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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.396

ABBOTT

February 6, 1967

Dear Jere:

Forgive my not answering your letter. We were in Madrid as you knew and did not get back from Europe until well into January. Since then I've been overwhelmed more than usual - trying to get caught up.

I do indeed remember the little drawing which you bought in Moscow in 1928. I think you should have it photographed and send it to Chagall. Ask him in your letter whether he thinks it is a portrait of him or a drawing by him. Actually I'm not sure your drawing is in his style but it may be. Anyway, it would be interesting to get his response. If you think it a good idea please use my name since I'm on reasonably good terms with him, and his wife and daughter, who between them manage his affairs.

The Dulwich affair was indeed upsetting; I felt relieved when the pictures were recovered. I remember with great pleasure the two visits I made to see the Poussins and also I remember a great Koninck.

Sincerely,

Yours with a Happy New Year

A -

Mr. Jere Abbott
Dexter
Maine 04930

AHB:jsw

P.S. Chagall's address is: M. Marc Chagall
Le Studio
Route de St. Paul
Vence, A.M.
France

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New Year 1967

Dear Alfred:

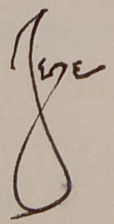
Did I hear aright from Agnes that you & Marga were spending Christmas in Madrid? Spain is getting to be doubly interesting with the increasing pulling & hawing between the young clergy, & with the old groups, & with the state more & mored pushed to state its position. But the most interesting Catholic news come from England where one of the most intelligent & learned of English priests, a Fr Davis, has just excommunicated himself & left the Church. His important position as a consultant on many learned matters, together with his known piety has made the whole matter one of grave concern in England, & I dare say in Rome.

Do you recall a funny, little drawing which I got in Moscow in a bookshop, of a young man playing a violin? I'd almost forgotten it, but last year I came across it & I had it framed & it has been hanging in my study. Because of a quiet humor in it, the man plays the violin lefthandedly & one leg is rather semi-detatched & the foot points the wrong way - because of the violin & the manner of drawing the hands & the leg & other Morellian factors - I have come to wonder whether it might be an early & humorous self-portrait by Chagall. So - I was entertained when, in last Friday's edition of the NEW YORK TIMES, I saw a phtograph of Chagall. Even allowing for the passage of time, it is quite obvious that the face in the photograph is the face in the drawing.

Rowland tells me that Jimsy thought highly of the new director of the Met & Agnes says that there is no amateurishness involved & that it will work out very well. The sad news on last night's radio news of the theft from Dulwich again makes one squirm about museum security. The ransom idea is a horrid one, for it carries with it the threat of destruction. When I am in London I always try to get out to Dulwich for it ~~was~~ is such a charming little museum.

I hope you're well & that you & Marga will have a good year. I HOPE sometime to get to town & I shall let you know so that I can hope to see you both.

Love,



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J. ABBOTT

February 21, 1966

Dear Jere:

I was delighted and touched by the announcement of the acquisition of your Picasso by Smith College. This is indeed a magnificent gift.

I sympathize with your amazement at Knoedler's appraisal. I do hope that you are dividing the value of the painting in such a way that you can surrender title to it year by year so that you can make the most of your tax deduction privileges. If it is too late, I should not have mentioned it. In any case, it was a grand gesture.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jere Abbott
Dexter
Maine

AHB:mf

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Abbott

Saturday
4
Sept
65

Dear Marga:

I am posting Alfred, today, a catalogue of the Icelandic show at Colby. I have little doubt that it was worth doing for it has at least given the museum considerable, excellent publicity. Just between you & me, although it is completely professional, I don't find it very interesting. I suppose what is interesting is that Iceland has such an active group of artists. And did you know that it has a university which was founded in the 9th century? For me, the most unusual work was that of Johannes Kjarval. I think you have one in the MMA which I don't recall seeing. The abstractions are, by my unprofessional judgement pretty run-of-the-mill international. The whole exhibition has a 'Norsey' flavor.

The background to having the show is this:
Ellerton Jette who is the recently retired chairman of Hathaway shirts & who is a collector of early American art, is Chairman of the Board at Colby. He's been very generous to the college & to the museum. His wife [younger] who is his second wife is an able gal who heads the Friends of the Museum group & works at it intelligently. Jette is an enthusiastic fisherman & some years ago he was in Iceland salmon-fishing. He & his wife were surprised at the active group of artists which they met & they decided that it would be of value to the Colby museum to have a show of Icelandic art. Of course, the Iselanders were most cooperative - the airline did all transportation - & the show is undoubtedly a success & a lot of people are going to see it.

I continue to like the Chadwick STRANGER III which I gave the museum. It is now placed out of doors, pratically on the ground - the base is only about 4" high - & I think that it has a real quality. The students are enthusiastic about it. Colby's a lively place & the top people are awfully pleasant to work with & it is fun for me to have a finger in the pie.

Charles Chetham gave a tea in the museum at Smith for Liz & Dick! I'd have given a good deal to have been there. Liz was completely silent. Charles was impressed with her gipsy-dark coloring which he said he didn't think was entirely due to tan or make-up. Burton was very witty & bright & the rest of the top cast impressed Charles with their perceptiveness & information about art. They were frankly surprised at what they saw in the museum.

I shall be in New York in October & I'll certainly see you both.

Love,

Love

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Abrams

HARRY N. ABRAMS, INC.
TIMES MIRROR

Telephoned and Fred
Ler you couldn't help.
Sorry etc. 12/10/70

Recd 12/4/70

December 2, 1970

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Barr:

We would like to purchase a black and white photograph of Mikhail Larionov's "Blue Rayonnism", for reproduction in Modern Painting by H. H. Arnason.

This painting is in the collection of Boris Tcherkinsky, Paris.

I am enclosing a Xerox copy of the painting for your reference. This work also appeared in the History of Modern Art by H. H. Arnason.

Thank you very much for your cooperation and assistance.

Yours sincerely,

Nancy Glassner

(Miss) Nancy Glassner
Assistant, Photo & Permission Dept.

HARRY N. ABRAMS, INC. | PUBLISHERS | 110 EAST 59TH STREET, NEW YORK, N.Y. 10022 | CABLE: ABRAMBOOK | PL 8-8600

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Abrams - Rodchenko
Where file?



378. MIKHAIL LARIONOV. *Blue Rayonnism*. 1912.
25½ x 27½". Collection Boris Tcherkinsky, Paris

November 18, 1970

November 12, 1970

raphs of the

wood

black and white photographs

d

rnason.

1920 wood

Hanging Construction, 1920, wood

I am rather surprised at your using these two photographs in the writer's History of Modern Art (p. 223) and would want to use them again, especially as they are not paintings but wood constructions.

Sincerely,

Yours sincerely,

Nancy Glassner

(Miss) Nancy Glassner
Assistant, Photo & Permission Dept.

Miss Nancy Glassner
Assistant, Photo & Permission Dept.
Harry N. Abrams Inc.
110 East 59th Street
New York, New York 10022

AHB;mar

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Abrams -
Rodchenko
Where file?

HARRY N. ABRAMS, INC.
TIMES MIRROR

November 18, 1970

November 12, 1970

Mr. Alfred H. Barr, Jr.
[illegible] 56th Street
New York, New York

Dear Mr. Barr:

We are [illegible] by H. H. Arnason,
and request permission to include two black and white photographs
as follows:

RODCHENKO - Hanging Construction 1920 wood

We have [illegible] these pieces, taken by you,
and would therefore like your permission to reproduce them.

Thank you so very much for your cooperation and assistance.

Yours sincerely,

Nancy Glassner

(Miss) Nancy Glassner
Assistant, Photo & Permission Dept.

Dear Miss Glassner:

Yes, you may use the two photographs of the Rodchenkos:

Construction of Distance 1920 wood
Hanging Construction 1920 wood

in the book on Modern Painting by H. H. Arnason.

I am rather surprised at your using these two photographs in the writer's History of Modern Art (p. 223) and would want to use them again, especially as they are not paintings but wood constructions.

Sincerely,

p. 223

Miss Nancy Glassner
Assistant, Photo & Permission Dept.
Harry N. Abrams Inc.
110 East 59th Street
New York, New York 10022

AHB;mar

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	AHB	I.A.396

HARRY N. ABRAMS, INC.
TIMES MIRROR

November 12, 1970

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Dear Mr. Barr:

We are preparing a book on Modern Painting by H. H. Arnason, and request permission to include two black and white photographs as follows:

RODCHENKO - Construction of Distance 1920 wood

RODCHENKO - Hanging Construction 1920 wood
whereabouts unknown

p. 223
History of Mod Art

We have photographs of both of these pieces, taken by you, and would therefore like your permission to reproduce them.

Thank you so very much for your cooperation and assistance.

Yours sincerely,

Nancy Glassner

(Miss) Nancy Glassner
Assistant, Photo & Permission Dept.

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Ackerman

NOVEMBER
October 7, 1966

D.M. (on envelope)

HARRIET DYER ADAMS

Long report - rec. Sept 1966

Dear Jim:

In looking through my files in preparation for next Monday's meeting I find your memorandum wich I had not seen before. It's undated so I'm not sure just when it arrived but It must have been before my previous secretary left since it must have been she who stacked it away.

I have read it through only once but I think it admirable. I greatly appreciate your having written it. I really feel that I know a great deal more about your problems and I shall study it with great care.

Sincerely,

Mr. James Ackerman
Department of Fine Arts
Harvard University
Cambridge, Massachusetss

AHB:jsw

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D. M. (no answer)

ADAMS

HARRIET DYER ADAMS

149 Manning Boulevard • Albany 3, New York •

January 30, 1966
(rec'd Feb. 2)

Dear Mr. Barr:

It was such a pleasure to greet you yesterday at the Museum's party for S. A. H.

Oddly enough though I forgot to tell you that I am now working with Hannah Mueller Applebaum! She asked me to join her library staff at the Graduate School of Public Affairs, S.U.N.Y. six months ago. I am enjoying

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ADAMS

HARRIET DYER ADAMS

149 Manning Boulevard • Albany 3, New York

it greatly as assistant librarian,
So in one sense, my museum days
have come full circle!

With every good wish to you,

Sincerely,

Harriet Dyer Adams

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ADAMS

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ADVOCATES FOR THE ARTS · ROOM 820 · 1564 BROADWAY · NEW YORK, N.Y. 10036

5 February, 1975

Dear Alfred --

Attached is the first issue of The Arts Advocate. It describes some of the activities and current concerns of Advocates for the Arts. I particularly wanted you to receive a copy.

Best regards,

John B. Hightower
Chairman

Alfred Barr
MOMA
11 W. 53rd St.
NYC, NY

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AKSTON, Joseph James

and

Mrs. Joseph James Akston

see also

GERSTANZANG, Mrs. Ziuta

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Don't know what to do with this one. Look at the date! Did this person ever call you?

R. R.

Yes she came, + lunched w. the Barrs. D.M.

must act as

No. 138
FOR IMMEDIATE RELEASE
October 31, 1969

called Emily Stone

ently executed by Peter Hutchinson

ago, will be on view at The Museum

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with brief descriptive statements.

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Dennis Oppenheim used the surface of the ocean as well as the beach and the ocean floor in the five works documented in this exhibition. Traps and Cowhide involves all three locations: cowhide and two wooden traps were placed on the beach and red dye spread nearby on the edge of the water. At a point about eight miles away the artist placed a second piece of cowhide on the ocean floor. Removal-Transplant involved two locations--a cornfield 800 feet above sea level and the ocean floor eighteen feet under water--connected by the descending path of the artist's body. For Highway 20, a project he feels is incomplete, Oppenheim spread red dye on the surface of the water following the configuration of the highway that cuts across the northern part of the United States. In Patch, he used fabric to hide an area of coral reef. Also included in the exhibition are strips of film stills from Back Track, a movie Oppenheim made with Anita Thacher at Jones Beach.

The Caribbean projects were made possible by the generosity of the Ziuta and Joseph James Akston Foundation, the Menil Foundation, and Vera List. The material in the exhibition

(more)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file Akston

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must act as

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 138
FOR IMMEDIATE RELEASE
October 31, 1969

AB called Emily Stone

OCEAN PROJECTS, an exhibition which documents works recently executed by Peter Hutchinson and Dennis Oppenheim in the water off the island of Tobago, will be on view at The Museum of Modern Art through November 30. To record the projects, the artists have arranged photographs--which they themselves took--and maps together with brief descriptive statements.

The four works by Hutchinson reported on in the show were carried out under water at depths up to forty feet. Usually his materials were local plants and fruit which he placed in simple arrangements. Flower Triangle, an ephemeral piece, consists of leguminous yellow flowers planted in six feet of water. Threaded Calabash, a twelve-foot arc of rope on which the fruits are placed a couple of feet apart, is anchored in a coral reef. In the more complex Arc project, the artist placed plastic bags at intervals on a piece of rope about fifty feet long. Within the bags are coral rocks and decomposing calabashes; the weight of the rocks counterbalances the buoyant gas released from the decomposing carbohydrates and maintains the arc-shape of the work. Underwater Dam, the most permanent work, was created by placing bags of sand to block a fifty-foot undersea canyon.

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is lent by John Gibson Commissions, Inc. The exhibition was directed and installed by Sarah Weiner, Assistant Curator in the Department of Painting and Sculpture.

Dennis Oppenheim was born in 1938 in Mason City, Washington, and lived in California before coming to New York three years ago. He has since created works in the snow in Maine, in wheatfields in Kansas and the Netherlands, and in an open field outside Milan. In addition to these large outdoor pieces, he has also made "decompositions," reductions of objects such as manhole covers to their basic chemical components.

Peter Hutchinson came to the United States from England in 1953, received his Bachelor of Fine Arts degree at the University of Illinois in 1960, and moved to New York the following year. He had several one-man exhibitions of paintings before concentrating on environmental pieces. Among his recent works are scale models and photomontages of works yet to be executed: using chemicals and organic matter he creates growing and decaying environments inside test tubes. Substituting altitude, longitude and latitude for the height, width, and depth of traditional sculpture, Hutchinson is planning works for the edge of a volcano and a work that floats on an iceberg from Greenland to Nova Scotia.

In 1968, writing in Arts magazine, Peter Hutchinson said:

> "Since this planet became solid there have been constant changes in its surface. Geologic eras, meteoritic assaults, floods, storms and erosion have constantly built up, torn down, pitted, smoothed and otherwise sculpted its face....Artists today are...taking their cues from meteoritic craters and volcanic pits as well as dams, burial mounds, aqueducts, fortifications and moats, to build works that change the surface of the earth. These latest works, however, differ from what went before in that their intent is abstract and intentionally artistic....The connection between agriculture, earthworks, and landscaping is clear. The intelligent use of vegetation in landscape has long been considered an art and often followed ideas taken from paintings. It is only logical that the artist should turn back to the landscape and do it himself in actuality rather than as an illusory plan in a painting..."

* *

Additional information, photographs and color slides available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. (212) 956 - 7501.

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Ahlander

STATE OF FLORIDA
Department of State
DIVISION OF CULTURAL AFFAIRS

RICHARD (DICK) STONE
SECRETARY OF STATE

JOHN AND MABLE
RINGLING
MUSEUM OF ART
P.O. BOX 1838
SARASOTA, FLORIDA 33578

September 2, 1973

Dear Alfred and Marga:

At last I have been able to clear dates to come to New York for a visit, arriving there on September 11th and staying through the weekend. I shall be at the Barbizon Plaza, gathering paintings and sculpture for an exhibit to open here in February. I do hope that I shall have a chance to see you both while I am there.

The exhibit is of contemporary religious art in America, and is designed to bring about three areas of understanding: a relation to the religious art in our own collections at the Ringling; a stress on the art of the 40s and 50s as well as contemporary, and a nod to the Vatican for collecting modern art again. We are using much the same artists that the Vatican has collected, and then carrying the work forward into abstract painting and sculpture. A fourth purpose of the exhibit is to draw attention to our new policy of collecting contemporary art, and to underline the fact that we are going to start collecting the work of the 20s-50s to begin with.

I don't know what the new hanging of the MOMA comprises, but I am hoping that such works as Hyman Bloom's SYNAGOGUE; Beckmann's DESCENT FROM THE CROSS; Barnett Newman's ABRAHAM, William Zorach's HEAD OF CHRIST and Morris Graves' LITTLE KNOWN BIRD OF THE INNER EYE, may be available. Small hope for the Newman and the Beckmann, I presume, but I have a second line of requests to fall back on!

May I call you when I get to town - and may we lunch in the gardenof the MOMA together?

Till then -

Leslie Judd Ahlander

PS: I don't know if you have heard from Margot Anderson of Andy's death last week, after a series of heart attacks. We shall miss him.

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January 18, 1966

Dear Mr. & Mrs. Akston:

I have just returned from a convalescence in Florida to find the magnificent magnum of champagne which you sent us for Christmas. We are very grateful to you and shall drink to your health very soon.

May I wish you both a very good New Year and may I congratulate you on the extraordinary enterprise you have shown in your art magazines.

Thank you again.

Cordially,

Alfred H. Barr, Jr.

Mr. & Mrs. Joseph J. Akston
165 East 72nd Street
New York, N. Y.

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Alcopley

APT. 6B • 50 CENTRAL PARK WEST • NEW YORK, N. Y. 10023 • PHONE 873-6232

20 December 1971

Dear Alfred Barr,

I believe you will be interested to have the enclosed copy of Selmo's letter of November 3rd, in addition to my letter of December 17th to you.

Again with all good wishes for 1972 to you both,

Cordially,

Al

(Alcopley)

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APT. 6B • 50 CENTRAL PARK WEST • NEW YORK, N. Y. 10023 • PHONE 873-6232

December 17, 1971

Dr. Alfred H. Barr
49 East 96th Street
New York, N. Y. 10029

Dear Dr. Barr;

I am writing to inquire if you are aware of any possibilities for financial support for a large retrospective exhibition of Nina Tryggvadottir's work at the National Gallery of Iceland.

I have been asked by Dr. Selma Jonsdottir (see enclosure), Director of the National Gallery, to help raise funds to make this exhibition possible, which will be part of the Second Art Festival of Reykjavik next June. Mr. Peter Strong, President of the American-Scandinavian Foundation, is willing to join in an effort to raise funds for this exhibition (see enclosure).

Contributions to the American-Scandinavian Foundation, specifying the stipulation that the contribution be used in support of this exhibition, are tax-deductible.

I shall appreciate greatly any interest you might have. Contributions to support this exhibition should be sent to Mr. Peter Strong, President, The American-Scandinavian Foundation, 127 East 73rd Street, New York, N. Y. 10021.

Thanking you for your kind consideration of this matter.

With the Season's Greetings.

Sincerely,

L. Alcopley

Encl. (2)

LAC/se

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	AHB	I.A.396

LISTASAFN ÍSLANDS
National Gallery of Iceland
REYKJAVÍK

November 3rd 1971

Mr. L. Alcopley
50 Central Park West Apt. 6 B.,
New York, N.Y. 10023.

Dear Mr. L. Alcopley,

The 2nd Art Festival of Reykjavík will be opened on the 4th of June 1972 and it will be active until the 15th of June. During these 12 days there will be held many concerts, among performers are names like Yehudi Menuhin, Vladimir Ashkenazy, André Prévin; art exhibitions with Scandinavian artists and Icelandic sculptors; the theaters are showing new Icelandic plays, one by Halldór Laxness.

What the National Gallery will be showing is not yet decided, but I have been thinking that a retrospective exhibition of Nína Tryggvadóttir would be extremely appropriate among those fine artists and performances given in Reykjavík in June 1972.

The great problem about retrospective exhibitions for us here in the museum is lack of money.

I have made some calculation on an estimated cost of a retrospective exhibition of Nínu Tryggvadóttir's with works borrowed in Iceland only:

1. Collecting the works and other transport — Icel. kr. 40.000.oo

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2.	Expert work, all kinds of help and labour (We have to buy most of the work from outside as the museums staff is only my secretary and myself)	Icel. kr.	145.000.oo
3.	Illustrated catalogue	" "	150.000.oo
4.	Watches for the exhibition while open	" "	85.000.oo
5.	Insurance (The museum has a special contract for insurance inside Reykjavík.)	" "	25.000.oo
6.	Reception and opening	" "	25.000.oo
7.	Material and cleaning of the premises	" "	15.000.oo
		Icel. kr.	485.000.oo/$ 5.500

But, if we would get loans of Nína´s works from abroad, as would be most desirable, and by that get the best possible retrospective exhibition of her life´s work the cost would be considerably higher. Then it had to be accounted for the additional cost: the cost of crating and shipping the works of art to Iceland and back (by air) and insurance. This would have to be added to the sum of $ 5.500.oo.

I would like to open the exhibition on the 3rd of June and invite many guests, among them the president of Iceland and his wife, ministers, corps diplomatic and artists, to point it, because on the 4th the 2nd Art Festival will be opened. I also would like to keep the exhibition open to the end of June, every day from 13.3o - 22.oo.

As the estimated allowance on the finance act 1972 for the budget of the National Gallery is only Icel. kr. 435.000.oo / U.S. $ 7 200.oo or $ 600 a month and nothing allotted for such exhibitions, it is impossible to make retrospective exhibitions without special grants. When the Nolde exhibition was held here in the museum in 1970, the government in Bonn granted 2 million Icel. kr., without which

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the exhibition would have been impossible.

The admission to the museum is free of charge by law from the Alþingi, so we cannot expect any income from that source.

Do you, Mr. Alcopley, think that you could find in the U.S. funds to help making this exhibition possible or that friends of Nína´s or yours would contribute to this undertaking. The museum would do its best to make this a fine exhibition and provide something from its very scant resources and I hope that guests would buy the catalogue, I would hope at least for ca 50.000.oo Icel. kr.

Please let me know as soon as possible, whether we could expect grants from the U.S. The Art Festival committee is waiting for an answer from the National Gallery. If the museum does not get any funds from outside, we will have to show only the museums own works, perhaps a group of Icelandic artists.

Very sincerely yours

Selma Jónsdóttir

Selma Jónsdóttir

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APT. 6B • 50 CENTRAL PARK WEST • NEW YORK, N. Y. 10023 • PHONE 873-6232

18 12 1972

Dear Alfred Barr,

I trust you will not mind my asking your aid in Selma's undertaking for a large retrospective exhibition of Nina's work. I appreciate any efforts you may make to interest others who may wish to support this exhibition.

I hope very much that your health has improved and that you and your wife are fine.

Una Dora joins me in sending you both all good wishes for 1972 and the coming holidays.

Cordially,

Al

(+ Alcopley)

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LISTASAFN ÍSLANDS
National Gallery of Iceland
REYKJAVÍK

October 20th 1971

Dr. Alfred Copley,
50 Central Park West, Apt. 6 B,
New York.

Dear Al,

I have been thinking very much of ways and means to make an exhibition of Nína´s work in the National Gallery possible. Of course, this should be an exhibition in all the rooms of the museum with a fine catalogue. Today I got, what I think, a splendid idea. On the 4th of June there will be opened here in Reykjavík the 2nd Art Festival, with many world famous musicians and several other known artists, to mention only a few names, Vladimir Ashkenazy, Jehudi Menhuin, André Prévin, and the National Theatre will for ex. skow for the first time Independent People by Laxness.

My splendid idea was the possibility of making an retrospective exhibition of Nína´s work in connexion with the Art Festival. There will be a stream of people to the Festival, both from Iceland and from abroad. This certainly would give the exhibition a great publishity. The Festival will be held from June 4th - June 15th but I think that the exhibition should be open longer then that.

As we have so often talked about, such an exhibition will cost a great deal of money and work. The museum has very little money but I would try to pay some of the work here. To give you some idea about the cost of an exhibition the cost of the Scheving exhibition last year was kr. 350.000.-,

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only here in the museum. Then the cost of collecting the pictures and bringing them back to their owners was not included and the prices go up all the time.

Could you find a fund or funds in the U.S. or some private people who would help to make this idea possible?

This matter is, at this stage, only between us, and therefore your respond is very important. Please answer this letter very soon, as there is a great hurry.

My love to you and Una Dóra

Yours

Edwin

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127 EAST 73rd STREET · NEW YORK, N. Y. 10021 · TRAFALGAR 9-9779
1910

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December 1, 1971

Sigurdur Helgason, President
Icelandic Airlines Inc.
630 Fifth Avenue
New York, New York 10020

Dear Sigurdur:

In response to your letter of November 24, I can inform you that this Foundation would be happy to join in an effort to raise funds in support of the 2nd Art Festival of Reykjavik. I am happy to note the international scope of the Festival and that funds raised in the United States may be used to return to Iceland works of art, presently held here, for the purpose of the exhibit.

You may inform potential contributors to make out their checks to The American-Scandinavian Foundation for tax-deductible purposes while indicating in an accompanying letter or on the check itself the stipulation that the contribution be used in support of the 2nd Art Festival of Reykjavik. ASF must reserve the right of retaining 5% of the total amount raised to cover the costs of administration.

Please let me know if there is anything further I can do. Wishing you all success in this and other projects of mutual interest, I am,

Very sincerely yours,

Peter

Peter Strong
President

PS:lc

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LANCE S. GAD
RICHARD A. SHAPIRO

February 21, 1973

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: The Aldrich Museum of
Contemporary Art, Inc.

Dear Mr. Barr:

As you may know, the Aldrich Museum has decided to expand by opening a branch in New York City at 110 Prince Street, New York, New York. The branch will be known as The Soho Museum. In order to implement this plan, the Museum has arranged to purchase a piece of property at that address for $45,000 cash. At present, it is contemplated that closing will take place on February 28, 1973. The contract of sale was signed on January 30, 1973. Moreover, it will be necessary for the Museum to qualify to do business in the State of New York and the appropriate papers are being prepared.

As Trustee, your consent to the foregoing transactions will be required in order to keep the books and records of the Museum complete. I, therefore, enclose two copies of consents which incorporate the foregoing as well as your consent to the election of Peter L. Malkin and Alvin S. Lane as vice presidents of the corporation to facilitate the purchase of the property. In view of the fact that the closing is for February 28, 1973, your immediate response hereto will be greatly appreciated.

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I have enclosed a self-addressed envelope for your convenience in returning the executed consent. The other copy is for your files.

Naturally, we will keep you closely advised of this entire matter.

Again, thank you for your prompt response hereto.

Sincerely,

WIEN, LANE & MALKIN

By _____
Richard H. Abelson

RHA:nas
enc.

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CONSENT

OF THE BOARD OF TRUSTEES OF

THE ALDRICH MUSEUM OF CONTEMPORARY ART, INC.

The undersigned, being all of the Trustees of The Aldrich Museum of Contemporary Art, Inc., a Connecticut corporation (the "Museum"), do hereby consent to the adoption of the following resolutions with the same force and effect as though unanimously adopted at a duly constituted meeting of the Board of Trustees of the Museum:

RESOLVED, that the contract of sale dated January 30, 1973 between the Museum and Wicker Properties, Inc. for the purchase by the Museum of the real property located at and known as 110 Prince Street, New York, New York, for the sum of $45,000 cash be, and the same is hereby ratified in all respects; and it is further

RESOLVED, that the President, a Vice President or other officer of the Corporation is hereby empowered and directed to execute any and all documents necessary, and meet any and all terms and conditions required, to complete the purchase by the Museum of the said property; and it is further

RESOLVED, that the property be used by the Museum as a branch thereof, to be known as "The Soho Museum" or for any other lawful purpose; and it is further

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RESOLVED, that the Museum qualify to do business in the State of New York as required by law, and that the President, a Vice President or other officer of the Corporation is hereby specifically empowered and directed to execute and file with the appropriate agencies, any and all documents necessary for that purpose; and it is further

RESOLVED, that the Secretary of the Corporation, Alvin S. Lane, and the Trustee, Peter L. Malkin, be and the same hereby are each elected to the office of Vice President of the Museum to serve until the next annual meeting of the Board of Trustees or until a successor has qualified.

IN WITNESS WHEREOF, we have hereunto set our hands as of the 21st day of February, 1973.

Ira Agress	Philip Johnson
Larry Aldrich	Ellen Koizim
Aldred H. Barr, Jr.	Jesse Malvin
Lionel Bauman	Howard Lipman
A. R. Faesy	Mrs. Albert A. List
Susan Morse Hilles	Peter L. Malkin

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Joseph H. Hirshhorn

John G. Powers

Alvin S. Lane

Lawrence A. Wien

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RICHARD H. ABELSON
ALBERT J. WILSON
MARTIN E. ROSEN
RICHARD A. SHAPIRO

January 30, 1973

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: The Aldrich Museum

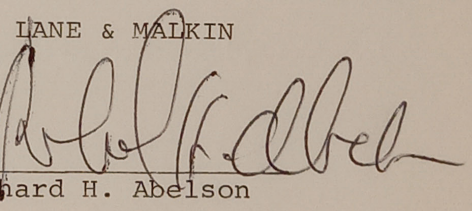
Dear Mr. Barr:

In accordance with the Museum's letter of January 8, 1973, we are herewith enclosing a formal consent to be executed by you and one copy thereof to be returned to this office in the self-addressed, stamped envelope enclosed herewith for your convenience. The copy of the consent is for your files.

Thank you for your courtesy and cooperation.

Sincerely,

WIEN, LANE & MALKIN

By 
Richard H. Abelson

RHA:nas
enc.

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Lawrence A. Wien

Larry Aldrich, President
Alvin S. Lane, Secretary

Carlus Dyer, Director
Ruth Dyer, Co-director

THE ALDRICH MUSEUM

OF CONTEMPORARY ART

258 Main Street, Ridgefield, Connecticut 06877 203-438-4519

February 8 1973

Dear Mr Barr:

At Mr Aldrich's request I am enclosing a copy of our covering letter sent with formal application for a grant to the New York State Council on the Arts.

Sincerely yours,

Ruth Dyer

Ruth Dyer, Co-director

Mr Alfred H. Barr, Jr.
49 East 96 Street
New York, N.Y. 10028

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THE ALDRICH MUSEUM OF CONTEMPORARY ART

110 - 114 Prince Street, New York, N.Y.

February 3 1973

New York State Council on the Arts
Room 501
250 West 57th Street
New York, N.Y.

The existing Museum is a Public Institution under section 509 (a) (1) and a copy of the Internal Revenue Service designation is enclosed. The Aldrich Museum in Soho is requesting a grant of $10,000 towards the first year's operating budget which it is anticipated will be approximately $40,000. As further factual information the Aldrich Museum of Contemporary Art has applied for accreditation to the American Association of Museums on January 10th 1973. The Aldrich Museum was founded by Mr. Larry Aldrich in 1964 as a Private Foundation and was given the status of a Public Institution by the IRS in June of 1969.

The Aldrich Museum of Contemporary Art in New York will provide a unique art center in the immediate environs of creativity in Soho. I have been informed that the availability of art books and publications is much needed in the Soho area. Thus a principal reason for acquiring and adding 110 Prince Street to the Museum premises will be for the purposes of both a reception entrance and a contemporary art reference reading-room. The proposed museum hours would be from 1 - 5 p.m. Tuesday through Saturday, and as experience should indicate the need for being open for a longer period of time daily or on Saturday, a change would be made.

There will be no charge to the artists selected for the exhibitions. There will be no admission charge to the Museum. Should sales result, the Museum will take no commission. However, the Museum will help establish contacts directly between the artist and the potential buyer who becomes interested by works seen at the Museum exhibits. We are encouraged in this respect that 38 paintings were sold through our first "Contemporary Reflections" exhibition to persons who saw the artists' works in the Museum.

In this way I firmly believe that the Museum in New York will be performing a much needed service in furthering the interests of living American artists in New York.

Very respectfully yours,

Larry Aldrich, President

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110 - 114 Prince Street, New York, N.Y.

