 will be mailed to you shortly.

Sincerely yours,

Mr. Yasuo Kuniyoshi, President
Artists Equity Association
39 East 53 Street
New York 22, N. Y.

Secretary

mc

AHB/ob

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Speakers:

LEON KROLL
Honorary President
ARTISTS EQUITY ASSOCIATION

FORBES WATSON
AUTHOR and ART CRITIC

LLOYD GOODRICH
Assistant Curator
WHITNEY MUSEUM of AMERICAN ART

EDITH HALPERT
Director
DOWNTOWN GALLERY

PAULA LAURENCE
ACTRESS

Toastmaster:
HENRY SCHNAKENBERG
Vice President
ARTISTS EQUITY ASSOCIATION

The Dinner Will Be Held At The

CAFE MONTPARNASSE

144 Bleecker Street (Near W. B'way)

New York City

on Thursday, March 25th, 1948

at 8 P.M.

Please make reservations promptly

R. S. V. P. *$3.50 Per Person*

(CUT HERE)

THE MUSEUM

honor of Isamu Kuniyoshi

A check in the amount of $7.00 will be mailed to you shortly.

Sincerely yours,

Mr. Isamu Kuniyoshi, President
Artists Equity Association
39 East 33 Street
New York 16, N. Y.

Secretary

mc

AHE/ob

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ARTISTS EQUITY ASSOCIATION

2709 GRAND CENTRAL TERMINAL BLDG.

NEW YORK 17, N. Y.

OFFICERS

LEON KROLL	Honorary President
YASUO KUNIYOSHI	President
JOHN TAYLOR ARMS	Vice President
WILLIAM S. HAYTER	Vice President
PAUL MANSHIP	Vice President
HENRY SCHNAKENBERG	Vice President
EUGENE SPEICHER	Vice President
WILLIAM ZORACH	Vice President
FRANK KLEINHOLZ	Secretary
JOSEPH HIRSCH	Treasurer
HUDSON D. WALKER	Executive Director

PAULA LAURENCE
ACTRESS

Toastmaster:
HENRY SCHNAKENBERG
Vice President
ARTISTS EQUITY ASSOCIATION

Dear Jone:

Will you please have a
Equity Association for the dinner
It should be charged to the Muse

Attached is a copy of
enclosure to accompany the check

To: Miss Ulrich

From: Mrs. Catlin

THE MUSEUM

honor of Yasuo Kuniyoshi

A check in the amount of $7.00 will be mailed to you shortly.

Sincerely yours,

Mr. Yasuo Kuniyoshi, President
Artists Equity Association
39 East 33 Street
New York 16, N. Y.

Secretary

mc

AHB/ob

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THE MUSEUM OF MODERN ART

Date March 11, 1948

To: Miss Ulrich

From: Mrs. Catlin

Re:

Dear Ione:

Will you please have a check of $7.00 mailed to the Artists EQuity Association for the dinner Alfred and Dorothy are going to attend. It should be charged to the Museum Collections.

Attached is a copy of my letter, also an envelope with an enclosure to accompnay the check.

the testimonial dinner in honor of Yasuo Kuniyoshi

on Thursday, March 25.

A check in the amount of $7.00 will be

mailed to you shortly.

Sincerely yours,

Secretary

mc

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cc: Miss Ulrich

March 11, 1948

Artists Equity Association
2709 Grand Central Terminal Bldg.
New York 17, N. Y.

Gentlemen:

This is to advise you that Mr. Alfred H. Barr, Jr. and Miss Dorothy C. Miller will attend the testimonial dinner in honor of Yasuo Kuniyoshi on Thursday, March 25.

A check in the amount of $7.00 will be mailed to you shortly.

Sincerely yours,

Secretary

mc

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ARTISTS EQUITY

ARTISTS EQUITY ASSOCIATION AEA

April 30, 1947

Dear Mr. Kuniyoshi:

I can't tell you how delighted I was to receive your letter about my recent reappointment to the Museum Collections, and the Lord and Taylor award.

Coming from you on the stationery of AEA, your letter means a great deal to me. I am most grateful to you.

