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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

BALI: BACKGROUND TO WAR - The Human Problem of Reoccupation

BALI: BACKGROUND TO WAR - The Human Problem of Reoccupation

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Title Poster

Introductory Label

CASTE IN BALI - Title Label

Label

1. Photo: Balinese youth
2. Panel: 3 drawings of High and Low deities, labels
- (3. Panel: 5 Shadow Play puppets of High and Low deities
- (3a. Wood sculpture - High god
- (3b. " " - Low god
- (4. Panel: Photos
- (4a. 2 Wood sculptures of young girls
- (5. Panel: 1 Drawing - "A native painting based on traditional design...."
- (5 medallions of lotus blossoms
- (5a. Wood Sculpture - Goddess with lotus blossoms
- (6. Panel: 6 Photos; 1 Original painting; labels
- (6a. Wood sculpture - worshiper
- (6b. Wood sculpture - worshiper
7. Panel: 1 Drawing; Label - "When you are packing...."
8. Photo: Servants disguised as demons begging for pennies
- (9. Panel: Photos - Stage Servants, Acrobatic Pyramids
- (9a. Wood Sculpture - Pyramid of animals
- (9b. " " " " " "
- (10. Panel: Photos - teasing children by elevating above heads of others
- (10a. Wood Sculpture - figure standing on head
- (10b. " " " " " "
11. Panel: 3 paintings - Punishment of caste crimes; Label
12. Label: Conclusions: What to Do? - "In dealing with Balinese ideas of caste and respect....."

LEARNING AND SKILL - Title Label

Label

13. Photo: Teacher instructing youth to dance
- (14. Panel: 2 Photos, 1 Drawing - Youths learning to walk, dance & draw, Labels
- (14a. 3 Wood Sculptures - animated leg, head, arm

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- (15. Panel: 6 Photos - drawing, carving, hands in trance; label
 (15a. Wood Sculpture - awareness of movements and balance of body
 (15b. " " " " " " " " "
 (15c. 2 " " " " " " " " "
 (15d. 2 " " " " " " " " "
16. Panel: 2 Paintings by youths; label
 (17. Panel: 2 Labels
 (17a. 9 Wood Sculptures - man, frog, snake fantasy; sense of life and form
 in oddly shaped pieces of wood
18. Panel: 6 Paintings by Balinese youth
 19. Label: Conclusion: What to Do?

FEAR AND SECURITY - Title Label

Label

20. Photo: Man
 21. Panel: Photos; Labels - "love of enclosed space and 'ostrich behaviour'",
 "fear is associated with the mother".
 22. Panel: Photos; Labels - "the father as the main source of security"
 (23. Panel: 5 Drawings; Labels - "Fear of Incompleteness"
 (23a. Wood Sculpture - "an Unfortunate"
 (23b. " " " " "
 24. Label: Conclusion: What to Do? - "In general, Balinese Fears cannot be
 appealed to....."

SOCIAL LIFE - Title Label

Label

25. Photo: Group of four men
 (26. Panel: Painting; Photos; Labels - "Love of enclosed places"
 (26a. 3 Wood Sculptures - deaf and dumb man's impression
27. Panel: Photos; Labels - "In this peaceful world the most important source
 of change is the gods"
 28. Panel: Drawing - "A harvesting club at work"; Photos - "Crimes & Justice"
 29. Label: Conclusion: What to Do? - "best way to get any organized action..."

WAR AND VIOLENCE - Title Label

Label

30. Photo: Mother and Child
 31. Panel: 3 Paintings - war and practice for war; Label
 (32. Panel: Drawings; Photos; Labels - "And there are substitutes for violence..
 (32a. Wood Sculpture - Cock fighter
- (33. Panel: Drawing; Photos; Label - "Violence in the Family"
 (33a. Wood Sculpture - Witch personifying terror
 (33b. " " " " " "

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- 34. Panel: Photos; Drawing; Label - "The Attack on the 'Vitch'"
- 35. Panel: Drawing; Photos; Label - "The other side of the lack of aggression.."
- (36. Panel: Photos; Label - "Various escapes from the trap of violent emotion.."
- (36a. 3 Wood Sculptures - Withdrawal from life - in behaviour and fantasy."
- 37. Photo: Mother and two children
- 38. Panel: Photos; Label - "This treatment of the child leads to a"
- 39. Panel: Photos; Label - "This violence in presence of death and impurity.."
- 40. Panel: Figure of coins; Label - riotous behaviour in rituals."
- 41. Label: Conclusion - What to Do? - "There are two main risks in dealing..."

ADDITIONAL

- 42. Photo: Shadow Figure of puppet
- 43. Balinese model of witch
- 44. Balinese model for dragon

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BALI: BACKGROUND TO WAR

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOXES #1, #2, #3 - Panels

1. The 29 panels packed in these boxes are packed face to face and back to back with a sheet of corrugated board between the faces of each two panels.

Lift out the panels, one at a time with the greatest care, as the faces of the panels will damage easily.
2. Replace all packing material - corrugated board sheets - in boxes and put back covers. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS - BOX #4 - Sculptures on 22 pedestals

1. The small pedestals with one or more sculptures permanently attached, which are to be installed on the exhibition panels, are packed in this box. The sculptures are carefully surrounded with tissue paper and excelsior filled pads and packed in three layers, separated by sheets of corrugated board.

To distinguish the packages of sculpture from the packing pads, each package of sculpture is sealed with a colored sticker.

There are 7 pedestals on the top layer, 7 pedestals on the center layer, and 8 pedestals on the bottom layer.

Lift each piece very carefully from the box, one at a time. The sculptures are very fragile and must be handled with extreme care.
2. Replace all packing material - tissue paper, large and small excelsior-filled pads, corrugated board sheets, corrugated board box - in packing box and put back cover. The same material must be used in repacking the exhibition.

UNPACKING INSTRUCTIONS - BOX #5 - 8 enlarged photos, Title Poster, 17 Labels; Pedestal 17a. and Figures 43 and 44.

1. In one compartment of this box, formed by the braces, lift out package containing the two figures #43 and #44 (witch and dragon respectively).

Slide out Braces A, B and C. Lift out long pedestal of 9 sculptures, 17a.
out
Remove sheet of corrugated board. Lift 3 packages containing photos and enlarged photos, etc., packed in bottom of box.
2. Replace all packing material - corrugated board, tissue and heavy wrapping paper, pads, Braces A, B, C - in box and put back cover. The same material must be used in repacking the exhibition.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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BALI: BACKGROUND TO WAR

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION INSTRUCTIONS

1. The frame backings on the panels in the exhibition are supplied with screw-eyes at the top for hanging by nail or by wire from the walls of a gallery.

To preserve the continuity of the exhibition, the panels, photographs and labels should be installed in the order noted on the Installation List.

2. The sculptures, permanently attached to their respective wood pedestals, are grouped on the Installation List with the panels on which they are to be fastened.

To install the sculptures, first unscrew and remove the machine bolt which has been attached to each of the pedestals while traveling. Fit the grooves in the pedestals around the dowels on the panel where their position is marked. Insert the machine bolt through holes in pedestal and panel and secure firmly by screwing bolt into position.

3. The Title Label for the CASTE IN BALI section is already attached to Photograph #1. Swing the label into position and screw securely in place (it is attached by a swivel screw for traveling purposes.)

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BALI: BACKGROUND TO WAR

1943-1944

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PACKING INSTRUCTIONS - BOXES #1, #2, #3 - Panels

1. Unscrew and remove the sculptures and their pedestals from the exhibition panels, making sure to secure the machine bolt on the pedestal again so that it will not be lost in traveling.

2. In Box #1, the following 12 panels are packed in this box in the order listed:

# 28	# 35
# 4	# 32
# 10	# 6
# 18	# 2
# 33	# 3
# 34	# 9

- In Box #2, the following 9 panels are packed in the order listed below:

# 17	# 22
# 31	# 11
# 14	# 23
# 27	# 15
# 26	

- In Box #3, the following 8 panels are packed in the order listed below:

# 38	# 36
# 21	# 39
# 7	# 16
# 5	# 40 (must be face up with corrugated board both above and below)

3. Place each panel in its respective box, one at a time. The first panel goes in box face up, the next one face down, and so on, so that the panels are face to face and back to back. A sheet of corrugated board must be placed between the faces of each two panels.

Place final sheet of corrugated board in each box before closing.

4. Place covers on boxes and fasten securely. Be sure iron washers are on bolts before fastening.

PACKING INSTRUCTIONS - BOX #4 - Sculptures on 22 pedestals

1. Unscrew and remove the pedestals of sculpture from the panels on which they have been installed for exhibition. Re-screw the machine bolts onto the pedestals for traveling, so that they will not be lost.

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2. The following pedestals of sculpture are packed in this box in the following order:

<u>Bottom layer:</u>	9A	<u>Center layer:</u>	9B	<u>Top layer:</u>	15B <i>missing sculpture</i>
	23A		10B		32A
	15A		8A		10A
	15C		14A		36A <i>missing sculpture</i>
	33B		33A		3B
	23B		15B		26A
	3A		6B		5A
	4A				

3. Wrap each piece of sculpture on these pedestals amply with tissue paper, sealing with colored stickers which have been sent to exhibitor by The Museum of Modern Art. In sealing a package of sculpture with colored sticker, the next exhibitor can distinguish sculpture packages from rolls of tissue packing.

Each piece of sculpture is then placed in the box and surrounded with small excelsior filled pads, on all four sides, top and bottom. Be sure that there is no space for movement of the figures, once they are in the box.

If more tissue pads are necessary, please add them.

4. After first layer of sculpture is in the box, and surrounded with pads, place sheet of corrugated board in box to form center layer, and proceed to place sculptures in this section. After center layer is complete, place second sheet of corrugated board in box to form top layer. After top layer is packed, be sure that there are plenty of larger excelsior-filled pads filling the space to the top of the box.

Pedestal 26a, is surrounded with tissue paper and then placed in a corrugated board box before packing.

5. Place cover on this box and fasten securely. Be sure iron washers are on bolts before fastening.

PACKING INSTRUCTIONS - BOX #5 - Photographs, Labels; 2 Objects; 1 Sculpture pedestal

1. The following items are packed in this box in the order listed:

<u>Pkg. #1</u> - Photo #1	<u>Pkg. #2</u> - Photo #42	<u>Pkg. #3</u> - Introductory Label
" #30	" # 8	Label: Social Life
	" #37	" : #24
	" #25	" : #19
	" #20	" : Learning & Skill
	" #13	" : #12
	Title Poster	" : Caste in Bali
<u>Pkg. #4</u> - Items #43 and #44		" : #29
<u>Pedestal of sculpture #17a</u>		" : Fear & Security
		" : #41
		" : War & Violence
		" : for Panel #27
		Title Label: Learning &
		(continued) Skill

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Pkg. #3 - (continued)

Title Label: Fear & Security

" " : War & Violence

" " : Social Life

Label for #42

2. Place the items in Packages #1, #2 and #3, face to face and back to back in flat compact groups, with tissue paper between faces of labels & photographs. Wrap each group in heavy wrapping paper and seal.

Place Package #1 on bottom of box. Then place Packages #2 and #3 in box, side by side and slightly overlapping. Place large sheet of corrugated board in box so that notches in it fit around pads and grooves in box.

3. Place Pedestal of sculpture 17a in next, to one side of box, so that its base rests on marked section of corrugated board. Slide Braces A and B into position, so that pegs on braces fit into notches on pedestal, holding pedestal securely in place.

Slide Brace C into position, joining Braces A and B.

4. Wrap figures 43 (witch) and 44 (dragon) in tissue and heavy wrapping paper and seal. Place in compartment formed by the Braces. Fill in empty spaces with excelsior filled pads.
5. Place cover on box and fasten securely. Be sure iron washers are on bolts before fastening.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y. FOR IMMEDIATE RELEASE

TELEPHONE CIRCLE 5-8900

MUSEUM OF MODERN ART OPENS EXHIBITION OF BALI, BACKGROUND FOR WAR

The forward march of the Allies brings with it problems of reoccupation, not the least of which is the necessity for understanding in some degree the culture, the habits of thought and behavior of peoples in lands re-taken from the enemy. As an example of one method of approach to this problem the Museum of Modern Art, 11 West 53 Street, will open to the public Wednesday, August 11, Bali: Background for War, The Human Problem of Reoccupation. The material for the exhibition has been selected from native sculpture, paintings and idols collected by Gregory Bateson, distinguished anthropologist, during a two-year expedition on the Island of Bali, and from more than 25,000 photographs which he took there as the basis for a book, Balinese Character, on which he collaborated with his wife, Margaret Mead. The exhibition, with installation designed by Xanti Schawinsky, will remain on view through September 19, after which it will be sent on a tour throughout the country.

Mr. Bateson, whose field of anthropology has been chiefly in New Guinea and Bali, has since 1940 been engaged in work concerned with international problems arising from the cultural differences between nations and peoples. For the past year he has been analyzing films for the Museum of Modern Art Film Library and has been teaching Melanesian Pidgin English to naval classes in the School of International Administration, Columbia University.

He comments on the exhibition as follows:

"There is one common ground between the scientific world of the anthropologist and the world of art: the idea that in some sense the artist expresses himself. The exhibition is based on that idea which, in time of war, may become as grim as a mathematical equation in ballistics. Thousands of Americans--men and women, military and civilian--will be going to other parts of the world for the serious purposes of invasion, reoccupation, reconstruction and so on.

"They need to know about these other peoples of the world. They must be able to deal with and get on with these other 'selves' that are scattered all over the world. We cannot produce for them here in New York a living Balinese; still less a whole Balinese village; or a Balinese Rajah with his court. Yet, by means of this exhibition we can produce characteristic specimens of the native art and use them to show what sort of people these Balinese are, what sort of 'selves' they express.

"It might be desirable to do this for all the peoples of the world, to dissect in the form of an exhibition the characteristics of the Germans, the English, the Greeks, even the Americans. Here we can present only one sample

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to show how the man or woman going to a foreign region may in some degree acquaint himself in advance with the differing customs of that land. Customs, habits of thought and behavior--in a word, the culture of a people--cannot adequately be expressed in words. Actually to convey the feeling of a people it is necessary to resort to their works of art and to photographs of their daily life. This is what we have done in this exhibition."

As shown in the exhibition, Balinese culture in many of its aspects is almost the direct antithesis of American and European.

The five sections of the exhibition, with some indication of these differences, are as follows:

1. Caste. Instead of a patriarchal god the Balinese worship child gods; the baby is something of a god and the god is something of a child. Bali has a Hindu caste system, the highest position in which is held by the child as a god and the god as a child.

In the Balinese world both high and low are equally necessary. High does not mean "good" but rather polished and sharp and fine-drawn. Princes and high deities are characterized in Balinese art by narrow slit eyes, sharp noses and slight but very strong limbs. Low similarly means rough and blunt. Servants are characterized in the Balinese theatre as strong, thickset, and with bulging round eyes.

Another characteristic of the "high" is aloofness, and the highest deities are represented as withdrawn - rapt in their own brightness; whereas the "low" are caricatured as people who smile too much. They are so responsive that they even smile at strangers, as shown in two carvings in the exhibition, one of which is sheer fantasy while the other is a very realistic representation of the village idiot.

Position is literally everything in life to a Balinese. It extends even to parts of the body. Respect people's heads: do not reach over anyone's head; be ready to move aside so that no one will have to reach over your head. Be careful not to sit too low or you will force other people on to the ground.

2. Social Life. Even to the humblest Balinese, life is like a minuet, with innumerable small conventions within which they are perfectly relaxed and happy, but without which they are disturbed, uneasy, and frightened. A host of etiquette points must be watched for things that can be learned easily by recipe: not to receive a gift with your left hand; not to reach over somebody's head.

But behind these there are more general themes which consciously or unconsciously you must understand. In Bali you must be very correct in your behavior and yet at ease in that correctness. The Balinese are not Germans. For them correctness and stiffness do not go hand in hand. They will be embarrassed if you brush aside all the delicate nuances of correct behavior. But they will be equally embarrassed if you introduce a stiffness which is foreign both to them and to you.

The social life of the Balinese village is a strict democracy in which the citizens must share. They are fined if they shirk their duties or if they refuse their privileges. The community as a whole is referred to as "I Desa" or "Mr. Village," who is a very important god.

A great part of Balinese life is organized in "sharing clubs." The Village, the orchestras, the theatrical troupes, the irrigation of the terraced rice fields and the harvesting--all these are performed by "clubs." A man who offends against the Village or the Club is met, not with anger, but with the quiet formality of a fine. If he does not pay, the fine is sharply raised again and again, and the ultimate sanction is loss of membership in the safe and familiar community.

3. Fear and Security. The Balinese have a sort of claustrophilia,

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the antithesis of the American and European tendency toward claustrophobia. Americans and Europeans teach their children to be competitive and to feel moral guilt. Both guilt and competitiveness are negligible in Bali.

The occidental baby learns from his play-pen--and from a thousand other details of life--that rules are a restriction, a barrier between him and the freedom which is somewhere in the outside world. The Balinese baby learns the opposite. He learns to balance himself by holding to a bamboo bar, set up for him in the courtyard by his father. The outside world is a dangerous place where he is always liable to make a misstep and lose his balance. The familiar rules and conventions are a reassurance, a slender bannister to which he can hold.

The Balinese is afraid that his body or his family--his social personality--may lack or lose some piece. A broken ear-lobe or a lost finger-nail which does not grow again after a wound will disqualify him for full citizenship. To retain citizenship in the stricter villages he must have had at least one male and one female child. And, in any case, he must finally retire when his youngest child marries.

4. War and Violence. Bali is one of the most peaceful areas of the world. When the Balinese are angry with each other they simply withdraw into themselves. When the children have tantrums the mother laughs at them. Do not try to galvanize them into activity by violence, shouting, or even oratory--they will only respond with limpness.

But Balinese life has its special forms of violence. There is the very violent and noisy "kris dance" in which young men in trance, possessed by minor demons, turn their daggers on themselves--usually without effect. Sometimes a man wounds himself but this is regarded as "showing off" and is disapproved of. And then there are substitutes for violence which fit in with the Balinese distaste for personal involvement. In cock-fighting or cricket-fighting the man himself stays out of the conflict while he sends in his cock or his cricket as a sort of extension of his own personality. Small boys very rarely fight in Bali, though they spend hours in a sort of kicking game--kicking toward each other but never actually touching the opponent.

In the presence of death or impurity the Balinese put on a show of aggression which is directed not against the impurity, but against each other. This rioting leads often to the elimination of the unclean object. The corpse may be torn or broken, or the new grave may be flattened by the feet of the rioters.

It is important that their normal outlets for violence remain as safety valves--the cock-fighting, the rioting over the dead, the kris-dancing, etc. It is possible that any occidental administrator who was shocked at these practices and forbade them effectively might seriously upset the Balinese balance between violence and passivity.

5. Learning and Skill. A Balinese learns through his muscles and his eyes. He cannot learn through verbal instructions. He exemplifies Emerson's advice to "learn to do by doing." Much of Balinese teaching is done by holding the pupil firmly and pushing and pulling his hands through the required motions until in the end his muscles rather than his mind learn to play their part automatically.

If possible, get another Balinese to do the teaching for you. The fact that one Balinese knows how to perform some European skill will be proof to them that they are not taking initiative in attempting something which "no Balinese can do." Especially they will learn all skills involving bodily balance and coordination. They are excellent drivers and could learn other similar skills. When they can work automatically, perhaps on industrialized tasks, they will be almost free from fatigue.

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TELEPHONE: CIRCLE 5-8900

For Release _____

OPENS EXHIBITION OF

THE PEOPLE OF BALI

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the antithesis of the American and European tendency toward claustrophobia. Americans and Europeans teach their children to be competitive and to feel moral guilt. Both guilt and competitiveness are negligible in Bali.

The occidental baby learns from his play-pen--and from a thousand other details of life--that rules are a restriction, a barrier between him and the freedom which is somewhere in the outside world. The Balinese baby learns the opposite. He learns to balance himself by holding to a bamboo bar, set up for him in the courtyard by his father. The outside world is a dangerous place where he is always liable to make a misstep and lose his balance. The familiar rules and conventions are a reassurance, a slender bannister to which he can hold.

The Balinese is afraid that his body or his family--his social personality--may lack or lose some piece. A broken ear-lobe or a lost finger-nail which does not grow again after a wound will disqualify him for full citizenship. To retain citizenship in the stricter villages he must have had at least one male and one female child. And, in any case, he must finally retire when his youngest child marries.

4. War and Violence. Bali is one of the most peaceful areas of the world. When the Balinese are angry with each other they simply withdraw **into** themselves. When the children have tantrums the mother laughs at them. Do not try to galvanize them into activity by violence, shouting, or even oratory--they will only respond with limpness.

But Balinese life has its special forms of violence. There is the very violent and noisy "kris dance" in which young men in trance, possessed by minor demons, turn their daggers on themselves--usually without effect. Sometimes a man wounds himself but this is regarded as "showing off" and is disapproved of. And then there are substitutes for violence which fit in with the Balinese distaste for personal involvement. In cock-fighting or cricket-fighting the man himself stays out of the conflict while he sends in his cock or his cricket as a sort of extension of his own personality. Small boys very rarely fight in Bali, though they spend hours in a sort of kicking game--kicking toward each other but never actually touching the opponent.

In the presence of death or impurity the Balinese put on a show of aggression which is directed not against the impurity, but against each other. This rioting leads often to the elimination of the unclean object. The corpse may be torn or broken, or the new grave may be flattened by the feet of the rioters.

It is important that their normal outlets for violence remain as safety valves--the cock-fighting, the rioting over the dead, the kris-dancing, etc. It is possible that any occidental administrator who was shocked at these practices and forbade them effectively might seriously upset the Balinese balance between violence and passivity.

5. Learning and Skill. A Balinese learns through his muscles and his eyes. He cannot learn through verbal instructions. He exemplifies Emerson's advice to "learn to do by doing." Much of Balinese teaching is done by holding the pupil firmly and pushing and pulling his hands through the required motions until in the end his muscles rather than his mind learn to play their part automatically.