February 3 1973

New York State Council on the Arts
Room 501
250 West 57th Street
New York, N.Y.

Dear Sirs:

The Aldrich Museum of Contemporary Art of Ridgefield, Connecticut, proposes to open a New York Museum in Soho at 110 - 114 Prince Street. This Museum will have a special function while the Ridgefield Museum will continue with its established program.

As a result of several years of acquiring work directly from the studios of artists who do not have gallery representation in order to form special exhibitions at the Aldrich Museum in Ridgefield, to wit, the exhibition titled "Lyrical Abstraction" of the spring of 1970 and the "Contemporary Reflections" exhibition in the spring of 1972 (catalogs of these exhibitions are in the possession of Miss Rosenbaum) and as a continuation, the "Second Annual Contemporary Reflections", which will be shown in the spring of 1973, I have come to the following conclusion:

There are a great many creative artists of considerable talent who lack the opportunity to have the public see their work due to the many limitations inherent to the selection and planning of major museums and commercial galleries. In the effort to alleviate this situation and provide some new and fresh approach to the showing of emerging artists, the idea for the Aldrich Museum in New York has matured.

The program for the projected New York Museum will focus on the selection of artists without gallery representation for one or two-man exhibitions, each scheduled for a four-week period.

The Aldrich Museum has acquired a one-storey building on a 20 x 71 foot lot at 110 Prince Street and has purchased the ground floor and basement of the adjacent building at 112 - 114 Prince Street. Plans are to break through from 110 to 112 creating a single entity for the Aldrich Museum of Contemporary Art. The upper stories of 112 - 114 are in the process of becoming a cooperative building for artists' studios and residences.

For the record, the purchase price of 110 Prince Street was $45,000 and the street floor and basement of 112 - 114 Prince Street was $25,000 and the legal fees will be between five and six thousand dollars. While my architectural plans for the alterations are not as yet completed, I anticipate an ultimate cost for Museum purposes of $60,000, hopefully.

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Very respectfully yours,

Larry Aldrich, President

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The Ridgefield Press

Ridgefield, Connecticut, 06877, Thursday, January 18, 1973



Aldrich Opens New Museum, Gives Town $500

by LINETTE BURTON

Larry Aldrich made news twice this week. He announced that he will open an Aldrich Museum of Contemporary Art in the Soho district of New York City at 112 and 114 Prince Street in October and he gave $500 to the town of Ridgefield for "services rendered."

First about the branch of the Aldrich Museum.

"It will be for artists who do not have galleries but who I feel have ability and artistic merit," Mr. Aldrich said. "The catalogue will have the names and addresses of the artists whose work is pictured. I will select 10 artists each year and give them one man exhibitions in the Aldrich Museum in New York. There will be no charge for admission or any charge to the exhibiting artists. If the artists chooses to put a price on his work the prospective buyer will deal directly with the artist.

"The New York museum will make it possible also for many more people to learn what's taking place in the Ridgefield museum. Presently we have 10 to 12,000 people a year from all over the country visiting the Ridgefield museum."

Landmark Building

Mr. Aldrich said that the Soho building is a beautiful one, a cast iron front landmark building. It has 16 foot ceilings and Mr. Aldrich is having it painted, new floors and lighting installed and will hire a staff to run it.

"It will have so much value and validity because there are so many fine capable artists who lack the opportunity of having their work seen by the public," Mr. Aldrich said. "But it will add $50,000 annually to my current cost of $100,000 for the operation in Ridgefield. I believe I will have no difficulty in getting help on the New York museum."

Mr. Aldrich said that 38 of the artists who have exhibited in the Ridgefield gallery have sold their works and three artists obtained galleries as a result of their work being shown in Ridgefield.

$500 Donation

About the $500 which he donated to the town of Ridgefield.

"As you know I sold my house on Nod Road and with personal funds built a three room apartment off Main Street attached to the storeroom of the Ridgefield Aldrich Museum," he said. "I now have a capable and adequate staff to operate the museum so I will only be in Ridgefield 40 or 50 nights a year. Since the museum is tax-exempt property I thought it was only fair to compensate the town in lieu of taxes. I discussed it with attorney Joseph Donnelly and first selectman Joseph McLinden and both agreed that $500 would be more than fair."

Mr. Aldrich hopes to make the $500 gift an annual event.

The next exhibit at the Aldrich Museum in Ridgefield will be "Contemporary Reflections" and will open April 22.

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Peter L. Malkin
John G. Powers
Lawrence A. Wien

Larry Aldrich, President
Alvin S. Lane, Secretary

Carlus Dyer, Director
Ruth Dyer, Co-director

THE ALDRICH MUSEUM

OF CONTEMPORARY ART

258 Main Street, Ridgefield, Connecticut 06877 203-438-4519

January 8 1973

Dear Mr Barr:

On January 10 1973 we are filing a formal application with the American Association of Museums, 2233 Wisconsin Avenue, N.W., Washington, D.C. to apply for Museum Accreditation. In filing this application it is necessary to have the approval of the Board of Trustees. We feel safe in assuming that you would have no objection to this application. A formal resolution for your written approval will follow.

Sincerely Yours,

Ruth Dyer

Ruth Dyer, Co-director

Mr Alfred H. Barr, Jr.
49 East 96 Street
New York, N.Y. 10028

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Aldrich

THE ALDRICH MUSEUM OF CONTEMPORARY ART, Ridgefield, Connecticut 06877

ANNUAL REPORT TO THE BOARD OF TRUSTEES

The three Aldrich Museum exhibitions in 1970 were:

1.	LYRICAL ABSTRACTION	April 5 to June 7, 1970
2.	HIGHLIGHTS OF THE 1969 - 1970 ART SEASON	June 21 to September 13
3.	ALDRICH FUND ACQUISITIONS FOR THE MUSEUM OF MODERN ART	September 27 to January 3, 1971

Total paid attendance for 1970 was 4,975. Total unpaid attendance (FRIEND members @ $100 per year, their guests, museum and gallery personnel, and artists) was 6,500. The combined total of paid and unpaid visitors to the museum was 11,475.

Total attendance in 1970 at the art history seminars was 145 persons. In October, a new series of six lectures entitled THE CONTEMPORARY SCENE: 1960 to TODAY was developed and presented by Mrs. Jacqueline Moss, Curator of Education. Ther other two courses are: 1. IMPRESSIONISM TO TODAY, and 2. ART IN AMERICA: THE 20th CENTURY. The classes are now being held in the main gallery in order to accommodate larger groups.

The three exhibitions scheduled for 1971 are:

CONTEMPORARY WOMEN ARTISTS selected by Lucy Lippard	April 18 to June 13, 1971
HIGHLIGHTS OF THE 1970-1971 ART SEASON	June 27 to September 19
SCULPTURE AND SHAPES 1960-70 from the Aldrich Collection	October 3 to December 12

The LYRICAL ABSTRACTION exhibition which I organized last spring was shown in Philadelphia at the new Civic Center Museum there in October, at The Phoenix Art Museum in December, and will be shown at The Whitney Museum of American Art in New York May 17 to June 27, 1971. I have given the entire LYRICAL show as a gift to The Whitney Museum, and after it is shown there it will travel to other museums throughout the country for a period of at least two years.

There is a great deal of satisfaction in the knowledge that the status of The Aldrich Museum has been growing consistently in the professional art field. Through much correspondence we learn that a considerable number of museums use our HIGHLIGHTS catalog as a basis for their new acquisitions of contemproary art.

If you have any thoughts or suggestions on how to improve the operation of the museum, I would be most grateful to hear them at any time. If you are interested in seeing a financial statement for 1970, I will be happy to forward one to you as soon as it is ready. I want to thank you for serving on the Board; your presence on it is important to me, and to the museum staff.

Kindest personal regards. Larry Aldrich /dm

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CONSENT

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Memo from

Richard Crystal

February 24, 1970

To TRUSTEES OF THE ALDRICH MUSEUM OF CONTEMPORARY ART, INC.

Attached is an extra copy of the Consent referred to for signature in my letter of even date. This copy should be kept for your files.

Thank you.

RC:ed

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CONSENT

OF BOARD OF TRUSTEES OF

THE ALDRICH MUSEUM OF CONTEMPORARY ART, INC.

The undersigned, being all of the Trustees of The Aldrich Museum of Contemporary Art, Inc., a Connecticut corporation (The "Foundation"), do hereby consent to the adoption of the following resolutions and the taking of the following actions with the same force and effect as though duly adopted at the duly convened Annual Meeting of the Board of Trustees of The Foundation.

RESOLVED, that the following persons are hereby nominated to serve as officers of The Foundation in the capacity set forth opposite their names below:

Larry L. Aldrich	President & Treasurer
Alvin S. Lane	Secretary

and it was

FURTHER RESOLVED, that each of the persons nominated above are hereby elected to serve as officers of The Foundation in the capacity set forth opposite their names above until the next Annual Meeting of the Board of Trustees of The Foundation and until their successors are elected and qualify, and it was

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FURTHER RESOLVED, that all action taken by the officers of The Foundation on behalf of The Foundation, since the last Annual Meeting of the Board of Trustees of The Foundation are hereby ratified and approved.

IN WITNESS WHEREOF, we have hereunto set our hands this 31st day of January 1970.

Larry L. Aldrich

Alvin S. Lane

Alfred H. Barr, Jr.

Henry J. Leir

Mrs. Susan Morse Hilles

Howard Lipman

Joseph H. Hirshhorn

Mrs. Albert A. List

Philip Johnson

Peter L. Malkin

Harvey L. Koizim

John G. Powers

Lawrence A. Wien

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ALVIN S. LANE
PETER L. MALKIN
ALVIN SILVERMAN
FRED LINDEN
IVAN SHAPIRO
ROBERT I. WEISSMANN
ROBERT W. GELFMAN
RALPH W. FELSTEN
HAROLD L. STRUDLER
STANLEY KATZMAN
JACK ADELMAN

WIEN, LANE & MALKIN
COUNSELLORS AT LAW
LINCOLN BUILDING
60 EAST 42ND STREET
NEW YORK, NEW YORK 10017
TELEPHONE: (212) 687-8700 • CABLE: LAWWIEN

JOHN L. LOEHR
ALAN R. SLOATE
MARTIN B. COWAN
ROBERT A. MACHLEDER
RICHARD CRYSTAL
STEPHEN SELDIN
MELVYN H. HALPER
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MARTIN D. NEWMAN
ALFRED S. GOLDFIELD
ALBERT J. WILSON
GERALD E. MASLON
MORTON E. SWETLITZ
STEPHEN C. COLLINS
FRED L. CRABBE III
ANDREW L. FISHER

February 24, 1970

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: The Aldrich Museum of Contemporary Art, Inc.

Dear Mr. Barr:

The annual meeting of the Board of Trustees of The Aldrich Museum of Contemporary Art, Inc. is required to be held on the last Saturday in January of each year, for the purposes of electing officers and ratifying all actions taken by the officers of the Foundation. Connecticut law permits that all actions can be taken by the unanimous consent of all of the Trustees in lieu of a formal meeting.

Accordingly, I am enclosing a form of Consent to the re-election of Larry L. Aldrich as President and Treasurer and Alvin S. Lane as Secretary of the Foundation. The Consent also ratifies all actions taken by the officers of the Foundation since the last annual meeting of the Trustees in January 1969. Mr. Aldrich advises me that there have been no extraordinary actions by the officers in the past year. Please note that he has already approved and executed the Consent.

A similar Consent is being sent to each of the other Trustees of the Foundation. Please sign the Consent and return it to me at your earliest convenience. An extra copy is enclosed for your files. If you have any questions, please feel free to contact me.

Very truly yours,

WIEN, LANE & MALKIN

Richard Crystal

RC:ed
enc.

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THE ALDRICH MUSEUM OF CONTEMPORARY ART, Ridgefield, Connecticut

REPORT TO THE BOARD OF TRUSTEES January 15, 1970

Here are the results of the YOUNG ARTISTS FROM THE COLLECTION OF CHARLES COWLES exhibition which ran from September 28, 1969 through January 4, 1970 here at the museum.

YOUNG ARTISTS FROM THE COLLECTION OF CHARLES COWLES was open to the public on Saturday and Sunday from 2 to 5 p.m. Guided tours were given each Saturday by the museum lecturers. Special group tours were conducted by appointment on Wednesday through Friday. Paid attendance @ 50¢ totaled 1,400, and unpaid attendance consisting of FRIEND members ($100 per year), their guests, museum personnel, artists and gallery people totaled 1,500. Total attendance was 2,900.

The fall art history seminar had 38 members.

Many art teachers and college and high school students used our library - 250 to be exact - for research and study. The library was open Wednesday through Friday from 1 to 4 p.m., and on Saturday and Sunday from 2 to 5 p.m.

Our 19th exhibition will open April 5, 1970. It is titled LYRICAL ABSTRACT PAINTING: new additions to the aldrich collection, and will run through June 7, 1970. Two art history seminars will be given this spring: (1) FROM IMPRESSIONISM TO TODAY, 8 lectures beginning April 9, and (2) ART IN AMERICA, 6 lectures beginning April 24.

Kindest personal regards.

Larry

Larry Aldrich
President

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THE ALDRICH MUSEUM

OF CONTEMPORARY ART

45 Main Street, Ridgefield, Connecticut 06877 203-438-4519

27 May 1969

Mr. Alfred A. Barr, Jr.
49 East 96th Street
New York, N.Y. 10028

Dear Larry:

Thank you for your invitation to a cocktail preview on June 21 of your summer exhibition "Highlights of the 1968-1969 Art Season." I wish I could join you but Marga and I expect to be in Europe where I hope to have a good rest!

Marga joins me in sending you our best wishes,

Sincerely,

Alfred H. Barr, Jr.

Mr. Larry Aldrich
The Aldrich Museum of Contemporary Art
45 Main Street
Ridgefield, Connecticut 06877

AHB:jsw

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THE ALDRICH MUSEUM

OF CONTEMPORARY ART

45 Main Street, Ridgefield, Connecticut 06877 203-438-4519

April 12, 1969

Mr. Alfred A. Barr, Jr.
49 East 96th Street
New York, N.Y. 10028

Dear Alfred:

I am delighted that you have agreed to become a member of the first Board of Trustees of The Aldrich Museum of Contemporary Art.

The current exhibition A REVIEW OF THE CONTEMPORARY ART SCENE 1964-1968 fro~ my personal collection will be here through June 8.

needs ans. →

This summer's exhibition HIGHLIGHTS OF THE 1968-1969 ART SEASON is the fifth of this HIGHLIGHTS series, and will open on June 22. There will be a cocktail preview on June 21, and I hope you will be able to come. The HIGHLIGHTS show will run through September 14, 1969.

Our fall exhibition opens September 28, and will be the personal collection of Charles Cowles, the publisher of Art Forum. It will include the work of younger artists with special emphasis on California artists.

I hope that the future conduct of the museum will meet with your whole-hearted approval. I am very open-minded about any suggestions which might extend the influence of the purposes of the museum, to wit, to familiarize more people in this area with the living art of today.

Thank you again, with kindest personal regards,

Cordially,

Larry Aldrich

The Board of Trustees:

Alfred H. Barr, Jr.
Mrs. Susan Morse Hilles
Joseph H. Hirshhorn
Philip Johnson
Harvey L. Koizim
Henry J. Leir
Howard Lipman
Mrs. Albert A. List
John G. Powers
Lawrence A. Wien

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FRED LINDEN
IVAN SHAPIRO
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WILLIAM J. LIPPMAN
MARTIN B. COWAN
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WIEN, LANE & MALKIN
COUNSELLORS AT LAW
LINCOLN BUILDING
60 EAST 42ND STREET
NEW YORK, NEW YORK 10017
TELEPHONE: (212) 687-8700 · CABLE: LAWWIEN

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C. MICHAEL SPERO
ALFRED S. GOLDFIELD
ALBERT J. WILSON
GERALD E. MASLON
MORTON E. SWETLITZ
STEPHEN C. COLLINS
GEORGE J. SIEGEL
ANDREW L. FISHER
MARTIN E. ROSEN
ROBERT M. HURWITZ

February 24, 1971

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: Aldrich Museum of Contemporary Art

Dear Mr. Barr:

Mr. Larry Aldrich has donated the painting "Annette" by Alberto Giacometti to the Aldrich Museum of Contemporary Art. Arrangements have been made to sell the painting at Parke Bernet on March 10, 1971. The reserve price is $35,000.

Enclosed for your signature as a Trustee of the Museum is a Consent of Trustees authorizing the acceptance of the gift from Mr. Aldrich and the auction of the painting.

Please sign one copy of this consent and return it to me in the enclosed self-addressed stamped envelope. An extra copy of the consent is enclosed for your files.

Very truly yours,

WIEN, LANE & MALKIN

RLC-M

Richard Crystal

Enclosures

RC:kf

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HENRY W. KLEIN (1949-1969)
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STEPHEN C. COLLINS
GEORGE J. SIEGEL
ANDREW L. FISHER
MARTIN E. ROSEN
ROBERT M. HURWITZ

March 4, 1971

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: Aldrich Museum of Contemporary Art, Inc.

Dear Mr. Barr:

Attached please find a copy of the Consent of Trustees sent to you February 24, 1971. This copy is for your files.

Very truly yours,

WIEN, LANE & MALKIN

Richard Crystal

RC:ed
att.

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CONSENT OF BOARD OF TRUSTEES OF
LARRY ALDRICH MUSEUM FOUNDATION, INC.

We the undersigned, being all of the Trustees of LARRY ALDRICH MUSEUM FOUNDATION, INC., and acting pursuant to Section 8 of Article I of the By-Laws, hereby consent to the adoption of the following resolution with the same force and effect as though unanimously adopted at a duly convened meeting of the Board of Trustees:

RESOLVED, that the gift of Mr. Larry Aldrich to the Foundation of a painting by Alberto Giacometti, titled "Annette" painted in 1957, be accepted, effective February 4, 1971, and that Larry L. Aldrich be authorized and directed to sell the painting by auction at Parke-Bernet Galleries for a price of not less than $35,000 for the account of the Foundation.

IN WITNESS WHEREOF, we have hereunto set our hands this 4th day of February, 1971.

Larry L. Aldrich

Larry L. Aldrich

Alvin S. Lane

Peter L. Malkin

Alfred H. Barr, Jr.

Alfred H. Barr Jr.

Mrs. Susan Morse Hilles

Joseph H. Hirshhorn

Philip Johnson

Harvey L. Koizim

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Lawrence A. Wien

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Aldrich Museum
ALDRICH

LARRY ALDRICH
530 SEVENTH AVENUE
NEW YORK 18, N.Y.

wrote him a note of thanks (and admiration) for copy of Art in America with his article on young American artists. LBB 31 Aug 66

Re: Larry Aldrich Museum Foundation, Inc.

Dear Mr. Barr:

I am writing to you on behalf of Mr. Larry Aldrich, in your capacity as Trustee of the Larry Aldrich Museum Foundation, Inc. Mr. Aldrich has determined that it would be advisable to change the name of the Foundation to "The Aldrich Museum of Contemporary Art, Inc." as this is the name by which the museum is most generally known.

Enclosed is a Consent of Trustees to the change of name. Please sign the Consent above your name and return it to me. A copy of the Consent is enclosed for your files.

Very truly yours,

WIEN, LANE, KLEIN & MALKIN

yes, AHB
30 Sept.

Richard Crystal

Richard Crystal

RC:ed
enc.

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Aldrich Museum

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~~Mr. Alfred Barr~~

Re: Larry Aldrich Museum Foundation, Inc.

Dear Mr. Barr:

I am writing to you on behalf of Mr. Larry Aldrich, in your capacity as Trustee of the Larry Aldrich Museum Foundation, Inc. Mr. Aldrich has determined that it would be advisable to change the name of the Foundation to "The Aldrich Museum of Contemporary Art, Inc." as this is the name by which the museum is most generally known.

Enclosed is a Consent of Trustees to the change of name. Please sign the Consent above your name and return it to me. A copy of the Consent is enclosed for your files.

Very truly yours,

WIEN, LANE, KLEIN & MALKIN

yes, AHB
30 Sept.

Richard Crystal

Richard Crystal

RC:ed
enc.

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Aldrich Museum

WIEN, LANE, KLEIN & MALKIN

COUNSELLORS AT LAW

60 EAST 42ND STREET · NEW YORK, N.Y. 10017

TEL.: (212) 687-8700 · CABLE: LAWWIEN

LAWRENCE A. WIEN
HENRY W. KLEIN
ALVIN S. LANE
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ALVIN SILVERMAN
FRED LINDEN
IVAN SHAPIRO
ROBERT I. WEISSMANN
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RALPH W. FELSTEN
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MELVYN H. HALPER
HERBERT A. MEISTRICH
ALFRED S. GOLDFIELD
ALBERT J. WILSON
MARTIN D. NEWMAN
GERALD E. MASLON
MORTON E. SWETLITZ

September 24, 1969

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York

Re: Larry Aldrich Museum Foundation, Inc.

Dear Mr. Barr:

I am writing to you on behalf of Mr. Larry Aldrich, in your capacity as Trustee of the Larry Aldrich Museum Foundation, Inc. Mr. Aldrich has determined that it would be advisable to change the name of the Foundation to "The Aldrich Museum of Contemporary Art, Inc." as this is the name by which the museum is most generally known.

Enclosed is a Consent of Trustees to the change of name. Please sign the Consent above your name and return it to me. A copy of the Consent is enclosed for your files.

Very truly yours,

WIEN, LANE, KLEIN & MALKIN

Richard Crystal

yes, AHB 30 Sept.

RC:ed
enc.

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Copy

CONSENT OF TRUSTEES OF

LARRY ALDRICH MUSEUM FOUNDATION, INC.

The undersigned, being all of the Trustees of LARRY ALDRICH MUSEUM FOUNDATION, INC., do hereby unanimously consent to the adoption of the following resolutions with the same force and effect as though unanimously adopted at a duly convened meeting of the Board of Trustees.

RESOLVED, that the name of the corporation is hereby changed to "The Aldrich Museum of Contemporary Art, Inc." and that Article I of the Certificate of Incorporation is hereby amended to read as follows:

> "The name of the corporation is The Aldrich Museum of Contemporary Art, Inc."

and it was further

RESOLVED, that the officers of the corporation are each hereby authorized and directed to take all actions and execute and deliver all documents necessary or desirable to effectuate the foregoing.

IN WITNESS WHEREOF, we have hereunto set our hands this 19th day of August, 1969.

Larry Aldrich
Larry Aldrich

Alvin S. Lane
Alvin S. Lane

(30 Sept. 69) Alfred H. Barr, Jr.
Alfred H. Barr, Jr.

Henry J. Leir

Susan Morse Hilles
Susan Morse Hilles

Howard Lipman

Joseph H. Hirshhorn

Mrs. Albert A. List

Philip Johnson

Peter L. Malkin

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Lawrence A. Wien
Lawrence A. Wien

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DALL'ITALIA NON AFFRANCARE
Affrancatura a carico del destinatario
da addebitarsi sul conto di credito n. 227
Ufficio Torino Centro-Aut.
Dir Prov. B/10962/1048-25/5/1970

RISERVATA PERSONALE

Al direttore di

BOLAFFIARTE

Via Cavour 17F
10123 TORINO

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Allemandi

February 18, 1977

Mr. Umberto Allemandi
Bolaffiarte
Via Cavour 17
10123 Torino, Italy

Dear Mr. Allemandi:

Your letter of January 1977 addressed to Mr. Alfred H. Barr, Jr. has come to me for reply.

Unfortunately, Mr. Barr is quite ill and has not been in his office for many months. I am sorry, therefore, that he will be unable to respond to your questionnaire.

Sincerely,

Monawee A. Richards

(Mrs.) Monawee A. Richards
Assistant

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BOLAFFIARTE
RIVISTA MENSILE DI INFORMAZIONI

Turin, January 1977

Dear Sir,

we have included your name in the list of Italian and foreign experts - this choice has been very selective (about 250 people in all) - and we do intend calling up your for third survey to establish the interest the more important contemporary artists arouse in the various sectors concerned with artistic activity: collectors, dealers, critics, etc.

We shall publish the global results whilst assuring you, however, that absolute secrecy will be mantained regarding the answers of each individual.
The director of BolaffiArte himself assures the responsability for this and therefore you should adress your answers directly to him.

On the enclosed list, to which you may add other names, please indicate with a mark in the appropriate column, those artists you consider to be the object of increasing interest on the part of collectors, dealers, critics, etc. bearing in mind those factor which usually decide such trends i.e.:
– the frequency and importance of exhibitions
– critical reviews and essays
– monographic works
– the tendency of sales and market prices
– the quality of recent production
– auctions
– museums purchases
– prizes and awards etc.

If you wish, you may indicate those names in which you believe present interest is stationary (2nd column) or diminishing (3rd column):

This index obviously, does not aim at fixing a qualitative scale of artistic or market values, but simply to point out and express the tendency of the interest these artists are arousing in the opinion of the most important international experts; in other worlds "the tendency of taste".

Thanking you in advance for your cooperation, we should be obliged if you could reply by return, any case not later than the 15th March .

Faithfully,

BOLAFFIARTE
The Editor
Umberto Allemandi

BOLAFFI & MONDADORI EDIZIONI PER IL COLLEZIONISMO D'ARTE S.P.A.
10123 TORINO VIA CAVOUR 17 TELEFONI 55.52.56/7/8/9 C.C.I.A. 431649 REG. SOC. N. 519/970 TRIB. TORINO

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BOLAFFIARTE / III INTERNATIONAL SURVEY TREND OPINION / JANUARY 1977
BOLAFFIARTE / III ENQUETE INTERNATIONALE TENDANCE OPINION / JANVIER 1977

↑ (1 COLONNA) TENDENZA DELL'INTERESSE IN AUMENTO / TREND OF INTEREST UPWARDS / TENDANCE DE L'INTERET EN HAUSSE
⇆ (2 COLONNA) TENDENZA DELL'INTERESSE STABILE / TREND OF STATIONARY INTEREST / TENDANCE DE L'INTERET STATIONNAIRE
↓ (3 COLONNA) TENDENZA DELL'INTERESSE IN REGRESSO / TREND OF INTEREST DOWNWARDS / TENDANCE DE L'INTERET EN BAISSE

ARTISTI ITALIANI / ITALIAN ARTISTS / ARTISTES ITALIENS

		↑	⇆	↓
1	CARLA ACCARDI			
2	VALERIO ADAMI			
3	AFRO			
4	VINCENZO AGNETTI			
5	GIUSEPPE AJMONE			
6	GETULIO ALVIANI			
7	FRANCO ANGELI			
8	PIETRO ANNIGONI			
9	ANSELMO ANSELMI			
10	GIOVANNI ANSELMO			
11	RODOLFO ARICO'			
12	UGO ATTARDI			
13	ENRICO BAJ			
14	GIACOMO BALLA			
15	MARIO BALLOCCO			
16	PAOLO BARATELLA			
17	LUIGI BARTOLINI			
18	GIANFRANCO BARUCHELLO			
19	CARLO BATTAGLIA			
20	VASCO BENDINI			
21	ALDO BERGOLLI			
22	VINICIO BERTI			
23	GIANNI BERTINI			
24	ALBERTO BIASI			
25	GUIDO BIASI			
26	RENZO BIASION			
27	RENATO BIROLLI			
28	UMBERTO BOCCIONI			
29	FLORIANO BODINI			
30	ALIGHIERO BOETTI			
31	AGOSTINO BONALUMI			
32	ARTURO BONFANTI			
33	AROLDO BONZAGNI			
34	DINO BOSCHI			
35	CESARE BREVEGLIERI			
36	REMO BRINDISI			
37	EDITA BROGLIO			
38	MARIO BROGLIO			
39	ENZO BRUNORI			
40	ANTONIO BUENO			
41	XAVIER BUENO			
42	ALBERTO BURRI			
43	GUIDO CADORIN			
44	NINO CAFFE'			
45	CAGNACCIO DI S.PIETRO			
46	ANGELO CAGNONE			
47	ENNIO CALABRIA			
48	ANTONIO CALDERARA			
49	CORRADO CAGLI			
50	PIERPAOLO CALZOLARI			
51	AURELIO CAMINATI			
52	MASSIMO CAMPIGLI			
53	DOMENICO CANTATORE			
54	GIUSEPPE CAPOGROSSI			
55	CARMELO CAPPELLO			
56	ANTONIO CARENA			
57	FELICE CARENA			
58	ARTURO CARMASSI			
59	EUGENIO CARMI			
60	CAROLRAMA			
61	ALDO CARPI			
62	CARLO CARRA'			
63	NICOLA CARRINO			
64	BRUNO CARUSO			
65	ANDREA CASCELLA			
66	PIETRO CASCELLA			
67	FELICE CASORATI			
68	BRUNO CASSINARI			
69	ENRICO CASTELLANI			
70	MARIO CAVAGLIERI			
71	ALIK CAVALIERE			
72	GUGLIELMO A.CAVELLINI			
73	GIANCARLO CAZZANIGA			
74	MARIO CEROLI			
75	GIUSEPPE CESETTI			
76	GIGI CHESSA			
77	GIUSEPPE CHIARI			
78	ALFREDO CHIGHINE			
79	FABRIZIO CLERICI			
80	ETTORE COLLA			
81	GIANNI COLOMBO			
82	PIETRO CONSAGRA			
83	PRIMO CONTI			
84	ANTONIO CORPORA			
85	CARLO CORSI			
86	CLAUDIO COSTA			
87	FLAVIO COSTANTINI			
88	PAOLO COTANI			
89	TULLIO CRALI			
90	LEONARDO CREMONINI			
91	ROBERTO CRIPPA			
92	SERGIO DANGELO			
93	ADOLFO DE CAROLIS			
94	GIORGIO DE CHIRICO			
95	FERNANDO DE FILIPPI			
96	RAFFAELE DE GRADA			
97	ANGELO DEL BON			
98	ENRICO DELLA TORRE			
99	LUCIO DEL PEZZO			
100	MARIO DE LUIGI			
101	GIOXE DE MICHELI			
102	FORTUNATO DEPERO			
103	FILIPPO DE PISIS			
104	FABIO DE POLI			
105	BEPPE DEVALLE			
106	LUCIANO DE VITA			
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225	CLAUDIO OLIVIERI
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239	CESARE PEVERELLI
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241	FAUSTO PIRANDELLO
242	GIANNI PISANI
243	VETTOR PISANI
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245	ARMANDO PIZZINATO
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248	GIO' POMODORO
249	CONCETTO POZZATI

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252	DOMENICO PURIFICATO
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255	ANTONIO RECALCATI
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259	SERGIO ROMITI
260	OTTONE ROSAI
261	MARIO ROSSELLO
262	GINO ROSSI
263	MINO ROSSO
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271	SALVO
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611	URS LUTHI
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622	HENRI MANGUIN
623	FRANZ MARC
624	CONRAD MARCA RELLI
625	LOUIS MARCOUSSIS
626	BRICE MARDEN
627	JOHN MARIN
628	MARISOL
629	ALBERT MARQUET