Sincerely yours,

Mr. Yasuo Kuniyoshi, President
Artists Equity Association
39 East 35 Street
New York 16, N. Y.

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ARTISTS EQUITY ASSOCIATION AEA

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Fletcher Martin
Henry McFee
Edward Millman
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Robert Philipp
George Picken
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Ben Shahn
Charles Sheeler
John Sloan
Louis Slobodkin
David Smith
Mitzi Solomon
Raphael Soyer
Maurice Sterne
Paul Strand
Lynd Ward
Franklin Watkins
Max Weber
Sol Wilson

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VICE PRESIDENTS: JOHN TAYLOR ARMS, WILLIAM S. HAYTER, PAUL MANSHIP,
HENRY SCHNAKENBERG, EUGENE SPEICHER, WILLIAM ZORACH
SECRETARY: FRANK KLEINHOLZ · TREASURER: JOSEPH HIRSCH

April 24, 1947

Dear Mr. Barr:

Congratulations on two scores! The announcement a short time ago that you are to take over once again the administration of the Museum's Collections is indeed good news and we are all very happy to know that it will be in such able hands. We were also delighted that you were singled out for one of the Lord and Taylor Design Awards of the year.

Our best wishes for many more years of activity in the field of American art.

Sincerely yours,

Yasuo Kuniyoshi
President

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

39 EAST 35TH STREET, NEW YORK 16, N. Y.

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April 24, 1947

Dear Mr. Rockefeller:

Artists Equity Association is very happy to learn that Alfred H. Barr, Jr. has recently been appointed Director of the Museum's Collections. We should like to congratulate you and the Museum on your foresight in the appointment and welcome back Mr. Barr to this post. We believe that his association with the Museum since its inception and his distinguished service throughout these years in the field of art makes him an excellent choice.

We were also delighted that he was one of the recipients of the Lord and Taylor Design Award in recognition of his activities in American art.

We look to you and Mr. Barr and to the Museum to continue your splendid efforts and contribution towards furthering the cultural development of art in our country.

Sincerely yours,

Yasuo Kuniyoshi
President

Mr. Nelson A. Rockefeller
President
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

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April 24, 1947

Dear Miss Shaver:

May we on behalf of American artists extend our congratulations to you and to Lord and Taylor for taking the initiative and giving an award to Alfred H. Barr, Jr., among others, for his outstanding service to American art.

We wish to commend you on entering the field of fine art and on your choice, and we hope that this will be but the beginning of an extended program whereby the role of art in the lives of the American people, as well as its importance to American industry, will be stressed.

Sincerely yours,

Yasuo Kuniyoshi
President

Miss Dorothy Shaver
Lord and Taylor
Fifth Avenue & 38th St.
New York, N. Y.

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Artist's Equity

150 Artists Join Forces to Seek Business Gains

Equity Association, Headed by Kuniyoshi, Plans to Encourage Art Patronage

More than 150 of America's best-known artists have united to form the Artists Equity Association to advance the economic interests of painters, sculptors, and graphic artists, it was announced yesterday by Yasuo Kuniyoshi, temporary president of the association. It is the first organization of its kind in the country, and all professional artists will be asked to join.

The association will not concern itself with esthetic standards, or other matters except business. "The creative artist in every other field of expression in America has an organization dedicated to the expansion and protection of his economic interests," Mr. Kuniyoshi said in his announcement. "This is it for the artist."

Details of the entire program have not been worked out, but the first objective will be to encourage private and institutional patronage of the arts on the grounds that American art is a good investment.

City, state and Federal legislation to help the fine arts will be encouraged. Standards of procedure will be set up to protect the artist, and the reputable dealer and agent, from unscrupulous practices. Problems of copyrights, reproduction and royalties will be considered.

A clearing house will be set up to provide professional information to artists, and a welfare fund will be established to assist artists. Dues are $12 a year, and to qualify an artist must have exhibited in a national show, or he must have a recognized dealer or agent handling his work, or he must have had a one-man show.