If possible, get another Balinese to do the teaching for you. The fact that one Balinese knows how to perform some European skill will be proof to them that they are not taking initiative in attempting something which "no Balinese can do." Especially they will learn all skills involving bodily balance and coordination. They are excellent drivers and could learn other similar skills. When they can work automatically, perhaps on industrialized tasks, they will be almost free from fatigue.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

FOR RELEASE

TELEPHONE: CIRCLE 5-8900

BALI, BACKGROUND FOR WAR HEADS LIST OF NEW EXHIBITIONS

TO BE SHOWN AT MUSEUM OF MODERN ART

In the next exhibition to open at the Museum of Modern Art, 11 West 53 Street, on Wednesday, August 11, New Yorkers will have an opportunity to study some of the problems which will confront our forces in the military occupation of foreign soil. Entitled Bali, Background for War: The Human Problem of Reoccupation, the exhibition will illustrate through a specific example--in this case, the small but rich Dutch island now held by the Japanese--those habits of thought and behavior in conquered countries which must be understood by our military forces of occupation. Through such understanding, here based on anthropological research, the task of reoccupation can be made simpler and more efficient. The exhibition, assembled and directed by Gregory Bateson, distinguished anthropologist, will consist of enlarged photographs and blow-ups selected from the thousands of photographs taken by Mr. Bateson during a two-year stay on the island, as well as examples of native sculpture, painting and idols collected by him. Installation of the show, which will close September 19, has been designed by Mr. Xanti Schawinsky.

On Wednesday August 18, Action in Photography will open at the Museum before starting on tour as a new Circulating Exhibition. Prefaced by a brief historical introduction, the exhibition will consist of three parts: Highspeed Photography showing photographs of action invisible to the eye, and their use in science, war and industry; Normal Exposure showing photographs of action in the dance, movies, war and press; and Prolonged Exposure illustrating the study through time exposure of such action as that of lightning and invisible stars. The exhibition will continue through September 19.

The results of a competition for magazine covers sponsored by the Office of War Information and the War Manpower Commission will open under the title Women in Necessary Civilian Employment on Friday, September 3, to remain on view for a month. The Museum of Modern Art is offering eight awards for the best cover designs in each of eight national magazine classifications. The judges, selected by the Museum, will be:

Dr. Robert L. Leslie, Secretary of the Composing Room

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Mr. Charles T. Coiner, Art Director of N. W. Ayer & Son.
Miss Dorothy Shaver, Vice-President of Lord & Taylor
Mrs. Louise Davis, Vice-President of Young & Rubicam
Mr. Monroe Wheeler, Director of Exhibitions and
Publications of the Museum of Modern Art

A retrospective exhibition of the work of the American sculptor, Alexander Calder, will open to the public September 29 to continue through November 28. It will consist of mobiles, stabiles, jewelry, toys and drawings by the internationally known abstract sculptor. The exhibition will be directed by James Johnson Sweeney who will also write a monograph on the artist to be published in connection with it.

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Dear

We have received a number of inquiries from various Schools of Overseas Studies as to the services which this Museum might be able to render for use in such training. The purpose of this letter is to inform you of what we are already prepared to do and to explore what further material could be prepared for use in your courses.

The particular type of service which we feel we could render is the preparation of teaching materials which would make vivid to the students the sort of people they will meet and have to deal with in the various regions; how the people may be expected to behave in various circumstances; the motives which can be appealed to; etc. The raw material for ^{such} teaching this side of the life of a people would be - anthropological films and photographs of native behavior; films, popular works of art, cartoons and other products made by the people themselves in which they express their special view of the world and of human tragedy, comedy, destiny, etc; phonograph records of native conversation (either spontaneous or staged); literary products of the region, etc.

But in planning the use of such material it is necessary to recognize that a certain standard must be maintained. Merely to let the students look at native artistic products or films is an exceedingly slow method of teaching unless the students have first learned to see how the special characteristics of a people are expressed ~~in~~ ⁱⁿ such material. To be really effective, the material must be taught by someone who has done some analysis of it and who is familiar with a larger mass of supporting material and with the techniques of cultural analysis.

Still more serious is the risk that the material used may be actually misleading or harmful. A great deal of film which has been shot in native countries by American film-makers is misleading in the sense that it expresses an American rather than a native day-dream; and a great deal of the native-made film is dangerous in the sense that it is loaded with propagandic tendencies to which a number of students will certainly respond.

In order to meet these requirements, we are arranging to have Mr. Gregory Bateson work directly on this program and ~~to~~ accompany the materials as a lecturer. Mr. Bateson has been employed by this Museum as Anthropological Film Analyst. He is also serving, part time, as Associate in International Administration at Columbia University where he teaches Melanesian Pidgin English and discusses native life and white-native relations in New Guinea with Naval classes in Overseas Administration.

Apart from grants to the Schools themselves and apart from whatever the Army itself may be doing in the preparation of materials, there has, so far as we know, been no allocation of funds for the collection and preparation of material, the actual scientific research necessary for the interpretation of the material, the training of lecturers who should accompany such material and so on. It has therefore been difficult for us to proceed and we hope you will give us some indication of the value of our project. We of course do not wish to commit ourselves to fruitless work and financial loss, but we are most eager to provide these teaching aids wherever they can be used.

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The following pages contain an outline of the services we have in preparation for circulation. We have not, as yet, determined the charges for these materials, for they must depend partly on whether any funds are allocated to the preparation of the material and partly on the demand for the services. The more schools ordering the services, the smaller the rental charges will be for each school. For the time being we have fixed the rates listed.

We shall appreciate it very much if you will be good enough to fill out the enclosed questionnaire and return it to us with your reply to this letter.

Sincerely yours,

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THE MUSEUM OF MODERN ART

Date April 17, 1945

To: Margaret Jarden
c.c. Miss Dudley and Mr. Gordon
From: Eldoie Courter

Re: L'Affaire Bali

Dr. Mead was extremely pleasant about L'Affaire Bali and has suggested we remove the sculptures from the pedestals as carefully as possible. She asks that we attach to each figure a large tag on which we place all of the information that we have on our green slips, all notations as to which panel the figures were secured to (so that she can thus identify which class of material the figure falls into in Dr. Bateson's files) and as much of the number as you can see before the glue is removed.

She appears not to be concerned very much and says we should not worry about the condition of the figures at the present time. She suggests that we return all of the material to the Museum of Natural History and then she will ask some one on the staff there to give an estimate of the cost of repair. She will furnish us with this estimate so that we can put a claim through for the cost of making the restorations. Also Dr. Bateson is expected back in June and at that time he can place any further claim for devaluation of the material as well as for the loss of the figures which were stolen in San Francisco.

Urkie

*Tag each figure
Put on all information we have on green slips
Notations as to which panel figures were secured etc
As much of numbers as can see before glue is removed.*

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THE MUSEUM OF MODERN ART

Date April 10, 1945

To: Elodie
From: Margaret

Re: Bali

When the 3 thefts occurred at San Francisco, they were so concerned about protecting them that they went ahead, ~~before~~ without asking permission, and glued about 20 figures to the installation shelves, and in addition put a metal plate on bottom of shelf to further secure the screws. *which made additional screw holes -*

Hot glue was apparently used. Eddie has to pry figure off very carefully - to smooth away the glue is something of a job. - and Monawee says Dr. Bateson's numbers and ours will disappear in so doing. They ~~app~~ are not visible through the glue.

Question: *both our numbers* If Dr. Bateson's numbers disappear will he be able to identify?

Does Dr. Mead want to see a sample one to see what the problem is? *or shall we go ahead and have done as carefully as our skilled workman can do -*

which were mostly in the center



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THE MUSEUM OF MODERN ART

*nothing reported to vis. co
except logs & pieces of
sculpture. Check done
c/o to be sure they
reported corrects.*

Date April 5, 1945

To: M. Allen

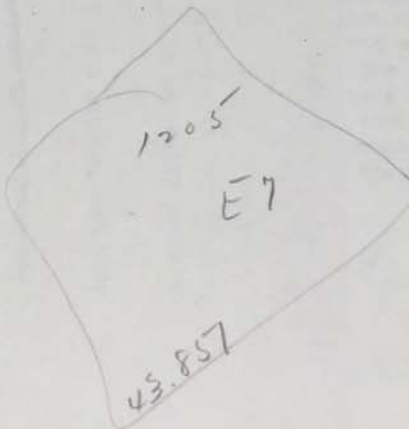
Re: Condition - People of Bali

From: Jarden

Sculpture conditions ^{upon receipt} in Moma 3/17/45 indicated on attached
Check List

Painting and Drawing conditions herewith:

Panel #31	E-I, 2 in circle	- Dig in center
Panel #31 - 43.975	E-I, 3 in circle	- Dig in center
43.977	E-I 1 " "	- Rub near top, center.
Panel #26 - 43.936	B-1 1 " "	- Scratches lower rt.
Panel #22 - 43.1076.64 (photo)	C-1,7 in circle	- Scratches & digs.
Panel #23 - 43.980a,b,c	C-3,3 in circle	- three digs
#8 #	2 in circle	- dig, lower right
Panel #5 - 43.987	A-4, 1 in circle	- Spots of white paint, glue marks
Panel #24 - 43.1011	E-4, 1 in circle	- Digs thru center near top & bot.
Panel #35 - 43.978	E-6, 1 " "	- Rubbed diagonally across center top



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TO: E. Courter
FROM: MJ

Carbon: 3/24/60
Harris 9.1.1960
Sunami
re: photos for Dr. Mead

Since talking with you I went over the matter with Sunami, and he really prefers not to undertake it at all for the following reasons:

1. He has all the Museum work he can handle for the next 2 or 3 months, and this would take him at least 3 days
2. He is very short on materials, ~~as he has been his practise to get from only one~~
3. Could not possibly do for the \$60.

So, I've drafted the attached letter for your approval

MJ
OK

add to Proj 43

You must caution exhibitors that the show is carefully organized and the panels must follow each other in the order given in the installation list. If any deletions are necessary, the exhibitors must lay out the whole show first and then take out only those panels which are not necessary to the running text. If you have a full copy of the exhibition material, giving all the running text, I might indicate all the items which might be omitted; but without this, I suppose we shall have to leave it up to the exhibitors. Apparently, so far they have not used any common sense for Dr. Bateson found the entire exhibition jumbled in New Haven and Dr. Mead found very important panels omitted from the Chicago show.

SR

Mr. Catlin says book is distributed through Bureau of Natural History and so to arrange for display copy through them.

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THE MUSEUM OF MODERN ART

*Ordered on 2/8/44
375 - Jan 20/44*

To: Miss Jarden

Date: February 2, 1944

From: Miss Courter

Re: The People of Bali

Rec'd 2/9/44 - sent to Detroit 2/11/44

I talked the other day with Dr. Bateson's wife about the Bali show, which she had just seen at the Art Institute of Chicago. She told me that there was no book, Balinese Character by Dr. Bateson, sent along with the exhibition and suggested that we send a copy to supplement the show. Will you find out whether or not the copy which was on display at the front desk during the showing here might be available to go along with the exhibition? If there isn't an available copy, telephone Dr. Mead (Dr. Bateson's wife) at the Museum of Natural History, EN 2-3500, and ask her how we may obtain a display copy to go along with the show.

Be sure you send to each exhibitor a copy of the explanatory material which was prepared to supplement the exhibition. This can be used either for publicity purposes or as teaching material to supplement the exhibition material when the show goes to universities.

add to Pnd 45

You must caution exhibitors that the show is carefully organized and the panels must follow each other in the order given in the installation list. If any deletions are necessary, the exhibitors must lay out the whole show first and then take out only those panels which are not necessary to the running text. If you have a full copy of the exhibition material, giving all the running text, I might indicate all the items which might be omitted; but without this, I suppose we shall have to leave it up to the exhibitors. Apparently, so far they have not used any common sense for Dr. Bateson found the entire exhibition jumbled in New Haven and Dr. Mead found very important panels omitted from the Chicago show.

SR

Mr. Catlin says book is distributed through Museum of Natural History, and so to arrange for display copy through them -

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AMERICAN MUS NAT HIST
THE MUSEUM OF MODERN ART

letter of April 123 1945 on return filed: Batoron-Mead

Date Oct. 5, 1943

To: Miss Dudley

Re: Bali show *Circ*

From: M. Woodruff

We have today received the o.k. from the Am. Mus. of Natural History to use the following in our circ. exh.: -

- 70.O-8442 - Model of Barong (Bull)
- 70.O-8444 - Model of Ranga (Witch)
- 70.O-8221 - Shadow play puppet (Tag 283)
- 70.O-8021 * " " " (Tag W77)
- 70.O-8077 - " " " (Tag 133)
- 70.O-7984 - " " "

M. Woodruff

receipts for the articles returned to Dr. Mead from the
Bali Exhibit.

As soon as I am able to get an estimate on
the repair work necessary on the broken articles, I will
let you know the cost, and the valuation on those lost.

Sincerely yours,

Dorothy Minton

Secretary to
Dr. Margaret Mead

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THE MUSEUM OF MODERN ART

McPhee
Date: September 27, 1943

uw
To: Miss Dudley

or Miss Courter ←

From:

H. Allen

Re: Bali exhibition - Colin

McPhee loan

Mr. Colin McPhee who lent two cloth paintings to the Bali exhibition (one of which is included in the present exhibition) telephoned this morning in regard to returning his loans. I asked if we might return the loan which was not being exhibited, and he said that he did not wish his loan to circulate and would call for both the items next week.

uw
Miss Elodie Courter
Museum of Modern Art
New York City

Dear Miss Courter:

I have returned to you under separate cover the receipts for the articles returned to Dr. Mead from the Bali Exhibit.

As soon as I am able to get an estimate on the repair work necessary on the broken articles, I will let you know the cost, and the valuation on those lost.

Sincerely yours,

Dorothy Nislen

Secretary to
Dr. Margaret Mead

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RE

Leiden: People of Bali
Cable Address "Museology New York"
Bateson-Mead

THE AMERICAN MUSEUM OF NATURAL HISTORY
CENTRAL PARK WEST AT 79TH STREET
NEW YORK 24, N. Y.

DEPARTMENT OF ANTHROPOLOGY

H. L. SHAPIRO, Ph.D., Chairman, Curator of Physical Anthropology
MARGARET MEAD, Ph.D., D.Sc., Associate Curator
BELLA WEITZNER, Associate Curator
HELGE LARSEN, Cand. Mag., Associate Curator
JUNIUS B. BIRD, Assistant Curator
GORDON F. EKHOLM, Ph.D., Assistant Curator

CLARK WISSLER, Ph.D., LL.D., Curator Emeritus
N. C. NELSON, M.L., Curator Emeritus of Prehistoric Archaeology
CLARENCE L. HAY, A.M., Research Associate
MILO HELLMAN, D.D.S., D.Sc., Research Associate
FREDERICK H. OSBORN, Honorary Associate
ROBERT VON HEINE-GELDERN, Ph.D., Research Associate
RALPH LINTON, Ph.D., Research Associate
ANTOINETTE K. GORDON, Associate

May 10th, 1945

WJ
RJ
Miss Elodie Courter
Museum of Modern Art
New York City

Dear Miss Courter:

I have returned to you under separate cover the
receipts for the articles returned to Dr. Mead from the
Bali Exhibit.

As soon as I am able to get an estimate on
the repair work necessary on the broken articles, I will
let you know the cost, and the valuation on those lost.

Sincerely yours,

Dorothy Nislon
Secretary to
Dr. Margaret Mead

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*Jack want to file this copy with insurance claim
as it is represents present status, we are*

cc - Registrar - M. Allen
C/E - green
" - Lenders - Bali
" - Tivkler - May 7th ✓
20th

BALI

April 23, 1945

Dear Dr. Mead:

Enclosed you will find two copies of our Receipt of Delivery for your Balinese material and for that borrowed from the American Museum of Natural History, all of which is being returned to you today. One copy is for your record, the other is for you to sign and return to us, at your convenience.

Reg. rec. 5/10/45

On the enclosed Installation List has been marked our loan numbers and Dr. Bateson's numbers for the sculptures. These should provide a check with Mr. Stapelfeldt's photos of each panel. The tag on each sculpture has our loan number and the panel number (in red) on which it was installed. The "a" and "b" numbers on the List were assigned to the individual shelves attached to the panel of that number.

I hope that I have sufficiently prepared you in advance for the condition of the material, and that you won't find it worse than you expected.

Your generosity in lending this material for exhibition is sincerely appreciated. We shall await your claim on the restorations.

Sincerely yours,

Dr. Margaret Mead
American Museum of Natural History
Central Park West at 79th St.
New York 24, N.Y.

EC:mj

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Linden - People of Bali

Dr. Mead - THE PEOPLE OF BALI - continued

cc - Registrar Mead

I regret very much that we can not turn this material back to you in the original state, and can only hope that you can find that its educational value will be more than made up for the damage.

April 13, 1945

Dear Dr. Mead:

I understand that Mr. Stapelfeldt completed photographing THE PEOPLE OF BALI this past Friday. Miss Calvert did not appear to look at the show, so we assume that she changed her mind. I believe our Registrar has already communicated with you regarding the return of the material. We shall be very glad to send you all the photographic enlargements and labels.

I tried to get you on the telephone but found that you would not return until Monday. I need your advice on a problem with which we find ourselves confronted. At the time the three sculptures were stolen at San Francisco, they immediately covered as many of the panels with glass as practical, and the rest of the sculpture they glued to the wooden shelves and added additional screws. They should not have done the latter without first asking our permission but they were so disturbed about the loss they took this step as an extra precaution. We now find that to all to-all appearances "hot glue" was used, which makes the removal of the pieces very difficult, and leaves a layer of glue on the bottom. To remove this requires careful sandpapering, and in most cases Dr. Bateson's numbers will also disappear. Nineteen pieces were so glued. We have removed two, very carefully, but hesitate to continue without informing you first, in case you might prefer to see yourself just what the situation looks like.

Unfortunately, this is not the total story of the condition in which we now find the material. The sculpture very definitely shows the effect of the handling it has had while travelling. Our original records note only a very few breaks, and now there are numerous ones - some that have been repaired on the road, and repaired very badly.

On the enclosed sheet I am noting all the damages incurred. After we have returned the material and you have inspected them, will you let me know how you wish them repaired? As you know, we do not have a restoration staff here, but will be glad to have them taken care of by whomever you recommend, at our expense. I discussed the possibility of damages with Dr. Bateson before the show went on the

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Tuckler March 14

ask it and then after it is photographed, also take care of dismantling the material from the gridded backgrounds, before turning it back to you.

However, should this suggestion not be feasible, would you recommend a photographer whom you would like to come here to the museum to do the job, and who would undertake to follow your specifications for the amount you state?

March 7, 1945

Dear Dr. Mead:

Very sincerely yours,

Now that THE PEOPLE OF BALI exhibition is on its way back to this Museum to be dismantled and returned to you, we have been going over the directions you gave in your letter of January 28th, 1944 to the Art Institute of Chicago, regarding the making of a photographic record of it. I understand that this was not done in Chicago, and you requested that it be made here before the dismantling.

I have discussed the matter with our photographer and am confronted with these difficulties:

1. For the next two months he has all the work he can take care of, and furthermore is very low on film and paper.
2. To photograph each panel separately as you request he gives this estimate:

Approximately 44 panels:

33 - 8x10"	at \$3.00 - \$99.00	(Negative and 1 print)
11 - 5x7"	at \$2.50 - 27.50	(Negative and 1 print)
	126.50	

This figure would not include the 20" and 12" enlargements which you ask for, and is way over the \$60. figure which you specified. We would have to send the negatives out for enlargements, as our photographer does not make them. 20" ones would be in the neighborhood of \$1.50 each.

It occurred to me that the facilities of the American Museum of Natural History being far better than ours, might be available for the making of such a record as you wish. If this would be at all practical, when the shipment reaches us, we can arrange to deliver it to you. If you would prefer, we could send someone to un-

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Dr. Mead

-2-

March 7, 1945

pack it and then after it is photographed, also take care of dismantling the material from the grided backgrounds, before turning it back to you.

However, should this suggestion not be feasible, would you care to recommend a photographer whom you would like to come here to the Museum to do the job, and who would undertake to follow your specifications for the amount you state?

Very sincerely yours,

(Elodie Courter)

Dr. Margaret Mead
The American Museum of Natural History
Central Park West at 79th Street
New York, New York.

EC/g

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Asks for:

1. Photo or diagram of installation
(I think this could be made up from the "preliminary layout" which we have)
2. Each panel photographed (labels to be legible)

Details of photo:

- 1- legible labels - wonder to get enlarge 8x10" negs. to 20" prints for 5' panels, and 12" prints for 3' (?)
- 2- All to be same scale of reduction from originals
- 3- Same scale, photo blow-up pictures for prints 7"x5"
- 4- Photo big labels to about 7"x5"
All labels same scale of reduction

Stipulates cost - around \$60.

Estimate: (cost print (8x10 + 1 print))

8x10-3.00-33
5x7-2.50-11

Just to photo each of the 44 panels, photo + labels at 2.50, would be \$110. (Survance)

This is already over what she wants to pay without any enlargements -

If 2 are photoed together - would cut down to 22 at 2.50 = \$55.

22
2.50
11 00
44
55.00

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Bali
Lenders

Museum
Nat'l Hist.

The American Museum of Natural History

Central Park West at 79th Street

New York City, December 12th 1944

Miss Elodie Courter
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Courter:

At the request of Dr. Mead I am sending you a copy of a letter to Mrs. Kuh which gives details pertaining to the photographing of the Bali exhibit.

Sincerely yours,

Dr. Margaret Mead

Secretary to
Dr. Margaret Mead

Encl

Mr.
our

Dr.

GO:HW

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Bali
Lenders*

*Am. Museum
not I think*

September 28, 1943

Dear Mrs. Edin:

Division of Anthropology
American Museum of Natural History
77th Street and Central Park West

Dear Sirs:

The People of Bali exhibition, which has met with such success during its New York showing, is soon to be sent on a tour of Schools of Overseas Study and museums throughout the country.