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ARTISTI STRANIERI / FOREING ARTISTS / ARTISTES ETRANGERS

630	AGNES MARTIN
631	ETIENNE MARTIN
632	KENNETH MARTIN
633	ANDRE' MASSON
634	GEORGES MATHIEU
635	HENRI MATISSE
636	ROBERT S.MATTA
637	E.L.T.MESENS
638	JEAN MESSAGIER
639	JEAN METZINGER
640	HENRI MICHAUX
641	ABRAHAM MINTCHINE
642	MANOLO MILLARES
643	BRENDA MILLER
644	ANTONIO MIRALDA
645	JOAN MIRO'
646	JOAN MITCHELL
647	LASZLO MOHOLY-NAGY
648	PIET MONDRIAN
649	JACQUES MONORY
650	HENRY MOORE
651	FRANCOIS MORELLET
652	MALCOLM MORLEY
653	ROBERT MORRIS
654	ED MOSES
655	ROBERT MOTHERWELL
656	ALPHONSE MUCHA
657	EDVARD MUNCH
658	BRUCE NAUMAN
659	ERNST NAY
660	LOUISE NEVELSON
661	BARNETT NEWMAN
662	BEN NICHOLSON
663	HERMANN NITSCH
664	ABE NOBUYA
665	ISAMU NOGUCHI
666	KENNETH NOLAND
667	EMIL NOLDE
668	JIM NUTT
669	CLAES OLDENBURG
670	JULES OLITSKI
671	GEORGIA O'KEEFFE
672	ROMAN OPALKA
673	DENNIS OPPENHEIM
674	MERET OPPENHEIM
675	JOSE' C.OROZCO
676	JOSE' ORTEGA
677	AMEDEE OZENFANT
678	NAM JUNE PAIK
679	WOLFGANG PAALEN
680	PABLO PALAZUELO
681	PALERMO
682	PANAMARENKO
683	EDUARDO PAOLOZZI
684	DAVID PARRISH
685	JULES PASCIN
686	VICTOR PASMORE

687	PHILIP PEARLSTEIN
688	MAX PECHSTEIN
689	CARL M.PEDERSEN
690	ALICIA PENALBA
691	BEVERLY PEPPER
692	CONSTANT PERMEKE
693	IRVING PETLIN
694	ANTOINE PEVSNER
695	PETER PHILLIPS
696	FRANCIS PICABIA
697	PABLO PICASSO
698	OTTO PIENE
699	EDOUARD PIGNON
700	ANNE & PATRICK POIRIER
701	SERGE POLIAKOFF
702	JACKSON POLLOCK
703	LARRY POONS
704	STEPHEN POSEN
705	JEAN POUGNY
706	PATRICK PROCKTOR
707	IVAN RABUZIN
708	FRANZ RADZIWILL
709	ARNULF RAINER
710	ROBERT RAUSCHENBERG
711	MAN RAY
712	MARTIAL RAYSSE
713	PAUL REBEYROLLE
714	AD REINHARDT
715	REYNHAUD
716	CERI RICHARDS
717	GERMAINE RICHIER
718	GERHARD RICHTER
719	HANS RICHTER
720	BRIDGET RILEY
721	KLAUS RINKE
722	JEAN PAUL RIOPELLE
723	DIEGO RIVERA
724	LARRY RIVERS
725	DOROTHEA ROCKBURNE
726	ALEXANDER RODCHENKO
727	JAMES ROSENQUIST
728	DIETER ROT
729	MARK ROTHKO
730	GEORGES ROUAULT
731	ED RUSCHA
732	ROBERT RYMAN
733	JOHN SALT
734	LUCAS SAMARAS
735	FRED SANDBACH
736	J.S.SARGENT
737	SARKIS
738	ANTONIO SAURA
739	CHRISTIAN SCHAD
740	EGON SCHIELE
741	OSKAR SCHLEMMER
742	RUDOLF SCHLICHTER
743	JOACHIM SCHMETTAU

744	GERALD SCHNEIDER
745	KARL SCHMIDT-ROTTLUFF
746	NICOLAS SCHOEFFER
747	BEN SCHONZEIT
748	BERNARD SCHULTZE
749	EMIL SCHUMACHER
750	KURT SCHWITTERS
751	GEORGE SEGAL
752	EUSEBIO SEMPERE
753	RICHARD SERRA
754	MICHEL SEUPHOR
755	BEN SHAHN
756	CHARLES SHEELER
757	PAUL SIGNAC
758	GUSTAV SINGIER
759	DAVID A.SIQUEIROS
760	MAX SLEVOGT
761	JOHN SLOAN
762	DAVID SMITH
763	RICHARD SMITH
764	TONY SMITH
765	FRANCISCO SOBRINO
766	RAFAEL G.SOTO
767	PIERRE SOULAGES
768	CHAIM SOUTINE
769	DANIEL SPOERRI
770	PETER STAMPFLI
771	SAUL STEINBERG
772	FRANK STELLA
773	JOSEPH STELLA
774	CURT STENVERT
775	CLYFFORD STILL
776	LEOPOLD SURVAGE
777	GRAHAM SUTHERLAND
778	SAM SZAFRAN
779	TAKIS
780	RENE PIERRE TAL-COAT
781	RUFINO TAMAYO
782	YVES TANGUY
783	DOROTHEA TANNING
784	ANTONIO TAPIES
785	VLADIMIR TATLIN
786	SOPHIA TAUBER ARP
787	HERVE' TELEMAQUE
788	WAYNE TIEBAUD
789	PAUL THEK
790	N.E.THING Co.
791	JOE TILSON
792	JEAN TINGUELY
793	GERALD TITUS-CARMEL
794	MARK TOBEY
795	TOPOR
796	MARIE C.TOYEN
797	ERNST TROVA
798	WILLIAM TUCKER
799	WILLIAM TURNBULL
800	RICHARD TUTTLE

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		↑	← →	↓
801	CY TWOMBLY			
802	GUNTHER UECKER			
803	NICOLAS URIBURU			
804	MAURICE UTRILLO			
805	FELIX VALLOTON			
806	LOUIS VALTAT			
807	THEO VAN DOESBURG			
808	KEES VAN DONGEN			
809	GEER VAN ELK			
810	GEORGE VANTONGERLOO			
811	BRAM VAN VELDE			
812	VICTOR VASARELY			
837	JEAN DUBUFFET			

		↑	← →	↓
813	VLADIMIR VELICKOVIC			
814	BERNARD VENET			
815	M.H.VIEIRA DA SILVA			
816	JACQUES VILLON			
817	CLAUDE VISEUX			
818	MAURICE DE VLAMINCK			
819	FRIEDRICH VORDEMBERGE			
820	WOLF VOSTELL			
821	EDOUARD VUILLARD			
822	F.E.WALTHER			
823	ANDY WARHOL			
824	ROBERT WATTS			
838	MAX LIEBERMANN			

		↑	← →	↓
825	WILLIAM WEGMAN			
826	LAWRENCE WEINER			
827	TOM WESSELMANN			
828	WILLIAM WILEY			
829	BOB WILSON			
830	FRITZ WINTER			
831	ALFRED WOLS			
832	FRITZ WOTRUBA			
833	PAUL WUNDERLICH			
834	ANDREW WYETH			
835	OSSIP ZADKINE			
836	ZAO WOU KI			
839	KEITH SONNIER			

ADDENDA / OTHER ARTISTS TO BE INCLUDED / ARTISTES A JOINDRE

	↑	← →	↓

	↑	← →	↓

GIUDIZI E PROPOSTE SULL'INCHIESTA / JUDGEMENTS AND SUGGESTIONS ABOUT THE SURVEY / JUGEMENTS ET PROPOSITIONS CONCERNANT L'ENQUETE:

FIRMA FACOLTATIVA / OPTIONAL SIGNATURE / SIGNATURE FACULTATIVE

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UN SONDAGGIO DI OPINIONE

La seconda grande inchiesta internazionale di "BolaffiArte"

1975: CHI È IN RIALZO?

IL TERMOMETRO DELLA FEBBRE PER L'ARTE

La prima inchiesta internazionale "Chi è in rialzo?" indetta dalla nostra rivista e pubblicata esattamente un anno fa è stata giudicata lo strumento più serio e rigoroso per "sentire il polso" del mondo dell'arte, di quanti cioè consapevolmente e responsabilmente dedicano un'attenzione "professionale" all'arte contemporanea in ogni suo aspetto. La nostra inchiesta non vuole determinare "chi è il migliore" o "chi vale di più", ma più realisticamente misurare la temperatura dell'interesse che gli specialisti provano verso i diversi artisti nell'epoca circoscritta dell'indagine, cioè al termine della stagione artistica '73-'74. È un sondaggio d'opinione: le opinioni sono valide nella misura in cui sono attendibili e qualificate le teste che le esprimono, e nella misura in cui queste persone dispongono di informazioni aggiornate. L'inchiesta di "BolaffiArte" è degna della massima considerazione proprio perché l'invito a parteciparvi è stato ristretto a critici, mercanti, collezionisti e direttori di museo i cui requisiti sono ineccepibili: sono infatti coloro che nei principali paesi del mondo eccellono nella loro attività connessa all'arte contemporanea. Ovviamente non tutti hanno risposto (qualcuno come Wolfgang G. Fischer dell'omonima galleria londinese ci ha perfino scritto di non essere d'accordo nel considerare gli artisti "alla stregua di cavalli", non avendo evidentemente compreso le finalità dell'indagine) ma il numero elevato delle adesioni e la qualificazione di coloro che le hanno firmate accreditano i risultati che presentiamo: possiamo affermare che questi dati rispecchiano fedelmente le opinioni degli esperti internazionali.

SOLO OPINIONI DI ESPERTI

Poiché le modalità della nostra indagine non sono mutate rispetto allo scorso anno ripetiamo la descrizione allora pubblicata. Ne consigliamo una attenta lettura per valutare correttamente i dati che riferiamo in queste pagine.
La redazione ha stabilito una lista di "fruitori" delle cui qualifiche diamo qui di seguito una tabella riassuntiva:

INTERVISTATI	*Italiani*	*Stranieri*	
Mercanti	18	29	
Collezionisti	14	5	
Critici	31	18	
Direttori di museo	3	33	
Totale	66	85	=151
Risposte			98

I nominativi sono stati scelti in base alla loro accettata e accertata reputazione professionale.
È stata garantita, con impegno sottoscritto dal direttore, la segretezza assoluta sulle risposte che infatti pervenivano in busta appositamente predisposta indirizzata personalmente al direttore di "BolaffiArte". A ciascuno sono stati inviati due elenchi di artisti per così dire "primari": 285 italiani e 424 stranieri, nei quali è previsto uno spazio supplementare per l'aggiunta dei nominativi eventualmente omessi negli elenchi preliminari stabiliti dalla redazione.
In base ai seguenti principali criteri, reputati i più significativi per le finalità del sondaggio di opinione:

CRITERI
frequenza ed importanza delle mostre, successo delle stesse
recensioni e saggi critici
pubblicazioni monografiche
andamento delle quotazioni di mercato e delle vendite
qualità delle opere recenti
vendite all'asta
acquisti dei musei
premi e riconoscimenti

riferiti al momento in cui l'inchiesta ha avuto luogo *(estate 1974)*, è stato chiesto di indicare a lato di ciascun nome se si riputava *in ascesa, stazionario* oppure *in regresso* l'interesse generale degli ambienti artistici verso l'opera di tale artista. L'indicazione di tendenze stabili o recessive era *facoltativa*, volendo il sondaggio in primo luogo appurare quali artisti si trovino in una condizione particolarmente felice nell'opinione dei più qualificati "addetti ai lavori", cioè godano presso di essi di una *stima in crescita*.
Per questo motivo ci limitiamo a riferire quantizzati in ordine alfabetico i soli dati numerici relativi agli artisti per i quali l'interesse è risultato *crescente* (i voti + sono superiori ai voti = e ai voti —, es. Boccioni 48+/11=/1—), mentre abbiamo suddiviso in due gruppi, senza riferire i dati numerici, gli artisti per i quali l'interesse è risultato *stazionario con tendenza all'aumento* (es. Piero Dorazio che ha ottenuto 27+/84=/3— cioè i voti = sono i più numerosi ma i voti + superano i voti —) distinguendoli da quelli per i quali l'interesse è risultato *stazionario* (es. Umberto Mastroianni che ha avuto lo stesso numero di voti positivi e negativi: 13+/21=/13—), *stazionario con tendenza al regresso* (es. Maurice Utrillo i cui voti stazionari sono i più alti ma i cui voti negativi superano quelli positivi: 9+/24=/17—), oppure *in regresso* (es. Bernard Buffet: 0+/8=/48—). Numerosi artisti infine, non compresi in elenco, hanno ottenuto segnalazioni spontanee, per lo più in aumento.
Il sondaggio riferisce essenzialmente *orientamenti, tendenze di interesse* contingenti cui solo in parte corrisponde un andamento del mercato o la qualità oggettiva dell'opera che dev'essere valutata nel suo complesso. Un grande maestro ad esempio può trovarsi nella situazione stazionaria o tendente al regresso semplicemente per scarsità di letteratura fresca o di mostre recenti o per assenza dal mercato perché tutte le sue opere sono stabilmente distribuite in collezioni conservative e non speculative. Il sondaggio, e in ciò consiste la sua utilità ma anche il suo limite, è stagionale tant'è vero che verrà ripetuto nel corso della corrente stagione 1974-1975 c. di ogni prossima stagione. Per il mercato in particolare, indicazioni specifiche potranno essere tratte dal "Catalogo Nazionale Bolaffi d'Arte moderna n.10" e dal "Catalogo Internazionale Bolaffi d'Arte moderna n. 2".

Nelle tre tabelle della pagina a fianco sono elencati gli artisti italiani che hanno avuto in assoluto il maggior numero di "voti" positivi. I punteggi non consentono una rigida comparazione perché non tutti gli esperti hanno espresso il loro giudizio su tutti gli artisti; per questo motivo nella tabella 1 la somma dei giudizi in regresso (—, settima colonna), stazionari (=, sesta colonna) e in aumento (+, striscia di colore pieno) non danno lo stesso totale. Nella tabella 1 anziché riportare i "voti" a un comune denominatore o in percentuale, abbiamo preferito riferire il numero dei "voti" effettivamente ottenuti da ciascun artista.
Abbiamo inoltre tentato una classificazione sottraendo dai voti positivi quelli negativi (tabella 2) e nella tabella 3 abbiamo voluto vedere come sarebbe stata la stessa classifica se avessero soltanto votato gli stranieri, cioè l'indice di popolarità all'estero degli artisti italiani.
Si ricordi infine che i giudizi — e = erano facoltativi.
In ultimo, è interessante segnalare che quest'anno sono scomparsi dall'elenco degli artisti in rialzo i seguenti nomi:

Enrico Baj,
Massimo Campigli,
Giuseppe Capogrossi,
Andrea Cascella,
Pietro Cascella,
Ettore Colla,
Pietro Consagra,
Leonardo Cremonini,
Roberto Crippa,
Pietro Dorazio,
Gianni Dova,
Luciano Fabro,
Giuseppe Guerreschi,
Alberto Martini,
Fausto Melotti,
Mario Merz,
Amedeo Modigliani,
Gastone Novelli,
Pino Pascali,
Arnaldo Pomodoro,
Mario Sironi,
Giuseppe Spagnulo,
Valeriano Trubbiani,
Giuliano Vangi.

L'elenco degli artisti italiani i cui dati sono risultati in prevalenza stazionari sono pubblicati a pagina 24.

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BOLAFFIARTE N. 44 NOVEMBRE 1974 / riproduzione in formato ridotto /
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Tabella n. 1

ITALIANI: I 51 IN RIALZO

In questa tabella sono elencati in ordine alfabetico gli artisti che hanno ottenuto in assoluto più voti positivi. Nelle prime tre colonne si ricordano i voti ottenuti nella precedente inchiesta.

1973 +	=	—	ARTISTA	1974 T. +	=	—	TOTALE VOTI +
36	16	3	V. ADAMI	57	19	6	32
18	12	7	V. AGNETTI	43	14	10	15
			C. ALFANO	34	13	8	13
58	1	1	G. BALLA	65	11	1	53
			C. BATTAGLIA	36	13	9	14
50	11		U. BOCCIONI	61	11	1	49
			A. BOETTI	37	9	12	16
44	13	3	A. BURRI	65	22	3	40
			E. CASTELLANI	46	14	6	26
36	13	5	M. CEROLI	40	17	7	21
			G. COLOMBO	40	17	4	19
34	15	2	G. DE CHIRICO	61	15	8	38
			L. DEL PEZZO	54	19	6	29
36	18	1	F. DEPERO	43	16	2	25
53	12		L. FONTANA	67	7	3	57
			P. GALLIZIO	29	9	10	10
			P. GILARDI	39	15	9	15
37	8	4	D. GNOLI	52	14	1	37
			G. GRIFFA	46	15	7	24
			E. ISGRÒ	31	11	9	11
			J. KOUNELLIS	52	14	3	35
44	8	5	G. LICINI	50	15	6	29
22	13	4	F. LO SAVIO	40	16	3	21
39	15	3	A. MAGNELLI	57	15	4	38
32	16	6	P. MANZONI	62	14		48
			M. MARINI	57	23	10	24
26	23	2	ART. MARTINI	43	17	7	17
33	12	4	G. MORANDI	60	25	1	34
			M. MORENI	18	7	4	7
			U. NESPOLO	36	9	11	16
			M. NIGRO	37	13	5	19
28	10	5	G. OLIVOTTO	36	15	5	16
28	10	4	G. PAOLINI	44	11	5	28
26	17	9	M. PISTOLETTO	61	19	11	31
			F. PLESSI	32	11	10	11
			G. POMODORO	54	21	9	24
26	18	9	C. POZZATI	36	8	10	18
28	19	4	E. PRAMPOLINI	45	18	3	24
23	21	7	M. RADICE	43	18	6	19
29	21	2	M. REGGIANI	45	17	5	23
35	24	5	M. ROTELLA	51	19	6	26
36	17	1	A. SAVINIO	48	14	5	29
30	19	5	E. SCANAVINO	59	21	5	34
			SCIPIONE	44	18	7	19
34	17	3	G. SEVERINI	58	15	4	39
33	18	3	A. SOLDATI	48	19	3	26
46	10	2	TANCREDI	48	19	6	23
20	19	14	G. TURCATO	37	13	9	15
			C. VERNA	32	13	6	13
22	20	4	L. VERONESI	45	19	5	21
			G. ZORIO	35	11	13	12

Tabella n. 2

ITALIANI: IN CLASSIFICA COMPENSATA

In questa tabella gli artisti sono elencati in base al numero di voti positivi residui dopo aver dedotto algebricamente i voti negativi.

C. = posizione in classifica — T. = numero totale voti +

1973 C.	T.	'74 C.	ARTISTA	TOTALE VOTI (DEDOTTI VOTI —)
2	53	1	L. FONTANA	54
1	57	2	G. BALLA	53
25	26	3	P. MANZONI	48
3	50	4	U. BOCCIONI	48
5	41	5	A. BURRI	37
15	33	6	D. GNOLI	36
17	31	7	G. SEVERINI	35
8	36	8	A. MAGNELLI	34
21	29	9	G. MORANDI	33
	30	10	J. KOUNELLIS	30
18	31	11	G. DE CHIRICO	30
13	33	12	V. ADAMI	26
12	35	13	A. SAVINIO	24
	23	14	L. DEL PEZZO	23
20	30	15	A. SOLDATI	23
10	35	16	F. DEPERO	23
6	39	17	O. LICINI	23
33	24	18	G. PAOLINI	23
32	24	19	E. PRAMPOLINI	21
45	17	20	M. PISTOLETTO	20
38	20	21	M. ROTELLA	20
		22	E. CASTELLANI	20
27	25	23	E. SCANAVINO	19
23	27	24	M. REGGIANI	18
42	18	25	F. LO SAVIO	18
41	18	26	G. GRIFFA	17
4	44	27	TANCREDI	17
		28	L. VERONESI	16
		29	G. POMODORO	15
		30	M. MARINI	14
		31	G. COLOMBO	15
19	31	32	M. CEROLI	14
		33	M. NIGRO	14
46	16	34	M. RADICE	13
		35	SCIPIONE	12
35	23	36	G. OLIVOTTO	11
28	24	37	ARTURO MARTINI	10
52	11	38	V. AGNETTI	9
43	17	39	C. POZZATI	8
		40	C. VERNA	7
		41	P. GILARDI	6
55	6	42	G. TURCATO	6
		43	U. NESPOLO	5
		44	C. ALFANO	5
		45	C. BATTAGLIA	5
		46	A. BOETTI	5
		47	M. MORENI	3
		48	E. ISGRÒ	2
		49	F. PLESSI	1
		50	G. ZORIO	0
		51	P. GALLIZIO	0

Tabella n. 3

ITALIANI: VOTI STRANIERI

In questa tabella gli artisti sono elencati in base ai voti positivi ottenuti nelle risposte degli stranieri.

			TOTALE VOTI
20	4	2	L. FONTANA 26
19	4	—	P. MANZONI 23
17	4	—	G. BALLA 21
16	7	—	G. MORANDI 23
15	7	1	U. BOCCIONI 23
14	5	—	D. GNOLI 19
14	6	3	A. MAGNELLI 23
13	9	3	V. ADAMI 25
12	4	2	J. KOUNELLIS 18
11	—	3	G. PAOLINI 14
10	8	1	G. SEVERINI 19
10	6	3	L. DEL PEZZO 19
10	7	5	G. DE CHIRICO 22
10	3	7	M. PISTOLETTO 20
9	4	—	F. LO SAVIO 13
9	14	2	A. BURRI 25
8	3	1	G. COLOMBO 12
8	4	4	G. GRIFFA 16
8	5	6	M. ROTELLA 19
7	8	1	E. PRAMPOLINI 16
7	8	4	M. CEROLI 19
6	6	2	A. SOLDATI 14
5	6	2	L. VERONESI 13
5	5	2	F. DEPERO 12
5	2	2	C. ALFANO 9
5	6	3	E. SCANAVINO 14
5	5	3	P. GILARDI 13
5	4	3	V. AGNETTI 12
4	4	2	SCIPIONE 10
4	3	2	G. OLIVOTTO 9
4	6	4	TANCREDI 14
4	7	5	O. LICINI 16
4	1	5	A. BOETTI 10
4	10	6	M. MARINI 20
4	3	6	E. CASTELLANI 13
4	11	8	G. POMODORO 23
3	2	2	M. NIGRO 7
3	8	3	A. SAVINIO 14
3	6	3	M. REGGIANI 12
3	2	3	C. VERNA 8
3	4	4	C. BATTAGLIA 11
3	4	6	G. ZORIO 13
2	7	2	M. RADICE 11
2	2	5	ART. MARTINI 9
1	2	4	C. POZZATI 7
1	1	4	E. ISGRÒ 6
1	1	4	U. NESPOLO 6
1	1	4	F. PLESSI 6
—	5	4	M. MORENI 9
—	1	4	PINOT GALLIZIO 5

Il numero totale di voti ottenuti dagli esperti stranieri (colonna di destra) costituisce peraltro un interessante indice della notorietà degli artisti italiani all'estero.

Tra gli italiani, quest'anno Fontana ha superato Balla (ma agli stranieri Manzoni è l'italiano che interessa di più).

Tra gli stranieri Malevitch è l'artista dell'anno al posto di Max Ernst.

Tabella n. 4

STRANIERI: I 124 IN RIALZO

In questa tabella sono elencati in ordine alfabetico gli artisti che hanno ottenuto in assoluto più voti positivi. Nelle prime tre colonne si ricordano i voti ottenuti nella precedente inchiesta.

1973 +	=	—	ARTISTA	1974 T. +	=	—	TOTALE VOTI +
			V. ACCONCI	44	13	12	19
			Y. AGAM	49	17	13	19
42	9	3	J. ALBERS	64	20		44
38	15	3	P. ALECHINSKY	68	27	8	33
18	11	4	C. ANDRE	43	13	8	22
26	8	4	S. ARAKAWA	51	21	6	24
			D. ARBUS	36	8	7	21
33	20		J. ARP	65	30		35
			R. ARTSCHWAGER	37	13	11	13
47	8	1	F. BACON	62	21	3	38
			W. BAUMEISTER	55	23	7	25
34	11	3	H. BELLMER	55	22	4	29
28	7	3	J. BEUYS	58	15	4	39
29	22	2	M. BILL	63	25	4	34
16	8	7	C. BOLTANSKI	43	10	11	22
34	12	2	C. BRANCUSI	56	21	1	34
32	18		G. BRAQUE	58	27	3	28
28	18	4	V. BRAUNER	55	18	5	32
14	9	6	D. BUREN	45	15	8	22
39	14	1	A. CALDER	55	25	2	38
			L. CANE	37	12	10	15
29	1	21	M. CHAGALL	59	21	12	26
31	8	8	CHRISTO	64	15	9	40
			C. CLOSE	42	17	2	23
			J. CORNELL	42	13	4	25
			H. DARBOVEN	45	14	11	20
19	8	6	J. DE ANDREA	41	13	11	17
			W. DE KOONING	58	25	2	31
24	20	1	R. DELAUNAY	58	22	3	31
			P. DELVAUX	53	23	5	26
16	10	4	W. DE MARIA	43	12	9	22
			J. DEWASNE	48	18	12	18
31	9	2	J. DIBBETS	53	10	6	37
28	17	3	J. DINE	62	16	6	40
42	10		O. DIX	57	25		33
26	20	4	J. DUBUFFET	60	23	4	33
47	7	1	M. DUCHAMP	60	9		51
24	20	3	J. ENSOR	54	26	1	27
51	7	1	M. ERNST	66	11		55
15	12	6	R. ESTES	41	17	6	18
15	12	6	D. FLAVIN	45	12	8	25
			S. FRANCIS	63	23	6	34
31	19	3	A. GIACOMETTI	50	21		29
19	8	5	GILB. & GEORGE	46	11	14	21
			N. GONTCHAROVA	46	19	5	22
29	17	2	J. GRIS	56	23	1	33
24	11	4	R. HAMILTON	47	16	3	28
			D. HANSON	39	12	5	22
			A. HERBIN	53	21	4	36
			E. HESSE	40	13	8	19
15	14	4	D. HOCKNEY	54	14	8	32
36	13	14	J. JOHNS	59	17		42
			A. JORN	60	25	8	27
			D. JUDD	46	13	7	26
45	10		W. KANDINSKY	62	12	1	49
			E. KELLY	51	21	6	24
23	6	5	E. KIENHOLZ	48	19	3	26
			K. KLAPHECK	43	13	4	26
47	10		P. KLEE	64	15	1	48
25	18	3	Y. KLEIN	51	18	3	30
35	10	2	G. KLIMT	54	17	1	36

Nelle due tabelle a fianco sono elencati gli artisti stranieri che hanno avuto in assoluto il maggior numero di "voti" positivi. I punteggi non consentono una rigida comparazione perché non tutti gli esperti hanno espresso il loro giudizio su tutti gli artisti; per questo motivo nella tabella 4 la somma dei giudizi in regresso (—, settima colonna), stazionari (=, sesta colonna) e in aumento (+, striscia di colore pieno) non danno lo stesso totale. Nella tabella 4 anziché ripartire i "voti" a un comune denominatore o in percentuale, abbiamo preferito riferire il numero dei "voti" effettivamente ottenuti da ciascun artista. Abbiamo inoltre tentato una classificazione sottraendo dai voti positivi quelli negativi (tabella 5). Si ricordi infine che i giudizi — e = erano facoltativi.
In ultimo, è interessante segnalare che quest'anno sono scomparsi dall'elenco degli artisti in rialzo i seguenti nomi:

Gilles Aillaud,
Eduardo Arroyo,
Balthus,
Max Beckmann,
Ben Vautier,
Pierre Bonnard,
Eduardo Chillida,
Nicolas de Staël,
Lyonel Feininger,
Arshile Gorky,
Georges Grosz,
Allen Jones,
Ernst L. Kirchner,
Wifredo Lam,
Dennis Oppenheim,
Graham Sutherland,
Vladimir Velickovic.

1973 +	=	—	ARTISTA	1974 T. +	=	—	TOTALE VOTI +
			F. KLINE	51	22	1	28
25	6	6	J. KOSUTH	49	17	9	23
			F. KUPKA	54	23	2	29
			M. LARIONOV	46	18	4	24
36	14	3	F. LÉGER	62	21	5	36
22	7	6	SOL LEWITT	54	9	9	36
			R. LICHTENSTEIN	62	26	2	34
			R. LINDNER	50	19	5	25
29	11	2	EL LISSITSKY	50	11	2	37
15	11	9	R. P. LOHSE	45	18	9	18
			R. LONG	37	15	7	15
			M. LOUIS	50	23		27
40	10	1	R. MAGRITTE	61	10	1	50
44			K. MALEVITCH	61	5		56
			R. MANGOLD	41	14	9	18
			B. MARDEN	41	14	4	23
			A. MARTIN	48	15	8	25
			A. MASSON	55	23	7	23
35	19		H. MATISSE	59	14	2	43
			R. MATTA	58	20	8	30
42	13	2	J. MIRÓ	63	13	2	48
			L. MOHOLY NAGY	56	14	1	41
			P. MONDRIAN	64	9		55
			H. MOORE	61	25	3	33
			R. MORRIS	52	17	7	28
26	19	2	E. MUNCH	52	21	1	30
18	10	5	B. NAUMAN	42	17	3	22
18	9	4	B. NEWMAN	49	11	4	34
29	17	4	B. NICHOLSON	61	26	5	30
			E. NOLDE	53	23	3	27
24	17	6	C. OLDENBURG	66	27	1	38
			PANAMARENKO	28	12	11	15
24	12	7	A. PEVSNER	47	18	2	27
37	14	3	F. PICABIA	60	20	1	39
35	12	2	P. PICASSO	61	19	5	37
36	19		J. POLLOCK	62	14	1	47
			RAUSCHENBERG	64	24	4	36
46	9	2	M. RAY	61	15	4	42
			AD REINHARDT	53	12	2	39
21	15	4	G. RICHTER	43	14	5	24
			A. RODZENKO	39	16	6	17
22	20	4	J. ROSENQUIST	55	25	4	26
42	10	3	M. ROTHKO	63	13		50
			ED RUSCHA	41	12	6	23
			R. RYMAN	42	12	6	24
			L. SAMARAS	38	13	11	14
28	14	3	E. SCHIELE	50	15	1	34
			O. SCHLEMMER	48	24		24
37	11	3	K. SCHWITTERS	51	9		43
15	12	4	R. SERRA	44	16	5	23
			D. SMITH	43	19	4	20
			R. J. SOTO	53	24	5	24
			S. STEINBERG	46	17	5	24
			F. STELLA	59	21	2	36
			C. STILL	45	18	5	22
26	17	4	Y. TANGUY	57	14	2	41
26	20	6	A. TAPIES	60	24	2	34
			V. TATLIN	48	9	2	37
21	18	7	J. TINGUELY	52	25	1	26
13	11	6	G. TITUS CARMEL	40	10	10	20
28	19	3	M. TOBEY	57	19	3	35
33	16	3	CY TWOMBLY	61	17	5	39
			VANTONGERLOO	48	17	7	24
			V. VASARELY	52	17	8	27
			G. VORDENBERGE	37	16	5	16
26	17	4	A. WARHOL	60	23	3	34
			T. WESSELMAN	54	24	3	27
26	21	3	A. WOLS	57	23	5	29

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Tabella n. 5

STRANIERI: IN CLASSIFICA COMPENSATA

In questa tabella gli artisti sono elencati in base al numero di voti positivi residui dopo aver dedotto algebricamente i voti negativi.