In addition to Mr. Kuniyoshi other well-known artists who are officers include Leon Kroll, honorary president; Paul Manship, John Taylor Arms, William S. Hayter, Henry Schnakenberg, Eugene Speicher and William Zorach, vice-presidents; Joseph Hirsch, treasurer, and Frank Kleinholz, secretary.

Regional directors include Thomas Hart Benton, of Kansas City, Mo.; Arnold Blanch, of Woodstock, N. Y.; Aaron Bohrod, of Chicago; Phillip Guston, of St. Louis; Millard Sheets, of Los Angeles; Robert Laurent, of Indianapolis; John McCrady, of New Orleans; Waldo Peirce, of Bangor, Me., and Karl Zerbe, of Boston.

A temporary headquarters has been established at 400 Madison Avenue, and regional groups are being formed in Chicago, San Francisco, Los Angeles and other large cities.

Pension Age Reduced in Bill

From the Herald Tribune Bureau

WASHINGTON, March 25. — The Senate Civil Service Committee approved a bill today to reduce from sixty-two to sixty years the age at which an employee of the Post Office Department may retire on a maximum pension. Retirement is mandatory at seventy.

W. A. A. Fluid Foun Bad for Car's Brak

DETROIT, March 25 (AP).— The Automobile Manufacturer Association today advised mo torists not to use petroleum base hydraulic and recoil fluid now being sold as surplus by the War Assets Administration, in the brake systems of their cars.

Asserting that use of the fluid in automotive braking systems will cause serious deterioration of rubber parts, the car makers' organization said: "Engineers recommend use of non-petroleum-base fluids only in motor vehicles. Motorists should check to be sure that neither they nor service stations and garages use the petroleum-base fluid in servicing their vehicles."

The War Assets Administration, the announcement said, has been advised of the danger and has agreed to caution wholesale purchasers of the fluid.

Seamen Are Termed Ignorant of Safety

Tanker-Fleet. Chief Says Crews Are Undertrained

American merchant ships are manned by "undertrained, irresponsible personnel, ignorant of or indifferent to safety practices," Captain T. C. Conwell, operating manager of the American Trading and Production Corporation, owners of a fleet of tankers, said yesterday. Captain Conwell spoke at the marine section of the annual safety convention and exposition of the Greater New York Safety Council at the Hotel Pennsylvania.

Reporting that tanker accidents in 1946 cost about $100,000,000 and citing many tanker losses by fire, Captain Conwell asserted that one of the principal causes of crew undertraining is that "major numbers of our seagoing personnel today are the product of war-time training whose initiation into our industry was during a period of operational necessity wherein conservation of life, limb and material was of secondary importance."

"These men must be detrained from all the wasteful practices of war-time and retrained in all the conservations which are mandatory to the development of a successful merchant marine," he added. "From the reports I have at hand, apparently all are in need of instruction, otherwise we wouldn't find the highest officers, as well as the lowest ratings, involved in accidents and loss of life."

Rear Admiral Edward H. Smith, commander of the Eastern Area and 3d Coast Guard District, speaking at a luncheon of the Propeller Club of New York held in conjunction with the safety convention, pointed out that co-operation of management and crew is necessary in safety of ships at sea. He called for a "well conceived safety program, properly introduced and tactfully carried out by efficient supervisors" would provide a means for all hands to take pride in their ship.

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Artist's Equity

ARTISTS EQUITY ASSOCIATION
400 MADISON AVENUE
NEW YORK 17, N. Y.
PLAZA 3-0283

The creative artist in every other field of expression in America has an organization which is devoted to the expansion and protection of his economic interests. The writer has the Author's League, the playwright has the Dramatist's Guild, the composer has A.S.C.A.P. and so on.

There is one notable exception.

There is no equivalent organization which represents and speaks for the economic interests of the painter, the sculptor and the graphic artist. Artists Equity Association was organized to fill this need.

The only existing artists' organizations are honorary societies organized to advance specific interests of special schools of aesthetics.

Artists Equity Association will not duplicate or interfere with the work of these organizations. It will fill a vacuum which existing organizations have left untouched.