In the New York exhibition were included several shadow play puppets lent by the Museum of Natural History. Since four of these, in particular, form a necessary part of the show, I hope very much indeed that you will permit us to continue their loan for the circulating exhibition. The exhibition's tour should continue through the spring of 1944, at which time we would return the puppets to you, as well as two models which we should also like to withhold for the tour.

The items I have reference to are:

70.0-8442	Model of Barong (Bull)
70.0-8444	Model of Ranga (Witch)
70.0-8221	Shadow play puppet (Tag 283)
70.0-8021	" " " (Tag W77)
70.0-8077	" " " (Tag 133)
70.0-7984	" " " "

Mr. Bateson has arranged for the first showing of the exhibition, outside of New York City, to be in Washington, D. C. during October.

Sincerely yours,

CC:NEW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY Chicago

January 28th, 1944

Mrs. Kuh
Art Institute of Chicago
Chicago, Illinois

Dear Mrs. Kuh:

I have talked over the question of photography with Mr. Bateson and we have decided that we would like to have the exhibit photographed while it is in your hands, if possible. As all of the pieces are not on exhibit it seems unwise to photograph it in situ, but we would like a record of the way in which you exhibited it, recorded in what ever way would be most economical, either photographs of each wall with no attempt to bring up the small details, or else a diagram showing the placing of panels, etc. by number. Could that be done as they are taken down next week?

Then if, before they are packed, each panel could be photographed, we would be most appreciative. We don't want to spend more than \$60 on it, and of course would be very glad if it could be done for less. The idea would be to get a set of photographs which could be mounted in a large album to preserve a record of the exhibit.

Details of photography:

If possible, labels are to be legible.

This probably means photographing on 8"x 10" plates and enlarging to give 20" prints of the 5 foot panels and 12" prints of the 3 foot panels.

All to be the same scale of reduction from the originals.

On the same scale, photograph the big blown-up pictures, to make prints about 7" x 5".

Photograph the big labels to give prints about 7" x 5"

All labels the same scale of reduction.

*2.50 included 1 print
add 2.50 for scale
about
1.50 less 20%*

In thinking over our conversation later, I began to wonder whether you had ever received the mimeographed materials which Mr. Bateson had prepared to go with the exhibit. I should be interested to know, because I want to see that such matters as having the book go along with the exhibit don't slip up for future exhibitions.

I don't mean the \$60 to be too arbitrary a figure, but somewhere around that ought to be the limit, I think. As you know, I was in England when the exhibit went on in New York and Mr. Bateson had just taken on an exacting new job in Washington. Such details as photographing the exhibit just slipped up and we will be most grateful if you can help us remedy them.

Sincerely yours,

(Signed) Margaret Mead

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

Chicago-

November 19, 1943

Dear Mr. Sweet:

The exhibition, Bali: Background to War, which you are to have from December 17th to January 30th, will be shipped to you from New Haven, Connecticut, soon after December 3rd by Railway Express Collect. The weight of the five boxes is 1062 pounds, should you wish to estimate express charges for the show.

At this time, I am enclosing Unpacking Instructions for the boxes. We ask that these be followed with every care, especially in the case of Box 4 which contains the fragile wood sculptures mounted on small pedestals. Should there be any damages or omissions, we would appreciate a report of them on the enclosed form.

Also enclosed is an Installation List of the exhibition. This order should be followed closely to maintain the theme of the show. The Installation Instructions should also be of help in hanging the material.

You may be able to make use of the enclosed Publicity Release which was used at the time of the New York showing. You may also find very helpful the pamphlet on Bali which Mr. Bateson prepared, which is being sent you under separate cover.

We trust that you will find the exhibition of real interest.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

encls 5

Mr. Frederick A. Sweet,
Associate Curator of Painting and Sculpture
Art Institute of Chicago, Illinois

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Bali
Jensen*

*Dupl
in the Permanent
Record Book FJ*

October 24, 1944

Dear Gregory:

I have been trying to find time for months to write to you and I am very sad to report now I have to be the bearer of bad news. There is a wave of vandalism sweeping the country. Many strange and inexplicable thefts, as well as serious damages are occurring to material in many Museums and three of the figures from the Bali show were removed from the panels in the San Francisco Museum. The Museum has done everything to recover the figures, advertising the theft in all of the San Francisco newspapers but they have not turned up. I am sure you know how much I regret that this has happened particularly because I know how much your collection means to you and how strongly you felt about making records of the figures before they went on tour. We have never had any thefts from our circulating exhibitions before and I could have sworn that with the figures screwed on the panels as securely as they were arranged to be it would have taken a person too long to unscrew it to be able to remove the figure before he was discovered.

From San Francisco's description we have been unable to decide exactly which pieces were taken. You probably remember at the time the show was recorded here only very brief descriptions were made of the figures and our own lists do not go into enough detail to identify them without having the panels to work with, but as nearly as I can figure out the stolen objects are as follows:

One standing figure of grayish wood from 4 to 6 inches in height from the section 'Learning and Skill' (Awareness of movement and balance of body).

One standing figure and one seated figure from the section 'War and Violence' illustrating withdrawal from life.

I cannot be sure because we have no installation photographs which show these panels clearly enough but I am afraid the seated figure 'withdrawal from life' is that very nice one of yellow wood which I know you admired very much.

Were you every able to make photographs of the figures yourself so that you have a record of the material. I know you were unable to do this when the show was still in the Museum but I cherish a faint hope that you managed to when the show was in Washington. If you wish to place full claim with the insurance company I shall be glad to do so. I know the material value of these figures, however, cannot in any way replace them in your collection. I can think of no other thing we can offer to do.

This is such a piece of bad news it is hard now to start writing you about what goes on at the Museum.

With kindest regards to you,

Sincerely,

Elodie Courter
Director of Circulating Exhibitions

Dr. Gregory Bateson
Detachment 414
APO 432
Advance Headquarters - S.E.A.C.
c/o Postmaster, New York

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Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

MUSEUM OF MODERN ART
**WESTERN
UNION**

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

AUGUST 14, 1944

FOR VICTORY
BUY
WAR BONDS
TODAY

MISS VIRGINIA FIELD
SAN FRANCISCO MUSEUM OF ART
SAN FRANCISCO, CALIFORNIA

OUR INSURANCE WILL NOT COVER UNLESS YOU HAVE PROTECTED BALL EXHIBITION WITH GUARDS. LETTER JULY 28TH INDICATES ONLY ONE GUARD FOR ENTIRE BUILDING. FEAR INSURANCE COMPANY WILL NOT CONSIDER THIS ADEQUATE. VERY MUCH DISTURBED AS THIS MATERIAL NOT REPLACABLE AND PART OF VALUABLE STUDY COLLECTION. PLEASE WIRE OR AIRMAIL FURTHER PARTICULARS.

R^u - Ball
Circulating Exhibition

ELODIE COUSIN
MUSEUM OF MODERN ART, NEW YORK CITY

remaining ones with glue and have placed small metal plates underneath the stands to cover the screws. We certainly hope that this will make it impossible for any more figures to be taken. We feel very badly about this, as you can imagine.

Please let us know if there is anything else we can do to safeguard these until the 14th, when the exhibition comes down. It has been of great interest to the public - not only to collectors of small items!

Yours very truly,

Virginia Field

Virginia Field

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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

August 2, 1944

Miss Margaret Jarden
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Jarden,

Again I have bad news for you about the PEOPLE OF BALI exhibition. Another wood sculpture, the center one from Panel No. 36 a, has been taken. Previous to this we had wired the pieces to the panels, thinking that this would make it sufficiently difficult to detach them so that there would be no danger of further loss.

We have now covered two of the panels with glass cases and have removed some of the figures from the panels. We have fixed the remaining ones with glue and have placed small metal plates underneath the stands to cover the screws. We certainly hope that this will make it impossible for any more figures to be taken. We feel very badly about this, as you can imagine.

Please let us know if there is anything else we can do to safeguard these until the 14th, when the exhibition comes down. It has been of great interest to the public - not only to collectors of small items!

Yours very truly,

Virginia Field

Virginia Field

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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

July 29, 1944

Miss Margaret Jarden
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Jarden,

I am very sorry to tell you that two of the wood sculptures from the PEOPLE OF BALI exhibition have disappeared. Our man who watches the floor reported that one of them was taken during the day yesterday and another was taken last night. As he has to cover all the galleries he cannot watch that gallery all the time and we have been afraid that something like this might happen.

One of them was the smaller of the two figures No. 15 d. The other was the left hand figure of the three No. 36 a. No. 15 d had been broken and repaired as noted on the condition report sent you a few days ago and it was a fairly simple matter for the person to detach it. The other had been unscrewed from the ledge.

I am enclosing the condition report on YANK ILLUSTRATES THE WAR. MASTERS OF PHOTOGRAPHY has also been checked and is in good order.

Needless to say we regret very much the loss of the wood sculptures. If you have any suggestions to make we shall be glad to carry them out.

Yours very truly,

Virginia Field
Virginia Field

EC -
What do you
do with
a case?

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REPRESENTED IN
PRINCIPAL CITIES
AND ABROAD

CABLE ADDRESS, RATHSON, N.Y.

TELEPHONE, HANOVER 2-7150

The Museum
11 West 53rd
New York 19

Att: Miss
Assis

Gentlemen:

the followi

43.920E

43.921)

43.872)

Balinese wood sculptures from panels
15d and 36a

and now take pleasure in enclosing herewith draft in
the amount of \$40.00 issued in full settlement of this
loss.

HD
Enc.

1758

mj

These instructions
are to be followed
in photographing
the panels when the
show returns here

Sc

You mean in addition
to the job Chicago
is to do? *mj*

They didn't do it apparently
so we have to.

AL1

DIRECTORS

ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

Very truly yours,

R. C. RATHBONE & SON, INC.

sd. Gubner

Harry D. Gubner

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REPRESENTED IN
PRINCIPAL CITIES
AND ABROAD
CABLE ADDRESS, RATHSON, N.Y.
TELEPHONE, HANOVER 2-7150

VP

Note: as you see
we are to have this
done here -

m.j

DIRECTORS
ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

The Museum
11 West 53rd
New York 19

Att: Miss
Assis

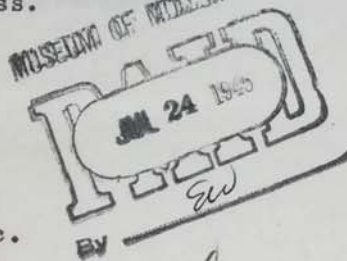
Gentlemen:

MMA 635
636 order

the following of

43.920E
43.921) Balinese wood sculptures from panels
43.872) 15d and 36a

and now take pleasure in enclosing herewith draft in
the amount of \$40.00 issued in full settlement of this
loss.



Very truly yours,

R. C. RATHBONE & SON, INC.

Harry D. Gubner

1758

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REPRESENTED IN
PRINCIPAL CITIES
AND ABROAD

CABLE ADDRESS, RATHSON, N.Y.

TELEPHONE, HANOVER 2-7150

ESTABLISHED 1853
R.C. RATHBONE & SON
INCORPORATED
INSURANCE BROKERS
102 MAIDEN LANE
NEW YORK 5, N. Y.

DIRECTORS
ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

July 16, 1945

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

Att: Miss Ione Ulrich,
Assistant Treasurer

Gentlemen:

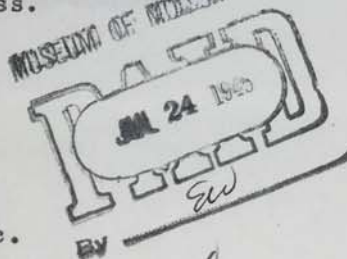
Re: Our File #16059 - 17

We refer to your claim for the theft of
the following sculptures:

43.920B)
43.921) Balinese wood sculptures from panels
43.872) 15d and 36a

and now take pleasure in enclosing herewith draft in
the amount of \$40,000 issued in full settlement of this
loss.

HD
Enc.



Very truly yours,

R. C. RATHBONE & SON, INC.

Harry D. Gubner
Harry D. Gubner

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PRINCIPAL CITIES
AND ABROAD
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TELEPHONE, HANOVER 2-7150

R.C. RATHBONE & SON

INCORPORATED

INSURANCE BROKERS

102 MAIDEN LANE

NEW YORK 5, N. Y.

DIRECTORS

ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

PEOPLE - OF - BALI

ESTABLISHED 1853

July 7, 1945

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

Att: Mr. John Gordon,
Administrative Assistant

Gentlemen:

Re: Our File #16059 - 17

We acknowledge receipt of your letter of June 25th together with the enclosure referred to therein. The information contained therein has been passed along to your underwriters and we are accordingly marking our file #16059-10 closed.

The bill in the amount of \$40.00 for the theft of the Balinese sculpture from the circulating exhibition "People of Bali" has been forwarded to your underwriters and we shall keep you advised of all developments.

Very truly yours,

R. C. RATHBONE & SON, INC.

HD Gubner

Harry D. Gubner

HD

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	CE	II.1.40.2

PEOPLE - OF - BALI

R.C. Rathbone & Son
Insurance Brokers
102 Maiden Lane
New York 5, New York

June 25, 1945

Attn: Harry D. Gubner

Re: Our File #16059-17

Gentlemen:

In our letter of August 28th, 1944, we reported the theft of Balinese sculptures from panels 15d and 36a #45.920B, 45.921 and 45.872 from our exhibition People of Bali while being shown at San Francisco Museum of Art.

Loans have now been returned to the lender who wishes to place a claim for \$40.00 for this loss. The lender wishes to make no further claim for repairs which were necessary on other material as this work was done in their own shops.

Therefore we can consider file #16059-10 closed.

I am enclosing our bill for \$40.00 for above loss and hope this figure will meet with the approval of our insurers.

Sincerely,

John Gordon - Administrative Assistant

JG/k
encl.

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PEOPLE - OF - BALI

R. C. Rathbone & Sons
Insurance Brokers
102 Maiden Lane
New York 5, New York

June 25, 1945

Attn: Harry D. Gubner

Circulating Exhibitions

For loss of Balinese sculpture stolen from circulating exhibition
People of Bali while being shown at San Francisco Museum of Art.

Museum Numbers 43.920B
43.921
43.872

\$ 40 00

Total 40. 00

while showing at the San Francisco Museum of Art,
San Francisco, California:

43.920B)
43.921) Balinese wood sculptures from panels
43.872) 15d and 36A

This loss has been reported to your underwriters and
we now await further word from you to give this matter
our further attention.

Yours very truly,

R. C. RATHBONE & SON, INC.

H. D. Gubner

Harry D. Gubner

MS

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REPRESENTED IN
PRINCIPAL CITIES
AND ABROAD
CABLE ADDRESS, RATHSON, N.Y.
TELEPHONE, HANOVER 2-7150

ESTABLISHED 1853
R.C.RATHBONE & SON
INCORPORATED
INSURANCE BROKERS
102 MAIDEN LANE
NEW YORK 5, N.Y.

Insurance folder - People of Bali
(Bali: Background to the)

DIRECTORS
ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

August 29, 1944

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

Attention: Miss Margaret Jarden,
In Charge of Circulation

Gentlemen:

Re: Our File No. 16059 - 17

We acknowledge receipt of your letter of August 28th
advising of the theft of the following wood sculptures
while showing at the San Francisco Museum of Art,
San Francisco, California:

43.920B)
43.921) Balinese wood sculptures from panels
43.872) 15d and 36A

This loss has been reported to your underwriters and
we now await further word from you to give this matter
our further attention.

Yours very truly,

R. C. RATHBONE & SON, INC.

H. D. Gubner

Harry D. Gubner

MS

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Insurance Folder

ESTABLISHED 1880
R.C. RATHBONE & SON
INCORPORATED
INSURANCE BROKERS
102 MAIDEN LANE
NEW YORK 5, N.Y.

June 26, 1944

August 26, 1944

R.C. Rathbone & Son
Insurance Brokers
102 Maiden Lane
New York 5, New York

Dear Sirs:

In the exhibition, THE PEOPLE OF BALI we wish to report the following wood sculptures stolen while showing at the San Francisco Museum of Art, San Francisco, California

43.920B)

43.921) Balinese wood sculptures from panels 15d and 36A

43.972)

When the exhibition returns to this museum, we will inform you further concerning this loss.

Sincerely yours,

Sincerely yours,

Margaret Jarden
In Charge of Circulation

MJ:vp

(unable to identify this number exactly, it may be wrong number.)

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REPRESENTED IN
PRINCIPAL CITIES
AND ABROAD
CABLE ADDRESS, RATHBONE, N.Y.
TELEPHONE, HANOVER 2-7150

ESTABLISHED 1853
R.C. RATHBONE & SON
INCORPORATED
INSURANCE BROKERS
102 MAIDEN LANE
NEW YORK 5, N.Y.

DIRECTORS
ROBERT C. RATHBONE
CHARLES C. HUNT
EDWARD S. BROCKIE
WILLIAM F. MORSE
ERIC W. PENISTON
JAMES M. FORD
HARRY J. BRADY
FREDERICK W. BACON
ARTHUR W. WARNER

June 26, 1944

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

Attention: Miss Margaret Jarden,
In Charge of Circulation

Gentlemen:

Re: Our File No. 16059 - 10

We acknowledge receipt of your letter of June 19th
advising of the following damage in the exhibition
"The People of Bali":

5a Wood Sculpture, Goddess with Lotus Blossoms -
Blossom broken

This matter has been reported to the underwriters and
we now await further word from you on this subject.

Yours very truly,

R. C. RATHBONE & SON, INC.

H. D. Gubner

Harry D. Gubner

SWD:MS

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People of Bali
Insurance -
R

June 19, 1944

R.C. Rathbone & Son
Insurance Brokers
102 Maiden Lane
New York 5, N.Y.

Attention: Mr. Harry D. Gubner

Dear Sirs:

The following damages have been reported to us in the exhibition,
THE PEOPLE OF BALI:

5a Wood Sculpture, Goddess with Lotus Blossoms - Lotus
Blossom broken.

When the exhibition returns to this Museum from its tour, we will in-
form you what complete repairs are necessary.

Sincerely yours,

Margaret Jarden
In Charge of Circulation

MJ.yp

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cc-Registrar

People of Bali

Lenders

Tannebaum
(Belo)

May 5, 1945

Dear Mrs. Tannebaum: (You Belo)

The two drawings which you so kindly lent to our PEOPLE OF BALI exhibition were I believe returned to you by our Registrar on May 3rd.

I trust the long extended loan of these two drawings did not inconvenience you. All of the institutions which exhibited this show expressed much appreciation of it. Please accept my most sincere thanks for your contribution to it.

In order that our records may be completed in your name, will you kindly sign and return the enclosed loan receipt.

Sincerely,

Elodie Gaudier
Director of Department of
Circulating Exhibitions

Mrs. Frank Tannebaum
Canopus Hollow Farm
R.F.D. #2
Peekskill, New York

EC/vm
Enclosure

Sincerely yours,

Assistant to the Registrar

Mrs. Frank Tannebaum
c/o Mrs. Frank Tannebaum
Columbia University
New York 27, New York

P.S. I am enclosing a packet which you say that convenient to return to me.

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	CE	II.1.40.2

Bali
Belo
(Tannebaum)

May 1, 1945

Dear Mrs. Tannebaum:

Dear Mrs. Tannebaum: Exhibition, which has met with such success during the New York showing, is soon to be sent on a tour of Schools of Overseas Study and more. At the suggestion of Dr. Mead's secretary, I am writing you again as I am afraid that my letter to you of April 20th has gone astray. I used the 400 West 118th Street address before. The two ink drawings "Attack on the Witch" by Kinigan and "Two Shadow Play Heroes" by Gandir which you so generously lent to our exhibition Bali have now been returned to the Museum. We would appreciate it very much if you would let us know where you would like these drawings returned. For exhibition purposes, both these drawings were put in mounts and we would like to know if you would like them returned in the present mounts or removed from them.

Sincerely yours,

Assistant to the Registrar

Mrs. Frank Tannebaum
c/o Dr. Frank Tannebaum
Columbia University
New York 27, New York

P.S. I am enclosing a postal which you may find convenient to return to us.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

Bali ex:
Lenders

Belo

September 28, 1943

Dear Miss Belo:

The People of Bali exhibition, which has met with such success during its New York showing, is soon to be sent on a tour of Schools of Overseas Study and museums throughout the country.

In the New York exhibition were included two Balinese children's drawings lent by you. Since these drawings form a necessary part of the show, I hope very much indeed that you will permit us to continue their loan for the circulating exhibition. The exhibition's tour should continue through the spring of 1944, at which time we would return them to you.

The two drawings to which I have reference are:

- 43.1074 Einigan's "Attack on the Witch", ink
- 43.1075 Gandir's "Two Shadow Play Heroes"

Mr. Bateson has arranged for the first showing of the exhibition, outside of New York City, to be in Washington, D. C. during October.

Sincerely yours,

Miss Jane Belo
114 West 11th Street
New York City

cc: NEW

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BALI

YALE - Griswold

YALE UNIVERSITY
NEW HAVEN, CONNECTICUT

August 30, 1943

Mr. Whitney Griswold
Coordinator of AST Studies
Yale University
New Haven, Connecticut

Dear Mr. Griswold:

Lieutenant John S. Diekhoff of the Army Special Services visited the Museum today and expressed great interest in an exhibition which we recently prepared, entitled BALI: BACKGROUND FOR WAR; THE PROBLEM OF HUMAN REOCCUPATION. The exhibition was directed by Gregory Bateson. The purpose of the exhibition was to show the fundamental characteristics of a race by means of photographs and objects, with concise explanatory labels. The show was an experimental one, especially made as an example of what might be done in the way of visual analysis of this subject. Lieutenant Diekhoff thought it very likely that you would like to show this exhibition to the classes which are studying the Malayan language at Yale, and suggested that you or your delegate might like to see the exhibition here before it closes, two weeks hence, to determine whether it could be of use to you.