C = posizione in classifica — T = numero totale voti +

1973 C.	1973 T.	'74 C.	ARTISTA	TOTALE VOTI + (DEDOTTI VOTI —)
8	44	1	K. MALEVITCH	56
1	50	2	M. ERNST	55
2	48	3	P. MONDRIAN	55
5	46	4	M. DUCHAMP	51
14	39	5	M. ROTHKO	50
13	39	6	R. MAGRITTE	49
6	45	7	W. KANDINSKY	48
3	47	8	P. KLEE	47
11	40	9	J. MIRO	46
17	36	10	J. POLLOCK	46
12	39	11	J. ALBERS	44
29	32	12	J. JOHNS	42
21	34	13	K. SCHWITTERS	42
19	35	14	H. MATISSE	41
25	33	15	M. NAGY	40
55	22	16	Y. TANGUY	39
20	34	17	F. PICABIA	38
7	44	18	M. RAY	38
66	18	19	C. OLDENBURG	37
		20	AD REINHARDT	37
15	38	21	A. CALDER	36
22	33	22	J. ARP	35
4	46	23	F. BACON	35
43	29	24	J. BEUYS	35
23	33	25	G. KLIMT	35
39	27	26	EL LISSITSKY	35
		27	W. TATLIN	35
41	25	28	J. DINE	34
		29	F. STELLA	34
32	30	30	CY TWOMBLY	34
27	32	31	C. BRANCUSI	33
44	25	32	E. SCHIELE	33
9	43	33	O. DIX	32
		34	R. LICHTENSTEIN	32
26	33	35	P. PICASSO	32
		36	R. RAUSCHENBERG	32
63	20	37	A. TAPIES	32
45	25	38	M. TOBEY	32
49	23	39	CHRISTO	31
34	29	40	J. DIBBETS	31
38	27	41	J. GRIS	31
24	33	42	F. LEGER	31
56	22	43	A. WARHOL	31
37	27	44	M. BILL	30
		45	R. LINDNER	30
10	41	46	H. MOORE	30
76	14	47	B. NEWMAN	30
		48	W. DE KOONING	29
53	22	49	J. DUBUFFET	29
36	28	50	A. GIACOMETTI	29
47	24	51	E. MUNCH	29
		52	S. FRANCIS	28
46	24	53	V. BRAUNER	27
54	22	54	Y. KLEIN	27
		55	F. KLINE	27
		56	F. KUPKA	27
73	16	57	SOL LEWITT	27
50	23	58	R. DELAUNAY	26
57	21	59	J. ENSOR	26
		60	A. HERBIN	26
18	35	61	P. ALECHINSKY	25
30	31	62	H. BELLMER	25
28	32	63	G. BRAQUE	25
62	20	64	R. HAMILTON	25
42	25	65	B. NICHOLSON	25
69	17	66	A. PEYSNER	25
77	14	67	J. TINGUELY	25
84	11	68	D. HOCKNEY	24
		69	E. KELLY	24
		70	M. LOUIS	24
		71	E. NOLDE	24
		72	O. SCHLEMMER	24
		73	T. WESSELMAN	24
51	23	74	A. WOLS	24
65	18	75	E. KIENHOLZ	23
		76	C. CLOSE	21
		77	K. KLAPHECK	22
		78	R. E. MATTA	22
67	18	79	J. ROSENQUIST	22
		80	J. CORNELL	21
		81	P. DELVAUX	21
		82	R. MORRIS	21
		83	M. LARIONOV	20
		84	A. JORN	19
		85	D. JUDD	19
		86	B. MARDEN	19
79	13	87	B. NAUMAN	19
70	17	88	G. RICHTER	19
		89	J. R. SOTO	19
		90	S. STEINBERG	19
52	22	91	S. ARAKAWA	18
		92	W. BAUMEISTER	18
		93	A. MASSON	18
		94	R. RYMAN	18
85	11	95	R. SERRA	18
89	9	96	DAN FLAVIN	17
		97	N. GONTCHAROVA	17
		98	D. HANSON	17
		99	A. MARTIN	17
		100	ED RUSCHA	17
		101	C. STILL	17
		102	G. VANTONGERLOO	17
		103	D. SMITH	16
74	14	104	C. ANDRE	14
		105	D. ARBUS	14
90	8	106	D. BUREN	14
35	28	107	M. CHAGALL	14
64	19	108	J. KOSUTH	14
83	12	109	W. DE MARIA	13
88	9	110	R. ESTES	12
87	9	111	C. BOLTANSKI	11
		112	E. HESSE	11
		113	A. RODZENKO	11
		114	VORDENBERGE	11
92	7	115	G. TITUS CARMEL	10
		116	H. DARBOVEN	9
93	6	117	K. P. LOHSE	9
		118	R. MANGOLD	9
		119	V. VASARELY	9
		120	R. LONG	8
		121	V. ACCONCI	7
75	14	122	GILBERT & GEORGE	7
		123	Y. AGAM	6
78	13	124	J. DE ANDREA	6



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Tabella n. 6

ITALIANI: CHI TENDE AL RIALZO, CHI È STABILE O PERDE TERRENO

In questa tabella sono elencati in ordine alfabetico gli artisti il cui voto più alto è stato quello stazionario: tra di essi sono evidenziati nella colonna ▲ gli artisti per i quali il "voto" positivo è stato più alto di quello negativo, "tendenza" favorevole che abbiamo giudicato meritevole di venire rilevata. Infine, nell'ultima colonna si ricordano i voti ottenuti nella precedente inchiesta.

ARTISTA	▲	–	'73
C. ACCARDI		•	
AFRO		•	▲
C. ALFANO	•		
G. ALVIANI	•		–
F. ANGELI		•	–
G. ANSELMO		•	–
R. ARICÒ	•		▲
E. BAJ	•		
A. BARTOLI		•	
L. BARTOLINI		•	–
G. BARUCHELLO		•	–
G. BERTINI		•	–
A. BIASI		•	▲
G. BIASI		•	–
R. BIROLLI		•	–
F. BODINI		•	–
A. BONALUMI	•		–
A. BONFANTI		•	–
C. BREVEGLIERI		•	–
R. BRINDISI		•	–
E. BRUNORI		•	
A. CALDERARA	•		
C. CAGLI		•	▲
P. CALZOLARI	•		▲
M. CAMPIGLI	•		
G. CAPOGROSSI	•		
C. CAPPELLO		•	
A. CARENA		•	
A. CARPI		•	–
C. CARRÀ	•		▲
N. CARRINO		•	
B. CARUSO		•	–
A. CASCELLA	•		
P. CASCELLA	•		
F. CASORATI	•		▲
B. CASSINARI		•	–
M. CAVAGLIERI		•	
A. CAVALIERE	•		▲
G. A. CAVELLINI		•	
A. CHIGHINE		•	–
F. CLERICI		•	▲
E. COLLA	•		
P. CONSAGRA	•		
P. CONTI		•	–
A. CORPORA		•	–
L. CREMONINI		•	
R. CRIPPA		•	
S. DANGELO		•	▲
F. DE FILIPPI		•	–
M. DE LUIGI		•	–
F. DE PISIS	•		▲
F. DE POLI		•	
B. DEVALLE		•	–
L. DE VITA		•	▲
B. DI BELLO	•		
N. DIULGHEROFF		•	

ARTISTA	▲	–	'73
P. DORAZIO	•		
G. DOTTORI	•		–
G. DOVA	•		
P. ECHAURREN	•		
L. FABRO	•		
A. FABBRI		•	▲
FARFA		•	
P. FAZZINI		•	–
S. FERGOLA		•	
G. FERRONI		•	–
T. FESTA		•	–
FILLIA		•	
L. FINI		•	–
N. FINOTTI		•	▲
G. FIORONI		•	–
A. FORGIOLI		•	–
F. FRANCESE		•	–
N. FRANCHINA		•	–
N. GALANTE		•	–
A. GALVANO		•	
M. GANDINI		•	
F. GENTILINI		•	▲
Q. GHERMANDI		•	–
G. GIANNINI		•	
P. GILARDI	•		
E. GRECO		•	▲
E. GRIBAUDO		•	–
C. GUARENTI		•	
P. GUCCIONI		•	–
G. GUERRESCHI	•		
V. GUIDI		•	–
R. GUTTUSO	•		▲
C. HOLLESCH		•	
E. ISGRÒ	•		▲
J. KODRA		•	
G. KOROMPAY		•	–
K. LA ROCCA		•	
P. LEVI Montalcini		•	
R. LICATA		•	–
A. LIGABUE		•	–
U. LILLONI		•	–
L. LIONNI		•	
M. MACCARI		•	▲
M. MAFAI		•	▲
P. MANDELLI		•	–
G. MANZÙ	•		▲
E. MARI	•		▲
E. MARIANI		•	–
R. MARGONARI		•	
G. MAROTTA		•	–
Ab. MARTINI	•		
Art. MARTINI	•		
P. MARUSSIG		•	–
M. MASCHERINI		•	–
T. MASELLI		•	▲
U. MASTROIANNI		•	–

ARTISTA	▲	–	'73
E. MATTIACCI		•	▲
C. MATTIOLI		•	–
F. MAURI		•	
M. MAZZACURATI		•	–
G. MAZZON		•	–
G. MELONI		•	–
G. MELOTTI	•		
M. MERZ	•		
G. MIGNECO		•	–
U. MILANI		•	–
L. MINGUZZI		•	▲
MIRKO		•	▲
M. MOCHETTI	•		–
A. MODIGLIANI	•		
A. MONDINO		•	–
M. MORENI	•		–
E. MORLOTTI		•	▲
F. MULAS		•	–
B. MUNARI	•		▲
A. Z. MUSIC		•	▲
C. NANGERONI		•	–
NANNUCCI		•	
G. NATIVI		•	
M. NEGRI		•	–
R. NOTARI		•	–
G. NOVELLI	•		
C. OLIVIERI		•	▲
P. ORIANI		•	
G. PANE	•		
R. PARESCE		•	
C. PARMEGGIANI		•	
P. PASCALI	•		
L. PATELLA		•	–
E. PAULUCCI		•	–
G. PENONE		•	
A. PERILLI		•	▲
A. PEREZ		•	▲
C. PEVERELLI		•	▲
G. PIACENTINO		•	–
F. PIRANDELLO		•	▲
G. PISANI		•	–
F. PLESSI	•		
A. POMODORO	•		
A. RECALCATI		•	–
M. RHO	•		▲
B. ROMAGNONI		•	▲
S. ROMITI		•	▲

ARTISTA	▲	–	'73
O. ROSAI		•	–
M. ROSSELLO		•	
G. ROSSI	•		▲
P. RUGGERI		•	–
L. RUSSOLO	•		
P. SADUN		•	
B. SAETTI		•	–
G.C. SANGREGORIO		•	–
G. SANTOMASO		•	–
F. SARNARI		•	
P. SCHEGGI	•		
M. SCHIFANO	•		▲
T. SCIALOJA		•	▲
A. SCORDIO		•	–
P. SEMEGHINI		•	–
M. SIRONI	•		
G. SOFFIANTINO		•	–
A. SOFFICI		•	–
G. SPADARI		•	▲
G. SPAGNULO		•	
L. SPAZZAPAN		•	–
A. STEFFANONI		•	▲
T. STEFANONI		•	▲
G. STRAZZA		•	–
E. TADINI	•		–
A. TITONEL		•	
F. TOMEA		•	
L. TORNABUONI		•	–
A. TOSI		•	–
M. TOZZI		•	–
A. TURCHIARO		•	–
V. TRUBBIANI	•		
G. UNCINI	•		
G. USELLINI		•	–
S. VACCHI		•	–
V. VAGO		•	▲
G. VANGI		•	
E. VEDOVA		•	–
C. VERNA	•		▲
R. VESPIGNANI		•	–
A. VIANI	•		▲
L. VIANI	•		▲
G. VIVIANI		•	▲
A. WILDT		•	–
V. ZECCHIN		•	
G. ZIGAINA		•	–
A. ZIVERI		•	–


L. Fontana


G. Balla


P. Manzoni


U. Boccioni


A. Burri

STRALCIAMO ALCUNI GIUDIZI DALLE LETTERE DI RISPOSTA PERVENUTE A "BOLAFFIARTE"

Per un preciso impegno della direzione della rivista, non sono pubblicati i nomi dei mittenti. Soltanto 5 risposte sulle 98 pervenute non erano firmate.

Critico d'arte francese: *«Inchiesta del tutto "a trappola" per il fatto che sono sempre degli sconosciuti che cambiano il gioco delle "reputazioni". Solamente gli sconosciuti sono superiori ai "conosciuti" che pensano soltanto, nel migliore dei casi, a mantenere la loro reputazione quasi sempre "gonfiata" a scapito dei veri creatori di ogni epoca. Si tratta quindi di un'impresa che mira a mantenere l'ordine gerarchico stabilito (estetico-finanziario) e di una manovra d'intossicazione molto nefasta. Ho cercato di rispondere malgrado tutto, con tutta l'"imparzialità" possibile e in modo confidenziale aggiungendo nomi importanti che mi meraviglia molto che abbiate "dimenticato"».*

Direttore di museo americano: *«Trovo la Vostra inchiesta eccezionalmente interessante, perché fondamentalmente onesta. Mi domando però quanti capiranno che non fate una borsa di mercato, ma un sondaggio di opinioni. Trovo divertente ed eccitante vedere se l'interesse di tanti specialisti nel mondo cresce o diminuisce nei confronti dei diversi artisti: serve a capire l'umore del momento ed anche come si muove il gusto. Per collezionisti e mercanti intelligenti la Vostra inchiesta è di straordinaria utilità».*

Mercante d'arte tedesco: *«Troppi artisti italiani che non conosciamo e di cui non abbiamo mai sentito parlare. Altrimenti l'idea è ottima, a me sembra molto più interessante della "hitlist" pubblicata da Willy Bongard in "Capital", la rivista economica tedesca».*

Critico d'arte francese: *«Non sono assolutamente convinto che ci sia convergenza tra l'interesse (disinteressato) che suscitano alcune opere in un determinato momento e l'interesse (finanziario) che vi possa essere per esse (oppure no). Il vostro sondaggio non si basa quindi su un equivoco?».*

Critico d'arte francese: *«La mia risposta è strettamente individuale. Credo che l'errore sarebbe quello di confondere la ricerca del valore proprio dell'artista con il calcolo delle quotazioni momentanee del mercato e dei voti nonché con la quantità di successo ottenuta nella stampa, alla televisione o alla radio. I pittori e gli scultori migliori si nascondono sempre e non si occupano né della propria gloria né della loro pubblicità. Non tocca a noi, critici, scoprirli?».*

Direttore di museo tedesco: *«Se le osservazioni che abbiamo fatto appositamente sugli artisti italiani sono poche è perché le opere di questi artisti non ci sono abbastanza note per poter esprimere un giudizio positivo o negativo».*

Critico d'arte italiano: *«La mia valutazione è soggettiva, volutamente soggettiva: ad esempio, so benissimo che l'interesse per Calderara è in aumento, ma ho preferito astenermi dal segnalarlo nell'apposita tabella. Per quanto riguarda l'elenco degli artisti, è gravissima la dimenticanza di uno scultore e ceramista come Leoncillo!».*

Critico d'arte francese: *«Non capisco molto bene il vostro questionario. Ho cercato di essere obiettivo poiché mi pare che vogliate questo. E così io non credo per niente a Olitski però è "obiettivamente" in rialzo. Meret Oppenheim è una piccola artista ma è in aumento. Kisling, acquistato dai giapponesi, è in rialzo mentre secondo me dovrebbe essere in ribasso, solo dal punto di vista artistico cioè dal mio punto di vista. Nel complesso mi sembra che mi chiediate l'opinione degli altri».*

Un amico milanese: *«Inchiesta non corretta: cosa dire per autori personalmente non conosciuti? Interesse stabile? E ancora per artisti di cui esistono poche opere? Inoltre la maggior parte non è omogenea (il + di Picasso è paragonabile al + di Boetti?). Suggerirei la casella "non so" come quarta».*

Mercante d'arte tedesco: *«Suddividere in futuro le liste secondo i classici e gli artisti contemporanei. Redigere una lista separata per i "giovani"».*

Mercante d'arte americano: *«Trovo ciò assolutamente disgustoso e senza senso!».*


D. Gnoli


G. Severini


A. Magnelli


G. Morandi


J. Kounellis

Tabella n. 7

STRANIERI: CHI TENDE AL RIALZO, CHI È STABILE O PERDE TERRENO

In questa tabella sono elencati in ordine alfabetico gli artisti il cui voto più alto è stato quello stazionario: tra di essi sono evidenziati nella colonna ▲ gli artisti per i quali il "voto" positivo è stato più alto di quello negativo, "tendenza" favorevole che abbiamo giudicato meritevole di venire rilevata. Infine, nell'ultima colonna si ricordano i voti ottenuti nella precedente inchiesta.

ARTISTA	▲	–	'73
G. AILLAUD		•	
H. ANTES	•		▲
R. ANUSKIEWICZ		•	
K. APPEL	•		▲
A. ARCHIPENKO	•		▲
ARMAN	•		▲
K. ARMITAGE		•	▲
E. ARROYO		•	
R. ARTSCHWAGER	•		
J. BAER		•	
J. BALDESSARI	•		
BALTHUS	•		
E. BARLACH	•		▲
A. A. BAUCHANT		•	–
A. W. BAZIOTES		•	–
R. BEAUCHAMP		•	–
R. BECHTLE		•	
M. BECKMANN	•		
L. BELL	•		
BEN VAUTIER	•		
E. BERMAN		•	
M. BERROCAL		•	–
J. BISSIER	•		▲
R. BISSIÈRE		•	–
P. BLAKE	•		–
M. BOCHNER	•		
C. BOMBOIS		•	–
P. BONNARD	•		
E. A. BOURDELLE		•	–
C. BRAVO		•	
C. BRYEN		•	▲
P. BURY	•		▲
A. CARDENAS		•	
J. CHAMBERLAIN		•	
R. CANOGAR		•	–
A. CARO	•		
CÉSAR	•		▲
L. CHADWICH		•	▲
E. CHILLIDA	•		
J. COLEMANN		•	
CORNEILLE		•	–
C. CRUZ DIEZ		•	▲
M. CUIXART		•	–
S. DALÍ	•		▲
A. D'ARCANGELO		•	▲
A. DAVIE	•		▲
S. DAVIES		•	
R. DAVIS		•	▲
R. DE LA FRESNAYE		•	–
S. DELAUNAY	•		▲
M. DENIS	•		
A. DERAIN	•		▲
G. DESCHAMPS		•	–
N. DE STÄEL	•		
N. DE ST-PHALLE		•	–
J. DEWASNE	•		–

ARTISTA	▲	–	'73
A. DIAS		•	
E. DIETMANN		•	
O. DOMINGUEZ	•		
R. DUFY		•	–
DE SEG. DUNOYER		•	–
D. DZAMONJA		•	–
D. EDDY		•	
EQUIPO CRONICA	•		
ERRO	•		–
M. ESTÈVE		•	–
J. FAUTRIER	•		▲
L. FEININGER	•		
L. FEITO		•	
R. FILLIOU	•		
L. FISCHER		•	
J. M. FOLON	•		▲
L. T. FOUJITA		•	
H. FRANKENTHALER		•	
O. FRIESZ		•	–
G. FRUHTRUNCK		•	–
N. GABO	•		▲
W. GAUL		•	
J. GENOVES		•	–
A. GLEIZES		•	–
O. GLIHA		•	
R. GOINGS		•	
J. GONZALES	•		▲
A. GORKY	•		
A. GOTTLIEB		•	–
C. GROSSBERG		•	
G. GROSZ	•		
F. GRUBER		•	–
P. GUSTON		•	
D. HAACKE		•	
G. HAESER		•	
R. HAINS		•	▲
S. HANTAI		•	–
H. HARTUNG	•		▲
S. W. HAYTER		•	–
E. HECKEL	•		▲
M. HEIZER	•		
J. HELION		•	
B. HEPWORTH	•		▲
J. HEROLD		•	
HERTÉ		•	
H. HOFMANN	•		
E. HOPPER	•		
J. HOYLAND		•	–
J. O. HUCLEUX		•	
F. HUNDERTWASSER		•	▲
R. INDIANA	•		▲
J. R. IPOUSTEGUI	•		▲
A. JAWLENSKY	•		▲
A. JONES	•		
A. KAPROW	•		
L. KASSAK	•		

ARTISTA	▲	–	'73
A. KATZ		•	
Z. KEMENY	•		
P. KING	•		
E. L. KIRCHNER	•		
M. KISLING		•	
R. KITAJ		•	▲
O. KOKOSCHKA	•		▲
G. KOLAR	•		▲
K. KOLLWITZ	•		▲
P. KOWALSKY	•		–
A. KUBIN	•		▲
F. LABISSE		•	–
W. LAM	•		
A. LANSKOY		•	
M. LAURENCINE		•	–
H. LAURENS	•		▲
LE CORBUSIER	•		
J. LE GAC	•		
J. LE PARC		•	▲
L. LEVINE		•	
A. LIBERMANN		•	
M. LIEBERMAN	•		
J. LIPCHITZ	•		▲
R. P. LOHSE	•		
R. LONG	•		
A. G. LOPEZ		•	–
H. O. MACK		•	▲
A. MACKE	•		▲
J. B. A. MAILLOT		•	–
G. MALKINE		•	
F. MARC	•		▲
C. MARCA-RELLI		•	
L. MARCOUSSIS		•	–
J. MARIN		•	
MARISOL		•	
A. MARQUET		•	▲
E. MARTIN		•	
G. MATHIEU		•	–
R. MC LEAN		•	
EL. T. MESENS	•		▲
J. METZINGER	•		–
H. MICHAUX	•		–
M. MILLARES		•	–
A. MINTCHINE		•	
A. MIRALDA		•	
J. MITCHELL		•	
J. MONORY	•		▲
F. MORELLET	•		
M. MORLEY	•		
ED MOSES		•	
R. MOTHERWELL	•		▲
E. NAY		•	
L. NEVELSON	•		▲
H. NITSCH		•	
A. NOBUYA		•	
I. NOGUCHI		•	–
K. NOLAND		•	▲
J. OLITSKI	•		
G. O'KEEFFE	•		
M. OPPENHEIM	•		
D. OPPENHEIM	•		
J. ORTEGA		•	
W. PAALEM		•	
E. PAOLOZZI		•	–
D. PARRISH		•	
J. PASCIN		•	
P. PEARLSTEIN		•	
M. PECHSTEIN	•		▲
C. M. PEDERSEN		•	▲
A. PENALBA		•	–
B. PEPPER		•	–
C. PERMEKE		•	▲
O. PIENE		•	–
S. POLIAKOFF	•		–
L. POONS	•		

ARTISTA	▲	–	'73
J. POUGNY		•	
P. PROCKTOR		•	▲
F. RADZIWILL	•		–
A. RAINER		•	
J. P. RAYNAU		•	–
M. RAYSSE	•		–
REINHOUD		•	
C. RICHARDS		•	
G. RICHIER		•	
H. RICHTER	•		
B. RILEY	•		▲
K. RINKE	•		
J. P. RIOPELLE		•	–
D. RIVERA		•	
L. RIVERS	•		–
D. ROCKBURNE	•		
D. ROT	•		
G. ROUAULT	•		▲
J. SALT		•	
A. SAURA		•	–
C. SCHAD	•		▲
O. SCHLEMMER	•		
J. SCHMETTAU		•	▲
SCHMIDT-ROTTLUFF	•		▲
B. SCHONZHEIT		•	
B. SCHULTZE		•	
E. SCHUMACHER		•	
G. SEGAL	•		–
E. SEMPERE		•	
M. SEUPHOR		•	–
B. SHAHN	•		▲
P. SIGNAC	•		
D. A. SIQUEIROS		•	
R. SMITH	•		▲
T. SMITH	•		–
P. SMITHSON	•		
F. SOBRINO		•	
K. SONNIER		•	
R. J. SOTO	•		▲
P. SOULAGES		•	–
C. SOUTINE	•		▲
D. SPOERRI	•		–
L. SURVAGE		•	
G. SUTHERLAND	•		
TAKIS		•	
R. P. TAL COAT		•	
R. TAMAYO		•	
D. TANNING		•	
S. TAUBER	•		
H. TÉLÉMAQUE	•		–
P. THEK		•	
W. THIEBAUT		•	
J. TILSON	•		–
M. C. TOJEN		•	
E. TROVA		•	
R. TUTTLE	•		
G. UECKER	•		▲
N. URIBURU		•	
M. UTRILLO		•	–
F. E. VALLOTTON		•	
L. VALTAT		•	
K. VAN DONGEN	•		▲
B. VAN VELDE	•		▲
V. VELICKOVIC	•		
M. H. VIEIRA da Silva	•		▲
J. VILLON	•		
C. VISEUX		•	–
M. DE VLAMINCK		•	–
G. VORDENBERGE	•		▲
E. VUILLARD	•		▲
L. WEINER	•		–
W. WILEY		•	
F. WOTRUBA		•	▲
A. WYETH	•		
O. ZADKINE	•		▲

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GREETINGS AND
BEST WISHES
FOR CHRISTMAS
AND THE NEW YEAR

Edna (Warner) Allen

Would love to see you
if you are in Florida
do get in touch.

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ALLEN

January 13, 1966

Dear Edna:

I have just returned from Florida and find your very welcome Christmas card. Unfortunately, I was in Clearwater and Sarasota, very far away from Fort Lauderdale, convalescing from a recent illness. I wish we had been nearer so that we could visit.

A very happy New Year to you and your husband.

Sincerely,

Alfred H. Barr, Jr.
Director of Museum Collections

Mrs. Charles E. Allen
1515 SW 15th Avenue
Ft. Lauderdale, Florida

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AMADON

The Museum of Modern Art

To Mr. Willard Van Dyke

From Alfred H. Barr, Jr.

Date October 18, 1971

Re Enclosed clipping

December 21, 1966

Dear Dr. Amadon:

Just in case your library is missing this minor ephemeron.

(notebook on S. American birds.)

Yours,

Dr. Dean Amadon
Director, Department of Ornthology
American Museum of Natural History
West 81 Street
New York, New York

AHB:jsw
(signed in Mr. Barr's absence)

P.S. Our Ambassador Martin gave it to me in Buenos Aires a couple of weeks ago.

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Amberg -

The Museum of Modern Art

To Mr. Willard Van Dyke

From Alfred H. Barr, Jr.

Date October 18, 1971

Re Enclosed clipping

Dear Willard:

Perhaps you did not hear of the death of George Amberg. He worked at the Museum 1943 to 1948. He was more interested in film, though he worked on Dance and Theatre design.

You probably know all about him, particularly what he did in Minnesota. I was impressed by his work both in Germany and in this country.

I think this clipping should go into the archives of the Film Department.

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NEW YORK UNIVERSITY
School of the Arts
Department of Cinema Studies
Graduate Program
65 SOUTH BUILDING
WASHINGTON SQUARE, NEW YORK, N.Y. 10003
AREA 212 598-3212, 3261

May 28, 1971

Mr. Alfred H. Barr, Jr.
49 East 96 Street
New York, New York

Dear Alfred,

It was a very real pleasure to have met you recently at the Museum reception. I apologize for the delay in mailing you our bulletin. The present one is sadly out of date and the new edition is far from ready. However, it does give you a rough idea of the kind of program I developed over the past five years, starting from zero and ending up last summer with the approval of a Ph. D. degree in Cinema Studies.

I am very happy that I did have an opportunity to terminate my academic career on an affirmative note. Unfortunately, I have reached, in fact passed, retirement age, but I cannot see myself outside the environment of students and teaching, and I hope to find some opportunity to continue.

With all good wishes.

Sincerely,

George Amberg, Chairman
Department of Cinema Studies

GA/ap

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American Academy of Arts and Sciences

165 Allandale Street

Jamaica Plain Station, Boston, Massachusetts 02130

Telephone 617 522-2400

September 12, 1977

Dear Fellow:

In the Fall of each year, the Committee on Membership begins the task of electing new Fellows and Foreign Honorary Members to the American Academy. Since the nomination and election of members is a primary responsibility of Academy Fellows, we ask you to give this matter your careful attention.

Achievement in a specialized field certainly must be an important criterion for election to the American Academy. However, an active interest in the relation of one's own specialty to other disciplines and to broader social and cultural questions should be given considerable weight in your recommendations.

In considering candidates for election, it is suggested that you review the membership of the Academy, especially in your Class or Section, to determine if distinguished people have been overlooked. For your review of the current membership of the Academy, you may wish to consult your copy of the Records for 1975-76 and the list of newly elected Fellows which we sent to you in May.

If you wish to nominate someone who does not fall into one of the traditional classes and sections, you may suggest that he or she be considered in the unclassified category. Furthermore, if you believe that a sub-discipline or specialty is being overlooked because it does not fall into a traditional category, we would appreciate your recommendation for a special committee to review candidates in this area. Recently, for example, we have had such committees in applied mathematics and linguistics and we now have a special committee on agricultural sciences and economics. We also plan to appoint a committee to consider some of the special problems raised by the selection of Fellows in the arts.

We enclose two forms: a suggestion sheet and a nomination form. A nomination, supported by a brief statement concerning the candidate and signed by two Fellows, is especially helpful to the subcommittees on Membership. Since many Fellows inquire about the election procedures, we are also enclosing a copy of an article printed in the March 1974 Bulletin which describes them in some detail.

Additional copies of suggestion and nomination forms can be obtained from the Academy. Please be sure that all nominations reach the Academy by November 1.

THE COMMITTEE ON MEMBERSHIP
Victor F. Weisskopf, Chairman

Class I

Franklin A. Long
Richard M. Goody
Nelson J. Leonard
George Mackey
Robert V. Pound

Class II

Bernard D. Davis
Elso S. Barghoorn
Mildred Cohn
Clement Markert
Edward O. Wilson

Class III

Seymour M. Lipset
Moses Abramovitz
Philip E. Converse
Kenneth Keniston
Sidney Verba

Class IV

Jaroslav Pelikan
William Alfred
E. Talbot Donaldson
Maynard Mack
Carl Schorske

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American Academy of Arts and Sciences

165 Allandale Street, Jamaica Plain Station, Boston, Massachusetts 02130

DOCUMENTED NOMINATION CONFIDENTIAL

To be returned not later than November 1 for action the following Spring.

Please include on the following page, or in attachments, full information about the candidate, including the principal reasons the nominee should be favorably considered for election.

It is taken for granted that the nominee, if a scholar, will have appropriate degrees and will have published adequately; if a creative artist, will have produced works of art; if a man of affairs, will have made some success of these affairs. The question is therefore intended to elicit the real reasons why the nominee should be elected to the Academy. If he is a scholar, what have been his major contributions to his field, stated quite specifically; if he is an artist, what are the poems, plays, or other literary productions, or paintings, sculptures, or works of architecture on which his candidacy should rest; if he is a man of affairs working in business, education, or government, what has he done that is recognized as being noteworthy and outstanding, and what contribution of unmistakable value outside his own special field has he made to the life of his community or nation? If the candidate is younger than questions such as the above would presuppose, what are the specific qualities or achievements that cause the nominators to believe that their candidate has extraordinary promise? *The Membership Committee believes this information to be the most important that it can receive about a nominee.*

It has frequently been the practice of Fellows simply to refer the Membership Committee to *Who's Who.* The *Who's Who* records do not usually offer the kind of evaluation here sought. Nominators are expected to believe strongly enough in the quality of the individuals they nominate to be willing to supply information and their own evaluation in support of that belief.

Fellows should not notify a nominee that he has been nominated, since only a fraction of those nominated can be elected in any year.

Classes and Sections are titled as follows:

CLASS I. MATHEMATICAL AND PHYSICAL SCIENCES
Section 1. Mathematics
2. Physics
3. Chemistry
4. Astronomy and Earth Sciences
5. Engineering Sciences and Technologies

CLASS II. BIOLOGICAL SCIENCES
Section 1. Molecular Biology
2. Cellular and Developmental Biology
3. Physiology and Experimental Psychology
4. Evolutionary and Environmental Biology
5. Medicine

CLASS III. SOCIAL ARTS AND SCIENCES
Section 1. Social Relations
2. Economics
3. Political Science
4. Law
5. Public Affairs and Business Administration
6. Educational and Scientific Administration

CLASS IV. HUMANITIES
Section 1. Philosophy and Theology
2. History and Archaeology
3. Philology and Criticism
4. Literature
5. Fine Arts

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DOCUMENTED NOMINATION

Date . . . . . .