Artists Equity Association proposes to address itself constructively to the solution of these problems:

1. To encourage and expand private and institutional patronage and to make it more generally understood that American art is a good investment.

2. To encourage and sponsor civil, state and federal legislation designed to help the fine arts.

3. To set up standards of procedure which will protect the artist and the reputable dealers and agents from unscrupulous practices.

4. To clarify and regulate the problems of copyright, reproduction and royalties.

5. To sponsor the widest interest in American Art but not to let publicity alone be used as a substitute for just economic returns.

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ARTISTS EQUITY ASSOCIATION
400 MADISON AVENUE
NEW YORK 17, N. Y.
PLAZA 3-0283

6. To work closely with museums, educational institutions and industrial concerns to achieve the above objectives.

7. To act as a clearing house for vital professional information for artists as well as a responsible organization capable of representing the best interests of American Art.

8. To establish a welfare fund and other social security benefits.

The establishments of such standards will regularize and improve where improvement is needed the conditions under which the American artist exhibits and markets his work. We are confident that this will result in a higher regard and greater economic benefits for the artists of America.

Ours is a mutual self-help organization. No one individual is to profit or be aggrandized by it at the expense of any other. If you agree with us that there is a need for an organization along these lines, and we hope that you do, we ask you to join with us. The greater the number who join the greater will be our strength and effectiveness. A membership application is enclosed.

Sincerely yours,

YASUO KUNIYOSHI, Pres.

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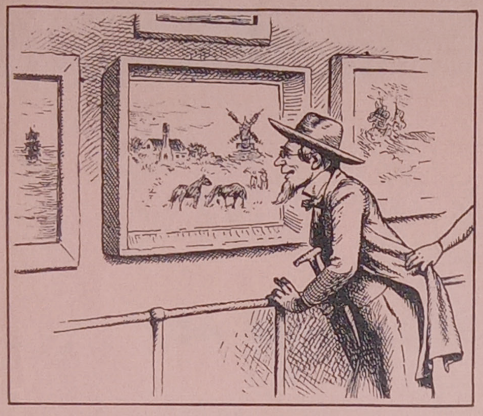
"WE ASKED FOR EQUITY . . . BUT THERE WAS NO EQUITY."
George Washington XXX 3:15:47





"HOPE SPRINGS ETERNAL IN THE HUMAN BREAST."
Machiavelli: PL:3:02:83



"TRUST NOT THE MAN WHO HATH PICTURES IN HIS HEART."
Michelangelo: Circa 1549

there is but one answer:



SUBSCRIPTION $1.00
ENTERTAINMENT
DANCING
PLUS those new Broadway sensations
Frankincense & Myrrh
". . . they stoned Goliath for less."
—Variety

ARTISTS EQUITY



whose founders most cordially invite you to a

PARTY AND BALL



in celebration of the promising future of this most worthy organization.

at CARAVAN HALL, 110 *East* 59*th Street*

on a most fitting date, April 1, 1947 — *a Tuesday from* 9 *PM*

DANCE

"HOW PLEASANT IT IS TO HAVE MONEY!" The man in the Street





"ART IS A JEALOUS MISTRESS, AND IF A MAN HAVE A GENIUS HE MAKES A BAD HUSBAND AND AN ILL PROVIDER." Emerson

"TOO POOR TO PAINT AND TOO PROUD TO WHITEWASH."
The man in the Studio



"THE UNION OF HEARTS, THE UNION OF HANDS." Madame Equity

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AUSTRALIA

cc: Mr. d'Harnoncourt

November 9, 1949

DAVID JONES
ART GALLERY

Dear Mr. Amory:

Many thanks for your letter of November 3 with its enclosures. I am passing the reproductions of "primitive" art on to Mr. d'Harnoncourt who is especially interested in this field.

We are interested in Australian art, but it is a little difficult to see it in this country though I remember certain pictures in the Australian exhibition of some years ago with real interest.