The entire exhibition is made in portable form and can be easily installed on walls anywhere.

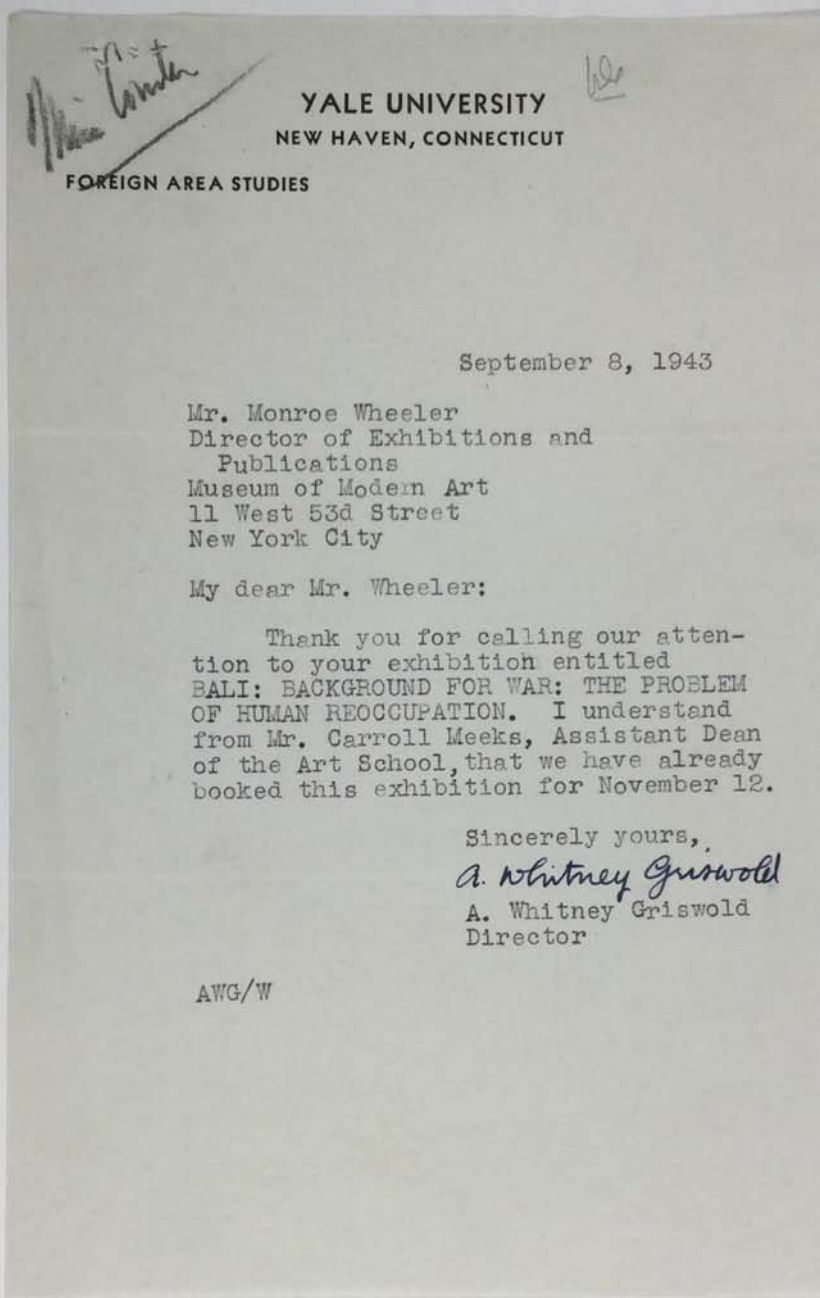
Thanking you in advance for the courtesy of your consideration, I am

Sincerely yours,

MW:CH

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	CE	II.1.40.2



YALE UNIVERSITY

NEW HAVEN, CONNECTICUT

FOREIGN AREA STUDIES

September 8, 1943

Mr. Monroe Wheeler
Director of Exhibitions and
Publications
Museum of Modern Art
11 West 53d Street
New York City

My dear Mr. Wheeler:

Thank you for calling our attention to your exhibition entitled BALI: BACKGROUND FOR WAR: THE PROBLEM OF HUMAN REOCCUPATION. I understand from Mr. Carroll Meeks, Assistant Dean of the Art School, that we have already booked this exhibition for November 12.

Sincerely yours,

A. Whitney Griswold

A. Whitney Griswold
Director

AWG/W

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THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19
Re: Bali (Belo)

Please send the two pictures of Miss Belo's, "Attack on the Witch", and "Two Shadow Play Heroes", to Mrs. Tannenbaum, Canopus Hollow Farm, R.F.D. #2, Peekskill, New York. Please send them in the present mounts.

Hank Tannenbaum



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BALI, BACKGROUND FOR WAR:

The Human Problem of Reoccupation

Aug. 11, 1943 - Sept. 19, 1943

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COCKFIGHTING

Matching the cocks and making them angry. First the cocks are tried one against another to find two which will fight. This is done by holding them so that they face each other, while their owners pluck at their combs, flutter their hackle feathers and make the cocks peck at each

other (as in this photograph). The first bet is placed by the owners, and this bet is always even.

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ELEVATION AND RESPECT

A village official witnesses a marriage.
This is done by one of the lower "heads"
(doeloe) of the village, but not by one
of the first four.

BALI, BACKGROUND FOR WAR:

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OFFICIAL TRANCE

She pauses before coming out of trance.

BALI, BACKGROUND FOR WAR:

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BALI, BACKGROUND FOR WAR:

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Supplementary Material on the Exhibit
Bali: The Human Problem of Reoccupation
by
Gregory Bateson

The Museum of Modern Art

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I. Introductory

The purpose of this article is to provide teachers and students with additional information about the people of Bali and to show how the exhibit may best be made of use.

A great many facts about a region are unsuited for the sort of visual presentation which the exhibit attempts. The details of social organization, the economic background, the history, and a large number of other aspects of Balinese life are, however, as relevant to the "human problem of reoccupation" as is the Balinese character, which this exhibit portrays. When faced with a practical problem in human engineering, the engineer must have in mind all the aspects of the situation with which he has to deal and not merely the character of his human material. This brief statement about Bali deals, therefore, with aspects of Balinese life not shown in the exhibit and provides additional information on the social life and caste system.

II. The Use of Visual Material

The exhibit itself requires some explanation if the maximum use is to be made of it. The labels are written in English and are therefore untrustworthy, since English is only fitted to convey ideas about the English or American scene. It is not useful to describe the Balinese in their own language because nobody will understand it and therefore, if the student is to get a real understanding of the Balinese, he must get it not from the labels but from the specimens and photographs themselves. The labels are only a guide to help him to see in the specimens a human reality which cannot be translated into English.

Almost every statement about the Balinese which is made in the labels is also repeated several times over, implicit in the specimens and photographs. The labels say, for example, that the system of caste also applies inside the human body and that the head is the "highest" part of the body. This statement recurs in the specimens throughout the exhibit a number of times. For example, the first native painting in the exhibit, which is used to show that caste is an element in the stability of the universe, also shows us a "low" demon abasing his head. Then again, there are photographs of play in which the younger child is raised over the head of the older as a means of teasing the latter. Again, there are the carvings of upside-down

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demons, an inverted joke on the caste system, and on the same panel the same upside-down theme is played out by masked actors and by small children. Again, the same theme is implicit in the carving of a woman holding a lotus bud as if it were a baby, and in this carving the "high-ness" of the baby is indicated by the sharp-pointed upper end of the bud. All these specimens together give a feeling of what this sacredness of the head means to the Balinese and it is this feeling which is necessary to understand them. It is not enough to memorize "the head is the sacred part of the body."

It is very important that the student should try to see more in the specimens than is actually said in the labels, and some practice in doing this will make him adaptable not only to Bali but also to whatever other region he may have to work in. The essential is that he shall acquire a readiness to recognize the differences between his foreign region and America, and that he shall not crudely expect American motives and incentives to work all over the world.

Instructors using the exhibit can very easily give small assignments, taking some theme which is stated in the labels and asking the students to point out, in the various sections of the exhibit, all the specimens which show the same point.

Examples of such themes are:

Learning through muscular rote (the effects of which really appear in a very large number of photographs of posture, and in the money figure, and in the horror of bodily disintegration, and in the interest in balance and movement which shows in almost every work of art).

Fear of the outside world (This theme is expressed in a number of items in the section on Social Life, again in the section on Fear and Security, and again in the big photograph of the Witch as a shadow-play puppet. The Witch is fear personified; she is both frightening and frightened and thus echoes the mother's characteristic pretense of fear. Further, the same type of fear can be recognized both in the tightness of much of the drawing and in the curious separation of the human individuals within each painting, especially in the painting of the Kris dance).

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The importance of being at ease in the complexities of etiquette (This theme is a cross-link between the learning by muscular rote, the fact that a great part of the etiquette centers in the male world of social formality, and the fact that the father is the main source for the child's sense of security and relaxation. Any of the material on these subjects is thus a restating of this accent on relaxation and ease in formality, where we would naturally be stiff).

Special attention should be called to the section on Learning and Skill, because it is this section which has most to offer in the way of making the student aware of the fundamental differences between one region of the world and another. After he has seen this section, he might be asked to think about the character of any other people with whom he is familiar - especially about the American character.

The assumption which underlies this section is that it is not the thing which is consciously taught which matters, but rather the way in which teaching is done and the whole setting in which the learning occurs. We teach children to eat their spinach by making the dessert into a reward. What the child learns from this procedure will depend a good deal upon the character of its parents and upon the fine details of how the teaching is done, but the following sorts of learning are likely to occur: (1) the child will learn to think that dessert is very good; (2) he will learn to think that spinach is very nasty; (3) he will learn to expect a world in which the unpleasant will be rewarded by the pleasant. (Compare Samuel Butler's acute comment that, "if the headache preceded the intoxication, then alcoholism would be a virtue." This comment would not apply in most non-European cultures.)

Balinese teaching, which is done by actually molding the pupil's body, pushing and pulling him through the correct behaviors, combines instruction with reward-and-punishment into a simultaneous process, and the Balinese people scarcely see the world in our terms. They do not strive for a later reward and they do not feel guilt when punishment is lacking. They live rather in a world in which the virtuosity of correct behavior, the skill necessary to walk the tight-rope of social conventions, is its own simultaneous reward. Two children who fight (and fighting between children is very rare) may, if parental interference is necessary, be tied together by the hair, more usually they will agree not to talk to each other.

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III. The Specimens and Photographs in the Exhibit

All of the photographs are Leica snapshots and were unposed with the exception of the portrait of the boy artist in the section on Learning and Skill. The paintings and carvings were all done by native artists, and the subjects and composition of these works of art were their spontaneous invention. The artist, for example, who drew the poster (in the section on War and Violence) for a sale of Balinese art spontaneously put into this poster the scene of rivalry between the older and the younger child. The artist who drew the dream picture in the section on Caste was, however, asked to make pictures of his dreams.

The paintings on paper are in modern art form, which has developed in Bali in the last twenty years. Previously, painting was done in colored ochers on cloth. These colored paintings usually dealt with scenes from Hindu mythology. In the last twenty years a number of European artists have settled in Bali and have influenced Balinese art; in particular, Walter Spies, a German, gave paper, Chinese brick ink, pencils, pens, and brushes to a Balinese artist. Spies intended later to give him colors but decided not to do this when the present style of black and white painting developed. This style differs from the old in the greater freedom of the compositions, the greater attention to fine detail, especially foliage, and in representing scenes of daily life as well as mythological subjects. Although this style of painting is new and is done for the tourist market, it may be said to be a perfectly characteristic Balinese style and the fact of its newness does not in any way make it un-Balinese.

The specimens have, of course, been selected. There was an initial selection when the collection was made, of about a thousand paintings, a thousand carvings, and twenty-five thousand photographs; and there was a final selection in making up the exhibit. The other paintings and carvings which were not collected and the vast mass of behavior which was not photographed seemed on the whole to support the interpretations of Balinese character given in the exhibit, and it is fair to regard the fact that the material shown is selected from a much larger mass as strengthening its validity.

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IV. Geographic and Economic Background

Bali is a small island about ninety-three miles by fifty. It lies immediately to the east of Java, from which it is separated by a very narrow strait, and to the east again of Bali lies the island of Lombok. The population of Bali is just under a million, and a considerable part of the island - the high interior and the forests in the west - is very sparsely populated. This means that the populated districts are thick with people; in these regions you are never out of sight of human beings. This density of population is maintained by the intensive cultivation of rice. The island is hilly and the hillsides are terraced. The rainfall is heavy and a great part of the geology is soft volcanic tuffa. This means that there are very many fast streams flowing down from the interior and that these streams rapidly cut deep gorges. The streams are tapped over and over again for water which is allowed to spread out over the terraced rice fields. It is this combination of terraced fields and sharp gorges which gives to the island its special beauty of landscape.

The seasons are comparatively unimportant. Only in the hilly regions of the interior, where rice is grown on dry fields without terracing, do the seasons of the year affect the agricultural cycle. In all the lower regions, where the flow of water for irrigation is controlled by man, the seasons become irrelevant. When the rice on a given terrace system reaches a certain stage of maturity, the water is shut off from those terraces and the rice is allowed to ripen while the same water is diverted to other terraces, flooding them ready for plowing and planting. Thus you will see in the same landscape sprouting young rice growing in water, rice plants standing high and green in mud, and ripe rice yellow on dry, parched ground.

Transportation is very easy. The Dutch, in the Roman tradition, have made large numbers of roads all over the island. Many of these are metalled and many more will carry automobiles. This system of roads was added to a rich system of footpaths and bridle tracks which went everywhere between native communities. These footpaths however, are often too narrow and too steep for motor transport and cross the gorges either by descending steeply into them at a ford or by means of flimsy bamboo bridges. The lowest level of paths is represented by the rims of the rice terraces. Any sort of cross country movement consists in walking precariously on these earthed-up edges

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between one flat terrace and the next. The rim stands a few inches above the flat mud of the terrace and is about a foot in width. It crumbles readily. The face between one terrace and the next is almost vertical and may be anything from a few inches in height to fifteen or twenty feet, according to the steepness of the hillside on which the terraces are cut. Damage to the rims of the terraces and especially damage to the small water-courses of which the irrigation system is composed is likely to result in serious damage to crops.

The villages are straggling areas almost entirely filled with shady streets and family courtyards. There is virtually no cultivation within the village area except that of coconut palms, bananas, shade trees, and flowers. Many households have a second dwelling out on the rice fields where water buffalo, oxen, pigs, ducks, and so on are kept and where the owner can guard his water rights.

As already noted, there is a marked difference between the sparsely populated, higher regions of dry rice culture and the richer, thickly populated areas of wet rice. This difference is also reflected to some extent in the character of the people. The people of the mountains are shyer, more serious, more dour, and more conservative than the people of the plains. Life in the mountain villages is less ornamented, there is less of art and dancing and processions, and the people are slower and perhaps more stupid, partly because their life is less rich and varied and partly because many of the mountain regions suffer from lack of iodine in the soil so that simple goiters are common.* These show in a number of the photographs.

The economic system of the country depends mainly upon rice culture, and even specialists who normally derive their income from non-agricultural occupations - the arts, metal-working, government employment, carpentry and building

* These goiters in their incipient stages respond favorably to treatment with sodium iodide, which can be administered easily by mixing a little strong iodide solution into the family salt supply. A great many skin ailments of the mountain regions, scabies, tinea, respond well to treatment with iodine since this drug both attacks the parasite and stimulates the body. Iodine is probably less effective in the plains.

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trades, religious practitioners - have close family connections with the land. The artists were originally dependent upon the feudal patronage of the rajahs, and when their patrons bought motorcars instead of patronizing the arts, the tourists came in and provided a new market. Today, when there are no tourists, the artists have probably joined with their families in working on the land. Starvation is unheard-of in Bali; the rice fields are rich and everyone is closely connected with them.

The contrast between rich and poor with which we are familiar in our own society - and indeed the whole system of consciously competitive economic enterprise - is absent in Bali, and we may summarize this by saying that there is virtually no equivalent of our middle class. There is the contrast, which we have already mentioned, between the castes, but caste membership allows of no rising and falling. On the whole, high-caste people are richer than "outsiders" but there is a considerable overlap; a few "outsiders" are richer than the poorer high-castes. Especially since the period of Dutch contact there are a few households of men who have specialized in trying to get rich. Such people are mildly disliked by the rest of the noncompetitive community; they are sometimes caricatured in theatricals but it would not be fair to say that they are regarded with intense envy. Rather, they are expected to be a little boorish in their manners and are felt to be a little separate from the rest of the community, as also the community feels that ironworkers, carpenters, and other specialists are a little separate. There is a tendency for rich "outsiders" to attempt to put on the outward and visible signs of caste. They will sometimes attempt to cremate their dead in the sort of animal cremation boxes which are the prerogative of the high-castes. Such offenses are corrected by the Rajah when he hears of them.

From a psychological point of view there are two very different aspects of expenditure in Bali; there is penny-wisdom and pound-foolishness. In all their marketing transactions the Balinese are careful and almost miserly; the transactions are almost always small and are very rarely conducted in kind. Two women will walk together several miles to the nearest market, one of them carrying maize, the other carrying vegetables; at the market the maize-carrier will sell her maize for cash and with her cash will buy vegetables, the other, correspondingly, will get cash for her vegetables and will buy maize. The market

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is the mechanism for setting prices and this is probably the reason why the exchange in kind does not take place. In general, the Balinese have no awareness that time spent on transport should increase the price. They will walk many miles to get a few extra cash for their beans; and an itinerant seller of pots will accept lower and lower prices, the further he gets from home - because he does not want to carry his pots all the way back again.

But in contrast with this carefulness, the Balinese are pound-foolish. They save up their cash one by one and then spend all that they have saved - and some that they have borrowed - on a big ceremony, a birthday, or a cremation. For such a ceremony they will try to realize the value of their most precious possessions, their sacred books, their jeweled krisses. In the old days the disposal of such objects was difficult because it took time to find a buyer, and as a result the moneylenders thrived. The Dutch, however, in an attempt to combat moneylending and usury set up government-controlled pawnshops so that in the 1930's precious objects could be gotten rid of far too easily.

V. Historical Background

The two outstanding features in the history of Bali are the immigration of Hindu high-castes from Java and the later conquest by Holland. Java was a Hindu area until the fifteenth century when, under Arab influence and conquest, it became Mohammedan. This change largely destroyed the caste system and the high-castes of Java migrated in considerable numbers to Bali. Even before the fall of Javanese Hinduism, Bali had already been Hinduized by influence from Java so that the religious culture of Bali shows successive levels of more and more complete Hinduization with a superficial top dressing of almost pure Hinduism represented by the high-castes, especially the ruling princes and the Brahman priests.

The island is divided into seven kingdoms, each with its own Rajah (Anak Agoeng). Before Dutch conquest there was desultory war between these regions, each region being surrounded by a sort of no-man's-land which was inhabited by exiles and vagrants. Under the Dutch the separate kingdoms have been retained with slight modifications.

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The Dutch conquest of Bali took place in several steps. The northern kingdom of Boeleleng came under complete Dutch rule in 1882, and Dutch control of the island was completed in 1906 with the conquest of the southern part of the island. Kloengkloeng, one of the kingdoms of Bali, revolted in 1903, but otherwise the island has been peaceful and the Dutch have adopted the native rajahs and their descendants as principal agents of government, thus creating a system of indirect rule. This system has resulted, of course, in the persistence of a number of features - both good and bad - of old Balinese life which would otherwise have disappeared. In particular, it has perpetuated the sharp break between the extreme democracy of village organization and the hierarchical structure represented by the rajahs and the government. The sub-officials under the rajahs are his emissaries sent down to deal with the villages; they are not representatives sent up from the villages. The same system of indirect rule has also led to the persistence of various sorts of compulsory labor, especially on roads, etc., which were among the old mechanisms used by the rajahs in taxing the people. In Java this system of compulsory labor had become in the 1930's an irritation to the people, but in Bali it was still thought of as part of the normal organization of village life and was controlled by each village rather than by the Rajah and his subordinates.

This long history of culture contact with Java and later with the Dutch has resulted in a social system well adapted to resist any change which might be disruptive. The stiff democracy of the more conservative villages is extraordinarily impervious to outside influences. Many of the mountain villages, for example, have a rule that no Brahmana priest may perform a religious ceremony within the village boundary, and there are numerous minor regulations which outlaw modern objects (kerosene lamps and the like) from certain ceremonies and especially sacred places. In general, the effect which culture contact has had upon the island has been exceedingly superficial. The appearance of a Balinese crowd has been altered by the imposition of cheap calico, pajamas, bicycles, towels, etc., but underneath this superficial change in the material side of life the social organization and the Balinese character have remained almost unchanged. Those sorts of contact which strove to affect the roots of the culture have been futile. Missionary enterprise, whether Christian or Moham-medan, has had almost no effect; a man who was not born into the Balinese religion or who adopts another religion is quite simply not a Balinese.

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VI. Race and Language

Racially the Balinese are a small, light-built, dark, straight-haired, Malayan people almost indistinguishable (except in posture and behavior) from the Javanese.

The Balinese language is closely related to Malay, and there is a considerable overlap of vocabulary between Balinese proper and the colloquial Malay which is used in the region. Balinese syntax is simple and very similar to that of Malay. The main peculiarity and difficulty of the language is its subdivision into various degrees of "high" and "low" speech. "High" speech is called "aloes" or "polished," while "low" is called "kasar" or "rough." But this division is an oversimplification of what really exists, and it would be better to think of a continuous variety between the very "polished" language used in addressing the highest gods, through the various sorts of formal language used on ceremonial occasions and in addressing strangers, down to the "rough" language which is used to intimate friends, inferiors, and dogs. In general, the commoner a thing or action is, the more words there will be to denote it; these words will be differentiated as more "polished" or more "coarse." Especially words whose meaning is close to the human body - personal pronouns and words for beds, houses, parts of the body, and such actions as eating and sleeping - are very fully differentiated. Thus there are about fifteen alternatives for the second person singular, most of which are never used because to use them would be too respectful or too rude. In general, polite conversation is carried on in the third person. You do not say, "Where are you going?" but, "Where is Made going?" when you are talking directly to Made.