We nominate . . . . . .
FIRST NAME MIDDLE NAME(S) SURNAME

. . . . . .
(TITLE)

of . . . . . .
(INSTITUTION AND ADDRESS)

as a . . . . Fellow or . . . . Foreign Honorary Member of the Academy in Class . . . . Section . . . .

Signatures of two Fellows making nomination

1. . . . . .2. . . . . .

DOCUMENTATION

(Include below or in attachments)

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ELECTION OF ACADEMY MEMBERS

Each year the American Academy elects approximately 100 Fellows and 25 Foreign Honorary Members in a wide range of fields. Since the election of members is a critical aspect of any honorary society, and one that is often not well understood by the membership, it may be helpful to present a brief summary of the election procedures followed by the Academy.

The election of new members begins in September with an invitation to all Fellows to submit names of candidates, either as suggestions or as documented nominations, to the Committee on Membership. A suggestion is simply a notation of the name, title, and institutional affiliation of a person who should be considered for membership; sometimes more information about such candidates is provided in a letter. A documented nomination, which must be signed by two Fellows, includes considerable information about the candidate's contribution to his field or to the life of his community and the nation. Documented nominations carry much greater weight than suggestions, but they do not ensure that a nominee's name will necessarily appear on the Appraisal List.

Fellows who propose names for consideration by the Membership Committee are urged to provide as much background information as possible about their candidates. Although a list of publications and titles may seem excessively formal, this kind of documentation is useful to the Committee in assessing the qualifications of prospective members.

In the fall, the membership subcommittees for the four classes, with the Vice-President of each class acting as chairman, meet to review all the names submitted and to make additional nominations. While every effort is made to assure a broad representation of fields, it is impossible for all disciplines to be represented with only five members on each subcommittee. Some sections, for example, include more than one field -- history and archaeology in Class IV, Section 2 and astronomy and geology in Class I, Section 4 -- and even cohesive sections, such as those devoted to chemistry and physics are, in fact, composed of numerous subspecialities. In recent years, this problem has been alleviated to a considerable extent by the appointment of special consultants who advise the subcommittees on candidates in particular disciplines as the need arises.

It is the task of the four class subcommittees to draw up a list of nominees for the appraisal of all Fellows of the Academy. Each of the subcommittees selects about 50 nominees for Fellowship and 15 for Foreign Honorary Membership. In addition, the Appraisal List includes two special categories of nominees. The "unclassified" section denotes those individuals whose work falls between established disciplines. The decision to place a nominee in the unclassified section is generally made by the members of a class subcommittee who feel that a particular candidate would be at a disadvantage if classified in terms of a traditional academic discipline. The second type of special category has been established to encourage the election of Fellows in new fields or in fields that are currently underrepresented in the Academy. For example, ad hoc committees have been appointed by the Membership Committee to recommend candidates in linguistics and in applied mathematics, computer sciences, and statistics. Those elected from the special categories will eventually be assigned to the most appropriate class and section by the Membership Committee and the Council.

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In evaluating prospective members of the Academy, the class subcommittees, the consultants, and the ad hoc committees are asked to give particular attention to distinguished individuals who, for one reason or another, have been overlooked in the past, and to younger persons with outstanding qualifications. Ultimately, however, the main criterion for election remains intellectual excellence manifested through achievement.

After the Appraisal List is compiled, it is sent to all Academy Fellows with a request to rate and comment on the candidates. Since not all candidates can be elected, the list is confidential. Voting is tabulated on the basis of a rating system from 1 to 10, with a distinction made between the number of votes by Fellows within a candidate's section and the number by Fellows in other sections.

Guided by the results of the voting and by their own knowledge of the candidates, the members of the class subcommittees meet in the spring to make their recommendations for election. The total number to be elected each year is specified by the Council, acting upon the recommendation of the Committee on Membership. In recent years, it has been set at 100 new Fellows and 25 Foreign Honorary Members, although minor variations from that number are permitted. The quota of candidates for each subcommittee is determined by the quality of candidates in all sections and by the size of the special categories; generally, however, each subcommittee recommends between 20 and 25 candidates. The entire Membership Committee is consulted about those candidates to be recommended in special categories.

In April, the President and the four Vice-Presidents present the recommendations of the Committee on Membership to the Council. Councilors may voice opinions and accept or reject candidates but they may not add new names to the list drawn up by the Membership Committee. The Council then presents its approved list to the Academy membership at the Annual Meeting in May when final election takes place.

From the Bulletin of the American Academy, March 1974

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American Academy of Arts and Sciences

165 Allandale Street, Jamaica Plain Station, Boston, Massachusetts 02130

Committee on Membership
American Academy of Arts and Sciences

Gentlemen:

In my opinion there are a number of individuals who should be considered as Fellows or Foreign Honorary Members of the Academy. In addition to any documented nominations I may make, I present the following names for consideration by the Committee on Membership.

Fellows

Name	*Title*	*Institution*	**Class, Section*

Foreign Honorary Members

Comments *(Please use other side for additional space.)*

Signature of Fellow

In order for the Committee on Membership to have sufficient time to consider these suggested names, this form should be returned by November 1.

*Classes and Sections are titled as follows:

CLASS I. MATHEMATICAL AND PHYSICAL SCIENCES
Section 1. Mathematics
2. Physics
3. Chemistry
4. Astronomy and Earth Sciences
5. Engineering Sciences and Technologies

CLASS II. BIOLOGICAL SCIENCES
Section 1. Molecular Biology
2. Cellular and Developmental Biology
3. Physiology and Experimental Psychology
4. Evolutionary and Environmental Biology
5. Medicine

CLASS III. SOCIAL ARTS AND SCIENCES
Section 1. Social Relations
2. Economics
3. Political Science
4. Law
5. Public Affairs and Business Administration
6. Educational and Scientific Administration

CLASS IV. HUMANITIES
Section 1. Philosophy and Theology
2. History and Archaeology
3. Philology and Criticism
4. Literature
5. Fine Arts

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American Academy of Arts and Sciences

165 Allandale Street

Jamaica Plain Station, Boston, Massachusetts 02130

Telephone 617 522-2400

July 1, 1976

TO: Fellows of the American Academy

In the past weeks the Academy has had a most unusual and attractive offer from an anonymous donor of a new home in a convenient location in Boston, minutes from Logan airport, the Massachusetts Institute of Technology and Harvard University. On June 24, the Council and Executive Board met in extraordinary session to consider the offer (at that time it was not yet final) and to weigh it against other long term housing options. Those present at the meeting voted unanimously to accept the offer if it were to be made. Within the past week the offer has become a reality.

The donor's proposal is to construct a building, with an adequate endowment for maintenance specially designed for the Academy; it will contain 43,000 square feet of space (as against 17,000 square feet of Academy space at Brandegee House). The design of the building by Johnson-Hotvedt Associates has been approved by the donor and a special Academy building committee consisting of Victor F. Weisskopf, Thomas Boylston Adams, Harvey Brooks, Edward Purcell, John Voss, and Bradford Washburn. It has ample space for all Academy functions.

The new building will have many advantages; it has been designed with particular attention to all existing Academy activities -- Stated Meetings, conferences, seminars, and the like. In addition, it has adequate space for informal gatherings and meetings (a number of different functions of varying size can be held simultaneously without intruding on one another). There is office space for visiting scholars, a motel only two blocks away, and ample parking space.

The precise location of the new building will be announced by Michael Dukakis, Governor of Massachusetts, at a press conference on Thursday, July 8.

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The officers and the Council expressed great regret at leaving Brandegee House, but it was felt that the attractiveness of the present offer weighed against the constraints of remaining at Brandegee House left no alternative. If the Academy were to continue to keep its headquarters at Brandegee House, it would have to raise about $3,000,000 for renovation and an endowment for maintenance.

We are grateful to the Trustees of the Brandegee Charitable Foundation and particularly to the current Chairman, Charles Boit, for the support given us over the years and for their understanding with regard to this decision. We are continuing discussions with the Brandegee Charitable Foundation and with our co-tenants, the Neurosciences Research Program of the Massachusetts Institute of Technology, to determine whether Brandegee House can continue to be made available for occasional meetings and conferences of the Academy.

Very shortly the Academy will launch a drive for endowment funds. With an endowment of only $1.3 million the Academy has no reserves and all but a small portion of its program is supported by current income raised from foundations. The aim is to raise $6 million for Academy programs. With new quarters already provided by a generous donor and endowed for maintenance the problem of housing is put behind us, and we are free to engage in the important effort to raise money for the intellectual activities for which the Academy was founded and which it will now be able even more vigorously to pursue as it enters its third century of service to the nation and to mankind.

Victor F. Weisskopf

Victor F. Weisskopf, President

Thomas Boylston Adams

Thomas Boylston Adams, Treasurer

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Recd 12/15/70

AMERICAN ASSOCIATION OF MUSEUMS

2233 Wisconsin Avenue, N.W. Washington, D. C. 20007 (202) 338-5300

AHB did not reply 1/11/71

14 December 1970

Mr. Alfred Barr, Jr.
11 West 53rd Street
New York, New York

Dear Mr. Barr:

Under the Honorary Chairmanship of Miss Ima Hogg, the American Association of Museums is sponsoring a benefit loan exhibition, Americans at Home and Abroad at the Meredith Long Galleries in Houston, Texas, opening March 26, through April 16, 1971. A Fact Sheet is enclosed for further information.

Since this is the major fund-raising activity of the Association, it is essential that the anticipated gross proceeds of this function be preserved. To this end, a Patrons Committee is being formed under the leadership of Mr. John H. Lindsey and Mr. Alexander McLanahan, and it is our earnest hope that you will agree to become members of this Committee. The Patrons' contribution is $250 ($250 is tax deductible. Under provisions of the new Tax law, the American Association of Museums is considered to be a "public charity" and not a private foundation as defined in section 509(a) of the Internal Revenue Code). For this contribution, the Patron will receive two tickets for the benefit and the name of each Patron (or the organization which he represents) will be listed in the catalogue and on the invitation.

I am sure you must know how meaningful your early attention to this matter will be to the American Association of Museums and to the conservation of cultural life in this country.

Cordially,

Helen Moore Williams
Mrs. Earle Kress Williams
National Co-Chairman

John A. Beck
Mr. John A. Beck
National Co-Chairman

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AMERICAN ASSOCIATION OF MUSEUMS

2233 Wisconsin Avenue, N.W. Washington, D. C. 20007 (202) 338-5300

NEW DIRECTIONS OF SERVICE TO THE MUSEUMS OF AMERICA

AND TO THE PUBLIC

The American Association of Museums is the non-profit organization which, since 1906, represents museums of art, history, and science on a national level. Its purpose is to promote the goals of museums as cultural, educational, and scientific centers in the United States. Over 1,100 museums belong to the organization, along with 3,200 individuals, 200 libraries and 200 foreign members.

Because of the growing awareness that museums are a critical and living part of communities across the nation, the role of the Association today is more vital than ever. More than 600 million visits were made to museums last year! The phenomenal growth of museums in the past decade and the unprecedented, dynamic increase of public interest in museums today has created new opportunities for these institutions and the American Association of Museums to better serve the public.

The Association is actively working on the following programs:

(1) A national accreditation program for museums which will enable the public to identify museums and compare them with objective standards of operation and performance. Also, this will assist museums in the effort to raise professional standards. An effective accreditation program will provide a tool of the utmost value to private and public agencies, to state, local, and national legislative bodies, to the general public, and to museums themselves.

(2) Educating the museum community about provisions of new tax legislation and regulations, which apply to museums.

(3) Developing statistical reports on museum operations in America, including quality and location of resources, conservation, goals, administration, and personnel.

(4) Coordinating museums on a state and regional basis to form a network of communication between museum professionals. Special seminars are needed to focus attention on technical aspects of the museum programs and how museums can best serve the needs of the public.

(5) Researching areas of private and public sources of museum support.

(6) Establishing a national museum Trustee Committee to coalesce the efforts of museum trustees and museum directors with regards to tax implications, federal and state support, application of professional museum standards, and the preservation and conservation of our cultural heritage.

The American Association of Museums derives the base of its income from membership dues. This income must be supplemented occasionally to help the Association serve the needs of museums in America.

* * * * * * * * *

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AMERICAN ASSOCIATION OF MUSEUMS

2233 Wisconsin Avenue, N.W. Washington, D. C. 20007 (202) 338-5300

BENEFIT LOAN EXHIBITION

FOR THE

AMERICAN ASSOCIATION OF MUSEUMS

EVENT: AMERICANS AT HOME AND ABROAD-American Paintings 1870-1920
Private opening - night preview and loan exhibition of 19th and 20th Century American Paintings from private collections and museums throughout the United States.

DATE: March 26, 1971: Opening night.
March 27 through April 10: Open to the public.

PLACE: Meredith Long Galleries, 2323 San Filippe Road, Houston, Texas

HONORARY CHAIRMAN: Miss Ima Hogg

NATIONAL CHAIRMEN: Mrs. Earle Kress Williams
Mr. John A. Beck

PATRON CHAIRMEN: Mr. John H. Lindsey
Mr. Alexander McLanahan

REGIONAL CHAIRMEN: Mrs. Harry Lynde Bradley, Midwest; Mrs. Walter Davis and Mrs. Peter Roussel Norman, Louisiana; Mrs. Eleuthere I. du Pont, Northeast; Mrs. Muriel Bultman Francis, Southeast; Mrs. Walter Nelson Pharr, New York; Mr. George Rosborough, Missouri; Mrs. A. B. Sheldon, Mountain Plains

TEXAS CHAIRMEN: Mrs. Charles Leavell, El Paso; Mr. Charles E. Maedgen, Jr., Lubbock; Mrs. Alfred Negley, San Antonio

PATRONS: $250 per couple ($250 is tax deductible*)

TICKETS: $40 per person opening night ($35 is tax deductible*).
*Under provisions of the new tax law, the American Association of Museums is considered to be a "public charity" and not a private foundation as defined in Section 509(a) of the Internal Revenue Code.

CATALOGUE: Introduction by Phillippe de Montebello, Director, Museum of Fine Arts of Houston. Forward by Mr. Lawrence Curry, Curator of American Art, Los Angeles County Museum of Art.

ARTISTS TO BE INCLUDED IN EXHIBITION: Benson, Cassatt, Chase, Frieseke, Glackens, Hassam, Henri, Lawson, Metcalf, Prendergast, Robinson, Sargent, Twachtman, Weir, Whistler

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American Academy in Rome

AMERICAN ACADEMY IN ROME

101 PARK AVENUE · NEW YORK · NEW YORK 10017

March 10, 1975

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Barr:

On behalf of the Board of Trustees, I would like to thank you for serving on the painting jury. The Trustees are most grateful for the time you have so generously given.

I would also like to extend our thanks to Mrs. Barr for her kindness in joining you at the warehouse meeting.

It was a great pleasure to meet you both. With all good wishes,

Sincerely yours,

Emily Boland

Emily Schumacher Boland
Executive Secretary

NEW ADDRESS (on or about April 1, 1975)
41 East 65th Street
New York, New York 10021

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American Academy in Rome

AMERICAN ACADEMY IN ROME

101 PARK AVENUE · NEW YORK · NEW YORK 10017

March 10, 1975

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Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

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Sincerely yours,

Emily Boland

Emily Schumacher Boland
Executive Secretary

AMERICAN ACADEMY IN ROME · 101 PARK AVENUE · NEW YORK, N.Y. 10017

NEW ADDRESS (on or about
April 1, 1975)
41 East 65th Street
New York, New York 10021

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Am. Chess Fndtn

February 3, 1972

Mr. Sidney Wallach
Executive Director
American Chess Foundation
14 East 60th Street
New York, New York 10022

Dear Mr. Wallach:

I have been away and regret not having answered your letter of December 13th.

I am afraid I cannot be of much help to the Fund and wish I could give more.

Enclosed is a small check.

Sincerely,

Encl.

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Anand

The Museum of Modern Art

To Susan Stedman

From Monawee Richards

Date May 7, 1971

Re Attached correspondence

Dear Susan:

Here are copies and carbons of the entire correspondence with Dr. Anand and Mrs. Chand. I hope Mrs. Chand will receive the letter in time. The original took long enough in coming here.

Since I got Dr. Anand's address from Waldo's files, he may very well know him - certainly of him - and so I guess he should be alerted about this on his return from Japan. Pierre Apraxine, as you know, is in charge of our viewing program.

Chand has a useful and rewarding stay in New York.

My cordial greetings,

Sincerely,

Alfred H. Barr, Jr.
Counselor to the Board of Trustees

Dr. Mulk Raj Anand
MARG
38 Bank Street
Bombay 1, India

AHB:mar

P.S. I am enclosing a copy of my letter to Mrs. Chand.

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Copy to SUSAN STEDMAN (with copies of original correspondence)

May 7, 1971

Dear Dr. Anand:

Your letter of 8th April concerning Mrs. Suruchi Chand was received only this week. I hasten to reply. I retired as Director of the Museum Collections several years ago, and therefore feel I could be of little help to Mrs. Chand. Although I would be happy to meet her, unfortunately, I shall be away.

I am writing Mrs. Chand today that she should ask for Miss Susan Stedman, of our International Study Center, when she comes to the Museum. Miss Stedman has assured me she will try to see that Mrs. Chand has a useful and rewarding stay in New York.

My cordial greetings,

Sincerely,

Alfred H. Barr, Jr.
Counselor to the Board of Trustees

Dr. Mulk Raj Anand
MARG
38 Bank Street
Bombay 1, India

AHB:mar

P.S. I am enclosing a copy of my letter to Mrs. Chand.

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MULK RAJ ANAND

Rec'd 5/3/71

8th April, 1971.

My dear friend,

This is to present to you Mrs Suruchi Chand, a young artist friend of mine, who comes to the West as a student for a few months.

She is talented and skilful, but still finding her way. So hers is a kind of piligrim's progress.

As you know, she would gain from meeting artists, visiting studios and galleries. She does not speak French and being a charming young Indian girl, rather shy. In the quick-moving world of Europe and America, it is not possible for a visitor who comes for the first time to make her way easily.

I know you will be charmed by her and help her in any way you can.

I send you my warm regards.

Yours sincerely,

Mulk Raj Anand

Mulk Raj Anand.

Marg
38 Bank St
Bombay 1

Walds
Late 20th May

Runs a glossy magazine in India. Eddie Cahill wrote an article for his mag. many years ago.

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SURUCHI CHAND

Ramesh Chand

Tele: 369864

71 ~~43~~ A "Meher Apartments"
Altamount Road,
Bombay. 26
INDIA

8th April, 1971.

Dear Mr Alfred Barr Jr.

I will be visiting New York on the 29th of May for about a couple of weeks and would be very happy if I can get to see you. I am carrying with me some of my works and slides of pieces which were not so easily portable.

Dr. Mulk Raj Anand has persuaded me to take this adventurous trip and told me of your interest in Art.

I will be looking forward to seeing you.

Yours sincerely,

Suruchi Chand

Suruchi Chand.

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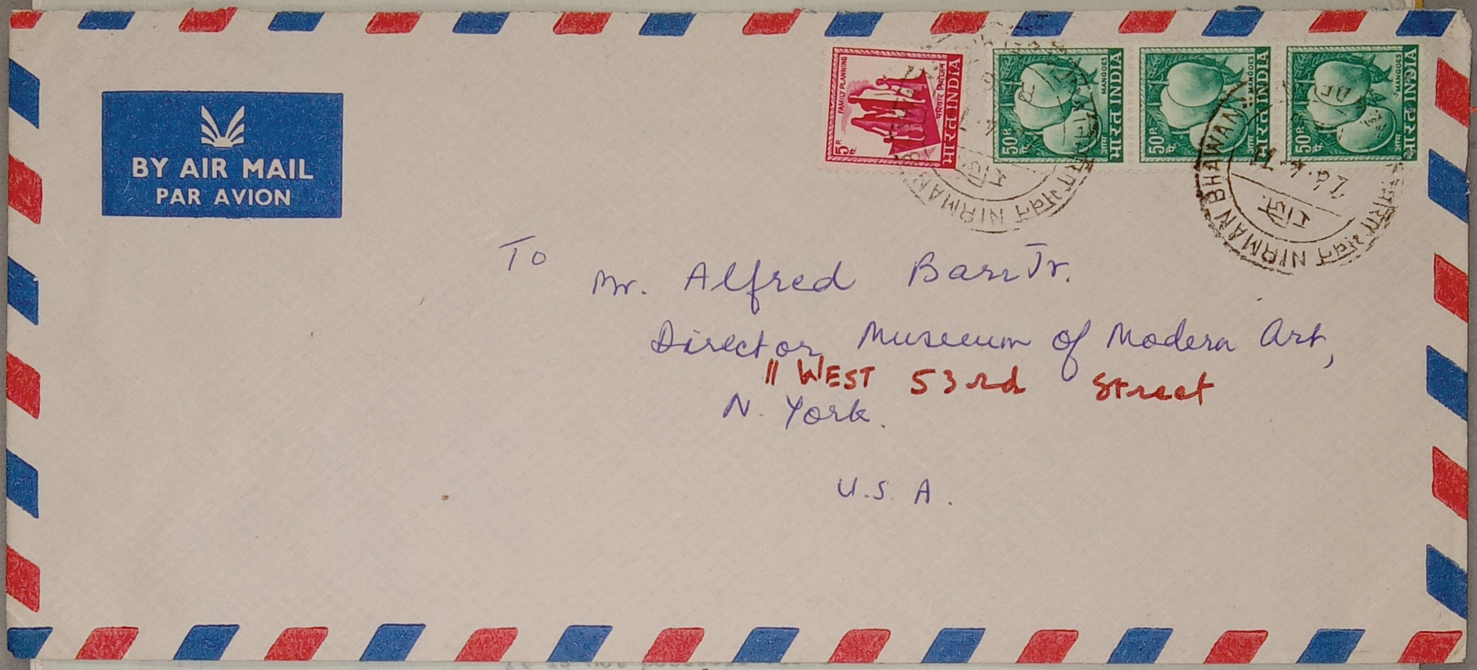

To Mr. Alfred Barr Jr.
Director Museum of Modern Art,
11 WEST 53rd Street
N. York.

U.S.A.

Your letter of 8th April was not received at the Museum until 3rd May. I hasten to reply and hope this letter will reach you before your departure.

Unfortunately I shall not be in New York at the time of your visit and I am sorry not to be able to greet you. Since I retired as Director of the Museum Collections several years ago, I doubt I could be of much help to you.

However, there are others at the Museum who can possibly be helpful. When you come to the Museum, you should ask for Miss Susan Stedman who is in charge of our International Study Center. She is in a position to make arrangements for you to show your slides to some of the Curators, advise you which galleries you might be most interested in seeing, etc. She has assured me she will be happy to help in any way she can.

I hope you will find your stay in New York interesting and rewarding.

Sincerely,

Alfred H. Barr, Jr.
Counselor to the Board of Trustees

AHB:mar

Copy to Dr. Mulk Raj Anand

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Mrs Suruchi Chand,
71A, Meher Apartments,
Altamount Road, Bombay-26. (INDIA)

Dear Mrs. Chand:

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Unfortunately I shall not be in New York at the time of your visit and I am sorry not to be able to greet you. Since I retired as Director of the Museum Collections several years ago, I doubt I could be of much help to you.

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Sincerely,

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Counselor to the Board of Trustees

AHB:mar

Copy to Dr. Mulk Raj Anand

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COPY TO: Miss Susan Stedman - with copies of original correspondence

May 7, 1971

Mrs. Suruchi Chand
c/o Ramesh Chand
71 A "Meher Apartments"
Altamount Road
Bombay, 26, India

Dear Mrs. Chand:

Your letter of 8th April was not received at the Museum until 3rd May. I hasten to reply and hope this letter will reach you before your departure.

Unfortunately I shall not be in New York at the time of your visit and I am sorry not to be able to greet you. Since I retired as Director of the Museum Collections several years ago, I doubt I could be of much help to you.

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Counselor to the Board of Trustees

AHB:mar

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MULK RAJ ANAND

Rec'd 5/3/71

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She is talented and skilful, but still finding her way. So hers is a kind of piligrim's progress.

As you know, she would gain from meeting artists, visiting studios and galleries. She does not speak French and being a charming young Indian girl, rather shy. In the quick-moving world of Europe and America, it is not possible for a visitor who comes for the first time to make her way easily.

I know you will be charmed by her and help her in any way you can.

I send you my warm regards.

Yours sincerely,

Mulk Raj Anand

Mulk Raj Anand.

Marg
38 Bank St
Bom Bay 1

Wards back 20th May

Runs a glossy magazine in India. Eddie Cahill wrote an article for his mag. many years ago.

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SURUCHI CHAND

C/o.Ramesh Chand

Tele: 369864

71 A "Meher Apartments"
Altamount Road,
Bombay.26
INDIA

8th April, 1971.

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Yours sincerely,

Suruchi Chand

Suruchi Chand.

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cc: Candidate file

ANDERSON

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE, MASSACHUSETTS 02139

OFFICE OF THE DEAN

December 15, 1967

rec 12.26.67

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Barr:

This is to thank you most warmly for your letter of November 15, 1967 regarding the work of Professor Wayne V. Andersen, especially in its appreciation for his researches on Gaugin and Cezanne. This has formed a most valuable part of our documentation on his behalf.

Sincerely,

Lawrence B. Anderson

Lawrence B. Anderson

LBA:as

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ANDERSON

cc: Candidate file ~~(confidential)~~

November 15, 1967

Dear Mr. Anderson:

Forgive my delay in not answering your letter immediately. I have been out of town.

My acquaintance with Wayne Anderson is limited to an hour or so at luncheon about a year ago. I liked him very much at the time and found that I made a note to this effect: "Lunched with him and Selz. Impressed by him. Believe he is reorganizing M.I.T.'s visual arts staff with conviction and imagination."

I asked to have a letter from him with an account of his academic career and publications. I read through his article "Cézanne's Sketchbook", Burlington Magazine, May, 1962 and another article "Neglected Theory of Art History" in the Journal of Aesthetics, Summer, 1962. The Cézanne article was dry but I thought very sound in scholarship. The article on aesthetics seemed erudite, but I could not gauge its virtues since I am not adequate.

I liked his review of an exhibition of Alexander Calder's work at the Guggenheim Museum published in Art Forum, March, 1965.

I also find a note suggesting that in addition to Peter Selz, we might consult Professors Wittkower and Schapiro.

I'm sorry to say I cannot give you any further opinion.

Sincerely,

Alfred H. Barr, Jr.

Mr. Lawrence B. Anderson
Office of the Dean
Massachusetts Institute of Technology
School of Architecture and Planning
77 Massachusetts Avenue
Cambridge, Massachusetts 02139

AHB:jsw
(Dictated by Mr. Barr in New York; signed in his absence)

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need to see this folder

cc: AHB, Stockbridge
Barr files, ANDERSON E

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE, MASSACHUSETTS 02139

OFFICE OF THE DEAN

October 27, 1967
re 10/30/67

Dr. Alfred Barr, Jr., Director
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Dr. Barr:

Professor Wayne V. Andersen is now being considered for reappointment with tenure in the Department of Architecture at M.I.T. He has been at M.I.T. since 1964. In addition to his responsibilities as senior scholar in the History of Art, he is currently Director of Exhibitions and Chairman of the Committee on the Visual Arts. To each of these he has brought a singular zest and penetrating observations.

To support his appointment with tenure we must assess the nature of his contribution in the larger academic context. We understand that you are familiar with the work of Professor Andersen and believe that you would be particularly well suited to comment on the contribution which his scholarship has made to the field, and to evaluate it in relation to the work of other outstanding critics, teachers, and/or exhibition directors.

It would be a great assistance to us if you could give us your comments in the near future, and we would be most appreciative of your help.

Sincerely,

Lawrence B. Anderson

Lawrence B. Anderson

LBA:as

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ANDERSON
Sanbini

December 9, 1966

Dear Mrs. Anderson:

Your letter to Mr. Barr, enclosing a copy of his book What is Modern Painting?, arrived today. At your request he has inscribed it for your mother and I am now sending it on to you with best wishes for this holiday season.

Sincerely,

Jane S. Welles
Secretary to Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Concetta Anderson
1842 Oxford Road
Grosse Point Woods
Michigan 48236

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ANDERSON
(Cubism & Abstract Art)

October 31, 1977

Martha S. Anderson
Apt. 265
3020 Hewitt Avenue
Silver Spring, Maryland 20906

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dissertation on this show.

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lfred Barr, who
le for interviews or

st wishes for your

Sincerely yours,

Pearl L. Moeller,
Supervisor of Special Collections

1842 Oxford Rd.
Grosse Pointe Woods
Michigan 48236

Dear Mr. Barr,

Your father performed the wedding ceremony for my parents, Rev. & Mrs A.E. Santini, in 1925 in Detroit. My father was then pastor of the First Italian Presbyterian Church, but he died less than ten years later.

My mother saw this book of yours and indicated that she would like it for Christmas, for sentimental reasons.

I wonder if you would

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... autograph it for her, perhaps with a brief inscription. Thank you so much.

Sincerely,
Concetta Anderson

ANDERSON
(Cubism + Abstract Art)

October 31, 1977

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our telephone
to speak to several
al departmental files
give it the thoughtful

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ion: Cubism and
the consensus of
do not have enough
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material and the most
fred Barr, who
e for interviews or

we are sorry to disappoint you, and send our best wishes for your graduate work.

Sincerely yours,

Pearl L. Moeller,
Supervisor of Special Collections

PLM/al

cc Monawee Richards
Cora Rosevear
Files

many thanks
- P.L.M. -

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ANDERSON
(Cubism + Abstract Art)

October 31, 1977

Martha S. Anderson
Apt. 265
3020 Hewitt Avenue
Silver Spring, Maryland 20906

Dear Ms. Anderson,

I am very sorry indeed that it has taken us so long to answer your kind letter of September 6th. As I mentioned in our telephone conversation of September 29th, it was necessary to speak to several of our curatorial staff members and search several departmental files before we could properly answer your request and give it the thoughtful consideration we believe it deserves.

We deeply appreciate your interest in the Museum and your desire to write a doctoral based upon our landmark exhibition: Cubism and Abstract Art, 1936. Regrettably, however, it is the consensus of opinion, based upon our findings, that we simply do not have enough research information available to warrant a PhD dissertation on this show.

The one person who could give you the background material and the most critical information on the exhibition is Mr. Alfred Barr, who unfortunately is in ill-health, and not available for interviews or correspondence.

We are sorry to disappoint you, and send our best wishes for your graduate work.

Sincerely yours,

Pearl L. Moeller,
Supervisor of Special Collections

PLM/al

cc Monawee Richards
Cora Rosevear
Files

many thanks
- P.L.M. -

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Archipenko

April 20, 1972

Mrs. Katherine J. Michaelsen
Columbia University
Department of Art History and Archaeology
New York, New York 10027

Dear Mrs. Michaelsen:

I am sorry to be so long in answering your letter about Archipenko. I am afraid that since writing Cubism and Abstract Art, I have worked very little on Archipenko beyond very occasional remarks about the problem of dating. I do not think I can help you at this time, especially since I am extremely busy trying to complete a long book.

Sincerely,

Alfred H. Barr, Jr.

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ARP

May 2, 1966

Dear Marguérite:

Thank you for your letter of April 28. I had heard of your illness and I am very pleased you will shortly be very much better.

My very best to you and to Hans.

Sincerely,

Alfred H. Barr, Jr.