Sincerely yours,

s/ Alfred Barr

Mr. John J. Amory, Director
David Jones' Art Gallery
Box 503, G.P.O.
Sydney, Australia

AHB:js

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Casey

cc: Mr. Barr in Greensboro

DAVID JONES'
BOX 503, G.P.O., SYDNEY
ART GALLERY

3rd November, 1949.

Mr. Alfred H. Barr, Jr.,
(Director,)
"The Museum of Modern Art,"
NEW YORK, N.Y.

Dear Mr. Barr:

The enclosed material on an exhibition of Australian Aboriginal art is, I am sure worth more than a mere excuse to reintroduce myself to you. Some time ago, however, I had that pleasure, through the kindness of Elliot Noyes, who was a classmate of mine at Harvard.

For the past six months I have been in a rather unique position in Sydney, as director of the largest private art gallery in Australia. Perhaps it is not so unique for an American to be in this position, but it has occurred to me from time to time that my growing knowledge of contemporary Australian art may be of interest and possibly of value to you. I do not want to go to any lengths at this moment to insist on the vitality of Australian art; I am sure that Edgar Kaufman may have already done so, but if you are ever interested in acquiring more detailed information, I would be pleased to elaborate on the subject.

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Casey

cc: Mr. Barr in Greensboro

DAVID JONES'
BOX 503, G.P.O., SYDNEY
ART GALLERY

The enclosed leaflets do something to describe an exhibition that I recently arranged through the University of Sydney. It is an exhibition that should shatter any further disbelief in the culture of the "primitive" Aborigine. The exhibition has even startled those Australians who have seen it in Sydney. I only wish it were possible now to send more ektachromes. Black and white does not justify the beauty of the Aboriginal colours, and no descriptive analyses can convey the subtle mood and meaning of their work.

I would be happy if you would consider this letter simply as an introduction to you and if chance ever raises any questions with you on matters pertaining to contemporary Australian art, I would be pleased to help as much as I possibly can.

Yours sincerely,

John J. Amory.

JOHN J. AMORY.
(Director.)

Encl.

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Casey

cc: Mr. Barr in Greensboro

August 31, 1948

Dear Mrs. Casey:

I am writing to acknowledge your letter of August 20 which arrived in Mr. Barr's absence on vacation. I feel certain that Mr. Barr will be very pleased to receive Sir Stafford and Lady Cripps when they come to New York.

As to the matter of your membership I have found out from our Membership Department that it ended last January. They will renew it in accordance with your instructions and bill Miss Rose Crow in Washington.

I am forwarding your letter to Mr. Barr in the country.

Very sincerely yours,

Secretary to Mr. Barr

Mrs. R. G. Casey
Edrington
Berwick
Victoria, Australia

mc

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AUSTRALIA

AUSTRALIA

Australia

EDRINGTON,
BERWICK.
Victoria
Australia

August 20, 1948

Alfred H. Barr Esq., Jnr.,
C/- Museum of Modern Art,
11 West 53rd., Street,
New York City, N.Y.
U. S. A.

My dear Mr. Barr,

This is a line to tell you that two good friends of ours - the Stafford Cripps's expect to be in New York for a few days about September 20 and would like very much to meet you and visit your Museum.

Though we, personally, are not socialists and the Cripps's are, they are great personal friends of ours and two very fine and sincere English people whom I am sure you would enjoy meeting. I would be most grateful for any kindness you could show them.

I was much interested in your last book on Picasso. I wonder if you would mind doing a very kind thing for me - that is, to check up on my membership for your publications. I do not seem to have had any lately, and if there is any hitch perhaps you would renew my membership and send the account to Miss Rose B. Crow of the Australian Embassy, Washington, who will deal with it for me.

lapsed will be renewed as requested

I will write a note to Lady Cripps and ask her to get into touch with you when she arrives in New York.

With best wishes from us both

Yours sincerely

Mairi Casey

(Mrs. R.G. Casey)

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AUSTRALIA

AUSTRALIA

THE NATIONAL GALLERY SOCIETY OF VICTORIA

THE NATIONAL GALLERY
SWANSTON STREET
MELBOURNE

17th September, 1948.

Alfred H. Barr, Jr., Esq.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y., U.S.A.