The "coarse" and "polished" languages are, however, not separate and one of the great difficulties, which the Balinese themselves feel to be a difficulty, arises from this fact - that when you are talking to a very "high" person, you must remember not to use "polished" words for yourself, your own properties, and your own actions. Your own eating you will refer to with the verb "amah," which is approximately equivalent to the German "fressen," but his eating is denoted by more delicate words. You cannot ever say politely "we eat," including in the single pronoun and verb both yourself and the person whom you are addressing; indeed, there is no polite pronoun for "we" in this sense.

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There is a sharp difference in sound and style between "coarse" and "polished" Balinese language. The "polished" language of respect is long-winded and smooth with endless rigmaroles of courtesy and self-deprecation, so that it takes a great deal of time to say a simple thing to a superior person (and even in colloquial Malay the Balinese who respects you as a superior will sometimes want to be long-winded). "Coarse" Balinese, on the other hand, is very abrupt and brief. To make it more abrupt, the first syllable is dropped from almost every word which has more than one syllable, so that the language sounds like a succession of abbreviated commands.

For the European there is Malay, and this simplified language has come to be regarded as the special sort of Balinese which is correct in addressing Europeans. If you start to learn either "high" or "low" Balinese and use it towards them, they will be embarrassed because they will not know in what sort of Balinese to reply.

VII. Caste

The Balinese caste system consists of three Hindu castes and the rest of the population. The three castes are referred to collectively as Triwangsa. The rest of the population is referred to as Djaba, which literally means "outsiders"; these are people who normally have no caste and who constitute 95 per cent of the population. Some groups, however, of these "outsiders" claim to have "a little caste."

The three Hindu castes are:

1. Brahmana, the caste from which high Hindu priests (pedanda) are recruited. Brahmanas are usually engaged in the more highly skilled and intellectual activities. They are not rich and they are not powerful, but they are at the top of the scale and this gives them a very great freedom from worrying about caste. They have some feeling of their own sacredness - e.g., that to carry objects on the shoulder or the head for low-caste people would wrong their position - but they are perfectly able to work their own fields and may work on the building of their own houses. In the compulsory labor system they are usually excused from heavy work and act as clerks, messengers, etc. Brahmana

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priests are, however, much more sacred and have always been treated with great respect by the Dutch and other Europeans as well as by the Balinese.

2. Kesatrya. This is the caste from which most of the ruling princes or Anak Agoeng are derived and, in general, members of the Kesatrya are, unlike the Brahmana and the Djaba, interested in wealth and power. They tend to attach importance to etiquette and to caste rules, and they are even a little stiff sometimes in etiquette. They watch each other's prestige and even compete somewhat in lavish expenditure, "keeping up with the Joneses."

3. Wesia. This caste is a pallid version of the Kesatrya.

It should be clearly understood that these three levels of caste are not a part of the governmental machinery except in so far as rajahs are members of Kesatrya. A Rajah will have under him as his scribes and officials Brahmanas, Kesatryas, Wesias, and Djabas regardless of their caste status. During a religious ceremony when the Brahmana priest is performing his highest functions, his Rajah will place himself below the priest; but before or after the ceremony when the priest comes to the Rajah for instructions, he will usually place himself below the Rajah. A great many activities, too, are free in the sense that the nature of the activity prevents people from worrying about castes and levels. In a theatrical troupe, a Kesatrya prince may play the role of a comic servant to a Djaba who is playing a princely role. But when the Dutch schools introduced leapfrog, the high-caste children had to be excused.

The following experiences of the Bateson-Mead expedition will indicate how this system works. On arrival in the Indies we paid a formal call, with State Department and Foreign Office introductions, on the Governor General of the Indies, from whose secretary we obtained introductions to the head Dutch officials in Bali. We called on these, and then went out looking at the villages of Bali to select one which was suitable for the study which we intended. Having selected our village, we called on the local Dutch Controlleur, who checked our credentials with his superiors and gave us a letter recommending us to the good graces of the Rajah in whose district we intended to settle.

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In this visit we were accompanied by our Balinese secretary, who acted as interpreter. He was a Djaba from Boeleleng where the caste system was beginning to be a little shaky as a result of European contact. We had already undermined this boy's feeling of caste somewhat by making him sit at a table with us when he was teaching us the language, and when he walked in with us to the Rajah, he boldly sat in a chair level with the Rajah. The Rajah said nothing to him but rather pointedly asked us afterwards about his caste. We later pointed out to him that we would prefer that he should observe caste rules, since the refusal to do so might make our work more difficult. He accepted this perfectly readily, and was actually very well treated afterwards by high-castes because he had the prestige of doing a job which consisted of reading and writing.

The Rajah in turn gave instructions to his Poenggawa, who acted as his agent vis-a-vis about twenty villages of which ours was one. The Poenggawa did nothing. We then contacted the village direct. The village hesitated as to what they should do about us and asked the Poenggawa, who gave them the necessary reassurance. The Poenggawa, in general, does not interfere at all in village affairs, except in cases of violent crime, theft, and taxation. If a man is punished by his village for some technical offense against the local customs of that village, he will sometimes go for redress to the Poenggawa but he will simply be told, "If you don't like the rules of your own village, go and live in another one."

We noted above that in the case of "high" and "low" language, the Balinese do not have a series of steps between "high" and "low" but rather a continuous variation of relative "high-ness" and "low-ness." The same is true of caste and respect. It would be simplifying the system to think in terms of the list of castes, because the same sort of respect that is given to a Kesatrya is also given to a village priest or official who may have no caste in the Hindu sense. And even within the family a younger brother should defer somewhat to an older. Brothers are often unwilling to do this and in Singaradja, the Dutch capital, where European contact has been longest, there are cases in which brothers have adopted the Dutch pronoun ik for the first person singular in ordinary talk, so as to avoid the pronouns which would imply that one was superior to the other. In the District of Bangli there is another similar case: The old Rajah died some years ago;

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his heir was persona non grata to the Dutch who therefore appointed the heir's first cousin. The two men are quite friendly but there is an embarrassment between them; one is de facto Rajah while the other comes of the senior line. They therefore converse in Malay to avoid the complexities of mutual courtesy.

The position of women in Balinese society is a good deal higher than we expect to find in Oriental communities. It is true that maleness is "higher" than femaleness, and a Brahmana priest is "higher" than his wife. But she, too, may be a full priestess and as such very much "higher" than other Brahmanas. Similarly, at the citizenship level a wife may often take the place of her husband representing the family at a religious ceremony. The respective duties and occupations of each sex are rather clearly defined, but in spite of this there is very little surprise at the man who becomes an expert weaver or at the woman who achieves distinction as a scholar of archaic (Kawi) literature.

VIII. Social Life

The material in this section of the exhibit, except for the native paintings, all comes from a mountain village where the formalities of Balinese democracy are more complicated and more strict than they are in the big rich communities of the plains. In the mountains I Desa or "Mr. Village" is a strict and conservative being: the village council meets constantly and has great prestige and great power - especially power to veto any change or innovation.

Most of the ceremonial life is organized and run by the village elders, and even in cases of theft the assembled citizens will meet to consider what they shall do and whether they shall hand over the thief to the government. The village council also controls a great part of the land ownership: it controls who shall live within the boundaries of the village, allotting house sites and calmly excommunicating from the village those who do not follow the customs.

In the mountains marriage and death are village affairs. The village as a whole is unclean for three days after a death and the village temple is closed during this period. Similarly, the village is slightly unclean after

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an elopement until the necessary fee has been paid to the village treasurer, which condones the elopement and converts it into a regular marriage.

In the plains life is much freer: the average citizen periodically contributes his labor but he is not continually subject to the strict demands made by the village community. The impurity which follows elopement or death applies only to relatives and not to the community at large, and most of the ceremonial life is regulated by clubs which run the individual temples. The citizen is thus subject, not to a centralized village authority, but to a large number of club organizations of which he is a voluntary member - the irrigation club which organizes the water supply on his particular pieces of land, the temple clubs of which he is a member, the theatrical clubs, the harvesting clubs, etc. - but these do not affect very severely the private family life within the courtyard.

A very great part of the religious and ceremonial life of the village is governed by the rotating calendar. Really, there are two calendars. The first is an agricultural yearly cycle which is based on the moon, celebrates the full and the new moons, but still distorts the year (tiban) to make the approximately 365 days look like twelve lunar cycles. The second calendar is non-astronomical and consists of a number of different-lengthed weeks which run concurrently. Of these the 2-day, the 3-day, the 5-day, and the 7-day weeks are the most important. If today is the third day of the 5-day week and the first day of the 7-day week, then tomorrow will be the fourth day of the 5-day week and the second day of the 7-day week. In this way, each day is characterized as especially suited for certain types of undertaking, according to these combinations. The cycle repeats itself every oton or 210-day period ($2 \times 3 \times 5 \times 7 = 210$). Birthdays, temple feasts, and a large number of other functions are celebrated according to the oton calendar.

Neither otons nor tibans are counted, so that though a man knows accurately on what combination of days of the week he was born, he will never know how many otons old he is. The system differs from ours in being purely circular and not progressive. Time goes round and round, it does not go on and on.

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A similar circularity controls many of a man's social duties. Every club keeps a roster of the members, and on this roster is recorded whose turn it is this month (5 x 7 = 35, giving a 35-day month in the oton system, quite separate from the twelve months in the tiban system) to provide chicken for the monthly club celebration. And for many duties the roster will also record whose turn it is this month to remind the man whose turn it is to provide the chicken. The system is an endless rotation of shared duties and privileges.

For the man who fails to do his duty when his turn comes round, there is always a fine. The money of the country is Chinese cash, which is worth about 12 cash to one American cent or 700 to the guilder.* The fines are very small in the first instance - perhaps 5 cash - but if the man fails to pay his fine, it is rapidly multiplied again and again until it becomes considerable. The fines, when collected, are shared back among the members of the club; or, if they have been village fines, they may pass into the village treasury.

The most important and most feared sanction is excommunication, and sanctions may be applied either for neglecting duties or for refusing privileges. The Balinese lives in a rut with walls on both sides.

The following incident will make clear how this system works. A group of men arrived late for work on the preparations for a village ceremony. Lateness is defined in terms of whether the pig has been killed, those arriving after this event being by definition "late." These men arrived after the pig had been killed but while it was still trembling, and the village council judged them late and fined them 5 cash each. The men paid their fines with some grumbling, but one man, feeling that the fine was contrary to precedent, refused to accept his share of the pig and other food when these were shared back among the other contributors after the ceremony. For this refusal - "opposing Mr. Village" - he was fined much more severely.

In another case, a man who was fined felt the fine to be unjust and delayed payment. His fine was progressively raised from 5 cash to 25 and then to 100, at which point

* In pre-Dutch days these cash were the only form of monetary exchange, and large payments involved shifting cartloads of cash. The Dutch guilder, however, became current for all considerable payments.

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he said that he would pay at the next meeting. He was not present at the next meeting and in his absence the fine was again raised. He came to the following meeting ready to pay the 100 cash, but he refused to pay the subsequent raise. The man sitting next to him at the meeting offered to lend him money in case he was temporarily in need of it, but he replied, "What! Do you think I've not got the money?" And he dug into the twist of his sarong and produced about 50 guilders in silver. He laid them out in the sun on the ground and said, "I have the money and I am not paying the fine." The two senior citizens of the village quietly walked over to him, verified his intention, and said, "In that case, there are four things: you cannot enter the temple; you cannot enter the house of any full citizen of the village; you cannot draw water on village land; you cannot collect firewood on village land." He then repeated these four sanctions, counting them on his fingers, and asked if there were any more. The senior citizens counted them back to him and said that there were no more, and the man asked leave to depart and walked off.

This is one of the most complete and effective punishments. The man in question had a bit of privately-owned land with a stream passing through it and he therefore could live, but virtually alone. The Balinese love crowds, they love to be in the swim of village affairs, and sooner or later the man will come back and will ask to be received again into the community. His fine for "opposing Mr. Village" will be assessed at 10,000 cash, but the elders will reduce this perhaps to 5,000 and he will be given six months or a year in which to pay, and finally he will return to his position as a citizen without any change in his seniority.

Almost the only violent sanction which occurs is the killing of thieves. When a thief (usually a cattle rustler) is caught in the act, the village tocsin is sounded to summon the citizens, and he is immediately mobbed and killed. There is no eyewitness account of this procedure, but it is likely that this violence is psychologically akin to the mobbing of the corpse which occurs in cremation. The Dutch accepted this mobbing of thieves as a native custom and have not seriously tried to prevent it. The thief, however, who is detected in other ways must be handed over to the courts.

Significantly, Balinese social organization is carried on without oratory, almost without intrigue, and without factions. Nobody in Bali can rise or fall in the village

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hierarchy through his own acts. There is no promotion except through the death or automatic disqualification of the people above one. It is not a competitive system (see the section on War and Violence). The senior citizens of the village are not chosen for intelligence or enterprise or political skill. They are simply the men who happen to have gone on being citizens longest without the death of their spouses, the marriage of their youngest child, the birth of a great-grandchild, the loss of a fingernail, the contraction of elf-lock,* or any other event which would cause them to retire.

These minor types of retirement from full citizenship are not in any sense excommunication. Those who retire in this way retain a large measure of their participation in the life of the village, for them there is a special type of land tenure. The status of the old is pleasant and amply defined.

* This is a curious disease of the hair which results in a part or the whole of the hair becoming matted. Curiously enough, this disease also has supernatural significance in many parts of Europe.

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E. Cantor*

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Suggested Materials for Regional Training

Prepared in collaboration with the
Council on Intercultural Relations

Memorandum No. 9.

THE USE OF FILM MATERIAL IN REGIONAL TRAINING

by

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THE USE OF FILM MATERIAL IN REGIONAL TRAINING

I. The Material and its uses.

The great suitability of film material for the teaching of what the people of a given region are like results from the fact that films are made by a cooperating team of workers for a popular audience. In making a film, the ingredients - the types of event and character shown - are solved through the many mentalities of the whole group of film makers, and it is thus virtually impossible for a film to deviate seriously from the cultural norms of the makers.

Certain precautions are necessary however, in the selection of the films which are to be used, and it is very important that the teaching which accompanies the films shall induce the student to work with and think about this material constructively. Films, if they are carelessly selected are likely to be actually misleading, and they are likely to be useless if they are merely shown to the students without comment. The following memorandum concerns the criteria for selection of films and the teaching which should accompany them.

Criteria for selection. A. The films used should be products of the region which is being studied. They should have been planned, made and (above all) edited and directed by people of that region for audiences of that region. Within this criterion, films of all categories may be admitted - fictional and documentary and travel films and even animated cartoons - but the criterion should exclude: documentary films made by visiting film units native in other regions; propagandic films made by natives of the area specially for export to other regions; fictional films made by natives of other areas for the entertainment of their own population, etc.

This criterion is set up because, in general, the makers of a film impose their own regionally characteristic daydreams and aspirations upon the material. The plot and artistic form of any film is thus characteristic for the region of the makers instead of being native to the region about which the film is made. Such films,

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if used in Regional Training are likely to be peculiarly misleading, since fundamentally they say "these people may have minor differences in manners and customs, they may be picturesque and odd, but at heart they have the same motivations, the same values, that we (the makers) have."

The film, "Legong" for example, shows accurately many of the peculiarities of the Balinese, but puts them into a plot involving types of romantic love and emotional intensity which are entirely foreign to Bali. Similarly, the old D. W. Griffith film, "Isn't Life Wonderful," shot in Berlin in 1923 and attempting to convey the emotional setting of starvation, inflation, and despair, ends up by being a purely American success story. Even such great documentaries as "Man of Aran" suffer from the same weakness - the romantic handling of the sea and the waves is the film-maker's reaction to these phenomena, not that of the natives.

In the case of certain areas which have not yet developed their own companies of film makers, it may be necessary to fall back on documentary and travel films made by visiting people, but it should be understood - and the students should be made to understand - that this is unsatisfactory. It would be possible to increase the value of unreliable material of this sort by having present at the showing living persons from the regions, whose comment might correct the errors of the films.

B. The films used should, if possible, have been successful in their countries of origin. This insures that the themes in the film were actually appropriate to that cultural setting when the film was made. It is true that every film is, in large measure, a cooperative product and therefore is almost bound to the cultural norms of the makers - but popularity is a further guarantee of cultural correctness.

C. Within the category "successful films made by natives of natives for native audiences" almost any film can be made useful for regional training, since not only the details of behavior and the motivations but also the major plot emphasis are correct for the native setting (or deliberately and "natively" falsified to evoke laughter, humor, disapproval, etc.) However, even among these films all of which are potentially useful for this purpose, some are likely to be more rewarding than others:

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among the most rewarding we may note - films of adolescence, growing up, the family background, foreign analogues, of the "Hardy Family," etc; conversion films (e. g., Sergeant York; "Queex;" The Major and the Minor; propagandic films, in which the message itself, and still more the way in which it is put over and made acceptable throw light on American motivations, aspirations, etc; films dealing with exceedingly approved or disapproved characters, heroes and villains of history and myth, etc., which show the types of courage, cleverness, success, etc, which are approved or disapproved.

Teaching with Films. The student will ultimately as an official have to participate in and influence the native life in the regions about which he is learning, and so far as possible, he must not be allowed to lapse during his training into a purely spectator position. The life of the region must always be presented to him, not as a spectacle which he is asked merely to understand and appreciate but also as a running stream upon which he is to act. This point is especially important in lessons which are taught him by means of films - and these lessons are a very suitable context in which to teach him this sort of active role, because the teacher here more than anywhere else can be put on his mettle to prompt the student to an active role.

The showing of every film should be used as far as possible as an assignment upon which the student would be asked to work.

The first lesson which should be got over (without which all subsequent showings of movies are likely to be valueless) is how to see the native culture in the films, and here probably the sharpest teaching device would consist of use of a pair of films with one simple difference between them. Such pairs could be easily constructed and the suggested pairs here should be regarded only as examples of the sort of thing that is meant.

The mere passive enjoyment of the film as it unrolls on the screen can be corrected by various forms of interruption - either stopping the projection at various points and discussing with the students the plot as it has so far developed, or by

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inserting silent titles into the film calling attention to the significant points as they appear. Alternatively the film can be stopped at any point, and the students asked then to complete the story on paper. Their invented endings will inevitably transgress the cultural conventions of the region and will give the teacher numerous talking points with which he can point up the special slants and angles of the native scene. Alternatively the teacher can ask the students to make changes in the plot which would alter the final outcome in some given direction - "how would you change this plot so that it shall have a happy ending instead of a tragic" (an assignment which would compel the teacher and students to think constructively about e.g. the whole underlying "Destiny" idea so characteristic of Germany), or he can ask "if the heroine had had a brother, how would you expect him to behave in regard to the events depicted in the film?"

II. The Use of German Films as An Example of Teaching the Culture of a Region.

The film makers of Germany experienced all the ups and downs through which the country passed since 1919, and as a result almost every film bears the imprint of these experiences. Consciously or unconsciously the fears, anxieties and ambitions - the day dreams and the nightmares - of a country at first torn and later united in an ambitious dream, have been expressed on the screen. This history has made the German films extraordinarily eloquent and also extraordinarily suitable for teaching purposes.

The lesson which we have to convey - whatever culture or region we are discussing - is the same. We have to let the student see that certain regularities run through the behavior of the people of any region, underlying their different reactions to the different impacts of historical circumstances. We have to let them see that the Germans of 1933 are in some sense the same people as the Germans of 1919, reacting it is true to very different circumstances, but still fundamentally German in their reactions, in spite of such changes as their experience has caused.

This continuity of the themes of the national culture through different cir-

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cumstances is perhaps more vividly evident in the German films than in any type of material from any other region, and it is even possible that it might be worthwhile to present this material to all students regardless of the particular region in which they are specializing in order to convey to them this special notion of cultural regularity. After the war we may be faced with the very difficult problems of achieving fundamental changes in the underlying structures of some of these cultures and it will be important to build up teams of people who will be aware of the elusive flexibility and yet strength of such systems. The German films might convey this awareness.

The teaching program outlined below is especially oriented to this point, and the program is tentative in the sense that it could be increased or if necessary shortened according to limitations of budget, time, teaching staff, etc.

It is anticipated that a maximum understanding of the underlying themes of German culture will best be conveyed by using the films in pairs, and the program is therefore drawn up in such a way that in four of the sittings the students will see both a short and a feature length subject in each of which the same cultural theme is implicit.

In general, sessions should last from three to four hours so that there may be time for the full discussion of each pair of films, and it would be desirable to let the students see as many as possible of the films twice, once before discussion and once after. The films "Hitler-junge Quex," "Fuer Uns," and "Friesenot," being especially rich in cultural points, should certainly be seen twice.

THE PROGRAM

It is here suggested that there should be six sessions with film, as follows:

1 - The Cabinet of Dr. Caligari (1919)

This film is an unwitting statement in a fantastic form of the dilemmas which faced Germany in 1919. The only tolerable aspect of life which remained free from nightmare was the quiet privacy of personal conversation withdrawn from the outside

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world. But the film also shows us three nightmare alternatives for solving the problem of social order. First we see an organized world in which individual fantasies are worked out on a criminal scale and the potential dictator is put in a straight-jacket; then we see the totally disorganized world in which every individual works out his own meaningless dream by himself; and finally we see the other possibility - the self put in a straightjacket, the dictator triumphant and possibly, but not certainly, benevolent.

The Street (1923) short

In this film the same theme is worked out in more realistic terms. We see a man attracted away from his wife and soup in the dull but safe domesticity of his home by the fantastic play of shadows of people passing in the street. He goes out and is almost caught in the degenerate swamp of bright lights, sexuality and murder. Finally he returns home exhausted and frightened and his wife puts the same soup on the table.