Mme. Marguérite Arp
Ronco dei Fiori
Locarno
Switzerland

AHB:mf

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(Mme) Marguérite Arp
Ronco dei Fiori
CH 6604 Locarno

April 28, 1966

Mr. Alfred H. Barr Jr.
The Museum of Modern Art
11 West 53 Street
New York N.Y. 10019 (Rec'd May 2)

Dear Alfred Barr:

Arp and I are very very pleased with your letter of April 18 and thank you very much for having been so helpful in this matter. Arp left just now for a few days in Paris and I am glad to tell you that my second eye-operation in Bellinzona seems to have been successful. I hope to be, in a few weeks, as well as before this long period of illness.

Yours very sincerely

M. Arp

(Mrs. Marguérite Arp)

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~~small piece~~
24-1-66
Jane Wade remembers a small Arp of which Dave made steel casts and may have given some away. Hung from ceiling? Doesn't remember Owl or Ptolemy were involved.
AHB

& McCLAY

ARP letter to VALENTIN April 21, 1953:

TRUST BUILDING

PITTSBURGH, PA.

happy if the Owl's Dream were to be represented

It would also make me happy further if this

ventually to be sold -- would then not cost

ld bring me some profit.

, Jr.
rn Art
t
10019

ste of G. David Thompson

t appreciative of your letter of April
a copy of your letter of Mme. Arp. I
must thank you also for all of your assistance in this
potentially troublesome matter, and I hope we can now
consider it closed.

I trust that you continue to be as well, or
even better, than you were when I saw you in New York and
I am certain Helene joins me in sending fond regards.

Sincerely,

Walter T. McGough

Walter T. McGough

ljf

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(partial translation) ARP letter to VALENTIN April 21, 1953:

7. It would make me happy if the Owl's Dream were to be represented in a steel cast. It would also make me happy further if this steel cast were eventually to be sold -- would then not cost anything, but would bring me some profit.

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REED, SMITH, SHAW & McCLAY

UNION TRUST BUILDING

PITTSBURGH, PA.

MAILING ADDRESS
P. O. BOX 2009
PITTSBURGH, PA. 15230

TELEPHONE
AREA CODE 412
281-6185

CABLE ADDRESS
REEDSMITH

April 20, 1966
(Rec'd April 22)

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Re: Estate of G. David Thompson

Dear Alfred:

I am most appreciative of your letter of April 18, 1966 enclosing a copy of your letter of Mme. Arp. I must thank you also for all of your assistance in this potentially troublesome matter, and I hope we can now consider it closed.

I trust that you continue to be as well, or even better, than you were when I saw you in New York and I am certain Helene joins me in sending fond regards.

Sincerely,

Walter T. McGough

Walter T. McGough

ljf

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SIDNEY JANIS GALLERY

15 EAST 57TH STREET NEW YORK 22 CABLE: JANISGAL

April 20, 1966 (Rec'd April 22)

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

Dear Alfred:

My thanks to you for invaluable service rendered in the matter of 3 ARP casts which was of great concern to the Arps.

It seems to me your assistance here in clearing up the uncertainty goes well beyond that which might ordinarily be expected of even the most interest party and I am grateful to you (and I am sure the Arps are too) for this service.

All good wishes,

As ever,

SIDNEY JANIS

SJ:jh

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April 18, 1966

CONFIDENTIAL

Dear Madame Arp:

I write to inform you that the three unauthorized plaster casts of Arp's sculpture formerly in the possession of the late G. David Thompson have been destroyed. The three casts are "Shell," "Star" and "Gnomeland." These casts were destroyed with a heavy hammer in a room in the Museum of Modern Art before the following witnesses: Mrs. G. David Thompson's lawyer, Walter T. McGough, and Miss Betsy Jones, Mr. David Vance and myself, all of the staff of the Museum.

As you know, through a misunderstanding these three plaster casts caused a good deal of uncertainty. I believe that everyone concerned with them is now relieved that they have been destroyed.

With my very cordial regards to you and to Jean.

Sincerely yours,

Alfred H. Barr, Jr.

Mme. Marguerite Arp
Ronco dei Fiori
Via Alle Vigne
6604 Locarno
Switzerland

AHB:mf

P. S. I am taking the liberty of sending copies of this letter to Walter T. McGough and to your representative in New York, Sidney Janis, asking them both to keep the matter confidential.

AHB,Jr.

cc: Walter T. McGough
Sidney Janis

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April 18, 1966

Dear Walter:

Forgive my delay in writing Mme. Arp to reassure her about the destruction of the three Arp casts. I hope no harm has been done by my tardiness. I have been out of town.

I enclose a copy of the letter.

Sincerely,

Alfred H. Barr, Jr.

Mr. Walter T. McGough
Reed, Smith, Shaw & McClay
P. O. Box 2009
Pittsburgh, Pa. 15230

AHB:mf
Enclosure

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April 18, 1966

Dear Sidney:

Here is a copy of the letter to Mme. Arp, assuring her that the three Arp plaster casts have been destroyed. The letter will give you the details.

I think everyone concerned will appreciate your keeping this letter and its contents confidential.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sidney Janis
15 East 57th Street
New York, N. Y. 10022

AHB:mf
Enclosure
bc: Walter T. McGough
bc: Mme. Arp

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REED, SMITH, SHAW & McCLAY

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MAILING ADDRESS
P. O. BOX 2009
PITTSBURGH, PA. 15230

TELEPHONE
AREA CODE 412
281-6185

CABLE ADDRESS
REEDSMITH

February 8, 1966
(Rec'd Feb 10)

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

Re: Estate of G. David Thompson

Dear Alfred:

I acknowledge, with thanks, receipt of your letter of February 5, 1966 and its enclosures. Needless to say, I am most appreciative of your invaluable assistance in this matter.

I have received from Harold Diamond, and am sending to you herewith, copies of the certifications on "Owl's Dream" and "Shell". Mr. Diamond is to send me a copy of a similar certification on "Star" which, he has informed me, is in the same general language. Of course, all of these refer to the stainless steel pieces.

Very truly yours,

Walter

Walter T. McGough

ljf

Enclosures

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Je soussigné Jean Arp certifie que j'ai vu "coquille" no. 1 en Stainless Steel chez G. David Thompson

1. 1/24

(I the undersigned Jean Arp, certify that I have seen "Coquille" No. 1 in stainless steel at G.David Thompson.)

Signed, J. Arp

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Je Soussigné Jean Arp certifie que j'ai vu „Owl's Dream" in „Stainless Steel" as no. 2/4 dans la collection G. David Thompson

J. Arp

(I the undersigned, Jean Arp, certify that I have seen "Owl's Dream" in stainless steel as No. 2/4 in the collection of G.David Thompson.)

signed J.Arp

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[Thales of Miletus (Stone). A.D. found a buyer. (1) OK-A (2)

[Coquille (Shell). Plaster. bought by X D (1). Unauthorized (2)
" " " . Steel. bought by X D (1). Not
authorized for sale by A who said T could keep it. Cast had
been authorized but A didn't like it. (2)

[Rêve d'un Hibou (Dream of an Owl) Plaster. Bought by X D (1) (-A)
" " " " ") Steel. " " " (1) OK (2)

[Du pays des lutins (Land of Elves). Plaster. Bought by X D (1). D says
thinks plaster is "beige" concrete (3) and therefore supposes it
was cast by Arp. (3) ~~Mrs~~ A. denies this (4) and explains. -A
[Du pays des lutins Marble. Bought by D (1) OK (2)
Steel.
[Etoile (Star). Bought by X.D. (1). Arp did not approve
for sale but said T. could keep though exiting was unauthorized (2)

(4) Mrs T. gave certificates for 3 pieces in stainless
steel to X.D. (Dream of an Owl, Shell, Star) (1)

Mrs T. told D. that all pieces had been bought
from C.V. (1)

(4) D. asks Mme A. for certificates for 3 plasters
(Dream of an Owl, Shell, Land of Elves) such as
she gave for Ptolemy (1). All plasters (2)
except Ptolemy, unauthorized; either
exported from France without out Arp's knowledge
or made in U.S. from stones. No plaster casts were
ever sold by the artist to C V (2). D says Mrs T
has several letters from C V about these plasters.

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Oron (Aron). Marble — Still in T. collection (1)

Figure Mythologique. Stone " " " (1)

Thales de Milètes. Stone " " " (1)

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February 5, 1966

Dear Walter:

I enclose copies of two lists which Madame Arp has sent me. I will not comment on the "Legal acquisitions through C.V.".

The letter addressed to "Dear Sirs" was intended, I believe, to be sent to Parke-Bernet and the Art Dealers Association (along with the Legal acquisitions...).

1. The steel-cast "Owl's Dream" seems all right.

2. "Shell". The steel-cast she says is legal but not good enough after it was seen by Arp, in other words, it was inadequate in quality in comparison with the "Owl's Dream", of which an edition of three was approved. The steel-cast of "Shell" mentioned in the Giedion catalogue No. 55 was sent to Arp by agreement but was not deemed satisfactory for an edition. I recommend that the cast in question here should be sold to Arp as Madame Arp proposes.

3. The steel-cast of "Thales" was approved and authorized for sale. However, if sold the Arps propose a fifty per cent (50%) share of the proceeds. I think this is reasonable.

4. "Gnomeland", whether plaster or cast-stone, should be destroyed along with the two plasters of "Shell" and "Star".

I enclose a copy of Madame Arp's letter to me which may include some further clarification.

I have written Madame Arp and enclose a copy.

As I said on the telephone yesterday, I called Sidney Janis to ask him not to send the two lists to Parke-Bernet or to the Art Dealers Association. He agreed not to send the lists if the negotiations with Madame Arp were ended to her satisfaction.

I hope all will go well from now on.

Sincerely,

Alfred H. Barr, Jr.

Mr. Walter T. McGough
Reed, Smith, Shaw & McClay
P. O. Box 2009
Pittsburgh, Pa. 15230

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February 5, 1966

Dear Marguerite Arp:

I thank you for your letter of 31 January 66, and for the lists which you include.

First, I want to make it clear to you that the sculptures involved in the discussion between you and Harold Diamond have never been involved in the auction. There are only two sculptures in the auction which are, namely, the Orou in white marble and the Mythical Sculpture in limestone, Nos. 5 and 8 on your list of "Legal acquisitions through C.V.".

I have had several conversations with Mr. Walter McGough, who is Mrs. Thompson's lawyer and lawyer for the Estate. He has been very helpful and reassuring. I believe that all your requests will be fulfilled.

I should add that there have been misunderstandings, but I believe no deliberate effort to circumvent your rightful claims. With the exception of Thales, I believe none of the casts in question have been listed in Mr. Thompson's Estate. - and it will not go in the auction

I shall keep you informed of developments.

With kindest regards to you and Arp.

Sincerely,

Alfred H. Barr, Jr.

Mme. Marguerite Arp
Ronco dei Fiori
Via Alle Vigne
6604 Locarno
Switzerland

AHB:mf

cc: Mr. Walter T. McGough

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(Reinhardt)

Soldino-Locarno, 31. I. 66

Mr. Alfred Barr, Museum of Modern Art, N.Y.

Dear Alfred Barr,

Janis has written to me that you had a long conversation with him about the Thompson-auction. Ay and I would be very grateful indeed if you would help us to protect Ay's artistic rights. I send you copy of a list sent to Janis which contains as far as I can see all the legal acquisitions of David Thompson bought from Curt V. We are not anxious about the stone-sculptures and legal bronzes which will certainly obtain good prices, but it should be avoided that plasters and the concrete „Iron Snowballs" are sold as these are all illegal. If Curt has sent some to David Thompson it can only have meant that David might try to make some steel-specimens. As long as Curt lived all went in order, but it was long after Curt's death that we learned that beside

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„Evil's Dream" and the little „Shell" from which we had got specimens as it was arranged between Carl and us, that „Ptolemy" was cast without a specimen for us for approval and that some other steel-casts, so „Thales", existed also in steel. As you may remember „Thales" was included in the Dry-show in 1958 in your Museum and as it was shiny and Dry did not at all approve of it, I turnback arranged it under Dry's supervision quite nicely. We never knew that a „Star" existed also in steel and that „from Fairyland" was cast in concrete we have learned only now from Mr. Diamond. As you will know we have retired „Ptolemy" years ago from Beyeler, Basle, and as he had bought the cast without knowing that it was not an authorized cast we had to give him a bronze for it. But we prefered doing so than to harm our legal collectors of the bronze edition of „Ptolemy"

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III

Mr. Diamond many months ago wrote to us that he had bought the plaster-Ptolemy and we wrote at once that no other casts may be done from this plaster and as he insisted to keep it, we wrote to him on back of a photo that it was a legal cast sent to Curt but that no other cast in any material may be done after that and no dealer had the right to sell any plaster. The result of that is, that Mr. D. has gone on buying from Mrs. Thompson and now writes to us that he is willing to send them back to us if we give him bronzes for them!!! Of course we refused, but we hope that you can persuade D. that he has to destroy all these illegal casts in plaster or concrete. The illegal steel-casts seem to be still at Mrs. Thompson's.

We are very grateful for your help and send you our kindest regards!

Marguerite Arp

P.S. Please excuse my handwriting. I had some bad operations at the eyes and am not allowed to typewrite for the moment!

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copy for Dr. Alfred Barr

For SIDNEY JANIS

Legal acquisitions through C.V.

1. Bad Fruit, 1936, limestone 38 cmtr.
2. Syren, 1942, bronze, 1/5
3. Shell, 1938, 12x12x10m, Bronze 2/5 (from this bronze probable were cast the plaster and after the plaster three steel-casts, one for Arp, one for C.V. and one for Thompson.)
4. Du pays des lutins (from Gnomeland), 1949, 25x20x10cm. White marble (From this marble must have been cast either a plaster or - if D. is right - a concrete).
5. Mythical Sculpture, 1949, 64,5x30,5x27 cm, limestone.
6. Owl's Dream, 1951, 40x23x20 cm. 3 authorized steel-casts: 1/3 for Thompson, 2/3 for Arp (sold to Bally, Montreux), and 3/3 for C.V. (sold to Mrs. Florsheim).
7. Thales of Milet, 1951, 106x23x27 cm, black granite (from this must have been cast the plaster and the steel-cast in coll. Th.).
8. Orohl, 1953, 22x30x39 cm, white marble.
9. The steel-cast of Ptolemy I, 1953 was sold illegally from Th. to Beyeler, Basle. We retracted it and keep it in our Solduno garden. The plaster of Ptolemy I, legally exported from France to C.V., is now in the collection of Diamond with interdiction to cast any piece in bronze or other material.

I know that Thompson had also collages and reliefs from Arp, but I believe that those were already sold to Beyeler and I hove no indications on them.

I cannot give you prices. You must know better what Arp's prices for stones and bronze-casts are now in the USA.

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copy for Mr. Alfred Barr of letter sent to Janis for Parke-Bernet Inc.

(Mrs.) Marguerite Arp
Ronco dei Fiori, Via Alle Vigne
6604 Locarno (Switzerland)

Jan. 25, 1966

Dear Sirs:

Arp has never authorized dealers to sell plasters, so if any plaster-cast comes to auction, please refuse selling them and give them to our dealer Janis. The only plaster-cast Curt Valentin exported with our knowledge from France to USA is the plaster of Ptolemy I; this happened a few weeks befor Curt Valentin's death.
All the other plasters existing, as we know from Harold Diamond (Shell, Owl's Dream, From Gnomeland, Star, Thales) are probably molded on stone or bronze-pieces in the States.

1. The steel-cast "Owl's Dream" 1/3, has been approved by Arp and the 3 legal casts are mentioned in the sculpture-catalogues (C. Giedion, Abrams).
2. The steel-cast "Shell" has not been approved from Arp as the cast was not good enough, but it is a legal cast. As we don't want it in other hands, we are willing to pay for it a small price.
3. The steel-cast "Thales" is an illegal cast, but we approved it after it had been arranged by Ternbach under Arp's supervision. We authorize the selling of it, but we never got payments and ask for 50% of the auction-selling price.
4. Any other steel-cast is illegal and if "From Gnomeland" exists in concrete, it is illegal too and we forbid the selling of them under Arp's name.

Sincerely yours

M. Arp

(Marguerite Arp)

Lu et approuvé Arp

(Jean Arp)

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For SIDNEY JANIS

Legal acquisitions through C.V.

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I know that Thompson had also collages and reliefs from Arp, but I believe that those were already sold to Beyeler and I have no indications on them.

I cannot give you prices. You must know better what Arp's prices for stones and bronze-casts are now in the USA.

CV Dyk

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(Mrs.) Marguerite Arp
Ronco dei Fiori, Via Alle Vigne
6604 Locarno (Switzerland)

Jan. 25, 1966

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4. Any other steel-cast is illegal and if "From Gnomeland" exists in concrete, it is illegal too and we forbid the selling of them under Arp's name.

Sincerely yours

M Arp

(Marguerite Arp)

Lu et approuvé Arp

(Jean Arp)

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The Museum of Modern Art

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

February 2, 1966

Dear Helene:

It is very thoughtful indeed to return to me the Damiani and Cristiano paintings. If I hadn't liked them very much I would not have given them to Dave. Consequently, I am very happy to have them. A great many thanks to you.

I am very sorry that you have been troubled by Mrs. Arp. I should like to be of some help, especially as Dave asked me to advise you in settling the estate. I am not quite sure yet what I can do. In any case, I don't want to trouble you more than necessary. I shall telephone Walter.

I was touched by your concern for my health. In all candor, I am rather worried myself since I seem to recover my energy very slowly and as usual the Museum is in a variety of time-taking problems.

I can guess how trying and exhausting your responsibilities are.

Sincerely,

Alfred H. Barr, Jr.

Mrs. G. David Thompson
4554 Brownsville Road
Pittsburgh 36, Pennsylvania

AHB:mf

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STONE'S THROW
4554 BROWNSVILLE ROAD, PITTSBURGH 36, PA.

Jan. 26, 1966
(rec'd Jan 25)

Dear Alfred:

Some time ago you gave Dave two paintings: A Damiani and a Cristiano. Since I am preparing to move into an apartment, I will not have storage space for many things I really would like to keep. Consequently, I am returning these paintings to you via railway express to the Museum.

I had a call from Walter this morning regarding the Arp sculpture. Since Dave died I have heard so many silly rumors and stories I am getting rather sick of them. One dealer gets jealous of another then all these stories get around.

In the first place, Dave sold the Ptolomy sculpture to Beyeler long ago and it is now in Arp's possession. As far as I know, there is only the one cast. Dave would not cast anything without the artist's permission. Also Arp saw the piece right here at Stone's Throw with his new wife who is now doing too much talking. Perhaps we can sue her for defamation of character. She is impossible. Whatever Dave did cast of Arp's, he received a copy and she knows this. I personally wouldn't have an Arp in the house.

Dear Alfred, please do take care of yourself and don't let dealers upset you with nonsense such as the Arp business. Your health is very important to you and to the Museum. What in the world would they do without you?

Affectionately,

Helene

look forward to getting together with you the next time I am in New York.

Kindest regards,

Walter

Walter T. McGough

ljf

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281-6185

CABLE ADDRESS
REEDSMITH

January 7, 1966
(Rec'd Jan 10)

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

Re: Estate of G. David Thompson

Dear Alfred:

I do hope that this letter finds you feeling robust once again and that you have entered the new year in good health and spirits.

Things seem to be going quite well with the Parke-Bernet deal. The paintings and sculpture for the March sale arrived safely in New York this morning and are now in the process of being uncrated. We all are hopeful that the sale goes well. Incidentally, I would much appreciate hearing from you about what reaction is evident following the announcement of the sale.

Through Harold Diamond, a New York dealer, Helene has been able to dispose of the smaller Vasarelys at what would appear to be a very good price. I had written many weeks ago to Denise Rene giving her the cost price of each of the Vasarelys and asking her to give me some idea of what they might be able to be disposed of for. Much to my surprise, she never replied. Helene seems to be doing quite well and I am very hopeful that the prospect of the coming sale will not be upsetting to her. I am certain that she receives numerous reports about the prospects of the sale which could disturb her and I am certain you can be a great help in allaying her concern.

Please let me know how you are coming along and I will look forward to getting together with you the next time I am in New York.

Kindest regards,

Walter

Walter T. McGough

ljf

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Janis (1)

(Mme) Marguerite Arp
Via alle Vigne
CH - 6604 Locarno

13 janvier 1966

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

Cher Sidney,

Voici copie d'une autre lettre de Diamond et ma réponse. Qu'en pensez-vous ? J'ai des soupçons que Diamond a des intérêts à protéger Mrs. Thompson parce que cela lui porte des profits. Si Denise est encore à New York, prenez contact avec elle, car il semble bien qu'elle travaille aussi avec Diamond. D'après moi Arp a le droit de défendre la vente publique d'oeuvres qu'il n'a pas vendu à son marchand lui-même dans les U.S.A. où les droits d'auteur ne sont pas aussi protégés qu'en France.

Comment allez-vous ? Nous espérons pouvoir vous proposer de belles choses dans quelques mois. Ma maladie d'une part a freiné le travail d'Arp et les grosses commandes pour Strasbourg et La Haye ont empêché les praticiens d'exécuter en marbre des petits modèles déjà terminés en plâtre.

Sincerely yours

Marguerite Arp

(Marguerite Arp)

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Paris (2)

Dear Sidney,

Here is a copy of another letter from Diamond and my answer. What di you think of it? I suspect that it is in Diamond's interest to protect Mrs. Thompson because this brings him prpfits. If Denise is still in New York try to come in contact with her because it appears that she also works with Diamond. According to me Arp has the right to forbid the sale at auction/of works that he did not sell to his dealer Valentin - even in the U.S. where artists' rights are less protected than in France.

How are you? We hope to be able to prose to you some beautiful things within a few m@nths. My illness held back Arp's work and the big commissions for Strasburg and The Hague prevented the workmen from exceuting in marble the small marbles that were already finished in plaster.

Paris. I have not very much time

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Paris (2)

Soleure, january 25th, 66

Dear Sidney,

Thank you for letters of January 17th and 19th. You must be patient with all the letters because I still am not allowed to write on the machine and my secretary has little time for me.

I telephoned to my niece Ruth (Thompson's daughter) and we thought that to write to Mrs. Thompson a letter in the way you suggested does not the right thing. We are pretty sure that the stone-sculptures will get good prices at the Parke-Bernet-Sale and if not, you still are free to bet and get the one for which is no demand. - And we believe that nobody should pay for the plaster casts for the concrete as these are illegal. I do send you copy of D's last letter and my answer to him and I will give also letters for P.-B. and the Art Dealers Association and have them signed by Dr. But this takes some time as the question is delicate as practically every piece needs other instructions. I have not very much time

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between resting and going for walks and doctors
and family insist that this is my first duty!
yours sincerely!

Magritte

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Janis (3)

Soldrino, 26 I 66

Dear Sidney

Here is the list for you and the two letters for Parke-Bernet and the American Dealers Association. I cannot swear that these lists are complete, as I know from the plaster-casts and the concrete only what Diamond did tell me. As for the steel-casts, 2 editions (Owl's Dream and Shell are legal, but „Shell" is not a good cast and so Arp had bidden Thompson to destroy his specimen or at least never give it away. This wish has not been respected and for that we prefer buying it back. „Ptolemy" was a bad cast and so we bought it back from Beyeler, as to „Thales" which is a good cast, supervised from Arp 1958 at the Museum of Modern Art

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II

with Ternbeck's help, it is illegal but as the bronze edition was not entirely sold, Arp and I see no harm to let it go to auction but we ask our „droit d'auteur" which was not given to us. Other steel-casts (we know only the one of „Star", but there may be others) are certainly illegal!

All the plasters are illegal and have to be destroyed and the concrete of „From Gnomeland" is illegal too and has to be destroyed.

The best thing is your letter from to-day. We will at once write to Alfred Barr and give him the 3rd copy of the lists. Mrs Thompson must know very well what would have happened to the plasters and steel-casts if they had been in the auction!

Yours sincerely!

Marguerite Arp

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

February 2, 1966
(Rec'd Feb 3)

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

Dear Mr. Barr:

Enclosed herewith please find copies of correspondence received from Marguerite Arp yesterday pertaining to the ARP/THOMPSON affair.

You will be hearing from Mr. Janis further on this.

With all good wishes,

Yours sincerely,

Judith Heidler

JUDITH HEIDLER
SIDNEY JANIS GALLERY

JH
Encl: (3)

PS. Also enclosed please find copies of letters from M. Arp of January 17, January 24 and January 25, 1966.

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D. Nash

2¼" Revises

FIRST SESSION

Wednesday, March 23, 1966 at 5:30 p.m.

CATALOGUE NUMBERS 1 TO 45 INCLUSIVE

JEAN ARP

[1] *SCULPTURE MYTHIQUE*

Stone (unique)

Height: 25½ *inches*
65 *cms*

Executed in 1949

Provenance

Acquired from the artist
Buchholz Gallery (Curt Valentin), New York

Exhibitions

New York, Curt Valentin Gallery, *Jean Arp,* 1954, no. 4, illus. in the catalogue

[See illustration]

KD, EEE

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2½"

JEAN ARP

[2] *ORU*

White marble

Length: 15¾ *inches*
40 *cms*

Executed in 1953

Provenance

Acquired from the artist
Curt Valentin Gallery, New York

Exhibitions

New York, Museum of Modern Art, *Arp,* 1958, no. 99, illus. in the catalogue, p. 97

Literature

Carola Giedion-Welcker, *Hans Arp,* 1957, illus. p. 79
Michel Seuphor and Will Grohmann, *Arp,* 1957, illus. p. 47
Time magazine, Oct. 13, 1958, illus. p. 91

[See illustration]

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not ~~Thompson~~ estate but Helene

H. knows o

Shell
Star
Land of Elvis

Shell
Star
Land of Elvis

destroy

Owl ?

Steel - Dream of Owl

Shell
~~Shell~~
Star

Thales

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Abbreviations: D - Harold Diamond

A - Madame Arp

T - Mrs. Thompson

V - Curt Valentin

(1) - Letter from Diamond to Madame Arp October 21, 1965.

(2) - Letter from Madame Arp to Diamond January 3, 1966.

(3) - Letter from Diamond to Madame Arp January 7, 1966.

(4) - Letter from Madame Arp to Diamond January 13, 1966.

(5) " " D. to M.A. Jan 17

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Thales of Miletus. Stone. D found a buyer (1). OK - A (2).

Coquille (Shell). Plaster. Bought by D (1). Unauthorized (2).

" " Steel. Bought by D (1). Not authorized for sale by A who said T could keep it. Cast had been authorized but A didn't like it (2) but when he saw it in Pittsburgh was willing to let T keep it as long as he did (2).

Rêve d'un Hibou (Dream of an Owl). Plaster. Bought by D (1).

" " " " Steel. Bought by D (1). OK - A (2).

Du pays des lutins (Land of Elves). Plaster. Bought by D (1). D thinks plaster is "beige" concrete (3) and therefore supposes it was cast by Arp (3). A denies this (4) and explains.

Du pays des lutins (Land of Elves). Marble. Bought by D (1). OK - A (2).

Etoile (Star). Steel. Bought by D (1). Arp did not approve for sale but said T could keep though casting was unauthorized (2).

Mrs T, gave certificates for 3 pieces in stainless steel to D (Dream of an Owl, Shell, Star) (1).

Mrs T, told D that all pieces had been bought from V (1).

D asks A for certificates for 3 plasters (Dream of an Owl, Shell, Land of Elves) such as she gave for Ptolemy (1). All plasters (2) except Ptolemy, unauthorized; either exported from France without Arp's knowledge or made in U.S. from stones. No plaster casts were ever sold by the artist to V (2). D says Mrs T, has several letters from V about these plasters.

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Orou (Arou). Marble. Still in T collection (1).

Figure Mythologique. Stone. Still in T collection (1).

Thales de Milètes. Steel. Still in T collection (1).

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from Arp, Locarno

5 Jan 1966

Dear Mr. Diamond,

I received your letter of ~~Dec~~ Dec. 21 and thank you. You were right to buy the beautiful stone sculptures Thales of Miletus and Du pays des lutins. As for the steel sculptures: Reve de hibou (Dream of an owl) is part ~~of an edition~~ of an edition authorized by Mr. Arp whereas ~~he~~ he was not pleased with Sea-shell and he had merely authorized (Thompson) to keep it for his collection and not for sale and the Star was done unbeknownst to Mr. Arp and during our stay in Pittsburgh in 1958 my husband authorized Mr. Thmpson to keep it for himself but never to sell it. If Mrs. Thompson showed you certificates on photographs with Arp's signature, these certificates must have contained the words "not for sale" because it was I who wrote this on the photographs and my husband signed beneath. Anyway, Mrs. Thompson was present and must remember our astonishment when we saw so many steel pieces about which Mr. Valentin had never spoken to us. We remember(?) (word illegible, ~~invented by me~~) that there were plaster in the Thompson collection and all the plasters you mention (except for the plaster of Ptolemy) left ~~Paris~~ France without our knowing it through ~~Mr~~ Valentin or perhaps were recast in America on stone sculptures. I advise you to reimburse for the plaster casts and to write us promptly where this auction will take place. We shall send copy of this letter to our dealer Sidney Janis and we will ask him to go to the sale and to forbid the sale of the plaster casts and if possible of the steel ~~ones~~ casts of Sea-shell and Star. We cannot bring a suit against the dead (Thompson and Valentin) but we can prevent their heairs from profiting from illegal casts. We wish to state clearly that the artist never received a penny for the steel casts and that

jamais été vendu par lui [illegible]
aucun droit de vendre de plâtres, mais seulement des pierres

./.

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no plaster cast was ever sold by the artist to Valentin and that Valentin had no right to sell plaster casts but only original stones and casts in bronze from the French fondeurs Rudier abd Susse.

I am annoyed that the Thompson business should still be worrying us.

etc.

Marguerite Arp

jamais été vendu par lui à Valentin [illegible] aucun droit de vendre de plâtres, mais seulement des pierres

./.

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(2)

ARP VIA ALLE VIGNE 6604 LOCARNO SUISSE

copie pour
S. Janis

3 Janvier 1966

Cher M. Diamond,

J'ai bien reçu votre lettre du 21 décembre et vous en remercie. Vous avez bien fait d'acheter les belles pierres "Thalès de Milet" et "Du pays des lutins". Quant aux aciers "Rêve de hibou" fait en effet partie d'une édition autorisée de M. Arp, tandis que "coquille" avait déplu à l'artiste et il avait seulement autorisé de le garder pour sa collection et non pour la vente et l'étoile avait été fait à l'insu de M. Arp et lors de notre séjour à Pittsburgh en 1958 mon mari a autorisé Mr. Thompson de le garder pour lui -même sans jamais le vendre. Si Mme. Thompson vous a montré des certificats sur photo avec la signature de Arp, ces certificats devaient contenir la mention "pas pour la vente" car c'est moi-même qui écrivait cela sur la photo et mon mari a signé en dessous. Du reste Mme. Thompson était présente et doit se souvenir de notre étonnement de voir tant d'aciers dont M. Valentin ne nous avait jamais parlé. Nous ignorions aussi que des plâtres se trouvaient dans la collection Thompson et tous ces plâtres que vous mentionnez (sauf celui de Ptolémée) sont soit sortis <u>à notre insu</u> de France par Valentin ou alors ont été surmoulé aux Etats-Unis sur les pierres. Je vous conseille de vous faire rembourser les plâtres et de nous écrire au plus vite où se fera cette vente publique. Nous allons envoyer un double de cette lettre à notre marchand Sidney Janis et le prier d'intervenir à cette vente et d'interdire la vente des plâtres et si possible des aciers "coquille" et "étoile". Nous ne pouvons pas faire des procès à des morts (Thompson et Valentin) mais nous pouvons empêcher que les héritiers de ceux-ci profitent de moulages et de fontes illégales. Nous tenons à préciser que l'artiste n'a pas touché un sou pour les fontes en acier et qu'aucun plâtre a jamais été vendu par lui à Valentin et que Valentin n'avait aucun droit de vendre de plâtres, mais seulement des pierres

./.