Dear Mr. Barr,

Thank you very much indeed for your letter of August 11th and good wishes for our success. The list of your publications is extremely interesting to all of us here, and I can assure you will be widely read.

Your Bulletin comes to the Gallery here for the use of the staff, but if possible we would very much appreciate our own copy for use of our members, whose numbers have now reached 800.

We look forward to sending you some of our own publications as they become available.

Thanking you very much for your interest.

Yours sincerely,

Leonard B. Cox

Leonard B. Cox, M.D.
Chairman of Executive Committee.

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AUSTRALIA

THE NATIONAL GALLERY SOCIETY OF VICTORIA

THE NATIONAL GALLERY
SWANSTON STREET
MELBOURNE

August 11, 1948

Dear Mr. Cox:

I have returned from Europe to find your letter of June 7, and am happy to know of the formation of your society. The membership is certainly impressive.

I find that the National Gallery of Victoria is already on the mailing list to receive our Bulletin, and I enclose a complete list of Museum of Modern Art publications, should any of your members wish to acquire them.

We should be very happy to hear from you again. Good luck in your venture.

Sincerely yours,

Leonard B. Cox, Chairman,
Executive Committee
The National Gallery Society of Victoria
Swanston Street
Melbourne, Australia

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THE NATIONAL GALLERY SOCIETY OF VICTORIA

THE NATIONAL GALLERY
SWANSTON STREET
MELBOURNE

7th June, 1948.

Alfred Barr, Esq.,
The Director,
Museum of ModernArt,
New York City, N.Y., U.S.A.

Dear Sir,

Enclosed is a brochure of a Society formed last year to foster interest in the National Gallery of Victoria. There has been an enthusiastic response, and already we have over six hundred members.

We have in mind the production of various publications from time to time, and would be very happy to put your name on our mailing list for any which might be of interest to you.

We would ourselves much appreciate a list of your publications, with their approximate cost, in case our members wish to acquire them. Also we would be grateful to have any publications you could conveniently make available to us for our own information.

I can assure you of our warm thanks,

Yours faithfully,

Leonard B. Cox

Leonard B. Cox.
Chairman of Executive Committee.

Bulletin

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AUSTRALIA

LEGACION DE CHILE
EN AUSTRALIA
CANBERRA, A.C.T.

April 11th, 1947.

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
New York City, N.Y.

My dear Mr. Barr,

I have the pleasure to introduce, by means of this letter, my good friend Mr. Allan McCulloch who is travelling in the United States of America with the main object of visiting America's Art Galleries.

Mr. McCulloch represents the Art Galleries of the State of Victoria and several sectors of the Australian Press.

I would be extremely grateful to you for any assistance you may be able to give Mr. McCulloch in his work. He intends to travel to South America also, specially to Cuba and Chile, and if you could give him the proper contacts in these art circles I know it would be very helpful.

Mr. McCulloch, I know, will be grateful to receive your wise counsel and suggestions.

Please accept a hearty Chilean "abrazo" from your friend in Australia,

Manuel Eduardo Hubner

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AUSTRALIA

February 27, 1948

Dear Mr. McCullough:

I phoned you today on my return from Buffalo but did not find you in.

I suspect you telephoned to ask me about the article which I agreed to write for the Australian Artist.

Since lunching with you my plans for the near future have changed radically. I find that I must go to Italy within a month to help organize an exhibition of Italian art for our museum. Unfortunately because of this I shall have to be excused from writing the piece we spoke about, at least in the near future. Should you wish me to later on, next fall perhaps, I would be glad to do it if you will write me about it at that time.

I do hope you will forgive my having to withdraw.

Sincerely,

Mr. Allan McCullough
314 West 103 Street
New York 25, New York

AHB/ob

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AUSTRALIA

Allen McCullough,
one of the Editors of
the Australian Artist
is here & would like
to see you next week.
He is here to work on
a big article for the
National Gallery
in Melbourne (?).

Luncheon M.

May I make an
appointment?