2. - Metropolis (1926)

"Metropolis" is another fantasy. Here the basic themes of the Christian epic are twisted and inverted in an H. G. Wellsian setting of the future. The millionaire lives in a sky scraper pent-house while below this level are the great machines and below this again in the bowels of the earth live the workers who are represented as heavy passive drudges. The plot deals with two alternative methods of keeping the workers in their passive frame of mind. One solution turns on love between the son of the millionaire and a woman, Maria (Sic) who is a religious leader of the workers. The other solution turns on the use of a mechanical robot which is a sexually alluring and evil duplicate of Maria. The film thus touches on three of the essential themes of German culture - the personified machine, the mechanized individual and the split between pure and impure love.

Berlin (1926-7) short.

"Berlin" is put in the same showing with "Metropolis" because it expresses in

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documentary terms these same themes, the sinister machines and the mechanization of people. It purports to be an objective description of the Berlin of that time, but in it we see the people passive, while gates and barriers open and close to control the people without visible human agency.

3. - Hitler-junge Quex (1933)

"Hitler-junge Quex" is a Nazi film which shows how the tensions of lower middle class family life were exploited in the building up of fanatical Nazi emotion. It is probably the most informative film the Nazis have made about themselves and touches upon all the principle themes of pre-Nazi German culture including the "Sturm und Drang" of adolescence, the over-violent father, the drudge mother who owes allegiance to the father, the repudiation of impure sexuality, the acceptance of over-purified Kameradschaft, the Destiny idea, the love of death and the notion of multiple reincarnation in the Nazi party. It shows how several of these themes, potentially harmless in pre-Nazi German Culture have been rearranged to give the extremes of Nazism. The film brings out with special clearness the fact that Nazism is a double state of mind - a veneer of discipline covering an enormous potentiality for obscene degeneracy. This under-lying tendency is likely to become of great practical importance after the war, and it is at least probable that we shall then see a Germany plunging itself much lower than did the Germany of the 1920's.

Fuer Uns (1937) Short

"Fuer Uns" is a very successful short subject of a Nazi ceremony held in memory of the sixteen martyrs of early Nazism (Horst-wessel, etc.). It shows how the love of death and the theme of reincarnation have been built into Nazism.

4. - Friesenot (1936)

This film is a Nazi story of an old German colony in Russia invaded by Bolsheviks. It touches the following themes - the conversion of the older generation to the Nazi viewpoint, the dangers of impure sexuality punished by immersion in a swamp, and attitudes towards extra-territorial Germans.

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5. - Ohm Kreuger (1941)

This film should be paired with "Friesenot" in the teaching, though the two together are too long to be shown in the same session. "Ohm Kreuger" deals with the Boer War, treating the Boers almost as extra-territorial Germans. It shows Kreuger's son converted to the father's fighting patriotism (the inverse of the theme in "Friesenot" but still based on a presumed conflict of generations). "Ohm Kreuger" also shows how the German film makers unwittingly predict that great victories will lead in the end to defeat, and it shows how Nazi propaganda continually accuses its enemies (in this film the British) of Nazi vices.

6. - The Triumph of the Will (1934-5)

This is a long documentary film of the 1934 "Party Day" in Nuremberg. The whole spectacle was staged for the motion picture camera so that the film becomes important as a realistic presentation of a sham reality. The film also shows the Nazi exaggeration of a number of themes noted earlier - the mechanization of people, love of death and Nazi exhibitionism.

7. - Der Hauptmann von Köpenick -(1931) (This is to be either an extra film or a substitute for one of the programs above.)

This film is interesting as being a German skit on German authoritarianism - especially on the exaggerated authority and prestige of the military uniform. It is probable that the film makers intended it to be an anti-authoritarian film but actually the film conforms to the cultural atmosphere in which it was made. There is no suggestion that anybody might behave in a non-authoritarian way, and the film shows us with positive appreciation how the same authoritarian characters behave in private life. The plot does indeed turn on a hoax which is played upon the authoritarians but all critical overtones are lost because the authoritarians themselves are shown as enjoying the joke. The film is thus in the end pro - rather than anti-authoritarian. (*"Mädchen in Uniform" would be alternative to this film.*)

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In using this material for teaching it is essential that the students be urged really to look at the films objectively as products of Germany and not to lapse into mere enjoyment of them. Partly this is essential because a number of the films are very strong propagandic documents, so strong that they should never be shown to public audiences.

Still more important, the students must learn from the films something of the various trends of German life. This learning should be organized and not merely impressionistic. It is therefore suggested that each film should be used as a base for assignments, and film material lends itself very readily to this. The following types of assignments are suggested:

(1) The showing of the film is stopped after the setting of the plot has been built up on the screen and the students are then asked to write out how they think the plot will develop. After this they should be shown the rest of the film and the instructor would tell them how in their written version they had failed to allow for the German origin of the film or they themselves might be asked to compare their own versions with the German version.

(2) Before the showing of the film the students are asked to watch the film for certain points e. g. before the showing of Hitler-junge Quex they would be asked to watch for all the points in the contrast between Nazism and Communism as they appear on the Nazi screen; and after the screening they would be shown how these points are systematically inter-related. In Der Hauptman von Koenig they would be asked to look for the details which (e.g.) show that the makers of this film accepted and enjoyed the authoritarian system.

(3) The students might be asked to reconstruct the plot of a film to make it conform not to German but to American conventions. The Street, for example, if made in Hollywood, would have shown the hero as ultimately successful either as a performer among the bright lights of Broadway or at least successful in combining his love of the bright lights with his love for his wife.

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(4) The students should be asked to look at some Hollywood films from the same point of view, especially some of those films which portray American family life. Students would be told to make a point of seeing one or two such films so that the instructor might be able in class to refer to these films for points of contrast and know that his class had seen them.

In general the whole emphasis of the teaching should be such that the student acquires an organized picture of the region and the habit of looking understandingly at the behavior of the people of this region.

III. On the Availability of Film Material

Fictional films of the types required by the criteria set up in Part I of this memorandum are available for most of the countries in which Regional Training is interested. For the major countries, the collecting of this material will be comparatively easy. For example, of the films mentioned in Part II, all except the ^{of Ohm Krueger & Friesenot} Hauptman von Koenenick are available in the collections of the Museum of Modern Art Film Library, which is peculiarly rich in German films.

Fictional films are, however, very much scattered and many of them are only in the hands of small commercial firms, many of them also changing hands rather rapidly. A very brief survey of some of the material in these sources shows that at least five films made by natives of the region could be found for the following countries: France, Germany, Holland, Sweden, Italy, China, England, Spain, Russia, Greece, Hungary, Czechoslovakia, Poland. One or two films are probably available for Portugal and Turkey. There are probably no available fictional films from: Norway, Denmark, Bulgaria, Roumania, Albania, Siam, Yugoslavia, and the North African countries.

In case of these last-named countries, for which native-made fictional films are not available, it will be necessary to use material prepared by film units from other nations. These films largely fall into the documentary and educational categories and may be obtained from a large number of educational and commercial sources.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

- 11 -

of which a good list is available in "Films for the Community in Wartime," by Mary Losoy, published by the National Board of Review of Motion Pictures, Decombor, 1942.

The costs of using film material depend very much upon whether the Regional Training rents films from the owners of prints, or buys the prints, or prepares its own prints from copies in the hands of commercial owners. If the film is rented, 35 mm. projection facilities and projectionists will be required, and the cost of transport will be increased. If, on the other hand, the films are printed for Regional Training, it will be possible to use 16 mm. prints, with corresponding saving in transport, and cost of projection. The preparation of 16 mm. prints involves the making of a 35 mm. negative from the original 35 mm. print, and the preparation of such a negative costs between \$80 and \$100 per reel. The making of the 16 mm. print from this negative costs about \$20 a reel.

Educational and documentary films are, in general, available in 16 mm. sizes, but this is usually not true of fictional films. In a few cases, it may be possible to find negative 35 mm. copies of fictional films, so that the expense of preparing such a negative can sometimes be avoided.

It is not possible to obtain information about Japanese film material. There is, however, said to be a large quantity of this material in the hands of the Alien Property Custodian.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

MATERIALS READY FOR CIRCULATION

Films

German

(1) Hitlerjunge Quex

This film has been studied intensively, and analytical silent titles have been inserted into the first three reels. The whole film of 10 reels with titles is available in ~~16mm~~ 16mm. size and takes about 100 minutes. For teaching purposes it is recommended that the first 4 reels only be used unless at least four hours can be devoted to the film - perhaps in two sessions. (A reprint of a brief analysis of this film is enclosed.) ~~Special price 10 reels - \$20 on 35mm.~~

(2) Cabinet of Dr. Caligari - 6 reels - ~~35 or 16mm. Special price - \$20 on 35mm.~~ \$15 on 16mm.

(3) The Street - 5 reels - ~~35 mm.~~ \$20 on 35mm only.

(4) Metropolis - 11 reels - 16 mm. ~~Special price \$15 -~~ \$30 on 35mm.

(5) Berlin - 5 reels - 35 or 16mm. ~~(documentary value)~~ \$15 + \$7.50

(6) Fuer Uns - 2 reels - ~~25mm. (documentary value)~~ \$6 on 35mm only.

(7) Friesenot - 8 reels - 16mm. ~~Special price \$15~~ (not yet available)

(8) Triumph of the Will - 11 reels - 35 or 16mm. Special price \$30 on 35mm., \$15 on 16mm.

(9) Maedchen in Uniform - 9 reels - 35 or 16mm. " " " " " "

(10) "Last Laugh" - 8 reels - 35 or 16 mm. " " " " " "

(A memorandum is enclosed with this letter in which a detailed program of teaching with these films (2 - 9) is suggested.)

Observational films of life in Bali: These films were made by Mr. Bateson in Bali in 1936-39 and he has placed them at our disposal for purposes of Overseas courses. \$15 open use 16mm only

Observational films of life in New Guinea: made by Mr. Bateson on the Sepik River. \$15 open use 16mm only

(There is a large amount of footage on both Bali and New Guinea and very various types of program can be cut from this material at short notice. The film is untitled and in this form it is possible to use the sequences in different combinations according to the type of teaching required.)

Lectures

There are also a number of other subjects on which Mr. Bateson is prepared to address overseas classes without illustrative material:

Anglo-American cultural differences
White-native relations in New Guinea
The notion of "national character" Etc.

250

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

MATERIALS IN PREPARATION

A. Exhibitions

- (1) "The People of Bali". Native paintings, carvings, puppets, and photographs of native behavior assembled to show that a people's arts are expressive of themselves, of their culture, as the term is used to indicate customs, traditions, beliefs. Each section of the exhibition - caste, social organization, ~~courtesy~~, warfare, the family, etc. - attempts to give the rules for behavior in Bali and also to give the observer some feeling for Balinese emotions which lie behind the rules and recipes.

150-200

Approximately ~~250~~ running feet of wall space required. Available for circulation after October 1, 1943. Rental fee, ~~three~~ ^{two} weeks, \$50. *plus one way, transit charge*

- (2) Photographic exhibitions of various countries (~~probably Greece first~~) made up partly of shots taken in the countries before the war, and partly of rapportage photographs made today among native groups in this country. *7 (6 per cent) per photograph*

These exhibitions would be oriented to illustrate the characteristics of the particular nation. We shall prepare them in whatever order of countries is suggested by your reply to our questionnaire. (See #7 *in attached page*)

B. Films

There are at present under study Mexican, French, and Japanese films which will be put into programs as soon as ~~one~~ ^{the} background survey of the cultural themes of these countries is complete.

C. L. ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

Charges

See prices listed with films ready for circulation

	35mm.	Documentary	Feature Films
For film rental	\$3.00 per reel	\$3.00 per reel	\$4.00 per reel
	16mm.	\$1.50 per reel	\$2.00 per reel

✓ For photographic exhibitions ^{per} 50 photographs - \$10 per week

✓ For "The People of Bali" - ¹⁵⁰⁻²⁰⁰ ~~250~~ feet of exhibition material - \$50 for 2 weeks

For Mr. Bateson's services - \$50 per day plus traveling expenses. (Mr. Bateson is willing to lecture as many times as you request him during a day on your campus.)

Questions

(1) What national groups are included in the regions which have been assigned to your School?

(2) What are the lengths of your courses? In the event that a given exhibit or film should prove satisfactory when used in class, at what intervals would you expect to be sending in repeat orders for that exhibit?

(3) Can you give us any indications as to the educational standing of your students?

(4) Are you equipped with 35mm. movie projection?

(5) " " " " 16mm. sound " ?

(6) Are the charges which we have stated above ^{for films, exhibitions and lectures} proportionate to your budget?

(7) Have you any suggestions as to types of material which would be especially appropriate; national or cultural groups which specially need illustrative handling; etc.? Our program is still very flexible, and we shall be glad of any comments which you may have.

To ~~Director~~ ^{Studies} Schools of Overseas ~~Education~~

University

Signature

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

THE MUSEUM OF MODERN ART

Date June 15. 42

To: Miss Barry
From: Miss Coules

Re: Overseas Administrative
Courses -

Enclosed: - Here is the material Gregory listed for circulation. May we have your suggestions - deletions - additions?

Elodie

(7) Maedchen in Uniform - 9 reels - 35 or 16 mm.

→ (A memorandum is enclosed with this letter in which a detailed program of teaching with these films is suggested)

Observational films of life in Bali: These films were made by Mr. Bateson in Bali in 1936-39 and he has placed them at our disposal for purposes of Overseas courses.

Observational films of life in New Guinea: made by Mr. Bateson on the Sepik River.

⊙ (There is a large amount of footage on both Bali and New Guinea and very various types of program can be cut from this material at short notice. The film is untitled and in this form it is possible to use the sequences in different combinations according to the type of teaching required.)

Lectures

There are also a number of other subjects on which Mr. Bateson is prepared to address overseas classes without illustrative material: Anglo-American cultural differences
White-native relations in New Guinea
The notion of "national character", etc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

MATERIALS

READY FOR CIRCULATION

FilmsGerman ~~films~~ Hitlerjunge Quex

This film has been studied intensively, and analytical silent titles have been inserted into the first three reels. The whole film with titles is available in ^{16 mm.} size and takes about 100 minutes. For teaching purposes it is recommended that the first 4 reels only be used unless at least four hours can be devoted to the film - perhaps in two sessions. (A reprint of a brief analysis of this film is enclosed.)

(2) Cabinet of Dr. Caligari. 6 reels - 35 ^{or} 16 mm.

(3) The Street - 5 reels - 35 mm.

(4) Metropolis - (11 ^{reels}) - 16 mm.

(5) Berlin. 5 reels - 35 or 16 mm

(6) Fuer Uns - 2 reels - 35 mm

(7) Friesenot - 8 reels - 16 mm.

(8) Triumph of the Will - 11 reels - 35 or 16 mm.

(9) Maedchen in Uniform - 9 reels - 35 or 16 mm.

(A memorandum is enclosed with this letter in which a detailed program of teaching with these films is suggested)

Observational films of life in Bali: These films were made by Mr. Bateson in Bali in 1936-39 and he has placed them at our disposal for purposes of overseas courses.

Observational films of life in New Guinea: made by Mr. Bateson on the Sepik River.

(There is a large amount of footage on both Bali and New Guinea and very various types of program can be cut from this material at short notice. The films are untitled and in this form it is possible to use the sequences in different combinations according to the type of teaching required.)

Lectures

There are also a number of films subjects on which Mr. Bateson is prepared to address overseas classes without illustrative material: Anglo-American cultural differences, white-native relations in New Guinea, the notion of "national character", etc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

MATERIALS in Preparation

A. Exhibitions

"The People of
1- ^{Bali}"

Native pgs. Carvings, puppets and photographs of native behavior assembled to show that a people's arts are expressive of themselves, of their culture, as the term is used to indicate customs, traditions, beliefs. Each section of the exhibition - caste, social organization, courtesy, warfare, the family, etc. - attempt to give the rules for behavior in Bali and also to give the observer some feeling for Balinese emotions which lie behind the rules & recipes.

Approximately 250 running feet of wall space required. Available for circulation after October 1, 1943. - Rental fee, Museum \$40.

2- Photographic exhibition of various countries (probably Greece first) made up partly of material ~~and~~ slides taken in the countries before the war, and partly of newspaper photographs used today among native groups in this country. (~~French, Chinese, German, Chinese, French, etc.~~)

These exhibits would be oriented to illustrate the characteristics of the particular nation. We shall prepare them in whatever order of countries is suggested by your reply to our questionnaire. (see # 7)

B. Films

at present Mexican
There are ^{under study} French and Japanese films which will be put into programs as soon as our background survey of ^{the} ~~French~~ cultural ^{of these countries} ~~memories~~ is complete.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

Charges

cell Policy

for film rental - 35 mm - 2.50 per reel.
16 mm -

for photographic exhibitions - 50 photographs - \$10 per week.

for "The People of Bali" 250 feet of exhibition material - \$40 for 3 weeks.

for Mr. Balaton's services - \$50 per day plus traveling expense.
(Mr. Balaton is willing to lecture as many times as you request him during a day on your campus.)

Questionnaire

see p. 6 Balaton memo.

1.50 reel
3.00 reel

15
30

2.00 reel
4.00 (35)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

List for circu

Civil Affairs S

The enclosed notice is sent to you
because it concerns:

t'd.

✓ Mr. Fred S. Egg
University of C
Chicago, Ill.

South East Asia

✓ Mr. C. J. Fried
School for Overse
M-31 Littauer C
Harvard Univers
Cambridge, Mass

Problems of Overseas Administra-
tion

✓ Mr. Ralph Lutz
Department of E
Stanford Univer
Stanford Univer

Problems of "national character"
intercultural relations and
propaganda.

Problems of Visual Presentation.

Please circulate to those interested.

✓ Mr. William Cla
University of M
Ann Arbor, Mich

International Affairs

✓ Mr. John Geise
University of P
Pittsburgh, Pa.

Gregory Bateson
(Central Building,
25th & E Streets, NW)

lina

✓ Mr. A. Whitney
Yale University
New Haven, Conn

Foreign Area &
(Far Easter

✓ Dean John W. De
School of Human
Stanford Univer
Stanford Univer

✓ Mr. Alfred L. E
Department of Anthropology
University of California
Berkeley, Calif.

✓ Mr. T. R. McConnell C.
University of Minnesota
Minneapolis, Minn.

✓ Dean Edward H. Lauer C.
College of Arts and Sciences
University of Washington
Seattle, Wash.

Mr. A. Whitney Griswold
Yale University
New Haven, Conn.

✓ Mr. E. S. Cottrell
Stanford Univ.
" " , Calif.

✓ Mr. R. J. Sontag
University of California
Berkeley, Calif.

*Wm -
pley put in
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(already done)

Letter folder

*Have
note*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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List for circulation

of Rehibition:

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University of C
Chicago, Ill.

X Mr. C. J. Fried
School for Overse
M-31 Littauer C
Harvard Univers
Cambridge, Mass

✓ Mr. Ralph Lutz
Department of E
Stanford Univer
Stanford Univer

✓ Mr. William Cla
University of M
Ann Arbor, Mich

✓ Mr. John Geise
University of P
Pittsburgh, Pa.

✓ Mr. A. Whitney
Yale University
New Haven, Conn

Foreign Area &
(Far Eastern

✓ Dean John W. Deas
School of Humanities
Stanford University
Stanford University, Calif.

✓ Mr. Alfred L. Kroeber
Department of Anthropology
University of California
Berkeley, Calif.

✓ Mr. T. R. McConnell
University of Minnesota
Minneapolis, Minn.

✓ Dean Edward H. Lauer
College of Arts and Sciences
University of Washington
Seattle, Wash.

Mr. A. Whitney Griswold
Yale University
New Haven, Conn.

Hitler's 'guar'
The Street (Lynn)
Thesenot - Coe. - 1-15 mm copy.

Prefermer to send first
copies to.

Schools in the East.

& Schools which have

} Far Eastern
or
German Sections

University of Iowa
Iowa City, Iowa

✓ Mr. Frank W. Dickinson
Dept. of Philosophy
University of Denver
Denver, Colo.

✓ Mr. E. S. Cottrell
Stanford Univ.
" " , Calif.

✓ Mr. R. J. Sontag
University of California
Berkeley, Calif.

Make Form Letter folder

cont'd.

Don't have
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International Affairs

Carolina

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ts

(already done)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Make Form Letter follow*List for circulating notices of Bali exhibition:Civil Affairs Specialists:

✓ Mr. Fred S. Eggan C.
University of Chicago
Chicago, Ill.

X Mr. C. J. Friedrich C.
School for Overseas Administration
M-31 Littauer Center
Harvard University
Cambridge, Mass.

✓ Mr. Ralph Lutz C.
Department of History
Stanford University
Stanford University, Calif.

✓ Mr. William Clark Trow C.
University of Michigan
Ann Arbor, Mich.

✓ Mr. John Geise C.
University of Pittsburgh
Pittsburgh, Pa.

✓ Mr. A. Whitney Griswold C.
Yale University
New Haven, Conn.

Foreign Area & Language Study Curriculum
(Far Eastern Program)

✓ Dean John W. Deeds C.
School of Humanities
Stanford University
Stanford University, Calif.

✓ Mr. Alfred L. Kroeber C.
Department of Anthropology
University of California
Berkeley, Calif.

✓ Mr. T. R. McConnell C.
University of Minnesota
Minneapolis, Minn.

✓ Dean Edward H. Lauer C.
College of Arts and Sciences
University of Washington
Seattle, Wash.

Mr. A. Whitney Griswold
Yale University
New Haven, Conn.

(Far Eastern Program) cont'd.

Mr. Charles S. Hyneman
Training Section
Military Government

Don't lose write(European Program)

✓ Mr. C. W. DeKiewiet C.
Department of History
Cornell University
Ithaca, N.Y.

✓ Mr. C. F. Voegelin
Dept. of Anthropology
Indiana Univ.
Bloomington, Ind.