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du 3 janvier 1966

originales et des fontes en bronze provenant des fondeurs français Rudier et Susse.

Je suis désolée de ce que l'affaire Thompson continue à nous faire des tracas.

Bonne année à vous!

(Marguerite Arp)

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(1)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK, 10024

copie 1,2,3,4,5, sent by Janis

le 21 décembre, 1965

Chère madame Arp,

J'ai parlé à Denise René et j'étais très content à entendre que vous allez mieux maintenant. J'espère que cette lettre vous trouve et Monsieur Arp tous les deux en bonne santé.

Comme vous savez, M. Thompson est mort en juin. Mme. Thompson, comme toujours, ne s'intéresse pas du tout à l'art. Elle cherche à vendre tout dans une vente publique. J'ai eu la possibilité d'acheter plusieurs choses d'elle avant la vente publique. Alors j'ai trouvé un acheteur pour le Thales de Milètes en pierre, et j'ai acheté trois plâtres, "Rêve d'un Hibou", "Coquille", et ce qu'on appelle en anglais From Gnomeland ou From the Land of Elves. Thompson avait le dernier aussi en marbre blanc que j'ai acheté aussi. J'ai acheté aussi trois pièces en acier inoxidable, "Rêve d'hibou", "Coquille", et "Etoile". Mme. Thompson avait des certificats pour les trois en acier et elle me les a donnés.

Mme. Thompson m'a dit que toutes les pièces étaient achetées de Curt Valentin et qu'elle a les lettres appartenant à ces affaires dans ses dossiers.

Avant de les acheter, j'ai parlé avec Denise René et elle était d'accord avec moi que la meilleure chose pour nous tous serait à les acheter directement, plutôt que les laisser vendre dans une vente publique, pour protéger le marché. J'espère que vous serez d'accord avec nous que j'ai fait ce qu'il fallait faire.

Je sais que vous êtes inquiète sur le sujet de toutes ces sculptures de la collection Thompson. Alors, je vous prie de m'envoyer de certificats pareils à ce que vous m'avez donné pour Ptolemie, disant en effet que ce sont des plâtres d'Arp, dont on ne peut tirer plus d'exemplaires. Si ça vous convient, je vous envoyerai de photos des plâtres pour écrire les certificats. Ou si vous préférez absolument, je ferai un échange avec vous. Mais je préfère les tenir, si vous pouvez me donner les certificats.

Tout ce qui reste dans la collection Thompson maintenant est Thales de Milètes en acier, Orou en marbre blanc et "Figure Mythologique" en pierre. J'essaie maintenant à acheter les deux pierres.

J'espère avoir une réponse vite de vous sur cette affaire. Croyez à mes meilleurs voeux pour le nouvel an.

(signé: Harold Diamond)

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(3)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK, N.Y. 10024

from Diamond

21 December 1965

Dear Mrs. Arp,

I have spoken to Denise Rene' and I am very glad to hear that you are better now. I hope that this letter will find you and M. Arp in good health.

As you know Mr. Thompson died in June. Mrs. Thompson as always, has no interest in art. She is trying to sell everything at auction. I had a chance to buy several things from her before the auction. So I have found a buyer for the Thales of Miletus in stone. I bought three plaster casts : Dream of an Owl and Sea-shell and the work that in English is entitled From Gnomeland or From the Land of Elves. ~~This letter Thompson owned~~ This Latter Thompson owned also in a white marble version and I bought that too. I also bought three pieces in stainless steel: Dream of an Owl, Sea-shell and Star. Mrs. Thompson had certificates for the three pieces in stainless steel and she gave them to me.

Mrs. Thompson told me that all pieces had been bought from Curt Valentin and she has the letters pertaining to these transactions in her files.

Before buying them I spoke to Denise Rene' and she agreed with me that the best thing for us to do would be to buy them directly rather than allow them to be sold at auction so as to protect the market. I hope that you will be in agreement with us that I did what needed to be done.

I know that you are worried by the question of the sculptures in the Thompson Collection. Consequently I would ask you to send me

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(3)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK, N.Y. 10024

some certificates similar to the one you gave me for the Ptolemy ~~xxxxxx~~ stating , in effect, that the plasters are by Arp and that no further casts can be made from them. If you wish I can send you photographs of the plasters to enable you to write the certificates. Or if you insist, I can make an exchange with you. But I would rather keep them provided you can give me the certificates.

All that now remains in the Thompson collection is the ~~Thxxx~~ Thales of Miletus in steel, ~~Orxxx~~ Orou in white marble and Mythological Figure in stone. I am now trying to buy the two stones.

I hope you will let me have an abswer promptly

etc.

Harold Diamond

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(3)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK, N.Y. 10024

copy for Jan's

January 7, 1966

Chère Madame Arp,

je vous remercie de votre gentille lettre et je regrette beaucoup qu'il m'a fallu vous donner de nouvelles tellement génantes. Mais je suis sur qu'entre nous deux, nous pouvons résoluer cette affaire.

Il me fallait acheter toutes les sculptures d'Arp en bloc. Quand je vous ai ecrit la dernière fois, je ne les avais vues qu'en Pittsburgh, mais maintenant elles sont toutes chez moi. Il y a deux sculptures "Du pays des lutins" l'une en marbre blanc, l'autre pas en plâtre, comme je vous ai écrit, mais en concrète, de couleur beige. Peut'être c'est pour ça que je vous ai confusé en disant que c'était un plâtre - je me suis trompé de la matière.

Moi, je trouve que ce n'est pas la peine de faire un procès contre les héritiers Thompson parce que si Mme Thompson est fâchée contre ou vous ou moi, elle peut vendre toutes les sculptures, les pierres aussi, dans une vente publique, ce qui ne serait pas du tout bien pour le marché d'Arp. Aussi, elle a plusieurs lettres sur le sujet de ces plâtres de Valentin, et comme il était le marchand autorisé, il serait très difficile à les contredire dans un cour ici. Mais la chose principe, pour le moment est tenir fort le marché d'Arp aux Etats-Unis.

Maintenant, comme j'ai vu que Du pays des lutins est fait en concrète, je suppose que c'est fondu par M. Arp. Quand aux deux autres, ils sont de plâtre, et je ne puis pas être sur.

La vente aura lieu en mars, et je crois qu'il ne faut pas se quereller avec Mme. Thompson cependant. Comme les sculptures sont venues toutes de Curt Valentin, apres lire votre lettre je ne puis supposer que Valentin les a faites sortir de France. Et parce que Valentin était connu comme le vrai marchand d'Arp, il serait très difficile à rien dire contre les sculptures.

Maintenant je ferai photographier les deux plâtres et la concrète, et j'envoyerai les photos pour les vous rappeler. Peut'être enfin vous pourrez me donner de certificats pareilles à celui que vous m'avez envoyé pour Ptolemée.

Tous mes souhaits pour une bonne année pour vous et M. Arp.

Dans l'attente de votre réponse

(signé: Harold Diamond)

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(4)

Jan. 7, 1966

Dear Mme. Arp,

Thank you for your kind letter and I am very sorry that I had to give you such upsetting news. But I am sure that between the two of us we'll be able to resolve this matter.

I had to buy all the Arp sculptures in one lot (or as a block). When last I wrote you I had only seen them in Pittsburgh, but now they are all here. There are two Du pays des lutins, one in white marble and one not in plaster as I had written you but in beige concrete. Perhaps this is why you were confused, I should not have said that it was in plaster - I mistook the material.

I don't think it's worth bringing a law-suit against the Thompson heirs because, if Mrs. Thompson is annoyed with you or with me she can sell all the sculptures - the stone ones too - at auction which would not be advantages for Arp's market. Besides, she has several letters from Valentin on the subject of these plasters and, as he was the authorized dealer for Arp, it would be very difficult to contradict them in court here. The principal thing is to sustain Arp's prices in the U.S.

Now that I have seen that Du pays des lutins is in concrete, I suppose it was cast by Mr. Arp. As for the other two they are plasters and I cannot be certain.

The auction will take place in March and I think that one should not quarrel with Mrs. Thompson in the meantime (he says cependant which actually means nevertheless). As the sculptures all came from Curt Valentin, after reading your letter, I cannot suppose that Valentin that Valentin made them come out of France (or took them out of France) . And because Valentin was known to be Arp's true dealer it would be very difficult to say anything

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(4)

(Mme.) Marguerite Arp
Via Alle Vigne

against these sculptures.

Niw I shall have these two plasters photographed and I shall send you these photographs to remind you of them. Perhaps in the end you will be able to give me certificates similar to the one you sent me for the Ptolemy.

Best wishes

etc.

Harold Diamond

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(4)

(Mme.) Marguerite Arp
Via Alle Vigne
CH-6604 Locarno

copy for Davis

13 janvier 1966

Mr. Harold Diamond
300 Central Park West
New York N.Y. 10024

Cher Mr. Diamond,

merci pour votre lettre du 7 janvier 1966. Je suis très surprise que "Du pays des lutins" est, selon vous, une fonte en ciment (concrète), car Arp ne l'a certainement pas fait fondre dans cette matière. N'est-ce pas plutôt un plâtre qui a une teinte en rose ou beige qui provient d'un moulage pour un deuxième plâtre? On protège dans ce cas le plâtre original par un genre de vernis savonneux qui empêche que la forme originale s'amalgame au moule, et cela donne au plâtre un autre toucher et cette couleur beige-rosée qui pourrait être du"concrète"

D'autre part je ne partage pas votre opinion. L'artiste a des droits absolus sur les oeuvres, même si la vente s'est fait par son marchand officiel. Du reste nous ne contestons pas que les pierres sont toutes des pièces authentiques de mon mari et ces pierres sont tellement recherchées sur le marché que nous ne craignons aucunement un effondrement des prix pour ces originaux qui ont légalement quittés la France. Ne faites rien pour le moment, car nous suivrons les conseils de notre marchand d'aujourd'hui à New York et de la Société française pour la protection des droits d'auteur.

Bien à vous

(Marguerite Arp)

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copy pour Jarvis

(5)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK

13 January, 1966

Dear Mr. Diamond,

Thank you for your letter of January 7, 1966. I am very much surprised that, according to you, Du pays des lutins is a cement cast (concrete) because Arp certainly did not have it cast in this material. Is it not rather a plaster with a rosy or beige tint that is caused by a cas ting for a second plaster cast? When making such a cast one protects the original paster with a kind of soapy varnish that prevents the original cast from adhering to the mold and this gives the original cast another texture as well as this rose-beige color which might be the color of concrete.

But for the rest I am not of your opinion. The artists has absolute rights over his works even if the sale was made through his official dealer. We do not contest that the stones are all authentic and this stones are so much indemand that we do not in the least fear a collapse of his prices for these orignals that left France ~~officially~~ legally. Do nothing for the moment because we shall follow the advice of our present dealer in New York and of the French Society for the protection of author's rights.

etc

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(53)

HAROLD DIAMOND 300 CENTRAL PARK WEST NEW YORK

January 17, 1966

Chère Madame Arp,

Merci pour votre lettre du 13 janvier. J'ai regardé encore une fois "Du pays des lutins". Bien sûr, je ne connais pas tellement bien les matières de la sculpture, mais je suis sur que ce n'est pas une plâtre vernis. Le Rève d'Inibou est comme ca, et ceci c'est tout à fait différent. Mais le Coquille est tout simplement plâtre blanc, comme Ptolemée.

Il me semble que la situation devient très compliquée, et je ne veux pas attentare beaucoup plus longtemps. Premièrement, je ne veux rien faire contre vos intérêts. Mais je ne veux pas entrer dans un proces contre les héritiers Thompson. Voilà ce que je suggère: Je renfermerai des photos des trois pièces. Si c'est possible, je voudrais avoir un certificat pour Du Pays des Lutins, parce que je serais content de le garder avec mes autres Arps, pour ma collection. Quant aux autres deux, je les envoyerai à vous, à mes frais, et nous pouvons faire un échange pour un bronze, c'est à dire, je vous donnerai deux plâtres pour une bronze, et je payerai les frais du transport pour toutes les trois pièces, le plâtres à vous et le bronze à New York.

Alors, si vous m'envoyez un photo d'une petite sculpture en bronze que vous voulez échanger, disons de la taille de l'Interregne que j'ai acheté de M. Copley, je suis sur que nous pouvons tout arranger.

Ceci me semble la meilleure résolution de la problème. J'attendrai votre réponse.

Bien à vous

HAROLD DIAMOND

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(6)

- Copie de ma réponse à M. Diamond pour Janus et François Ay

Soldano, 24 I 66

Cher Monsieur Diamond,

Je vous accuse réception de votre lettre du 17 janvier et vous prie de ne pas renvoyer les plâtres à Meudon comme vous le proposez, car nous n'avons aucun intérêt de vous envoyer en échange un bronze. Nous n'avons pas vendu les plâtres à Mrs Thompson et si Valentin vivait encore, nous pourrions exiger de lui qu'il les détruit, car aucun de nos marchands a jamais eu un plâtre à vendre de sculptures qu'il avait acheté, mais toujours des bronzes et des pierres seulement.

Si « Du pays des lutins » est vraiment en « concrète » comme vous le croyez, je déclare formellement que ce « concrète » est illégal et je me garderai de vous faire parvenir une attestation.

Je regrette qu'après l'échange de lettres que nous avons eu dans le temps au sujet de « Ptolémée », que vous ayez continué à avoir des relations avec les Thompson sans m'avoir consulté au préalable sur les oeuvres que vous comptiez acheter.

Voulez-vous que je vous renvoie les photos ?

Sincerely yours

Marguerite Ay

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Columbia University in the City of New York | *New York, N.Y. 10027*

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

April 3, 1972

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, N. Y. 10028

Dear Mr. Barr:

I am a student of Professor Theodore Reff currently doing research for my doctoral dissertation on Alexander Archipenko. The focus of my study lies in the sculptor's early Parisian work and in its relationship to the work of his contemporaries, particularly the Cubists. As you well know, there are many questions and problems regarding the chronology of Archipenko's early works as well as regarding the dating of much Cubist sculpture in general.

The artist's widow, Mrs. Frances Archipenko Grey, is kindly allowing me to work directly from the Archipenko files in her home. From the correspondence in the files, I have learnt some of your ideas about the dating of two of the sculptor's early works. I wonder if I could ask you to share with me, either in writing or in person, your thoughts about the dating of some of the other early works, especially those included in Cubism and Modern Art, with which you had direct contact.

I apologize for taking the liberty of writing to you and disturbing you in your work, but I feel that your knowledge and experience could be of invaluable help to me. I sincerely hope you can spare the time to assist me.

Respectfully yours,

K. J. Michaelsen

Katherine J. Michaelsen

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d' Arschot (Dallas)

ENQUÊTE INTERNATIONALE SUR LA SITUATION DES ARTS
INTERNATIONAL SURVEY ON THE PROMOTION OF THE ARTS

April 1, 1971

Mlle Ruby d'Arschot
Enquête Internationale sur la Situation des Arts
14, rue Hamelin
Paris 16, France

Dear Mlle d'Arschot:

Thank you for your letter of March 23rd.

I think the list of people you have selected is a good one and I have no other names to suggest.

On the enclosed sheet, I am listing the addresses for the five people on your list.

I look forward to receiving the book of extracts from George Salles notebooks.

Sincerely yours,

AHB:mar

Ruby d'ARSCHOT

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Arnason

ENQUÊTE INTERNATIONALE SUR LA SITUATION DES ARTS
INTERNATIONAL SURVEY ON THE PROMOTION OF THE ARTS

Paris, March 23, 1971

Mr Alfred H. Barr Jr.
49 East 96th Street
NEW YORK
N.Y 10025

Dear Friend,

I hope you remember me even though we havent met for several years.

I am sending a copy of a book which, I think, you will enjoy having. This book gives large extracts from Georges Salles notebooks which he left me when he died. I have, for the last four years, with much trouble, read them all and have printed part of them. Two hundred copies for Georges' friends.

I feel that apart from yourself and Jimmy Sweeney, Georges had other friends in the States who might like to have it. Maybe you could advise me.

These are the people I was thinking about. Would you have their addresses : Mrs Blanchette Rockefeller
Nelson Rockefeller
David Rockefeller
Monroe Wheeler
Aline Saarinen.

I hope I am forgetting nobody. So many friends are dead.

As I am mailing your copy by ship, it will take a few weeks.

I hope to have a chance of seeing you again when I go back to New York.

Yours very friendly,

Ruby d'Arschot

Ruby d'ARSCHOT

Sous le Patronage du Conseil International des Musées
Under the Auspices of the International Council of Museums
14, rue Hamelin - PARIS 16e - Tél. : 704-74-11

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Arnason (Lipchitz film)

H. HARVARD ARNASON
1075 PARK AVENUE
NEW YORK, N. Y. 10028
(212) 722 8542

February 24, 1972

February 14, 1972
Rec'd 2/16/72

Mr. H. Harvard Arnason
1075 Park Avenue
New York, New York 10028

Dear Harvey:

I wish I were free, but unfortunately I am far behind trying to complete some writing for a forthcoming catalog and a study of the history of the collections.

I am extremely sorry, but I cannot take on any more work at this time.

Sincerely,

AHB:mar

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Arnason

H. HARVARD ARNASON
1075 PARK AVENUE
NEW YORK, N. Y. 10028
(212) 722-8542

February 14, 1972

Rec'd 2/16/72

Mr. Alfred Barr
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Alfred Barr:

I am writing you to ask your advice concerning a documentary film on Jacques Lipchitz in which I am involved. This film, which has been produced on his own time by Bruce Bassett, a film and television editor for NBC, and on which I have acted as consultant, is, in my estimation, the best film that has ever been made on a living artist.

In actuality, we have some 70,000 feet of film or approximately 35 hours, enough to make several films. Although there is no question that once we have a first finished hour film, various educational television networks will show it, our problem is that in order to get to this point we need some additional funds.

Since I know that you were Lipchitz' first sponsor in the United States, I would like it very much if I could persuade you to look at some of the footage we have and, if you are as impressed as I have been -- or, as a matter of fact, as everyone who has seen the rough cuts has been -- by the job Bassett has done, I would like to ask your advice about possible funding during this preliminary period.

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Arnason

The Solomon R. Guggenheim Museum. 1071 Fifth Avenue. New York City 10028

Rather than try to give you the whole story on how this film came about, I would prefer to discuss this with you when I see you. I should say here that this is a non-profit project originated with the Jacques Lipchitz Foundation, a Foundation that was set up by friends and admirers of Jacques, in part to try to achieve a complete documentation of one of the last survivors of the early days of cubism and 20th-century art.

In a related but separate context, I am doing a show on Lipchitz for the Metropolitan Museum which will open in May.

I hope to hear from you.

With best personal wishes.

Sincerely,

Harry Arnason

H. H. Arnason

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Arnason

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

February 28, 1969
rec'd 3-3-69

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Alfred:

Thank you very much for your kind note on the History of Modern Art. Having taught the subject in various forms for some twenty years and been involved in exhibitions and catalogues, I am very happy to get it out of my system.

You may have heard that I am taking an early retirement from the Guggenheim Museum in order to try to write some of the things that have been on my mind. My next major project is a study of Jean-Antoine Houdon that dates from my Frick days.

You may not be aware of the fact that you are to blame for getting me involved in the modern field. About 1936 I was a contented Early Christian archeologist at Princeton, when I began slipping up to New York to look at some of your shows. Even though I had to work my way through the Renaissance at the Frick, I finally got into the twentieth century.

Best personal wishes.

Sincerely,

H. H. Arnason

HHA/ag

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ARNASON

4 February 1969

Dear Harvey:

Milton Fox has sent me a copy of your History of Modern Art. It is indeed a very handsome volume and although I've not yet used it, I can imagine the enormous effort you've put into it. I'm really touched by your kindess.

Sincerely,

Alfred H. Barr, Jr.

Harvard

Mr. Harvey Arnason
1075 Park Avenue
New York, New York

AHB:jsw

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4 February 1969

Dear Milton:

Thank you ever so much for sending me the magnificent volume of Arnason's History of Modern Art. I'm very pleased indeed to have it.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Milton S. Fox
Harry N. Abrams
6 West 57 Street
New York, New York 10019

AHB:jsw

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Telephone: PLAZA 7-6161 *Cable:* ABRAMBOOK

H A R R Y N. A B R A M S
INCORPORATED
Publishers of Fine Art Books
6 WEST 57TH STREET, NEW YORK, N. Y. 10019

February 3, 1969

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

Dear Alfred:

By messenger I am sending you a copy of Harvey Arnason's History of Modern Art. The book is sent to you with both Harvey's and our compliments.

I wish to add warm personal greetings.

Yours,

MSF

MSF/er Milton S. Fox

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Art Bulletin

October 17, 1973

Dear Mr. Gilbert:

Thank you for your letter of October 7th.

I am afraid I must say "no" to your request. I really do not do the sort of review you suggest anymore. However, I appreciate your having thought of me.

Sincerely,

Alfred H. Barr, Jr.

Mr. Creighton Gilbert
Department of Art
Queens College
Flushing, New York 11367

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Art Quarterly

QUEENS COLLEGE
of THE CITY UNIVERSITY OF NEW YORK
FLUSHING • NEW YORK 11367

DEPARTMENT OF ART

TELEPHONE 445-7500

October 7 1973

Dear Mr Barr,

I should be most pleased if you would like to write for The Art Bulletin a review of the new book Picasso: In Retrospect. Though it looks like a coffee table, this as you likely have noted contains apparently serious essays by Kahnweiler, Reff, Rosenblum, Golding, Bowness, Penrose, Boggs and Leiris.

The length of the review would be flexible including a very brief note if that seems best; the maximum suggested is about 3000 words. Delivery is requested any time within one year from now. If I may have your consent, I will arrange at once for the review copy to be sent to you.

Yours sincerely,

Creighton Gilbert

Creighton Gilbert

No - don't do this sort of thing any more

Also telephoned Century Club and left message -

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Art Quarterly

November 18, 1970

Dear Mr. Hood:

I am extremely sorry that I will not be able to come to the meeting and dinner given by the Art Quarterly on November 21st. I apologize for the lateness of this note, and hope it has not inconvenienced you.

Sincerely,

Mr. Graham Hood
The Art Quarterly
5200 Woodward Avenue
Detroit, Michigan 48202

Dictated by Mr. Barr, signed in his absence.

AHB:mar

also telephoned Century Club and left message -

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Art Quarterly

Put on calendar

NOVEMBER 13th

Write Mr. Hood, Art
Quarterly,
5200 Woodward Avenue
Detroit, Michigan 48202

and let him know definitely
whether or not you can
attend the annual meeting
and dinner - Saturday,
Nov. 21, 1970 - 6 P.M. at
the Century Club, 7 W. 43rdSt.

erick Cummings

DATE April 8, 1969

recd 4-10-69

April 2, 1969

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the art dealer and
the art market.

In pursuing this goal we have been anxious among other concerns to further knowledge about works of art in America by publishing articles of high quality

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Art Quarterly

From the desk of Frederick Cummings

DATE April 8, 1969

rcvd 4-10-69

To: Dr. Alfred H. Barr, Jr.

April 2, 1969

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to the staff.

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Art Quarterly

April 2, 1969

Mr. Jerrold Lanes
38 Channing Road
Brookline, Massachusetts 02146

Dear Mr. Lanes:

At their meeting of March 4, the members of the Editorial Board of The Art Quarterly unanimously agreed to offer you an appointment to the staff.

The position we are asking you to assume is that of Editor. In view of the appointment of a full-time editor, the former editors would then become members of an Editorial Board and would no longer use the title of Editor. The function of the Editorial Board would be to work with you and your staff on a day-to-day basis, to consult with you in matters related to development and content and to assist you in carrying out the over-all goals of the Quarterly. You will report directly to Dr. Cummings who is responsible to me and who will represent the Editorial Board.

Our over-all goal is to promote the appreciation and understanding of works of art through their scholarly presentation. In interpreting this, we would wish to give emphasis to the curatorial point of view, the concern of which is to concentrate a broadly oriented art historical position toward clarification of the meaning and amplification of the experience of the work of art itself. Our concern is to publish a periodical highly sensitive toward the American museum as opposed for example, to Art in America which concentrates on the artist, Artforum which is alerted to the art critic, or Apollo which is highly conscious of the art dealer and the art market.

In pursuing this goal we have been anxious among other concerns to further knowledge about works of art in America by publishing articles of high quality

FOUNDERS SOCIETY DETROIT INSTITUTE OF ARTS
5200 WOODWARD AVE.
DETROIT 2, MICHIGAN

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written by leading scholars; through the publication of recent accessions; with exhibition reviews; through notices and listings of publications; and by serving as a vehicle whereby leading dealers can show their best things through advertising.

The members of the Editorial Board are anxious for you to suggest and to implement ideas and techniques whereby these goals and new ones will be served.

We will ask you to seek articles and book and exhibition reviews for the periodical. We will ask you to examine critically individual parts of the periodical for possible revision or expansion, in keeping with the over-all goals. We will ask you to work with the advertising representative or representatives in order to maintain and to increase the advertising revenues. We will ask you to examine critically the design and layout of the periodical, and make suggestions for improvement in the areas of verbal as related to visual presentation, use of color, advertising, and general appearance of the periodical. We will ask you to seek the interest of museums, foundations, and other institutions in The Art Quarterly toward the end of stabilizing its fiscal basis and expanding its general distribution. With this in mind, you will be in charge of promotion and responsible for increasing circulation. We believe a subscription list of approximately 5,000 would give the periodical the kind of stability we believe it should have.

We will ask you to supervise the production of the periodical and to work with the Quarterly's staff in establishing the table of contents, layout, reading proof and all details of preparation of the periodical.

The financial control of the periodical remains with the Founders Society of The Detroit Institute of Arts. In financial matters, you will be directly responsible to Dr. Cummings who is in turn directly responsible to me as Executive Director.

As discussed in Detroit we will ask you to terminate those professional obligations to other institutions or periodicals which are in conflict with your commitment to The Art Quarterly in your opinion and in the opinion of the Editorial Board. At the same time, we will ask you to continue your own research and publication in your chosen field of interest. We will also urge you to complete your Ph.D. degree in art history as soon as possible while working as Editor.

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As discussed in Detroit we agree now that you will continue to reside in the Boston area. However, we would request that you be willing to travel to Detroit and to Washington as frequently as may be necessary to carry out the duties of your appointment. The Editorial Board continues to believe that daily contact with the Managing Editor, Pat O'Connor, and her staff is necessary for an efficient and effective production of the periodical. With this in mind we would urge you to reside in Detroit as soon as your personal requirements permit.

We would also ask you to be willing to travel to other museums as well as to universities in this country and abroad for the purpose of informing scholars and curators personally of the character, the goals, and the needs of The Art Quarterly.

In return for these services, we are offering an annual compensation in the amount of $17,500. We shall also pay business expenses required by your travel for The Art Quarterly, and we will work out the details of a travel budget in discussions.

As discussed in Detroit, we understand that you will be available to begin work on a full-time basis at the termination of the academic year. We are aware that you have already made contacts regarding articles, that you have begun to assist in reading articles, in planning the table of contents, and to assist with various other details connected with the magazine. We are grateful for the attention you are now giving to the periodical, and we look forward to having you begin on a full-time basis on June 1.

The members of the Editorial Board sincerely hope that these terms will prove acceptable. If you agree with these terms, we shall submit this to our Board of Trustees for final approval. We look forward with interest and enthusiasm to working with you.

Sincerely,

Willis F. Woods
Executive Director

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The ART Quarterly

5200 WOODWARD AVENUE, DETROIT, MICHIGAN 48202

March 12, 1969

rec'd 3-18-69

EDITED BY
Willis F. Woods
Paul L. Grigaut
Frederick J. Cummings
Francis W. Robinson
Graham Hood
David W. Scott

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MANAGING EDITOR
Patricia O'Connor

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Barr:

The annual meeting of THE ART QUARTERLY Consultative Committee will be held this year on Saturday, April 12th at the Century Club in New York City. Cocktails and dinner will be served at 7:00 p.m.

The Editorial Board would like to take this opportunity of introducing Mr. Jerrold Lanes, who will be joining THE ART QUARTERLY this summer as Editor.

Will you be so kind as to notify me on the enclosed card as to whether or not you will be with us? regrets

Thank you,

With best regards,

Willis F. Woods
Editor
THE ART QUARTERLY

Published by: Founders Society Detroit Institute of Arts, Detroit, Michigan 48202
Advertising Representative: Paul Shanley, 663 Fifth Avenue, New York, New York 10022

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Art Quarterly

The ART Quarterly

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phoned directly
to accept.

April 2, 1968

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

Dear Mr. Barr:

The annual meeting of THE ART QUARTERLY Consultative Committee will be held at the Century Club in New York City, Saturday April 27, 1968. Dinner will be at 6:30 pm.

The editors would like to discuss the possibility of a cooperative relationship between THE ART QUARTERLY and other institutions and hope that you will be able to attend.

Would you be so kind as to notify me on the enclosed card as to whether or not you will be with us?

Thank you,

With best regards,

Willis F. Woods
Editor
THE ART QUARTERLY

WFW/br
encl.

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Artes Visuales

ARTES VISUALES

REVISTA TRIMESTRAL ▫ MUSEO DE ARTE MODERNO / CHAPULTEPEC ▫ MEXICO

March 12, 1976

December, 1975

Miss Carla Stellweg
Editor, "Artes Visuales"
Museo de Arte Moderno
Chapultepec
Paseo de la Reforma Gandhi
Mexico 5 D.F., Mexico

Dear Miss Stelling:

The complementary issue of Artes Vusuales addressed to Mr. Alfred H. Barr, Jr. has been received.

Unfortunately, Mr. Barr is unable to write you concerning this magazine; he is seriously ill and has not been in his office for some months.

I am sending the copy of Artes Visuales to our Library where I am sure it will be of interest and of use.

With thanks for your thoughtfulness in sending this issue to Mr. Barr,

Sincerely,

(Mrs.) Monawee A. Richards
Assistant

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ARTES VISUALES

REVISTA TRIMESTRAL ▫ MUSEO DE ARTE MODERNO / CHAPULTEPEC ▫ MEXICO

December, 1975

Dear Sirs:

It is with pleasure that we forward you herewith a complementary issue, of our quarterly ARTES VISUALES, published and edited by the Museo de Arte Moderno and the Instituto Nacional de Bellas Artes, of Mexico City, Mexico.

We pretend to reach a vaster audience, beyond the Americas, which we hope to accomplish, by including a translation of most of the texts into English and, by the same token, that this will encourage, promote and enlarge the entire scope of contemporary Mexican art and thought.

We hope that you will be interested in continuing to receive our quarterly and become one of our readers.

At the same time if you are a professional in the fields of art, we would appreciate to hear your opinion and suggestions, as well as obtain information, catalogues or any other documentation you may have available for future issues of ARTES VISUALES, for which we would very much like to be included on your mailing lists.

Thanking you in advance for your attention and looking forward to hearing from you as to whether you did receive this issue, I remain,

Cordially yours,

C.S.

Carla Stellweg
Editor
"Artes Visuales"

REDACCION Y ADMINISTRACION: MUSEO DE ARTE MODERNO / CHAPULTEPEC
PASEO DE LA REFORMA Y GANDHI / MEXICO 5, D. F. ▫ TELEFONO: 553-63-13

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Artists Technical Research Institute

MUSEUM H STITUTE

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The Painter's Craft. on of paints,
pigments and varnishes of all kinds for many years, Mr. Mayer has taught materials and techniques for 18 years at Columbia University as well as having taught similar courses at the New School for Social Research and The Art Students League of New York.