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AUSTRALIA

ADDRESS LETTERS TO THE SECRETARY : HOURS, WEDNESDAY 10 A.M. TO 1 P.M., THURSDAY 1 P.M. TO 5 P.M.

Victorian Artists Society

430 Albert Street, East Melbourne, C.2. Central 4700

Please address reply to:
R.Haughton James,
117 Collins Street,
Melbourne.

Alfred H.Barr, Jr.
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York 19.

Dear Mr. Barr,

We are glad to hear you like the Australian Artist, and look forward to receiving the matter you promised to send.

If there is anything which we specifically need from you at any time I shall not hesitate to write and ask.

Yours very sincerely,

RJames

R.Haughton James.

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ADDRESS LETTERS TO THE SECRETARY : HOURS, WEDNESDAY 10 A.M. TO 1 P.M., THURSDAY 1 P.M. TO 5 P.M.

Victorian Artists Society

430 Albert Street, East Melbourne, C.2. Central 4700

Alfred Barr Esq.,
Director
Museum of Modern Art,
New York City,
New York.

Please address replies to:

R.Haughton James,
117 Collins Street,
Melbourne, Australia.

Dear Sir,

Mr. Daryl Lindsay, Director of the National Gallery of Victoria, suggested that I write to you and send a copy of the first number of the Society's quarterly, "The Australian Artist", which we shall send you, with our compliments, as published. Our purpose is twofold. First we wish to extend our contacts with persons and institutions devoted to the improvement of knowledge of the arts, and secondly to benefit by their comment and contribution.

I should explain our circumstances. The Victorian Artists Society is the oldest society of its kind in Australia. It has about 500 members, mostly practicing artists. The publication is a non-profit venture, voluntarily undertaken by members, at their own risk. It is the only art journal now published here and has before it, therefore, a heavy responsibility. It is not enough that it should review the current work of local artists. It must provide news, be sensitive to the world art-trend, must print reproductions of work from abroad, in fact provide an up to date and stimulating stream of illustration, criticism and suggestion, if it is materially to assist its readers. So barren have been the war years in this regard that large numbers of young artists are entirely in ignorance of any standard transcending the commonplace and local, have seen almost nothing of European or American work from 1900 on and very little great art of the past. It is a lamentable situation and one that can only be overcome with help from outside.

We need not only material for publication, art news and reproductions, but prints, photographs, books, magazines, anything at all that will provide regular stimulus and widen the outlook of our members on any aspect of art. This amounts to the request that you send us regularly such of your publications as you can, no matter what. All we can do in exchange is send the magazine and to undertake any service here which may be of use to you.

You may be assured of our appreciation for any interest you take in us. Your comment on the plan and scope of our magazine would be greatly appreciated. So, indeed, would be the names of any person whom you feel might occassionally be in a position to assist in our task.

Yours sincerely,

R.Haughton James.
Editor: "The Australian Artist".

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Australia
Casey
Lady

TELEPHONE
17 BERWICK

EDRINGTON,
BERWICK.
Australia
12.6.47

Dear Mr. Barr

This is a short note to introduce to you two friends of mine - Miss Frances Burke & Miss Jane Williams who are associated together in one of our best establishments of printed textiles. Miss Burke is a designer, of whom we are proud. They are visiting U.S.

July 14, 1947

meeting your friends,
, this morning, and
of them. I plan to
mann, Renee d'Harnon-
f here at the Museum,
In textiles.

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you both. When are
merican friends?

ncerely,

Lady Casey
Edrington
Berwick
Australia

AHB:mw

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Australia
Casey
Lady

July 14, 1947

July 18, 1947

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Kaufmann, Renee d'Harnon-
staff here at the Museum,
ted in textiles.

represent Australia very

ds to you both. When are
our American friends?

Sincerely,

Best regards to you both.

Sincerely,

Lady Casey
Edrington
Berwick
Australia

Miss Frances Burke
The Ritz-Carlton Hotel
New York City

AHB:mw

States for the first time -
(object - a holiday + a look-see!) & I would be most grateful if you could help them with any advice that would make their trip enjoyable -. I have also given them a note to Elodie Osborn -.