✓ Mr. Dana G. Munro C.
School of Public and International Affairs
Princeton University
Princeton, N.J.

✓ Mr. C. B. Robson
University of North Carolina
Chapel Hill, N.C.

✓ Mr. W. Freeman Twaddell
Dept. of German
University of Wisconsin
Madison, Wis.

✓ Dean Harry K. Newburn
College of Liberal Arts
University of Iowa
Iowa City, Iowa

✓ Mr. Frank W. Dickinson
Dept. of Philosophy
University of Denver
Denver, Colo.

✓ Mr. E. S. Cottrell
Stanford Univ.
" " , Calif.

✓ Mr. R. J. Sontag
University of California
Berkeley, Calif.

(already done)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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checked w/ JVP. 3/17/45

(Loan numbers on this list taken from those assigned by M. Allen when collection was dismantled. Numbers circled in blue are those not glued down by San Francisco.

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Title Poster

Introductory Label

CASTE IN BALI - Title Label

Label

1. Photo: Balinese youth
2. Panel: 3 drawings of High and Low deities, labels
- (3. Panel: 5 Shadow Play puppets of High and Low deities 43.1483, .1482, .1471, .1474, .1476
- (3a.43.929 Wood sculpture - High god OK crack in back of n. leg
- (3b.43.862 " " - Low god OK)
- (4. Panel: Photos
- (4a.43.857a+b - 2 Wood sculptures of young girls OK
- (5. Panel: 1 Drawing - "A native painting based on traditional design...."
(5 medallions of lotus blossoms 43.881a,b,c + 2 unrecorded
✓ (5a.43.882 (40) Wood Sculpture - Goddess with lotus blossoms OK wrist cracked open; cracked
open base below w. leg
- (6. Panel: 1 Original painting; labels
✓ (6a.43.918 Wood sculpture - worshiper OK
- (6b.43.915 Wood sculpture - worshiper OK small crack in back
7. Panel: 1 Drawing; Label - "When you are packing...."
8. Photo: Servants disguised as demons begging for pennies
- (9. Panel: Photos - Stage Servants, Acrobatic Pyramids
✓ (9a.43.917 Wood Sculpture - Pyramid of animals top OK, middle & legs broken (poor)
✓ (9b.43.916 *split in base "due to new?"* " " " " *not attached to stand; bottom - all 4 legs broken & required*
- (10. Panel: Photos - teasing children by elevating above heads of others.
✓ (10a.43.906b Wood Sculpture - figure standing on head OK
✓ (10b. (231) 43.906a " " " " " " *Bottom broken at joints & required*
11. Panel: 3 paintings - Punishment of caste crimes; Label
12. Label: Conclusions: What to Do? - "In dealing with Balinese ideas of caste and respect....."

LEARNING AND SKILL - Title Label

Label

13. Photo: Teacher instructing youth to dance D1-6
(14. Panel: 2 Photos, 1 Drawing - Youths learning to walk, dance & draw, Labels
✓ (14a. 43.886) 3 Wood Sculptures - animated leg, head, arm OK
.930
.920a

- SOCIAL LIFE - Title Label

Label

25. Photo: Group of four men
(26. Panel: Painting; Photos; Labels - "Love of enclosed places"
(26a.43.858, 859, 3 Wood Sculptures - deaf and dumb man's impression *OK*
360 - One split cedar front, wash on body, double back
360 - One split cedar front
27. Panel: Photos; Labels - "In this peaceful world the most important source
of change is the gods"
28. Panel: Drawing - "A harvesting club at work"; Photos - "Crimes & Justice"
29. Label: Conclusion: "What to Do? - "best way to get any organized action..."

WAR AND VIOLENCE - Title Label

Label

30. Photo: Mother and Child
31. Panel: 3 Paintings - war and practice for war; Label
(32. Panel: Drawings; Photos; Labels - "And there are substitutes for violence."
(32a. 43.885/124) Wood Sculpture - Cock fighter *(old blades on both legs of man's bird have been glued)*
(33. Panel: Drawing; Photos; Label - "Violence in the Family"
✓ (33a. 43.900. Wood Sculpture - Witch personifying terror OK
✓ (33b. 43.904) " " - " " " OK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Form Letter**Note additions p.3*

BALI: BACKGROUND TO WAR - The Human Problem of Reoccupation

1943-1944

An exhibition circulated by The Museum of Modern Art, New York City

INSTALLATION LIST

Title Poster

Introductory Label

CASTE IN BALI - Title Label

Label

1. Photo: Balinese youth
2. Panel: 3 drawings of High and Low deities, labels
- (3. Panel: 5 Shadow Play puppets of High and Low deities
- (3a. Wood sculpture - High god
- (3b. " " - Low god
- (4. Panel: Photos
- (4a. 2 Wood sculptures of young girls
- (5. Panel: 1 Drawing - "A native painting based on traditional design...."
- (5 medallions of lotus blossoms
- (5a. Wood Sculpture - Goddess with lotus blossoms
- (6. Panel: 6 Photos; 1 Original painting; labels
- (6a. Wood sculpture - worshiper
- (6b. Wood sculpture - worshiper
7. Panel: 1 Drawing; Label - "When you are packing...."
8. Photo: Servants disguised as demons begging for pennies
- (9. Panel: Photos - Stage Servants, Acrobatic Pyramids
- (9a. Wood Sculpture - Pyramid of animals
- (9b. " " " " " "
- (10. Panel: Photos - teasing children by elevating above heads of others
- (10a. Wood Sculpture - figure standing on head
- (10b. " " " " " "
11. Panel: 3 paintings - Punishment of caste crimes; Label
12. Label: Conclusions: What to Do? - "In dealing with Balinese ideas of caste and respect....."

LEARNING AND SKILL - Title Label

Label

13. Photo: Teacher instructing youth to dance
- (14. Panel: 2 Photos, 1 Drawing - Youths learning to walk, dance & draw, Labels
- (14a. 3 Wood Sculptures - animated leg, head, arm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

- (15. Panel: 6 Photos - drawing, carving, hands in trance; label
 (15a. Wood Sculpture - awareness of movements and balance of body
 (15b. " " " " " " " " " "
 (15c. 2 " " " " " " " " " "
 ✓ (15d. 2 " " " " " " " " " " *smaller of two figures - added in San Francisco 7/28/44*
16. Panel: 2 Paintings by youths; label
 (17. Panel: 2 Labels
 (17a. 9 Wood Sculptures - man, frog, snake fantasy; sense of life and form in oddly shaped pieces of wood
18. Panel: 6 Paintings by Balinese youth
 19. Label: Conclusion: What to Do?

FEAR AND SECURITY - Title Label

Label

20. Photo: Man
 21. Panel: Photos; Labels - "love of enclosed space and 'ostrich behaviour'", "fear is associated with the mother".
 22. Panel: Photos; Labels - "the father as the main source of security"
 (23. Panel: 5 Drawings; Labels - "Fear of Incompleteness"
 (23a. Wood Sculpture - "an Unfortunate"
 (23b. " " " "
 24. Label: Conclusion: What to Do? - "In general, Balinese Fears cannot be appealed to....."

SOCIAL LIFE - Title Label

Label

25. Photo: Group of four men
 (26. Panel: Painting; Photos; Labels - "Love of enclosed places"
 (26a. 3 Wood Sculptures - deaf and dumb man's impression
 27. Panel: Photos; Labels - "In this peaceful world the most important source of change is the gods"
 28. Panel: Drawing - "A harvesting club at work"; Photos - "Crimes & Justice"
 29. Label: Conclusion: What to Do? - "best way to get any organized action..."

WAR AND VIOLENCE - Title Label

Label

30. Photo: Mother and Child
 31. Panel: 3 Paintings - war and practice for war; Label
 (32. Panel: Drawings; Photos; Labels - "And there are substitutes for violence.."
 (32a. Wood Sculpture - Cock fighter
 (33. Panel: Drawing; Photos; Label - "Violence in the Family"
 (33a. Wood Sculpture - Witch personifying terror
 (33b. " " " " " "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-3-

34. Panel: Photos; Drawing; Label - "The Attack on the Witch"
 35. Panel: Drawing; Photos; Label - "The other side of the lack of aggression.."
 36. Panel: Photos; Label - "Various escapes from the trap of violent emotion.."
 ✓ 36a. 3 Wood Sculptures - Withdrawal from life - in behaviour and fantasy."
left hand figure stolen in San Francisco - 7/28/44, also center one on 8/2/44
 37. Photo: Mother and two children
 38. Panel: Photos; Label - "This treatment of the child leads to a"
 39. Panel: Photos; Label - "This violence in presence of death and impurity.."
 40. Panel: Figure of coins; Label - riotous behaviour in rituals."
 41. Label: Conclusion - What to Do? - "There are two main risks in dealing..."

ADDITIONAL

42. Photo: Shadow Figure of puppet
 43. Balinese model of witch
 44. Balinese model for dragon
 45. Book. Balinese Character: Bateson + Mead added 2/11/44

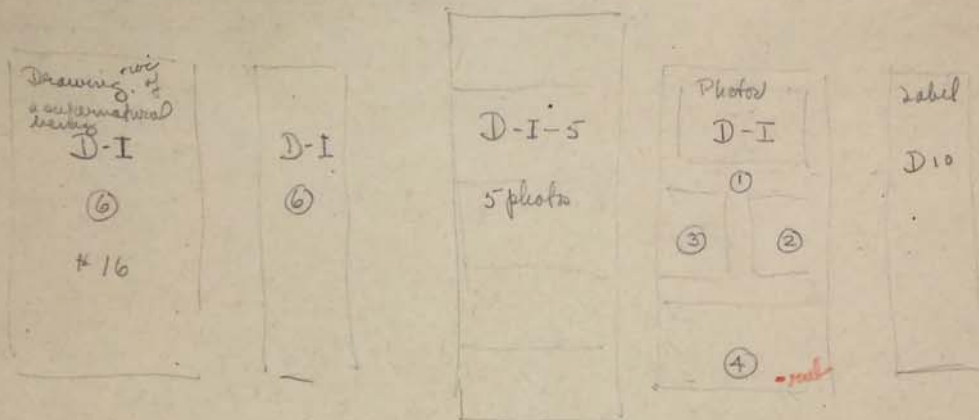
43. 9208 figures from 36 A
 43. 9211 kept to museum 8/44
 Figure rolled on himself

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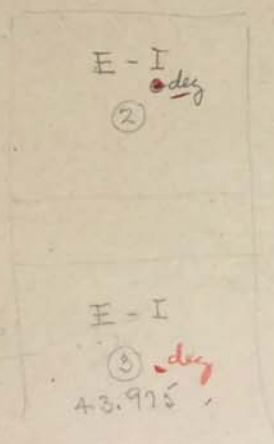
#4 - 5'

condition report - in order of unpacking on return to MoMA

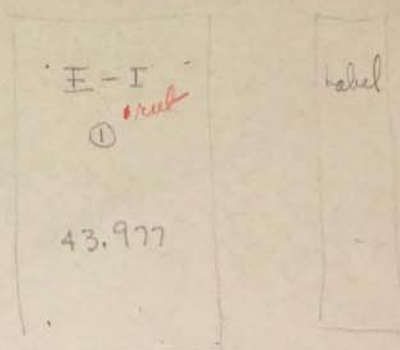


#31 - 5'

2 pkgs



1 pkg



5 earnings by 1 Gend. Jot

170

2

no numbers

27-5'

4 photos

B 3

3-7

2 photos

B-3

1-2

9 photo

B 2

④

Kabel

The Museum of Modern Art Archives, NY	Collection: CE	Series Folder: II.1.40.2
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26-5'

5 photos

B I.

Gay Collector
Secretary & his
policeman -

2 holes for ↑
26 a

Painting
B-1

①

43.936

label
B-1

22-5'

3 photos

C 2
②

C 2
①

C 2
③

label

C 1.

⑦

43.1076.64

9 photos

no #

11 photos

label

The Museum of Modern Art Archives, NY	Collection: CE	Series, Folder: II.1.40.2
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11-51

1 Pkg

A 11

①

43.992

2 Pkg

11

A 11

①

43.994

②

43.993

Label

A 11

①

23-51

3 paintings

C 3

③

43.980, a, b, c

A

④

Label

C 3

①

43.1037?

43.1034.

Drawing

Label

Two

paintings

②

23b

23a

The Museum of Modern Art Archives, NY	Collection: CE	Series/Folder: II.1.40.2
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#15 - 51

15d 15c

15b

15a

D-2
⑤
; dep
1 dep
3 photo

D-2
dep ⑤
D-2
②
D-2
①
3 photo

label
D-2
①

#38 - 31

5 photo

E7
3

E7
2

E7
①

E7
⑤

E7
④

label

The Museum of Modern Art Archives, NY	Collection: CE	Series/Folder: II.1.40.2
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#21 - 3'

Paintings

CI
①
43.999

CI
4-5

label

3 photos

CI
neg

label

#7 - 3'

1 painting

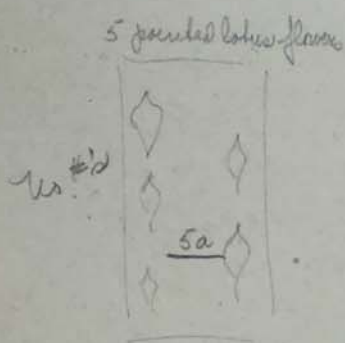
label

A 6
①
43.989

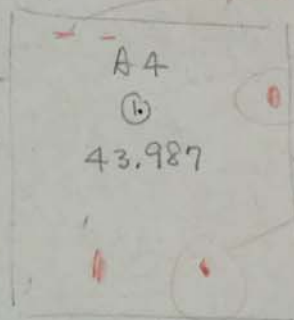
label

The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II.1.40.2
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#5 - 3'

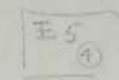
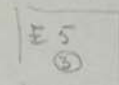
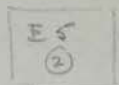
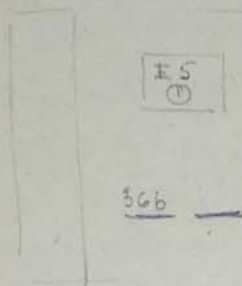


1 painting of a meal



spots of white paint

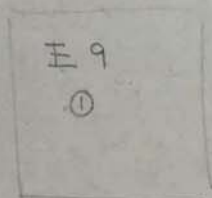
#36 - 3'



The Museum of Modern Art Archives, NY	Collection: CE	Series Folder: II.1.40.2
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#39- 3'

5 photos

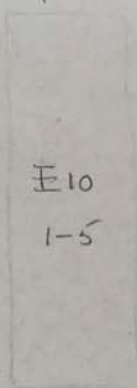


①

E 9

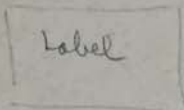
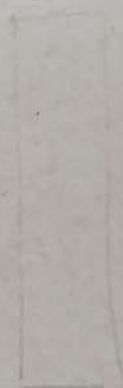
5 photos

label



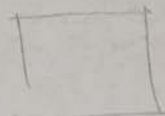
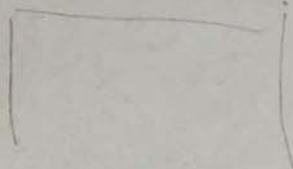
E 10

1-5



#16 - 3'

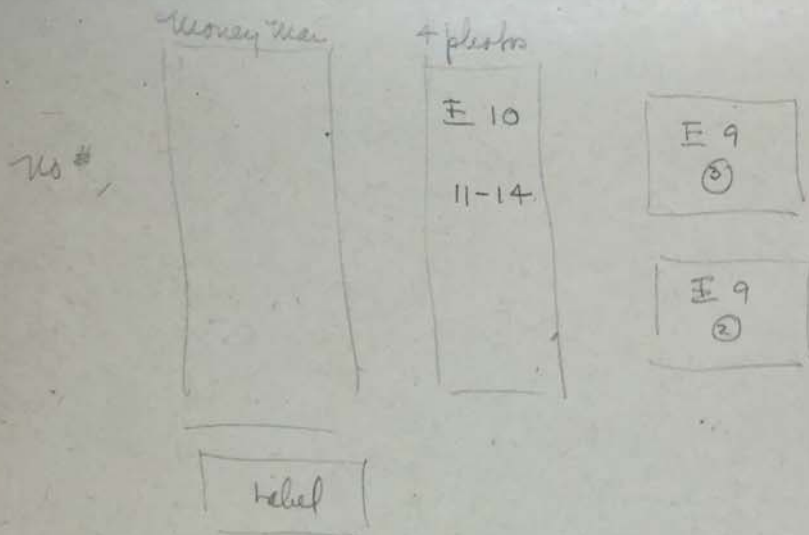
Jane Belo



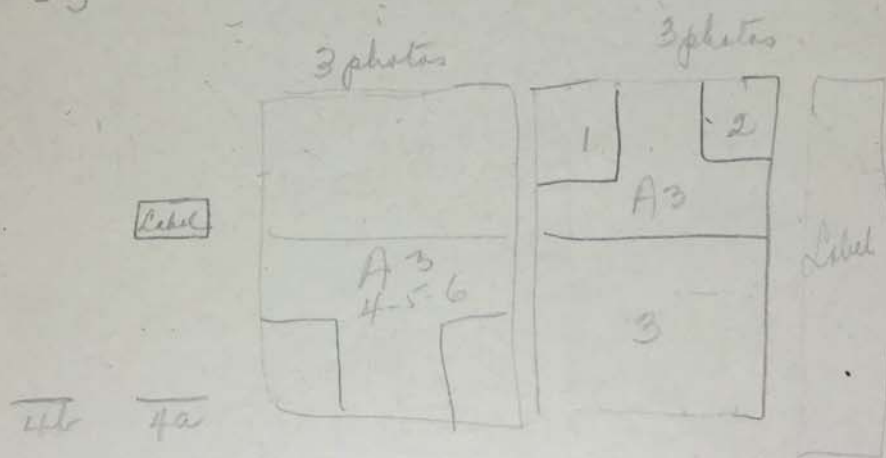
2 children drawings

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#40 - 3'

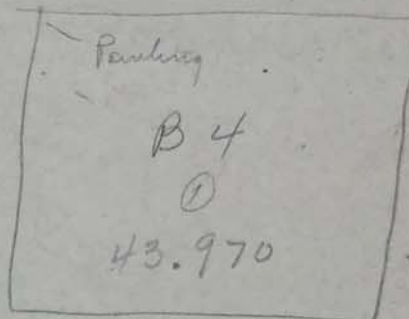
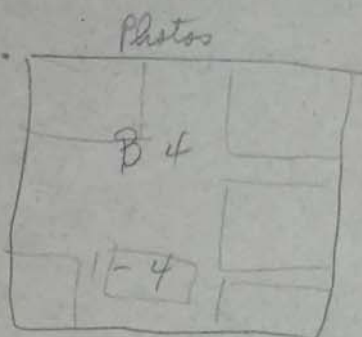


#4 - 5'

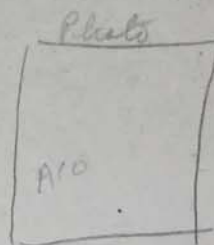
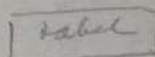
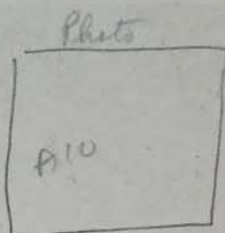
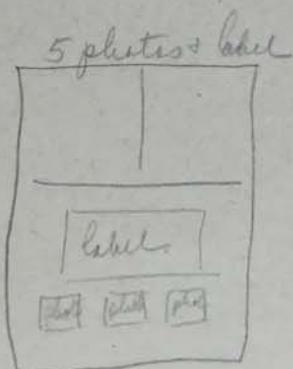


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		II.1.40.2

#28 - 5'



#10 - 5'



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#18 - 5'

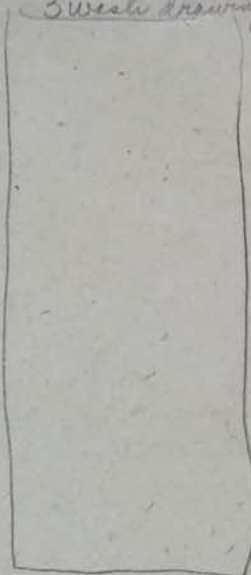
Wash draw
+ photo album

D6
43.951

Wash drawing

E9 ⑤
43.949

Men on stilts
3 wash drawings



D6
①
43.941

Label

#33 - 5'

Wash draw

E3
①
43.1067

8 photos + label

7
8 E3
9
10

Label

33a 33b
switch sculpture

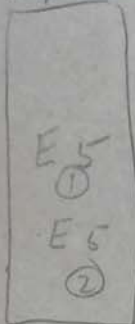
Label

2 photos

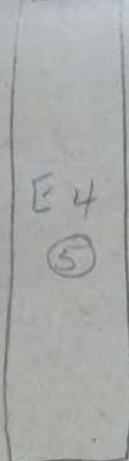
The Museum of Modern Art Archives, NY	Collection: CE	Series Folder: II.1.40.2
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#34-5'

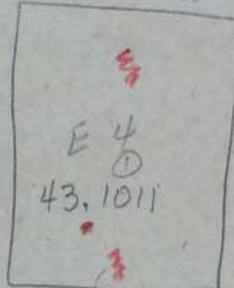
2 photos



2 photos

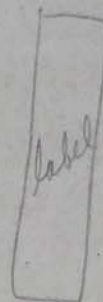
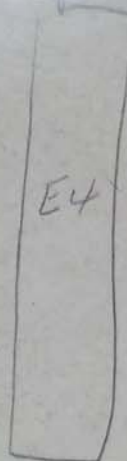


Wash drawer



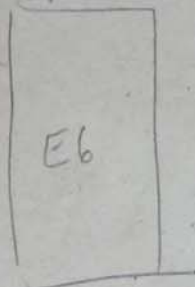
dry marks

3 photos

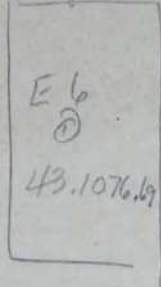


#35-5'