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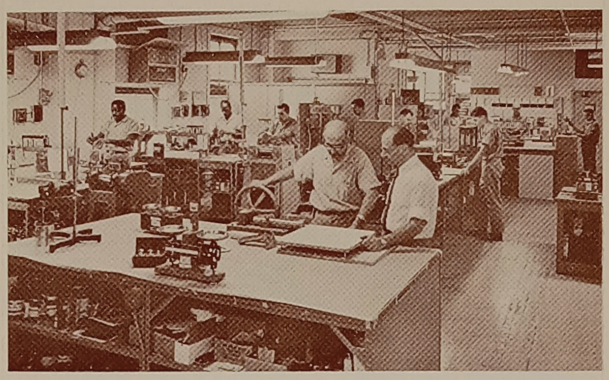
WHAT IS ATRI?

THE ARTISTS TECHNICAL RESEARCH INSTITUTE IS A NON-PROFIT ORGANIZATION FOR THE SCIENTIFIC AND EDUCATIONAL RESEARCH OF MATERIALS AND METHODS USED IN THE VISUAL ARTS.IT IS THE ONLY AGENCY OF ITS KIND OPERATED FOR THE BENEFIT OF THE CREATIVE ARTIST.

ATRI WAS ORGANIZED IN 1959 BY RALPH MAYER, AUTHOR OF *THE ARTISTS HANDBOOK OF MATERIALS AND TECHNIQUES* AND *THE PAINTER'S CRAFT.* AS EXECUTIVE DIRECTOR, MR. MAYER IS WELL-QUALIFIED NOT ONLY AS A PAINTER HIMSELF, BUT SERVED AS A CHEMIST IN THE PRODUCTION OF PAINTS, PIGMENTS AND VARNISHES OF ALL KINDS, FOR MANY YEARS.

HE HAS TAUGHT MATERIALS AND TECHNIQUES AT COLUMBIA UNIVERSITY FOR 18 YEARS, AS WELL AS HAVING TAUGHT SIMILAR COURSES AT THE NEW SCHOOL FOR SOCIAL RESEARCH AND THE ARTS STUDENTS LEAGUE OF NEW YORK.

THE INSTITUTE USES THE FACILITIES OF THE DAVID LITTER LABORATORIES, ONE OF THE BEST EQUIPPED IN THE COUNTRY FOR THE HIGHEST TYPE OF SCIENTIFIC WORK ON ALL TYPES OF PAINTS, RESINS, COATINGS AND PLASTICS. THE INSTITUTE DOES NOT OPERATE AS A CONSUMERS' LABORATORY AND WILL NOT EVALUATE BRANDS.



FACILITIES OF DAVID LITTER LABORATORIES USED BY **ATRI**

WHAT ARE ITS GOALS?

ATRI HAS, AT ITS DISPOSAL, THE EXTENSIVE BODY OF RESEARCH PREPARED BY MR. MAYER AND HIS ASSOCIATES, ON THE USE AND CONSERVATION OF MATERIALS USED FROM EARLIEST TIMES TO THE PRESENT DAY. THE MAJOR GOAL OF **ATRI** IS TO CONTINUE WITH THE COLLECTION AND RESEARCH OF THIS MATERIAL, TO PROVIDE THE ARTIST WITH RELIABLE INFORMATION, IN ORDER TO ENHANCE THE CONTROL OF HIS MEDIUM AND TO INSURE THE PERMANENCE OF HIS WORKS. **ATRI** WILL CONDUCT A COMPLETE INVESTIGATION INTO THE USES OF NEW MATERIALS, SUCH AS PLASTIC RESINS, FOAMS, ACRYLICS AND OTHER PRODUCTS ORIGINALLY DEVELOPED FOR INDUSTRIAL USE, BUT ALREADY BEING USED EXTENSIVELY BY THE CREATIVE ARTIST.

A COMPREHENSIVE AND SYSTEMATIC SERIES OF TESTS AND EXPERIMENTS WILL BE CARRIED OUT TO INVESTIGATE ALL PROPERTIES OF EACH MATERIAL, SUCH AS APPLICATION, APPEARANCE, PERFORMANCE CHARACTERISTICS AND RESISTANCE, DURABILITY, AND TOXICITY.

THE RESULTS OF THE RESEARCH, AND ARTICLES OF GENERAL INTEREST, WILL BE MADE AVAILABLE TO ARTISTS, MUSEUMS, ART SCHOOLS AND OTHERS, THROUGH A JOURNAL TO BE PUBLISHED PERIODICALLY. EDUCATIONAL PROGRAMS ARE NOW BEING INSTITUTED THROUGH LECTURES, SLIDES AND VARIOUS OTHER MEANS.

pigments and varnishes of all kinds for many years, Mr. Mayer has taught materials and techniques for 18 years at Columbia University as well as having taught similar courses at the New School for Social Research and The Art Students League of New York.

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Artists Technical Research Institute

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New York.

THE ARTISTS TECHNICAL
RESEARCH INSTITUTE
116 EAST 16TH STREET
NEW YORK, NEW YORK 10003

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PROGRAM COORDINATOR
SALLY McLEAN
322 SEVENTH AVENUE
NEW YORK, NEW YORK 10001
564-3545

Organized in 1959 by Bena Frank Mayer and Ralph Mayer and incorporated as a non-profit, tax-exempt organization.

-more-

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Artists Technical Research Institute

MUSEUM HEADS GET BEHIND ARTISTS TECHNICAL RESEARCH INSTITUTE

Alfred Barr, Director of Museum Collections, The Museum of Modern Art; Thomas Messer, Director of the Solomon R. Guggenheim Museum, Lloyd Goodrich, Director of the Whitney Museum of American Art; Roland de Marco, President of Finch College and Josef Albers, comprise the honorary selection committee for an auction benefiting the Artists Technical Research Institute. Parke-Bernet Galleries have donated their facilities and services for this auction to be held February 13, 1967. Contributing artists will receive 60% of the proceeds from the sale of their works, and will be entitled to a personal consultation with the research staff regarding their specific media and techniques.

Prior to the auction, a three-day exhibition will be held, opening with a black-tie champagne reception on Thursday evening, February 9th.

Selections will be made on the basis of quality only; style, media and technique will in no way influence the committee's choice. There will be 60 works selected for the auction.

ATRI is a non-profit institute devoted to the scientific and educational research of materials and methods used by the creative artists, and the application and preservation of these media. Organized in 1959, it is the only agency of its kind, operated for the benefit of the creative artist. Ralph Mayer, the director of ATRI, is the author of The Artists Handbook of Materials and Techniques and The Painter's Craft. Having served as a chemist in the production of paints, pigments and varnishes of all kinds for many years, Mr. Mayer has taught materials and techniques for 18 years at Columbia University as well as having taught similar courses at the New School for Social Research and The Art Students League of New York.

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Josef Albers has stated: "For many years I have respected, most highly, the devoted professional work of Ralph Mayer. I believe that his findings and aims deserve today renewed recognition and intensified support."

Since commencement of research activities in 1959, ATRI now has compiled an extensive body of information which is to be made available in the form of a periodical journal of findings to be distributed to artists, collectors, museums and art schools. It is the plan of ATRI to expand its research activities to include the uses of new materials such as plastic resins, foams, acrylics and other products originally developed for industrial use, but already being used extensively by the creative artists. It is hoped that artists and others will consult with ATRI for information regarding the use of new media. Over the past six years ATRI has answered hundreds of queries from artists and museums. Several educational projects will be launched to benefit the study of materials and techniques in art schools and universities throughout the country.

The institute uses the facilities of the David Litter Laboratories, one of the best equipped in the country for scientific research on all types of paints, resins, coatings and plastics. The institute does not operate as a consumers' laboratory and will not evaluate brands. Inquiries may be addressed to the Artists Technical Research Institute at the laboratories at 116 East 16th Street, New York City.

For press information please contact: Sally McLean, 322 7th Avenue, New York, N.Y.
Telephone: 564-3545

Photographs of the laboratories and/or Mr. Ralph Mayer available on request.

01/10/19/66

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ARTISTS TECH. RESEARCH INSTITUTE

THE ARTISTS TECHNICAL RESEARCH INSTITUTE

116 EAST 16th STREET NEW YORK 3, N. Y.

INCORPORATED 1959 AS A NON-PROFIT ORGANIZATION FOR SCIENTIFIC RESEARCH ON THE MATERIALS OF CREATIVE PAINTING

September 24, 1966
(rec'd 9/27/66)

Dear Mr. Barr:

Allow me to thank you personally for becoming a member of the honorary selection committee for the Artists Technical Research Institute's forthcoming auction. Your cooperation in selecting the list of artists is highly valued by all of us.

While the temper of the Institute is modest and unpretentious, the continued research into materials and procedures seems more important than ever, and we trust that the additional financing will make this possible.

I am happy indeed for your interest.

Sincerely,

Ralph Mayer

Stern coll

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THE ARTISTS TECHNICAL
RESEARCH INSTITUTE

LABORATORY, 116 EAST 16th ST., NEW YORK, N. Y. 10003

KINDLY REPLY TO RALPH MAYER, DIRECTOR
PROGRAM OFFICE, 322 SEVENTH AVENUE
NEW YORK, N. Y. 10001

DECEMBER 12, 1966
(recd 12/14/66)

DEAR DR. BARR:

THE RETURNS FOR THE AUCTION HAVE BEEN COMING IN STEADILY AND WE ALREADY HAVE THIRTY GOOD CHOICES. HOWEVER, WE ARE ASKING EACH MEMBER OF THE HONORARY SELECTION COMMITTEE, IF THEY COULD SPARE THE TIME TO DROP A NOTE, OR MAKE A CALL TO A FEW OF THE "DIFFICULT TO GET" ARTISTS, IN ORDER TO MAKE THIS AUCTION A REAL TRIUMPH.

WE HAVE SELECTED A FEW ARTISTS FOR EACH COMMITTEE MEMBER, BUT IF THERE ARE OTHERS YOU WOULD RATHER CALL, PLEASE DO NOT HESITATE CHANGING OUR SELECTION, AS THIS IS ONLY A SUGGESTION.

SUGGESTIONS: JOAN MITCHELL
ROBERT MOTHERWELL
WILLEM DE KOONING
ADOLPH GOTTLEIB
LARRY RIVERS
MARK ROTHKO

I HOPE YOU WILL BE ABLE TO DO THIS FOR US, ALTHOUGH I KNOW THIS WASN'T IN OUR ORIGINAL AGREEMENT. SO MUCH OF OUR SUCCESS SO FAR HAS BEEN DUE TO OUR PROMINENT SELECTION COMMITTEE, AND WE APPRECIATE IT SO VERY MUCH. THANK YOU AGAIN.

AHB phoned regrets - unable to do - simply no time.

SINCERELY,

Sally McLean

SALLY MC LEAN
PROGRAM COORDINATOR

DR. ALFRED BARR, JR.
DIRECTOR OF MUSEUM COLLECTIONS
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK

INCORPORATED 1959 AS A NON-PROFIT ORGANIZATION FOR SCIENTIFIC RESEARCH ON THE MATERIALS OF CREATIVE PAINTING
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The Museum of Modern Art

To File

From Jane Welles

Date October 27, 1966

Re ATR lunch

A Mrs. Ralph Mayer called wanting to arrange a lunch date for AHB, Thomas Messer, Lloyd Goodrich, Joseph Albers to discuss specifics of the auction in February benefiting the Artists Technical Research Inst. In other words go over list of candidates whose works would be foffered for sale.

AHB dedined for lack of time. Mrs Mayer said she would send then the list of candidates for AHB to go over: deleting and/or adding.

(rec. 11/23/66)

Sincerely,

Mary Fera
Secretary to Mr. Barr

Miss Sally Mc Lean
Program Coordinator
The Artists Technical Research Institute
116 East 16th Street
New York 3, New York

mf
cc: Mr. Ralph Mayer

P. S. Incidentally, Mr. Barr's title here at the Museum is Director of the Museum Collections.

MF

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cc: Mr. Barr (Greensboro)

ARTISTS TECH. RESEARCH INST.

THE ARTISTS TECHNICAL RESEARCH INSTITUTE
116 EAST 16th STREET NEW YORK 3, N. Y.

August 26, 1966

Dear Miss Mc Lean:

Mr. Barr has asked that I write you to say that you may add his name to the Honorary Selection Committee and, as he understands it, the only duty involved would be to go over your list of selected artists and add or delete any he feels would raise or lower the standard quality of the auction.

Sincerely,

Mary Fera
Secretary to Mr. Barr

Miss Sally Mc Lean
Program Coordinator
The Artists Technical Research Institute
116 East 16th Street
New York 3, New York

mf
cc: Mr. Ralph Mayer

P. S. Incidentally, Mr. Barr's title here at the Museum is Director of the Museum Collections.

MF

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cc: Mr. Barr (Greenberg)

ARTISTS TECH. RESEARCH INST.

THE ARTISTS TECHNICAL RESEARCH INSTITUTE

INCORPORATED 1959 AS A NON-PROFIT ORGANIZATION FOR SCIENTIFIC RESEARCH ON THE MATERIALS OF CREATIVE PAINTING

116 EAST 16th STREET NEW YORK 3, N. Y.

AUGUST 14, 1966

DEAR DR. BARR:

I WROTE TO YOU SEVERAL WEEKS AGO AND YOUR SECRETARY HAS TOLD ME THAT SHE IS FAIRLY SURE THAT YOU DID NOT RECEIVE MY LETTER, SO IAM WRITING TO YOU AGAIN REGARDING THE ARTISTS TECHNICAL RESEARCH INSTITUTE.

A FEW YEARS AGO, IN REPLY TO OUR REQUEST, YOU VERY GRACIOUSLY GAVE YOU CONSENT TO USE YOUR NAME AS A SPONSOR OF OUR ORGANI-ZATION, AS WELL AS YOUR ENDORSEMENT OF THE AIMS AND PURPOSE OF THE ARTISTS TECHNICAL RESEARCH INSTITUTE.

SINCE THAT TIME, OUR PLANS HAVE ADVANCED CONSIDERABLY AND MUCH WORK HAS BEEN ACCOMPLISHED IN OUR RESEARCH AND EDUCATIONAL PROGRAMS, WITHIN A VERY LIMITED FINANCIAL STRUCTURE.

IN ORDER TO CONTINUE OUR WORK AND EXPAND OUR RESEARCH PROGRAM, AS WELL AS CONSIDER THE POSSIBILITY OF DISTRIBUTING A JOURNAL OF FINDINGS, AND COMPLETE SEVERAL EDUCATIONAL PROJECTS, WE NOW ARE IN THE PRO-CESS OF FUND RAISING. AMONG THESE FUND RAISING ACTIVITIES, WE ARE PLANNING AN AUCTION, FOR WHICH PARKE-BERNET GALLERIES HAVE KINDLY OFFERED THEIR FACILITIES AND THEIR SERVICES. WE ARE NOW AT THE POINT OF CHOOSING AN HONORARY SELECTION COMMITTEE, MADE UP OF PROMI-NENT PEOPLE IN THE ARTS. WE WOULD BE HONORED AND DELIGHTED IF WE MIGHT ADD YOUR NAME TO THIS COMMITTEE. MR. THOMAS MESSER AND MR. LLOYD GOODRICH ARE ON THIS COMMITTEE. THE ONLY DUTY INVOLVED WOULD BE TO GO OVER OUR LIST OF SELECTED ARTISTS AND ADD OR DELETE ANY YOU FEEL WOULD RAISE OR LOWER THE STANDARD QUALITY OF THE AUCTION. FIFTY PER-CENT OF THE PROCEEDS WILL GO TO THE CONTRIBUTING ARTISTS AND THE OTHER FIFTY PERCENT TO THE ARTISTS TECHNICAL RESEARCH INSTITUTE.

I SHALL LOOK FORWARD TO HEARING FROM YOU. I HOPE YOU HAVE HAD A MOST ENJOYABLE SUMMER.

SINCERELY,

Sally McLean

SALLY MC LEAN
PROGRAM COORDINATOR

DR. ALFRED H. BARR, VICE PRESIDENT
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, NEW YORK

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RALPH MAYER 207 WEST 106th STREET, NEW YORK 25 JUdson 6-3731

August 15 66

Dear Mr. Barr;

I should like to add a few lines of my own to Sally McLeans's letter about the Artists Technical Research Institute.

The Institute has advanced steadily in its research and educational work. Since it always has been an unpretentious and modest undertaking, acceptance and approval of leaders in the art world are vital to it, and indeed we have many letters from Directors of museums and art schools thruout the country and also from the Rjyksmaseumand the British Museum, warmly supporting its programs. The museum's technical staff also express what I think must be their unanimous approval, through my friends in the IIC, of which I am a Fellow, and to whom our findings seem to be important.

I am deeply grateful to you for your original sponsorship, and now that the Institute is beginning to show results, your continued interest will be doubly helpful.

Sincerely,

Ralph Mayer

The enclosed is a glimpse of one of the many technical correspondences that continue to go on, a current one, initiated by The American Medical Association's headquarters is leading to some original work on the toxicity of artists' paints.

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ACA

aca Associated Councils of the Arts / 1564 Broadway / New York, New York 10036 / (212) JUdson 6-3731

COLLEGE OF FINE AND APPLIED ARTS | University of Illinois, Urbana, Illinois

School of Music Department of Architecture Department of Art Department of City Planning and Landscape Architecture
Bureau of Community Planning Small Homes Council University Bands

This correspondence extended to 1965

23 February 1957

Mr. Ralph Mayer
School of Painting and Sculpture
Columbia University
New York 27, N.Y.

Dear Mr. Mayer:

You raise a very interesting point in your letter, and I hope very much that you will be able to proceed with your plan of developing appropriate materials for the kinds of artistic expressions which are inevitably the products of our own times. Ever since we started buying contemporary paintings at the University of Illinois, we have been much concerned over the fugitive techniques not infrequently employed. On at least two occasions I can recall, we definitely decided not to purchase works which we really wanted in every other way, because we were afraid they would simply not last very long. During the past year we have returned two pictures to the painters because the paint started falling off in large areas. Usually the artists are very concerned about this, and do all they can to repair their works, but I am sure the results are not going to be so permanent as we would wish. I debated some time whether to bring up the point in connection with the Kline painting or not, but finally decided it might not be a bad idea to raise the issue. I was told by a friend who works in a New York gallery that last year, during a one-man show by an "avant garde" painter, a substantial amount of pigment was swept up from the gallery floor every morning.

Very sincerely yours,

Allen S. Weller

Allen S. Weller
Dean, College of Fine and
Applied Arts

asw:ea

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Associated Councils of the Arts / 1564 Broadway / New York, New York 10036 / (212) JUdson 6-3731

November 7, 1966
rcvd 11/9/66

Arts Councils of America

announces a

NATIONAL CONSULTANT SERVICE

for State Arts Councils

or taking the time on such short notice
t Wednesday about the National Consultant
e of activities on you but I do hope that
e able to get your advice and perhaps,
list you as a consultant to a nearby state

Cordially,

Joseph Farrell
Program Associate

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ACA

Background

There are now arts councils or comparable agencies in fifty states, the District of Columbia, Puerto Rico, Guam and the Virgin Islands. Of these, thirty-five have been created since 1964. This represents a unique public commitment to the arts, but accomplishment does not easily follow intention. To date, there is little precedent upon which councils can base decisions; there is at best small financial and administrative means; there is a seriously uneven distribution of expertise among the states; and there is only inchoate organization.

Purpose

To augment and enlarge the capacity of these fledgling public foundations to develop into significant, permanent agencies, ACA proposes a National Consultant Service to provide the state councils with the most enlightened and experienced talent obtainable from wherever available. From the accumulated experience of ACA's board, staff, and advisers, and its special relationship with state council members and leaders, and from a special study of thirteen states — comprising two quite disparate regional areas — has come the conviction that the type of advice necessary to be equal to the needs of the state councils must be as varied as the states' situations themselves. ACA has chosen to establish a service which enlists a wide range of experts to deal with whatever problem of policy or program that may arise, and ACA's roster of consultants will constantly expand as requests for assistance are received. Many of the councils will require help first on definition of purpose, political action and public education, community relations, general organization and administration. Those councils which have reasonably stable operations may wish advice on developing and projecting program policy in such areas as dance, visual arts, crafts, music, opera, theatre, film, photography, and architectural preservation. Very likely all states will need counsel on budgetary matters.

Operation

The National Consultant Service is intended for the direct benefit of the state councils: council members, executive or finance committees, staff, program panels or combinations thereof. The state councils are expected to draw upon ACA consultants to project long-range solutions to chronic difficulties, obtain suggestions on ways to deal with future problems on their own, and analyze the feasibility of establishing one program area in lieu of another. For example, in the early stages the members of the council and staff may wish to discuss the wisdom of certain plans to bring the council favorable notice in the state legislature; a finance committee and an executive director of a council may need help to establish sound budgetary practices; or an executive director may wish experts on dance, visual arts, film, or perhaps education to talk to the council's program panels or the council itself on the feasibility of sponsoring certain projects or ways of improving the quality of existing ones. In most cases, the consultant or team of consultants will visit no more than three days, and more frequently only one day.

Application

To receive assistance under the National Consultant Service, a letter of request should be sent to *Mr. Joseph Farrell, Program Associate, Arts Councils of America, Room 4100, 1290 Avenue of the Americas, New York, New York 10019,* explaining in some detail the particular reason for which the expert advice is needed. It would be helpful if some information were included about those with whom the consultant would be working as well as a tentative time schedule. The consultant's expenses of travel and accommodations are to be paid by the state council. ACA bears the cost of administering the National Consultant Service.

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Dear Mr. Ba

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to drop in t al Consultant
Service. I hope that
from time t perhaps,
when conve nearby state
council.

Mr. Alfred B
Museum of
11 West 53 S
New York, N

JF:lbk

ACA is a private, tax-exempt advisory body serving state and community arts councils and national art organizations in the United States and Canada.

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ACA

Associated Councils of the Arts / 1564 Broadway / New York, New York 10036 / (212) JUdson 6-3731

November 7, 1966
rcvd 11/9/66

Dear Mr. Barr:

Special thanks for taking the time on such short notice to drop in to our meeting last Wednesday about the National Consultant Service. I know the pressure of activities on you but I do hope that from time to time we would be able to get your advice and perhaps, when convenient for you, enlist you as a consultant to a nearby state council.

Cordially,

Joseph Farrell
Program Associate

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

JF:lbk

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ARTS COUNCILS OF AMERICA

Room 4100
1290 Avenue of the Americas
New York, New York 10019
Telephone: (212) 586-3650

October 28, 1966
rec. 10/31/66

Dear Mr. Barr:

I can well understand the demands on your time, but I am delighted to know that you will do your best to attend at least some part of the hour and a half meeting at three p. m. on Wednesday, November two in the offices of the American Federation of Arts, 41 East 65 Street. Your advice will be of great help to us in the planning of our consultant service for the state arts agencies.

Mrs. Bradley memorial service 4:30 Nov. 2

Howard Adams and I look forward to meeting you then.

Cordially,

Joseph Farrell

Joseph Farrell
Program Associate

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

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October 24, 1966

Dear Mr. Farrell:

Thank you for your invitation to the meeting on the Arts Councils of America on Wednesday, November 2. I shall do my best to come for at least part of the meeting but cannot promise since I'm very badly tied up with other meetings during that mid-week.

Sincerely,

Mr. Joseph Farrell
Program Associate
Arts Councils of America
Room 4100
1290Avenue of the Americas
New York, New York 10019

AHB:jsw

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ARTS COUNCILS OF AMERICA

Room 4100
1290 Avenue of the Americas
New York, New York 10019
Telephone: (212) 586-3650

October 21, 1966
(rec 10/24/66)

Dear Mr. Barr:

Arts Councils of America in its role as an educational and informational facility for the newly formed state arts councils has inaugurated a National Consultant Service. We are proceeding cautiously in this by limiting the service initially to two regional areas - New England and the Rocky Mountain States. The crucial purpose of this program is to enlarge the capacity of the Council members and limited staffs of these state agencies to project sound policy and make sound judgements on programs within the fields of the arts. Enclosed is a brief statement about the program.

We have been calling upon a small number of leading figures in the various arts to meet with us to discuss the Service and to chat about the states' present situation. We have already held meetings in opera, dance and theatre. We hope to have seven or eight people in the visual arts meet with us at the American Federation of the Arts, 41 East 65 Street on Wednesday, November second at 3 p. m. Attending the visual arts meeting will be, among others, Lloyd Goodrich, Elaine de Kooning, James Biddle and Robert Watts from Rutgers University. Though I am fully appreciative of your busy schedule, I do hope you will be able to attend. Your advice will be of great value to us in developing this vitally needed service. The meetings have been running about an hour and a half so as not to be a burden to the people who have been attending.

Please call me at my office at 586-3650 as soon as it is convenient. I look forward to hearing from you and meeting you at our Wednesday meeting.

Cordially,

Joseph Farrell
Program Associate

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

Enclosure (1)
JF:lbk

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Ashton

October 25, 1972

Dear Dore:

I am delighted by your sending me your Picasso book.

It is really very valuable - also, I am very happy to have your name and mine on the first page.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Adja Yunkers
217 East 11 Street
New York City

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Ashton

The Cooper Union
for the Advancement
of Science and Art

Cooper Square
New York, N.Y. 10003
(212) 254 6300

School of Art
and Architecture

May 28, 1971

Dear Dore:

I have read your letter of May 24th and as a writer I would feel that $100. seems a good deal for the three quotations from my book on Picasso. I, however, did not write this but simply quoted the three quotations of Picasso -- two of which are very well known in many countries having been used long before.

I wish that I could help you but I have no responsibility in this area. I have spoken with Richard Oldenburg and I have told him that I thought $100. seemed a good deal for the character of the material.

Sincerely,

Miss Dore Ashton
School of Art and Architecture
The Cooper Union
Cooper Square
New York, New York 10003

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The Cooper Union
for the Advancement
of Science and Art

Cooper Square
New York, N.Y. 10003
(212) 254 6300

School of Art
and Architecture

May 24, 1971

Dear Alfred:

I am in the throes of assembling the Picasso book, and I wonder if I could trouble you to intervene on my behalf with the "rights" (Frances Keech) division at MOMA. The parts I've used from your book are basically public domain, and the Zervos material he had given me permission & use, free.

The museum has asked a very high sum (from me of course, since all fees come out of my advance) of $100. In view of the purely scholarly intention of the book, and its narrow scope (only P's views on art) I wonder if the museum couldn't give

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me a break?

I know this is a nuisance for you, but Viking says that since it is your book, I should address you. Do you think you could? I'd be most grateful. Viking says the normal fee for that amount of material would be about $25.00.

I hope all is well with you both and that we'll see each other soon.

most warmly

Dore

Please forgive me for disturbing you with such a petty item.

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The Cooper Union
for the Advancement
of Science and Art

Cooper Square
New York, N.Y. 10003
(212) 254 6300

School of Art
and Architecture

Ashton

GR 7-6911 home

March 5, 1970

Alfred H. Barr, Jr.
49 East 96th St.
New York City, N.Y.

Dear Alfred:

I can see why you smiled so sympathetically when I told you about my Picasso project. It has been a most complicated and sometimes irritating task. But I have managed to find enough seemingly reliable material to warrant the publication--I hope!

I don't like to ask you for any more help, as you were so generous always with me, but I am obliged to make the effort, anyway, of finding out if perhaps there are some notes hidden away that might perhaps be published. Would you have any direct quotes from Picasso that might not have appeared in your book?

The other request is: the questionnaire that you refer to in your book--may I see it and if there is anything pertinent to my project, may I quote from it?

If there is any possible material that I might not have had access to that you know about, I'd be most grateful if you could let me know.

I saw you at Mark's funeral but I was too disdraught to greet you. I found it an unbearable and mawkish ceremony. I guess artists are endowed with an inordinate amount of vanity and poor taste as soon as there is a distinguished public gathering.

Please forgive me for disturbing you with my importuning letter.

(Will come in June 11)

Affectionately,

Dore

Dore Ashton

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Ashton

file

Oct. 24, 1968

Dear Alfred:

I am working on Viking's Documents of Modern Art in possibly the most awkward area: Picasso.

Certain problems of judgment arise in my mind which I feel you could help me to cope with.

I wonder if you could spare me a few moments? I would be most grateful.

warmly

Dore

31 Oct - I wrote I would not be home until mid-November

AB

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Gabor Attalai
Budapest lol3
Groza rkp. 11
Hungary



THE MUSEUM OF MODERN ART
Mrs. Monawee A. Richards
Assistant

11 West 53 Street
New York N.Y. 10019

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ATTALAI

Mrs. Monawee A. Richards
Assistant

THE MUSEUM OF MODERN ART
11 West 53 Street
New York N.Y. 10019
U S A

2/Sept/1975

Dear Mrs. Monawee,

Thank you very much for your kind letter and the sending book of Mr. Alfred H. Barr, the Cubism and Abstract Art.

I should like to ask you, please give my greetings for Mr. Barr and the thanks that I got possibility to know his excellent book about this marvellous art period. Also I wish all good, healthy and power for Mr. Barr.

Once more many thanks for your kind.

I remain with
honoured greetings.

Gabor Attalai
Budapest 1013
Groza rkp. 11
Hungary

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June 2, 1975

Mr. Gabor Attalai
Budapest 1013
Groza rkp. 11
Hungary

Dear Mr. Attalai:

Your letter to Mr. Alfred H. Barr has just been received. Mr. Barr retired as Director of the Museum Collections in 1967. He still maintains an office here but comes in only occasionally. At the moment, he is ill and so I am writing in his stead.

I am sure Mr. Barr would be very happy to know that you had heard of his book Cubism and Abstract Art and wanted a copy. This book was first published in 1936 in connection with an exhibition directed by Mr. Barr and has long been out of print. However, the Museum has republished it in paperback form a few months ago.

I am sending you a paperback copy of this book under separate cover and hope it will reach you safely.

I will show your letter to Mr. Barr when he next comes to the Museum. I am sure he would want me to send you his kind regards.

Sincerely,

(Mrs.) Monawee A. Richards
Assistant

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Mr. Alfred H. Barr
Director

THE MUSEUM OF MODERN ART
11 West 53rd Street
New York N.Y.
U S A

2/May/1975

Dear Mr. Alfred H. Barr, Director:

I am a Hungarian artist.

I and a few artists here, are very interested in the all thing in contact of the art of this century. Sorry we are rather bad informated, what comes from our circumstances. The museums do not make exhibitions of art of our century, further nowhere a place, where we could know the most important publications.

I hard you wrote a book: "cubism and abstract art". I think from the title of the book, that is a very important publication. I looked for, from a long time, publications of the cubism. But I am unable to find books from it, which deal large, with this phantastic period of the modern art.

I should like like to ask you - if it would be possible - please help our information by a copy of this book. Your aiding would be very significant promotion and an enjoyable thing for us.

We take every information into a dokumentation basis. This basis is using by that little society, who is working on avan garde problems.

I am hoping your help. Many thanks for you in advance too.

Sincerely Yours,

J. Attalai

Gabor Attalai
Budapest lol3
Groza rkp. 11
Hungary

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THE MUSEUM OF MODERN ART DATE May 30, 1975

REQUEST FOR PUBLICATIONS

Kindly send 1 *copies of the following publications:*

paper Paperback

cloth

To: Monawee Richards

For: Cubism and Abstract Art - A.H.Barr, Jr.

Requested by Bernice Rose Charge 120 - 7655

NO. DELIVERED

MF 301

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GABOR ATTALAI
BUDAPEST I.
GROZA RKP. 11.
HUNGARY



THE MUSEUM OF MODERN ART
Mr. Alfred H. Barr, Director

11 West 53rd Street

NEW YORK N.Y.

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