Best wishes for us both.

Yours very sincerely
Maie Casey

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Australia
Casey
Lady

July 14, 1947

Dear Lady Casey:

I greatly enjoyed meeting your friends, Miss Burke and Miss Williams, this morning, and look forward to seeing more of them. I plan to introduce them to Edgar Kaufmann, Renee d'Harnoncourt and others on our staff here at the Museum, especially those interested in textiles.

I think they represent Australia very handsomely.

My best regards to you both. When are you coming back to see your American friends?

Sincerely,

Lady Casey
Edrington
Berwick
Australia

AHB:mw

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BURKE

July 18, 1947

Dear Miss Burke:

Probably before you receive this note my secretary, Miss Bragazzi, will have reached you by phone. Mr. Kaufmann and I would like so much to have you and Miss Williams to luncheon in the Museum garden next week. Both of us are busy on Monday, but probably will be free some other day if you can phone what days you are free.

Mr. Kaufmann, you will remember, is the head of our Department of Industrial Design and has spent a good deal of time in Melbourne during the war.

Best regards to you both.

Sincerely,

Miss Frances Burke
The Ritz-Carlton Hotel
New York City

AHB:mw

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17. V. 47

RITZ-CARLTON HOTEL
NEW YORK

Dear Mr Barr

Thank you for the cards Miss Williams + I received from Mr Porter today. The Museum has provided us with the fare we so badly need. We will visit it every available moment we are here

Thank you also for your time and attention Monday

Sincerely

Frances Burke

THE MU

To: Mr. Porter

From: Mr. Barr
via Mi

Mr. Barr has a
Miss Frances B
Australia, com
designers. Th

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THE MUSEUM OF MODERN ART

Date July 15, 1947

To: Mr. Porter

Re:

From: Mr. Barr
via Mimi Catlin

Mr. Barr has asked me to tell you that he would like you to give Miss Frances Burke and Miss Jane Williams, boht of Melbourne, Australia, complimentary membership cards. They are textile designers. They are staying at the Ritz-Carlton.

AP:nbk

Miss Frances Burke
Ritz-Carlton Hotel
Madison Avenue & 46th St.
New York, New York

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BURKE

THE MUSEUM OF MODERN ART

Date July 15, 1947

To: Edgar Kaufmann, Jr.

From: Mr. Barr

Re:

Dear Edgar:

Two Australian designers have come with a letter from Maie Casey. Miss Frances Burke is a textile designer and Miss Jane Williams is a technician specializing in textile dyes. Both are from Melbourne and are in New York until the 28.

I found Miss Burke especially very intelligent and interesting with a lot to say about the peculiar problems of design in general in Australia.

I wish we could have them to luncheon or tea. When are you free? They are staying at the Ritz Carlton.

PL 3.4600

AP:nbk

Miss Frances Burke
Ritz-Carlton Hotel
Madison Avenue & 46th St.
New York, New York

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Jm. Barr

July 16, 1947

Dear Miss Burke:

I am pleased to send to you and Miss Jane Williams courtesy cards which will allow you to visit the museum.

Mr. Barr has asked me to mail these to you and I hope you find them useful during your stay in New York.

Sincerely,

AP:nbk

Miss Frances Burke
Ritz-Carlton Hotel
Madison Avenue & 46th St.
New York, New York

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AUSTRALIA

cc: Mr. Karpel - Library
Mr. Allen Porter

November 4, 1947

Dear Mr. James:

I am delighted to have a copy of The Australian Artist. I am asking our Library to send you some of our publications in exchange, and your Society will also be placed on our complimentary mailing list to receive the Museum Bulletin. However, I am afraid at this time that we cannot send you a whole list, which would run close to $125. Perhaps Mr. Lindsay or someone else interested in your magazine could purchase the whole series of publications; we would of course allow a maximum discount.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

R. Haughton James, Esq., Editor
The Australian Artist
Victorian Artists Society
430 Albert Street
East Melbourne, C.2
Australia

what is mod Arch?
" " mod Pic.?

AHB/ob