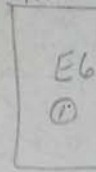
6 Photos



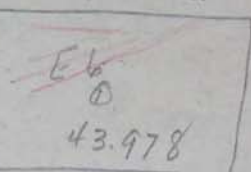
8 photos



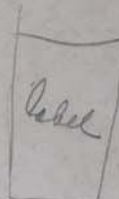
Photo



Wash drawer



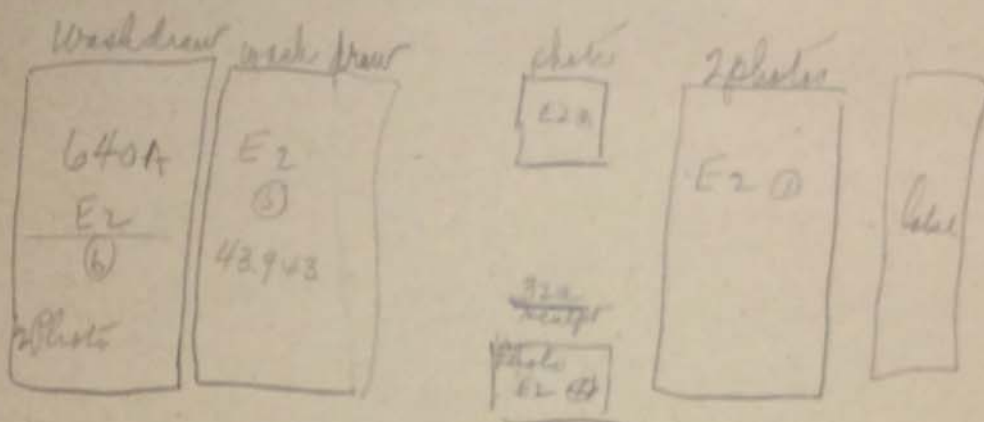
red line



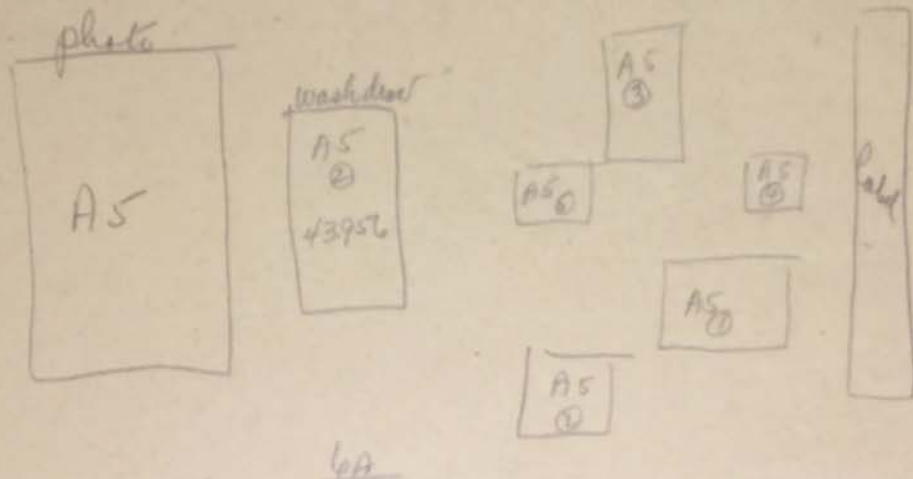
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#32-5'



#6-5'

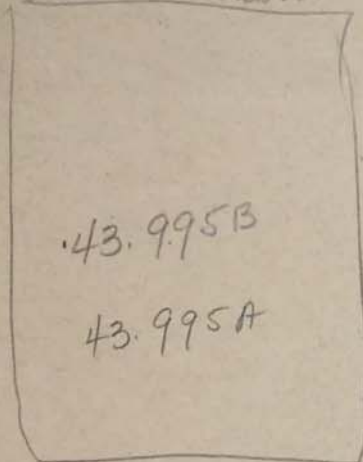


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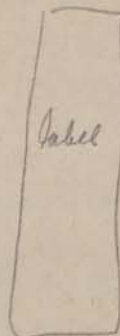
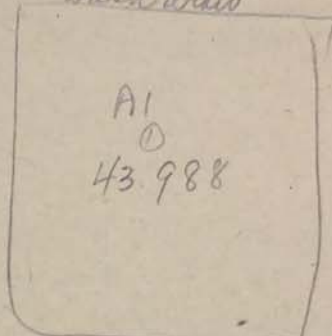
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

#2 - 5'

2 watercolor drawers

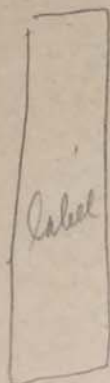


Wash drawer



#3 - 5'

5 shadow puppets



W77

133

32

36

W30
363

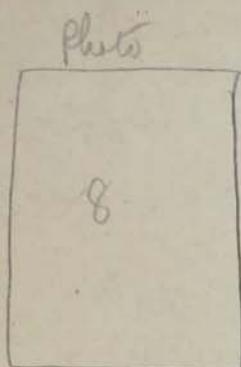
W71

283

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

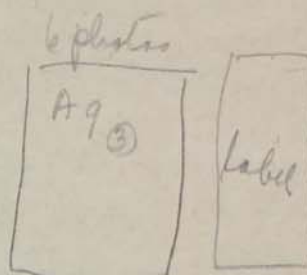
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.40.2

#9-5'



9b

9a



check conditions on

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	CE	II.1.40.2

Bali - Background for Work - The Human Problem of
 Little Boy
 Intro. Label - expts needed Reception

Caste in Bali

Arrival?

(16") 1. - Enlarged photo - boy w. figs. behind (attached label) (3'6")

2. - Panel: - Orig. drawing - snakes & turtles.
 2 " " - "High" & "low" deities.

Labels: - "The ordinary phase in Balinese" -

" - "High does not mean "god" -

" - "Low similarly means sorcery & blight -

3. - Panel: - 5 shadow play puppets - high & low gods.

3a - wood sculpture - high god.

3b - " " - low "

Labels - behind panel.

4. Panel - Photos. Label - "Is the Occidental. ---"

4a - 2 wood sculptures - little girls

Labels - behind - Hung above panels.

5. - Panel - Orig. drawing - "a native pty. based on a
 5 medallions - lotus blossoms."

5a - wood sculpture - goddess w. lotus blossoms.

6. Panel - 6 photos.

Label - Respect to High center + to deities

orig pty - "The priest sits on a high pit
 from ---"

6a - wood sculpture - worshiper

6b - " " - " "

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.40.2

7 - Panel - Label - "Then you are phy - try you
should put books & similar
things at the top -"

(3')

Drawing - Sang Adji Dharma beating
that snake.

8 - Photo - Serovants, disguised as demons begging
for pennies.

(3' & 3')

9 - Panel - Photos - Day Serovants, Aerobatic Pyramids.

(5')

9a - wood sculpt, - pyramids & animals.

9b - " " - " " " "

10 - Panel - Photos - Training children by elevating
above heads of others. - "The system of
caste & levels applies in fact, inside
the human body, as well as between
people."

(5')

10a - wood sculpture - fig standing on head

10b - " " - " " " "

11 - Panel - 3 steps. - Punishment of caste crimes.

(5')

Label - "But Caste & levels are serious
matters -"

Conclusion: - What to Do? - Involving to Balinese
caste & project

1'6"

The Museum of Modern Art Archives, NY

Collection:

CE

Series/Folder:

II.1.40.2

Learning + Skill - ArrowIntro Label -13. - Photo ⁽³⁾ - Teacher instructing youth to dance.

14. Panel + Label - "A Balinese learns to walk his muscles & his eyes - - -"

Photos - Baby learns to walk, dance, draw.

Photos - Men teachers try to dance.

(5)

Label - "This type of teaching seems to go hand in hand w. curriers Chinese motion about human body. - - -"

Drawing -

14a - 3 wood sculptures - animated leg, head, arm.

15 - Panel - Label - ~~Smell~~ ^{Other same} state of mind ~~can be detected~~ - - - Hands.

3 photos of artist drawing.

3 photos - carving; hands in panel

(5)

15a - wood sculpture - awareness of movement & balance of body

15b - " " " "

15c - 2 " " " "

15d - 2 " " " "

Panel 16

16 - "Attack on the Witch", fig. by 8 yr. old boy - matted.

17 - "Two Shadow-Play Heroes" - fig. by 7 yr. old boy - " "

Panel 18

18 - Broad w. 2 wood sculptures by 1 Gen. artist: ^{expressing} ~~fantasy~~ ^{fantasy} of man, frog & snake.

17a 2 labels 33 " Balinese sense of movement & ability to see life & form in oddly shaped pieces of wood.

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19. - Panel - 6 steps by Bolinnes boy.

Label - This sequence of pty, — shows rapid progress of (his) learning to pty. —

19
20. - What to do -

Asort Security - arrow.

Intro. Label. -

20 - Photo - Move.

21 - Panel - Label - "There is the sort of fear wh leads to lowly enclosed space & to 'ostrich' behavior."

Photo.

Label: "Fear is associated w. the mother."

Photos, pty.

22 - Panel - Label - The father on the other hand is the main source for security & of that situation of correct behavior wh. is reassurance by the father.

Photos

Label - "The accidental pty learns from him."

23 - Panel - Label - "Fear of discouragement."

5 drawings

24a - wood sculpt. "an uncomfortable"

24b - " " " " " "

25 - What to do. - "In general Bolinnes fears cannot be appealed to —"

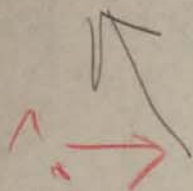
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	CE	II.1.40.2

Social Life - arrow ~~up~~.

Intro Label.

26 - Photo - group of 4 men ~~speaking~~.

26 - Panel - Ptg. - Label: "This pty expresses almost perfectly this love of enclosed space." - Photos.



27a - 3 wood sculptures - deaf & dumb man's impression of Ind. Collector's history, his Placemans.

27 - Panel - Label - "In this peaceful world the most important source of change is the gods." - attached to also.

Photos - woman going into trance.

Photos - democracy of social life; wedding feast.

28 - Panel - Drawing - "A Harvesting Club at Work" Photos - "Crime & Justice".

29 - What to do. - "best way to get any organized action."

War + Violence - Arrow:

Intro label.

30 - Photo - Mother + Child.

31 - Panel - Label - Before the days of Dutch control, there used to be wars in Bali - - - - -.

3 Ptg. - war + practice for war.

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- 32 - Panel - Label - "And there are substitutes for violence
which fit into w. the Balinese attitudes
for personal involvement.
Photos - cockfights, cricket - fighting
Drawing - ~~the~~ kite fighting
33a - wood sculpt - cockfighters
- 33 - Panel - Label - "Violence in the Family."
Photos
drawing - cutting hair
- 34a - wood sculpt - Witch personifying terror
34b " " " " " "
- 34 - Panel - Label - "The Attack on the Witch".
Photos
drawing -
- 35 - Panel - Label - "The other side of the back of aggression
among Balinese adults is the theme
of competition. ---"
drawing; photos.
- 36 - Panel - Label - "Various escapes from the trap of violent
emotion are open to the Balinese. ---"
Photos.
36a - 3 wood sculptures - withdrawal from life
- in behavior + feeling.
- 37 - Photo - Mother + 2 Children.
- 38 - Panel - Label - "This treatment of the child leads to a
remarkable change in child's character -"
Photos -

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40 - Panel - "Violence in presence of death & immortality."
Photo

40 - Panel - Rixtor's behavior in ritual
Corpse fig made from corn.

41 - What To Do - There are 2 main risks in
dealing.

History of Balinese Art - title label.

42 - Ptg - preview of Buteon - Mead expedition
@ Bld & welcome at New
Guinea.
Label.

43 - Sculpture - (hooked nose creature) presence &
over decoration of old & new Balinese art.

44 - 2 Photos of ptp by Anak Agung Akat.

Label.

45 - "Laudji" - cloth ptp. - lent by Mr. Colin McPhee.
(framed) ? ?

45a } 3 carvings of sleeping ladies - showing
45b } recent evolution of Balinese carving.
45c } (On wall)

48 - Sculpt - Wild Boar & Young.

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Label - Host of Mrs. Belinac Ptg.

✓ 49 - "Sunlight in Jungle" - by Mitter Spies -
sent by Carl von Vechter

✓ 50⁴⁹ - Word fig. - drawing from good

✓ 50 - Ptg - 2 stories old

✓ Label

✓ 51 - Word fig. - ^{scattering} ~~marked~~ label.

✓ 52 - Ptg - animal fight - men running

Label - "The Ptg. Technique"

✓ 53 - Photo - shadow figure of puppet

✓ 54 - Native make model of witch } Label, 70
55 " " " Dragon }

56

not if fragile

2 textiles

Reeder - Belo - 2 child's drawings.

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	CE	II.1.40.2

- (15. Panel: 6 Photos - drawing, carving, hands in trance; label
 - (15a. 43.879 Wood Sculpture - awareness of movements and balance of body *of*
 - (15b. 43.883 " " " " " " " " " " *old break - completely off at front piece*
 - (15c. 43.882a + 43.872 " " " " " " " " " " *man with stomach ache, ok, thin man broken off ankles*
 - (15d. 43.871 + 2 " " " " " " " " " " *1 missing; chance*
 16. Panel: 2 Paintings by youths; label
 (17. Panel: 2 Labels *Broken apparently, old break & new break.*
 ① 43.842 (17a. 9 Wood Sculptures - man, frog, snake fantasy; sense of life and form
 ② 11, 849 in oddly shaped pieces of wood
 ③ 657 "man with shell & snake eating foot - old break at mouth
 ④ 847 18. Panel: 6 Paintings by Balinese youth
 ⑤ 850 19. Label: Conclusion: What to Do?
 ⑥ 911a
 ⑦ 911b
 ⑧ 846? FEAR AND SECURITY - Title Label ✓
 ⑨ *unrec'd* Label
 428 20. Photo: Man
 21. Panel: Photos; Labels - "love of enclosed space and 'ostrich behaviour'",
 "fear is associated with the mother".
 22. Panel: Photos; Labels - "the father as the main source of security"
 (23. Panel: 5 Drawings; Labels - "Fear of Incompleteness"
 - (23a. 43.873 Wood Sculpture - "an Unfortunate" *ok*
 - (23b. 43.869 " " " " " *old break glued on, not side of stand; back arms glued below elbow*
 24. Label: Conclusion: What to Do? - "In general, Balinese Fears cannot be
 appealed to....."
SOCIAL LIFE - Title Label ✓
 Label
 25. Photo: Group of four men
 (26. Panel: Painting; Photos; Labels - "Love of enclosed places"
 - (26a. 43.858 859 3 Wood Sculptures - deaf and dumb man's impression *ok*
 4860
 27. Panel: Photos; Labels - "In this peaceful world the most important source
 of change is the gods"
 28. Panel: Drawing - "A harvesting club at work"; Photos - "Crimes & Justice"
 29. Label: Conclusion: What to Do? - "best way to get any organized action..."
WAR AND VIOLENCE - Title Label ✓
 Label
 30. Photo: Mother and Child
 31. Panel: 3 Paintings - war and practice for war; Label
 (32. Panel: Drawings; Photos; Labels - "And there are substitutes for violence..."
 - (32a. 43.815 Wood Sculpture - Cock fighter *old breaks on both legs of man & bird, have been glued*
 (224)
 (33. Panel: Drawing; Photos; Label - "Violence in the Family"
 - (33a. 43.900 Wood Sculpture - Witch personifying terror *ok*
 - (33b. 43.907 " " " " " " *ok*

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	CE	II.1.40.2

-3-

34. Panel: Photos; Drawing; Label - "The Attack on the 'Titch'"
35. Panel: Drawing; Photos; Label - "The other side of the lack of aggression.."
- (36. Panel: Photos; Label - "Various escapes from the trap of violent emotion.."
- missings* 36a. 43.864 3 Wood Sculptures - Withdrawal from life - in behaviour and fantasy."
at left fig missing; middle - old break glued at base
- 43.920 37. Photo: Mother and two children
38. Panel: Photos; Label - "This treatment of the child leads to a"
- 912 39. Panel: Photos; Label - "This violence in presence of death and impurity.."
- 40 43.856 Panel: Figure of coins; Label - riotous behaviour in rituals."
41. Label: Conclusion - What to Do? - "There are two main risks in dealing..."

ADDITIONAL

42. Photo: Shadow Figure of puppet *(not recorded)*
43. ✓ Balinese model of witch 43.848 *(70,0-8444)*
44. ✓ Balinese model for dragon 43.844 *(70,0-8442)*

✓ 5 arrows with title & section on each

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BALI, BACKGROUND FOR WAR:
The Human Problem of Reoccupation
Aug. 11, 1943 - Sept. 19, 1943

The Museum of Modern Art
11 West 53 St., New York

Carrying Cremation Towers

43.1017

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BALI, BACKGROUND FOR WAR:

The Human Problem of Reoccupation

Aug. 11, 1943 - Sept. 19, 1943

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AUG 30 1943

VISUAL AND KINAESTHETIC LEARNING

Mario takes the pupil by the wrists and swings him across the dancing space.

Barrio

8' 1/8"

*The People of Barrio
at the Museum of Modern Art
Feb. 15 - March 15*

76.5

BALI, BACKGROUND FOR WAR:
The Human Problem of Reconciliation
Aug. 11, 1943 - Sept. 19, 1943

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IMPORTANT

CUT MUST COME TO BOTH SIZES
MARKED. CROP IF NECESSARY.

Barrio

43.1670

Barrio
5525
8-3
7-100

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Bali

Little girls playing - painting the faces of the small boys.

15 to 16
Pup 6

The People of Bali, an exhibition of native carvings, paintings on paper and cloth, photographs of Balinese life, drawings, puppets and costumes used in the dances, at the Museum of Modern Art, 11 West 53 St., New York, March 15 - May 15. The exhibition aims to show the human problem of reoccupation of the island after the war. The human problem of reoccupation is taken from the BALI, BACKGROUND FOR WAR: The Human Problem of Reoccupation Aug. 11, 1943 - Sept. 19, 1943

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FEB 21 1944

Q91

43.1062

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Bale - Background to war: installation at Yale

Yale

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Bali - Installation at Yale

ARCH. 1135

MMA 635

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THE WITCH

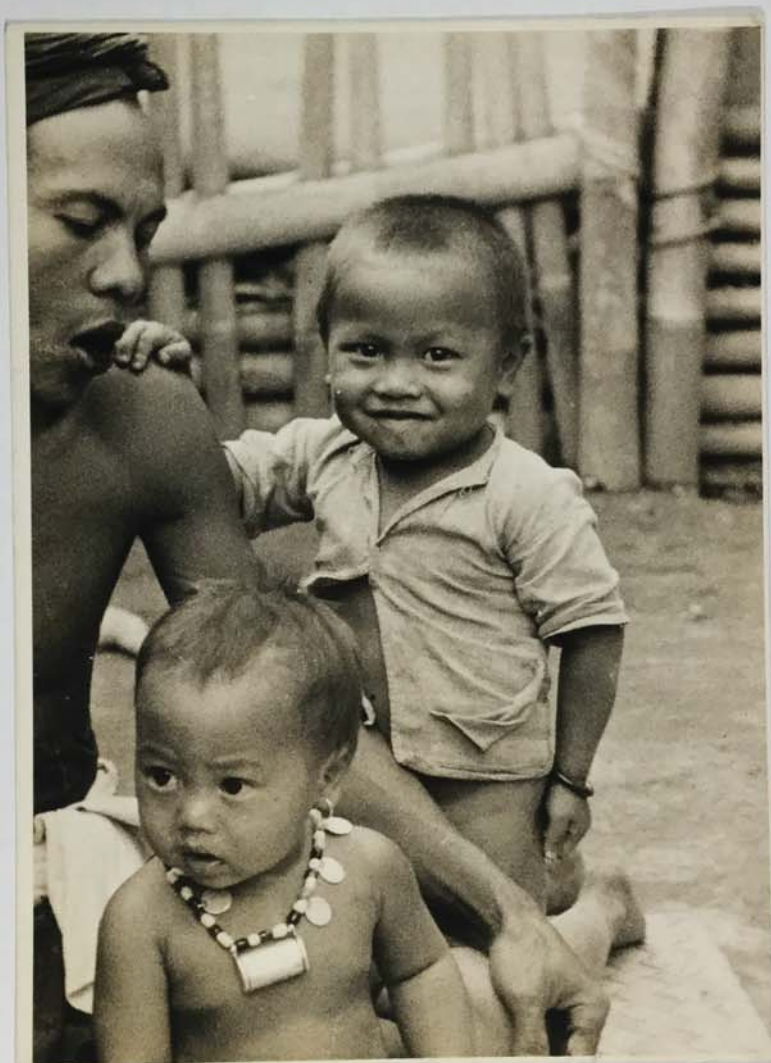
The Witch, an enlarged photograph of a shadow-play puppet, in silhouette as it appears to the audience.

Performances are given at night. The puppeteer sits with a white cloth screen in front of him and a flickering lamp suspended, swinging, above his head. He manipulates the puppets against the screen. The majority of the audience sit on the far side of the screen and see the moving figures in silhouette.

The characteristic posture of the Witch, with raised arms, denotes fear. It is the posture assumed by a man "who falls from a coconut palm, or who suddenly sees a snake." The Witch is a personification of fear, herself afraid.

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755
44/20

BALI, BACKGROUND FOR WAR:

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A Balinese joke. Piling things on top of each other is funny because it upsets all ideas of caste and levels. It is disrespectful to be above another person.

BALI, BACKGROUND FOR WAR:
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WILD CAT JUMPING

Example of Balinese sensitivity to and interest in posture, balance and dance movements, etc. This would perhaps make them good aviators.

AUG 30 1943

1 col

BALI, BACKGROUND FOR WAR:

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BALI: BACKGROUND TO WAR: Additional information in C/E black books in Library

BALI: BACKGROUND TO WAR
1943-45